

## Dear Readers,

we are delighted to present the inaugural issue of the *International Journal of Music Mediation (IJMM)*. With invaluable support from our advisory board, we have worked over the past year and a half to establish this journal, marking a significant milestone in the development of music mediation as an academic field. National and international conferences, special journal issues in music education and musicology, a book series published by TRANSCRIPT, the formation of research networks, and the increasing number of degree programs and professorships in music mediation highlight the growing importance of this field in recent decades. This evolution is set against the backdrop of fundamental shifts in both society and the arts. Musicians today are called upon to foster connections with audiences, engage in participatory art projects, and contribute to community well-being. This necessitates an expanded notion of professionalism, one rooted in artistic excellence and a deep commitment to social sensitivity and societal responsibility. Prior to the founding of the IJMM, an international scholarly journal specifically dedicated to research and reflective practice in music mediation was missing from the academic landscape. Foundational articles had appeared in related journals, covering music education, cultural management, music sociology, community music, and musicology, but the IJMM now fills this gap by providing a platform for academic exchange and collaboration between researchers and practitioners in this broad field.

At IJMM, we uphold the highest ethical and academic standards. All research articles undergo double-blind peer review before publication. Ensuring accessibility is essential to us, which is why we offer diamond-standard open-access publishing. Additionally, all articles are published in English, with abstracts in French, German, and the native languages of our authors, as we aim to reach an international readership.

## Introduction to the First Issue

About a year ago, in an advisory board meeting, we discussed potential themes for the journal's first issues. We quickly agreed it would be valuable to introduce the concept of music mediation to an international audience. While the meaning of *médiation de la musique* (France, Quebec, French-speaking Switzerland), *musikformidling* (Denmark), *mediación de la música* (Spain), or *Musikvermittlung* (Austria, Germany, Switzerland) is well understood in certain countries, a common understanding of "music mediation" on an international level has yet to be established. This is partly due to the variety of English terms for related practices, such as outreach, socially engaged music-making, community music, applied and public musicology, music education, and learning and participation.

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According to our understanding, music mediation is a broad and multifaceted cultural practice that seeks to establish diverse relationships between people and music. Professionals in music mediation use music to initiate communal interactions within artistic settings, foster intense aesthetic experiences, broaden appreciation for various musical genres, promote music-related learning, encourage cultural participation, and empower marginalized social groups. Their work is often guided by a sense of artistic citizenship, which underscores the societal relevance and responsibility of the artist. Music mediation encompasses innovative concert formats (e.g. moderated or staged concerts, relaxed and inclusive performances, digital or hybrid concerts), concert-related activities (e.g. introductory talks, creative workshops, school projects), community and outreach projects (e.g. performances in hospitals, hospices, detention centers, refugee centers, community orchestras, choirs, operas) and diverse media formats (e.g. program notes, radio broadcasts, apps, games, podcasts). Projects can be initiated by both major cultural institutions and grassroots organizations, often blending professional and amateur musicians in collaborative artistic processes.

This first issue of IJMM includes five research articles, three practice reflections, and an interview, each exploring the theme *Doing Music Mediation – International Perspectives on a Multi-Faceted Practice*. Contributors hail from six different countries and represent both practitioners and researchers at various career stages.

- Axel Petri-Preis and Johannes Voit explore the meaning of “music mediation”, providing a historical perspective on its development in German-speaking countries, discussing current definitions, and proposing their own definition of music mediation as a practice focused on instigating relationships between people and musics.
- Irena Müller-Brozović establishes a theoretical framework for music mediation, presenting a model to conceptualize and analyze projects that initiate, broaden and deepen music relationships. Based on Hartmut Rosa’s resonance theory, the framework outlines four dimensions of music relationships, along with defining characteristics, favorable impulses, and underlying principles.
- In her article, Sarah Chaker offers an empirically-based analysis of the social and economic situation of those musicians in Austria who engage in cultural and art mediation. Her findings reveal that while diverse skill sets are economically rewarded in the music field, the overall social situation remains challenging and precarious. She also considers how cultural and art mediation practices might shape a new, socially engaged musician for the future.
- Nívea Alencar de Freitas examines contemporary live classical music practices that transcend traditional formats, including new technologies, innovative concert designs, curatorial programming, and unconventional venues. She highlights the potential for coexistence between traditional and innovative performance models to foster a pluralistic approach to classical music today.
- Irina Kirchberg’s article reflects on gender representation in digital formats created by music mediation organizations and concert promoters. Her study of

roughly one hundred online formats reveals that gender segregation is still prevalent in these digital spaces.

- Constanze Wimmer and Sarah Weiss explore the project *Berggeist vom Schöckl*, shedding light on its approach to audience development in both urban and rural settings – a topic of interest for both music mediation and ethnomusicology.
- Peter Rübke engages in a dialogue with Dietmar Flosdorf, a pioneer in music mediation and community music in Austria. They discuss specific projects, as well as the philosophical and ethical foundations of Dietmar’s work.
- Hannah Baumann reflects on the opportunities and challenges of hybrid concert formats and provides insights into the creation of her ensemble’s project “Let’s Play: Connection Loading”.
- Dagmar Schinnerl introduces an innovative approach to designing class recitals at music schools, illustrating how this format fosters collaboration and participation among instrumental students, who act as music mediators.
- Manuel Cañas Escudero examines two projects with a focus on their community impact.

Finally, we extend our sincere gratitude to the University of Music and Performing Arts and mdwpress for their generous support, which has made this endeavor possible. Thanks also to the Anton Bruckner Private University Linz and Université de Montréal for their partnership. Special thanks to our peer reviewers, our associate editor, Viktória Várkonyi, our editorial assistant Lisa Hacek, and Peter Waugh for proofreading. We wish you, dear readers, inspiring and thought-provoking encounters with our articles.

Warm regards,

Axel Petri-Preis, Irina Kirchberg & Irena Müller-Brozović

*Editorial Team*