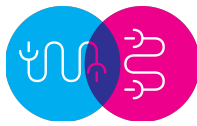


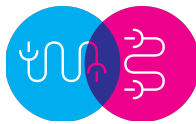
Project Acronym: **#MusicBricks**  
Project Full Title: **Musical Building Blocks for Digital Makers and Content Creators**  
Grant Agreement: **N°644871**  
Project Duration: **18 months (Jan. 2015 - Dec. 2016)**

## D2.1 Report on communication, dissemination and exploitation activities

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Authors: **Geoff Howse (STROMATOLITE); Sara Morris (STROMATOLITE); Michela Magas (STROMATOLITE); Andrew Dubber (STROMATOLITE); Marta Arniani (SIGMA); Thomas Lidy (TU WIEN)**



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The #MusicBricks project consortium is composed of:

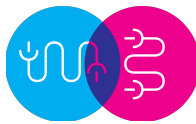
<b>SO</b>	Sigma Orionis	France
<b>STROMATOLITE</b>	Stromatolite Ltd	UK
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<b>UPF</b>	Universitat Pompeu Fabra - Music technology Group	Spain
<b>Fraunhofer</b>	Fraunhofer-Gesellschaft zur Foerderung der Angewandten Forschung E.V	Germany
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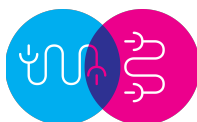
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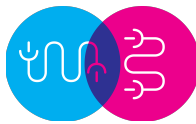
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## Table of Contents

<b>1. Introduction</b>	<b>7</b>
<b>2. Project Communication Campaign</b>	<b>8</b>
<b>2.1. Project identity</b>	<b>8</b>
2.1.1. #MusicBricks logo and hashtag	8
2.1.2. #MusicBricks individual symbols	9
2.1.3. #MusicBricks additional symbols	10
<b>2.2. #MusicBricks project documentation</b>	<b>11</b>
<b>2.3. Online presence</b>	<b>12</b>
2.3.1. Project website	12
2.3.2. Twitter presence	13
2.3.3. Facebook presence	14
2.3.4. YouTube presence	14
2.3.5. MailChimp newsletters	15
<b>2.4. Communications to industry stakeholders</b>	<b>15</b>
2.4.1. Creative Testbed events	15
2.4.2. External industry events	15
2.4.3. Communications to potential exploitation partners	15
<b>2.5. External engagement communications</b>	<b>16</b>
2.5.1. Engagement communications for the #MTFScandi Creative Testbed	16
2.5.2. Engagement communications for the MHD Barcelona/Sonar+D Creative Testbed	18
2.5.3. Engagement communications for the #MTFCentral Creative Testbed	18
2.5.4. Engagement communications for the MHD Vienna/Waves Creative Testbed	20
<b>2.6. Impact Statistics</b>	<b>22</b>
2.6.1. #MTFScandi	22
2.6.2. Barcelona MHD	23
2.6.3. #MTFCentral	25
<b>3. #MusicBricks Dissemination</b>	<b>26</b>
<b>3.1. #MusicBricks Dissemination during Creative Testbeds</b>	<b>26</b>
3.1.1. #MTFScandi Creative Testbed	26
3.1.2. Sonar+D Music Hack Day Creative Testbed	26
3.1.3. #MTFCentral Creative Testbed	26
3.1.4. Waves Vienna Music Hack Day: additional Creative Testbed	28
<b>3.2. #MusicBricks Dissemination in External Events and Publications</b>	<b>29</b>
3.2.1. Dissemination at Events involving Policy, Research and Industry	29
3.2.2. Online Dissemination by project partners	30
3.2.3. Online Dissemination by participants and project incubatees	30
3.2.4. Peer-reviewed Publications	32
<b>4. Building Exploitation Channels</b>	<b>33</b>
<b>4.1. Building exploitation channels via the Creative Testbeds</b>	<b>33</b>
4.1.1. Securing external project partners	33
4.1.2. Securing contribution to Creative Testbeds by established artists and music industry personalities	35
4.1.3. Securing ongoing exploitation partnerships	36
<b>4.2. Targeted engagement of potential exploitation partners</b>	<b>37</b>
<b>5. Conclusions</b>	<b>38</b>



## Executive summary

The present document is a deliverable of the #MusicBricks project, funded by the European Commission's Directorate-General for Communications Networks, Content & Technology (DG CONNECT), under its Horizon 2020 research and innovation programme.

The document outlines the communication, dissemination and exploitation activities for the first half of the project. A communications strategy was created to reach the widest range of stakeholders. The main aim was to embed the notion of the #MusicBricks toolkit in existing markets and exploitation ecosystems. For that purpose existing channels with well known, documented market reach were partnered with from the start (Music Tech Fest, Music Hack Day at Sonar Festival) and existing followers and mailing lists were built upon.

The versatility of the project identity allowed the inclusion of three additional tools to the project, unplanned by the DoW, and submitted by industry partners as a result of successful project dissemination.

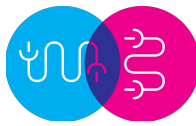
Twitter communication of the #MusicBricks hashtag had reached well over half a million readers by Month 5 of the project and impacted 622,322 users in Month 9 alone. Many of those discussing #MusicBricks on social media are thought leaders and influencers with large followings. The 52 contributors who generated 185 tweets about #MusicBricks had an average following of 1783 people.

Communication and dissemination via the website had reached the planned project target of 5000 unique visitors by the end of Month 5 of the project - and in Month 9 of the project alone, the website had over 7,200 unique visitors. The content of the website is growing with more blog posts and further developments of the project through increased participation, adding to both returning and new visits to the site.

Dissemination has included regular online publications through blogs and targeted newsletters during Creative Testbeds, and active promotion at external events and publications. The project has already contributed three peer-reviewed papers and one book chapter.

Participants at Creative Testbed events were inspired to write their own blog posts and post to social media independently and without prompting, and these online activities have also added to the reach and impact of the project's communication and dissemination.

Effective partnerships were forged with external stakeholders, including major artists and industry brands, to ensure routes to exploitation. Requests for deployment of the #MusicBricks toolkit have been received from major US-based global brands.

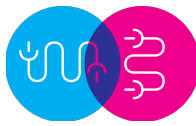


## 1. Introduction

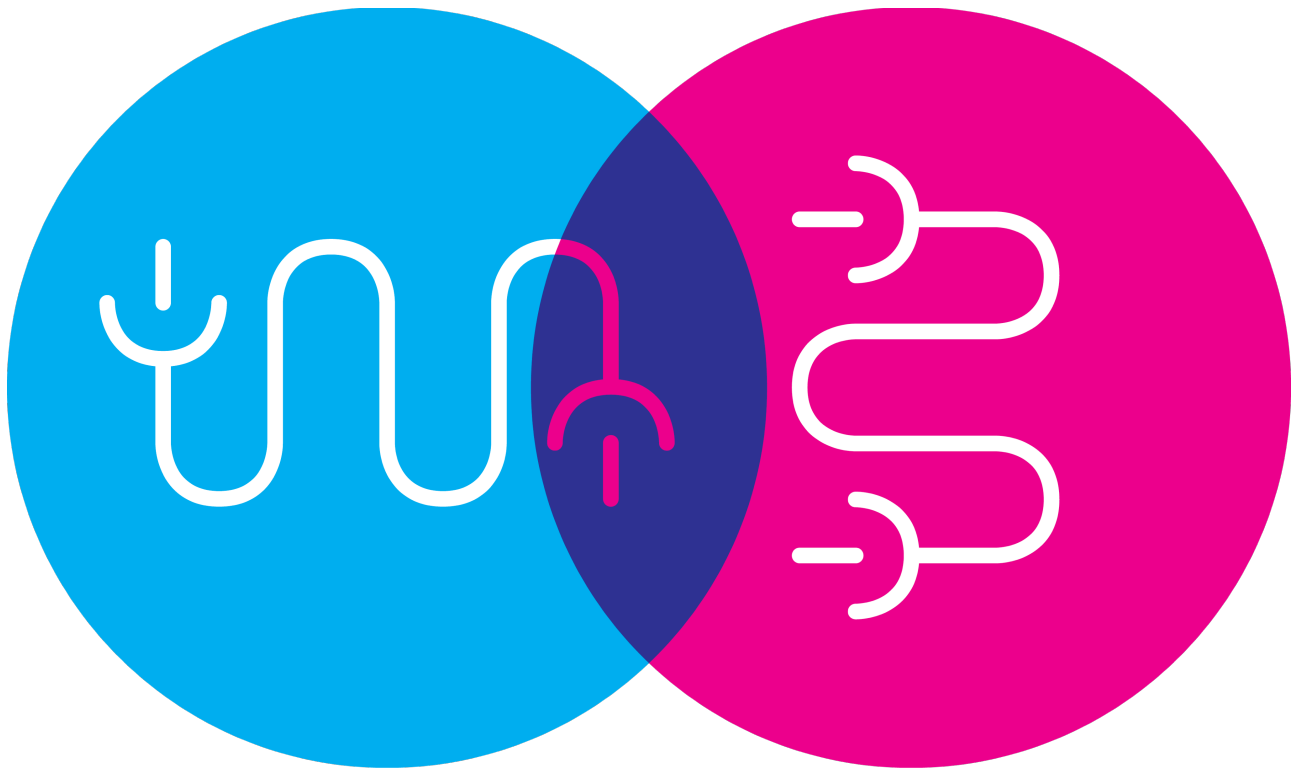
This document provides an overview of the measures undertaken to communicate, disseminate and exploit the project and its outcomes. It outlines the design of the graphical identity used to ensure consistency across the project and throughout its duration; the project documentation, online and print material used to outline benefits and provide incentives for stakeholders; the structured awareness-raising campaign to highlight achievements and excellence; the growing online community developed through active social media engagement and the project website; the contributions to external events to maximise project impact; and the communication of #MusicBricks prizes during events to raise awareness among a targeted public.

All partners have contributed to the development of content for communication and dissemination and have participated in the events, online media and other outlets in order to raise stakeholder awareness, facilitate knowledge sharing at industry and EU Commission policy events, and secure routes to exploitation.

The deadline of this deliverable has been extended by a week in order to capture the dissemination coming out of the recently completed Creative Testbed at Music Tech Fest Central, and the additional Creative Testbed organised on the 3rd October at the Waves Festival in Vienna.



## 2. Project Communication Campaign



### 2.1. Project identity

#### 2.1.1. #MusicBricks logo and hashtag

The #MusicBricks logo has been created for the project from Month 1. The logo was conceived to suggest letterforms which are often present on children's building blocks, as well as allude to electrical components. In addition, the letters M and B are layered on connecting bricks, suggesting that the bricks can be combined and more can be achieved from connectivity. The logo has been designed with these colourful, geometrical components so that it could be expanded to include a series of letterforms and geometrical patterns and colours, for each brick that is added to the #MusicBricks toolkit.

# #MusicBricks

From the outset the project name has been written with the hashtag attached - #MusicBricks - in all documentation, dissemination, printed and online materials. In this way the name of the project constantly reminded developers and stakeholders to tag the project name in their Tweets, Facebook and Instagram posts. This strategy proved successful in that it contributed to very high dissemination numbers already in Month 6 (half a million reach in Month 6 as shown already in Deliverable 5.1).



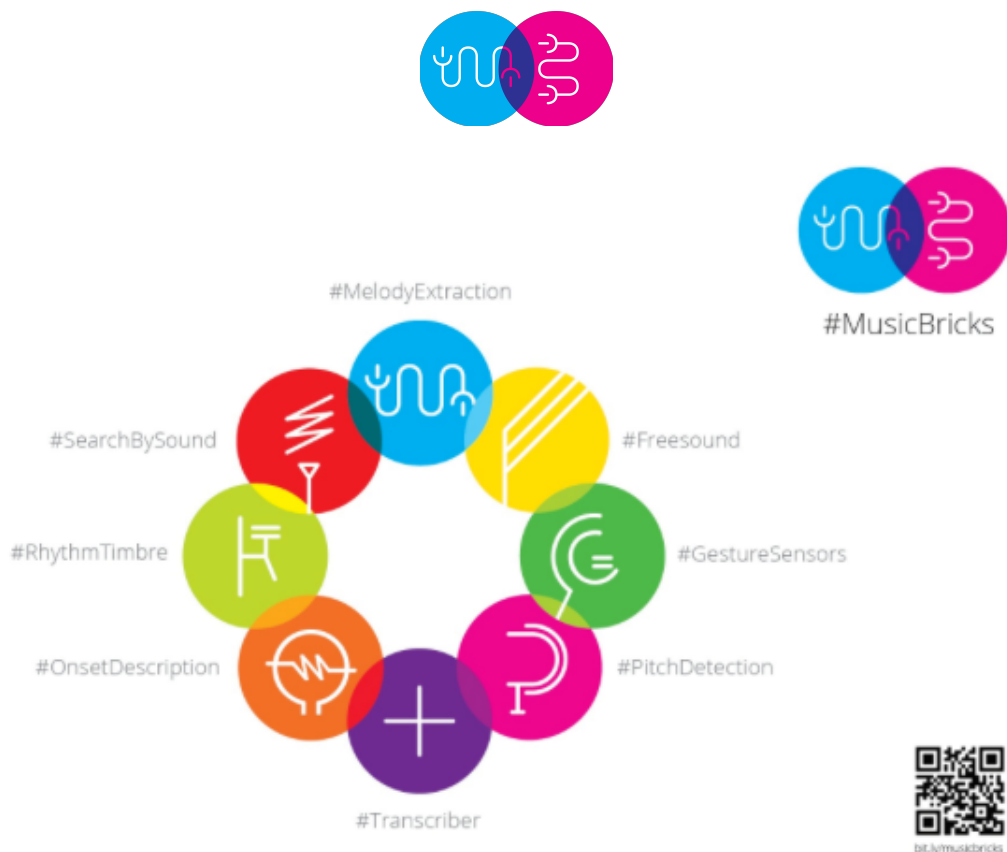


Figure 1: The original #MusicBricks toolkit of 8 APIs, GUIs and TUIs developed from results of academic research.

### 2.1.2. #MusicBricks individual symbols

The logo formed the basis for all the symbols developed for each individual tool in the #MusicBricks toolkit. Initially there were 8 individual tools (APIs, GUIs and TUIs) developed by the end of Month 9 in time for the first Creative Testbed at Music Tech Fest Scandinavia (29-31 May 2015). These were all given individual colour treatments and a capital letter initial as basis for their symbol, in time for the second Creative Testbed at the Sonar+D Music Hack Day (17-19 June 2015). The symbols were used on printed A4 two-sided leaflets with a technical description for every tool, and each tool symbol was also available as a sticker. The stickers proved extremely popular, and developers showed off the tools they were using by sticking them onto their laptops (see Fig. 2 below).

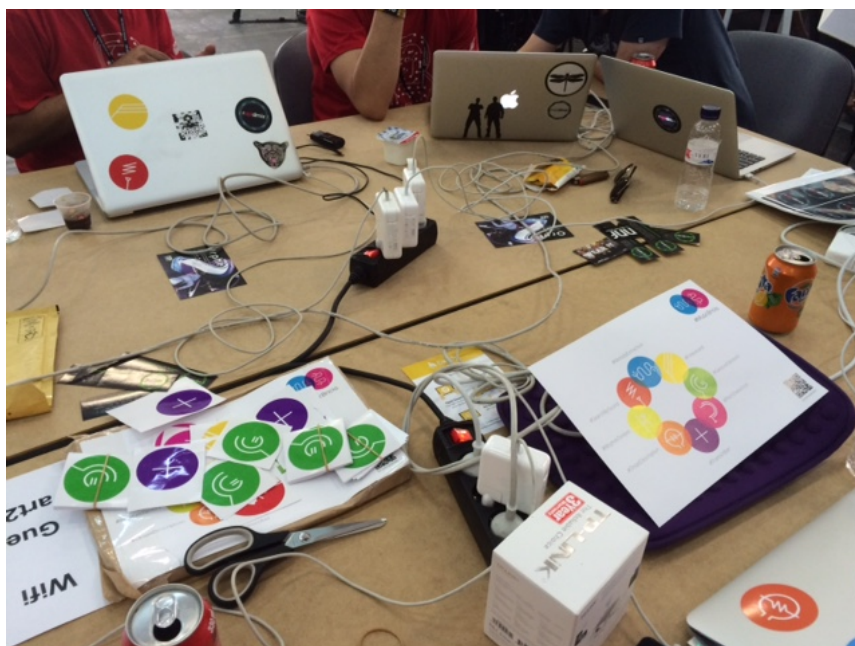
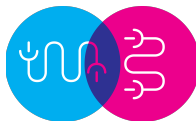


Figure 2: #MusicBricks communication materials proved very popular at the Sonar+D Music Hack Day creative testbed



### 2.1.3. #MusicBricks additional symbols

As the project progressed, and the perceived value of the toolkit rose through communications and social media, industry stakeholders offered to add their open source IP to the #MusicBricks toolkit, unplanned in the DoW. The versatility of the identity design allowed the addition of two further tools to the graphic symbol compendium in August 2015. Printed guidelines and sets of stickers were updated with 10 #MusicBricks for the Music Tech Fest Central (18-20 September 2015, see figure below). A further industry-created tool was added at the end of September. There are **11** #MusicBricks in the toolkit at the time of writing this report, ready for deployment at the Music Hack Day at the Waves Festival in Vienna on the 3rd of October.

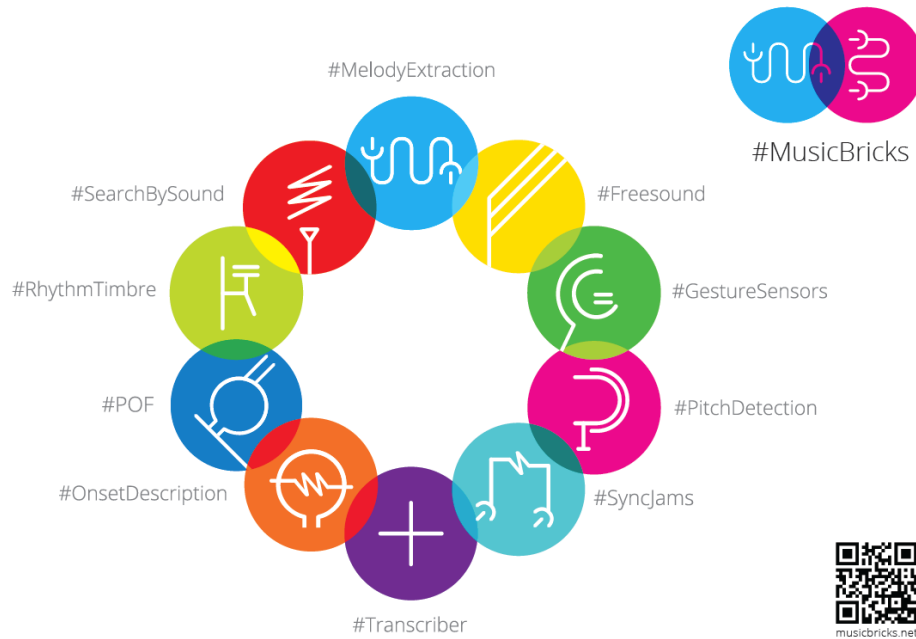


Figure 3: The #MusicBricks toolkit rose to 10 tools in August 2015, with the addition of two industry-developed tools.

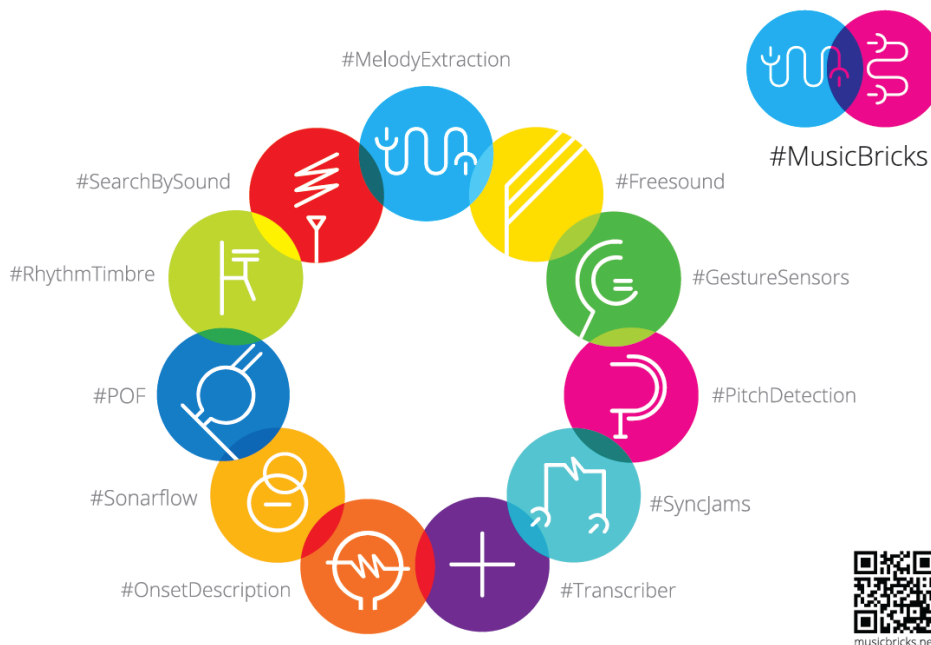
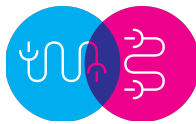
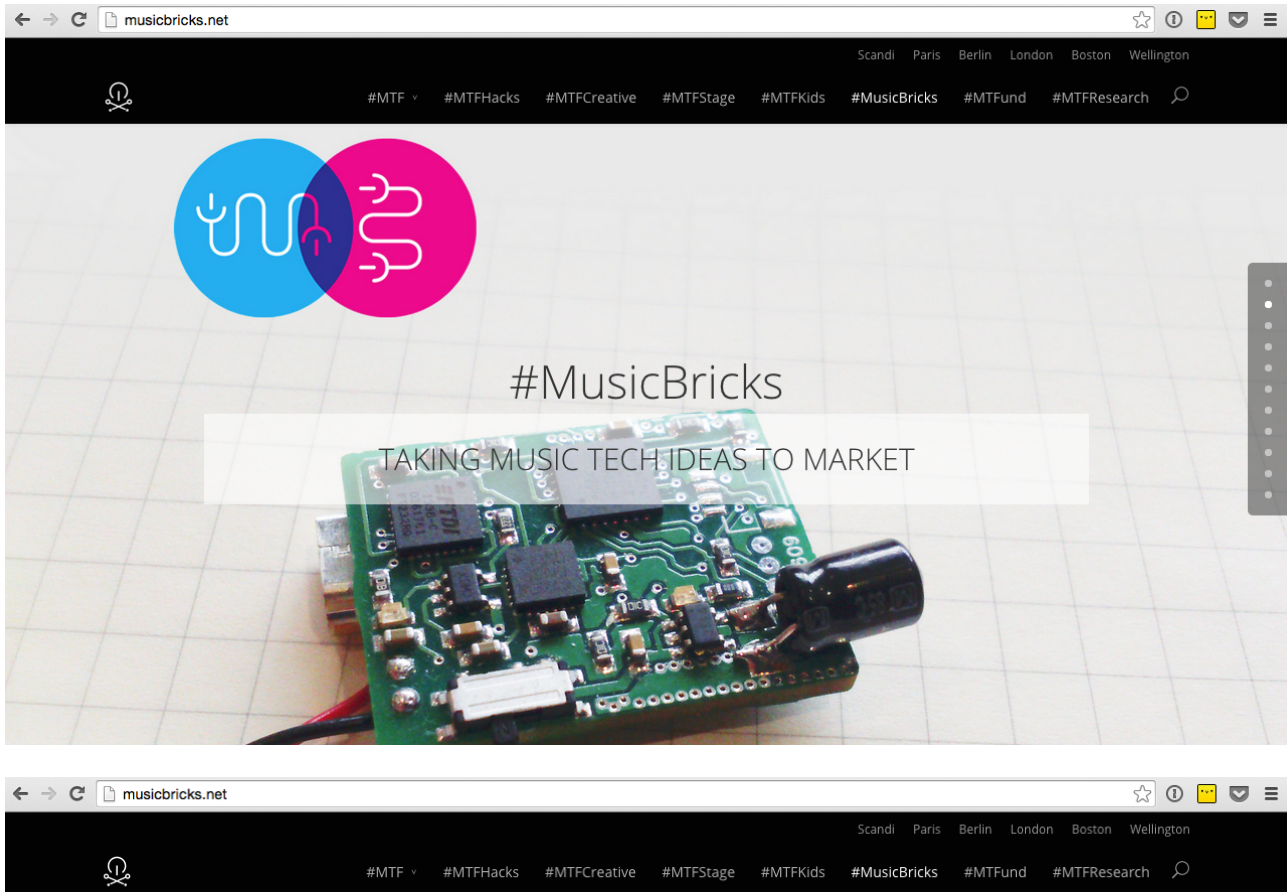


Figure 4: By the end September 2015, the #MusicBricks saw the addition of another industry tool, bringing the total to 11.



## 2.2. #MusicBricks project documentation

In addition to the above printed technical guidelines and popular stickers, all of the descriptions of the tools and technical specifications were made available on the Music Tech Fest and Music Hack Day websites, supported by repositories of information about licensing, links to Github and developer wikis. Posters with the #MusicBricks hashtag were affixed around the developer spaces to remind developers to post updates about their projects. On-stage presentations and incubation awards for developers all sported the #MusicBricks logo prominently. Demonstration videos showcased the project identity on large screens in the background.



### Gesture Sensors for Music Performance

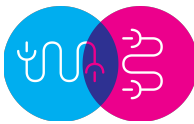
The R-IoT sensor module embeds a 9 axis sensor with 3 accelerometers, 3 gyroscopes and 3 magnetometers, all 16 bit. It allows for getting 3D acceleration, 3-axis angular velocity and absolute orientation at a framerate of 200 Hz over WiFi. The core of the board is a Texas Instrument WiFi module with a 32 bit Cortex ARM processor that execute the program and deals with the Ethernet / WAN stack. It is compatible with TI's Code Composer and with [Energia](#), a port of the [Arduino](#) environment for TI processors. The sensor module is completed with a series of analysis MaxMSP modules that facilitates its use, based on the MuBu & Co Max library. This [collection of analysis tools](#) allows for: filtering and analyzing, computing scalar intensity from accelerometer or gyroscope, kick detection, Mdetetection motion patterns such as "freefall", spinning, shaking, slow motion. Further motion recognition tools are available in the MuBu & Co library.



### Freesound API

Figure 5: #MusicBricks communications via online channels





## 2.3. Online presence

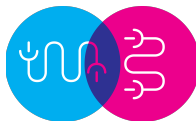
### 2.3.1. Project website

The project website was established at [musicbricks.net](http://musicbricks.net), closely linked to the community building site of the Music Tech Fest for wider reach, with information about upcoming pilots and blogs about the project. It has since been amplified to include the description of the tools and technical specifications, as well as the addition of new tools from industry which are now part of the #MusicBricks toolkit. Engagement with developers and participants in Creative Testbeds has been managed through form filling through the website, as well as through links to Eventbrite. The communication via the website generated **5000** unique visitors already by **Month 5** of the project. The month of September registered **7210** unique visitors during the course of that month alone (**Month 9**).

The website reach has been worldwide. The top visiting countries have been reported (in order of most visitors): United Kingdom, Slovenia, USA, Russian Federation, Sweden, Brazil, Germany, France, Ukraine, Netherlands, Croatia, Spain, Italy.



Figure 6: #MusicBricks online communications have been supported by regular blogs and newsletters.



### 2.3.2. Twitter presence

The Twitter presence focused on the spread of the hashtag #MusicBricks via all associated and partner channels. This strategy worked extremely well, and it achieved an extraordinary result - a reach of 579,052 and 827,423 impacts already in Month 6 of the project when two Creative Testbeds were run at Music Tech Fest Scandinavia and Sonar+D Music Hack Day (see Deliverable 5.1 for reporting related to these events). By Month 9, these figures increased with the addition of the third Creative Testbed at Music Tech Fest Central, where the hashtag #MusicBricks achieved 622,322 impacts, making the total impacts for all three Creative Testbeds **1,449,745**. Those engaging in #MusicBricks on social media are often thought leaders and influencers with large followings. The 52 contributors who generated 185 tweets about #MusicBricks in Month 9 of the project had an average following of **1783** people.

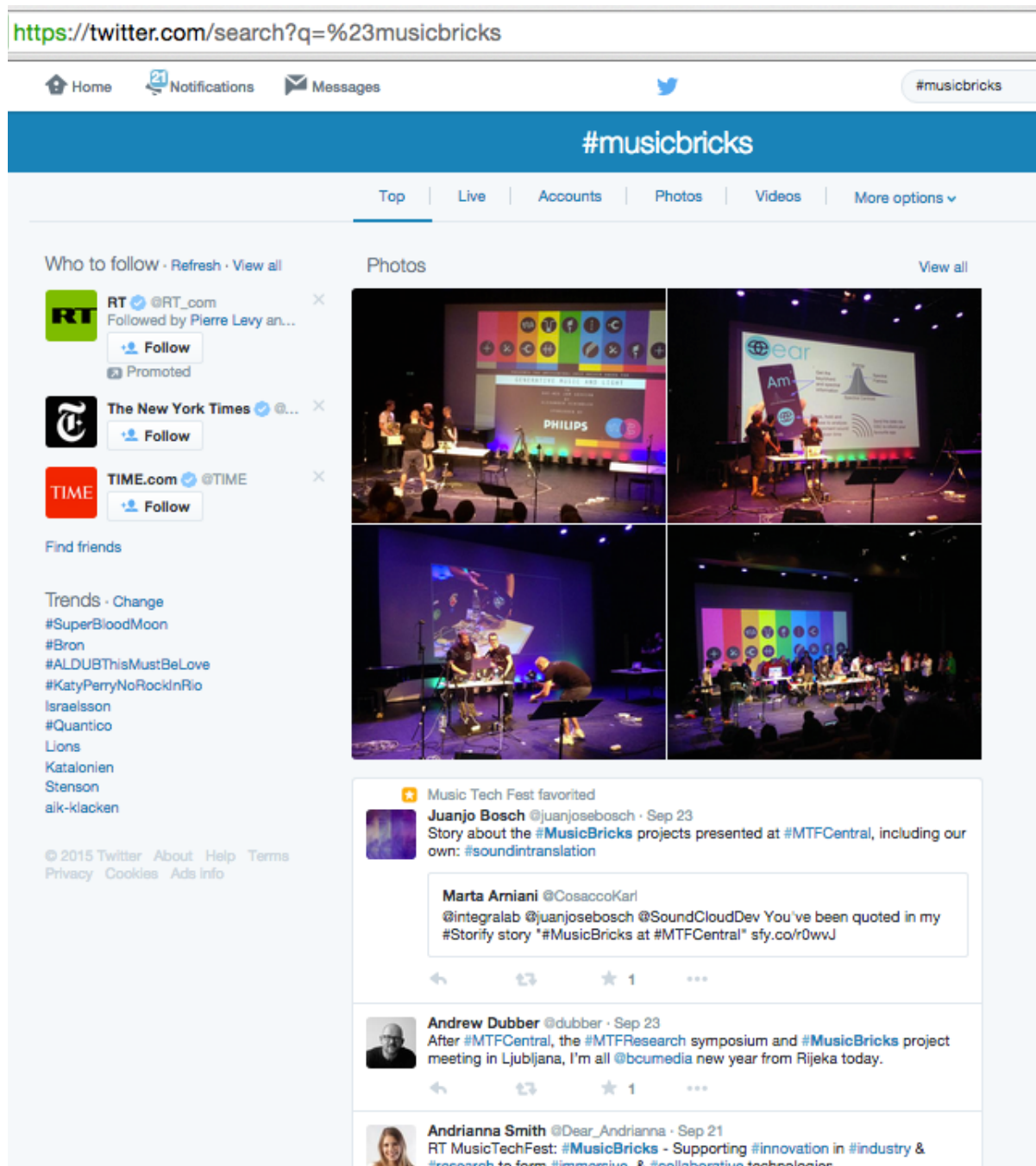
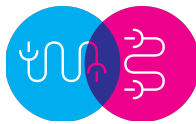


Figure 7: #MusicBricks communications via Twitter reached very high numbers already in Month 6 of the project.



### 2.3.3. Facebook presence

Facebook presence was established in response to the high social engagement through the Twitter channel. Materials were uploaded for the third Creative Testbed at #MTFCentral (18-20 September 2015) and the Facebook likes are now building daily with the addition of 155 in the first week.

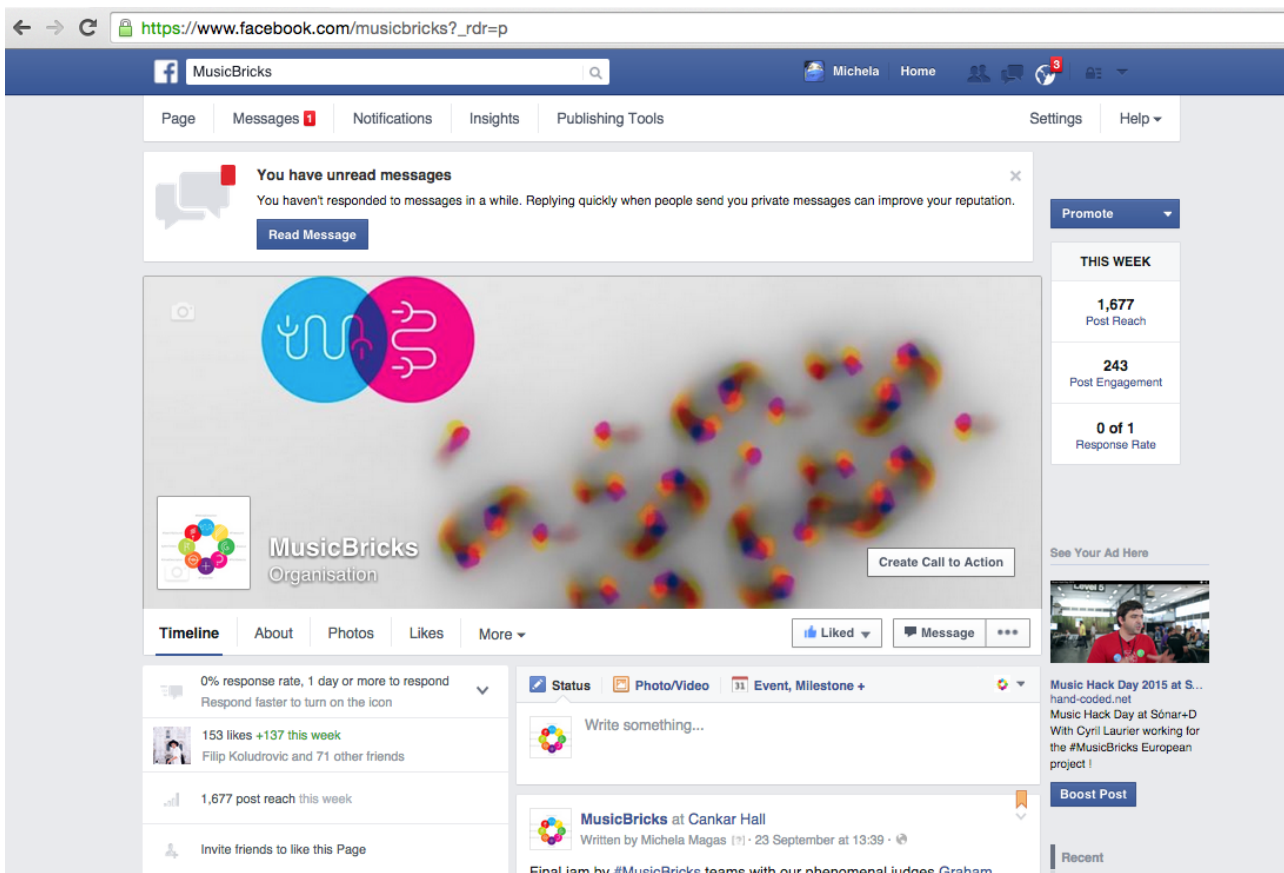


Figure 8: #MusicBricks dedicated Facebook channel is a recent addition to community communications.

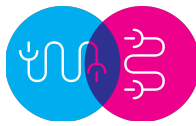
### 2.3.4. YouTube presence

YouTube presence has been handled through partner YouTube channels which have **hundreds of thousands of viewers**. The project activities included production of video materials about each idea generated from the Creative Testbed as well as a highlights video. At Music Tech Fest Scandinavia and Music Tech Fest Central each developer team using #MusicBricks presented their project on stage with a demonstration, and was recorded on video, for upload to the MTF YouTube channel and dissemination by the #MusicBricks teams and partners.

A hacker presentation highlights video was edited for #MTFScandi: <https://www.youtube.com/watch?t=357&v=4Q0re4vJrTo>)

14 individual hacker videos were released, including the four #MusicBricks winning presentations:

- Interactive Cube: <https://www.youtube.com/watch?v=TieoJkK3Mvw>
- Dolphin: [https://www.youtube.com/watch?v=Npj7uf-1Q\\_o](https://www.youtube.com/watch?v=Npj7uf-1Q_o)
- Aistrument: <https://www.youtube.com/watch?v=zYtSA8lv04>



- FindingSomethingSoundingBonding: <https://www.youtube.com/watch?v=VHTdN9iF5Ag>

A promotional video was generated as the result of Creative Testbed activities during the Sonar+D Music Hack Day: <https://www.youtube.com/watch?t=235&v=1sqFnHAmAh0>.

A 10-minute documentary has been released about the experience of the first Creative Testbed, directed by one of the project's incubatees Fanni Fazakas, and produced by the team at Stromatolite: [https://www.youtube.com/watch?v=bG\\_LEylmVfw](https://www.youtube.com/watch?v=bG_LEylmVfw).

More recent Creative Testbed videos recorded in September are currently being edited and will be released imminently.

### **2.3.5. MailChimp newsletters**

The #MusicBricks project has been communicated strategically to the Music Tech Fest community via regular newsletters sent through MailChimp. The project has been regularly mentioned among other news and there have been dedicated newsletters announcing particularly #MusicBricks achievements, industry partnerships and community news. The community of subscribers has increased to over **4000** subscribers at the time of writing (names are being added daily).

For a list of related newsletters, see the external engagement communications section 2.5.

## **2.4. Communications to industry stakeholders**

### **2.4.1. Creative Testbed events**

The core external events where the project has been communicated to actively engage developers in the Creative Testbed were Music Tech Fest Scandinavia (#MTFScandi, 29-31 May 2015, run by partner Stromatolite); Sonar Festival, Sonar+D conference part of the festival and the Music Hack Day (17-19 June 2015, run by partner UPF); and Music Tech Fest Central (#MTFCentral, 18-20 September 2015, run by partner Stromatolite). The Music Hack Day at the Waves Festival in Vienna was added on the 3rd of October 2015 by partner TU WIEN. All core events reinforced the #MusicBricks communication by including dedicated workshops about individual tools, presentations and debates on the festival stages, and pairing them up with industry tools to engage external industry stakeholders.

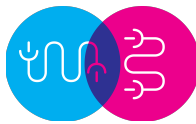
### **2.4.2. External industry events**

In addition to the above core events, the #MusicBricks project has been communicated to industry stakeholders at [SXSW](#) in Austin, Texas (17 March 2015); [TEDx Umeå](#) (23 April 2015); [Re:publica Berlin](#) (5-7 May 2015); [Sleep Talk](#) in Umeå, Sweden (12 May 2015); and [Open Innovation 2.0](#) in Espoo, Finland (8-10 June 2015).

### **2.4.3. Communications to potential exploitation partners**

In preparation for WP7 activities, #MusicBricks has been promoted regularly in direct talks with external stakeholders. See the Exploitation section for details of potential cultural sector, public organisations and industry partners who have been involved.





## 2.5.External engagement communications

### 2.5.1.Engagement communications for the #MTFScandi Creative Testbed

Ensuring the engagement by a variety of creative developers in the Creative Testbeds required a large number of communications to press and via blogs, in order to raise awareness of the project and generate enthusiasm for participation. The communications successfully engaged all national Swedish media (National TV, Radio and related community portals) as well as all local press. Engagement communications also involved hundreds of posts on MTF Facebook Page (1900+ likes) & Twitter account (3350+ followers).

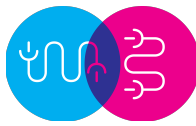
#### a) #MTFScandi national and regional press and media:

- Five Unmissable Events in Sweden This Week - TheLocal.se 28 May 2015: <http://www.thelocal.se/20150528/five-unmissable-events-in-sweden-this-week>
- Music Tech Fest Comes to Umeå - Västerbottens-Kuriren (with video) 31 May 2015: <http://www.vk.se/1416592/music-tech-fest-kommer-till-umea>
- Internationell musikfestival i Umeå i maj - Västerbottens-Kuriren 31 March 2015: <http://www.vk.se/plus/1416596/internationell-musikfestival-i-umea-i-maj>
- Elektronisk dirigent förenar olika musikaliska kunskaper (with video) - Västerbottens-Kuriren 27 May 2015: <http://www.vk.se/1457672/elektronisk-dirigent-forenar-olika-musikaliska-kunskaper>
- Framtidens musik på festival - Västerbottens-Kuriren 30 May 2015: <http://www.vk.se/plus/1460065/framtidens-musik-pa-festival>
- Kärleken till Umeå ger stan ny festival - Västerbottens-Kuriren 1 April 2015 (print copy available)
- Duo tog teknikfest norrut - Dagens-Industri 29 May 2015 (print copy photo in Dropbox): <http://www.di.se/di/artiklar/2015/5/29/duo-tog-teknikfest-norrut/>
- På G - listings in Totalt Umeå 28 May 2015 (print copy photo available)
- Skapar Musik för Framtiden - Totalt Umeå 27 May 2015 (print copy photo available)
- Framtiden musik skapas i Umeå - Sveriges Radio, Kulturnytt 29 May 2015: <http://sverigesradio.se/sida/artikel.aspx?programid=478&artikel=6177587>
- Umeå får festival för musikaliska innovationer - Sveriges Radio, Kulturnytt 13 May 2015: <http://sverigesradio.se/sida/artikel.aspx?programid=478&artikel=6163889>
- Swedish National Television (SVT) interview with Michela Magas and Andrew Dubber: <http://www.vk.se/play?video=3beca3e9-dc2b-4a17-95c5-ad30a52cb47b>
- Digital Music Trends interview with Andrew Dubber, Director of the Music Tech Fest: <http://digitalmusicrends.com/dmt-218-jay-z-aspiro-super-bowl-guvera-show-co-leaks-soundcloud-3/>

#### b) #MTFScandi blog posts:

- MTF Scandinavia in Umeå: <http://musictechfest.org/mtf-scandinavia-in-umea/>





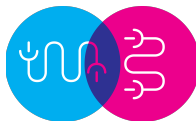
- World's northernmost hackerspace: <http://musictechfest.org/worlds-northernmost-hackerspace/>
- New formats for music in the land of the midnight sun: <http://musictechfest.org/new-formats-for-music-in-the-land-of-the-midnight-sun/>
- Win a trip to #MTFScandi: <http://musictechfest.org/hackers-artists-makers-win-a-trip-to-mtfscandi/>
- #MTFScandi champion bartender: <http://musictechfest.org/mtf-scandi-champion-bartender/>
- The Sound of a Good Cup of Coffee: <http://musictechfest.org/the-sound-of-a-good-cup-of-coffee/>
- The MTF Afterparty Symposium: <http://musictechfest.org/the-mtf-afterparty-symposium/>
- A new format for music: <http://musictechfest.org/a-new-format-for-music/>
- Hacking back in time: <http://musictechfest.org/hacking-back-in-time/>
- Toontrack Trackathon winners: <http://musictechfest.org/toontrack-trackathon-winners/>

**c) Features on the European Commission website:**

- Science at the state of the art / Art at the state of the science: <https://ec.europa.eu/digital-agenda/en/blog/science-state-art-art-state-science-music-tech-fest-global-festival-music-ideas>
- <http://ec.europa.eu/digital-agenda/en/news/mires-eu-project-music-industry-roadmap-global-music-tech-festival>

**d) Emails to MTF mailing list (the list has risen to over 4500 subscribers):**

- Dates for your 2015 Diary: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=80e4d94e77>
- New formats for music in the land of the midnight sun: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=69e50a9cd9>
- The MTF Cymatics Challenge: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=7f436c8f9b>
- Have you booked yet? <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=38b82419a3>
- Cymatics: Time is running out: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=0e3890655b>
- Announcing the #MTFScandi Cymatics winners: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=a5fd04a9bb>
- Inventing the future of music: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=04dc5d4eb0>



- Thanks for #MTFScandi: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=2f9ae8f8be&e>

**e) Emails to MTF academic research network mailing list (709 subscribers):**

- MTF Symposium & Inaugural Research Network Meeting: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=b958303747>
- The Music Tech Fest 'Afterparty' Symposium: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=0ccb9750fd>
- Join the MTF Research Network: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=c4041f0772>

**2.5.2.Engagement communications for the MHD Barcelona/Sonar+D Creative Testbed**

Engagement communications for the Sonar+D Music Hack Day were done through partner channels with very high numbers of followers, such as the Sonar Festival, the Music Hack Day community, and partner UPF, as well as high social media engagement via Twitter.

- <http://musichackday.upf.edu/mhd/2015/>
- <http://sonarplused.com/activity/music-hack-day-2015/>
- [https://sonar.es/es/2015/prg/sm/music-hack-day-2015\\_427](https://sonar.es/es/2015/prg/sm/music-hack-day-2015_427)
- <https://www.hackerleague.org/hackathons/music-hack-day-barcelona-2015>
- <http://sonarplused.com/reactable-in-the-music-hack-day-2015/>
- <http://www.creativeapplications.net/events/sonard-2015-barcelona/>

**2.5.3.Engagement communications for the #MTFCentral Creative Testbed**

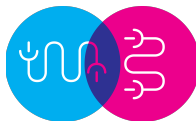
Hundreds of posts were posted on the event Facebook Page (1958 likes), Twitter account (3359 followers), and Instagram (381 followers).

Posters for the event were printed and distributed around the town centre and leaflets were distributed throughout the city of Ljubljana.

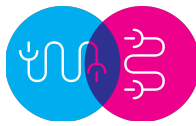
An electronic poster was on display on all digital displays surrounding the national concert venue where the Creative Testbed was held.

Online engagement communications included:

- #MTFCentral - A Creative Community: <https://themusicalcrayon.wordpress.com/2015/09/29/mtf-central-a-creative-community/>
- Dutch Girl in Umeå: <http://dutchgirlinlondon.com/2015/10/11/dutch-girl-in-umea/>
- Hypebot Facebook: <https://www.facebook.com/hypebot?fref=ts>
- #MTFCentral 3Tune - Modular Instrument:App: <https://www.livecoding.tv/video/mtfcentral-3tune-modular-instrumentapp-21/>



- #MTFCentral Integra Lab: [https://www.facebook.com/integra.io/photos\\_stream](https://www.facebook.com/integra.io/photos_stream)
- Cankar Hall • Instagram photos and videos: <https://instagram.com/explore/locations/241528922>
- Cirkulacija 2 » Archive » Predstavitev C2 tehnologij ...#MTFCentral: [http://www.cirkulacija2.org/?p=2487&lang\\_pref=en](http://www.cirkulacija2.org/?p=2487&lang_pref=en)
- Organic Assembly Facebook: <https://www.facebook.com/organicassembly?fref=ts>
- Radiona.org na EarZoom Sonic Arts Fest: <http://radiona.org/radiona-org-earzoom-sonic-arts-festival-music-tech-fest/>
- IRZU Festival: <http://www.irzu.org/festival/festival.html>
- Algorave on the 14th in Ljubljana! Facebook: <https://www.facebook.com/tiempodelruido.page?fref=nf>
- Student SI #MTFCentral: <http://www.student.si/student/novice/earzoom-predstavlja-music-tech-fest--festival-glasbenih-idej.html>
- Elektramusic #MTFCentral: <http://www.elektramusic.fr/music-blog/earzoom-featuring-music-tech-fest-mtfcentral/>
- Event Seeker #MTFCentral: <http://eventseeker.com/event/sep-20-2015/158645708-mtfcentral-ljubljana>
- Electronic Sound #MTFCentral: <http://electronicsound.co.uk/events/>
- Visit Ljubljana #MTFCentral: <http://www.visitljubljana.com/si/prireditve/30633/detail.html#>
- Frieze Mag Twitter: <https://twitter.com/FriezeLondon/status/644856099540193280>
- b3media Hack the Artist: <http://www.b3media.net/blog/shazad/hacktheartist-24-hour-challenge#.VhQl1Xj9Lds>
- HeyEvent #MTFCentral: <http://heyevent.com/event/nzps53u2y37bwa/mtfcentral#>
- Hotel Park #MTFCentral: [http://www.hotelpark.si/de\\_earzoom-sonic-arts-festival-2015-featuring-music-tech-fest-central-europe,284.html](http://www.hotelpark.si/de_earzoom-sonic-arts-festival-2015-featuring-music-tech-fest-central-europe,284.html)
- Human Instruments: <http://coachingthroughchaos.com/human-instruments/>
- HMI Music Think Tank: <http://www.musicthinktank.com/blog/human-music-interaction.html>
- HMI Hypebot: <http://www.hypebot.com/hypebot/2015/08/human-music-interaction-draft.html>
- Interactive Cultures #MTFResearch Network: <http://www.interactivecultures.org/2015/07/mtfresearch-network/>
- Interactive Cultures HMI: <http://www.interactivecultures.org/2015/07/human-music-interaction/>
- Hypebot Twitter: <https://twitter.com/hypebot/status/640815679298514944>
- Inclusive Cultures: <http://www.inclusivemusic.com/heres-what-we-do>
- Insta Gallery – Dean McCarthy: <http://athingcalledmusic.com/media/instagram-gallery/>

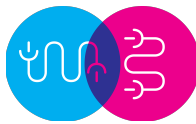


- Kitmonsters – Tom Fox: <http://kitmonsters.com/blog/tom-fox-at-music-tech-fest-slovenia>
- Kulbikon - #MTFCentral: <http://www.klubikon.hr/festivals/hackiranje-stvarnosti-u-ljubljani-music-tech-fest>
- MusicLab #MTFCentral: <http://musiclab.si/musictechfest-compositional-hierarchical-model>
- Ljubljana Party #MTFCentral: <http://ljubljana.party/events>
- Robertina Events: <http://robertina.net/?s=music+tech+fest>
- Rijeka-Klik #MTFCentral: <http://www.rijeka-klik.hr/music-tech-fest-central-u-ljubljani>
- MTF Instagram: <https://instagram.com/musictechfest/>
- Nuzzel - #MTFCentral: <http://nuzzel.com/story/09212010/eventbrite.co/mtfcentral>
- Nuzzel – Hack the Artist: <http://nuzzel.com/story/09042015/b3media/hack-the-artist-challenge-at-music-tech-fest>
- Kigo - #MTFCentral: <http://www.kigo.hr/tag/priblizava-nam-se-music-tech-fest>
- Resident Advisor #MTFCentral: <http://www.residentadvisor.net/event.aspx?749609>
- Rooms Mag – Music Tech Fest: <http://www.roomsmagazine.com/artpeople/?author=552d6d8ce4b0d43bb9fa98c2>
- SoundCloudDev – #MusicBricks Twitter: <https://twitter.com/SoundCloudDev/status/645296669106532352>
- Ángel Faraldo - eear at MTFCentral: <http://www.angelfaraldo.info/index.php?lengua=EN>
- += CJ Carr + Sean Manton: <http://plus-equals.me>
- Knee Cuff Instrument #MTFCentral: <http://storabarriarorkesteren.se/blog/>
- OSCILLA #MTFCentral: <http://www.ubikteatro.com/UBIKteatro/Home.html>
- Vulpestruments - The Aftermath of the Music Tech Fest: <http://www.vulpestruments.com/2015/09/the-aftermath-of-music-tech-fest.html>


#### **2.5.4.Engagement communications for the MHD Vienna/Waves Creative Testbed**

The additional Creative Testbed at the Waves Festival in Vienna was an initiative of partner TU Wien. Delivered on a shoestring budget, the event comprised an 8-hour hackathon. Despite a shorter time to deliver ideas, effective communication ensured that the event was a success:

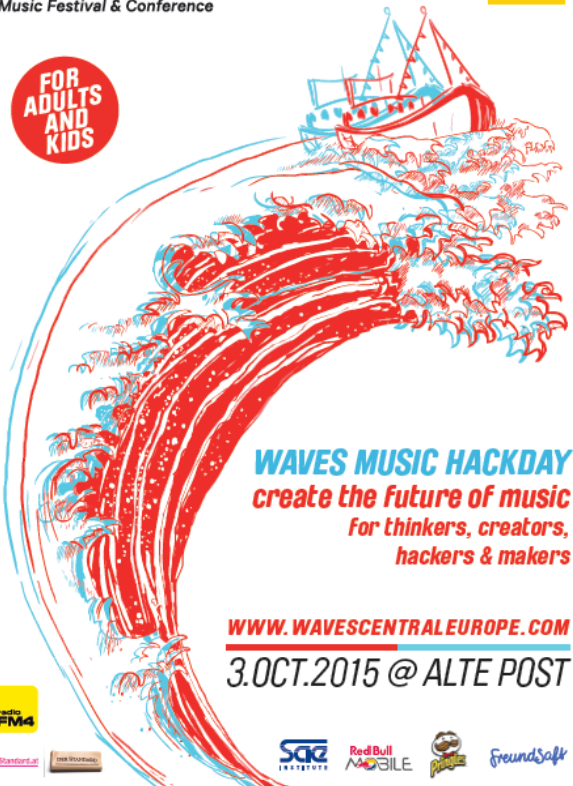
- Website <http://www.wavescentraleurope.com/waves-music-hackday/>
- Facebook event page: <https://www.facebook.com/events/441414626059869/>
- Facebook posts: <http://facebook.com/MusicHackDay>
- Flyer in A6 Format (printed and distributed 2,500 times)
- Listing as official Music Hackday: <http://new.musichackday.org>
- Communication via universities in Austria



- Communication via Austrian Computer Society
- Direct communication to research partners in the music domain (JKU Linz, UPF Barcelona...)







**FOR  
ADULTS  
AND  
KIDS**



**WAVES MUSIC HACKDAY**  
create the future of music  
for thinkers, creators,  
hackers & makers

[WWW.WAVESCENTRALEUROPE.COM](http://WWW.WAVESCENTRALEUROPE.COM)  
**3.OCT.2015 @ ALTE POST**


**WAVES VIENNA Music Hackday**  
for creative music & technology affine people

**Come and build the future of music!**  
For the first time, Waves Festival hosts a Music Hackday: A full-day workshop event, where hackers, musicians, thinkers and makers come together to design and create the future of music. Meet creative people, spin your ideas, and start realizing them.

**music apps**  
new instruments  
wearables


**software**  
hardware



**audience interaction**  
platforms  
sound installations

**ANYTHING GOES, AS LONG AS IT IS RELATED TO MUSIC!**  
**OPEN FOR ALL AGES. SPECIAL WORKSHOPS FOR KIDS.**

Register here (places are limited):  
[www.wavescentraleurope.com/waves-music-hackday](http://www.wavescentraleurope.com/waves-music-hackday)

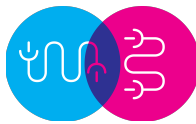
organized in cooperation with

[WWW.WAVESCENTRALEUROPE.COM](http://WWW.WAVESCENTRALEUROPE.COM)  
**3.OCT.2015, 10<sup>h</sup>-20<sup>h</sup>**

Figure 9: #MusicBricks has been included in the communications for the Waves Festival Music Hack Day



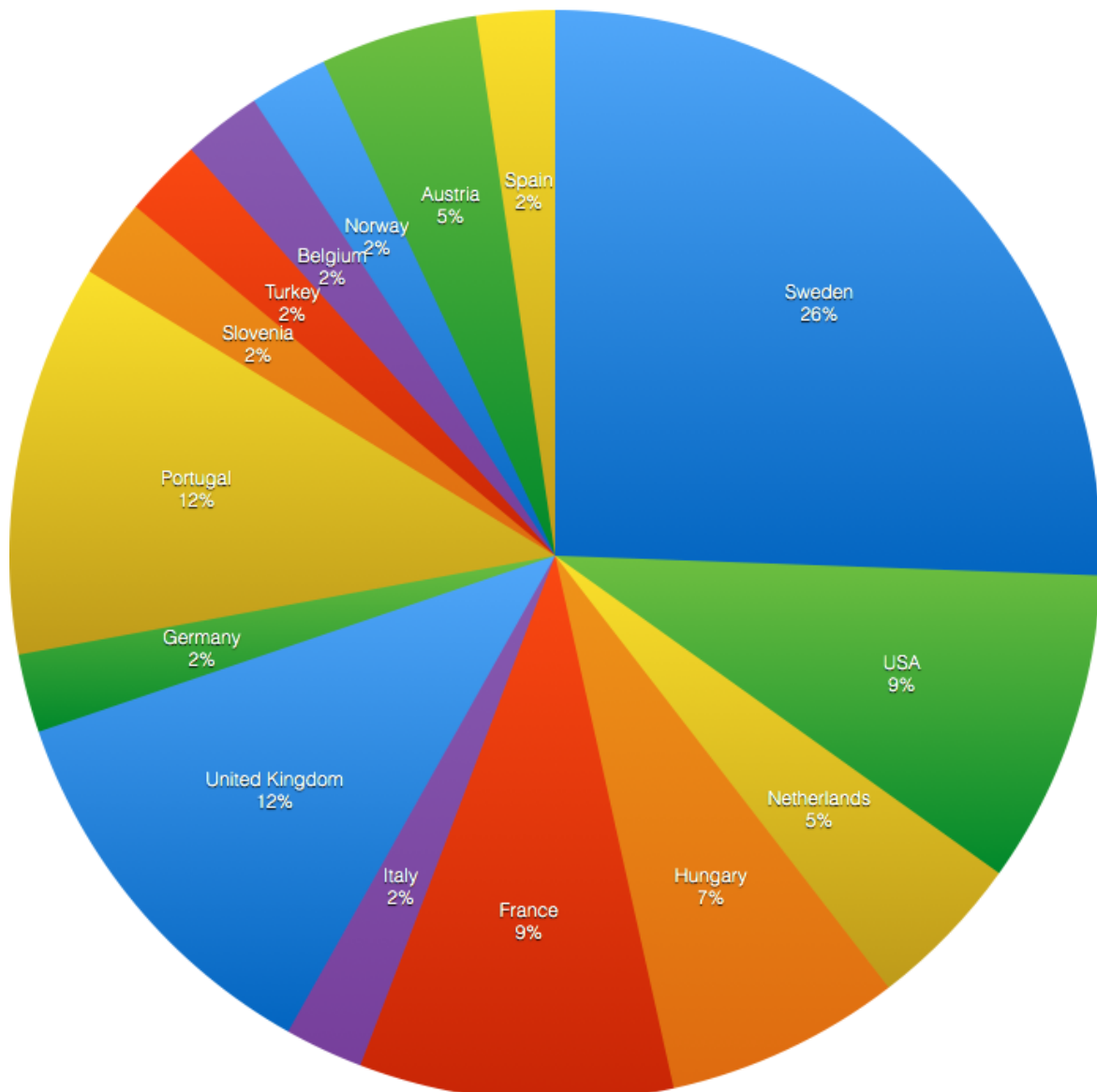
## 2.6. Impact Statistics

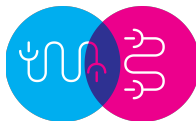
The first part of the data shown below has already been included in D5.1, to illustrate the impact of the first two Creative Testbeds. We include this data here again, complimented by data accumulated from the third Creative Testbed, to give an overview of Impact Data over the first half of the project.

### 2.6.1. #MTFScandi

43 out of the 50 hackers at #MTFScandi participated in the data survey identifying their country of origin, their specialism and gender.

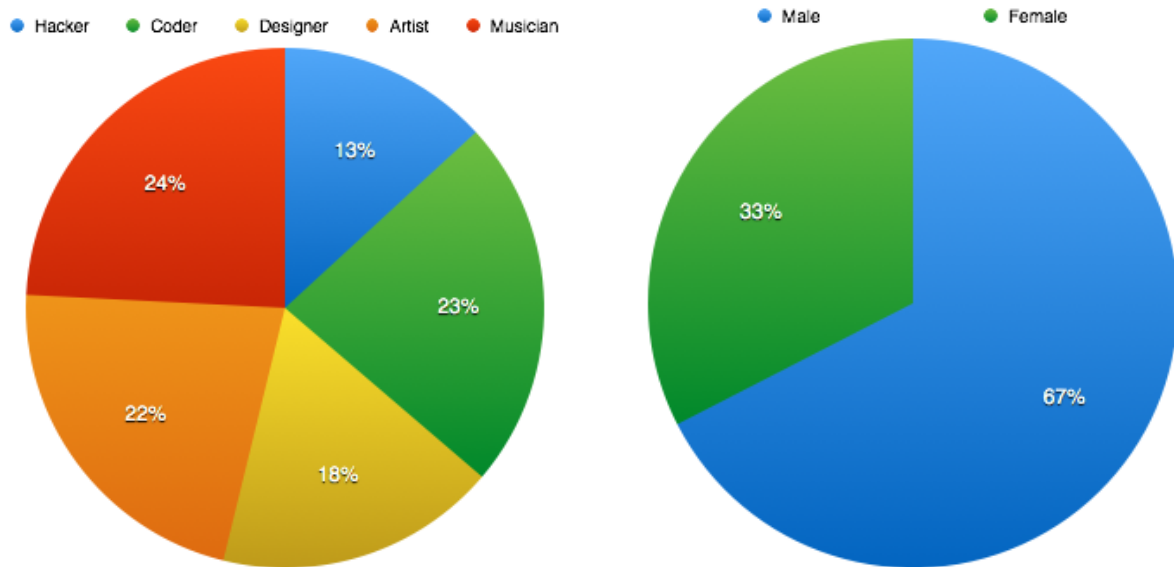
Due to #MTFScandi being held in Umeå, Sweden, the largest portion of participants came from Sweden, even though some of those were born in other countries (e.g. the #MusicBricks incubatee Rojan Gharipour is originally from Iran). Out of the participants who arrived from Germany, one was Australian, and one Israeli. All three authors of the winning prototype *Airstument* are originally from Israel - a fact which is not reflected on this data chart. In summary, the participants in the #MTFScandi Creative Testbed were culturally very diverse.





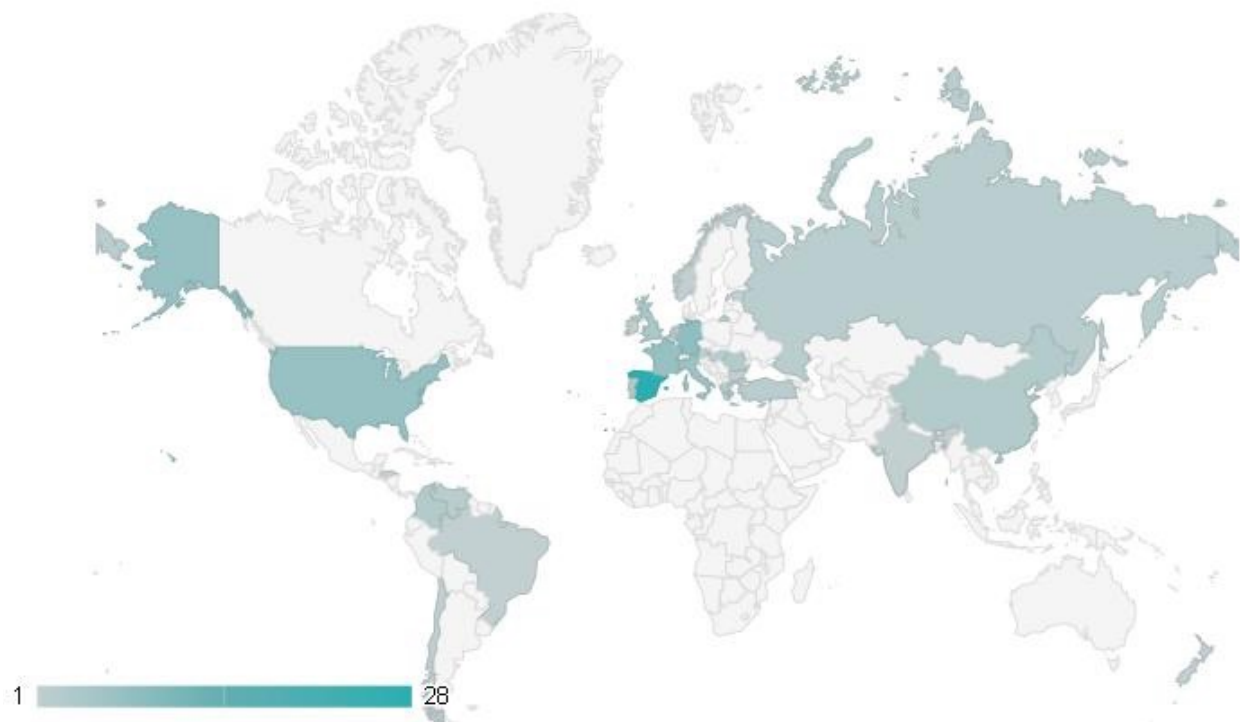
Participants were also widely distributed across a range of specialisms. Due to the interest in #MusicBricks, we were joined by many designers who attempted programming for the very first time. Equally, there was a range of musicians and artists who wanted to experiment with the new tools. In three out of four winning teams, one member is a musician or an artist.

The ratio of male to female participants was an improvement on most events which combine art and technology: one third of the participants were female, and three out of 8 overall winning teams had female members, including one of the #MusicBricks winners.

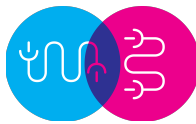


### 2.6.2.Barcelona MHD

Following the tradition, this year the Barcelona MHD has been a quite **international** event with 100 hackers coming from **28 different countries** in **4 continents**.







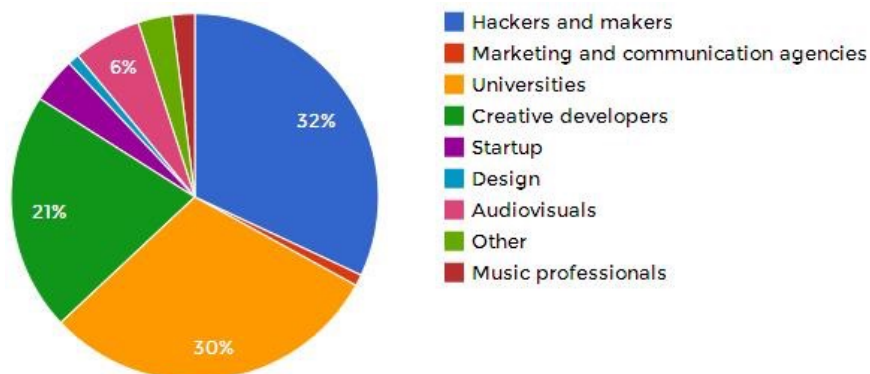
17% of the participants were women. This is **better than previous years** and shows a **positive tendency**, but we know we can and we want to do better than that.

In order to keep improving in this aspect in the following years, we plan to collaborate with existing initiatives aiming at empowering female programming learners, like [PyLadies](#) or [Berlin Geekettes](#). More women won't just make the Barcelona MHD "as good", they will make it better.

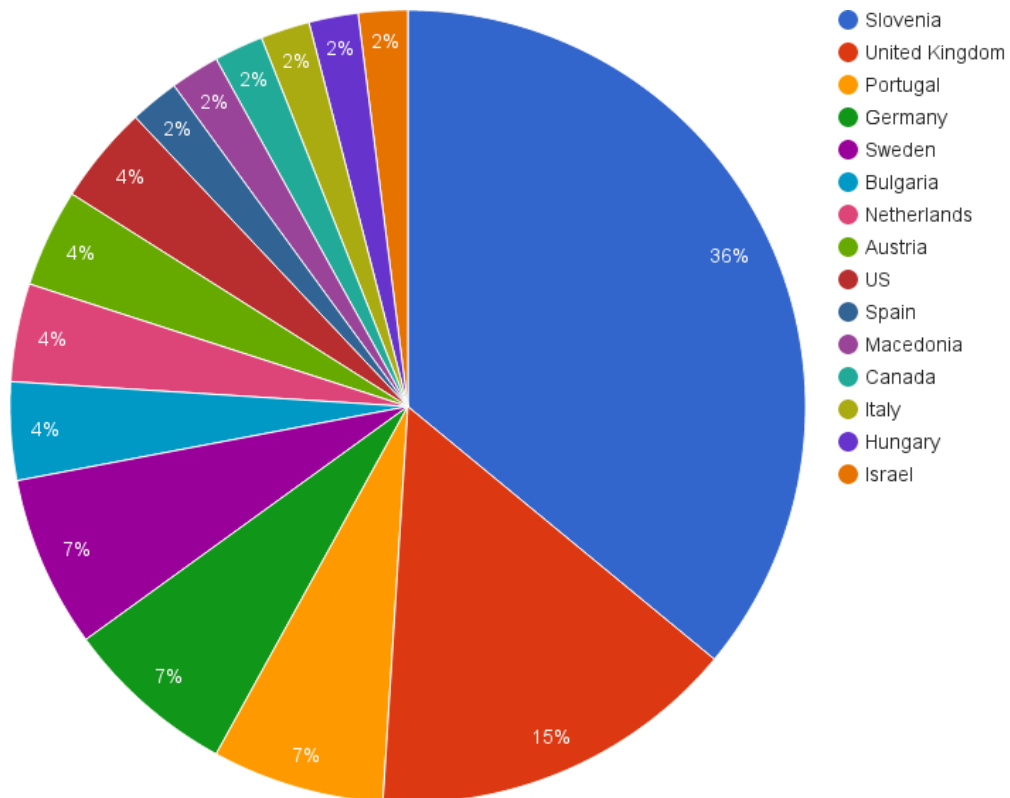
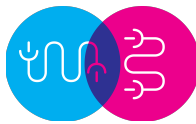
The event had a good mixture of **skill profiles**. We think this is an important factor for creating a good atmosphere for collaboration between participants, and we encourage hackers to form multidisciplinary teams. This is how the hackers defined themselves:



The **professional profile** of the hackers was also quite varied, with researchers, hackers/makers and software developers being the most common occupations.



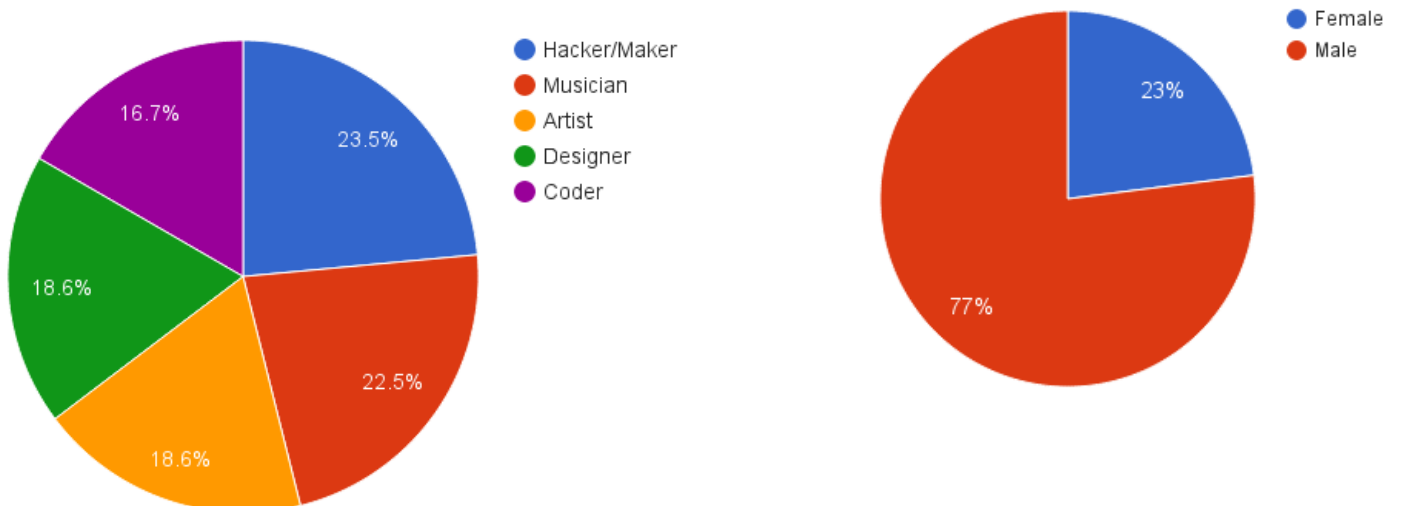


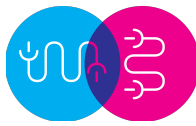


### 2.6.3.#MTFCentral

49 hackers at #MTFCentral participated in the data survey identifying their country of origin, their specialism and gender. Hackers joined from 15 different countries, with a prevalence of Central and Eastern European countries.

Skills were evenly spread resulting in multi-skilled project teams. The presence of female participants was 23%, though #MusicBricks winners were evenly spread, with 4 female and 4 male participants winning #MusicBricks incubation awards.





### 3. #MusicBricks Dissemination

#### 3.1.#MusicBricks Dissemination during Creative Testbeds

##### 3.1.1.#MTFScandi Creative Testbed

- Announcing the #MusicBricks judges: <http://musictechfest.org/announcing-judges-musicbricks/>
- Congratulations Axoloti / Introducing #MusicBricks, the Music Tech Fund and the Creative Ring: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=4c13cd7981>
- Announcing the judges for Music Tech Fest Scandinavia #MusicBricks Hack Camp 29-31 May: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=b1ad5a46fb>
- There are some people we'd like to thank: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=01fd8069e1>

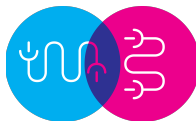
##### 3.1.2.Sonar+D Music Hack Day Creative Testbed

- #MusicBricks partners were interviewed about the #MusicBricks tools on the official Sonar +D Music Hack Day 2015 film <http://musichackday.upf.edu/mhd/2015/> by partner UPF
- Presentations of #MusicBricks technologies: <https://www.youtube.com/watch?v=VwQH2KTCM88>
- Participació de la UPF en el Festival Sónar del 2015: <http://www.upf.edu/enoticies-recerca/es/1415/0637.html>
- #MusicBricks Technologies at Hacker Events: <http://musichackday.upf.edu/mhd/2015/?p=248>
- MusicBricks: Musical Building Blocks for Digital Makers and Content Creators: <http://mtg.upf.edu/projects/musicbricks>
- Partner UPF tool Essentia as part of #MusicBricks: <http://essentia.upf.edu/>
- #MusicBricks at MHD Barcelona / Sonar+D: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=4ac2e9ae41>
- #MusicBricks: 8 new startup ideas with half a million social reach: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=c7a61f8c7e>

##### 3.1.3.#MTFCentral Creative Testbed

###### a) #MTFCentral blog posts about #MusicBricks:

- More #MusicBricks go open source at #MTFCentral: <http://musictechfest.net/more-musicbricks-go-open-source-at-mtfcentral>
- Highlights Video & Lineup for #MTFCentral: <http://musictechfest.net/highlights-video-lineup-for-mtfcentral>
- #MusicBricks meets the Philips Hue kit for the first time! <http://musictechfest.net/musicbricks-meets-the-philips-hue-kit-for-the-first-time>



- Come To #MTFCentral: <http://musictechfest.net/come-to-mtfcentral>
- Hack the artist at #MTFCentral: <http://musictechfest.net/hack-the-artist-at-mtfcentral>
- Music Tech Fest Central Europe: #MTFCentral: <http://musictechfest.net/music-tech-fest-central-europe-mtfcentral>

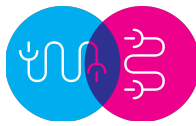
**b) #MTFCentral newsletters about #MusicBricks:**

- As well as a communication campaign designed to engage the best creative developers, parter Stroamatolite sent #MusicBricks dissemination to over 4000 targeted subscribers of the Music Tech Fest mailing list:
- #MusicBricks: 8 new startup ideas with half a million social reach: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=c7a61f8c7e&e=%5BUNIQID%5D>
- Ninja Tune's SyncJams joins the #MusicBricks project: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=3312bc3dc4&e=%5BUNIQID%5D>
- Join some great minds at #MTFCentral: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=197ac1a06e&e=%5BUNIQID%5D>
- Hack everything: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=4814837ffe&e=%5BUNIQID%5D>
- #MusicBricks meets the Philips Hue kit for the first time! <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=2c66e7109a&e=%5BUNIQID%5D>
- Hack - or be hacked: #hacktheartist & #hacktheDJ at #MTFCentral: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=e4df378d36&e=%5BUNIQID%5D>
- Music Tech Fest Central Europe: #MTFCentral: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=f5fa3bdc51&e=%5BUNIQID%5D>
- More #MusicBricks go open source at #MTFCentral: <http://us7.campaign-archive1.com/?u=2fff492682fa89054a14e8980&id=8c2fb96c53&e=%5BUNIQID%5D>
- The festival of music ideas: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=bdebaf74b2&e=%5BUNIQID%5D>

**c) #MTFCentral videos about #MusicBricks:**

#MTFCentral also saw the onstage presentation, live streaming and filming of the results of the eight initial #MusicBricks incubated projects that emerged from the #MTFScandi and the Sonar+D Music Hack Day. All eight presentations were recorded on video for public dissemination via the inline channels. The following videos are currently being edited:

1. Aistrument (Ariel Angel, Rani Dar)
2. Dolphin (Rojan Gharibpour)
3. Eear (Cáthach Ó Nuanáin, Ángel Faraldo, Martin Hermant, Daniel Gómez)
4. Enboard (Juan Felipe, Gómez Steven Bolaños)
5. FindingSomEthing BondingSoUnding (Francisco Teixeira, Horacio Tome-Marques, Fanni Fazakas)
6. High Note (Vahakn Matossian, Pere Calopa Piedra)
7. Interactive Cube (Balandino di Donato, Per-Olov Jernberg)



## 8. Sound in Translation (Juan José, Bosch Vicente)

### **3.1.4. Waves Vienna Music Hack Day: additional Creative Testbed**

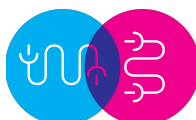
The Waves Vienna Music Hack Day has been added to the DoW as an additional #MusicBricks Creative Testbed Pilot. The event was organised by the partner TU Wien IFS + HCI departments, Austrian Computer Society (OCG), Waves Festival and supported by MusicBricks through personnel at TU Wien IFS, as part of the 5-day Waves Central Europe Festival (Vienna + Bratislava).

The #MusicBricks logo appeared on the event website and flyer and #MusicBricks is listed as an official partner of the festival: <http://www.wavescentraleurope.com/partners-vie/>

As with the previous Creative Testbeds the #MusicBricks toolset was presented to participants at the event for application during the Hackathon Challenges. Several projects used the #MusicBricks toolkit: <http://www.hackathon.io/waves-vienna/projects>.

Waves Vienna Music Hackday dissemination consisted of:

- Dissemination through Newsletter and Twitter of [musichackday.org](http://musichackday.org)
- Facebook posting + paid Facebook advertising through [musichackday.org](http://musichackday.org)
- Dissemination through the MusicTechFest Newsletter, Facebook and Twitter: #MusicBricks grows to 11 tools at Waves Festival, Vienna: <http://us7.campaign-archive2.com/?u=2fff492682fa89054a14e8980&id=200c8ff5d5&e=%5BUNIQID%5D>
- Presentation of #MusicBricks tools at the event
- Provision of #MusicBricks Gesture Sensors by IRCAM for the event



## 3.2.#MusicBricks Dissemination in External Events and Publications

### 3.2.1. Dissemination at Events Involving Policy, Research and Industry

The project was part of several panel discussions at the Open Innovation 2.0 conference, on the 9th June 2015 in Espoo, Finland (<http://ec.europa.eu/digital-agenda/en/news/save-date-open-innovation-20-conference-2015>):

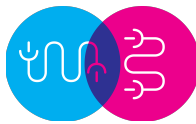
- 'Crowdmaking', part of the 'What does Open Innovation 2.0 mean in practice?' industry track, presented by partner STRO
- 'What does Open Innovation 2.0 mean in practice?' - public sector track, represented by partner SIGMA
- 'The Internet of Things' special session, represented by partner STRO

10.30	<b>Plenary and parallel sessions: What does Open Innovation 2.0 mean in practice?</b> <b>Introduction to parallel workshops</b> Roland Strauss, Knowledge4Innovation <b>Parallel sessions on quadruple helix innovation</b>				
	<b>Industry</b> Michela Magas, Stromatolite Nuria de Lama, Atos Kumardev Chatterjee, EYIF John Bell, John Bell Consulting Catherine Mulligan, Digital Catapult	<b>Academia</b> Alberto di Minin, Institute of Management – Scuola Superiore Sant'Anna Liisa Välikangas, Hanken, Aalto University Caroline Hummels, TU Eindhoven	<b>People / Crowd</b> Dan Marom, author of The CrowdFunding Revolution Pia Erkinheimo, DIGILE Eurico Neves, ePlus ecosystem (Startup Europe) Tanya Suarez, Startup Scaleup (Startup Europe) Ana Garcia, Citizen-Driven Innovation, ENOLL Jasmine Lyman, Playcentric	<b>Public Sector</b> Riitta Majjala, Open Science & Knowledge Pauli Kuosmanen, DIGILE Katalin Gallyas, Amsterdam City Julia Roelofsen, Nine Sigma Europe Marta Amiani, Sigma-Orionis Angelos Ktenas, Ministry of Development Greece	<b>New Developments in Innovation Special Session</b> Ralph Dum, STARTS, European Commission Gabor Vicze, OpenAxel, Digital Europe Guillem Camprodon, IAAC Jarmo Eskelinen, ENOLL Ilari Lindy, World Bank Group Tapio Rissanen, Finnish Flexiwork Association
12.00	Lunch				
13.00	<b>Report on the outcome of the event</b> Martin Curley and Markku Markkula Rapporteur from Hackathon (in parallel)				
13.30	<b>Closing Panel</b> Chair: Peter Finnegan, Dublin City Council Eva-Maria Boerschlein, BMW Alberto Di Minin, Institute of Management – Scuola Superiore Sant'Anna	<b>Serendipity Special Session</b> Chair: Ilkka Kakko, Karostech Ltd Anabel Quan-Haase, Associate Professor, University of Western Ontario Andreas Krüger, Belius GmbH Sebastian Olma, Professor, Avans University of Applied Sciences	<b>Internet of Things Special Session</b> Chair: Michela Magas, Stromatolite Luis Ignacio Vicente, Telefonica Frank Gielen, iMinds Maurizio Pili, Digital Catapult	<b>eLearning Special Session</b> Chair: Elmar Husmann, ELIG Pasi Mattila, Finpeda Ltd Tina Melo Dias, Atlantic University Kai Huotari, EIT Digital	
14.30	Putting all together: Peter Finnegan, Ilkka Kakko, Michela Magas & Elmar Husmann				

Figure 10: #MusicBricks was used as an example of best practice in several sessions of Open Innovation 2.0

#### Upcoming events:

The project will be presented at the NEM General Assembly (15th October 2015, in the framework of the Frankfurt Book Fair) (programme: <http://nem-initiative.org/nem-20th-general-assembly/>)



At the ICT2015 Conference (Lisbon, 20-22 Oct. 2015) the project will be part of several activities:

1. #MusicBricks will be presented and two exemplary incubated projects will be showcased on the main stage on the 20th of October 2015 15:30-16:30.
2. The project will be presented at the 'Music Creativity' workshop (21st Oct, 11:50am, Pestana Palace Lisboa Hotel)
3. The project will be used as an example of best practice in the ICT2015 Conference Session 7C which will take place in the Lisbon Congress Centre CCL (Praça das Indústrias, 1300-307 Lisbon, Portugal) on the 21st of October 2015 from 16:00 to 17:30.
4. The project will form part of the STARTS (Science, technology and the Arts) booth in the ICT15 exhibition space.

### **3.2.2. Online Dissemination by project partners**

Partner STRO has been in charge of a wider communications campaign as described and listed in D2.2. Partners UPF and TU WIEN have also engaged more actively in communication campaigns surrounding their organisation of Creative Testbeds as previously listed. Aside from these campaign activities, individual partners have contributed with the following:

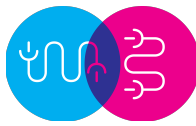
- 2 posts about the launch of the project, published on partner SIGMA's website and on medium (<http://sigma-orionis.com/musicbricks-innovating-music-technology-value-chain/> and <https://medium.com/@CosaccoKarl/f7e09a5c757a>)
- Storify about #MusicBricks at the Music Tech Fest by partner SIGMA ([sfy.co/r0wvJ](https://sfy.co/r0wvJ))
- Tweets and posts on partner SIGMA's official social media accounts (Twitter + LinkedIn)
- ERCIM News - *MusicBricks: Connecting Digital Creators to the Internet of Music Things* - published by partner TU WIEN (see also 2.4.4): <http://ercim-news.ercim.eu/en101/special/musicbricks-connecting-digital-creators-to-the-internet-of-music-things>
- Dissemination about the project by partner TU Wien: *Innovative Tools for Creative People*: <http://ifs.tuwien.ac.at/mir/musicbricks/>
- Online version of *Technology, Citizens and Social Change in the Framework of European Research and Innovation Programmes: Towards a Paradigm Shift*, Marta Arniani (to be presented at the GOODTECHS Conference, 26th October 2015, Rome, and published by Springer): <http://goodtechs.eu/2015/show/program-preliminary>

### **3.2.3. Online Dissemination by participants and project incubatees**

Creative developers who have participated and been incubated with the project range across different disciplines, cultures and communities, with backgrounds in post-graduate research, startups, industry and the arts. Their enthusiasm for the opportunity created by #MusicBricks has been shown in their reports, blogs, and in some cases proudly announced by their institutions. The following is a growing list of unprompted and self-initiated dissemination efforts by creative developers using #MusicBricks:

- Blinded by the Light - blog post by Xico Teixeira: <http://myxicoteixeira.tumblr.com/post/121583245269/mtfscandi>
- Wireless Industry Partnership blog: <http://wip.org/blog/barcelona-music-hack-day-at-sonard/>





- World Cultures Connect: <http://www.worldculturesconnect.com/?id=17330>
- G.Hack: <http://ghack.eecs.qmul.ac.uk/?cat=14>
- Human Instruments: <http://www.humaninstruments.co.uk/news/>
- $\mu$ ARTs @ MTFScandi: <http://muarts.blogspot.se/2015/06/arts-mtfscandi-musictechfest-umea.html>
- $\mu$ ARTs @ Brave New World I Has the Future Arrived to Soon? [http://muarts.blogspot.se/2015/07/enchancing-minds-i-great-new-world-casa\\_2.html](http://muarts.blogspot.se/2015/07/enchancing-minds-i-great-new-world-casa_2.html)
- Hand Coded: #MusicBricks: <http://www.hand-coded.net/music-bricks/>
- Hand Coded: #MusicBricks at Sonar 2015: <http://www.hand-coded.net/blog/2015/6/17/musicbricks-at-sonar-2015-musichackday>
- Balandino di Donato - MTFScandi: <http://www.balandinodidonato.com/blog/mtfscandi/>
- B3 Media: Hack the Artist Challenge at Music Tech Fest: <http://www.b3media.net/hacktheartist>
- HejEvent - Hack Camp at #MTFScandi: <http://hejevent.se/event/jmlebfmgs4niwa/hack-camp-mtf-scandinavia>
- Mudcircles: Enboard: <http://www.mudcircles.com/enboard/>
- eear: Real-Time Assistant for Instantaneous Musical Interaction: <http://giantsteps.github.io/ear/>
- Digital Media student wins a MusicBricks Incubation Award at Music Tech Fest, Sweden: [http://utaustinportugal.org/news/student\\_musicbricks\\_incubation\\_award\\_at\\_mtf\\_sweden](http://utaustinportugal.org/news/student_musicbricks_incubation_award_at_mtf_sweden)
- Kitmonsters #MusicBricks Winners: [kitmonsters.com/blog/music-tech-fest-scandi-day-3](http://kitmonsters.com/blog/music-tech-fest-scandi-day-3)

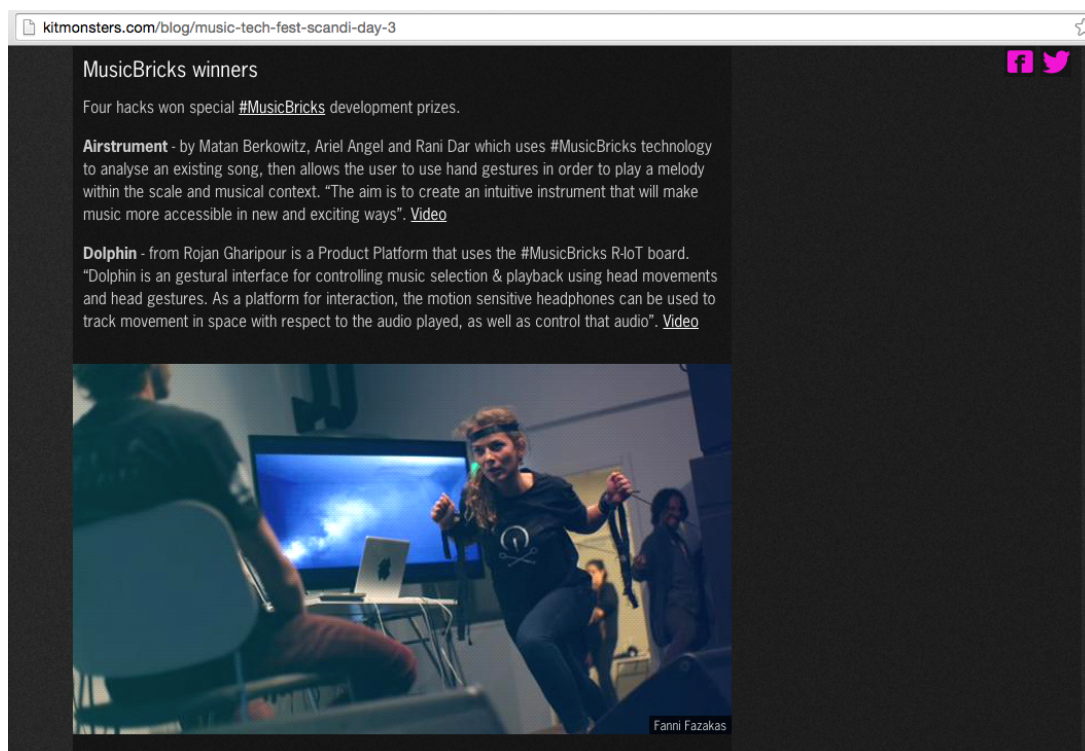
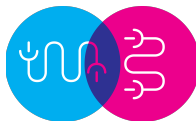


Figure 11: #MusicBricks winners published in the Kitmonsters blog



### 3.2.4. Peer-reviewed Publications

The #MusicBricks Innovation Action has been of great interest to researchers and the project partners have made special effort to feed new knowledge generated through the project through to research in view of contributing to new research directions.

- 1) A two-page publication (in English) about #MusicBricks was published in *ERCIM News 101* by partner TU WIEN in collaboration with partner STRO, entitled: “**MusicBricks: Connecting Digital Creators to the Internet of Music Things**”

Available printed: <http://ercim-news.ercim.eu/en101/special/musicbricks-connecting-digital-creators-to-the-internet-of-music-things>; and online: <http://ercim-news.ercim.eu/images/stories/EN101/EN101-web.pdf>

- 2) A two-page publication (in German) about MusicBricks in the OCG Journal (Journal of the Austrian Computer Society) was published by partner TU WIEN, entitled “**Kligende Bausteine für die Industrie**”

Available printed: <https://www.ocg.at/de/2015>; and online: <http://www.ocg.at/sites/ocg.at/files/medien/pdfs/OCG-Journal1502.pdf> - pages 17-18

- 3) Andrew Dubber of partner Stromatolite has written a book chapter which specifically discusses #MusicBricks, entitled: “**You Have 24 Hours To Invent The Future of Music: Music hacks, playful research and creative innovation**”.

The book: ‘*Business Innovation and Disruption in the Music Industry*’ (to be released November 2015) is one in a series of books addressing ‘*Business Innovation and Disruption in the Creative Industries*’. The book is edited by Patrik Wikström and Robert DeFillippi and will be published by Edward Elgar Publishing.

- 4) #MusicBricks is mentioned in the context of “**Technology, Citizens and Social Change in the Framework of European Research and Innovation Programmes: Towards a Paradigm Shift**” by Marta Arniani of partner Sigma (to be published by Springer).

## MusicBricks: Connecting Digital Creators to the Internet of Music Things

by Thomas Lidy, Alexander Schindler and Michela Magas

*A new Horizon 2020 Innovation Action project fosters the uptake of music technology research and acts as an accelerator for bringing creative music tech ideas to market, while providing a mesh of technological ‘bricks’ to create an ‘Internet of Music Things’.*

Music is arguably the most pervasive of the performing arts. It has the power to enlighten us, cheer us up, bring us down and most importantly - bring us together. Substantial resources and personal energy have been invested into music technology research in recent decades. Despite the global success of European music tech companies such as Spotify, Deezer, Soundcloud and last.fm, the value chain from academic research to SMEs and large music industry corporations remains fragmented, preventing successful application of the results of innovative research. Yet, creative SMEs have been identified as the primary catalysts for innovation, and they can benefit vastly from innovative music technology research.

The Horizon 2020 Innovation Action ‘MusicBricks’ has been initiated with the aim of capitalizing on the current European leadership in successful music

and little connectivity hinder the creation of larger systems that operate as a mesh of technological bricks connecting physical and tangible hardware and available music technology software. Yet this interoperability between tangible and wearable devices and the well-researched software components for music analysis and processing is heavily needed to make the ‘Internet of Music Things’ a reality [1].

#### The MusicBricks Project

MusicBricks responds to these problems, acting as a connector between research and industry, by identifying, wrapping and making existing tools available in easily usable formats. These tools, or ‘bricks’, shall require little learning, offer themselves for mash-ups, and are easily adopted and deployable by the creative SME digital makers and content creators. The project will foster interoperability by

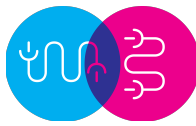
bass transcription from Fraunhofer, melody curve extraction and API access to the freesound.org sample collection by Universitat Pompeu Fabra. On top of these APIs, graphical interfaces (GUIs) such as PlaySOM and Sonarflow offer semi-automated grouping and clustering of music while other visual frontends shall be easily used as well in conjunction with the tools and APIs. The third category of bricks is a new generation of Tangible User Interface (TUI) such as a wireless micro platform for motion sensing provided by IRCAM [2] This is complemented by portable computing platforms such as the Arduino, the Raspberry Pi and the Axoloti, a microcontroller specifically designed to create free-form digital audio instruments of a new kind.

#### The Internet of Music Things

All these technological ‘bricks’ form the foundation for a co-creational space

Figure 12: #MusicBricks was published in ERCIM News 101





## 4. Building Exploitation Channels

### 4.1. Building exploitation channels via the Creative Testbeds

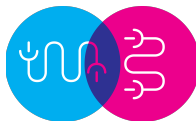
In order to ensure the widest dissemination and routes to exploitation for the #MusicBricks projects, the Creative Testbed activities were embedded in partner events which are leaders in the music technology community and have a wide reach to creative developers, artists, startups and industry. Detailed information about the ecosystem of the [Music Tech Fest](#) and activities at the [Music Hack Day](#) have been reported in greater detail in Deliverable 5.1. In this report we focus on the concrete actions taken to ensure exploitation routes.

#### 4.1.1. Securing external project partners

In order to establish successful Creative Testbeds and exploitation channels for the project, partner Stromatolite secured support from industry partners and close links with the following organisations for both #MTFScandi and #MTFCentral.

a) #MTFScandi:

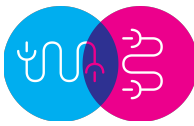
[4Sound](#)  
[Bare Conductive](#)  
[Beer Studio](#)  
[Costas Of Sweden](#)  
[Drake Music](#)  
[Electronic Sound](#)  
[Farnell Element14](#)  
[Guitars The Museum](#)  
[HUMLab Umeå University](#)  
[Infotech Umeå](#)  
[Jays](#)  
[Kultur Verket](#)  
[Kitmonsters](#)  
[Laser Unicorns](#)  
[Musikanten](#)  
[Ninja Tune](#)  
[Red Bull](#)  
[Region Västerbotten](#)  
[Sandbox Education](#)  
[Serato](#)  
[Sliperiet Umeå Universitet](#)  
[Sonos](#)  
[Soundation](#)  
[Soundcloud](#)  
[Spendrups](#)  
[Stromatolite](#)



[Swedbank](#)  
[Teenage Engineering](#)  
[Tiljan](#)  
[Toontrack](#)  
[Topi](#)  
[U&Me](#)  
[Umeå University](#)  
[Umeå kommun](#)  
[Ume.net](#)  
[Uminova Innovation](#)  
[Uminova Expression](#)  
[Visit Umeå](#)  
[Volvo](#)  
[Warner Music](#)  
[YNK Production](#)



Figure 13: 40 external partners were secured to ensure a successful first Creative Testbed



b) #MTFCentral:

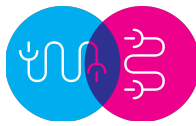
[Ableton](#)  
[B3 Media](#)  
[Cankar Hall / Cankarjev Dom](#)  
[Earzoom](#)  
[Farnell Element14](#)  
[Hotel Park](#)  
[IRZU](#)  
[Kitmonsters](#)  
[Ministry of Culture, Republic of Slovenia](#)  
[MSUM](#)  
[Musimap](#)  
[Ninja Tune](#)  
[Philips](#)  
[SAE Institute](#)  
[SKUC](#)  
[Sonos](#)  
[Soundcloud](#)  
[Topi](#)  
[Ultrasonic](#)

#### ***4.1.2.Securing contribution to Creative Testbeds by established artists and music industry personalities***

Securing of external project partners, match tools and match funding, enabled partner Stromatolite to fund the presence of established artists, who could engage with #MusicBricks creative developers, and in many cases contribute to the ideas.

These included:

- [Graham Massey](#) is founding member of the innovative 1990s electronic music group [808 State](#), and part of the legendary [Factory Records](#), who has co-written and co-produced music with Björk. Following participation in #MTFScandi, he became a #MusicBricks judge and supporter of #MusicBricks incubatees (see below).
- [Håkan Lidbo](#) is an extremely prolific electronic music producer, with more than 250 records to his name, curator of [Volt](#) - the festival of electronic music, as well as an innovative developer of digital audio installations and applications, including [Yellofier](#), the iOS and Android app with the band [Yello](#). Following participation in #MTFScandi, he became a #MusicBricks judge and supporter of #MusicBricks incubatees (see below).
- Established artists, such as [Reeps One](#), [Scanner](#), [Laura Kriefman](#) and [Mørk](#) contributed to activities in the Creative Testbed with experiments and hacks.



- Partner [B3 Media](#) brought 5 UK artists to actively engage in #MTFCentral, and collaborate with the developers in the Creative Testbed. Several hacks resulted from these collaborations.

In order to identify the most talented Creative Developers, it was essential to invite judges who could advise and assist with further exploitation. Judges at #MTFScandi included some of the most notable industry stakeholders working on the junction of music and technology:

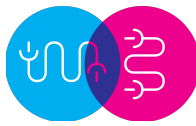
1. [Matt Black](#), one half of the famous DJ duo [Coldcut](#), which founded the successful independent music label [Ninja Tune](#), known for the global releases by the [Cinematic Orchestra](#), [Amon Tobin](#) and [Bonobo](#).
2. [Joshua Saunders](#) is Head of Technical and Creative (Digital) at Warner Music UK, known for the successful digital campaigns for major artists, such as the [Gorillaz](#), [Colplay](#) and [Muse](#).
3. [Jason Singh](#) is a vocal sculptor and composer, formerly resident sound artist at the [V&A Museum](#), who has worked with the [BBC](#), the [Tate](#), [Sonos](#), [Glastonbury Festival](#) and the [National Portrait Gallery](#).
4. [Paul Sonkamble](#) went from being Senior Director of Creative Business and Development at the [Warner Music Group](#) to founding [Deerlily Music](#) - an innovative, technology-oriented artist management company.
5. [LJ Rich](#) is a [BBC Click](#) presenter, host for the [BBC Concert Orchestra](#) and presenter for [BBC Radio 3](#), who has evolved her career to become one of the greatest advocates of music and technology innovation.

At #MTFCentral some of the most eminent and highly respected artists accepted the invitation to judge the #MusicBricks awards, including:

1. [Rolf Gehlhaar](#) is a composer and professor of experimental music, known for his work with [Karlheinz Stockhausen](#) and his innovative work on music accessibility, especially the [British Paraorchestra](#).
2. [Nitin Sawhney](#) is a musician, producer and composer, winner of 17 major national awards, author of 9 solo studio albums, and over 50 film scores, who has collaborated with [Antony Gormley](#), [Paul McCartney](#), [John Hurt](#), [Anoushka Shankar](#), [Imogen Heap](#), [Akram Khan](#), [Anish Kapoor](#), [Simon McBurney](#) and the [London Symphony Orchestra](#).
3. Having witnessed the results of #MusicBricks challenges at #MTFScandi and encouraged the most promising presenters with Blue Vinyl Awards, [Graham Massey](#) joined the judging team at #MTFCentral.
4. [Håkan Lidbo](#) joined #MTFCentral as a #MusicBricks judge after he participated and got involved with the creative developers at #MTFScandi.
5. Following his contributions as advisor and judge at the #MTFScandi Creative Testbed, [Matt Black](#) joined the #MTFCentral judging panel as an active #MusicBricks contributor, having added both [SyncJams](#) and [POF](#) tools to the #MusicBricks toolkit.

#### **4.1.3.Securing ongoing exploitation partnerships**

The involvement by artists and industry stakeholders in the Creative Testbeds contributed to the establishment of several valuable connections and long-term partnerships, which are currently facilitating routes to exploitation:

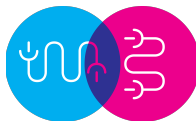


- Joshua Saunders, Head of Technical and Creative (Digital) at Warner Music UK, has become advisor after showing particular interest in the *Interactive Cube* project.
- Vahakn Matossian, a presenter at #MTFScandi, received special encouragement for his work on music accessibility from Graham Massey with a “Blue Vinyl Award”. This participant went on to win a #MusicBricks challenge for his accessibility project *High Note* at the Sonar+D Music Hack Day and re-established his contact with Graham Massey at #MTFCentral.
- Rolf Gehlhaar is now advising and actively involved in the development of *High Note*.
- #MTFCentral saw a transversal collaboration with Philips. Developers were given three challenges to combine #MusicBricks technology with the Philips Hue lighting system, exploring music and light for therapy, communication, and generative performance.
- Having witnessed the early success of #MusicBricks at #MTFScandi and MHD Sonar+D, Matt Black has notably offered two Open Source tools developed with eminent creative developers, to be included in the #MusicBricks toolkit.

## 4.2.Targeted engagement of potential exploitation partners

Potential cultural sector, public organisations and industry partners have been approached in talks with the Innovation Exploitation Manager and Innovation Coordinator, including:

- Media Deals, Thierry Baujard
- Musimap, Vincent Favrat (CEO)
- AxelSpringer SE, Dr. Ulrich Schmitz (CTO), and their music publications (Musikexpress, Rolling Stone, Metal Hammer etc.)
- Native Instruments, Egbert Jürgens (Head of Development)
- further talks with re-publica, Sandra Mamitzsch (Program Manager)
- discussion with Nadine Riede, Senat for Commerce Berlin
- announced in local networks in Berlin: Berlin Music Commission, Club Commission, Deutsche Startup Academy (Christoph Rähcke)
- in talks with IBB Mischa Wetzl (Investment Manager)
- Peter Kirn, Create Digital Music
- Joshua Saunders, Warner Music UK
- Matt Black, Coldcut and Ninja Tune
- Graham Massey, 808 State
- Håkan Lidbo Audio Industries
- Rolf Gehlhaar, British Paraorchestra
- LJ Rich, BBC Click
- Paul Sonkamble, Deerily Music



## 5. Conclusions

The #MusicBricks project has been the subject of a great deal of communication in a wide range of media and contexts. Judging by the level of engagement by the music tech community, developers, artists and external industry stakeholders, that communication has been very successful in terms of reach and impact. Numbers of visitors, subscribers to communications and viewers of media have increased considerably, both on the dedicated #MusicBricks channels as well as on partner channels targeting industry. Participants travelled to the Creative Testbeds from over 30 countries worldwide. Communications have elicited response from a variety of skill sets. Partner events showed an increase of female participants compared to previous years.

It has become evident that a strong identity has contributed to a high visibility of the project from the early stages. Frequent engagement communications and partnerships with key organisations from the music technology community have aided to a wide dissemination of the project. Successful dissemination about the project has resulted in many external stakeholders expressing interest and requesting the tools. Requests have been made from the USA, particularly NYU, Spotify and Sonos, for access to the entire #MusicBricks toolkit.

Relentless work on the establishment of external partnerships by the #MusicBricks partners has contributed to multiple possible routes to market, for both the #MusicBricks toolkit and the incubated products using #MusicBricks. The project campaign so far compares favourably with successful startup and known crowdfunding campaigns for the registered impact and wide early adopter reach.