At the convergence of applied musicology and social action

October 11th to 14th

Music Faculty – Université de Montréal
Conseil des arts de Montréal
Cégep de Saint-Laurent
Organizing committee

- Vincent Bouchard Valentine (EPMM - UQAM)
- Michel Duchesneau (EPMM - UdeM)
- Irina Kirchberg (EPMM - UdeM)
- Sylvain Martet (EPMM - ARTENSO)
- Mélanie Moura (EPMM - Orchestre Symphonique de Montréal)
- Eva Quintas (EPMM - ARTENSO)
- Pierre Vachon (EPMM - Opéra de Montréal)

Advisory panel

- Bouchard Valentine Vincent (UQAM)
- Bouscant Liouba (CNSMDP)
- Duchesneau Michel (UdeM)
- Fortant Elsa (MeMuQ)
- Güsewell Angelika (HEMU Lausanne)
- Gregory Sean (Barbican & Guildhall School)
- Horvais, Jean (UQAM)
- Kirchberg Irina (UdeM)
- Martet Sylvain (ARTENSO)
- Moura Mélanie (Orchestre Symphonique de Montréal)
- Prévost Thomas Cécile (Sorbonne Nouvelle)
- Ravet Hyacinthe (IReMus – Sorbonne Université)
- Rudent Catherine (Sorbonne Nouvelle)
- Robin William (University of Maryland)
- Ronzier Isabelle (Orchestre national Avignon Provence & CFMI Aix-Marseille Université)
- Vachon Pierre (Opéra de Montréal)
- Weber Thierry (HEMU Lausanne)

Coordinators

Émilie Lesage, International Meetings Coordinator – EPMM
Marilou Bonfils Nadeau, Scientific and general coordination assistant – OICRM
Caroline Marcoux-Gendron, Scientific and General Coordinator – OICRM.

The IMMMs’ organizers wish to thank our generous partners
Many music outreach initiatives are emerging in community, penal, health, social work, and education circles. Additionally, arts and culture institutions are, on one hand, taking note of issues of physical and symbolic accessibility and, on the other hand, emphasizing the benefits of music practices in terms of social justice, inclusion, social responsibility, etc. (Beauchemin, Maingien, and Duguay 2020). In the Francophone world and some Spanish-speaking countries, what is known as music “mediation” (FR: “médiation”; SP: “mediación”) tends to bring together activities that range from public or “applied” musicology to musical activities in the community, including arts and culture education (Kirchberg 2020). The plurality of terms used in German (Musik vermittlung, Kulturelle Bildung, Musikpädagogik) or in English (music outreach, music engagement, civic practices, public musicology, music in social work, music education) to translate the French expression “médiation de la musique” is a constant reminder of the multitude of issues at stake with these music and social practices at the crossroads of democratization and cultural democracy.

Far from the unifying goals these practices strive for, the plurality of designations around which research groups and professional networks (ITAC, RESEO, SIMM, EPMM, FNAMI, Artist as changemaker) congregate may result in fostering silo-thinking that immobilizes practice and research. The dispersion of these forces accentuates the fault lines that on-the-ground practice is working to move beyond (teaching artists vs mediators, researchers vs practitioners, education vs social action, popularization vs participation). Pondering issues of popularization, awareness, experimentation, transmission, accessibility, social inclusion, wellness, health, equity, empowerment and/or cultural rights that are at the heart of these music practices calls for a pooling of practice and theory resources. The goal of this international conference is to take a comprehensive look at music mediation in its plurality, from conception phases to implementation to evaluation.

This international forum aims to propose a transnational overview of the current state of research on music mediation and to share the various outlooks on these practices.

In addition to its theoretical impact that aims to systematize the observations, this forum will offer multiple opportunities for meetings between practitioners and for networking between practice and research communities. This will be as much about highlighting the professional knowledge of actors in the chain of mediation professions (Pébrier, Courant, 2019; Bretel, and Mercier 2018) as about giving visibility to the most recent research findings in the field (Kirchberg 2021).

PROGRAM

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# General planning

**Tuesday October 11th: Opening**

**Music Faculty**

200 Vincent d'Indy Avenue, Montreal  
Édouard-Montpetit metro station

Claude-Champagne Hall – Foyer

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>1 pm</td>
<td>Welcome and registrations</td>
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<tr>
<td>1:30 pm</td>
<td>Opening word</td>
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</table>
| 2 pm   | Plenary conference by Marie-Christine Bordeaux: *Defining cultural mediation: issues of practice, issues of conceptualization* (Moderator: Irina Kirchberg or Michel Duchesneau)  
|        | Whispered translation                                                  |
| 3:30 pm| Break                                                                  |
| 3:15-4:45 pm | *Historical conditions in the emergence of music mediation*  
|        | (Moderator: Irina Kirchberg)                                           |
|        | Communication 1. Michel Duchesneau “The social value of music in France at the turn of the 20th century: the challenge of a mediating musicology”   |
|        | Communication 2. Lucie Kayas “Analyzing and understanding Leonard Bernstein's Young People's Concerts from the sources”  
|        | Whispered translation                                                  |
| 4:45-5 pm| Break                                                                  |

**Serge-Garant Hall (B-484)**

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<thead>
<tr>
<th>Time</th>
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<tr>
<td>5-6 pm</td>
<td>Workshop 1. Adama Daou “The balafon, an instrument for better listening”</td>
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**Claude-Champagne Hall – Foyer**

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<tr>
<th>Time</th>
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| 6 pm   | Diner cocktail  
<p>|        | Scientific poster display: Paola Deteix, Jordan Meunier, Sylvie Pébrier, Lucie Kayas-Maudot, Philippe Poisson &amp; Cécile Richard, Marie-Eliane Dubois, Émilie Lesage. |</p>
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<tr>
<td>8:30 am</td>
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<tr>
<td>9:00 am</td>
<td>Plenary conference by William Robin: <em>Timely Interventions and Public Scholarship in Music Studies</em> (Moderator: Jonathan Goldman)</td>
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<td>11:15-11:30 am</td>
<td>Workshop 2. Marc-Antoine Boutin “Cache-noisette, a musical escape game”</td>
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<td>11:30-12:30 pm</td>
<td>Workshop 3. Camille Villanove “The musical forest bath: for rejuvenating listening”</td>
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<td>12:30-2 pm</td>
<td>Lunch</td>
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<td>Scientific poster display: Paola Deteix, Jordan Meunier, Sylvie Pébrier, Lucie Kayas-Maudot, Philippe Poisson &amp; Cécile Richard, Marie-Elaine Dubois, Emilie Lesage.</td>
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<td>2-3:30 pm</td>
<td><strong>Music mediation training and professional practice</strong> (Moderator: Michel Duchesneau)</td>
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<td>Communication 6. Florence Mouchet &amp; Stéphane Escoubet “Opera and student audiences: how to foster encounters?”</td>
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<td>Communication 7. Bérangère Dujardin “University in France and High School of Music in Switzerland: places to train mediators”</td>
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<td>Communication 8. Sylvie Pébrier “Scientific neutrality and artistic excellence, two axioms at the risk of mediation?”</td>
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<td>Whispered translation</td>
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<td>3:30-3:45 pm</td>
<td>Break</td>
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<td>3:45-5 pm</td>
<td><strong>Round table Training for careers in music mediation</strong> (Moderator: Cécile Prévost-Thomas)</td>
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<td>Panelists: Vania Cauzillo Reseo, Philippe Poisson CFMI, Mathieu Lussier UdeM, Liouba Bouscant CNSMDP, Elsa Fortant MEMUQ, Manon Claveau (to be confirmed)</td>
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<tr>
<td>6:30 pm</td>
<td>Networking evening “Techn’OSM” offered by the Montreal Symphony Orchestra and organized by Mélanie Moura.</td>
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### CONSEIL DES ARTS DE MONTRÉAL

**1210 Sherbrooke East Street, Montreal**  
Sherbrooke metro station

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<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:30 am</td>
<td>Welcome</td>
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<tr>
<td>9-9:15 am</td>
<td>Welcome by Claudia Berardi &amp; Ansfrid Tchetchenigbo, cultural advisors at CAM</td>
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<td>10:15-10:30 am</td>
<td>Break</td>
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**Atrium**

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<th>Time</th>
<th>Event</th>
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| 10:30-11:30 am | Round table Music mediation and social action  
Moderator: Hyacinthe Ravet  
Panelists: Eve Lamoureux and others to confirm |
| 11:30-12:30 pm | The effects of these activities and the challenges of evaluating them  
(Moderator: Irena Müller-Brozovic)  
| 12:30-1:30 pm | Lunch                                                                 |

**Atrium**

<table>
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<tr>
<th>Time</th>
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<tr>
<td>1:30-2:30 pm</td>
<td>Workshop 4. Anne-Laure Guenoux “Transversal mediation: bring all the works of all the practitioners closer together?”</td>
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<td>Workshop 5. Liz Dalton (to be confirmed)</td>
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<tr>
<td>2:30-2:45  pm</td>
<td>Break</td>
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<td>3:45-4 pm</td>
<td>Break</td>
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<tr>
<td>4-5:30 pm</td>
<td><strong>Atrium</strong>&lt;br&gt; <em>Dispositive analysis</em>&lt;br&gt;(Moderator: Sylvain Martet)&lt;br&gt;Communication 13. Abril Padilla “From the spiral ear to the Cri du Patchwork: the mediation of contemporary music on the radio. Two case studies in France between 1980 and 2019”&lt;br&gt;Communication 14. Elena Lapina “Digital device in the mediation of classical music: the challenge of agency”&lt;br&gt;Communication 15. Laura Eaton &quot;Factors of success of the music mediation activities of Quebec symphony orchestras&quot;&lt;br&gt;Whispered translation</td>
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<td><strong>Studio to be confirmed</strong>&lt;br&gt;Workshop 6. Isabelle Ronzier “Musical mediation workshop through creative writing”</td>
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<td>5 minutes walk towards the Fier Monde museum</td>
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<td><strong>Musée du Fier Monde</strong>&lt;br&gt;2050 Atateken Street, Montreal&lt;br&gt;Sherbrooke metro station</td>
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<tr>
<td>5:30 pm</td>
<td>Networking evening “The social actions of the Opéra de Montréal or the opera as an actor of social transformation” offered by the Opéra de Montréal and organized by Pierre Vachon. Animation: Simon Chalifoux.</td>
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<td>Time</td>
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<tr>
<td>9 am</td>
<td>Welcome</td>
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<td>9:30-10:30 am</td>
<td><strong>Workshop 7. Olivier Hego</strong> “Participatory workshop: What is the territorial dimension of the music mediator?”</td>
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<td>(Local to be confirmed)</td>
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<tr>
<td>10:30-10:45 am</td>
<td>Break</td>
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</table>
| 10:45-12:15 pm | **Adrienne Milotte Hall (E70)**  
**Practicing music mediation: professional issues**  
(Moderator: Cécile Prévost Thomas)  
Communication 17. Lorraine Roubertie Soliman “A research-action on the modalities of inter-professional coordination within the Demos Clermont-Ferrand orchestra: challenges and methods”  
Communication 18. Frédéric Trottier “In the making of music: the project coordinator, the choir director and the researcher”  |
| 12:15-1:45 pm | Lunch                                                                             |
| 1:45-3:30 pm | **(Local to be confirmed)**  
Initiative Hub: “On the crossroads... again”  
Led by co-researchers from EPMM & Simon Chalifoux. This “crossroads” is dedicated to participants who wish to engage in research/mediation activities that will be developed in the future by the EPMM. Confirmation of interest will be requested in response to an email to be sent in August.  |
| Music Faculty | **Claude-Champagne Hall**  
Young audience concert “Étoiles montantes”  
Thierry Weber, doctoral students in orchestral conducting from UdeM & Orchestra from University of Montreal  |
| Bistrot La Fabrique |  
3619 Saint-Denis Street, Montreal  
Sherbrooke metro station                                                                 |
| 18h          | Closing banquet                                                                   |
TUESDAY OCTOBER 11th: OPENING

Music Faculty

Claude-Champagne Hall – Foyer

1 pm Welcome and registrations

1:30 pm Opening word

2 pm Plenary conference by Marie-Christine Bordeaux: Defining cultural mediation: issues of practice, issues of conceptualization

3 pm BREAK

3:15 pm Communications session

Historical conditions in the emergence of music mediation
(Moderator to be confirmed)

Communication 1. Michel Duchesneau, “The social value of music in France at the turn of the 20th century: the challenge of a mediating musicology”

The presentation will allow to articulate the various musicological initiatives with those purely musical and which contribute, in our opinion, to the appearance of the foundations of a mediation of music as we can think of it today. However, the development of musicology during the 20th century will exclude the discipline from the stakes of mediation until the dawn of the 2000s for disciplinary reasons and the evolution of the structures of the professional musical environment. The historical study of the initiatives of musicologists and musicians in 1900 to disseminate music and the knowledge that accompanies it to the French population, allows us to consider that it was certainly a question of developing a mediating musicology.

Communication 2. Lucie Kayas, “Analyzing and understanding Leonard Bernstein’s Young People’s Concerts from the sources”

Often cited as exemplary, the Young People Concerts by Leonard Bernstein and the New York Philharmonic Orchestra are part of the tradition of concerts that this orchestra has dedicated to young audiences since 1898 as well as the link it has established with radio and then television. This communication focuses on the first show/concert – What does music mean? using the techniques of both musical and literary genetics. A real genetic file can be made up from the documents kept at the Library of Congress: sketch, handwritten conductor, typewritten conductor... not to mention the television broadcasts (CBS). The different sources will be compared in order to understand what Bernstein’s concerns were when he started this series and what pedagogical and artistic strategies he implemented in order to introduce young
audiences to music. This comparison will also make it possible to bring out the aesthetic and political presuppositions of his approach.


The years around the turn of the last millennium launched the remarkable career of Musikvermittlung (music mediation) in the German-speaking countries. Ever since then, concert halls, orchestras and ensembles have been creating new positions and even departments. Their range of music mediation formats – e.g. moderated or staged concerts for different target groups, collaborations between cultural and public institutions or community projects – has been constantly increasing.

In my paper I will first trace the historical roots of Musikvermittlung in British Community Music and German Music Education. Subsequently I will elaborate on its emergence and development in Austria, Germany and Switzerland. In particular I will show that around the year 2000 a distinct “social world” (Strauss 1978, 1993; Clarke 1991, 2008) of Musikvermittlung constituted itself and will analyze the conditions that proved conducive to this. I will conclude my paper with some final thoughts on the future innovative potential of music mediation practices especially with regard to classical concert life.

4:45 pm BREAK

Serge-Garant Hall (B-484)

5 pm Workshop 1. Adama Daou, “The balafon, an instrument for better listening”

For Adama Daou, the balafon is much more than an instrument. Originally from West Africa where it would have appeared in the 12th century, the in-depth knowledge of this pentatonic idiophone with 12 blades was transmitted to him by the Ancients. On the strength of this heritage, Adama encourages encounters that are both rich and unique, regardless of the context in which it is presented. In a language that is simple, practical and evocative, this artist weaves links that go far beyond music. His talent as a teacher and mediator reveals the singular aesthetic and human experience to which the balafon leads.

Claude-Champagne Hall – Foyer

6 pm Poster presentation and diner cocktail

Poster 1. Philippe Poisson & Cécile Richard, “Mediation through practice and creation in the DUMI training course (university diploma of performing musician)”

The Centres de Formation de Musiciens Intervenants (CFMI) were created in France in 1984, on the initiative of the Ministries of Culture and National Education, to train musicians in
musical intervention in schools in partnership with teachers. After almost 40 years of existence, the missions of the musicians involved have diversified to go to other places and other audiences. As much artists-musicians, teachers as mediators, they work for the accessibility of artistic practices at different ages of life and in various social situations (schools, nurseries, hospitals, prisons, establishments for the elderly or in a situation of disability, cultural structures, etc.).

To answer the stated question, the poster will propose

• A short presentation of the CFMIs to situate them in the landscape of music mediation training in France and in Europe

• A definition of the typologies of musical mediations (based on the writings of Nathalie Casemajor, Ève Lamoureux, and Daniele Racine - Sylvie Pèvrier and Louise Courant and the study on "forms of cultural mediation" conducted by the city of Montreal)

• An analysis of the professional reference of the musician involved and the models of the DUMI training course in the 9 CFMIs which will make it possible to identify the explicit modules (mediation of music) and to classify them in the defined typologies

• QR codes that will provide access to videos illustrating the different forms of mediation presented.

Poster 2. Paola Deteix, “Public, applied, shared musicology… New names for musical research with a social impact?”

What do the notions of public musicology (Hess, 2013), applied musicology (Pinson, 2009), shared musicology (Badol-Bertrand 2011), practical musicology (Bernard, 2020) and musicologically informed mediation (Pèvrier-Kirchberg, 2021) refer to? This poster aims to demonstrate how the objectives of cultural mediation are declined in the musicological field. Inspired by the representation in the form of concept networks by Louis-Claude Paquin and Cynthia Noury (2018), this poster presents the major epistemological, communicational, and methodological issues related to the terminology used by researchers. Produced using Obsidian software, the poster offers an interactive view clarifying the postures, practices and theories associated with the concepts of practical, applied, shared and public musicology, which are linked to specific devices, such as reading recitals or pre-concert videos. It allows to explore the “boundaries and the porosity of terminology” specifically surrounding the musicological appropriation of the mediation of music.


As part of my doctorate, I am carrying out a field study of the various orchestral learning projects implemented in the Montreal region to put into perspective their strengths as well as
their pedagogical shortcomings. As these different projects aim to place music within everyone’s reach, it seems important to me to understand the different pedagogical, economic, geographical, and sociological issues with which they may be confronted.

Through this poster, I want to offer a sample of three different programs grouping the same survey parameters to analyze them. The results will be cross-checked in the form of a table to ensure a visual and clear cross-reading. I would also make available the interview guides and observation grids that I would have had to complete at the end of the fieldwork. Compiling this repertoire of data will allow me to analyze in depth and compare these three standard programs to reveal their strengths or possible pedagogical limits.

Affiche 4. Lucie Kayas & Sylvie Pébrier, “The challenges of mediation at the CNSMDP” [with Sabine Alexandre, Benjamin Aponte & Valérie Guérout]

Introduced as such at the National Conservatory of Music and Dance in Paris in 2009, mediation is experiencing a new stage with the inclusion of the development of mediation actions and training in mediation as one of the challenges of the establishment’s project, for the years 2020-2025 in music and dance.

In this context, a collective dynamic has been launched: surveys of teachers and students, interviews with heads of departments, consultation meetings to which people in charge of administration and services are also invited. It should lead to the drafting of a text serving as a reference for mediation at the CNSMDP.

The poster intends to report on this development and its challenges through

- a short presentation of the CNSMDP to situate it in the landscape of higher artistic education in France
- the place of mediation in the training of performers, pedagogues, and musicologists regarding their professional references
- the challenges of this training: construction of a lasting professional identity, implementation of cultural rights
- the methods of training and its development (first foundations 2009-2020 and new establishment project 2020-2025)

Poster 5. Émilie Lesage “From social commitment to the promotion of music: discourse of Quebec classical music institutions during the pandemic”

In March 2020, Quebec classical music institutions are investing in social networks as their new main dissemination platform since the health measures related to the COVID-19 pandemic do not allow them to devote themselves to their main activity: the concert. In September 2020, the massive return of indoor orchestras is a reminder, however, that the
use of digital technology has only ever served as a crutch for the performing arts. The punctual nature of the digital performances of music during the pandemic now makes it possible to question their social implications and their impact on the distribution of music. We have compiled a corpus of 71 videos published by classical musicians and relayed by their home institution on their main platform, presenting the musicians confined to their homes and performing a piece described as intended for the virtual audience of social networks. This corpus reveals a statistical tendency of musical institutions to dress performative videos with the same discourses in peritext. What do these discourses communicated by Quebec musical institutions reveal about their logic of engagement on the web?

Poster 6. Jordan Meunier, “The first steps of cultural animation in Montreal and the electro music of Jean Sauvageau: When the counter-cultural egregore mutates into a playful device for social integration”

Jean Sauvageau’s musical participation in the avant-garde scene in the 1960s presents essential elements for understanding the first impulses of cultural animation in Quebec, a still embryonic public practice that developed in the wind of the recent slumber of post-Duplessis liberal cultural policies. Sauvageau’s explorations piqued the interest of the greatest, from Hubert Aquin to Karlheinz Stockhausen, who attended during his visit to Montreal in 1964, the free jazz concerts of Sauvageau, Dominique Macchiagodena and Hubert Lacasse, alongside Maryvonne Kendergi and Pierre Mercure.

Inspired by the American practice, the very first happenings organized by the Montreal bohemian "interlope" and libertarian of the Red-Light District at the Bar des Arts and at the Spanish Casa). Soon attract the attention of the government. Eyeing towards the populist and unifying side of these collaborative shows, Jean Lesage's Ministry of Cultural Affairs and the Jean Drapeau administration provide generous subsidies to these inter-art shows of (Expo '67). Thought out as a collective game, these shows drew impressive crowds to the Musée des Beaux-Arts de Québec (MBAM) [1965] and to the young Musée d’art Contemporain (MAC) [1966]. This iconoclastic aesthetic current with “ti-pop” accents culminates in the work of the avant-garde collectives l’Horloge (1964-1965) and Zirmate (1965-1967). Founded by Serge Lemoyne and Claude Péloquin and Sauvageau, these groups intend to deconstipate the milieu of “scholarly” creation through “popular” art. Such support, if not totally disinterested, represents a historic diametrical change of attitude on the part of Quebec authorities compared to the previous generation with regard to avant-garde art (the ostracism of leader of the automatists Paul-Émile Borduas). Against all expectations, the horizon of values of the artistic underground converged during the 1960s with the objectives of social integration of the State in terms of cultural democracy. In this movement, we are witnessing the beginnings of the era of cultural activities in Quebec (De Carvalho 2013). And yet, the name of Sauvageau shines by its absence in the history books of Quebec music. How then can such invisibility be explained? What can it teach us about how to write the history of music in Quebec?
WEDNESDAY OCTOBER 12\textsuperscript{th}: FORMATION

Music Faculty

Serge-Garant Hall (B-484)

8:30 am  Welcome

9 am  Plenary conference by William Robin, “Timely Interventions and Public Scholarship in Music Studies”.

In recent years, the phrase “public musicology” has become an oft-invoked buzzword, symbolizing a range of activities from blogposts to newspaper articles, tweets to podcasts, preconcert lectures to forensic testimony. What these activities share in common is a desire for scholars trained in music studies—not just musicology, but also ethnomusicology and music theory—to reach audiences outside the academy. In this talk, I examine several recent attempts at public scholarship in music studies—from blogs and thinkpieces to community engagement initiatives and activist fundraisers—and discuss my own work writing about music for the New York Times and New Yorker, as well as hosting the podcast Sound Expertise. Such “timely interventions” provide frameworks through which to scrutinize how public scholarship can be productively and ethically deployed.

10 am  BREAK

10:15 am  Workshops and practice community


Created in 2020 by the organization Médiateurs et Médiaterices de la musique du Québec (MéMuQ), "Cache-Noisette" is a music mediation device designed as an escape game. It is played as a team using a deck of cards, musical scores, and interactive online support. This game offers a cooperative scenario immersed in the world of Tchaikovsky's Nutcracker. You have a limited time to solve puzzles and complete your mission: help Marie Clara, the Maestra of the orchestra, find the celesta player in time for the start of the show!

“Cache-Noisette” aims to introduce participants to Western musical notation and to deepen their knowledge of the world of the symphony orchestra while soliciting, in a fun way, their logical reasoning and their ability to communicate together. The first part of the workshop will allow participants to experience the game and the second part will be an opportunity to reflect collectively on the following questions: in what ways does this musical escape game act as a mediation device music? What possibilities or limits does the co-presence (in the same device) of physical textual supports (maps, scores) and an interactive digital support present for the mediation of music?
Workshop 3. Camille Villanove, “Musical Forest bathing: for rejuvenating listening”.

This workshop is a sample of the Musical Forest Baths that Camille Villanove created with the Festival des Forêts (France). It is inspired by shinrin yoku, a Japanese medical practice of immersion and meditation in the forest. Simultaneously entering contact with nature, with music and with oneself: these three dimensions, intertwined according to a precise protocol, reinforce each other and open a path towards self-knowledge and harmony.

In the park overlooking the Faculty of Music at the University of Montreal, the group follows a 45-minute course, guided by the mediator. Alternate times of walking, listening to a few short pieces performed by a musician at various stopping points, discussions on the effect of music, observation of nature and body anchoring.

The repertoire chosen with the artist can range from classical to improvisation or traditional music. It allows you to experience various emotions, to center yourself, to get moving, to broaden your knowledge of the instrument and to enter a relationship with the performer.

The group then devotes fifteen minutes to re-reading the lived experience in order to question the impact of a collective walk-in nature on the quality of listening.

B-521 Local


Scenario of a research-action carried out by two students from the CFMI, training center for musicians involved in Aix-Marseille-University: design of a collaborative game to understand the issues of music mediation through a simulation of experience. This game invites mediators to question themselves on the processes of a mediation action – postures, interactions, actors, circulations – to carry out the mission: to bring a group of people to encounter a musical work. Gamification immerses you in a virtual practice that contributes to the acquisition of skills through awareness of obstacles and the search for solutions. The design of the game is based on the experiences of the students as musicians intervening with different audiences and as promoters of mediation projects in collaboration with cultural partners. The scenario will allow an evaluation of the game in the perspective of a university edition.
11:30 am  Communications session
Thinking about the posture of music mediators (moderators to be confirmed)

Communication 4. Irena Müller-Brozovic, “Resonanzaffine Musikvermittlung as an interactive art of relationship. A theoretical framework identifying influencing aspects and systematizing different approaches of Musikvermittlung”.

Musikvermittlung is a widely used German umbrella term and tries to establish, deepen and expand musical relationships. While Musikvermittlung is becoming an increasingly vital factor in the cultural and educational fields such as concerts or workshops, there still is a lack of theoretical foundation for these practices. Therefore, this paper addresses the research question of how practitioners of Musikvermittlung can foster a strong musical involvement in the relationships they are trying to establish. Based on a theoretical study the paper explores the nature of musical relationships by considering theoretical discourses in German and English literature within the areas of music education, musicology and sociology. The findings suggest to understand a musical involvement as a strong mutual relationship whose characteristics and qualities are determined using the sociological term of resonance. The study identifies (1) four different dimensions, (2) defining characteristics, (3) facilitating impulses, and (4) grounding principles of resonant musical relationships.

Communication 5. Théophile Bonjour, “Musicologists in a situation of mediation: comings and goings”.

The objective of this communication is to ask under what conditions the epistemology of the mediation of music could play a constructive role in the world of classical music. The cases studied will be drawn from concrete situations experienced by the author as a musicologist. According to reflective methodological principles, mediation situations will be analyzed insofar as they have structuring effects on the mediator’s research path, tending to reverse the a priori balance of power between a mediator and his audience. This will lead to an epistemological exploration of the mediation of music, inspired by the pragmatist aesthetic of Richard Shusterman re-reading John Dewey.

12:30 pm  LUNCH

Serge-Garant Hall (B-484)

2 pm  Communications session
Music mediation training and professional practice (moderators to be confirmed)

Communication 6. Florence Mouchet & Stéphane Escoubet, “Opera and the student public: how to foster encounters?”.

This two-way communication will focus on a "school survey" conducted by students and supervisors of the Master’s "Music Mediation" at the University of Toulouse-Jean Jaurès, about
the relationship between students from Toulouse at the Théâtre du Capitole, an operatic and choreographic institution. The observation established by the sponsors is that of great difficulty in forging these links, which nevertheless constitute an essential issue within one of the first university towns in France.

Conducted by master students who belong to the social group studied, the survey aims to make the sponsors aware of the representations of public (and non-public) students. Its restitution takes the original form of sound capsules, constructed from the material of the interviews. The ambition is to participate in reducing misunderstandings, the gaps between representations. In addition to the presentation of the premises and results of this survey, it will also be examined from a pedagogical angle, given its formative purposes.

Communication 7. Bérangère Dujardin “University in France and High School of Music in Switzerland: places to train mediators”

This contribution presents two spaces for training in music mediation: lessons from the Haute École de Musique de Lausanne in Switzerland and the Masters in music mediation from the Sorbonne Nouvelle and Sorbonne University universities in France. In Switzerland as in France, at the end of the training, people become potential music mediators. Wouldn't the union of these two mediator profiles make it possible to overcome on the ground the theoretical conflict between the aesthetic requirement and the democratic requirement? I will try to answer this question by reflecting based on my experience of teaching at the Sorbonne Nouvelle, of designing and carrying out research within the HEMU on the other hand and finally of participating in international times of reflection on music mediation between 2018 and 2021, the International Winter Schools of Music Mediation.

Communication 8. Sylvie Pébrier “Scientific neutrality and artistic excellence, two axioms at the risk of mediation?”

At the crossroads of artistic or musicological approaches and cultural and social engagement, both mediation practitioners and researchers sometimes find themselves confronted with identity tension, which manifests itself in professional status and representations as well as in training.

Two notions will be examined to shed light on this phenomenon: neutrality, as an axiom of musicological research, and excellence, as it underlies the learning and practice of performers. It will be a question of showing how mediation practices can come up against these two notions and how, conversely, they open up new horizons, both for the methodology of research and for the storytelling of artistic practices.

This communication will be based on various testimonies and works and will put in series several investigations. She will question the discursive and axiological legacies and their effects
in terms of the positioning of researchers and artists regarding knowledge, emotions and actions.

3:30 pm  
**BREAK**

**Serge-Garant Hall (B-484)**

3:45 pm  
Round table *Training and profession*. Moderation: Cécile Prévost-Thomas

Vania Cauzillo *RESEO*

Philippe Poisson & Cécile Richard *CFMI de Lille*

**B-421 Local**

Master class 1. William Robin, “Music Scholarship and the ThinkPiece”.

One of the primary vehicles for productive discourse in the twenty-first century online ecosystem is the “thinkpiece”: a timely reflection that mixes analysis and opinion. Scholars in many disciplines have deployed this genre in order to advocate for their expertise in non-academic publications such as the *New Yorker*, *Slate*, and *Vox*. So, too, can music scholars: even if one’s research focuses on an esoteric and seemingly not “newsworthy” topic, there is often a way to conceptualize its relevancy to a broader audience. This workshop will involve brainstorming, conceptualizing, and “pitching” thinkpieces, allowing participants to reflect on how their scholarship can gain relevancy in a fast-paced online environment and, more broadly, act as a form of public service.

5 pm  
Trip towards Place-des-arts

Espace OSM

6 pm  
Networking evening « Techn’OSM » offered by the Montreal Symphony Orchestra
THURSDAY OCTOBER 13th: SOCIAL ENGAGEMENT

Conseil des arts de Montréal

Atrium

8:30 am  Welcome
9 am      Welcome from Claudia Berardi & Ansfrid Tchetchenigbo, cultural advisers at CAM

This intervention will explore how a collaborative approach to music-making in a variety of social settings can enable participants to become an integral part of creative processes and outcomes, through a collectively owned and inclusively led experience. Critical to this is the role of the ‘portfolio practitioner’ musician (performer, composer, teacher and leader) as an Innovator (explorer, creator, risk taker), Collaborator (e.g. with other sectors/art forms), Partner/co-operator (within formal partnerships), Connector (in relation to different contexts) and Reflective Practitioner (research and evaluation).

During this presentation and participatory conversation we will consider the following questions:
• What action can be taken to ensure that the next generation of musicians have the artistic strength, vision and motivation to create a world in which engaging in the arts enhances the quality of people’s lives?
• What action needs to be taken to bring socially engaged artists in from the margins to a more central strategic position in the cultural field?
• In what way can cultural and higher education institutions be activated to produce a socially engaged workforce that responds creatively and responsibly to the diverse challenges of a world in constant flux?

10:15 am  BREAK

Studios to be confirmed

11:30 am  Communications session

The effects of these activities and the challenges of evaluating them (moderators to be confirmed)

UK based Safety In Music CIC will explore the social effects of music videos and lyrics which are violent and misogynistic. Co-founders Soriya Jabeen and international DJ/producer Mark EG will illustrate how such content influences those most vulnerable in society to carry out criminal action and gain wealth through exploitative means. They will evidence the impact on those most vulnerable, the victims, families, communities and societies as a whole. Their research evidence will draw from police crime data, Crown Prosecution Services (CPS), the Home Office, the Violence Reduction Unit (VRU), safeguarding, academia, think-tanks, communities, social action groups, case studies and social media data. Safety In Music CIC will also highlight any methodological challenges and issues that have arisen during their programmes. Finally, they will showcase their own ground-breaking work to demonstrate how music and video can be used as a vehicle for positive social change.


How, in mediation devices aimed at involving audiences in the process of creation or interpretation, can the territory be considered as a component of the production of music – a space in which and not on which values, by actions, musical in particular, are constantly being re-manufactured? Taking the dual view of an anthropologist and a musician involved in the training of music teachers, I observe how collectives, ephemeral or instituted, coordinate through operations of negotiation, adjustment, stabilization, to make a territory exist while they manufacture a musical practice. From case studies, I question how the framing of musical contexts as well as the artistic manipulation of its stakes by a plural group promotes both intercultural dialogue and the development of new territorialized musical procedures, significantly modifying the music implemented. and its possible support methods.

Atrium

12:30 pm LUNCH

Studio à préciser

1:30 pm Workshops

Workshop 4. Anne Laure Guenoux “Transversal mediation: bringing together all the works of all the practitioners?”

The student musicians go to the concert, the dancers to the dance performance, the visual artists to the museum. Very often, in France, our first reflex as a pedagogue is to bring our audiences closer to the artistic forms that we master best and for which they solicit us. Therefore, how to give keys to reading a non-musical show to musicians thanks to their
instrument? From video extracts of non-musical shows, we will take the time to lay the foundations for a collective analysis to extract raw artistic material and see how it can be manipulated in music. Artists, mediators, educators, together we will build an active mediation approach so that access to all works is lively and invigorating for all audiences.

Workshop 5. Liz Dalton to be confirmed

2:30 pm BREAK

Studios to be confirmed

2:45 pm Communications session

Communication 11. Rémi Deslyper & Florence Eloy, "The heterodox appropriations of musical practice in artistic and cultural education. The case of Demos and Orchestra at School".

As an extension of various studies which have already brought to light the existence of appropriations of artistic and cultural education systems that do not meet the expectations of their leaders and stakeholders, particularly in adolescent populations from working-class backgrounds (Morel, 2006; Bonnéry and Fenard, 2013; Legon, 2014), this communication focuses on the effective appropriation of musical practice by children enrolled in 2 systems of musical education through orchestral practice. What form of practices do these devices actually develop in these children?

Communication 12. Angelika Güsewell, "Shared creation: a transdisciplinary course of cultural mediation".

The objective of the "shared creation" project is to provide scientific support for a transdisciplinary course of cultural mediation initiated by the La Marmite Association and implemented by the HEMU (Haute école de musique Vaud Valais Fribourg) as well as La Manufacture (High School of Performing Arts) in collaboration with the “Reading and Writing” Association. Between December 2020 and July 2021 (therefore in the midst of the COVID-19 health crisis), then between March and June 2022 (once the measures were lifted), five illiterate people from this Association had the opportunity to participate in a course on the theme of the Forest, punctuated by cultural outings - to the museum, the theatre, the concert, the cinema, - as well as meetings and time for collective creation with a musician and a performer of the performing arts. Thus, our contribution will question the course proposed within the framework of the "shared creation" project by focusing on the links it has created, the meaning it has produced and therefore the effect it has had. had on those who took part.

3:45 pm BREAK

Studios to be confirmed
4 pm  Communications session  
Dispositive analysis (moderators to be confirmed)

Communication 13. Abril Padilla, “From the spiral ear to the Cri du Patchwork: the mediation of contemporary music on the radio. Two case studies in France between 1980 and 2019”.

The call for this symposium underlines the lack of studies concerning the historical conditions of emergence of the mediation of music. Although radio is treated on several occasions regarding "the instruction of the listener", the popularization of cultural knowledge or the pleasure of discovery, it will be a question of focusing the specificity of contemporary approaches which maintain complex links between sound and music. The communication proposes to question the perspectives that the radio offers to the mediation of contemporary listening, on the study of two programs. The spiral ear, born from the meeting between Monique Frappat and the GRM at Radio France (1978-1990) and Le cri du Patchwork (2014-2019, France Musique) by Clément Lebrun, musician and cultural mediator. After a comparative study, common questions will be asked of these two examples of the mediation of contemporary music on the radio: how to go from sound to music and vice versa? Ultimately, what is the mediation between sound and music?


From the beginning of the 2000s, classical music actors used digital devices at the heart of live performances, which included, among other things, mediation actions (Chaumier, 2008; Dorin, 2018; Kirchberg, 2020). Recent examples of these manifestations are Faust – operatic spectacle by Cie Miroirs Étendus (France, 2017) and Egérie(s) by Quatuor Debussy (France, 2021), mobilizing stage screens and graphic creation. We are going to study these shows to understand how the digital devices used in each of them give rise to the agency of artists and spectators. The observation of creative residency preparation for the concert, the analysis of performance video and the analysis of interviews with the artists will allow us to identify the differences and particularities of the respective approaches of the creators, as well as to understand in which moments and how can the spectator's action be chosen voluntarily.

Communication 15. Laura Eaton, “Factors of success of the music mediation activities of Quebec symphony orchestras”.

Carried out through interviews with representatives of the administrative teams of seven Quebec symphony orchestras, this research work first focuses on the success factors of the music mediation activities carried out by these orchestras. It discusses the viewpoint of managers on the objectives of music mediation by applying these objectives to their context and their issues. Secondly, it proposes a canvas of music mediation activities, built on the one hand from the success factors defined thanks to the survey and, on the other hand, according to a review of the literature on the evaluation of cultural mediation projects. Taking the form
of the Business Model Canvas of Osterwalder and Pigneur, the proposed tool is therefore inspired by practice, while suggesting new avenues for approaching the mediation of music.

Workshop 6. Isabelle Ronzier, “Musical mediation workshop through creative writing”.

Through writing proposals chosen in connection with the object of mediation, participants are invited to produce texts that mobilize their creativity, their emotions, their memories, their cultures. By reading these texts aloud, the group discovers and shares the diversity of views on the object of mediation. The sensitive perception triggered by creative writing expands perceptions and allows everyone to accept the legitimacy of their writing and listening. The workshop makes it possible to produce texts related to the problem of the question posed, in this case that of the mediation of music, and to fuel collective reflection by sharing experiences. Workshop open to all feathers and all languages, without any prerequisite skills. Isabelle Ronzier practices creative writing in the service of training and artistic mediation with all types of audiences in museums and performance halls.

5:30 pm  5 MINUTES WALK TOWARDS THE FIER MONDE MUSEUM
Musée du Fier Monde

5:45 pm  Opéra de Montréal – Networking event and cocktail

“The social actions of the Opéra de Montréal or the opera as an actor of social transformation.”

For several years now, the Opéra de Montréal has undertaken the vast project of social action with the objective that opera projects can become agents of social transformation and the voice of marginalized or under-represented clienteles. An overview of OdM initiatives.
FRIDAY OCTOBER 14th: PROFESSION

Saint-Laurent Cegep

8:30 am WELCOME

Locals to be confirmed

9 am Workshops

Workshop 7. Olivier Hego, “Participatory workshop: What is the territorial dimension of the music mediator?”.

The mediator must be able to establish a link allowing the encounter between the artist, his work and the public. But this triptych is constantly renewed, leading him to constantly question his practice.

The action of the mediator is therefore no longer limited to the sole perimeter of a classroom or a concert hall. How to define the limits?

Can we speak of a territorial dimension of the music mediator?

After having defined what music mediation is, we will try to establish with the participants of the workshop the different territorial fields of action of the music mediator by trying to answer the following questions:

- At the local level: what partnership work can the mediator carry out?
- At the national level: what can be the role of the mediator in networking?
- At the international level: what expertise can the mediator provide?

We will then share an experience of successful music mediation through the presentation of Printemps Francophone: mediation from the local to the international level.

Finally, we will discuss together the limits of this experiment.

Workshop 8. Simon Chalifoux, “Different registers for different types of mediation context”.

The opening of cultural institutions to new audiences has led to cultural mediation being deployed in increasingly diverse contexts. Through different mediation devices – by devices we mean all the techniques put in place during a workshop such as icebreakers, co-creation, spaces for discussion and reflection, etc. – we will explore the multiplicity of musical mediation registers. Following this exploration, we will be able to map its registers and reflect on the relevance of diversifying our systems according to the context and the audiences. The musical repertoire of the workshop will extend from Janequin to Stromae.

The Vivier Mobile is a mobile audio-electro-digital machine that creates music: a “music and technology” space through several experimentation and information devices, linked together and arranged on six rolling and mobile units.

Created in collaboration with the CIRMMT (Interdisciplinary and research center in media music and technology) and the IDMIL (Input Devices and Music Interaction), the Vivier Mobile offers to stimulate the development of digital creation and to open the public to electronic music through a variety of approaches.

Through practical exercises in collaborative sound creation, this workshop will make it possible to recognize the different mediation tools offered by the Vivier Mobile while offering the opportunity to become familiar with the devices. Following this workshop, the mediator will be able to design mediation activities around music and technology that will be adapted to their experience and level of expertise.

10:30 am BREAK
10:45 am Communications session

Practicing music mediation: professional issues (moderators to be confirmed)


Music is, in France, of all the fields apprehended by artistic and cultural education (EAC), the one in which the training of artists in intervention in the classroom or in various mediation contexts is, historically and professionally, the most organized and structured. This contribution aims to present the results of an ongoing survey (it will take place between October 2021 and July 2022) on the trajectories of musicians working in France. Backed by the dynamics of research and evaluation of artistic and cultural education systems at the National Higher Institute for Artistic and Cultural Education (Inseac), and in partnership with the National Council of CFMs, the survey aims to instruct a knowledge of the musicians involved from the angle of their trajectories, of the networks (professional, associative, social, cultural and artistic) in which they fit and which they mobilize, of their representations of musical education and of the values they carry in terms of transmission.

Communication 17. Lorraine Roubertie Soliman “A research-action on the modalities of interprofessional coordination within the Demos Clermont-Ferrand orchestra: challenges and methods”.

In 2019, the ACTé laboratory of Clermont Auvergne University was asked to carry out action research on professionals (musicians, dancers, actors in the social field and the education, volunteers) and the partners involved in the Demos Clermont-Ferrand orchestra. The large
number of adult supervisors involved in this project, in particular on the side of the social team, oriented the questioning on the methods of inter-professional coordination within this heterogeneous collective (Mérini 2001, Thomazet and Mérini 2014). Based on a map showing the different levels of inter-business coordination within the project, the communication will present the partnership dynamics that emerge. It will address 1/ the way in which the actors were able or not to build convergences in their way of conceiving the objective and the progress of the project; 2/ the asymmetries felt and 3/ the way in which the action research initiated a discussion of the various subjective appropriations of the device.

Communication 18. Frédéric Trottier “In the making of music: the project coordinator, the choir director and the researcher”.

The Chantons Ensemble project does not appoint a mediator. However, the act of mediating as an act of dialogue to help, to be reflective or to make a bridge between participants or conceptions intervenes.

With the defined challenges "to involve residents of the neighborhood and the city" and "to promote cultures" within the framework of this amateur vocal training, the project is articulated between various conceptions and tensions taken between a Community Music approach and the top-down structuring of institutional intentions. The musical guarantor is the Philharmonie de Paris, and the Social and Cultural Center of the city of Antony directed by a team of social workers, administered by the politicians of the city embodies the territorial institutional base. Not to mention the singers!

By analyzing the system put in place, the three intermediaries (de)construct their roles as project coordinator, choir director and researcher to reveal their work in situ and ensure that the modes of cooperation or co-development are made intelligible.

Adrienne-Milotte Hall (E70)

12:30 pm LUNCH

1:45 pm Local to be confirmed

Music Faculty – Claude-Champagne Hall

Concert for young audiences presented by students from the Faculty of Music initiated into mediation by Thierry Weber.

If this concert for young audiences is a real opportunity to share privileged moments of live music, it will also be an opportunity for young conductors to acquire concrete experience in the mediation of music.

Starting from the works and their interpretive wishes, Thierry Weber will invite the students to think about and then carry
requested in response to an email to be sent in August.

out (presentation and direction) this educational concert by deploying different pedagogical strategies adapted to the challenges of transmission.

Bistrot La Fabrique

6 pm CLOSING BANQUET
Speakers' biographies

**Keynote speakers**

**Marie-Christine Bordeaux, Gressec, Grenoble Alpes University**

After a first professional career in cultural action at the Ministry of Culture, Marie-Christine Bordeaux turned to teaching and research from 2000 and has been working in Grenoble since 2007. University professor in science of information and communication, she devotes her research to cultural and scientific mediation, to conventional and emerging forms of democratization and cultural democracy, to current issues in scientific culture, to amateur practices and to education. artistic and cultural. She was deputy director, then director of ARC 5 (academic research community) " Cultures, sciences, mediations and societies". She currently co-directs the interdisciplinary academic journal of museology Culture & Musées devoted to studies on cultural audiences and institutions. Member of the High Council for Artistic Education, of the Scientific Council of InsEAC – National Higher Institute for Artistic and Cultural Education, of the Strategic Council of the ENS Paris Saclay Research Stage, she is also involved in practice of cultural action as vice-president of the University of Grenoble Alpes in charge of culture and scientific culture and co-president of the Art+University+Culture network.

**Sean Gregory, Guildhall School of Music & Drama**

Sean Gregory is a Vice-Principal and Director of Innovation & Engagement at Guildhall School of Music & Drama. He is responsible for developing and delivering a range of innovation, research & knowledge exchange and wider lifelong learning programmes across Guildhall School, and in partnership with the Barbican Centre.

Alongside working as a composer, performer and creative producer, he has led collaborative arts projects for all ages and abilities in association with many British and international orchestras, opera companies, theatres, galleries and arts education organisations.

Sean has held a number of roles at the Barbican and Guildhall School of Music & Drama, including Director of Creative Learning, Head of the Centre for Creative and Professional Practice and Head of Professional Development. He set up and ran the Guildhall Connect programme which won the Queen’s Anniversary Prize in 2005 for its pioneering music leadership and creative ensemble activity with young people in East London.
William Robin, *University of Maryland*

William Robin is an assistant professor of musicology at the University of Maryland’s School of Music. His first book, *Industry: Bang on a Can and New Music in the Marketplace*, was published in 2021 by Oxford University Press, and examines the new-music festival Bang on a Can and their participation in major institutional shifts in contemporary music in the 1980s and 1990s. As a public musicologist, Robin contributes to *The New York Times*, hosts the podcast *Sound Expertise*, and tweets as @seatedovation.
Communications

Théophile Bonjour, Limerick University

Théophile Bonjour is a doctoral student in sociology and musicology at the University of Limerick (Ireland). His thesis focuses on the musical practices of football (soccer) supporters in France. He works as a teacher (CRR de Boulogne) and mediator of music. He was a student in the history and careers of musical culture classes at the National Conservatory of Music and Dance in Paris. He studied sociology at the Ecole des Hautes Etudes en Sciences Sociales. It was during a stay at the University of Montreal that he decided to turn to sociology, after having attended a conference by Emmanuel Pedler with whom he would work later. As a researcher, he also studies the history of music in European spas in the 19th century, about which he has published several chapters in journals and edited volumes.

Rémi Deslyper, Lumière Lyon 2 University

Rémi Deslyper is a lecturer in education sciences at the Lumière Lyon 2 University and a member of the Education, Cultures, Policies (ECP) laboratory. His work focuses on the implementation of innovative artistic and cultural teaching devices as well as on the effective appropriation of works and cultural practices to which these devices lead.

Michel Duchesneau, Montreal University

Professor at the Faculty of Music of the University of Montreal since 2002, and director of the Interdisciplinary Observatory of Creation and Research in Music (OICRM) since 2004, Michel Duchesneau is the author and co-editor of numerous works on French music of the first half of the 20th century. Part of Michel Duchesneau’s work concerns the study of musical audiences and the history of musical institutions. In this context, he has developed a particular interest in the conditions of the emergence of musical taste, both from a historical and sociological point of view. He also contributed to the development of the teaching of music mediation at the University of Montreal by creating a specialized diploma (DESS in music mediation). He currently co-directs the Partnership Study on Music Mediation.
Bérangère Dujardin, *Sorbonne Nouvelle University*

Trained in cultural mediation practices and sociological issues, Bérangère Dujardin teaches at the Sorbonne Nouvelle in the cultural mediation and music mediation courses. At the same time, she oversees cultural action for the ensemble Les Apaches. She is also project manager in the department of studies, forecasting, statistics, and documentation at the Ministry of Culture in France. She was a research assistant at the Haute Ecole de Musique in Lausanne. After a Master's degree in Music Mediation at the Sorbonne-Nouvelle and Lettres Sorbonne Universities, she was a production manager for two years, before joining the HEMU/HEP for three research projects: one on the motivations of audiences and of the actors of the mediation involved in the Music between the lines project (HEMU Lausanne), the other on the educational nature of the school trip to the concert and the last on the qualities of sociability between adults in a course of transdisciplinary cultural mediation.

Laura Eaton, *Montreal HEC*

Holder of a master's degree in cultural enterprise management from HEC Montréal and a bachelor's degree in performance from the Conservatoire de musique de Montréal, Laura Eaton holds the position of Head of Education at the Orchestre Métropolitain. This position, which leads her to design and implement educational and cultural mediation projects, allows her to combine her passions for music, management, and teaching. Previously, she taught violin for ten years and worked at Domaine Forget in Charlevoix. She participated in the creation of innovative artistic organizations, such as the Ensemble Volte and the Unisson Festival. As part of her master's degree, she became interested in the integration of music mediation into the management practices of symphony orchestras in Quebec. Jointly led by Danilo Dantas and Irina Kirchberg, his research led to the creation of a practical tool to guide managers in the design of music mediation activities.

Florence Eloy, *Paris 8 University*

Florence Eloy is a lecturer in education sciences at the University of Paris 8 and a member of the CIRCEF-ESCOL team. His work focuses on cultural sectors aimed at children and the mediations associated with them, questioning in particular the relationship between children's or youthful cultures and institutional culture, as well as the renewal of cultural hierarchies.
Stéphane Escoubet, *Toulouse – Jean Jaurès University*

Stéphane Escoubet has been an associate professor at the University of Toulouse - Jean Jaurès since 2004, and a member of the LLA-CREATIS research team. In the Music department, he is mainly involved in musical analysis, on the subject of current music (history, analysis) and SHS approaches to music. In 2015, he defended a thesis in musicology (Paris 4) on the subject of the legitimization of indie rock in France, and the role of the music press (Les Inrockuptibles). His research focuses more particularly on approaching the musical work in the light of its receptions (media, fans, social networks, etc.), examining the articulation between the representations and the practices which are the object of it.

Mark Grattan & Soriya Jabeen, *Cofounders Safety In Music CIC*

Safety In Music CIC work towards reducing serious organised crime and harms being caused to vulnerable children, young people, and adults. They develop innovative educational and vocational creative arts programmes which enable vulnerable young people and adults to contribute significantly to the music industry. They use key industry leaders and highly skilled practitioners to deliver interactive workshops using the power of music, lyrics, dance, games, and video production. Safety In Music CIC have recently worked with The Home Office (UK), West Yorkshire's Violence Reduction Unit (VRU), The West Yorkshire Police and Crime Commissioner, The Mayor of West Yorkshire and Kirklees Children’s Rights Services. They have also provided creative industry opportunities for looked after children in local authority care and young people vulnerable to knife crime and gangs.

Angelika Güsewell, *Haute École de musique de Lausanne*

With a double training as a musician and a psychologist, Angelika Güsewell holds a doctorate in psychology. Since 2005, she has been responsible for research and a professor at the HEMU. Since 2020, she has been part of the management team. She has conducted numerous research projects at the crossroads of music and human and social sciences. She is part of the scientific commission of the Institute for Research in Music and Performing Arts (IRMAS) and represents the Hautes Écoles of Music of French-speaking Switzerland in various national and international working groups. As founding vice-president of the Swiss Society for Positive Psychology (SWIPPA), she contributed to the launch of a positive psychology CAS at the University of Lausanne. With 25 years of experience in piano teaching, she is also a lecturer in the pedagogy department of the National Conservatory of Music and Dance in Paris.
Karine Hahn, CNSMD Lyon

Karine Hahn is head of the pedagogy department, training in specialized music education at the National Conservatory of Music and Dance in Lyon. A harpist by training, she holds the National Diploma of Higher Musical Studies from the CNSMDL, and Certificates of Aptitude for music teacher and conservatory management.

Doctoral student in sociology-anthropology (under the direction of Emmanuel Pedler, Center Norbert Elias, EHESS Marseille), her research question concerns the articulation between musical practices and territory (*The [re]sonant practices of the territory of Dieulefit [Drôme], another way of making music: implications, commitments, and theorizing through the ordinary making of music*).

As a musician, Karine Hahn is involved in various collectives (PaaLabRes – action research on nomadic and transversal practices; Inouï production; VMC – Giacomo Spica) focusing on linking musical practice and reflexivity, creation, and actor involvement, various artists during creative residencies.

Lucie Kayas, CNSMDP

Lucie Kayas is a professor of musical culture at the National Conservatory of Music and Dance in Paris (CNSMDP). Doctor in musicology, specialist in 20th century French music, she has worked on Roussel, Jolivet, Poulenc and Messiaen. At Fayard, she published a biography of André Jolivet (2005) as well as the French translation of the biography of Messiaen by Peter Hill and Nigel Simeone (2008). His catalog raisonné of the work of André Jolivet was published in 2021 (French Society of Musicology).

In charge of the class of Métiers de la culture musicale at the Paris Conservatory, she is also interested in questions of mediation both from a theoretical and practical point of view. For the Philharmonie de Paris, she designed an Opus concert devoted to Mussorgsky’s Pictures at an Exhibition and this year produced a series of concert presentations with the Ensemble Orchestre d’Epinal in the Vosges. She is currently preparing a book of interviews with the saxophonist Claude Delangle (Éditions du Conservatoire).
Elena Lapina, *Toulouse – Paul Sabatier University*

Elena Lapina is a doctoral student-researcher in the LERASS laboratory (Toulouse University – Paul Sabatier) and teacher-contractor at the University Toulouse – Jean Jaurès (Sociology of culture, Written expression, Mediations and scientific culture) where she also directs dissertations of research. Coming from a double course (Pianist-concertist at the Academy of Music in Petrozavodsk in Russia, graduated in 2014, and M2 in Audiovisual Communication and Media at the University of Toulouse – Jean Jaurès in 2020), Elena is interested in devices scenic digital devices – such as screens, mobile phones, consoles, robots – in classical music concerts, paying particular attention to the issues of symbolic and identity transformations linked to this hybridization. She is currently preparing a communication on musical emotion for an international conference "Culture and Emotions" (ENS de Lyon, May 2022).

Florence Mouchet, *Toulouse – Jean Jaurès University*

Florence Mouchet has been a lecturer at the University of Toulouse - Jean Jaurès since 2000, and a member of the LLA-CREATIS research team. His research focuses mainly on the processes of reuse and inter-musicality in medieval secular lyrics, musical representations and the role of the image in the manuscript text, as well as, more recently, on the theoretical literature associating music and medicine in the Middle Ages.

Since 2020, she has been in charge of the master’s course in Music Mediation, in the context of which she works in particular with researchers in the sociology of culture and in information and communication sciences.

Irena Müller-Brozović, *Anton Bruckner Private University Upper Austria*

Irena Müller-Brozović is professor of Musikvermittlung at the Anton Bruckner Private University Upper Austria in Linz. For many years, she has worked as a lecturer for Musikvermittlung at Bern Academy of the Arts and since 2020, has been co-leader of the Forum Musikvermittlung at German speaking Universities. She has authored numerous publications on Musikvermittlung, including "Médiation Musicale. Un Guide" (2016), a basic article on Musikvermittlung (2017), and an anthology on concert culture (2022). Her research focuses on Resonanzaffine Musikvermittlung as well as interdisciplinary and transcultural interactions.

She studied piano and school music in Basel (Switzerland), Musikvermittlung in Detmold (Germany) and received her PhD from the University of Music and Performing Arts in Vienna. As a practitioner she worked with several orchestras in Switzerland and Germany, the Schleswig Holstein Music Festival, the Mozartwoche Salzburg and the Salzburg Festival, among others.
Abril Padilla, *Strasbourg University*

Abril Padilla is a composer, performing musician and researcher in the process of musical creation and acoustic experimentation. She integrates the practice and reflection of the cultural mediation of music at the heart of her installation and musical creation projects. Since 2005 she has been involved in several structures working on the transitions between creation and mediation of contemporary multidisciplinary practices (Philharmonie de Paris, Museum Tinguely-Bâle, BOZAR-Brussels, Cinémathèque de l'Arsenal-Berlin, Mucem-Marseille, IVA-Buenos Aires). Since 2021 she has been directing the CFMI (Training Center for Intervening Musicians) in Sélestat at the heart of the Faculty of Arts of the University of Strasbourg. Member of the CREA Institute (Center for research and experimentation on the artistic act) of the same university.

Sylvie Pébrier, *CNSMDP*

Trained in musicology and political science, Sylvie Pébrier teaches at the National Conservatory of Music and Dance in Paris. As music inspector at the Ministry of Culture until 2021, she oversaw work on audiences for classical music (2015), mediation in labeled places (2017), training in mediation in London (2018) and in higher music establishments in France (2020), the evaluation of mediation (2020). She recently published an essay Re-inventing music, in its institutions, its policies, its stories. As a musicologist, she questions the relationship between the sensitive and the political, particularly in the listening experience, the study of interpretation and the reform of early music.

Axel Petri-Preis, *University of Music and Performing Arts Vienna*

Axel Petri-Preis (PhD) studied music education, German philology and musicology in Vienna. He has been active in the field of music mediation internationally for more than ten years, and his projects have received several awards. Currently 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 focuses on the education and further training of (classical) musicians in relation to music mediation and on community engagement in classical music life.
Raphaël Roth, *Conservatoire national des arts et métiers*

Raphaël Roth is a lecturer at the National Higher Institute for Artistic and Cultural Education (Inseac) of the National Conservatory of Arts and Crafts (Cnam). Specialist in the study of arts and culture audiences and cultural practices in different contexts (music, cinema, festivals, digital devices, etc.), he coordinates Inseac's research actions and the deployment of Living Artistic and cultural education lab in Guingamp (Côtes-d'Armor). Researcher in the DICEN-idf laboratory (Information and Communication Devices in the Digital Age - Paris, Ile-de-France), he is the author of the book Listening to Disney. A sociology of the reception of music in the cinema (L'Harmattan, 2017) and several recent publications on the methods of teaching and learning the guitar on digital platforms. He is also the author of a podcast series dedicated to music and music education on the Establishment of artistic and cultural education.

Lorraine Roubertie Soliman, *Clermont Auvergne University*

As an extension of a doctoral thesis in anthropology of music devoted to the transmission of jazz in post-apartheid South Africa (Paris 8 University, 2012), and following various teaching experiences (Paris 8, University of California Paris Center, National Education, Clermont-Auvergne University), Lorraine Roubertie Soliman joined in 2016 the collaborative research group Musical Education and Social Integration (EMIS), hosted by the Laboratory of Social New Ideas (Questions) (Université Toulouse Jean Jaurès), whose objective is to study projects of collective musical practice in connection with questions of social impact, territorial, social, cultural and educational inequalities. She participated in the writing of two articles within this group. It was within the framework of a post-doctoral contract within the ACTé laboratory (INSPé, Clermont-Auvergne University) that she carried out action research on the methods of inter-professional coordination within the Démos Clermont-Ferrant project from September 2019 to July 2021.

Frédéric Trottier, *EHESS*

Frédéric Trottier-Pistien holds a doctorate from EHESS (with a specialization in Music, History, Societies), affiliated with the Georg Simmel Center (EHESS/CNRS, UMR8131). His career mixes electronic music, world music and music for society. In 2018, he defended a thesis entitled The worlds of techno in Detroit. Since 2016, he has worked as a consultant-researcher for the Cité de la Musique-Philharmonie de Paris, notably within "Traditions musicales du monde", a survey on musical diversity and interculturality within the Social and Cultural Center of the town of Antony. He is an active member of the Institute for Research on the Worlds of Music (IRMM) and involved in associative action with the creation of CAMUSON (CAntine MUsicale SOlidaire et Nomade) in 2019, in Paris.
Ateliers et communautés de pratique

Louison Barbaud-Haas, *CFMI Aix-Marseille*

Currently a student at the CFMI (training center for musicians involved) in Aix-en-Provence, Louison Barbaud-Haas began his musical training at the age of 5 by learning the classical violin that she continues in conservatory until the age of 14 years. By being more interested in jazz and contemporary music, she then turned to the practice of the piano, then the jazz guitar which she studied in a conservatory for 3 years. In 2019, she entered the regional conservatory of Aix-en-Provence for 2 years in the singing class of the current music department. It was at the Aix Conservatory that she met and joined the orchestral pop group Virago with Morgane Serra (vocals), Mélanie Egger (piano), Nghia Duong (double bass) and Eléonore Begueria (cello). From 2016 to 2020, she follows in parallel with her musical training a university education in philosophy and musicology. She then left university and the conservatory to enter the CFMI in 2020. Before entering the CFMI in 2020.

Marc-Antoine Boutin, *Montreal University & Sorbonne University*

Marc-Antoine Boutin is co-founder and currently vice-president of Quebec Music Mediators (memuq.org). In 2021-2022, Marc-Antoine worked as a mediator on a project to integrate mediation into the curriculum of music students at Cégep de Saint-Laurent. Within the partnership study on the mediation of music, he produced the series of podcasts “Les Ateliers de l’EPMM”. At ARTENSO, Marc-Antoine Boutin and his colleague Maëli Saidi have designed a circus arts mediation guide for En Piste, a national circus arts group (Canada). In parallel with cultural mediation, Marc-Antoine is completing a doctorate in musicology under the co-direction of Michel Duchesneau and Hyacinthe Ravet. His thesis project focuses on the processes of musical creation in the circus.

Simon Chalifoux, *Opéra de Montréal*

Bass Simon Chalifoux is from Montreal. He was a member of the Calgary Opera Emerging Artist Program during the 2016-2017 season and then made his debut for Edmonton Opera in 2020, in the title role of Le Nozze di Figaro (Mozart). In 2012, Simon crossed paths with Exeko, a Montreal organization whose mission is to build a more inclusive and creative society. During the eight years he spent with the organization, he developed mediation skills. He is known for creating fun workshops during which participants are encouraged to think about social issues. Using artistic or philosophical objects, it invites participants to reflect on the world around them. Simon is very happy to be part of the team of mediators-artists of the Opéra de Montréal.

Liz Dalton to be confirmed
Adama Daou, *Centre des musiciens du monde*

Musician of Malian origin, Adama Daou has developed his practice of African percussion (djembe, dumdum, calabash and balafon) since childhood, when he participated in traditional ceremonies. Along with tours in Europe, Canada and the United States, Adama regularly leads courses and workshops in percussion and African dances. With training in leisure activities for young people, he also works regularly as a monitor in schools and a socio-cultural worker with young offenders. Based in Montreal since 2011, Adama Daou is constantly guided by a strong desire to introduce the public to Malian percussion, by creating musical projects with artists from different backgrounds, by developing percussion training workshops and by participating in the elaboration of socio-cultural actions around music.

Véronique Girard, *Le Vivier group*

Véronique Girard is a visual and sound artist, pedagogue and vocalist based in Tiohtià:ke/Montreal. She creates fanciful imagery that seeks to reveal the authenticity of the body and the voice in a magical and assertive way. By being actively involved in her community, she develops open, sensitive and stimulating environments through various inclusive initiatives. Motivated by the democratization of art, she is involved in educational and mediation projects with various communities and organizations. Her projects have received support from LOJIC, the Association of Canadian Composers, the OICRM, Youth Fusion, the Foundation of Greater Montreal and the Angell Foundation.

Anne-Laure Guenoux, *Pont Supérieur de Rennes*

Anne-Laure Guenoux is currently coordinator of the initial training for the state diploma of music teacher at the Pont Supérieur in Rennes. Trained as a school musician, specializing in vocal jazz, she has worked for various conservatories as a conductor, artistic and cultural education project coordinator and musical arranger.

As part of the training that she oversees today, she strives to develop bridges between live performance and teaching to provide keys to understanding all artistic subjects (music, dance, theater, visual arts) through practice. artistic.
Olivier Hego, *FNAMI Nord*

After having been a music mediator and art therapist in a hospital environment, Olivier Hego has been teaching guitar since 2006 and is a practicing musician in schools, holder of the University Diploma of Intervening Musician.

In 2008, he created the Printemps Francophone festival which links artists from the French-speaking world (Canada, Belgium, Mali, etc.) with the inhabitants of the Pays Solesmois territory through mediation actions aimed at different audiences (establishments schools, associations, social centres).

He is the founding president of Le Fil Francophone, an association whose objective is to promote the Francophonie through artistic and cultural education. The goal is to connect French-speaking audiences and artists by setting up musical creation projects.

He is the president of the FNAMI Nord which brings together the music mediators who are the DUMISTES musicians.

Isabelle Ronzier, *CFMI Aix-Marseille*

Convinced that it is through sensitive experience that one accesses the artistic work, Isabelle Ronzier produces devices for musical creation in schools in the Provence-Alpes-Côte d'Azur region. It is based on a territorial networking of people and structures concerned with questions of artistic and cultural education in the world of performing arts and heritage. Involved in musical creation for young audiences, she is the educational referent of the Jeunesses Musicales de France. As a mediator, she develops tools for exploring works through creative writing. Holder of the DUMI, a university degree in performing musician, she trains musicians in mediation through creation at the CFMI of Aix-Marseille-University. Founder of the Cultural Actions Department of the Orchester National Avignon-Provence in 2009, she is the regional coordinator Démos Avignon-Provence, a musical and orchestral education system with a social aim of the Philharmonie de Paris.
Dinah Trotoux, CFMI Aix-Marseille

Dinah Trotoux followed her first musical training in the Paris region: piano and singing, classical, jazz and reggae. At the same time as her studies in art history and archeology, she works with children in schools and leisure centers. It is therefore quite natural that she becomes a mediator in archeology: she then creates workshops for children, visits to sites, organizes cycles of conferences on archeology, its discoveries and its techniques.

Arrived in Aix-en-Provence in 2014, she intensified her vocal practice by joining several Aix choirs and perfecting her early music at the Aix Conservatory. Her priorities gradually changing, she decided to put music first, while continuing to be interested in educational and pedagogical issues. In 2020, she joined the Center de Formation des Musiciens Intervenants de l'Université d'Aix-Marseille, which allows her to complete her skills in music pedagogy and to build up solid experience in the field, especially with toddlers.

Camille Villanove, RESEO

Camille Villanove's career unfolds according to a single desire: to arouse a taste for music. She trained in musicology at the Sorbonne and at the National Conservatory of Music in Paris. Invited by concert halls, national orchestras, festivals, media libraries, it presents educational concerts, chamber music, listening workshops, hosts meetings with artists. With the Forest Festival, she has designed a new form of musical experience associated with healing through nature: the Musical Forest Baths. To make people discover the classical repertoire in an accessible tone, she also likes to use video: series "Allez... tells Camille" (National Orchestra of Île-de-France), "Music in sharing", reports for the Association French orchestras. At Sorbonne-University/Sorbonne-Nouvelle, at the Philharmonie de Paris, for the Royaumont Foundation and the Pôle sup’ Bordeaux-Nouvelle Aquitaine, she trains students and musicians in the mediation of music.
Paola Deteix, Montreal University

A bachelor's student in classical piano performance at the University of Montreal since 2018, Paola Deteix is interested in the mediation of music and the new possibilities it offers for performers and musicologists. Introduced to mediation during her participation in the third International Winter School of Music Mediation in Paris in 2020, she has since been a member of the student laboratory and research assistant at the Partnership Study on Music Mediation. Since 2019, she has produced more than a dozen videos to promote the research of EPMM and OICRM members. She will begin her master's degree in autumn 2022, with a project on public expectations and reluctance towards public musicology. This sociomusicological project in collaboration with Orford Musique will lead to the creation of a guide to good practices for institutions, mediators and musicians.

Marie Eliane Dubois, Montreal University

A doctoral student in classical flute performance at the Université de Montréal since 2021, Marie Éliane Dubois has been interested from the start of her studies in the different means of transmitting music, on the one hand by working in music schools in giving individual lessons, then integrating in France, various Demos orchestras or groups of orchestras at the school. In 2018, she decided, under the supervision of Mr. Gilles Delebarre, to carry out field research on the future of children from Demos programs at the end of their courses "From the need for the Demos system to a sustainable development in the territory ".

After obtaining her interpretation and teaching diplomas (DE) in Bordeaux, Marie wanted to continue with a master’s degree in interpretation with a view to subsequently starting a career as an orchestral musician in parallel with teaching. This allowed him to meet Mathieu Lussier and become a research assistant for his work on the evolution of military music.
**Lucie Kayas, CNSMDP**

Lucie Kayas is a professor of musical culture at the National Conservatory of Music and Dance in Paris (CNSMDP). Doctor in musicology, specialist in 20th century French music, she has worked in particular on Roussel, Jolivet, Poulenc and Messiaen. At Fayard, she published a biography of André Jolivet (2005) as well as the French translation of the biography of Messiaen by Peter Hill and Nigel Simeone (2008). His catalog raisonné of the work of André Jolivet was published in 2021 (French Society of Musicology).

In charge of the class of Métiers de la culture musicale at the Paris Conservatory, she is also interested in questions of mediation both from a theoretical and practical point of view. For the Philharmonie de Paris, she designed an Opus concert devoted to Mussorgsky's Pictures at an Exhibition and this year produced a series of concert presentations with the Ensemble Orchestre d'Epinal in the Vosges. She is currently preparing a book of interviews with the saxophonist Claude Delangle (Éditions du Conservatoire).

**Émilie Lesage, Montreal University**

Émilie Lesage is a candidate for a bachelor's degree in musicology at the University of Montreal. She is particularly interested in sociomusicology and the mediation of music and intends to undertake a master's degree in this direction. Émilie Lesage is interested in how musicians bring their art to their audiences: their ways of speaking, the platforms used, the social contacts generated. She is currently studying the changes that the COVID-19 pandemic has brought to the discourse surrounding music in classical music institutions and was able to co-publish an article on this subject in 2020 in the journal Proxémie: Lesage Emilie, Rouleau Héloïse, Kirchberg Irina, Fortant Elsa et Duchesneau Michel, « De la musique #ensemblecheznous, mais à quel prix? », Proxémie, nº 20, 2020.
Jordan Meunier, *Montreal University*

Jordan Meunier is a doctoral student in historical musicology at the University of Montreal under the supervision of Marie-Hélène Benoît-Ótis. He is also a student member of the Canada Research Chair in Music. Anchored in a multidisciplinary approach located at the crossroads of the socio-cultural history of music and aesthetic philosophy, his master's thesis Obscene laughter, grotesque aesthetics and carnivalized imaginaries among the first French musical avant-gardes addressed the influences of the music industry, Belle Époque show on the approach of the composer Erik Satie. His research has benefited on several occasions from the support of the Social Sciences and Humanities Research Council (CRSH) and the Interdisciplinary Observatory for Creation and Research in Music (OICRM, Team “Music in France in the 19th and 20th centuries”).

His recent work explores, from a comparative perspective, the aesthetic issues raised by the historical shift from censorship to the public co-option of avant-garde musical expressions by official cultural policies, by relating the French and Quebec contexts of the Second World War. world in the late 1960s.

Sylvie Pébrier, *CNSMDP*

Trained in musicology and political science, Sylvie Pébrier teaches at the National Conservatory of Music and Dance in Paris. As music inspector at the Ministry of Culture until 2021, she oversaw work on audiences for classical music (2015), mediation in labeled places (2017), training in mediation in London (2018) and in higher music establishments in France (2020), the evaluation of mediation (2020). She recently published an essay Re-inventing music, in its institutions, its policies, its stories. As a musicologist, she questions the relationship between the sensitive and the political, particularly in the listening experience, the study of interpretation and the reform of early music.
Cécile Richard, *CNSMDP and CNSM Lyon*

Cécile Richard studied viola and pedagogy at the National Conservatory of Music and Dance in Lyon and Paris.

She holds a National Diploma of Higher Musical Studies, two certificates of aptitude for the functions of artistic education teacher and for the functions of director of an artistic education establishment.

At the start of her career, she taught in various educational structures and led various collaborations with the Ensemble orchestral contemporain, the Orchestre de Paris, the 2E2M ensemble, etc.

Very interested in the place of teaching and artistic education in cultural policies, she took over the management of establishments including the conservatory of Givors where she founded a reflection that she still leads as part of a thesis of doctorate on cultural rights as a possibility of renewing the approach to audiences in priority neighborhoods for artistic education establishments in France.

She has been directing the Training Center for Performing Musicians (CFMI) at the University Lumière Lyon 2 since May 2021.

François Vigneron, *CFMI Aix-Marseille*

Musician, pedagogue, weaver of links, François VIGNERON began his musical studies with the piano and the horn at the conservatory of Valenciennes, then Douai and Reims (chamber music, double bass and orchestral conducting). He continued his studies in writing, analysis and orchestration at the National Conservatory of Music and Dance in Paris. He also holds a State Diploma of double bass teacher and the Certificate of Aptitude for the functions of Director of an artistic education establishment issued by the Ministry of Culture.

His versatility and his interest in transmission and sharing as well as his taste for considering the reality and specificities of the territories will lead him to direct for more than 20 years conservatories in different regions of France.

Director of the CFMI (Centre de Formation de Musiciens Intervenants) of Aix-Marseille University since September 2017. He has chaired the National Council of the CFMI since November 2020.
Networking activities

Mélanie Moura, Montreal Symphony Orchestra

Currently head of youth programming and mediation at the Orchestre symphonique de Montréal, Mélanie Moura considers the mediation of music as a way of approaching the world and pays particular attention to implementing initiatives that promote diversity, equity and inclusion.

Graduated from the Regional Conservatory of Toulouse and Paul Sabatier University in Information and Document Management in Organizations, she began her professional career at the Cité de la Musique – Philharmonie de Paris in 2007 as a librarian.

Convinced that music is essential to the balance of our societies and that we should all have the right to experience it, in 2009 she followed a course in cultural mediation of the arts at the University of Aix Marseille during which she will co-founded the Artéfada festival, thus allowing art to be placed in an urban environment.

Between 2010 and 2017, she will have the opportunity to collaborate with many artists and orchestras in the establishment and development of educational projects and music mediation as head of educational projects at the Philharmonie de Paris.

Mélanie Moura has built her expertise in music mediation through field experiences and professional encounters, which she continues to nurture as co-researcher of the Partnership Study on Music Mediation.

Pierre Vachon, Opéra de Montréal

Pierre Vachon is a musicologist. First a translator, he obtained his doctorate in musicology (Ph.D.) from the University of Montreal in 2004. He has published various articles on romantic music, opera and the history of music. Contributor to the Biographical Dictionary of Canada, he signs the biographical notices on Romain-Octave Pelletier, Rodolphe Plamondon and Emma Albani on which he signs a biography. For fifteen years, he was a producer-host for the Cultural Channel of Radio-Canada. He was a lecturer at the universities of Sherbrooke (2012-2015), UQAM (2004-2005) and Montreal (2002-2005). He regularly hosts talks on music, including Place à l’Opéra at the Grande Bibliothèque de Montréal. Since 2002, he has been working at the Opéra de Montréal as a writer-speaker, then in 2006 became director of communications and then of social and educational action. He is credited with opera projects in mental health, intellectual disability, autism, deafness, blindness and homelessness. In 2009, he co-founded the Society for the Arts in Health Care.
**Young audience concert**

**Thierry Weber, Haute école de musique de Lausanne**

Thierry Weber is a real music smuggler, convinced that this language of emotions is a vector of individual and collective emancipation. An orchestral musician and pedagogue, he pursued his career through conducting orchestras before expanding his skills through university studies in music mediation at Paris-Sorbonne.

Thus his artistic identity is based on the various orientations of his career, gradually leading him towards a personal approach to music and its place in society, in a desire to raise awareness and diversity. Since 2014, he has been developing the structuring of a music mediation mission within the Haute Ecole de Musique de Lausanne, which is available in teaching, production and research.

**Round tables**

**Vania Cauzillo, Reseo**

Vania Cauzillo is a stage director and documentarist, she co-funded L'Albero, a theatre and opera company based in the South of Italy, producing a community opera format with a focus on social impact and cultural welfare. She has been a researcher in the field of Opera education since 2014 and her research took shape in the project "Get Close to Opera" funded by the Erasmus+ program as best practice to train Opera educators and artists for the involvement of refugees, especially women and artists, in partnership with RESEO. She was a consultant for San Carlo Opera House in Naples. She collaborate with the University of Basilicata with the musicologist Dinko Fabris to lead the lab of History of Music, she is specializing in the co-production of participatory processes for public institutions at the University of Bologna with a master degree. From 2021 Vania is vice-chair of Reseo and on behalf of the network, part of the jury for the FEDORA educational prize.

**Elsa Fortant, MéMuQ & Montreal University**

A doctoral candidate in musicology at the University of Montreal, Elsa is a research assistant for the Interdisciplinary Observatory for Creation and Research in Music (OICRM) and the National Institute for Scientific Research (INRS). In this context, she participates in various projects related to digital music mediation devices and continuing education in the cultural sector. As a student, she is a member of the EPMM Laboratory and the LabCMO. She is also a music mediator and president of the association she co-founded, Mediators and Mediators of Quebec Music. As part of the EPMM, Elsa takes part in several projects of Axis 1 "Training in the mediation of music".
Ève Lamoureux, UQAM

Ève Lamoureux is a professor in the Department of Art History at the University of Quebec in Montreal (UQAM). Her research focuses on art and politics, particularly on engaged art, community arts and cultural mediation. She is a member of the Cultures – Arts – Societies Research Center (CELAT) and the Observatory of Cultural Mediations (OMEC). She has notably co-edited the following books: Cultural mediation, museums, diversified audiences. Guide for an inclusive experience (Écomusée du fier monde, 2021); Living together put to the test of contemporary cultural and artistic practices (Presses de l'Université Laval, 2018), and Critical experiences of cultural mediation (Presses de l'Université Laval, 2017).

Mathieu Lussier, Montreal University

Vice-Dean of Undergraduate Studies, Professorial Affairs and Faculty Life at the Faculty of Music of the Université de Montréal since August 2019 and Associate Professor of Bassoon since 2014. Mathieu Lussier also leads an active career in the field of concert music. Appointed Artistic Director of Arion Orchestre Baroque in 2019, Mathieu Lussier was also associate conductor of the Violons du Roy chamber orchestra from 2012 to 2018, leading this ensemble in Canada, Mexico, Brazil and the United States. Artistic director of the Lamèque International Baroque Music Festival between 2008 and 2014, Mathieu Lussier has also conducted many other Canadian orchestras. He is also pursuing a career as a chamber musician with the Pentaèdre ensemble in Montreal. Whether as a bassoonist, conductor or teacher, Mathieu Lussier has for nearly twenty years oriented most of his musical projects around the French repertoire of the time of the French Revolution. He has devoted three discs to François Devienne and his works for bassoon, one disc to the wind music of François-Joseph Gossec, also including several transcriptions of revolutionary works, as is also the case for a disc devoted to Étienne-Nicolas Méhul, composer of Chant du Départ.

Philippe Poisson, CFMI de Lille

Philippe Poisson, Associate Professor of Music, studied music and musicology in Paris (National Conservatory and Paris-Sorbonne University). He taught music education in French secondary schools for 15 years. In 2006, he joined the University of Reims where he taught writing, analysis and prepared students for national education competitions. He has overseen several missions at the national level (development of school programs, competition juries, inspection missions, etc.). Since 2009, he has overseen the DUMI, a university diploma for musicians involved and a disability referent within the CFMI, training center for musicians involved, higher institute of teaching and artistic education of the University of Lille. He was elected director in June 2021.
Moderators

Sylvain Martet, Artenso

Sylvain Martet obtained a doctorate in sociology from the University of Quebec in Montreal in 2017. Over the past ten years, he has taken part in numerous research projects relating to cultural mediation practices, the impact of digital technology on cultural professions, cultural participation or even the circulation of music, particularly in the context of digital. He is a member of the observatory of cultural mediations (OMEC), of the partnership study for the mediation of music (EPMM), of the interdisciplinary observatory of creation and research in music (OICRM) as well as of the association International for the Study of Popular Music (IASPM).

Cécile Prévost-Thomas, Sorbonne Nouvelle & CERLIS

Sociologist and musicologist, Cécile Prévost-Thomas is a lecturer in the cultural mediation department of the Sorbonne Nouvelle University and a member of CERLIS (UMR 8070). She is co-responsible for the Master in Music Mediation which she founded in 2014 with Hyacinthe Ravet (Sorbonne University). Her research focuses, on the one hand, on understanding the worlds of contemporary French-speaking song (creation, distribution, reception) and, on the other hand, on the aesthetic, sociological, political, institutional and professional issues of the mediation of music. In September 2022, she will defend her HDR entitled "Thinking the song and the mediation of music as a sociologist".

Hyacinthe Ravet, IReMus & Lettres Sorbonne Université

Musicologist and sociologist, Vice-Dean for equality and the fight against discrimination, Hyacinthe Ravet is Professor at the Faculty of Letters of Sorbonne University and Researcher at the Musicology Research Institute (IReMus, UMR 8223). She teaches the sociology of music and the arts within the UFR of Music and Musicology as well as to students of the UFR of sociology. She created the “Music Mediation” Masters in collaboration with the Sorbonne Nouvelle University and is responsible for it for Sorbonne University.

Author and director of several books, she devotes her research to the sociology of music, creative processes and the analysis of gender relations in the musical and artistic professions. She thus published Musiciennes. Enquête sur les femmes et la musique (Autrement, 2011), then L’orchestre au travail : Interactions, négociations, coopérations (Vrin, 2015). She studies female conductors, their place and their recognition, as well as the cultural and historical phenomenon of the renewal of klezmer music, its heritage and creative dimension. She is interested in the epistemology of art research in Sociologie des arts (Armand Colin, 2015), as well as in the mediation of music.
Within the IReMus, she is co-head of the "Institutional and social frameworks" team and directs several research programs there, including the ANR "Prodige" in partnership with Sciences Po. Co-founder of the Interdisciplinary Circle of research on female musicians (CReIM), she is also director of the journal Work, Gender and Societies (CNRS – La Découverte) and member of the International and Multidisciplinary Research Network Labor Market and Gender (Mage).
Travels

The Société de transport de Montréal (STM) offers bus and metro service. At Pierre-Elliott Trudeau Airport (YUL), we advise you to buy the "Weekly pass, all modes A" ticket for 29 Canadian dollars, which allows travel on the island of Montreal from Monday 5 a.m. to Sunday 11:59 p.m. If you are arriving on a weekend, you can also purchase the "Unlimited Weekend" pass for $14.75, allowing travel on the island from Friday 4 p.m. to Monday 5 a.m., or a one-way trip at $11 if you buy it from the airport. An STM terminal is located near the exit to buy your ticket.

The paper title is your proof of purchase, so keep it with you when you travel. From the airport, you can take the 747 bus and get off at the Lionel-Groulx metro station stop. If you are staying at the Hôtel Terrasse Royale, you can take the orange metro line (towards Côte-Vertu) to Snowdon station, then the blue line (towards Saint-Michel) to Côte-des-neiges.

Music Faculty (October 11th and October 12th)

200 Vincent d’Indy Avenue, Outremont, H2V 2T2

Go to the Édouard-Montpetit metro station, accessible by the blue line or by the 51 bus, and go up the hill on Vincent-d’Indy Street. The Claude-Champagne room is at the top of the exterior stairs.

Espace OSM (October 12th)

1600 Saint-Urbain Street, Montreal, H2X 1Z8

Go to the Place-des-arts station, accessible by the green line or the 129 bus. If you arrive by metro, take the Jeanne-Mance Street exit and walk about five minutes. Espace OSM is a few meters away from the Maison symphonique, inside the building.

Conseil des arts de Montréal (October 13th)

1210 Sherbrooke East Street, Montreal, H2L 1L9

Go to the Sherbrooke metro station, accessible by the orange line, or to the Beaudry metro station, accessible by the green line. In both cases, you will have to walk about ten minutes.
Écomusée du Fier Monde (October 13th)
2050 Atateken Street, Montreal, H2L3L8

Go to the Berri-UQAM station (intersection of green, orange and yellow lines), take the rue Berri exit and walk about ten minutes. It is also a five-minute walk from the CAM.

Cégep de Saint-Laurent (October 14th)
625 Sainte-Croix Avenue, Saint-Laurent, H4L 3X7

Go to the Du Collège metro station, accessible by the orange line, and walk five minutes.

Bistrot La Fabrique (October 14th)
3619 Saint-Denis Street, Montreal, H2X 3L6

Go to the Sherbrooke metro station, accessible by the orange line. The restaurant is a two-minute walk from the exit.