Over the past decade, the vocabulary of mediation has become ubiquitous amongst organizations that produce and broadcast music, which are increasing emphasis on social and outreach interventions through music (Kirchberg 2018). In addition, professional musician advocacy associations are turning to mediation and making it the focus of seminars and workshops (Conseil québécois de la musique’s Workshop 2018, Grand Rendez-vous de la musique 2019). At the same time, training in cultural mediation is developing or expanding in higher music education institutions. In the wake of this double movement of intensification of actions and increase in the offer of post-secondary training, professional interest groups of music mediators are being formed and are just beginning to federate their members (MéMuQ 2019 in Quebec). The Volume 42, no 2 of Intersections invites authors to analyze the content of these training programs (prerequisites, curriculum, job opportunities), to question the trajectories of their graduates and to observe the working conditions of these music mediators.

Performers, musicologists, composers, mediators, teachers, intervention musicians, “artivists” (Lemoine and Ouardi 2010): who are the people who are brought to make music mediation activities? Through what socialization have they become involved in these activities or have they subscribed to the belief in the “ultimate victory of the cause” (Montoya 2017)? Suggesting that the spectrum of cultural mediation extends from social intervention through art (Loser 2017, Lebon 2013, Mombelet 2018) to the accompaniment of its interpretation, counting along the creation of new artistic forms, how do these actors take hold of this project? Depending on whether they are self-taught, trained in conservatories, in training centres for intervention musicians (CFMIs) or in universities, what specific skills do they mobilize in the course of their activities?

Can we identify distinct “mediator profiles” within the professions’ chain that make musical outreach and intervention possible (Aubouin, Kletz and Lenay 2010, Montoya 2008)? What postures adopt those who individually and collectively implement these music mediation practises (Lebon 2013)?

Often enrolled in multi-activity regimes (Perrenoud and Bataille 2018), how do these professional actors link the different dimensions of their life as musicians? What part does music mediation take in their professional lives? In short, what does the emergence of these music mediators functions (which some receive as an “injunction to mediate” music, Casemajor et al. 2017), tell us about the evolution of the musician profession? Do these evolutions testify to the tendency of current artistic careers towards auto-entrepreneurship and “self-multiplication” regimes (Menger 2002)?
Proposal Submission

Proposals must be submitted by April 15, 2023, by emailing Héloïse Rouleau (heloise.rouleau@umontreal.ca) and Irina Kirchberg (irina.kirchberg@umontreal.ca). Proposals will include:

- a 150-word abstract in English and French;
- the article proposal in English or French (~7000 words, including notes and bibliography) presented according to the journal’s editorial guidelines;
- a biographical note for each author;
- five keywords in English and French describing the article.

Authors will ensure that they have the full rights to publish online all illustrations, musical scores, as well as audio and video excerpts accompanying the article.

The Journal

Intersections: Canadian Journal of Music, formerly Canadian University Music Review, is a digitally published bilingual (French and English) journal for refereed scholarly research in music. Founded in 1980 by the Canadian University Music Society (MusCan), it is published semi-annually with open access. The journal aims to represent the diversity of current fields of research in music, most broadly defined, and welcomes submissions informed by all music-related disciplines, as well as multi- and interdisciplinary scholarship. Intersections serves an international community of readers and authors, and is dedicated especially to promoting and disseminating Canadian scholarship and Canadian perspectives within both the national and global contexts.

Bibliographie


