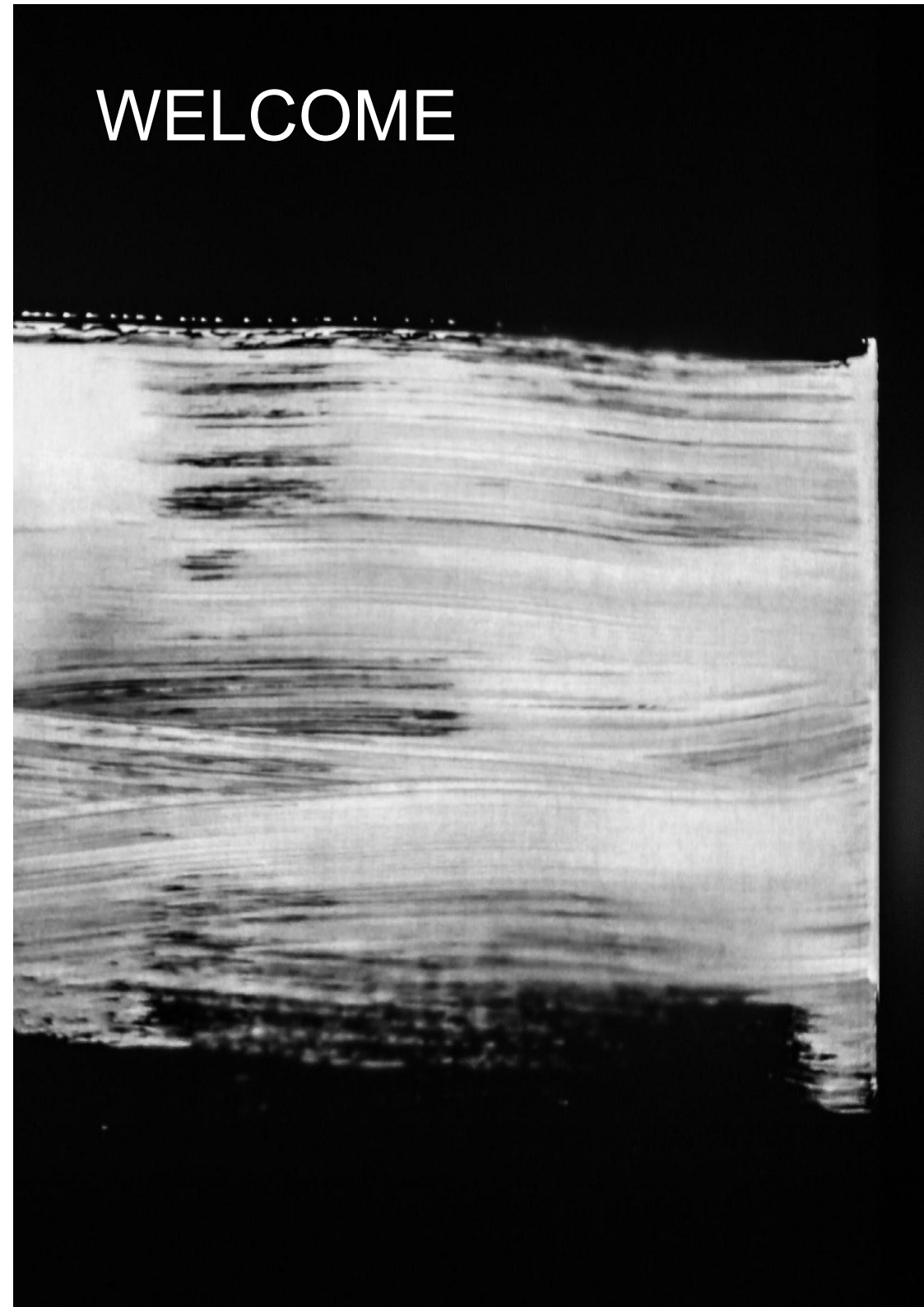


Musicking in 2045

Art School Futures Lab Lyon

9 & 10 November 2022





Focus, aim & objectives

Focus: **The futures of Musicking**

“Music is not a thing at all but an activity, something that people do” (Small, 1995)

Aim & objectives

- To explore drivers of change
- To discuss futures images
- To develop an artefact for a futures archive
- To visit the futures archive

Informed consent



The lab's ethos

- Everyone's ideas and perspectives are valuable
- Give space for each group member
- Use all your experience
- There are no wrong ideas – futures are different from today
- Wild ideas – use bold imagination!



Funded by
the European Union

Erasmus+ Knowledge Alliance

To explore and inventory existing ideas and visions

data map / learning platform

To organise Art School Futures Labs

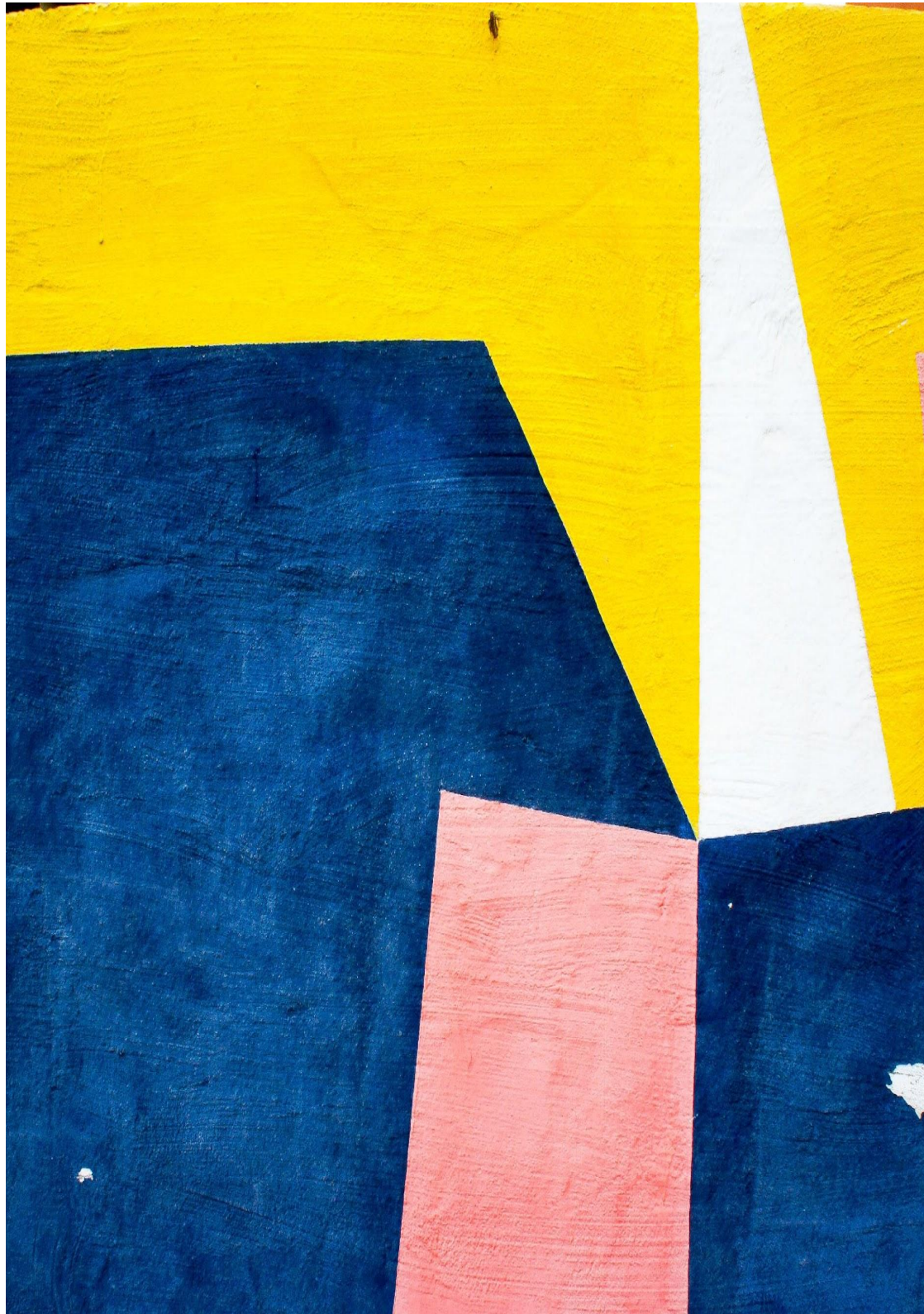
labs in 6 IHAE

To determine futures images and scenarios

develop a futures archive

To organise a debate on possible policy and decision actions

discussion document / agenda



Future jump

Musical Activities Exhibition

Take a look at an exhibition of some musical activities. Vote what musical activities will have changed the most / the least in 2045.

- Use **yellow dots** to vote 3 activities that have changed the most (or have become the most important)
- Use **blue dots** to vote 3 activities that have changed the least (or have become the least important)

45'



About Futures

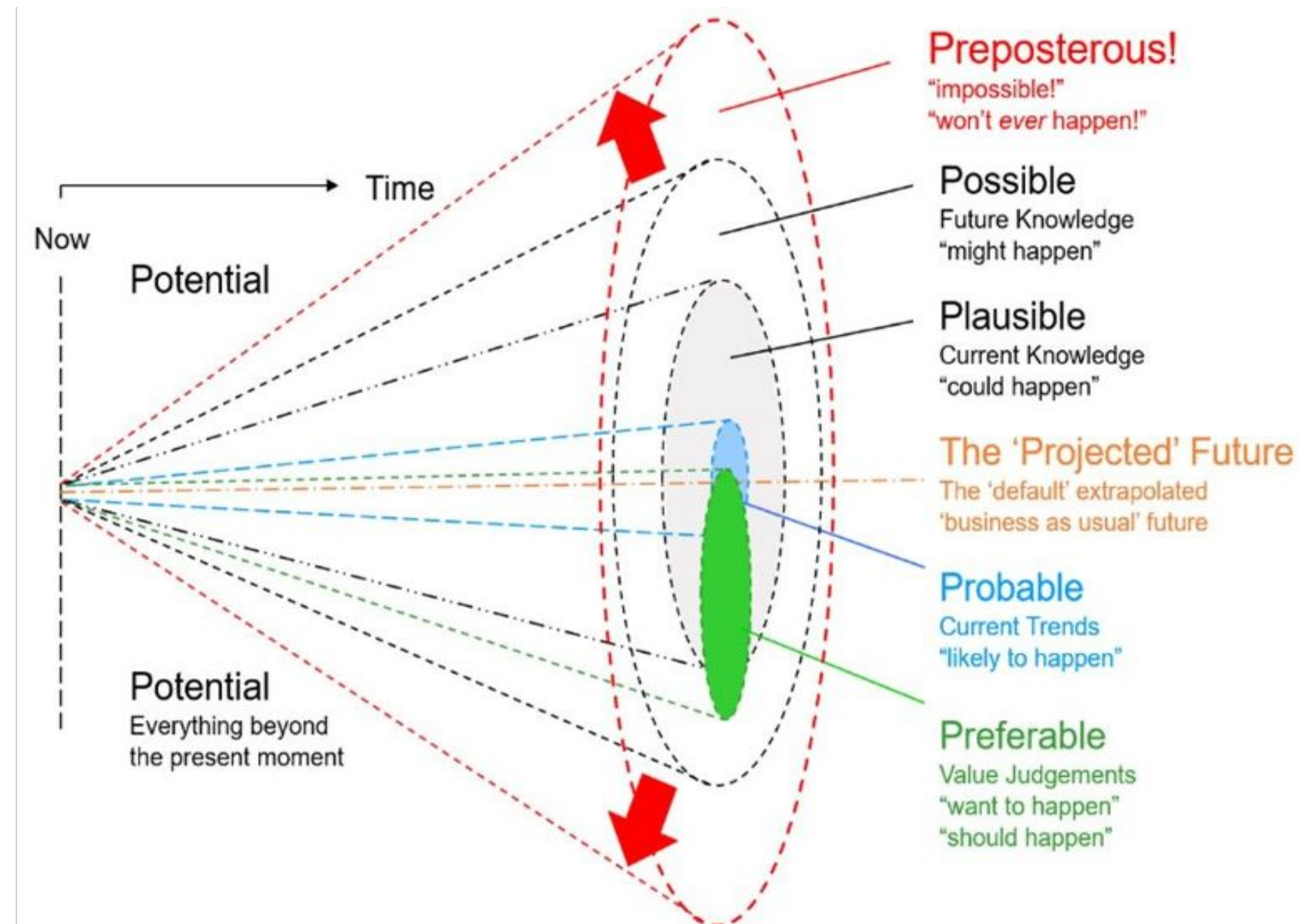
- Not predetermined, not predictable
- We can create alternative futures images (e.g., possible, plausible, probable, preferable, imaginary, preposterous)
- Our decisions and actions affect the future
- Open value discussion inevitable and important



Futures images

- framed by our scientific knowledge and cultural understandings of the world.
- can include:
 - realistic and imaginary elements
 - preferable, unpreferable, or neutral elements

Futures images



The Futures Cone, Voros, 2017



Drivers of the future

- What kind of driving forces (= drivers of change) influence our future operational environment?
- Which driving forces may have the most impact?
- How these driving forces are forming the futures? (most likely, possibly, and in what ways)?



Drivers of futures

Megatrends

- Slowly changing phenomena with clear developmental direction forming the future.

Trends

- Trends are clearly visible phenomena that causes change (a development of change).

Counter-trends

- (Slowly changing) phenomena countering or opposing existing (mega)trends



Drivers of futures

Weak signals

- An indication of an emerging issue or an early sign of a change that may be meaningful in the future

Wild cards / Black swans

- Events and things, with very small probability, but with dramatic effects or impact.

Weak signal: an example

The rise of the local repertoires in the streaming age

The democratization driving today's music streaming trends will be linked to the local markets. In these developing territories, music consumption will be different from the one we see today. This new flux of streaming users coming from all around the globe will increasingly place the music industry's focus on the local repertoire.

“The "next billion" streaming consumers are arguably not going to come from Western markets nor primarily from developed, urban cities, but rather from more rural areas in Asia, Africa and Latin America with deeper interest in local/regional repertoire and talent. Both music streaming services and record labels will have to retool their value proposition, pricing structure and user experience to meet these distinct needs (e.g. low-data plans, multi-tiered pricing, local/regional languages and customs).”

Cherie Hu

[award-winning journalist, researcher, and founder who has been covering the nexus of music, technology, and business for over seven years]

Some of the local markets will experience rapid, significant shifts as a result of complexity of their current system [...]

(Web article “What Does the Future Hold? 4 Music Trends & Expert Predictions for 2022 (And Beyond)”, from Soundcharts blog March 2022)

The rise of the local repertoires in the streaming age



The democratization driving today's **music streaming trends** will be linked to the local markets. In these developing territories, music consumption will be different from the one we see today. This new flux of streaming users coming from all around the globe will increasingly place the music industry's focus on the local repertoire.

“The "next billion" streaming consumers are arguably not going to come from Western markets nor primarily from developed, urban cities, but rather from more rural areas in Asia, Africa and Latin America with deeper interest in local/regional repertoire and talent. Both music streaming services and record labels will have to retool their value proposition, pricing structure and user experience to meet these distinct needs (e.g. low-data plans, multi-tiered pricing, local/regional languages and customs).”

Cherie Hu

Some of the local markets will experience rapid, significant shifts as a result of complexity of their current system:

PESTEC analyses

**A tool to identify
future changes &
drivers**

- **Political** as directives, legislation, political interests and movements, etc.
- **Economic** as public economy, employment, industries, spending power, etc.
- **Social** as demography, education, health, etc.
- **Technological** as new technologies, technological development, use of technology, etc.
- **Environmental** as climate, biodiversity, natural resources, pollution, infrastructures, etc.
- **Cultural** as religions, beliefs, lifestyles, consumption habits, the arts, etc.

(Dufva, 2022)

10'



Horizon Scanning with PESTEC

Part 1

What are the **current trends** that will (potentially could) affect musical activities ? Write one trend / **post-it!**

What are the **weak signals** that may have relevant impact for musical activities? Write one weak signal / **post-it!**

Part 2

Walk around and read the thoughts of others.
Add dots on ideas you would like to discuss further.

20'



Moving towards a futures image

Starting from the trends and weak signals you've written and read:

- How will these trends and weak signals affect musicking?
- What kind of formats, new interactions or approaches have been embedded in 2045?
- What is the purpose (intention) of musical activities in 2045?
- How has the context of musical activities been changed in 2045?
- How does it feel to be a music[k]ian in 2045?

10'



Moving towards a futures image

Using the notes from the previous task create one alternative futures image (as a snapshot) of musicking in year 2045.

Continue to write a short description (bullet points) on Drive sheet

5'

Break

20 minutes



Image 1 : Digitalization, collective pedagogy, fast learning, interdisciplinarity -> Rhizome /horizontal learning, teaching, circulation of information, more and more free.

Image 2 : Because of scarcity of resource, music equipments will become less and less accessible for poor peoples.

Image 3: Live concerts The need for music is still there, but it will more local and close to “real people”, connected to people, smaller formations (for economic and environmental reasons).

Broadcasted and streamed performance Technology enabled networked performance is going to build a feeling of being part of a broader environment.

Image 4: Less highly professional music in institutions like theaters, concert halls; more diverse performance formats outside of concert halls and more inside the society. Therefore the education of music has to be adapted.

Image 5: trend that music has no purpose : “l’art pour l’art”, new trend : “applied music”

much more people involved, everyone making or listening to music together, music’s for everyone.

research document : 90% listening to music, but less and less practicing music, more consuming, less participating.

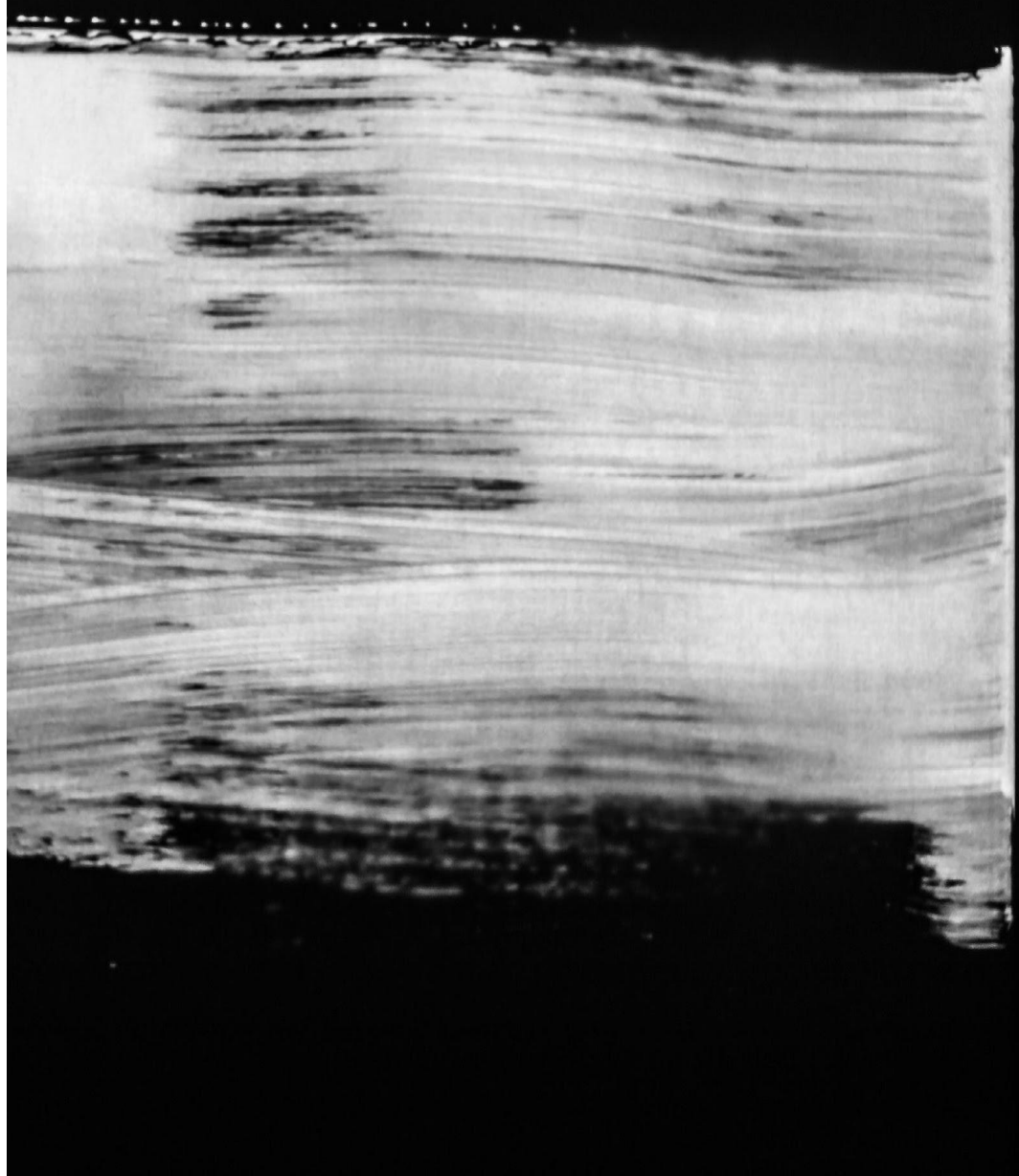
technological development : young people don’t know how it’s made.

We want to reconnect people to artistic activities

“Musical activities included in the curriculum” “Promotion of live music and creation in school”

“open up the definition of music at a young age” “Music as a social link between people through practices”

Futures Archive

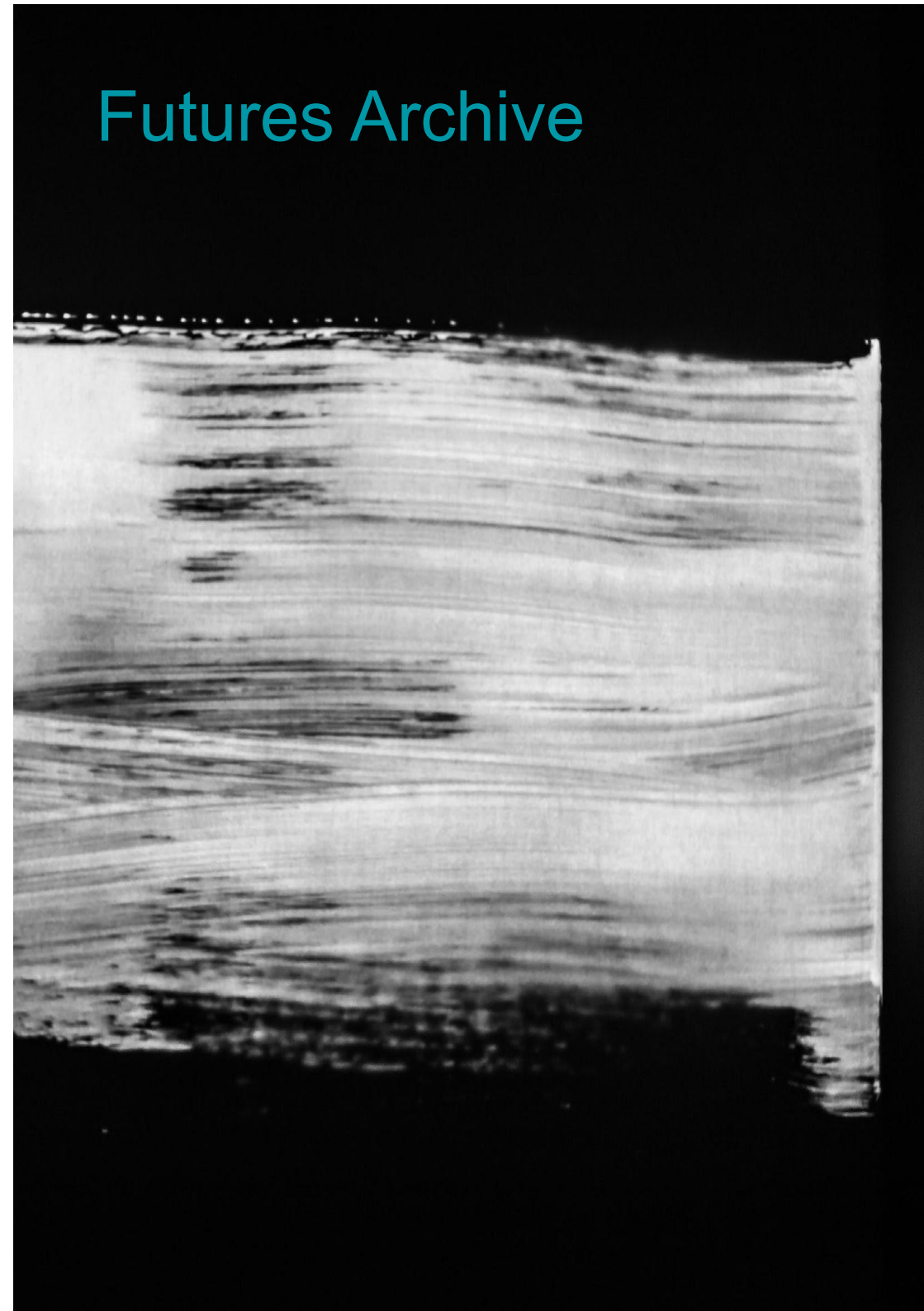


From futures images towards an artefact

Some ideas of what you could create:

- a physical 'object'
- a digital artefact like an email from a student, or a vlog, a podcast, a meme, etc.
- a newspaper article
- an organogram
- a mindmap
- a recording of an art performance
- a page from a design magazine
- a soundscape
- an advertisement
- meeting minutes
- a map
- a photograph, a collage
- an official patent of a new technology
- ...

You can use your hands, your voices or /and technological tools to help you with this !



The exhibition label

Tell 'the story' of the object.

- **The 5 W's:** when / what / who / where / why.
- Describe the **key components** and **main principles** of the world (i.e., future image) in which the artefact 'lives'.
- Describe the **change drivers** that led to this world (e.g., main principles and key components)
- Write in the **present tense**.

Title of the artefact / Materials that the artefact is made of / Name of the team members / Text for the label (max 230 words / 1200 characters)

Title of the artefact

Group 1

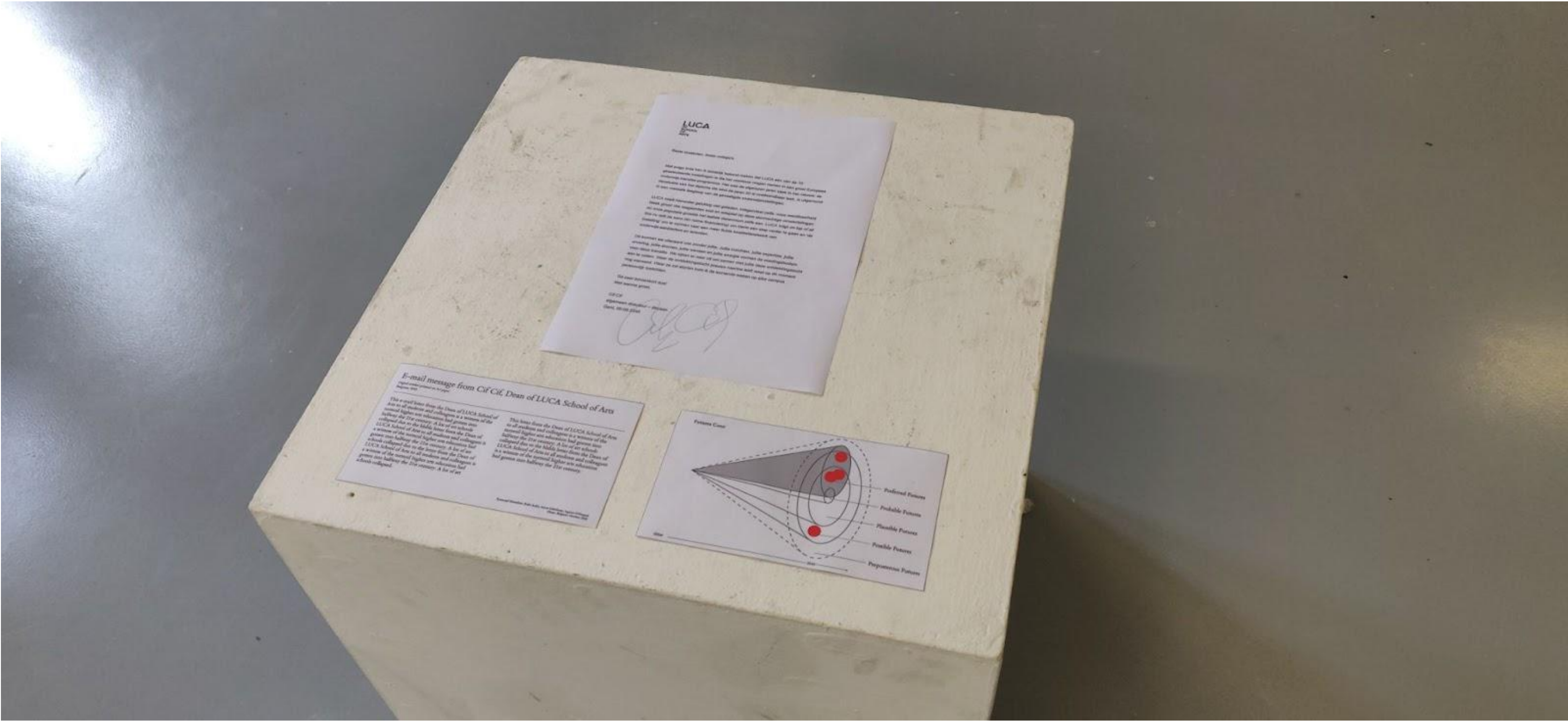
Materials that the artefact is made of
Finding place (country and city), 2045

Description of the artefact. Max 230 words / 1200 characters.

...continuation of the description (second column of text).

Names of the team members
Lyon, France, November 2022

The Futures Archive



The Futures Archive

E-mail message from Cif Cif, Dean of LUCA School of Arts

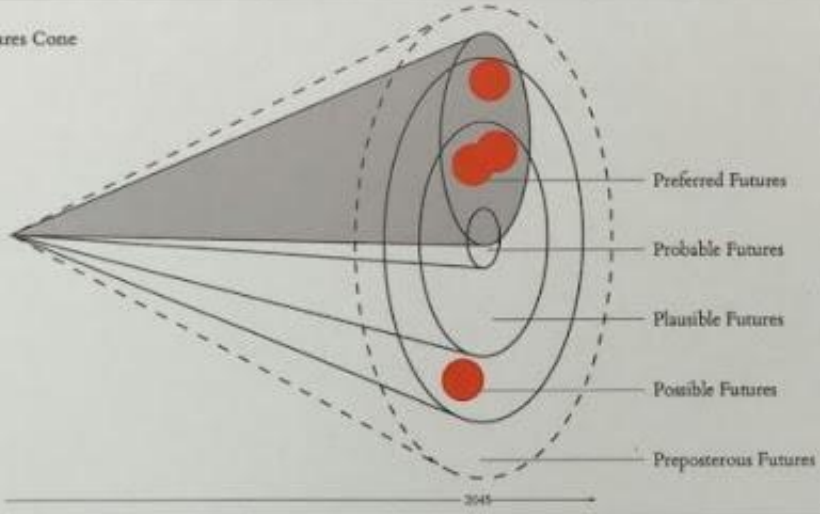
Digital artwork printed on A1 paper
Belgium, 2045

This e-mail letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the blabla letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed.

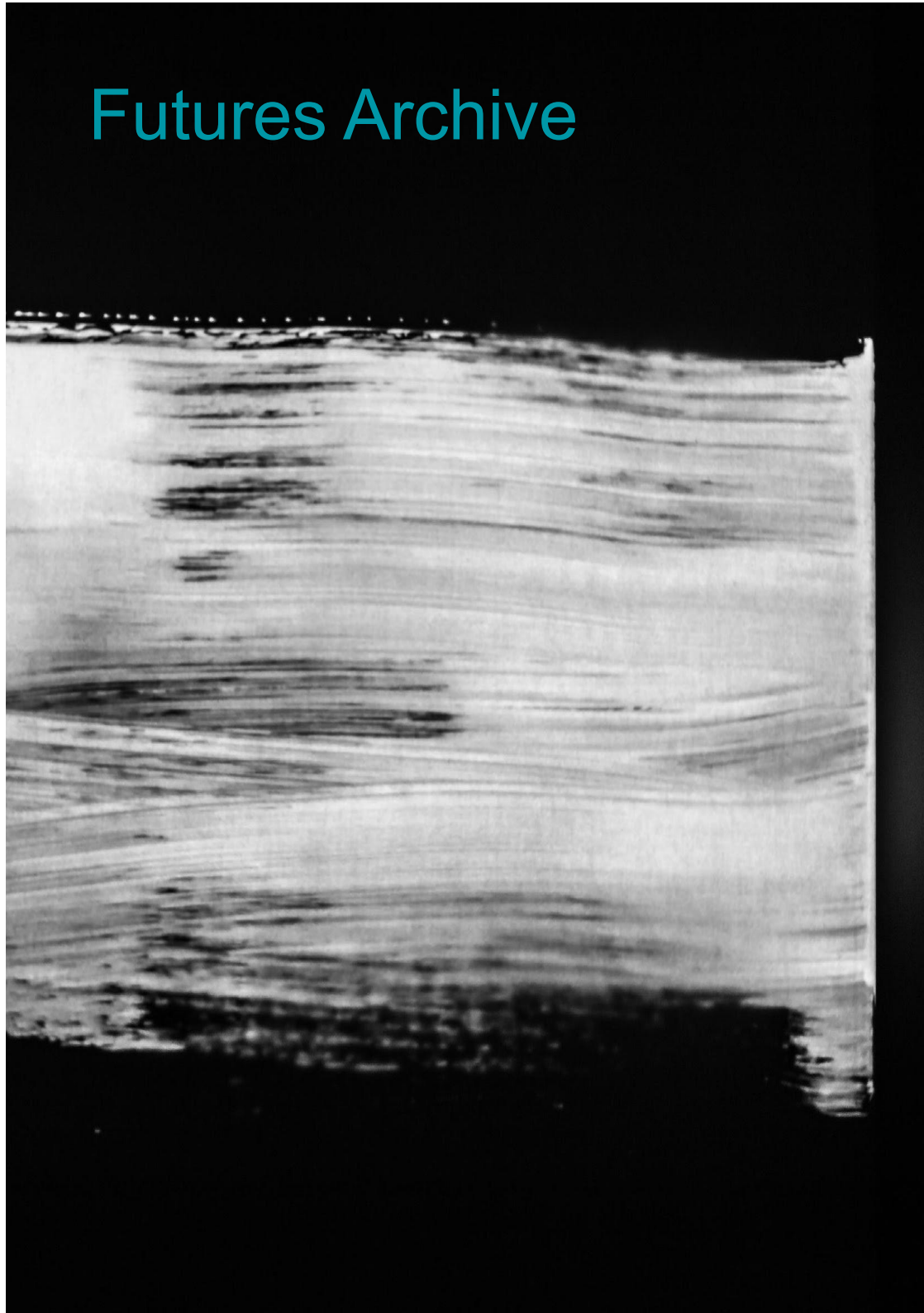
This letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the blabla letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century.

Kenneth Huxford, Kiko Ando, Aaron Dehollain, Ingrid O'Hagan
Cham, Belgium, October 2022

Futures Cone

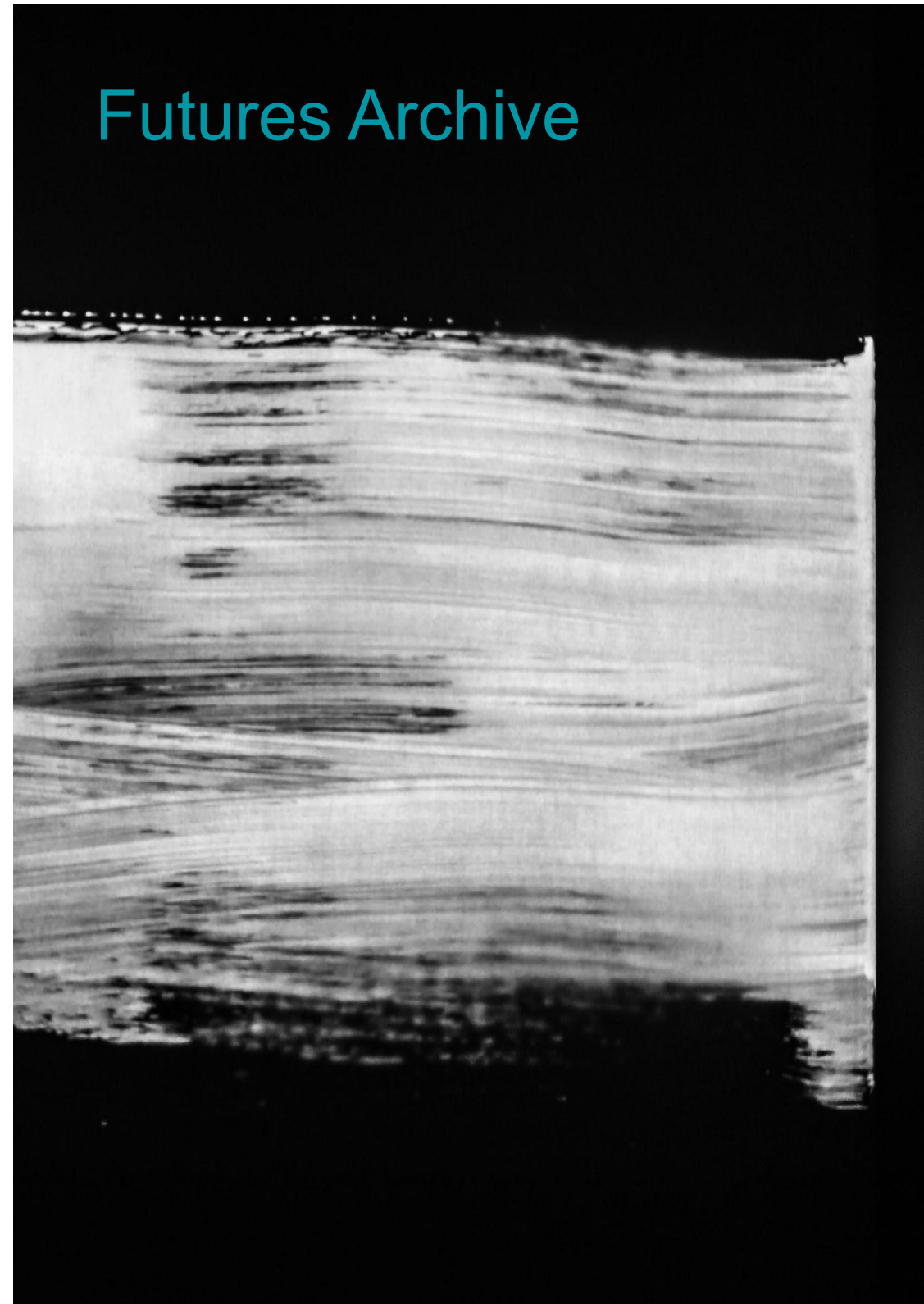


Futures Archive

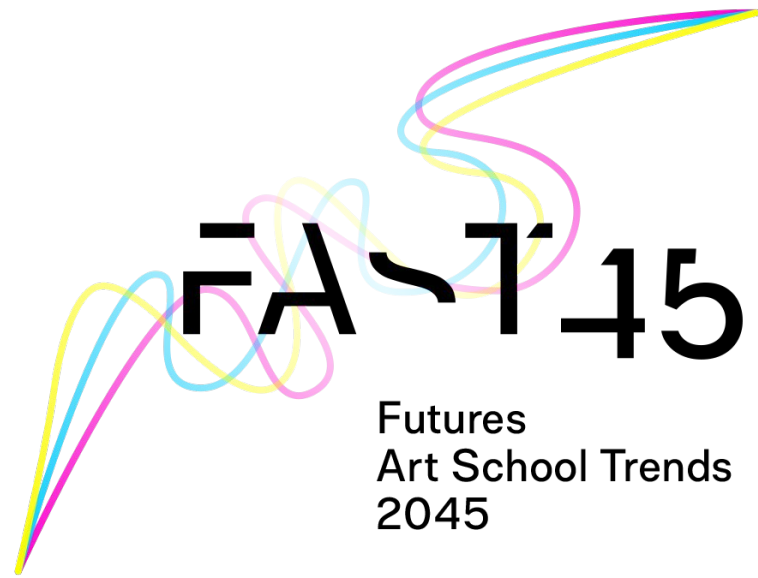


Steps to take

- Brainstorm on the question what future artifacts (*archive objects*) could tell something about 2045, incorporating the topics and ideas that you have discussed within the future image.
- Decide which artefact you will create (you can work as a group, a duo, or individually).
- Start creating! Don't forget to take enough time to write the exhibition label.



Discussion



See you Tomorrow!

Art School Futures Lab

Lyon

9 & 10 November 2022



contact details

Samuel Chagnard
samuel.chagnard@cefedem-aura.org

Sandrine Desmurs
sandrine.desmurs@cefedem-aura.org

Koenraad Hinnekint
koenraad.hinnekint@luca-arts.be

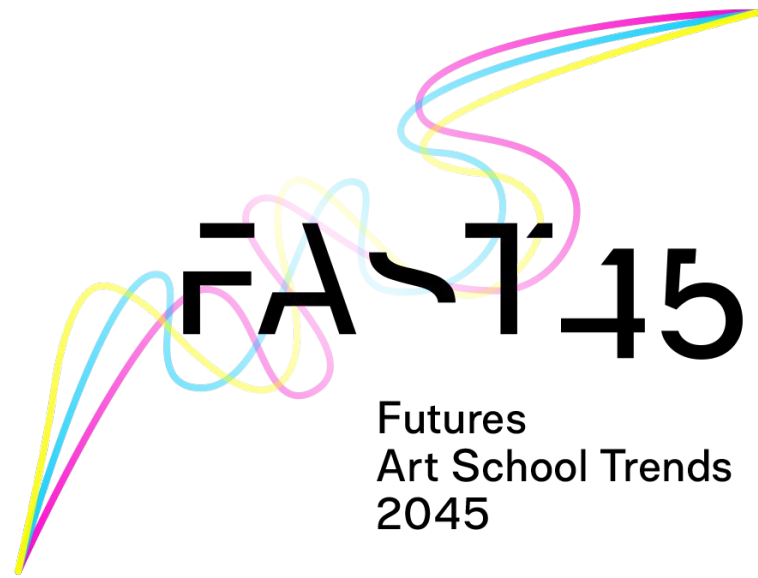
Nicolas Sidoroff
nicolas.sidoroff@cefedem-aura.org

Satu Tuttila
satu.tuttila@uniarts.fi

Thank you!

www.  145 .eu

Futures
Art School Trends
2045



Musicking in 2045

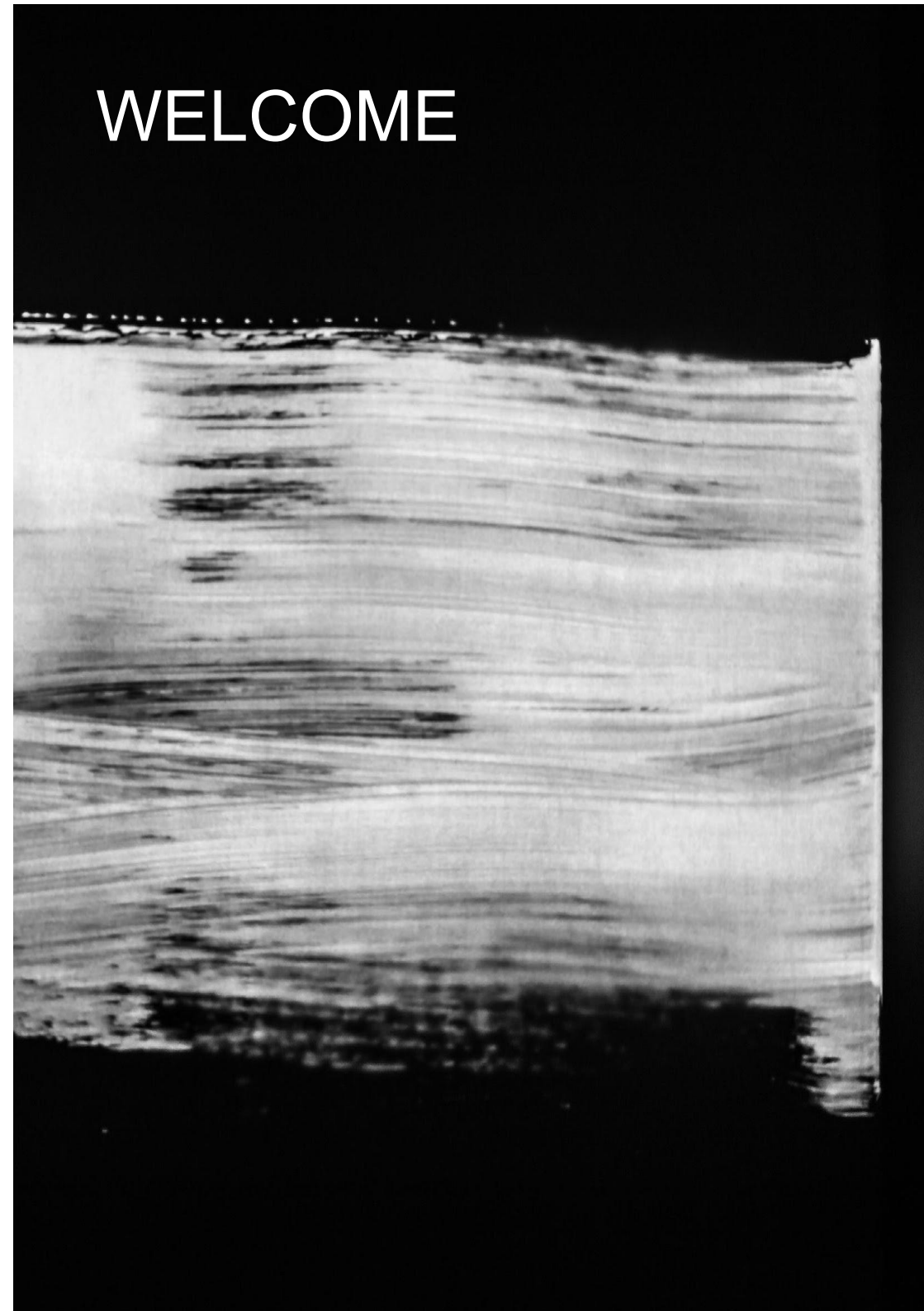
DAY 2

Art School Futures Lab

Lyon

9 & 10 November 2022



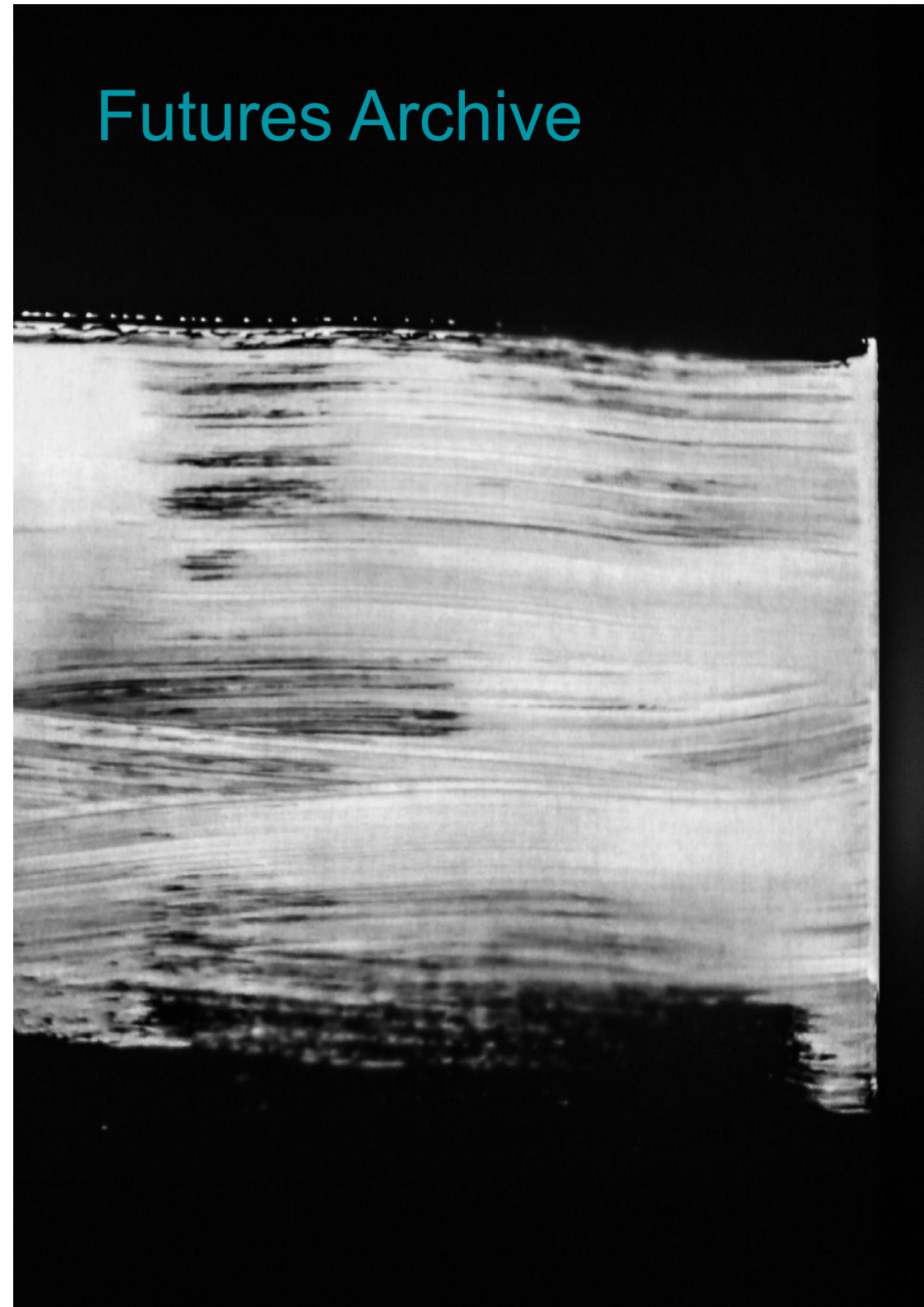


Focus, aim & objectives

Focus: **Musicking - Music[k]ian - HME**

Aim & objectives

- To present and discuss futures artefacts
- To create a future image for IHME
- To develop a new artefact for the futures archive
- To visit the futures archive



Present your artefact

Present your artefact for the group (max. 3')

The Futures Archive

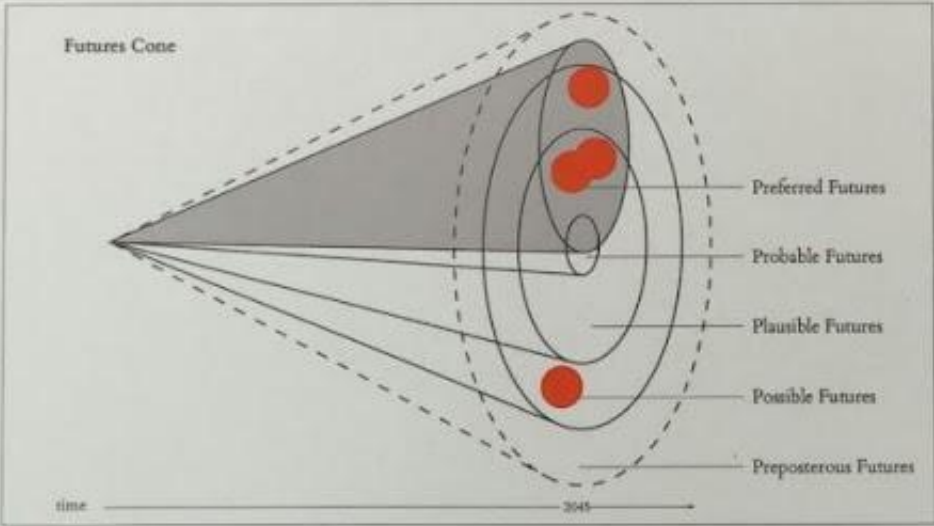
E-mail message from Cif Cif, Dean of LUCA School of Arts

Digital artwork printed on A1 paper
Belgium, 2045

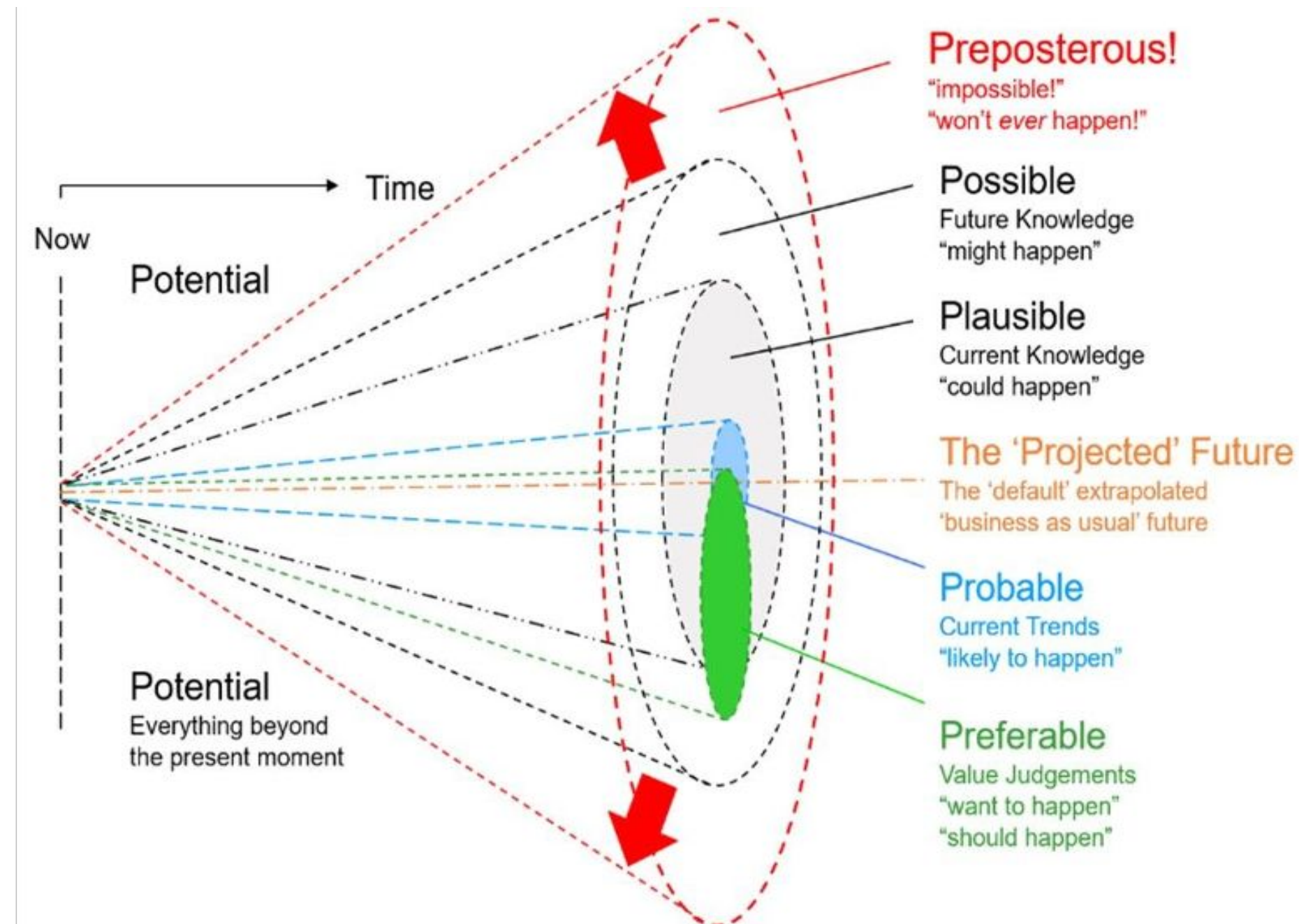
This e-mail letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the blabla letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed.

This letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century. A lot of art schools collapsed due to the blabla letter from the Dean of LUCA School of Arts to all students and colleagues is a witness of the turmoil higher arts education had gotten into halfway the 21st century.

Kenneth Huxford, Kiko Aoki, Aaron Dehollain, Ingrid O'Hagan
Cham, Belgium, October 2022



Futures artefact



The Futures Cone, Voros, 2017



Co-creating a futures image

Use yesterday's future image and artefacts to create a futures image for institutes of higher music education.

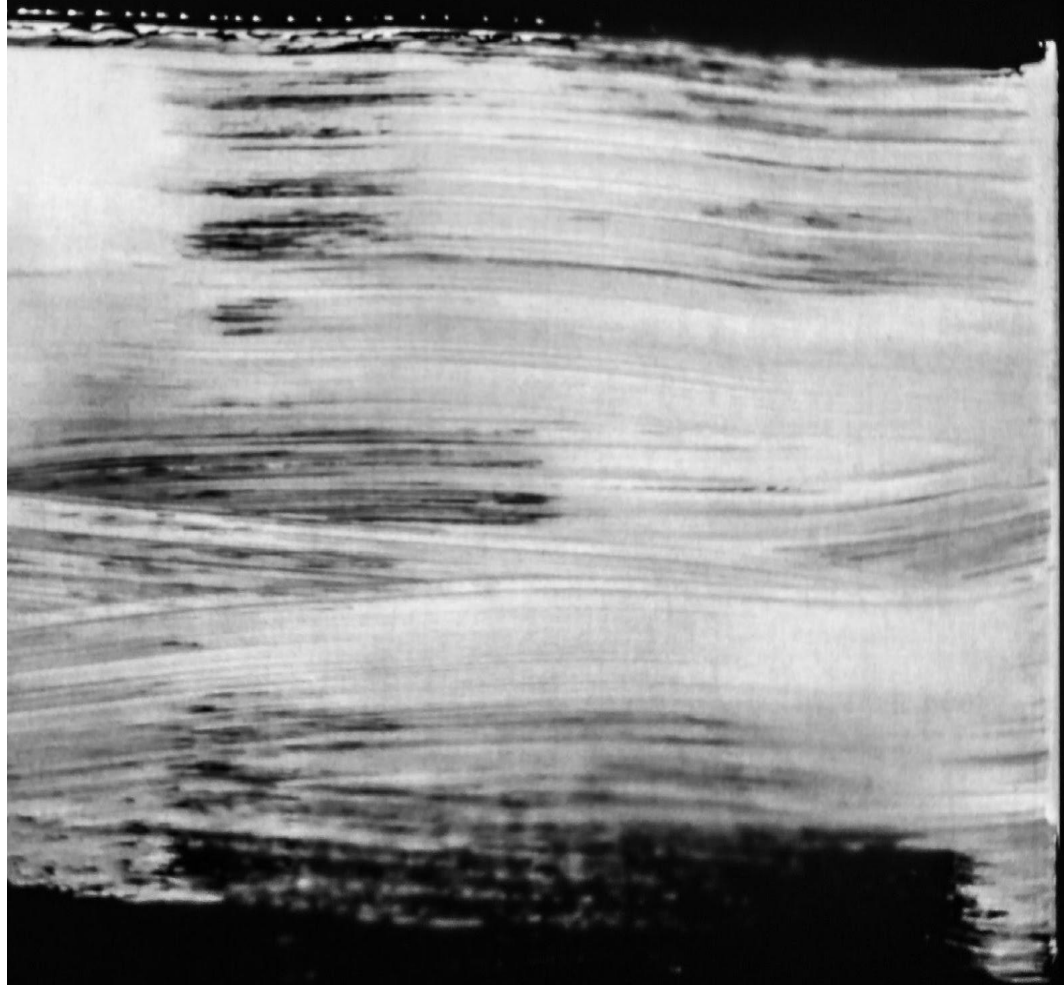
- What knowledge and skills do music[k]ians need to create, facilitate, and (inter)act in these musical activities?
- What is the social, cultural, or economic model (how to make a living?) in which these music[k]ians work the best?
- What do IHME need to change in order to train music[k]ians and develop research practices for this type of musical activities?

Break

20 minutes



Futures Archive

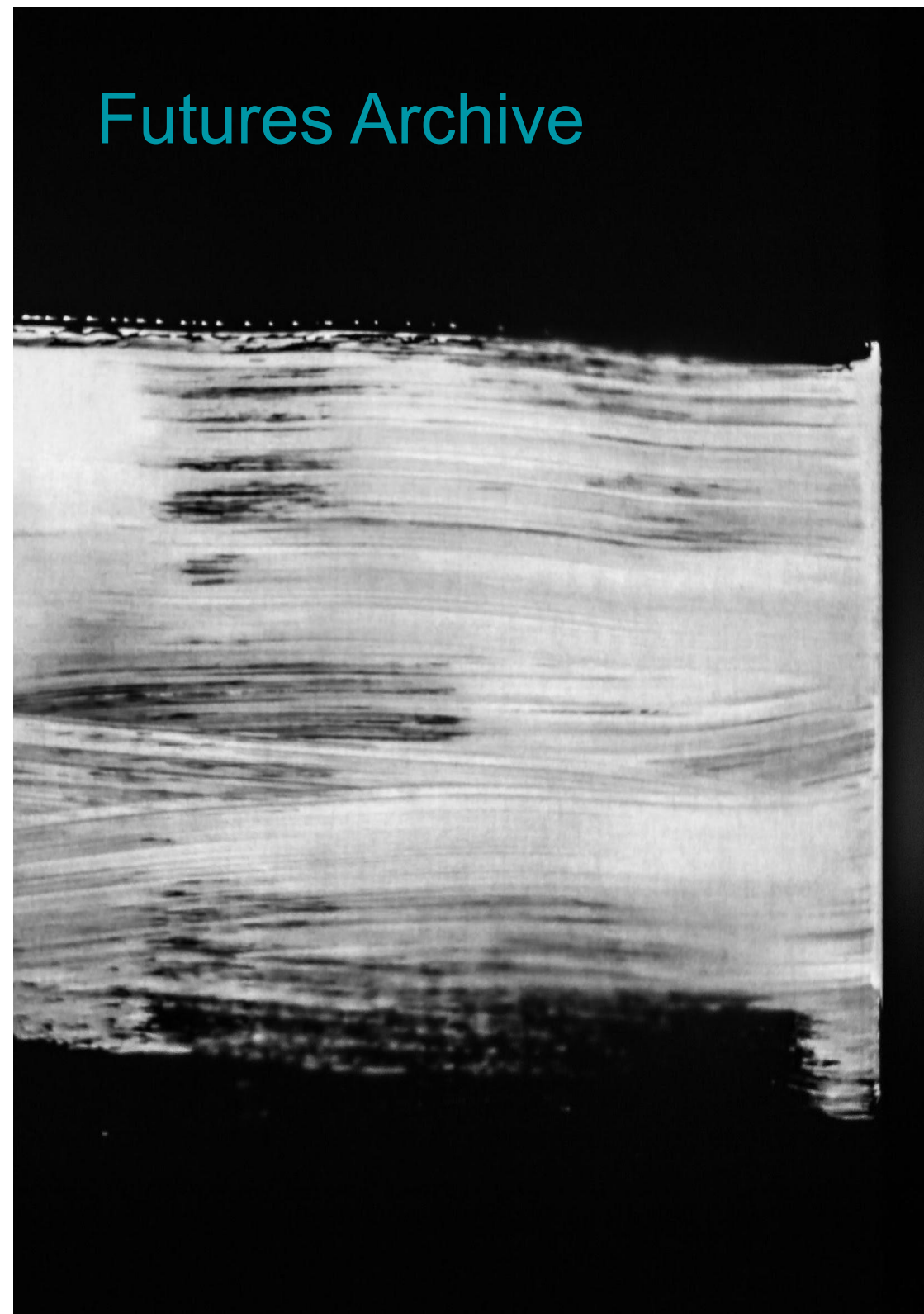


From futures images towards an artefact

Some ideas of what you could create:

- manifesto
- "house rules" drawing,
- mapping of building(s), rooms, or musical infrastructure
- time schedules
- assessment materials
- advertisement (poster, podcast, vlog, etc.),
- interview of a dean (or an alumni, or a student who just arrived or...)
- balance sheet of the year 2045 with details
- ...

You can use your hands, your voices or /and technological tools to help you with this!



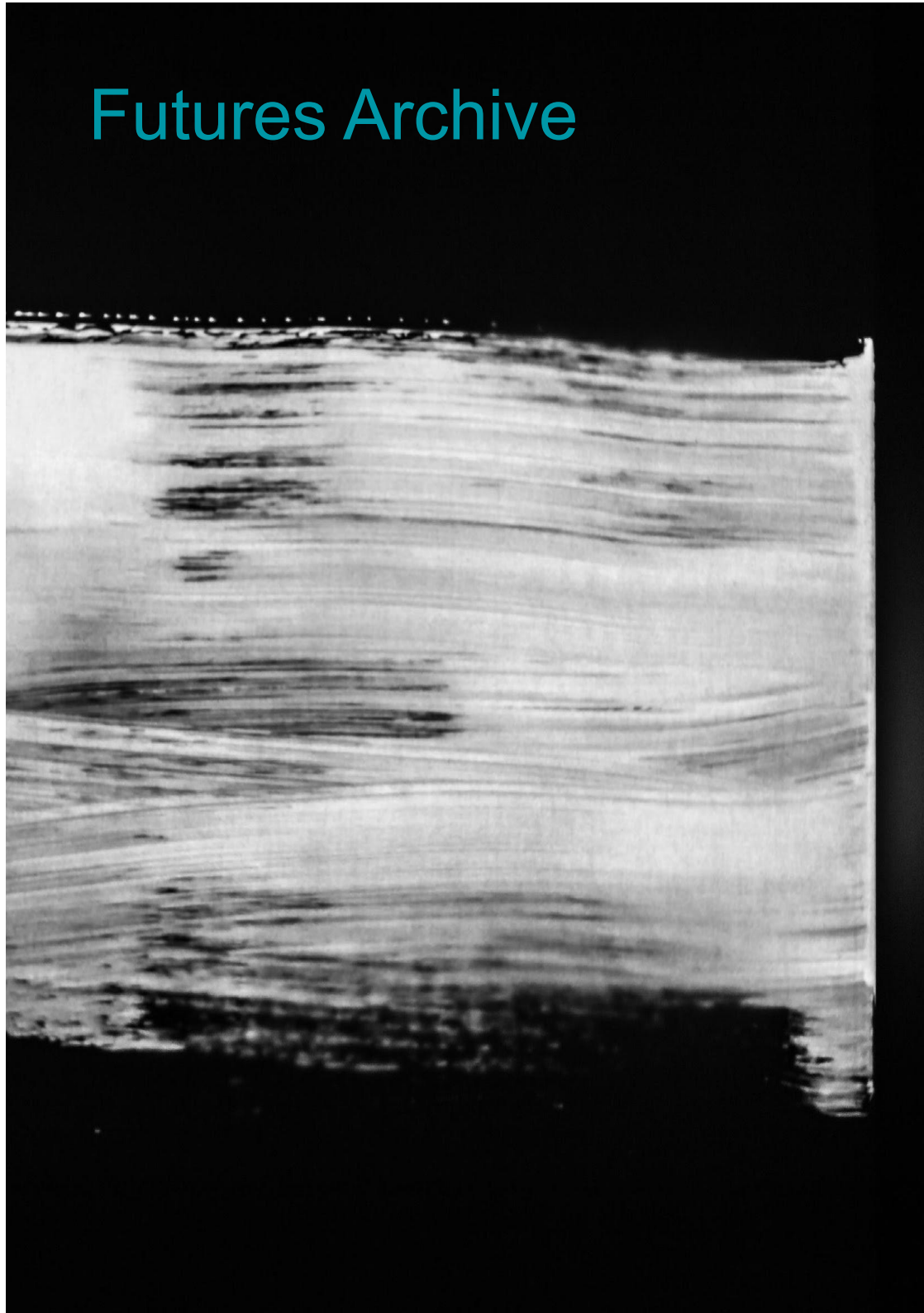
The exhibition label

Tell 'the story' of the object.

- **The 5 W's:** when / what / who / where / why.
- Describe the **key components** and **main principles** of the world in which the artefact 'lives'.
- Describe the **change drivers** that led to this situation, main principles, and key components of favorable culture.
- Write in the **present tense**.

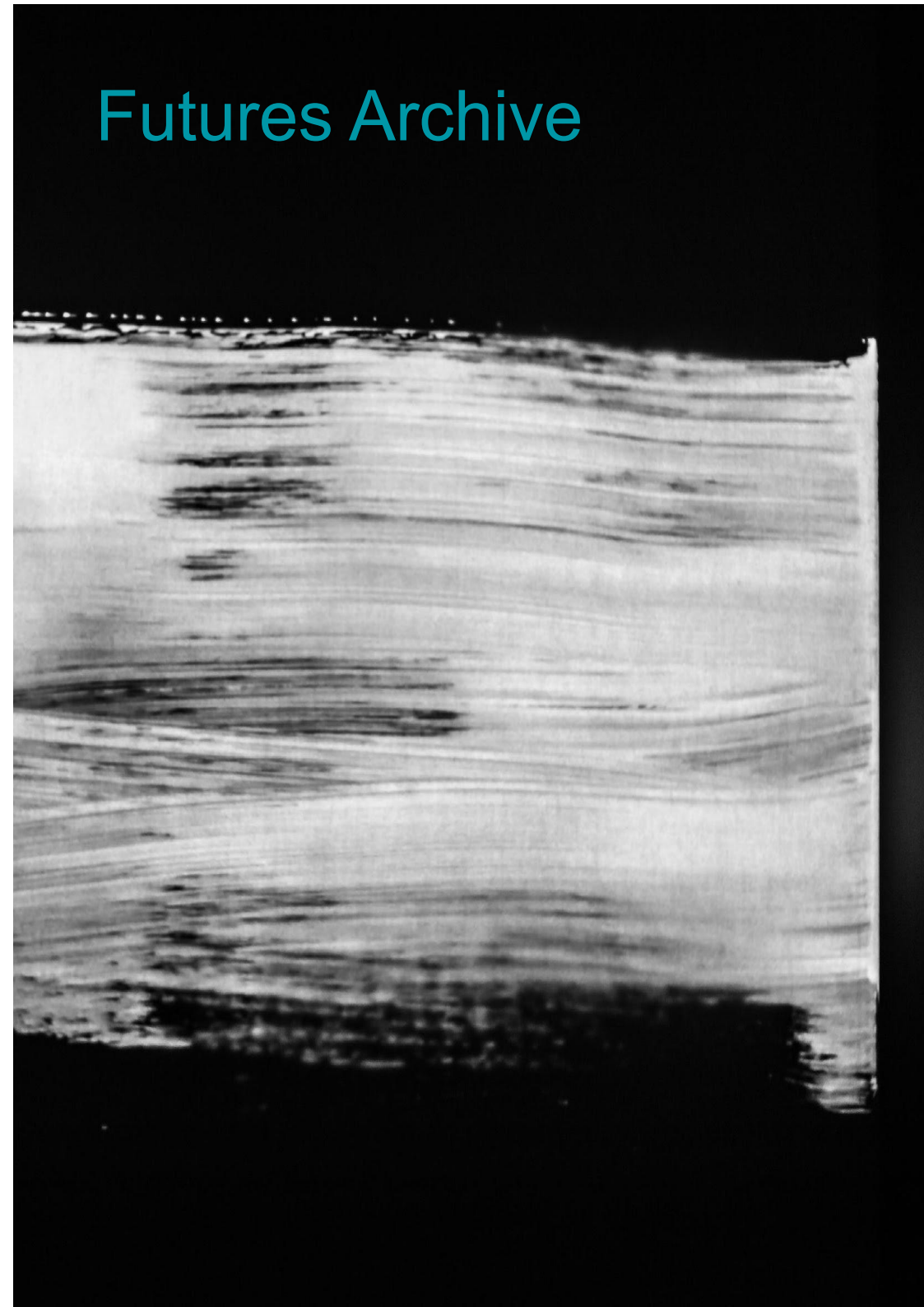
Title of the artefact / Materials that the artefact is made of / Name of the team members / Text for the label (max 230 words / 1200 characters)

Futures Archive



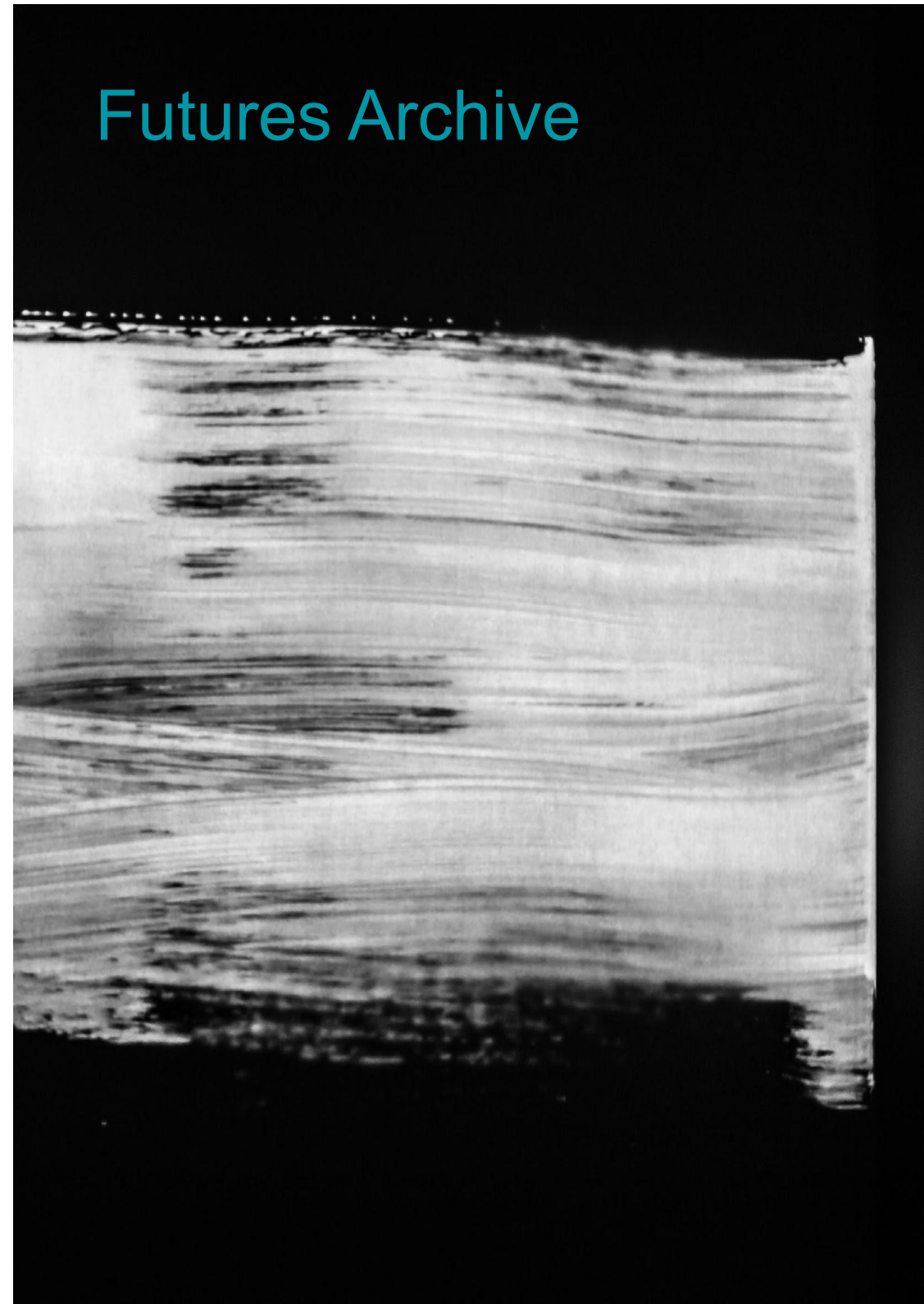
Steps to take

- Brainstorm on the question what future artifacts (*archive objects*) could tell something about 2045, incorporating the topics and ideas that you have discussed within the future image.
- Decide which artefact you will create (you can work as a group, a duo, or individually).
- Start creating! Don't forget to take enough time to write the exhibition label.



Present your artefact

Present your artefact for the group (max. 3')



Discussion

contact details

Samuel Chagnard
samuel.chagnard@cefedem-aura.org

Sandrine Desmurs
sandrine.desmurs@cefedem-aura.org

Koenraad Hinnekint
koenraad.hinnekin@luca-arts.be

Nicolas Sidoroff
nicolas.sidoroff@cefedem-aura.org

Satu Tuttila
satu.tuttila@uniarts.fi

Thank you!

www.  145 .eu

Futures
Art School Trends
2045

Programme day 1 (09.11.2022 - 16:00 - 20:00)

1 - 4	15'	Introduction (Sandrine/Koenraad) Welcome (Sandrine) Focus / Aims objectives (Sandrine) Lab's ethos (Sandrine) Introduction FAST45 (Koenraad) Develop a futures mindset	16:00
5	45'	Future Jump (Sandrine)	16:15
6 - 12	10'	Futures Thinking (Satu)	17:00
13 - 14	30'	Horizon Scanning (Satu) (PESTEC general / focus)	17:10
15 - 16	30'	Create a futures image (Satu)	17:40
17	20'	Break	18:10
18 - 22	45'	Create an artefact (Koenraad)	18:30
23 - 24	40'	Showcase & discussion (all)	19:15
25 - 26	5'	Closing words (Sandrine)	19:55

Programme day 2 (10.11.2022 - 09:00 - 12:30)

	15'	Introduction (Sandrine)	09:00
28		Welcome (Sandrine)	
29		Focus / Aims objectives (Sandrine)	
30	15'	Presentation of the artefacts (Koenraad)	09:15
31 - 32	15'	Voting (Satu)	09:30
33	45'	Create a futures image (Satu)	09:45
34	15'	Break	10:30
35 - 38	45'	Create an artefact (Koenraad)	10:45
39	15'	Presentation of the artefacts (Koenraad)	11:30
	10'	Voting (Koenraad)	11:45
40	25'	Discussion (all)	11:55
41	5'	Closing words (Sandrine)	12:20



Moving towards a futures image

Starting from the trends and weak signals you've written and read :

How will these identified drivers affect musicing?

What dimension of... / just e.g.

- **interaction** within musical activities,
- **context** of musical activities (place, timing, format, material condition, etc.),
- **purpose** and intention of musical activities

Make notes on...?? Where

This needs a 2nd part of the task to create one futures image