

WFM SESSION 3 II: *MANY MUSICS – SUSTAINABLE FUTURES FOR MUSICAL TRADITIONS*

Framework

Five key dimensions of musical cultures in changing contexts

Musical content & structure	This domain focuses on musical forms, ensembles and the tangible aspects of how creativity is organised. These, as well as changes over time, have been well documented for a large number of traditions world wide. Much ethnomusicological research has been conducted in this domain for well over a century (with a growing emphasis on change in the past two decades). Many of the existing data in this field gain added significance for endangered intangible cultural heritage when they are cross-referenced with the domains below.
Communities, contexts & constructs	This domain examines the social and cultural contexts of musical traditions, which have been an important focus of ethnomusicological research since the 1960s. The basis in the community and the interaction between musicians belongs to this domain, as do the underlying values and attitudes (constructs) steering musical directions. These include aesthetics, cosmologies, and (perceptions of) prestige, which are crucial to the survival of almost any music. It also looks at explicit and implicit approaches to cultural diversity, as well as obstacles such as prejudice, racism, stigma, dogma, restrictive religious attitudes, and issues of appropriation.
Life and training of musicians	Increasingly, it is acknowledged that the learning and teaching of musical heritage play an essential role in its survival as a living tradition. Yet relatively little research has been conducted in this area, particularly regarding balances between notation-based and aural learning, holistic and analytical approaches, informal and institutional training, contemporary developments in the technology of learning and teaching, and how teaching relates to approaches to tradition, authenticity and context. These issues play a key role from the level of community initiatives to the highest level of institutionalised professional training. The realities of the existence of creative musicians will also be examined in detail, including issues of remuneration through tenured employment, portfolio careers, and freelancing.
Infrastructure & regulations	This domain primarily relates to the 'hardware' of music: places to perform, compose, practise and learn, all of which are essential for music to survive, as well virtual spaces for creation, collaboration, learning, and dissemination. Other aspects included in this domain are the availability and/or manufacturing of instruments and other paraphernalia. It also examines the extent to which regulations are conducive or contrary to a blossoming of musical heritage, including artists' rights, copyright laws, sounds restrictions, laws limiting artistic expression, and profoundly challenging circumstances such as totalitarian regimes, poverty, civil unrest, war or the displacement of music or people.
Audiences, media & markets	Most musicians and musical styles depend on communities, audiences and/or markets for their survival. Over the past 100 years, the latter have increasingly involved recordings,

	<p>radio, television and internet (e.g. Podcasts, YouTube, MySpace). At the same time, many acoustic and live forms of delivery have changed under the influence of internal and external factors, leading to a wealth of new performance formats. In this context, markets are regarded as audiences (including consumers of recorded product), but also patrons, sponsors, funding bodies and governments who 'buy' artistic product. This domain is crucial for this project, both in supporting music within communities and developing new audiences. It is closely linked to aspects of the other domains, in particular social settings, prestige, and infrastructure.</p>
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