

Axel Petri-Preis & Johannes Voit

Learning and Teaching Music Mediation
Suggestions for Using the *Handbuch Musikvermittlung*
in Higher Music Education

Design: Louis Bernoth

This work is licensed under the Creative Commons Attribution 4.0 (BY) license, which means that the text may be remixed, transformed and built upon and be copied and redistributed in any medium or format even commercially, provided credit is given to the author.

For details go to <https://creativecommons.org/licenses/by/4.0/> Creative Commons license terms for re-use do not apply to any content (such as graphs, figures, photos, excerpts, etc.) not original to the Open Access publication and further permission may be required from the rights holder. The obligation to research and clear permission lies solely with the party re-using the material.

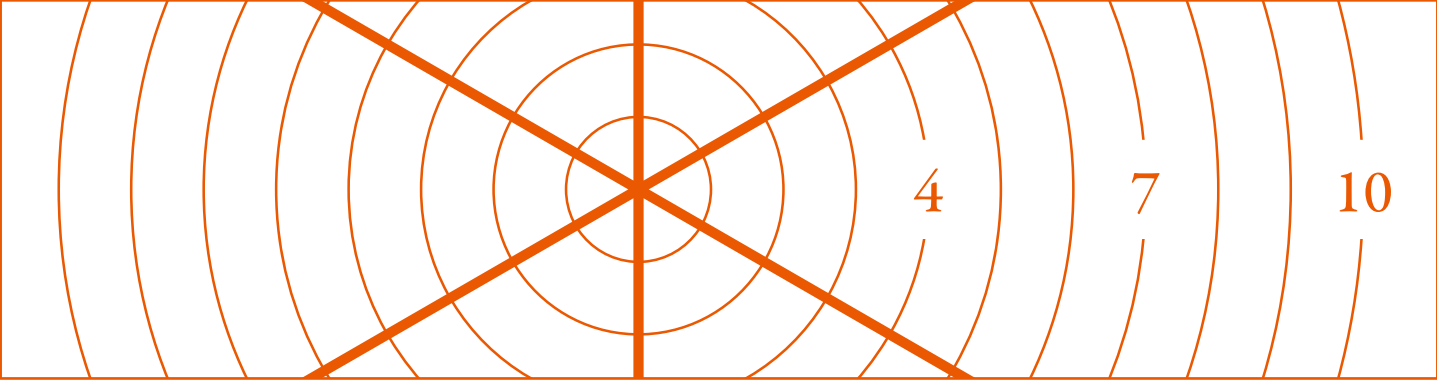
DOI: 10.21939/32tf-pj89

Contents

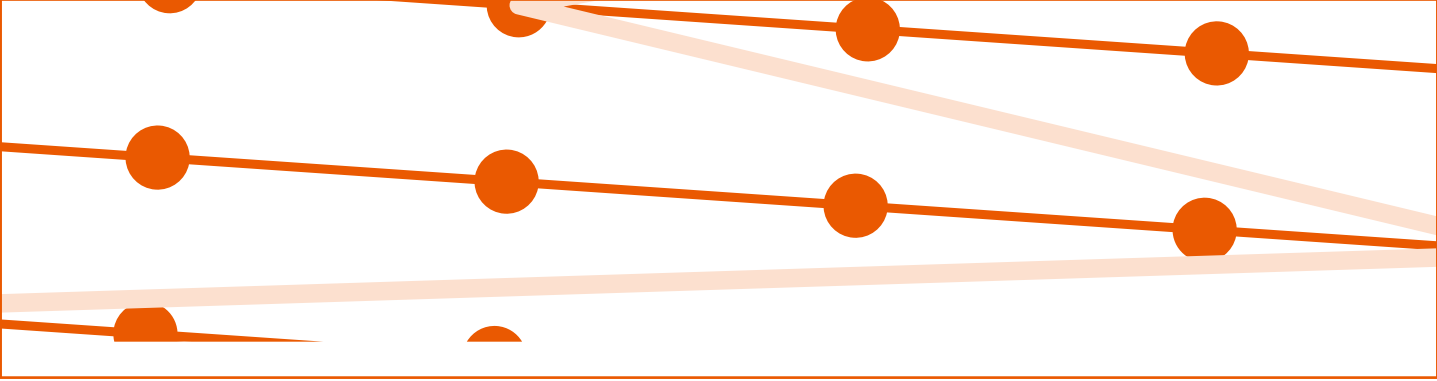
1 Reflection and Discussion of Personal Attitudes → P. 4



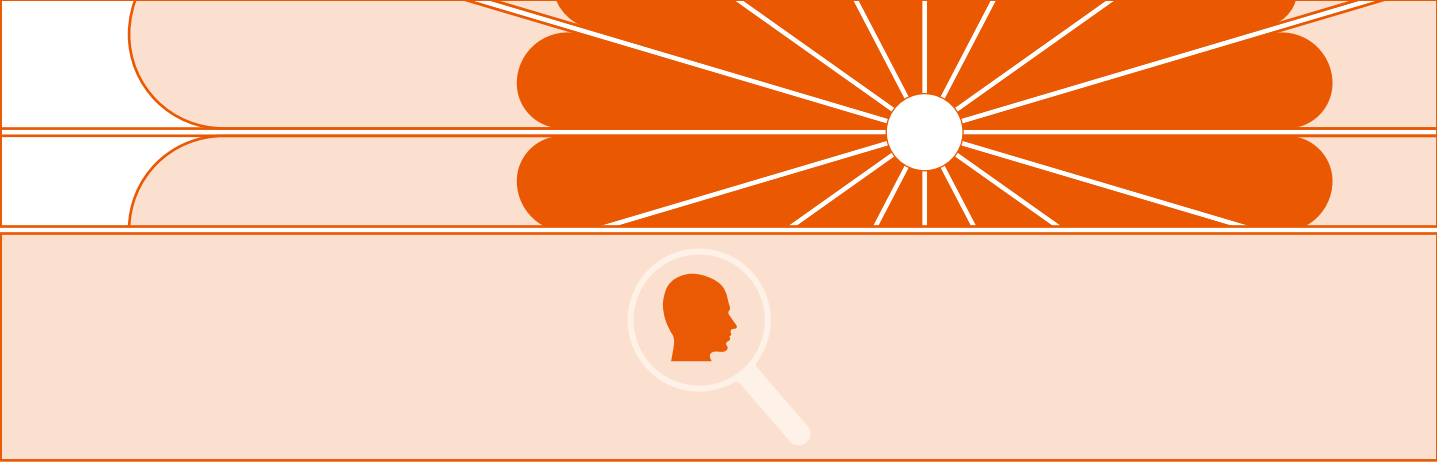
2 Reflection on One's Own Mediation Practice → P. 13



3 Analysis of Selected Projects → P. 15



4 Recognising Privileges and Disadvantages → P. 17



Introduction

The *Handbuch Musikvermittlung* (Handbook of Music Mediation), published in 2023, is the first comprehensive German language publication to explore the breadth and diversity of music mediation as an artistic-educational practice, in research, and as a professional field. As editors, we addressed a central desideratum in the field's discourse: while handbook-like articles and books have already been published for certain subfields, there has, to date, not been a publication that comprehensively depicts the status quo of discourse and action in music mediation.

The primary intended use of the handbook is within various teaching formats in higher music education, as well as in advanced training, and continuing education. It is aimed both at students – whether in bachelor's programmes for instrumental and vocal education, performance programmes, or master's programmes in music or cultural mediation – and at practicing professionals interested in deepening their knowledge of current specialised discourse and further developing their music mediation practice.

This collection of accompanying materials aims to provide teachers in higher education and professional development contexts with a variety of ideas to integrate the handbook's content into their own teaching and to offer students and practitioners stimulating reflection opportunities. Reflecting on one's professional practice and critically analysing and evaluating past projects is essential for recognising and questioning one's implicit norms and values¹, thus improving and evolving one's practice.² Reflection should serve as a bridge between theory and practice³, enabling (future) music mediators to become 'reflective practitioners' in the sense of Donald Schön. This publication particularly focuses on 'reflection-on-action', which – unlike 'reflection-in-action' (reflection processes occurring during the action itself) – takes place without the immediate pressure of action and with temporal distance from the situation of mediation. This is especially significant because music mediation practices typically operate in various fields of tension requiring active and conscious positioning by their actors: for example, between artistic and educational orientation, between focus on the artwork and the dia-

¹ Donald Schön (1983): *The Reflective Practitioner. How Professionals Think in Action*, New York: Basic Books.

² Linda Finlay (2008): *Reflecting on 'Reflective practice'*, Practice-based Professional Learning Paper 52, The Open University, [online] [https://oro.open.ac.uk/68945/1/Finlay-\(2008\)-Reflecting-on-reflective-practice-PBPL-paper-52.pdf](https://oro.open.ac.uk/68945/1/Finlay-(2008)-Reflecting-on-reflective-practice-PBPL-paper-52.pdf) [22.06.2024].

³ Vgl. Cyrilla van der Donk, Gabriele Klewin, Barbara Koch, Bas van Landen, Annette Textor, Christian Timo Zenke (2022): „Reflection in and/or on action“: Schulische Praxisforschung als Reflexionsgeschehen, in Christian Reintje, Ingrid Kunze (Hg.), *Reflexion und Reflexivität in Unterricht, Schule und Lehrer:innenbildung*, Bad Heilbrunn: Verlag Julius Klinkhardt, pp. 242–260.

logue group, between affirmation and transformation, between audience development and social responsibility, between understanding and experiencing, or between wild and structured learning.

These fields of tension, which form the core of the *Handbuch Musikvermittlung*, served as central starting and reference points for the individual exercises, which were designed to stimulate reflection processes on different levels. It is important to emphasise that the materials can be used in courses directly as proposed, but can also be adapted to the respective participant groups and contexts.

- The first exercise addresses personal attitudes and positions which are identified and discussed in response to pointedly formulated statements.
- The second exercise encourages reflection on one's own mediation practice by asking participants to discuss the weighting of their objectives and the artistic-educational orientation of their practice.
- The third exercise enables the analysis of one's own or others' mediation projects based on guiding questions.
- The fourth exercise addresses a topic that has, in our view, been insufficiently considered in the field's discourse: the consistent application of a power-critical perspective that focuses on privileges and disadvantages, making exclusion mechanisms visible. This is particularly significant in the classical concert sector, which holds a hegemonic position in the cultural life of (Western) Europe and North America and, due to its deep roots in 19th-century bourgeois values, produces numerous exclusions. An affirmative music mediation practice risks perpetuating or even reinforcing the prevailing power structures. Critical reflection, however, can help to harness the transformative potential⁴ of music mediation and contribute to an inclusive, discrimination- and diversity-sensitive concert life.

In light of current internationalisation trends in music mediation⁵, we decided on a bilingual open-access publication to make this material accessible to a broad audience. Although the

⁴ Vgl. Carmen Mörsch (2012): *Zeit für Vermittlung*, [online] https://www.kulturvermittlung.ch/zeit-fuer-vermittlung/download/pdf-d/ZfV_0_gesamte_Publikation.pdf [22.06.2024].

⁵ See for instance the *International Journal of Music Mediation*, [online] <https://ijmm.world> [22.06.2024].

Handbuch Musikvermittlung focuses clearly on the German-speaking world, we believe that the contributions on fields of tension and the power-critical perspective can offer valuable insights into the international discourse on music mediation, too.

This publication would not have been possible without the wonderful support of our research assistants. We would like to thank Louis Bernoth for the graphic design and Lisa Hacek for her help with proofreading. Both have repeatedly provided us with valuable feedback through their attentive and critical reading.

To you, dear readers, we wish inspiring seminars and workshops with the *Handbuch Musikvermittlung* and the accompanying material.

Axel Petri-Preis & Johannes Voit



1 Reflection and Discussion of Personal Attitudes

1.1 Comment

Material:

Targets (1 per group), playing cards (8 cards per field of tension and group)

Fields of Tension:

Art and education, artwork orientation and dialogue group orientation, affirmation and transformation, audience development and social responsibility, understanding and experiencing, structured learning and wild learning

Instructions:

This exercise enables participants to reflect on their own attitudes towards selected fields of tension using deliberately pointed statements, and to discuss them in small groups. Begin by dividing the participants into small groups of 4–6 people. Each group receives a set of cards for each field of tension to be discussed (for example, for the field of tension Art and Education, they receive cards A1–8). Each participant, in turn, draws a card that particularly resonates with them (positively or negatively). Participants then position their cards on the target, with the degree of their agreement with the statement corresponding to the distance from the centre: if they fully agree, the card is placed in the centre of the target; if they strongly disagree, the card is placed more towards the edge. Afterwards, the participants discuss the selected statements: Why was the card positioned there? Do the other participants agree with the assessment? In the concluding plenary discussion, the groups report on their discussions. The seminar leader can contextualise the individual statements and relate them to the respective fields of tension.

Art and Education

High artistic quality is key to success,
even when designing musical
programmes for children.

A1

Good art does not need mediation.

A2

The selection of music for children's
concerts should be made in such a way
that it supports the respective
educational objectives.

A3

The possible dimensions of mediation
are already inherent in a piece of music.

A4

In establishing relationships between
people and music, the connection to the
respective dialogue group is more
important than artistic excellence.

A5

Age-appropriate preparation of a piece
of music for mediation is essential,
especially in the case of more
demanding music.

A6

Music mediation should primarily
support the shared experience of music
in its respective artistic context.

A7

Mediation formats offer opportunities
for musical learning beyond the pure
enjoyment of the concert experience.

A8

Artwork Orientation and Dialogue Group Orientation

With appropriate preparation, any piece of music can actually be suitable for any dialogue group.

B1

The selection of pieces appropriate for a specific dialogue group is essential for a successful concert experience.

B2

Music mediation builds a bridge between music and the everyday world of the listeners.

B3

Music mediation provides opportunities for an intensive engagement with music, enabling participants to gain a deeper understanding of the respective works.

B4

The aim of music mediation is to acquaint participants with musical works and practices that they are not yet familiar with.

B5

Music mediation should take into account the media usage of the respective dialogue group.

B6

The starting point for the development of a mediation format is always the piece of music under consideration.

B7

The listening experiences and musical preferences of the respective dialogue group serve as a compass for the development of a mediation format.

B8

Affirmation and Transformation

Music mediation is a crucial element in securing the concert audiences of tomorrow.

C1

In future, musicians will also need competencies that go beyond artistic excellence and apply to the area of mediation.

C2

Music mediation is a crucial element in preserving our unique orchestral tradition.

C3

Musicians and ensembles should become more aware of their responsibility in a changing society.

C4

Music mediation is a vital element in safeguarding cultural heritage and giving it a new vitality.

C5

Concert halls need to change in order to appeal to new dialogue groups.

C6

Through music mediation, new target groups can be reached and introduced to the world of classical music.

C7

Music mediation has the potential to bring the societal discourse into cultural institutions and initiate far-reaching transformation processes.

C8

Audience Development and Social Responsibility

Music mediation gives people with limited possibilities of participation the opportunity to access publicly funded art and culture.

D1

Music mediation has the potential to open up new target groups and diversify the audience.

D2

Music mediation has the potential to introduce children to classical concerts.

D3

Music mediation projects should specifically cater also for those people who are not mobile enough to come to the concert hall.

D4

Publicly funded cultural institutions have a social responsibility that they should take into account in their programmes.

D5

Music mediators should have an impact on society and contribute to positive social change.

D6

Music mediation has the potential to promote social cohesion.

D7

Sophisticated music is not self-evident and therefore requires specific introductions.

D8

Understanding and Experiencing

In music mediation projects, the immediate experience of music is important in enabling an engagement with the new and unfamiliar.

E1

Music mediation has the potential to open up spaces for aesthetic experiences.

E2

Music mediation has the potential to contribute to a deeper understanding of musical works.

E3

In music mediation, establishing relationships between people and music is more important than imparting knowledge about music.

E4

Music mediation should involve the whole body, with its repertoire of movements, and all the senses, in order to appeal to people with little musical background.

E5

Imparting knowledge, e.g. about the historical background and musical structures of a work, is a central goal of music mediation.

E6

Experience and understanding are ultimately not irreconcilably opposed to each other in music mediation projects, but are intertwined in many places.

E7

Music mediation should be as participative and productive as possible, in order to enable an intensive experience.

E8

Structured Learning and Wild Learning

Enabling deep immersion in what is happening musically is the real domain of music mediation.

F1

Music mediation concerts have the potential to contribute to the structured development of musical competence.

F2

It is not possible *not* to learn in music mediation projects.

F3

Music mediation projects can trigger transformational educational processes that fundamentally change the participants' relationship to themselves and the world.

F4

Refined didactic considerations are less effective for music mediation projects than an orientation towards presence, eventfulness or resonance.

F5

The performance-oriented world of music mediation is diametrically opposed to the typical step-by-step teaching approach of music lessons.

F6

School concerts should be planned in a didactically clever way, so that the pupils learn something.

F7

Music mediation is less about clearly identifiable learning outcomes and more about the joyous involvement of the audience in musical issues.

F8

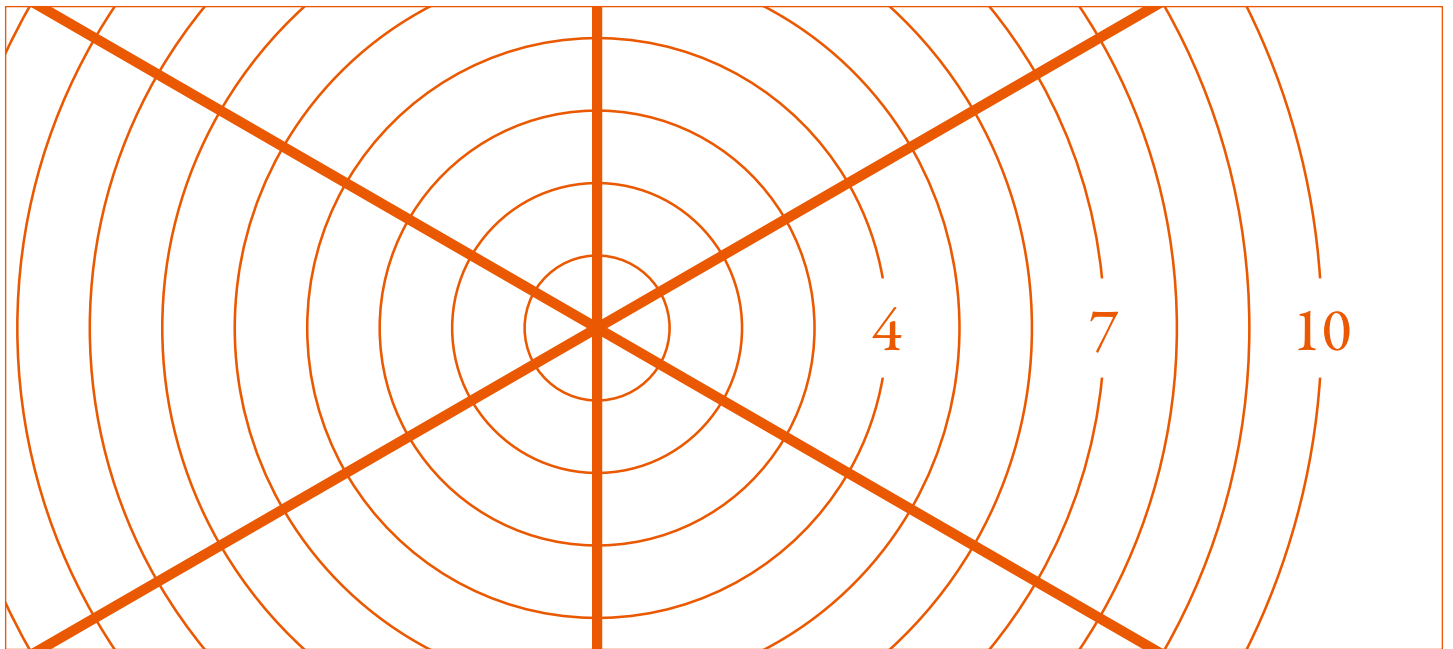


Cut off the white area and fold along the dotted line. Then put the two halves together and, if necessary, fix them with a strip of adhesive tape on the back.

Cut off the white area and
fold along the dotted line.
Then put the two halves to-
gether and, if necessary, fix
them with a strip of adhesive
tape on the back.

Axel Petri-Preis / Johannes Voit (ed.)
Handbuch Musikvermittlung –
Studium, Lehre, Berufspraxis





2 Reflection on One's Own Mediation Practice

2.1 Comment

Material:

Print-outs with spiderweb diagrams (1 per participant)

Fields of Tension:

Art and education, artwork orientation and dialogue group orientation, affirmation and transformation, audience development and social responsibility, understanding and experiencing, wild and structured learning

Instructions:

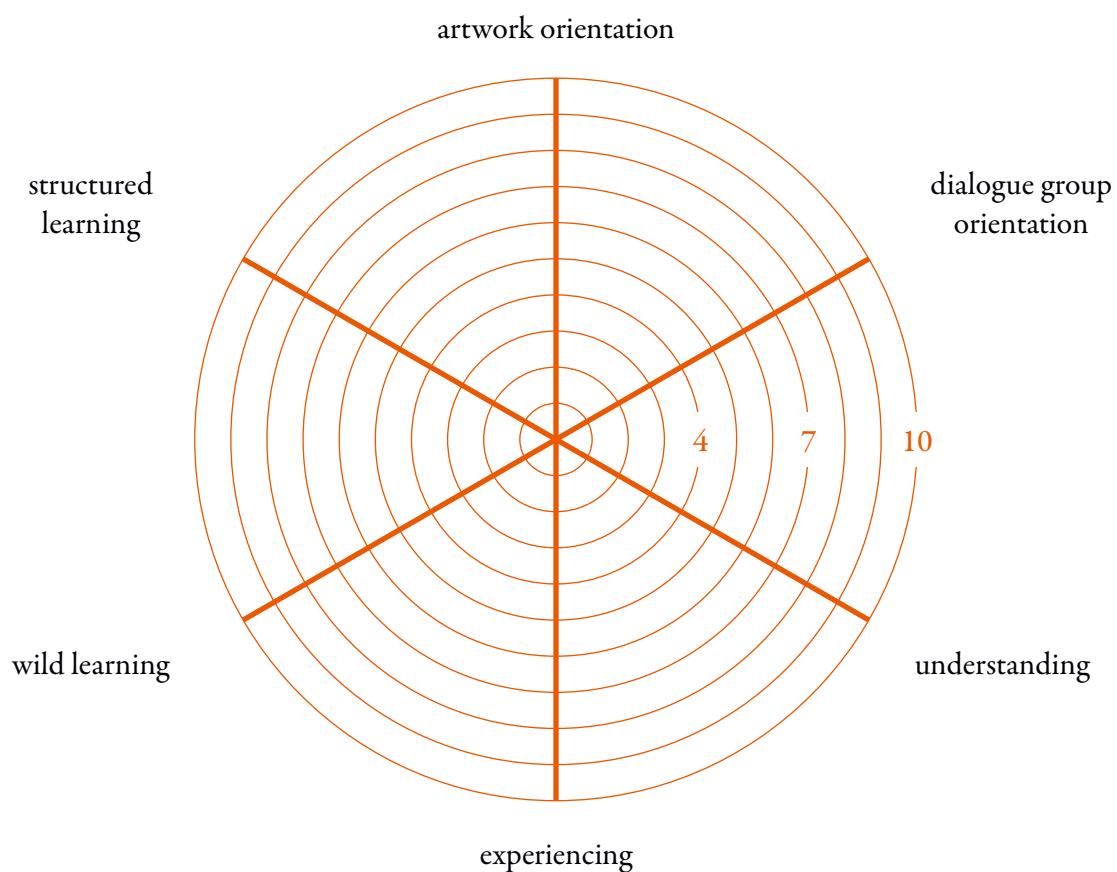
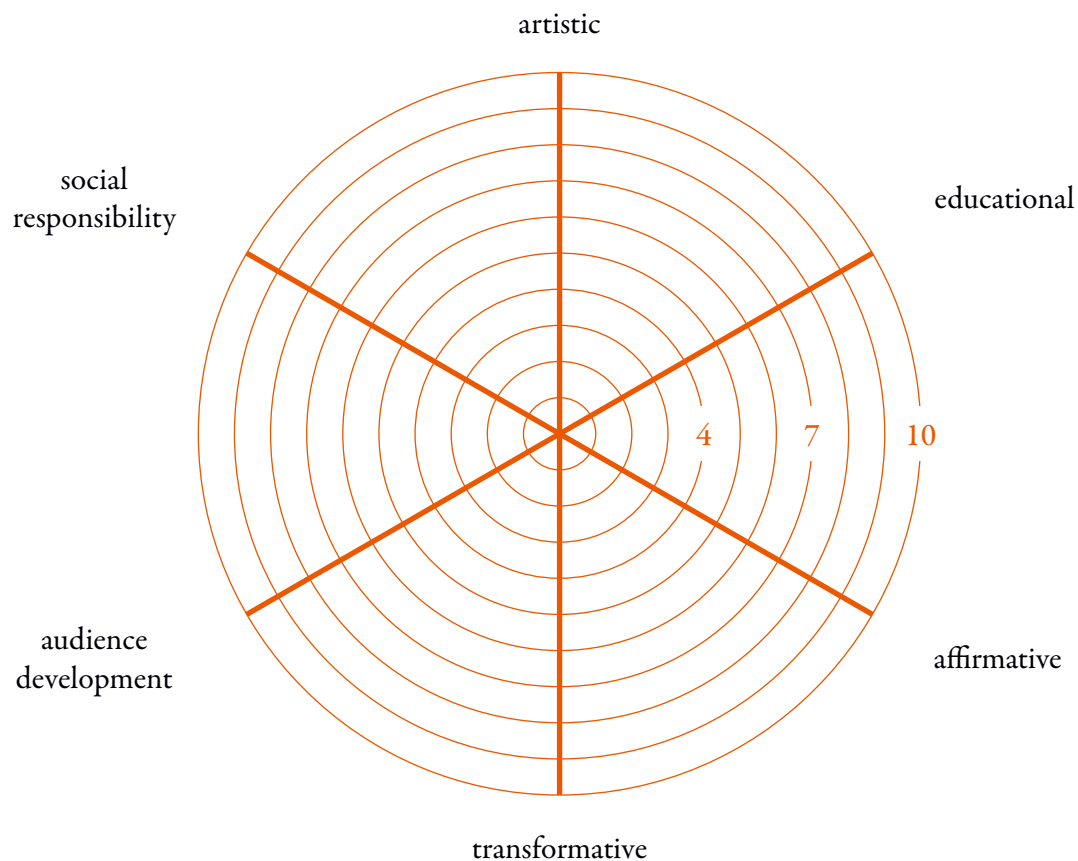
This tool enables participants to reflect on their own mediation practice. The two spiderweb diagrams each combine the poles of selected fields of tension. The first diagram focuses on more general, institutional, and societal objectives, while the second diagram centres on specific educational and artistic orientations. This exercise is best conducted immediately following exercise 1 (Reflection and Discussion of Personal Attitudes) but can also stand alone.

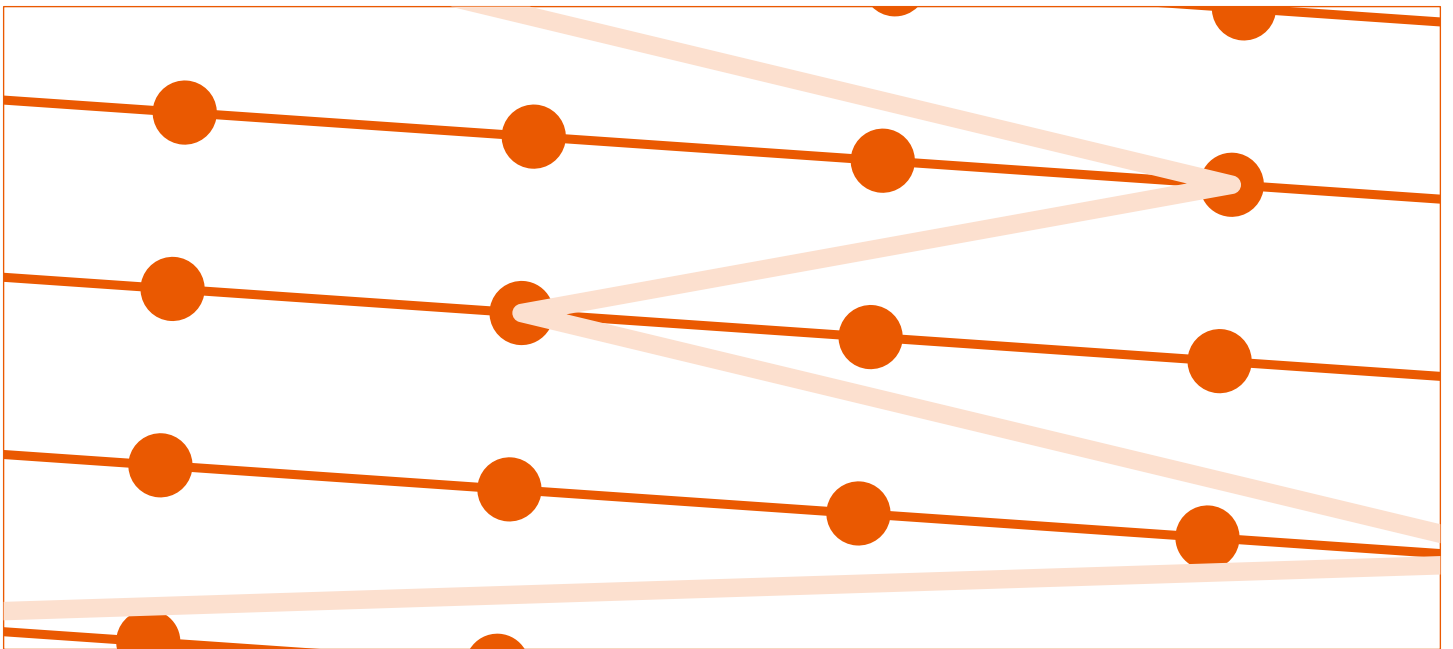
Participants individually reflect on their own mediation practice (or that of their institution) and complete the two diagrams. They mark the importance of each principle in their practice along each spoke of the spiderweb: The more significant it is, the farther out they mark it. They then connect the adjacent points with lines.

Next, participants compare their diagrams with those of their neighbours: Which similarities stand out, and where do the diagrams differ? How do the findings about their own mediation practice align with their attitudes toward the respective fields of tension? Finally, the insights are shared with the whole group.

2.2 Material

Complete the following spiderweb diagrams by marking the significance of each principle in your practice along each spoke of the spiderweb. Then connect the points together and discuss your results with other participants.





3 Analysis of Selected Projects

3.1 Comment

Material:

Printouts with polarity profiles (1 per participant)

Fields of Tension:

Artwork orientation and dialogue group orientation, dialogue group and target group, reception and participation, understanding and experiencing, wild and structured learning, tradition and innovation, singularity and sustainability, analogue and digital, audience development and community engagement

Instructions:

This tool enables participants to analyse individual music mediation projects based on selected fields of tension. These projects can be either their own ones or exemplary projects chosen by the workshop leader. Participants begin by reflecting on the project individually, marking the point which seems most appropriate for the project on a continuum for each field of tension. They then connect these marks with a line.

Next, participants compare their polarity profiles with those of their neighbours: Which similarities stand out, and where do the diagrams differ? What are the reasons for these different assessments? Finally, insights are shared with the whole group.

3.2 Material

On the continuum between the poles in the polarity profile mark the point that seems most appropriate to you, and then connect these marks with a line. Discuss your results with other participants.

Did the development focus on the goal of conveying information about a specific piece of music or on catering to the needs and interests of the participants?



Is the aim to introduce participants to the practices of your institution or to engage them in a dialogue on equal terms, negotiating cultural content, presentation formats and/or mediation practices together?



Does the project emphasise listening to music or active participation and co-creation by the participants?



Is the project more about imparting knowledge about music (historical backgrounds, structures) or creating spaces for aesthetic experiences and encounters?



Does the project aim for systematic development of knowledge or skills with defined learning objectives, or does it provide an open space for musical learning?



Is the focus on tracing and preserving traditions, transforming them, or even generating entirely new music or mediation practices?



Is it a one-time event or a project aimed at long-term effects?

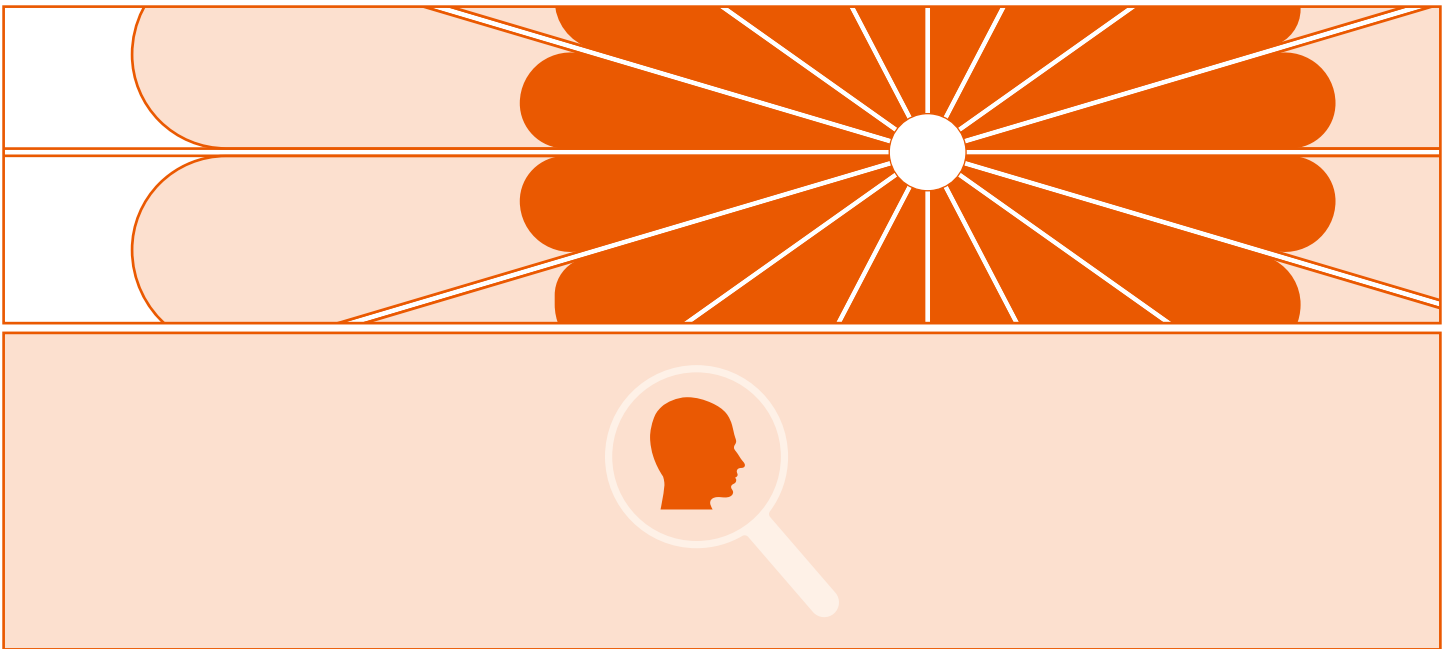


Does the project prioritise live experiences or the use of digital media?



Is the goal more about opening up your offerings to a new audience or initiating social and artistic exchange between people with different backgrounds and conditions?





4 Recognising Privileges and Disadvantages

4.1 Comment

Material:

Power-Flower (1 per participant), role cards (1 per participant)

Instructions:

This activity facilitates participants' reflection on their own privileges and disadvantages with regard to cultural participation and enables comparison with situations experienced by individuals in different life circumstances. Each participant is provided with a Power Flower and is asked to label it individually. Through this process, everyone contemplates their own circumstances based on the categories outlined at the centre of the Power Flower: the inner petals denote privileged positions, while aspects of disadvantage can be noted on the outer petals. Additionally, participants have the option to introduce supplementary categories or personalise the flower, e.g. with drawings. Subsequently, participants engage in discussions within small groups to explore and compare their outcomes: Why have they positioned themselves as they have? What specific privileges or disadvantages have they identified? How do other participants perceive their positioning? What practical implications arise from these positions in relation to cultural participation?

In the second step, participants line up at one end of the room and each receive a role card. The workshop leader then reads out a series of questions. This list of questions can be adapted to the local context or supplemented with additional questions about regional cultural offerings. If participants can answer a question affirmatively based on their role, they take a step forward. If the answer is no, they remain in place. After the game concludes, roles are shaken off and a collective

⁶ The diversity dimensions represented in the Power Flower are based on the “4 Layers of Diversity” model by Gardenswartz and Rowe, which has been adapted for use in this context. See Lee Gardenswartz, Anita Rowe (2003): *Diverse Teams at Work. Capitalizing on the Power of Diversity*, Alexandria (Virginia): Society for Human Resource Management.

Note: In this exercise, participants are likely to include very personal and sensitive information in the Power Flower. Therefore, it is important to emphasise that they can and should decide for themselves which information they wish to share with others.

discussion and evaluation takes place: Who has moved furthest forward? Who has moved the least? What might explain these differences? What impact do the respective categories of difference have on cultural participation? What measures could help reduce disadvantageous effects? Where do participants see potential for changing these social inequalities? What role can music mediation play in this process?

Questions: Can you...

... attend a concert for babies, children, or families with your child?

... expect to be treated kindly and courteously at a concert hall?

... assume that music reflecting your cultural background will be played at publicly funded events in your area?

... find and understand advertising and announcements from the city's opera house or concert hall?

... go to a blind date concert at the local classical concert venue with friends in the evening? (In a blind date concert the genre and ensemble remain undisclosed until the event.)

... follow an introduction to an orchestra's subscription concert?

... assume that you know the unspoken rules of behaviour at a classical concert?

... dress in a way that you believe is appropriate for a visit to a concert hall?

... be confident that your ethnic and/or gender identity is represented in the printed materials of the concert hall?

... assume that you know or have already heard some of the compositions played at the family concert?

... expect to meet people from your social milieu in the concert hall?

... attend a concert of a popular U.S. pop star in the nearest big city?

... afford a weekend trip with your friends to see a musical?

... assume that cultural offerings in the area around your hometown will reflect your own cultural preferences?

... actively become involved in the cultural life of your hometown by making your own cultural contribution?

... fully participate in the cultural life of your place of residence?

... learn to play a musical instrument from your culture of origin at the local music school?

... afford the fees for a place at the music school for yourself or your children?

... subscribe to a series of premieres at an opera house?

... expect to feel welcome at an opera house?

... read and understand the subtitles of the opera?

... afford refreshments at the opera house restaurant?

... assume that your friends or family members would accompany you to a joint opera evening?

... read and understand the programme booklets?

... expect not to be marked as the "other" in a community project?

... attend the regular rehearsals of a community choir on Tuesdays at 6:00 p.m.?

... be sure you won't be stared at during the audience discussion in the city theatre?

... regularly participate in the Music Theatre Club for all ages from 9-99 at the city theatre?

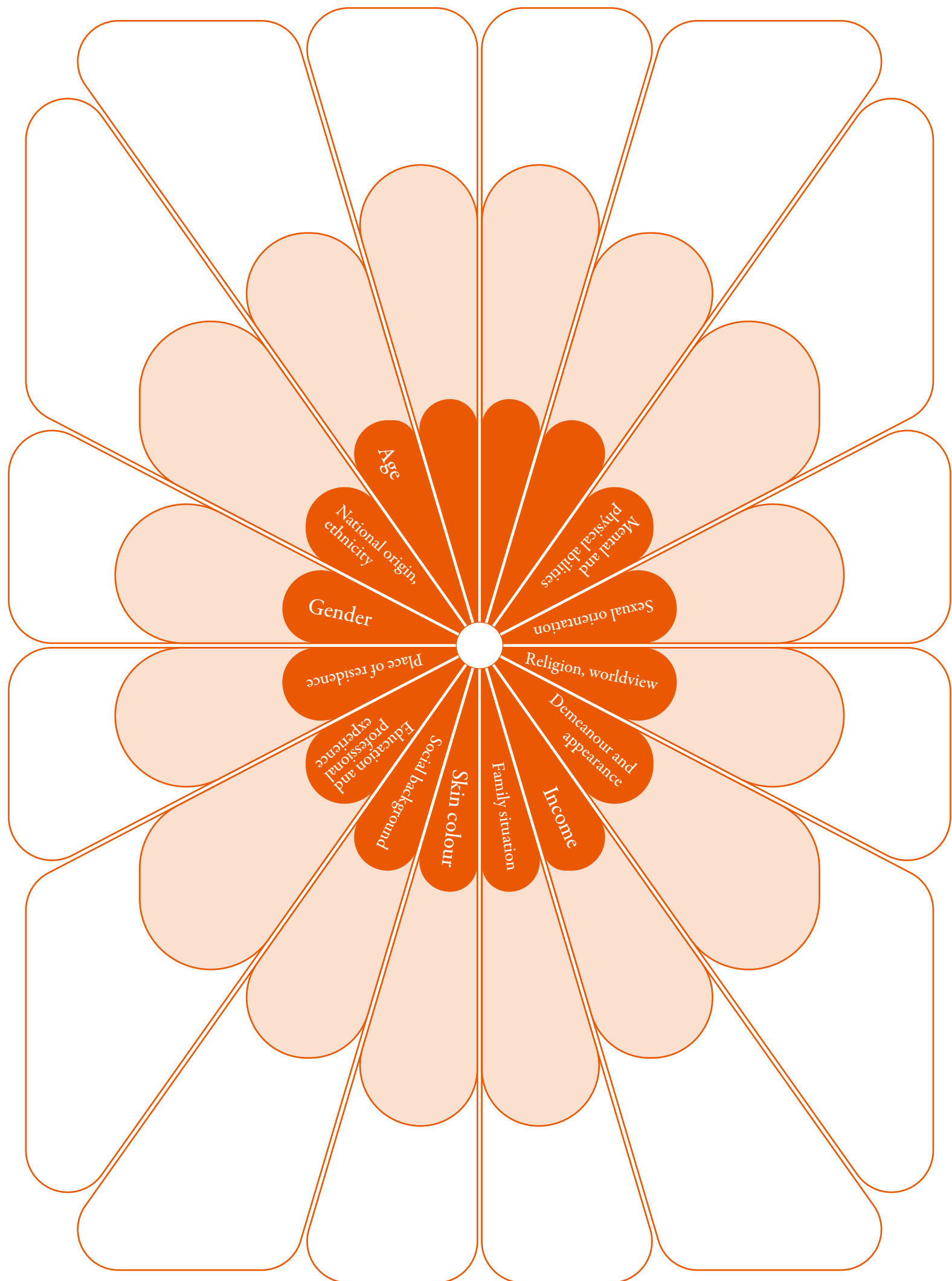
... enjoy exclusive benefits (artist discussions, meet & greets, etc.) as a member of the Friends' Association of the local theatre?

... use the digital services of a concert hall (concert programme information, booking functions, etc.)?

... access cultural events using public transport?

Note: The sometimes rather incisive descriptions on the role cards may lead to the reproduction of stereotypes and existing group-related prejudices. The seminar leader should ensure that these become the subject of joint critical reflection and are not left unaddressed. It is also possible to supplement or replace the provided selection with role cards created by the workshop leader or the group.

4.2 Material



JONAS (he/him), 39 years old,
place of residence: large cultural metropolis

The father of a child with Down's syndrome (11 years old) is from a mid-sized city originally and works as a geriatric nurse. He and his ex-wife (a 37-year-old teacher) live separately but still get along well and share childcare responsibilities.

SONJA (she/her), 28 years old,
place of residence: mid-sized town in a rural area

The single mother of three children (3 months, 2, and 7 years old) was born in a small town in a rural area, and works as a hairdresser. Her parents, owners of a local flower shop, live in the neighbourhood and support Sonja with childcare as much as their own commitments allow.

LOUIS (he/him), 25 years old,
place of residence: mid-sized city

The 25-year-old car mechanic was born in in a mid-sized city with a rich cultural offering. He is single and has a hearing impairment.

AMIR (he/him), 24 years old,
place of residence: mid-sized city

Amir fled from Afghanistan two years ago. He had to leave his family behind in Afghanistan. He got an apprenticeship two months ago but so far has only gained a rudimentary knowledge of his host country's official language.

MORITZ (he/him), 45 years old,

place of residence: small-sized city in a large metropolitan area

The university professor of cultural studies was born in a large cultural metropolis. He is the father of two children (7 and 13 years old). His wife is also a professor. Both of them commute to their universities.

JOY (she/her), 19 years old,

place of residence: mid-sized city in an industrialised region

The sociology student was born in a large city shortly after her parents emigrated from Nigeria. She finances her studies through a student loan and a part-time job as a waitress in a bar. She has a steady partner (also a student) but no children.

SIMONE (she/her), 53 years old,

place of residence: small town in a rural area

The nurse comes from a large capital. 20 years ago she moved with her then-partner to a small town known for hosting a renowned classical music festival. She has been single for several years now.

FATIMA (she/her), 16 years old,

place of residence: large capital

The high school student was born in Syria and emigrated with her parents and two brothers at the age of 4. She comes from a traditional Muslim background.

KAI (he/his), 55 years old,
place of residence: small rural town

The medical doctor was born in a small rural town and now runs his own medical practice in the neighboring town. His wife is a primary school teacher. Together they have a daughter (30 years old).

MARIANNE (she/her), 70 years old,
place of residence: mid-sized city in a rural area

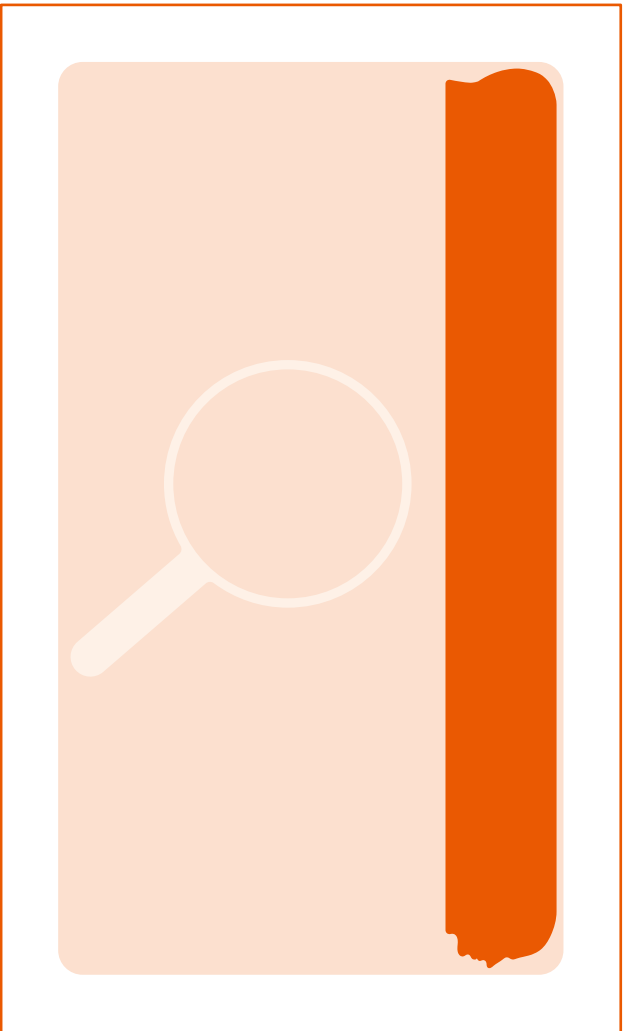
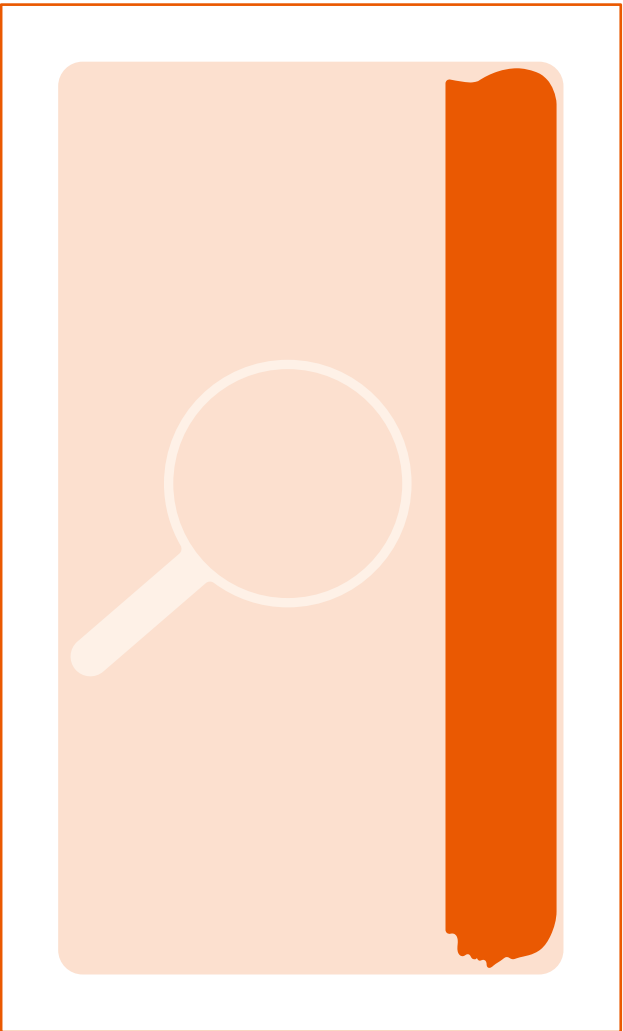
The mother of two children (41 and 46 years old) is from a mid-sized city with a rich cultural offering originally. She used to work as a retail sales assistant. She worked part-time for many years in order to devote herself to bringing up her children. She is now a widow and receives a basic pension. She has a walking disability.

LOUISA (she/her), 28 years old,
place of residence: large capital

She is a learning and participation manager at an A-list orchestra. Together with her husband, a freelance actor (27 years old), she has a 10-month-old son.

TORSTEN (he/his), 35 years old,
place of residence: large capital city

Torsten was born in a large capital city and has not completed any vocational training. He has been unemployed since his uncle, who had employed him for several years, closed down his workshop. He has been receiving unemployment benefit for three years. He has a daughter (aged 11) who lives with his ex-girlfriend in a city about 8 hours away.



SIDNEY (they/them), 24 years old,
place of residence: mid-sized city in a rural area

The trans man works as a full-time graphic designer.
They are single and have no children.

