

5. RESULTS

After the first months of activity, Digitópia has already begun to enter the routines of some users, most of them youngsters. Some of them have reported great musical experiences and a few went on to develop new musical listening and experimentation habits after visiting Digitópia.



Figure 4. Teenagers are the main group of Digitópia users.

The establishment of communities of computer music creation around Digitópia has also begun, albeit slower than expected. The absence of a dynamic Internet presence, capable of connecting users outside of Digitópia, and the excessive isolation of each user, caused mainly by the use of headphones, have been identified as plausible causes for this.

An area we believe we have achieved a considerable success is on the development of interfaces for musical experimentation. The instant gratification attainable when using music software like Apple's GarageBand has been somewhat absent from the open source world. In everything that we implement in Digitópia, from a granular synthesizer to a network improvisation system, a great deal of time and care is spent developing the user interface, a process that has undoubtedly granted Digitópia some users less accustomed to computer music making.

6. FUTURE DEVELOPMENTS

The main future development of Digitópia will be the expansion of the concept outside of Casa da Música, both in the real and virtual world. We are currently launching the premises for a Digitópia web interface, strongly coupled to the original network at Casa da Música and capable not only of connecting users beyond the physical space at Digitópia, but also of sharing all the content created – and, specially, the tools to create it, including the Digitópia software – to new users around the world. Several institutions have already stated their interest in offering a Digitópia-like space within their services. The Digitópia web interface should thus provide all the resources and knowledge necessary to implement similar facilities in other places, at the same

time connecting them all in a broader community of computer music making.

Some ongoing research also includes the creation of interfaces for spatialization, network improvisation and musical expression, namely of individuals with different kinds of disabilities.

7. CONCLUSION

Digitópia fulfils an important role in Casa da Música's educational programme and is expected to have an impact well beyond its actual location. We believe we created an interesting resource, that is producing results within its initial aims but also providing experiences and tools that are already changing the approaches we have in other areas of creating and making music with schools or communities. Above all, we believe this an interesting idea that will grow and develop further and we look forward to share our experience and results with those interested in contributing to facilitate the access of a wider range of people to musical discovery.

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9. REFERENCES

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