SOMETHING DIFFERENT IS HAPPENING AT SLUSH MUSIC
This technology pushes the brand periphery beyond the physical footprint and city shape. The product placement often works like a group of tourists that revert to a more passive and indulgent behavior, creating a sense of distance. The consumption of this experience can create feelings of a new, higher value, often associated with products.

The higher performance, higher technology doesn’t need to be exhausted on the product itself. There can be taken to a new level of consumption, creating a value chain. This can be further reinforced through the emotional connection to another product. As the emotional component is attached to the knowledge of its existence, the product can extend the area of use and expansion of the product.
#MTFLondon 2014: GUNK - Geek Punk

London Symphony Orchestra Stage: 3D printer on drums, Lou Edmonds (Public Image LTD) on hybrid strings, Fake Polytechnic on hacked Wiimotes, Feral Five on vocals and retro tech
#MTFParis, Centre Pompidou: Myriam Bleau

Prix Ars Electronica Digital Musics Honourable Mention 2015
#MTFCentral: Robertina Šebjanič
Prix Ars Electronica Interaction+ Honourable Mention and STARTS Prize 2016
#MTFBerlin: Ran Dar (Israel) and Ahmad Bakri (Palestine)
Brazil: 1SmartboardXChild
MEP Eva Kaili: #MTF Woman in the Lead of Politics
WE ARE MUSIC TECHNOLOGISTS. WE WORK IN SCIENCE, ART, ENGINEERING, HUMANITIES, ACTIVISM, SOCIAL SCIENCE, POLICY AND INDUSTRY. WE BELIEVE IN MUSIC TECHNOLOGY AND WE WANT TO BUILD BETTER WORLDS. WE INVITE YOU TO JOIN US.

Manifesto for Music Technology Research
#MTFBoston, Cambridge MA, March 2014

Join us at musictechfest.net/manifesto

Nancy Baym, Microsoft Research, and
Jonathan Sterne, McGill University, with:
Georgina Born, University of Oxford
Andrew Dubber, Birmingham City University
Blake Durham, University of Oxford
Tarleton Gillespie, Cornell University
Mack Hagood, Miami University
Jessa Lingel, Microsoft Research
Deirdre Loughridge, University of California – Berkeley
Josh McDermott, Massachusetts Institute of Technology

Michela Magas, Stromatolite, Founder Music Tech Fest
Jeremy Morris, University of Wisconsin
Bryan Pardo, Northwestern University
Trevor Pinch, Cornell University
Norbert Schnell, IRCAM, Centre Pompidou
Nick Seaver, University of California - Irvine
Victoria Simon, McGill University
Aram Sinnreich, Rutgers University
Matt Stahl, University of Western Ontario
Aaron Trammell, Rutgers University
<table>
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<th>MONTH</th>
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<th>CREATIVE TESTBED</th>
<th>INDUSTRY TESTBED</th>
<th>MARKET TESTBED</th>
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<td>1</td>
<td>no toolkit =&gt; no possible productisation</td>
<td>first toolkit ready =&gt; seed idea prototyped</td>
<td>working product prototype</td>
<td>product patenting initiated</td>
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VAHAKN MATOSSIAN
Human Instruments
Innovator Under 35, 2017

FRANCISCO MARQUES TEIXEIRA
CREATIVITY+NEUROFEEDBACK: 1M€ FOLLOW-UP FUNDING

ROJAN GHAHIBPOUR
SWEDISH PATENT FILING: AI FOR PRIMARY INDUSTRY

MATAN BERKOWITZ
30 UNDER 30 ENTREPRENEURS FORBES ISRAEL
How can a trumpeter paralysed from the neck down play music again? With a little help from tech. Meet the players whose careers have been reignited by the HiNote, the Headspace and the Quirkitar.
Festival de Música de Setúbal

Pretende explorar a música como fator de desenvolvimento e inclusão social
KTH Innovation Challenge Music Tech
MTFHacks Early Bird Award

25 000 SEK
Twenty five thousand Swedish krona

in Proof of Concept Funding

[Signature]
Head of KTH Innovation
September 3rd, 2018
INDUSTRY COMMONS FOUNDATION
Content created during tonight’s performance will be uploaded to Ocean Protocol’s blockchain with full IP attribution to all artists.
WE DON'T PREDICT THE FUTURE. WE INVENT IT.
musictechfest.net