On the Translation of Music
Towards the Relation between *Musikvermittlung* and Innovation

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Over the last hundred years, innovation semantics has had a remarkable career. Not only has the term "innovation" now become part of everyday language, but it has also managed to become synonymous with progress, creativity, inventiveness, and economic growth. Innovation thus covers a very large semantic space. For art, this means a loss of interpretative sovereignty, since innovation has at least partially usurped fields of interpretation that were once processed by art. At the turn of the 20th century, creativity semantics shifted from deviant, exceptional and ingenious to new, desirable and innovative, combined with useful (Reckwitz 2012). Subsequently, the semantics of creativity and innovation merged in a way, as result of what Andreas Reckwitz calls the dispositive of creativity (Reckwitz 2016). Accordingly, at least the so-called creative industries demand that art be innovative in order to keep the creative motors running in the service of societal progress (Berg 2009, Florida 2004). This is usually linked to the expectation of commercial success. A look at the differentiated field of art shows that this is achieved to varying degrees. While in the visual arts a radicalised market[1] promises exorbitant profits for a few (Velthuis/Baia Curioni 2015), the picture is not so clear-cut in the other arts.

In the last two decades, art institutions (and organisations) have increasingly set up departments that are concerned with the mediation of their creations. These departments focus on communication between art producers

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and their audiences. Their efforts first became visible in (art) museums, as instances of cultural memory, and then increasingly in performing arts and music organisations (Garoian 2001). Initially often positioned somewhat bashfully in the pedagogical corner, the diversity of current mediation practices show a much more symmetrical understanding of the relationship between the producers and recipients of art than at the beginnings of *Musikvermittlung*.

In the following, I will reflect – from a system-theoretical point of view – on the relationship between contemporary society's expectations of the innovativeness of its cultural institutions, the appearance and function of art, and the practices of *Musikvermittlung* and its organisations. That *Musikvermittlung* seems to play a prominent role has less to do with the central theme of this volume than with the specifics of music as an art form. Its "non-representational nature" (Adorno 1981) makes it both abstract and ephemeral. If technical reproducibility (Benjamin [1935] 2015) has led to an exponential increase in the availability of music, not to mention the emergence of purely technical music, the consumption of music is also accompanied by an intensive individualisation. With its spread and availability, music seems to have lost its aesthetically unique qualities. Rather, it turns into a means of distinction, an expression of identity and social belonging (DeNora 2000). Classical music organisations that produce highly professional music have come under pressure to determine who the addressees of their performances are and what social function they have[2]. Institutions such as orchestras, music theatres, concert halls, and classical music festivals are thus increasingly pressured economically. It seems that, of necessity, they have to communicate their products in new and other ways, rather than simply performing an art piece. Innovation seems to be a key term in this context. For this reason, I will firstly take a look at the societal function of innovation and how its relationship with art is shaped. From this perspective, I assume that innovation is a certain communicative act that differs from the communicative act called art. In a second step, I reconstruct – with the aid of illustrative examples – the extent to which *Musikvermittlung* can be understood as a certain translational practice[3].

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2   This is certainly also true of other cultural institutions, such as spoken theatre, dance, or museums of contemporary visual arts. This pressure was created through the differentiation of art. At the latest since the differentiation of E and U music, the former has had to justify itself for being financed primarily by the community. For a discussion of pop and high culture, see Wilson (1991).

3   Joachim Renn coined for this specific phenomenon the term "Übersetzungsleistung" (Renn, 2006). In an analogue translation, one could say "translational effort", but this

The Time of Innovation

If one generally asks the question about significant innovations, one often gets a list of artifacts that receive the attribute "innovative". An example of this is the Edison light bulb. On closer inspection, however, it quickly becomes unclear what exactly the innovative content of the light bulb metaphor is: does it lie in the electrification of households, in the possibility of transporting electrical charge over a certain distance, or is it actually in the standardisation of the light source itself, so that all light bulbs are given the same socket? Does innovation now show itself in the one artifact, or in this bundle of problems that must be solved all around the light bulbs for them to shine? This leads directly to the question of what innovation actually is. In other words: How can innovations be recognised as such? There are different perspectives on how to find an answer.

From an economic point of view, innovation would be something that would prevail in a market (Kelley 2001). Taking a sociological approach to the question means dissolving it from the context of the invention, but also asking what social conditions make innovations possible, or even prevent them. Consequently, it is interesting how innovation processes are triggered and take place at the different levels of society. In everyday life, new artifacts are usually attributed to innovation, or a technology, and a system, or a social practice, is expected to trigger a changed form of practice, or to provoke a need in consumers that was previously unknown to them. Expectations do not arise spontaneously, but are the expression of social processes connected with how the world is epistemologically framed and the assumptions about how it can be manipulated (Alexander 1987).

In the analysis of innovation, two relationships are crucial: on the one hand, the relationship of old/new, and on the other that of past/present/future (Luhmann 1976). In this sense, innovations are novel treatments of an unknown future (Schütz [1945] 2003). Yet how is something to be dealt with socially when it is not yet clear what it will be? So before we can start looking for innovation in, or with, the practices of *Musikvermittlung*, we have to talk about the modern understanding of past, present, and future. In the course of modernity (beginning, for example, with the era of the Enlightenment) modern societies have come to acknowledge that the future is not determined by

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does not denote the situated process, and therefore "translational performance" will be used.

God or any other transcendental entity – that it is not fate – but that it can be molded. In retrospect, this makes the past problematisable, because it did not have to be the way it was (Luhmann 1999). This also means that action or the making of decisions becomes contingent, and this means a radical change at the societal level regarding society's control options (Holzinger 2007: 52ff.). Finally, the idea associated with the present becomes more and more punctiform, because the future – and thus the demands on society to shape it – becomes a permanent task. In a certain sense, the modern, functionally differentiated society is working on its *telos*, which it has to reaffirm again and again now that the religious world view has receded into the background, thus opening the field for something new (Luhmann 2008: 39) and changing it according to the respective possibilities for processing complexity. Demographic change, economic growth, sustainable management of material resources and climate change are global social problems whose complexity produces possibilities of variation that seem to be impossible to handle with the current (semantic) means of complexity processing. The innovation society is a variation of social order within the framework of a functionally differentiated society, which cannot solve the problem of complexity, but which can be rationalised by semantically anticipating what has not yet been found and thus integrated into current programs for complexity processing (Rammert et al. 2016).

In this respect, the production of innovations represents a recursive form of this processing (Ortmann 1999: 250). Ultimately, innovations do not solve current problems, but are possible solutions for future problems. This could also explain why the modern sense of time has changed considerably in terms of speed and intensity – as in the acceleration discourse (Rosa 2013). Helga Nowotny very pointedly remarks that "this is the dynamic of innovation and multiplicity of the new: the next round of the game has already begun while we still believe we are in the present one" (Nowotny 1999: 111).

In abstract terms, this means that so-called functional systems, organisations, and society as a whole try to anticipate themselves and reduce complexity. This complexity arises from the uncertain, what has not yet been decided (Baecker 2011). If many possibilities are equally contingent, then procedures are needed to make the resulting complexity smaller and to make a certain future seem more likely. This is why it is so tempting to give the innovative award to things that promise a favorable, less contingent future. In Niklas Luhmann's sense, society is thus structurally geared towards novelty "and indeed towards more novelties than can realistically occur. In this sense, it has

created redundancies to bear its dynamics. This corresponds to the radicalisation of its contingency experience" (Luhmann 2008: 40).

Innovations are therefore not only something that can be found in the difference between old and new, but also an expression of our relationship to past, present, and future (Luhmann 1999). As already indicated, modern and late modern societies see their future as open and thus shapeable. But this immediately raises the question of how the future should/can be shaped in such a way that it also becomes a determinable future, even if the future necessarily remains open. The mode of deciding for one or the other practice changes dramatically[4]. For *Musikvermittlung*, this means: how do you contextualise an idea into a "Vermittlungskonzept"/mediation offer in such a way that the uncertainty of acceptance (i.e. of communicative connectivity) can be rationalised? This is preceded by the fact that music (or art in general) is associated with uncertainty about possible acceptance by the audience and other producers. At this point, "acceptance" does not yet mean a judgment of taste, but merely the possibility of consumption; is it possible to go to a concert, to take out subscriptions, to purchase audio recordings? From this perspective, acceptance is also not a passive acceptance of something, but rather a communicative event that makes further events possible.

The rationality of decision-making acquires a different basis through these changed time references; it is no longer a matter of decisions being "right" (Luhmann 1997: 171), but of transforming contingency (Luhmann 1987: 402, 1992c: 206). The rationality of decisions can then take the form of innovation. The advantage of this is that something can be called a variation and that further decisions (or social practice) can then follow on from that variation. This sounds banal at first sight, but it makes a difference whether variations are called (rejectable) deviations or (desirable) innovations. Although art has the advantage that creativity is generally attributed to it, it is not yet clear that the respective artistic creativity is also acceptable in society. However, "innovative ability", or the imperative to produce innovations, denotes an unmarked space, because we do not know which form of knowledge will actually have led to innovation or a variation of practice (Reckwitz 2016). We can make estimates that rationalise this uncertainty by

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4   Ulrich Beck coined the term "risk society" in the context of his theory of reflexive modernity. In my opinion, he describes very well how precarious decision-making has become in modern societies and that it is, therefore, becoming increasingly presuppositional (Beck 1986).

probabilistic methods and thus try to establish predictability for the design of the open future, but we cannot obtain certainty. Nevertheless, innovation with a view to the past is the key driver of social and technological development. Various attempts have been made to reconstruct social development as a history of innovation (Barnett 1953, Gilfillan 1963). This is certainly one of the decisive reasons for the central role of innovation in the context of industrial revolutions. At the latest with Joseph Schumpeter's analyses of economic development, innovation is attributed a key position for both social and economic prosperity. However, in his view, the "entrepreneur" needs the "creative destroyer" in order to put real innovation into action (Schumpeter 1961: 95ff.). This connotation has long shaped the image of innovation: on the one hand, it is attributed to autonomous subjects – individuals – and on the other hand, it seems to be linked to the downfall – destruction – of the old. In the language of today's innovation managers, one speaks of evolutionary or even disruptive innovation (Augsdörfer et al. 2013). Spelling out these Schumpeterian semantics has led to a culture of innovation that has seen it as precarious and difficult to achieve – also potentially dangerous – and something that needs to be carefully planned and contained. In the economy, the result is then R&D departments[5] and a gradual upgrading of the male engineer as a specific, inventive social figure (see Paulitz 2012). In art, too, radical creativity always seems acceptable only if it is linked to form. In short, a harmonious piece of music is more likely to be recognised as a work of art than one that contradicts the harmonic convention[6].

Nevertheless, William Ogburn (1964), in his seminal "Analysis on Culture and Social Change", shows that important inventions or innovations are not just the product of an ingenious mind, but always an amalgam of different overlapping practices and ideas. The light bulb as an artifact is just the material substrate of various innovative practices. Modern innovation research, therefore, asks less about who innovates and more about how framework conditions must be designed so that possible innovations find the most fertile milieu possible. Currently, the most far-reaching concept in this direction is that of "open innovation". It has not only enriched the economic debate (Chesbrough 2003, Hippel 2005), but has also gained great importance in the practi-

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5   **R**esearch and **D**evelopment is the usual term for units in companies that are mainly concerned with product development.

6   See, for example, Hans-Friedrich Bormann (2005) on the relationship between aesthetics and performance in the work of John Cage.

cal design of innovation processes (Augsdörfer et al. 2013, Dornaus et al. 2015). The basic idea is impressively simple, but from a business (entrepreneurial) perspective, it is revolutionary. The Open Innovation paradigm assumes that the temporary use of different, even external, sources of knowledge leads to better solutions to innovation problems than iclosed departments (systems) of "closed innovation" (Chesbrough 2003). This is risky for companies, but also for research, because it is more difficult to attribute authorship, or to keep results secret. However, in a world of networked value chains, the strategy of understanding knowledge as exclusive property to be exploited is hardly enforceable[7]. Moreover, even if Open Innovation currently exists parallel to closed innovation, networked approaches seem to be more suitable for dealing with the complex challenges of late modern societies than concepts based on isolation (Gray/Vander Wal 2014). This suggests that innovation is a social practice that at some point in the future will have made a difference and will then no longer be new, but routine (Howaldt/Jacobsen 2010).

After this outline of the concept of innovation and a brief classification of its development and mode of operation, the following section discusses the relationship between innovation, creativity and art. Although innovation semantics implicitly carry the sign of the creative, it is still up in the air to what extent it can be applied in a field that is considered creative in itself – art. Constant change (which also means self-referential change) is the ancestral domain of art, so why should innovation be introduced additionally?

Art, *Musikvermittlung* and Innovation

If we now turn to the relationship between music, *Musikvermittlung*, and innovation, we change the terrain or switch to another social subsystem. Up to now, the debate about innovation semantics has moved between the systems of science and economy. In a very brief semantical genealogy of innovation, I state that innovation from a systemic standpoint marks an ex-post decision and it is typical for modern societies. Decisions are denoted as a certain type of communication in the Luhmannian Systems Theory. More basically, social

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7   Manuel Castells has widely reconstructed how firms are embedded in networks. There are cultural differences, but one can recognise that, especially in an economy depending on global value chains, a single firm is always part of at least one larger network (Castells 2010).

systems themselves only exist as communication. Luhmann thus directs the view away from actors and their intentions and makes communicative connectivity the interface for social entities. From this perspective, a specific work of art is not interesting in terms of its materiality, but only – as will be shown – with regard to whether it can be connected to by communication (Luhmann 1981, 1987). However, creativity and the function of *Musikvermittlung* seem to be more relevant in the system of art[8] than in economy or science[9]. Therefore, it seems of interest to take a closer look at how innovation, *Musikvermittlung* and the social system of art are connected.

If we observe music as events in the field (or system) of art, then we must ask ourselves a question: is music or art innovative – and should it be? In other words, is this one of its functions? From this perspective, an event denotes the specific occurrence of art. This includes the performance of a symphony on a certain evening, as well as a picture presented in an exhibition. If pieces of art and the performance of them are both observed as communication offers, then Luhmann (1995: 481) asserts: "Works of art differ from other things by a self-referential relationship: they claim to be art in themselves; and this is possible because it is about communication and not about mere things." Communicative events that arise – and are communicated in the system of art[10] – thus have something of intrinsic value through their "self-referential relationship", which distinguishes them from other artifacts or communication offers, as well as from innovations. To put it bluntly, this would mean that an art work – a piece of music and its performance – can be either art or innovative, but not both. This is analytical reasoning that takes the threefold construction of communication very seriously: information-message-comprehension (Luhmann 1997:190). So communication is usually structured in such a way as to minimise the risk of misunderstanding, which is inherent in communication. To this end, media are employed. This minimising of risk can be called reducing the chance of variation. However, as discussed above, innovation is

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8   For a discussion on radical constructivism and music see Daniel Müllensiefen (1999).

9   Creativity is of course a constitutive element of science and more recently it seems to be required also for economic growth. However, science is carefully concerned to enclose creativity systematically, while economy transforms it into techniques. Reckwitz (2012) intriguingly discusses how modern economy aestheticises itself and Bruno Latour (2002) shows in great detail how science is produced.

10   This may sound redundant at first sight. Yet events like a concert are themselves communicative and the institution hosting the event has to communicate about it. This kind of communication addresses possible audiences and the art system.

about variation and creativity, too. So what is the difference between art (a piece of art) and (an) innovation? How can they be distinguished?

If we want to reflect a bit deeper on the relation of *Musikvermittlung* and innovation it seems necessary to explain further the mutual exclusion of art and innovation. A look at Siegfried Schmidt's reflections on the relationship between creativity and communication may perhaps shed light on this point: in his analysis, a creative performance is something that interrupts the flow of communication – which is highly precarious for social systems – but at the same time offers new possibilities for communication to continue (Schmidt 1988: 48). In this respect, creative performances can be very different manifestations of social systems. What is important is that they are communicative acts, i.e. genuinely social events and not the products of ingenious subjects[11]. Schmidt differentiates these possibilities basally according to "Gestaltswitch" and complexity. With regards to "Gestaltswitch" he states:

> "Creative performances that essentially change the model of reality of a social group in any field (such as scientific or technical inventions) soon belong to the self-evident nature of communication and their innovativeness must be consciously held by narration if the social group considers them worthy of being passed on." (Schmidt 1988: 9)

Here the tragedy of innovations is also evident. For if they do indeed change reality, they disappear with the occurrence of that very change, and what was special and new just then becomes normalised and mainstream (Luhmann 1999). This trap of temporality then requires the establishment of innovation systems in a post-demand economy, which constantly oscillates between stable framework conditions and productive irritation (Blättel-Mink/Ebner 2009). The situation is different with creative efforts whose complexity is so high that each time they are dealt with again, they contain the possibility of a new and different follow-up communication. This can be the performance of a musical work, the viewing of a sculpture, or the feeling of an installation.

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11   The debate about creativity cannot be continued at this point. Reference has already been made to Reckwitz' genealogy of creativity. At another well-known point, creativity is embedded in a broad cultural-anthropological horizon around imagination (Popitz 1997). Hans Joas (1996), on the other hand, with recourse to pragmatism, substantiates creativity as a prerequisite for social action as such. References to creativity increasingly testify to a normalisation, i.e. the desire for extraordinary action is increasingly giving way to the view that the ability to act in a surprisingly abductive manner is just normal action.

According to Schmidt, this kind of communicative interruption characterises art and coincides with Luhmann's assumption of the self-referentiality of art, or in Schmidt's words: "A creative work of art represents ambiguity and multistability in the long run" (Schmidt 1988: 49). Dodecaphony, mainly invented by Arnold Schönberg, is usually described as art and as a musical innovation. It is certainly a musical invention, but to what extent did it have an effect on music outside the system of art? One could state that it is more a kind of an internal differentiation and not so much an innovation that changed harmonics as a whole.

This digression into the radical constructivist theory of communication is necessary, above all so that we can reformulate the question of the relationship between music (art) and *Musikvermittlung* (innovation?). Art is therefore not to be regarded as downstream of society, since in functionally differentiated societies, art is an autonomous system and hence not only concerned with its environment, society, the world, and nature, but – as an autonomous system – it is also concerned with itself. This it has in common with other functional systems.

L'art pour l'art is thus not a genre narcissism, but an important differentiation step for social systems. Once this step has been taken – art in the 20th century has definitely left its representational relationship to its environment behind – art becomes "in need of commentary", as Luhmann remarks with reference to Arnold Gehlen (1965). The exact relationship between art and its reflective instances cannot be answered at this point. However, it should be noted that a functional system of art shows the same contradictions as other systems on this level. Above all, this also addresses[12] the popular problem of the question about whether something is considered as art (or not). This is not a discourse stemming from the environment of art but a self-thematisation that can contain its own negation. Emblematic of this can be the ready-mades dating from the beginning of the 20th century, or Joseph Beuys' garbage installations. The musical works of Beuys, which were significantly influenced by the Fluxus movement and the works of Cage, draw attention to the exceptional position of music within the art system (Geisenberger 1999). Music enables the most radical variations of this differentiation: "It consists of the concentration on the sound that is current at the moment and in the destruction of every possibility of remembering and expecting, as is guaranteed by

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12 Which is also repeatedly addressed by art itself. Here we need only recall Yasmina Reza's piece "Art" (Reza/Helmlé 2008).

melodies. Only the present should count, and every new present should come as a surprise." (Luhmann 1995: 477)

Casting a glance at the contemporary world of musical styles shows that they have become highly differentiated and that even former basic distinctions, such as serious and popular music, have largely lost their power of allocation. The enjoyment of music has thus become more preconditioned, and for art organisations the urgent question arises of how access to musical events can be made easier. A directive educational approach seems to be less and less acceptable, as Constanze Wimmer remarks, because it would not enable visitors to experience art individually (see Wimmer 2018: 197). Yet how can this deepening hiatus be bridged when the differentiation of musical art forms has progressed so far that a simply performative aesthetic enjoyment of music seems less likely. From an innovation theory perspective, translation performances must be provided for this. There is more to be said about the concept of translation and how it relates to *Musikvermittlung*, yet it seems necessary, first of all, to take an illustrative look at the practices of *Musikvermittlung*, in order to sharpen our subsequent theoretical analysis.

Observation of *Musikvermittlung* Practices

Summing up, an informed guess is that *Musikvermittlung* is trying to make the products of musical art and performances for heterogeneous audiences more accessible. However, it is necessary to take a closer look at the current practices of *Musikvermittlung*, in order to draw conclusions as to what extent "translation performances"[13] are functions of *Musikvermittlung*. In what follows, the concert section of the Nuremberg State Theatre and the Berlin Philharmonic will provide two examples. Nevertheless, they cannot be regarded as exemplary; the selection is too arbitrary for that, and the comparative moments are not systematic enough. In justification of their selection, it should be said that the Berlin Philharmonic has, since its high-profile actions such as "Rhythm is it", served as a kind of role model in terms of modern *Musikvermitt-*

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13   "Performance" is an ambiguous term here. In contradiction to the above mentioned musical performances, the meaning here addresses the process of translation and the outcome of this process at the same time.

lung for a world-class orchestra[14]. The concert section at the Nuremberg State Theatre was chosen because of its typical character of staging multipart theatre in German-speaking countries. In other words, the orchestra is not only an independent ensemble, but also part of a larger organisation and thus has other tasks than an independent concert orchestra. Obviously, the following examples do not show the concrete practices of *Musikvermittlung* within these organisations. Data of this kind would require extensive fieldwork, observing how practitioners are talking and acting with their audiences. Nevertheless these examples are helpful in illustrating the argument.[15][16]

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14   For deeper insights into the economic relevance of developing audiences, see Klaus Georg Koch (2014).

15   Translation of the contents of Fig. 1: "There is music in everyone. The Education Program of the Berlin Philharmonic Orchestra. For me, the most important thing that music can achieve is to bring people together." (Sir Simon Rattle, Chief Conductor of the Berlin Philharmonic Orchestra from 2002 to 2018 and initiator of the Education Program) The Berlin Philharmonic's Education Program has been in existence since 2002 and - initiated by Sir Simon Rattle - has become part of the orchestra's DNA after 16 years. Giving everyone the opportunity to experience music, and especially bringing it closer to those who would normally have no access to our music, is the responsibility, task and challenge of the Berlin Philharmonic's Education Program, which has been made possible by Deutsche Bank since its inception. As part of the Education Program, we - together with the musicians of the orchestra - want to make the music experience as multifaceted as possible. We seek to meet the most diverse people in order to listen to and explore music together, to make and invent music, to think about music and learn more about it. A special emphasis is placed on making music together, because this is where the unifying power of music is most effective. This is where something that is very familiar to the musicians of the orchestra succeeds."

16   Translation of the contents of Fig. 2: "THE ART OF VERMITTLUNG. With Freestyle and Xplore the theater youth club and the program for educators at the Staatstheater Nürnberg started twenty years ago. Thousands of students have discovered the theater more intensively as a result. Hundreds of young people were able to stand on stage, negotiate and artistically shape their themes. With the start of the new teams in opera, concert and drama, we have once again increased our activities in the last season. Now clubs, the Tempo 100 Senior Theater, the children's and youth choir and other groups come to our house almost daily. Up to 300 creative people perform on our stages in their free time, secretly transforming the square between Südstadt and Altstadt into a vibrant cultural forum. Together with the sections, we invite the city society to discussions, further education and rehearsal visits. We inspire each other in workshops, workshop presentations and the big shows, because one thing connects us: the desire for theater."

Fig. 1: Self-description and concept of the music education program of the Berlin Phil-harmonic

Source: https://www.berliner-philharmoniker.de/education/, screenshot, taken 2019/06/11

If we take a closer look at these examples, they illustrate the fact that the practice of this kind of *Musikvermittlung* seems to move on the edge between art and education in general. The educational offers, however, must be differentiated: on the one hand, they educate aesthetically, as the different (vertical) choices in capital letters in the second example, such as 'making', 'exploring', 'watching' theatre indicate. On the other hand, what is not said explicitly is that a future paying audience shall be educated (for an overview of audience development see Siebenhaar/Braun 2009). Besides, aesthetic communication

Fig. 2: Mission statement of the education program at the Staatstheater Nürnberg

Source: https://www.staatstheater-nuernberg.de/content/plus, screenshot, taken 2019/06/11

work also makes the claim that it is offering something meaningful for the creation of a good life. This can be read as a key offer, because meaningful action is indispensable for social beings. If one takes a look at lines like "Giving everyone the opportunity to experience music, and especially bringing it closer to those who would normally have no access to our music," or "Together with the sections, we invite the city society to discussions, further education and rehearsal visits" it seems quite obvious that the organisations do understand their relationship with their potential audiences as being an educational one. Moreover, the self-description of the organisations promises social participation via art[17]. Hence, both descriptions of *Musikvermittlung* are implicitly operating with the assumption that participating in the (classical) arts is an

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17   As has been mentioned before, the examples presented do not show *real* practices of *Musikvermittlung*. But they do show how the organisations depicted present themselves as organisations that produce art and communicate on it. There is a vast body of literature on the gap between what organisations show to the public and how they act,

important element for social participation. What then, in turn, makes sense is a normative, cultural-political question. The analysis of the concrete depiction of *Musikvermittlung* must be put aside at this point. In this context, the semantics on the surface are sufficient. It is interesting to note that "*Musikvermittlung* [emphasis by the author] creates a space in which we can exchange musical and aesthetic experiences" (Wimmer 2018: 207). However, this space must be able to link aesthetic experiences with economic and educational motives without the space being usurped by a single motive. In addition to the theme of aesthetic experience, or the pragmatic theme of reflecting on what it means to have an "experience" (Dewey 2005), it becomes clear that *Musikvermittlung* has an observational function. Wimmer emphasises the exchange, and tries to find a spatial metaphor for *Musikvermittlung* that observes both the production of music and the making of musical experiences. In a banalised way, this could be summarised as a task to make music consumable, i.e. to reduce its complexity to such an extent that its consumption is possible without any obstacles. Concerning the necessary economic marketing of music events, this may be left as it is, but it does not do justice to the complexity-processing potential of *Musikvermittlung*. For if we think of the problem of the self-negation of art in the art system, then the function of *Musikvermittlung* is rather to open up a protected space of experience that enables both the music and the audience to have an irritating experience. This in turn functions as an offer of communication. "Together" as a term for community can be found in both the examples presented above, and this may point to that protected space mentioned above, where a musical experience can be had without the constraint of already knowing the score.

What now remains irritating is that art, and thus also music, has an intrinsic value, so why does this have to be conveyed? Is the communicative interruption in Schmidt's sense otherwise too intense? The answers one can give at this point should all be equally bad. For it cannot be sufficiently argued either that people are simply not interested enough, or that they are too uneducated to appreciate art. From a historical perspective, it could be stated at least that society is in the middle of a media revolution whose end and transforming effect cannot yet be foreseen (Floridi 2014). Similar to the spread of printing, digitalisation will have a profound impact on the way we acquire and reproduce knowledge, as well as on our understanding of and taste in

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but at least their self-descriptions show how they wish to be perceived (see Kieserling 2004).

art. From a differentiation-theoretical point of view, however, another offer of justification can be made, which is not suitable as an explanation, but perhaps offers a starting point for further thinking and problematising.

As already mentioned in the section on the temporality of innovation, sociological differentiation theories assume that societies form special fields for certain functions, which then only devote themselves to the provision of these functions. Modern social formations are considered to be those which have become very strongly differentiated (Luhmann 1997). According to Luhmann's theory of differentiation, we are no longer dealing with society as a whole, but with a significant number of functional systems (Luhmann 1997). The most important ones are politics, religion, science, economy, education, and art. All these functional systems try to fulfill their internal functions and also to differentiate themselves further. Within the system this is usually unproblematic, but how do the individual systems contact each other, or how does information get from politics to school or from science to business? If autopoietic functional systems like art develop the possibility of self-negation due to their internal differentiation, and this in turn becomes the object of observation of art, then "there is a danger that the communicative relationship between artist and viewer will break down" (Luhmann 1995: 478). In Schmidt's sense, there is then the danger that the communicative interruption by the work of art can no longer be eliminated. This problem is typical for functionally differentiated systems; they are incommensurable with one another.

In a final step, I will now try to show, with recourse to Renn's translation theory, that this system difference cannot be overcome, but can be translated with/via *Musikvermittlung*.

On the Translation of Music

The theory of translation relations enables a change of perspective by interpreting the shaping (Weick 1979) of social order not as the opposition of structure and practice, but as the mutual integration of the opposition of structure in practice and practice in structure, which allows a description of social order (and its empirical phenomena) that takes into account the dynamics and complexity of the same (Renn 2006: 206). Thus, the treatment of an uncertain future by means of innovation semantics is not treated as an object of economics, as is usually the case in the "Open Innovation Paradigm" (see above),

but as a general problem of modern social order. This means that no structural coupling between functional systems is possible, since each social area operates in a sense-specific way and sense from other social areas can only process its own formats of meaning. This leads to the incommensurability just mentioned. Nevertheless, if we look around us, it is still possible for surgeons and civil servants, mechatronics engineers, and concert pianists to coordinate and communicate with each other. It succeeds through translations. However, this does not mean a form of linear transfer, in which the vocabulary of the other sense area is organised according to analogy principles, but rather that if sense can only be processed as a systemic sense, then the translation service consists in drawing the external offer of meaning equally spirally inwards and in attaching[18] one's own semantics or practice to it. From this it follows that if a variation is created, innovation can result also. In his theory of translational relations, Renn coined the term "Translate" for the specific results of these translation processes (Renn 2006: 445 f.). The question now is: what is the Translate in art (music) in which the translation performances of the art system become visible? The crystallisation point for this seems to be organisations. These organisations coordinate their operations usually within one functional system. A philharmonic orchestra operates mainly within the system of art. For this reason, they produce self-descriptions – which include a specific view on innovation – always in reference to art. In the end, the translational performance comprises attempts by the philharmonic orchestra to make sense out of the term for itself and to stay in touch with the organisational environment at the same time (Weick et al. 2005). The members of organisations in their respective milieus perform translations analogously, and the same happens at the level of functional systems, of abstract language games such as semantics (Renn 2006: 362–366). Innovation in this sense is then neither an economic growth utopia nor a product of individual self-surprise (invention), but an organisational strategy for dealing with contingency and uncertainty.

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18   "Translation must take place between generalised formats of the meaning of action or communication ('types') and specific events ('tokens'), whose current meaning simultaneously exceeds (in the sense of situational specificity) and falls short of (because it does not exhaust) the general horizon of meaning (the 'semantics') typical and identifying for a context." (Renn 2011: 321)

According to this reading, *Musikvermittlung* is on the one hand an innovation, because it is neither art nor education, but something which is a third[19] thing, which establishes its own form of practices. On the other hand, it is the result of translation services, in other words, it is a translation of the respecification of meaning in the art system. This is what we need in a late modern, highly differentiated society in order to be able to maintain this plurality and to be able to endure it. Finally, *Musikvermittlung* seems to have an observational function for music, so that music can observe itself under certain conditions and ensure that the ambiguity of art – as I mentioned earlier – does not lead to a breakdown in communication, to speechlessness, but continues to enable communicative connections. *Musikvermittlung* is thus an instance within the subsystem of art (music) which can observe and reflect the self-negation possibility of art. This enables music and its organisations to develop offers of communication that are to be heard beyond the system. This then also includes educational goals or economic functions of *Musikvermittlung*, as has been shown in the two examples above. The explicit offer of meaningfulness is also part of this. These are then specific translations in the context of the respective art organisation and its embedding in the art system. Scientific observations of *Musikvermittlung* should therefore not ask about its function. It is more important to find out where, and under what conditions, practices of *Musikvermittlung* arise and which musical events are subsequently made possible.

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19   See Ilja Srubar 2009 on the emergence of a *third* as the result of translating between two different sense- making systems.

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