

Preface

Over the past four decades, *Musikvermittlung* has developed into a multifaceted field of practice that acts as a link between music production and reception. Musicians, educators, mediators, concert organisers, and many other actors form a steadily growing community of practice seek to open up new approaches to music for people of all ages. While *Musikvermittlung* has become an indispensable part of concert life and the cultural sector, it has so far been represented only sporadically at conservatories and universities in the German-speaking world. The increasing diversification and professionalisation of the field makes it obvious that there is an urgent need on the one hand for comprehensive and demand-oriented education and training structures, and on the other hand for scientific research into the field of *Musikvermittlung*, including social practices, institutional contexts, key success factors, power structures, and the forms and conditions of knowledge production. For this reason, the “Forum Musikvermittlung an Hochschulen und Universitäten” (<https://www.forum-musikvermittlung.eu>) was founded in 2016, bringing together researchers and teachers in the field of *Musikvermittlung* from Germany, Austria, Switzerland and South Tyrol. In the first five years, the focus was on initiating the networking of the actors and the discourse about the content and quality criteria of a university education which produces professionally qualified graduates. Currently, however, in the light of an increase of scientific publications and doctoral theses, the international network is increasingly focusing on tasks in the field of research.

With the first academic publication series on *Musikvermittlung*, which is inaugurated with the present volume, we would like to map and fuel the professional discourse of this young discipline in all its diversity, and to accompany the developments of the field of practice in a reflective way. We want to open up a space for reflecting on concert life, audiences, new concert and event formats, the role of different musical practices in a diverse society, and

about new collaborations between cultural institutions and the various social actors and communities in urban and rural areas.

The German term *Musikvermittlung* is used throughout this volume. This is because, on the one hand, the term is simply difficult to translate, even if its overlaps with English terms such as “music education” or “community music” are obvious. On the other hand, it refers to the specific character of the field of practice it denotes, which can only be found in the German-speaking countries. However, this should not obscure the fact that *Musikvermittlung* has received many influential impulses from foreign countries (especially English-speaking ones) since the very beginning and that actors in the internationally oriented cultural sector are in constant exchange with colleagues and institutions all over the world. We are therefore particularly pleased to address an international readership with the first volume of the new publication series.

We wish the new series much success and you, dear readers, a stimulating read!

Constanze Wimmer and Johannes Voit

Series editors