

Methodology

Number of publications containing at least one specific terminology **29**

Review of the literature containing terminologies like "public", "applied", "shared", etc. The corpus analyzed is composed of dissertations, articles from journals, newspapers and blog posts.

What is « médiation-vulgarisation »?

Review of any written publication dedicated to actions of mediation aiming to « vulgariser », which translates to "popularize" musical knowledge to the audiences (i.e. to "give keys", to "translate").

The word « médiation-vulgarisation » designates the musicological appropriation of musical mediation by researchers and practitioners (of musical mediation). This is a term invented for this project that does not appear in the corpus.



Bibliography

Applied vs Public

Applied musicology

A type of musicology that gives back to the community by public action. "Public action" refers to actions that surpass the role of mediation with the audience, entering the field of government and politics. "Public" therefore meaning "public service".

Many authors of this corpus conflate "applied" and "public" research:

Public musicology

"Program notes, pre-concert talks, writing articles and blogs for lay audiences may well be the forms of public musicology most familiar to us. But curating, government work, archival work, and oral history are other possibilities that greet those trained in our discipline." (Hess, 2013)

Applied musicology



In the United Kingdom

Number of english publications **3**

Musicology's "public" mission is older and more institutionalised in England. According to Stokes (2020) et Jordanova (2020), they are not at the stage of promoting a new discipline but seem to be questioning a usual practice and the way it is evaluated and politicised.

Stokes (2020) analyses a list of public musicology projects showcased on a website from the British government, underlining: "the emphasis is much more on traditional rather than organic public music studies".

"Music studies" is described by Hesmondhalgh as the replacement of "musicology", a term that would be too limited.

Summary

What is the meaning of public musicology, applied musicology, shared musicology, outreach...?

This study shows how the goals of cultural mediation transfer to the musicological field and explores the porous nature of terminology. It demonstrates the thinking processes and issues identified while reading the publications of this corpus, which contains the multiple terminologies used by researchers and practitioners.



History & dialogue between fields

The term "public musicology" appears in 13 out of the 29 publications read. However, none of them address or explain its origins. Some authors mention that the term is linked to "public sociology" and "public history", and that it appeared after them.

Nevertheless, the three terms are not linked to the same goals, issues and practices.

According to Hesmondhalgh (2019), Jordanova (2020), McCorkle Okazaki (2020) and Stokes (2020).

Public musicology: « médiation-vulgarisation » (traditional and organic)

Public history: « médiation-vulgarisation » and the study of the place history takes in popular culture.

Public sociology: « médiation-vulgarisation » (traditional or organic.?)

"A dialogic relation between sociologist and public in which the agenda of each is brought to the table, in which each adjusts to the other"

Burawoy (2005) quoted by Hesmondhalgh (2019)

"Organic vs Traditional" public musicology

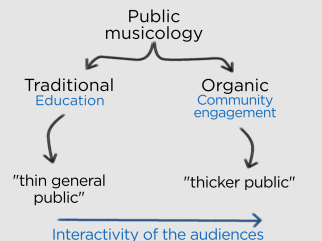
Organic public musicology

« Médiation-vulgarisation » based on the co-construction of knowledge and community engagement.

Traditional public musicology

« Médiation-vulgarisation » focussing on the access of knowledge that takes the shape of traditional devices (conferences, books, articles, CD booklets, blog posts).

According to (Kirchberg & Pébrier, 2022), Hesmondhalgh (2019) and Locke (2020).



Burawoy (2005) also distinguishes the audiences of public sociology, which resonates with the audiences of public musicology (Hesmondhalgh, 2019).



In the « FRANCOPHONIE »

Number of publications in french **7**

« Musicoogie partagée »

Badol-Bertrand (2011) proposes a "shared musicology", that pushes the boundaries of « médiation-vulgarisation », where "the musicologist's subjective relationship with the pieces [becomes] the base for cultural sharing" (Kirchberg & Pébrier, 2022), a vision that is unique in this corpus.



In the United States of America

Number of american publications **19**

Lost in translation

The word « médiation » is charged with meaning and linked to a tradition of « médiation culturelle » in France and Québec.

Is it possible that "public musicology" is the english equivalent of « médiation de la musique »?

Kirchberg & Pébrier (2022) consider « musicoogie publique » one of the possible "positions adopted [by musicologists when] faced with the articulation mediation/musicology", on the same level as applied musicology and shared musicology.

Public musicology is a term that dominates the American literature of this corpus, but it forms a "discordant field" where many significations are mixed, and conflation is recurring (Kirchberg & Pébrier, 2022).

Public musicology, outreach & education

Hess (2013) implies that the public musicology emerging from the internal debates of the AMS in the beginning of the twentieth century "[would] nowadays [be] called 'outreach'".

Allen (2014) speaking of Kristof (2014): "He ignores the educational and outreach work that professors do".

"The AMS has invested in public musicology. [...] Those efforts to me feel like arts education and outreach". (Gordon, 2016)

Number of publications mentioning "outreach" **7**

Number of publications mentioning "education" and pedagogy **5**