

PROJECT

PROPOSAL

DEVELOPING A CREATIVE PRACTICE

ISOMORPHIC MUSIC

/eye-so-mor-fik myoo-zik/

Music that shares a direct structural relationship across two modalities.

ISOMORPHIC MUSIC is an audiovisual project that brings sound and image together as a single unified experience.



The work will be presented as an installation alongside a music release and website establishing a clear creative direction for future work.

ISOMORPHIC MUSIC

I have synaesthesia. Sound and colour have always been inseparable for me, and Isomorphic Music is an attempt to externalise that experience and share it with an audience. The central question driving the project is what happens when the audience becomes the composer.

Isomorphic Music sits at the intersection of synaesthesia, generative systems, and the relationship between artist and audience. I want to create work that blurs the boundaries between human and system thinking. It is not a performance you watch. It is a space you activate.

To develop and release a cohesive body of audiovisual work.

To present this work through an audiovisual public art installation.

To market and distribute the work through a website and digital spaces.

PROJECT AIMS

LONG-TERM GOALS

This project forms the foundation of a sustainable creative practice built on innovation, curiosity and integrity. It establishes a distinct artistic identity and creative focus at a time when the music industry rewards differentiation.

Long-term, I plan to expand my creative practice, deepen my technical knowledge and undertake further study and research. Isomorphic Music is not a one-off project. **It is just the beginning.**

**ISOMORPHIC
MUSIC is a single-
room audiovisual
installation.
Visitors will
experience a dark,
contemplative
space with
abstract visuals
and ambient music.**



The relationship between the visuals and the sound is intentional but not immediately obvious. Some visitors will notice it. Some will not.

The experience is designed to reward curiosity. Visitors who move, pause or interact with the space will gradually become aware that something is responding to them. The installation does not announce itself. It simply reacts.



To accompany the installation, a body of visual generated music will be released via major streaming platforms and through the Isomorphic Music website.



The release will be created using a parallel generative system developed specifically for recording, rather than capturing outputs from the installation itself.

While it draws on the same principles of translating visual data into sound, the compositions will be developed in a controlled studio context, allowing for refinement and structure.

This enables the creation of a cohesive body of work that can stand independently as an EP, while still reflecting the underlying processes of the installation.

The release will be distributed via major streaming platforms and also made available as a pay-what-you-want download through the Isomorphic Music website, extending access while supporting direct engagement with the project.

I will launch a website, built to showcase the context, process and outputs of Isomorphic Music. The site will serve a central focal point for the project, and allow for long-term benefit from the work.



The website will act as the central platform for the project, supporting both its immediate presentation and long term development.

It will host the EP as a pay what you want download, alongside a range of resources including free and paid Max/MSP patches for other practitioners.

Over time, the site will expand to include video documentation of the work, as well as links to interviews, articles and wider contextual material, establishing an evolving archive of the project and its development.



41% of visual arts audiences in England are aged 16 to 34.*



One third attend alone, suggesting reflective, individual audiences.*

*The Audience Agency, 2019

**ISOMORPHIC
MUSIC is aimed at
culturally engaged
adults aged 16
to 35 with an
interest in music,
technology and
visual art.**



AUDIENCE

My long-term, target audience are culturally engaged adults aged 16 to 35 with an interest in music, technology and visual art. This is an audience that is curious, driven by experiences, growth, and wellbeing.

My own survey supports this further, with over 67% of respondents finding cross-modal associations natural or intuitive, suggesting that audiences will engage with the installation without needing technical knowledge (Goodeve, 2026).

As a first public installation, my initial audience will also include peers, fellow students, friends and family. This provides a supportive environment for the first presentation of the work while generating genuine audience response data to inform future iterations.

A focus group confirmed that audiences engage intuitively with my work, and that clarity of cause and effect will be central to a successful experience.

FOCUS GROUP

Engagement and novelty:

Participants found the devices interesting and unique, expressing curiosity throughout.

Intuitive interaction:

Systems were generally easy to use, particularly where interaction was direct.

Perceived playability:

Participants felt able to play the systems where cause and effect was clear.

Technical complexity:

Participants did not always understand the underlying processes but were able to interact effectively.

Role of visual input:

Participants questioned whether visual input was genuinely driving the sound in more abstract systems.

Perceived limitations:

Systems felt limited in scope, producing relatively simple or repetitive outputs.

Purpose and application:

Participants questioned the necessity of the systems compared to conventional instruments.

Educational potential:

Participants identified potential for educational and therapeutic use, particularly for SEND users.

Pauric Freeman is an audiovisual artist working with generative systems that translate data and visual processes into sound.

His practice sits between sound art, creative coding, and installation, often using tools like Max/MSP and TouchDesigner to build responsive environments.

CASE STUDY

Freeman's work focuses on systems rather than fixed compositions. He typically builds rule-based frameworks where visual inputs, motion, or data streams shape music in real time. This creates pieces that are never identical twice, positioning the artist as a designer of behaviours rather than a composer of static works.

A central theme in Freeman's work is the relationship between the visual and the auditory. He explores how abstract visual changes such as movement, density, or brightness can be mapped to musical parameters like pitch, rhythm, and timbre. This aligns with broader ideas in generative music and cross-modal perception.

www.pauricfreeman.com

The project has been budgeted across two scenarios. Scenario A assumes a successful Arts Council England grant application of £8,235, enabling fuller delivery including equipment purchase, studio hire and a personal income contribution across the project period.

FINANCES

Item	Scenario A	Scenario B
Income		
Arts Council England	£8,235.00	-
Personal investment	-	£2,075.11
TOTAL INCOME	£8,235.00	£2,075.11
Expenditure		
Website, domain and plugins	£221.00	£221.00
Software	£839.64	£839.64
Venue, equipment and travel	£920.00	£920.00
Marketing and print	£269.99	£269.99
Musicians Union	£24.48	£24.48
Equipment purchase	£2,000.00	-
Studio hire	£525.00	-
Personal income and tax	£3,634.82	-
TOTAL EXPENDITURE	£8,234.93	£2,075.11

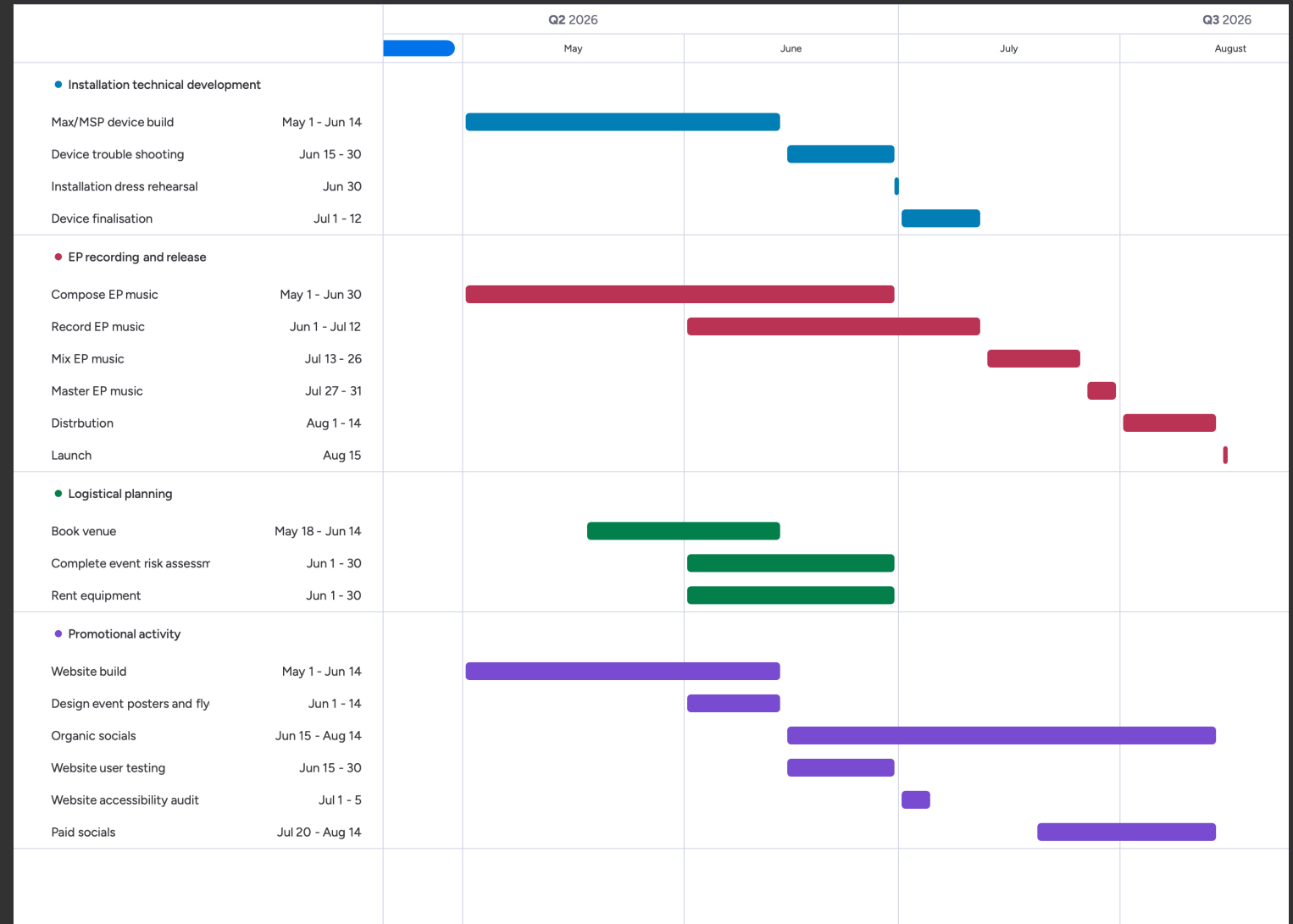
EVENT RISK ASSESSMENT

Risk	Likelihood	Severity	Rating	Mitigation
Slips, trips and falls	High	Med	High	All cables taped down or covered. Low-level floor lighting installed. Clear entry and exit points maintained throughout.
Fire	Low	High	Med	All equipment PAT tested. No flammable materials used. Venue fire exits kept clear at all times.
Electrocution	Low	High	Med	All equipment PAT tested prior to installation. No exposed wiring. Qualified technician on site during setup.
Aggression or violence	Low	Med	Low	Venue staff present throughout. Incident escalation procedure agreed with venue in advance.
Noise levels	Med	Med	Med	Sound levels set and tested prior to opening and kept within safe limits throughout the event.
Epilepsy or seizure triggered by visuals	Low	High	Med	Strobing effects avoided in visual design. Clear warning signage displayed at entry advising of flashing images and generative visuals.

TIMELINE

The project timeline is structured across parallel phases of development, with clear interdependencies between technical build, composition, and delivery.

This approach ensures that key outputs inform one another while remaining achievable within the available timeframe, resulting in a realistic and deliverable plan.



The project is delivered through a small, focused team with clearly defined roles across creative direction, technical development and production.

While responsibilities are distinct, the process remains collaborative, ensuring the work is both technically robust and conceptually coherent.

CREATIVE DIRECTOR

Dominic Goodeve

Leads the project, responsible for concept development, composition, system design and overall artistic direction.

TECHNICAL SUPPORT

Steven B.

Supports the development and implementation of the audiovisual system, assisting with setup and technical troubleshooting.

PROJECT SUPPORT

Janelle B.

Provides support across installation delivery and promotion, assisting with logistics and audience-facing elements.

WE ARE EXISTENCE FRACTURED BY SYSTEMS

ISOMORPHIC MUSIC is a project with a clear concept, a defined audience, a realistic financial plan and a delivery timeline that is already underway.

It sits at an intersection that very few artists are occupying, and the research has confirmed there is both appetite and precedent for the work.

This proposal represents the beginning of a sustainable creative practice built on innovation and conceptual thinking.