

## 8. Recommendations

The following recommendations have been synthesised from a thematic analysis of the interviews, literature and international project searches, and consideration of ways the practice of urban electroacoustic soundscape design might be advanced through teaching, research and industry based endeavours.

1. *Establish an experimental soundscape system for research, teaching, technical development and curated projects.*

The site could be used as an experimental test site to develop evaluation and assessment criteria of public sound art in a supportive yet critical environment. As with other art-forms, sound artists have significant hurdles if they are to extend their practice from established sonic arts contexts such as concert, radio, installation or virtual environments, into large scale public art projects.

2. *Conduct an audit to determine technical and operational capacities of the three systems that could have new works installed: Signal, North Atrium Federation Square, Southgate.*

The audit process should determine the current operational capacity each system and a SWOT (strengths, weaknesses, opportunities, threats) analysis to the future operation of each system. A third section should propose technical and logistic ways the systems can be considered as an integrated public art platform articulating a unique sonic line through Melbourne.

3. *Establish a professional advisory group for directing and coordinating the creation of new electroacoustic works, and advising on teaching and research activities.*

The expertise of the advisory group could be accessible to existing systems, to ones requiring re-activation or for new ones in Melbourne or other cities. The membership should include key players in the operation, management and evaluation of the systems and include creative practitioners.

4. *Increase the prominence of the soundscape systems within selected communities of practices such as music, sound art and urban design.*

The experiential potential of the systems with the urban fabric of Melbourne is unknown. Initiatives supporting research and develop by artists, sound designers, curators and cultural managers could reveal new modes of using the systems as part of the city's cultural landscape. A combination of approaches is likely to be necessary, from workshops and creative development projects to new commissions.

5. *Address the creation of new works.*

Establish curatorial and production models to support the creation of new works for those systems that can accommodate new works. Initiatives are required to establish curatorial and funding processes appropriate to public sound art through which new works can be made for the systems. This may require special funding arrangements as a kick-start or the development of partnerships for supporting both artists and organisations to develop and evolve a repertoire of creative works for the systems.

6. *Develop processes to assess and evaluate experiences of key players*

Unlike other forms of sound based practices, urban soundscape designs must exist in complex auditory environments. The key players – audiences, artists and designers, asset and cultural managers and co-tenants – have individual and shared aspirations for soundscape systems. A process of evaluation and communication between the players would reveal the degree to which their respective aspirations are fulfilled or frustrated.