



*Slow as Possible*) is designed to play for hundreds of years. The performance of the organ version at St Burchardi Church in Halberstadt, Germany began in 2001 and is scheduled to have a duration of 639 years, ending in 2640. It was adapted from the 1985 version of *ASLSP*. Cage did not say how long each version should last and there have been shorter versions, lasting from 20 to 70 minutes. It, too, is maintained by a trust, and it too will require humans to survive climate change to complete it. Not so Jem Finer's *Longplayer*, which started in 2000 and continues at Trinity Buoy Wharf in London. It is designed to keep playing without human intervention if necessary, although it might well need some power. Finer has said that there are many ways for it to 'exist in a future without humans', because 'adaptability is written into its composition'. 'But survival at all costs is not the point,' Finer states. '*Longplayer* was born out of optimism and a real hope that there would be a future in which there would be humans around to listen. It was never my intention to make a self-sustaining sonic beacon ringing out to no one. But if reflecting on the thought of a score for a post-human world moves anyone

One of the central aspects of long-term art projects is the element of the 'contract' or 'legacy' that enables the artwork to continue beyond the artist's lifetime. Bebe Williams's early 1980s conceptual project *Instructions for Meeting Time Travellers* relies on the passing on through the generations of a document which cites a meeting place that you may know to exist in the future.