

**FAST45 - What about musicking in 2045?**

*Wednesday, 9th of November 2022 from 16:00 to 20:00 - CEFEDEM*

*Thursday, 10th of November 2022 from 9:00 to 13:00 - CEFEDEM*

*This Art School Futures Lab is part of Erasmus+ Knowledge Alliance Project FAST45 in which AEC and Cefedem Auvergne Rhône Alpes are both involved partners. The lab will be organized and hosted by Cefedem.*

*The Lab will be facilitated by Satu Tuittila, CERADA, Uniarts Helsinki and Koenraad Hinnekint, LUCA School of Arts, with the assistance of Sandrine Desmurs, Nicolas Sidoroff and Samuel Chagnard from Cefedem Aura*

Considering the place of music in society and in connection with the definition of Christopher Small's Musicking\*, the lab will attempt to draw a map of music in society in 2045 (taking into account major trends such as for example :

- social movements (#MeToo, #BlackLiveMatters, etc.) which invite openness to more diverse aesthetics and to decolonize music theory;
- the energy crisis and climate change which questions the sustainability of certain kinds of music activities;
- the democratic crisis which reminds us that music is not 'good' in itself and can support all kinds of ideologies, even the most extremist ones;
- the digital shift and the growth of streaming activities and data storage which alter the relationships at work within musicking;
- migration and inclusion that forces us to interact with very different people.

What would be the consequences for our institutions? How can we pay close attention and support all the diversity of music activities (considering: purpose, context, participant, audience, process, temporality, aesthetic, etc.)? How can we train those who want to take part in this diversity, but also 'take care' of it?

*\* “Music is not a thing at all but an activity, something that people do. [...] The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies”.*

*in Small Christopher, Musicking: the meanings of performing and listening, Hanover, University Press of New England, 1998, p.2&13*