

IAMIC Annual Conference, Annual Meeting and General Assembly

Greece, 21-25 June 2012

Διεθνής Συνδιάσκεψη και
Γενική Συνέλευση των Κέντρων Μουσικής Πληροφόρησης

21-25 Ιουνίου 2012



Music Information and Society

Διεθνής Ημερίδα 22/6

Μουσική Πληροφόρηση και Κοινωνία

ΠΑΡΑΣΚΕΥΗ 22/6, ΩΡΑ 10:00 - 17:30, ΣΤΕΓΗ ΓΡΑΜΜΑΤΩΝ & ΤΕΧΝΩΝ, ΣΥΓΓΡΟΥ 105 - 107

**IAMIC Annual Conference, Friday 22 June 2012,
Onasis Cultural Center, Sygrou Av. 105-107, Athens Greece
"Music Information and Society"**

10.00 – 17:30		
9:30 – 10:00	Registration	
10:00-10:30	Session 1, Welcome – preliminary brief speeches	<p>Welcome message from the Hellenic Ministry of Culture and Tourism</p> <p>Olga Smetanova, IAMIC president</p> <p>Stef Connix, Chairman, European Music Council (EMC)</p> <p>Christos Carras, Director Onasis Cultural Center</p> <p>Kostas Moschos, director of IEMA-GMIC, "Scope of the conference",</p>
10.30 – 12:00	Session 2, Music information and Music Industry <i>Chair: G.M. Klimis</i>	<p>Alexis Baltzis, Ass. Professor, School of Journalism and Mass Media Studies, Aristotle University of Thessaloniki "Ten times measure, one time cut. Methodological and political issues of collecting data on the music industries"</p> <p>Antigoni Efstratoglou, Phd Candidate Panteion, "The role of genres in music information"</p> <p>George Markakis, sociologist, communication scientist, journalist, radio producer, "How much the Music Information flow from media is contributing to an equal rewarding"</p>
12:00-12:15	Coffee Break	
12.15 – 13:45	Session 3 - Music Information in the digital era <i>Chair: Antonis Plessas</i>	<p>George Michael Klimis, Ass. professor, Dep. Communication Media and Culture, Panteion Un., "Music Information and the new media landscape"</p> <p>Kostas Kassaras, Phd Candidate Panteion, "Music Information in Social media"</p> <p>Jacob Matthews, Professor, Communication Science, University Paris 8, "The information needs in the live music sector and potential changes in the digital era"</p>
13:45 – 15:00	Lunch Break	
15:00 – 16:30	Session 4 - Music Information specific needs <i>Chair: Elizabeth Bihl</i>	<p>Kostas Moschos, Director IEMA, "Classification of Music Information"</p> <p>Stefania Merakou Director of Music Library of Greece "Lillian Voudouri", "Music Information and Music Libraries. The case of Music Library of Greece "Lillian Voudouri""</p> <p>Charilaos S. Lavranos, M.Sc. in "Information Science" "The Information needs of a music ensemble. Evidence from the "Kapodistrias" Philharmonic band of Corfu"</p>
16:30 – 17:30	Session 5 – Closing session <i>Chair: Kostas Moschos</i>	<p>Round Table: "Music information as development vehicle"</p> <p>Christos Carras, Director Onasis Cultural Center,</p> <p>Giorgos Myzalis, Hellenic Society for the Protection of Intellectual Property (AEPI), Georges Perot, Head of European Network Development and Member of Administrative Council "European Music Day Association", Antonis Plessas, Composer, Producer, Dimitris Raftopoulos, Lifelong Learning Research Institute.</p>

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IEMA-Greek Music Information Centre in collaboration with Panteion University

Welcome Message from the Hellenic Ministry of Culture and Tourism

First of all, I would like to convey my apologies for not being able to attend the conference “Music Information and Society” this morning. I would also like to extend a warm welcome to you all who have come to this meeting, and I do hope that our visitors from abroad will also take time to enjoy their stay in Athens, with its friendly people.

[Institute for Research on Music & Acoustics](#) applauds the initiative of organizing a Conference that focuses on and combines such apparently different topics as music, information and society, particularly since both music and information play such an important role in our every-day lives. We are all thankful about it.

It is a great occasion for Greece to host [Annual Conference, Meeting and General Assembly](#) of the [International Association of Music Information Centres \(IAMIC\)](#).

We believe that the results of this meeting will be fruitful, edifying and constructive, offering also to professionals the opportunity to explore alternative ways of promoting their work, particularly in these days of economic crisis.

I wish the participants to have a very productive Conference.

*Marios Kostakis
Director of Music
Hellenic Ministry of Culture and Tourism*

Abstracts and CVs

Alexandros Baltzis

“Ten times measure, one time cut”. Methodological and political issues of collecting data on the music industries”

The paper explores the complexities of collecting statistical data on the music industries. It is based on the generally accepted assumption about the contribution of culture to the development – the so-called “cultural turn” realized on a global level during the last decades of the twentieth century. This turn has been expressed both in theory and practice through – on the one hand – the shift from the notion about the *cultural* to the concept about the *creative* industries, and on the other, through decisions made, policies developed and institutions created about the creative economy and the creative industries. However, analysis shows that the Greek case seems to contradict and lag behind these developments due to several reasons. Hence, there is a rather problematic situation concerning the collecting, processing and distributing data on the complex set of music-related activities, goods and services.

Two main interrelated issues – a political and a methodological one – are discussed on this basis:

- On the one hand, data is needed for developing appropriate policies to support the growth of a music sector able to contribute to the development of the country. On the other hand, investment in infrastructure, technical support, and expertise development in this field, are impossible under the dominant political mindset for horizontal cuts regardless of consequences and future costs. The paper discusses this paradox.
- Secondly, it analyses – on this background – the complex methodological issues raised by the current nomenclatures and classifications of products, services and economic activities from the perspective of the data needed on the music industries for research and policy making.

If there is something positive in the Greek case concerning the lag behind the developments, this may be the opportunity to elaborate and improve the methodology for collecting, processing and distributing data on the music industries (and other sectors of the cultural production as well). The paper concludes with a suggestion to resolve both issues mentioned above.

Keywords: music industries, music policy, statistics on music, music policy in Greece

Alexandros Baltzis is a sociologist and Assistant Professor (School of Journalism & Mass Media Studies, Aristotle University of Thessaloniki). His research is focused mainly on the fields of the sociology of the arts and culture, sociology of music and education. He has participated in several international and local conferences and he is the author of many publications in scholarly journals and books. (more info on: baltzis@jour.auth.gr <http://users.auth.gr/baltzis/en/>).

Antigoni Efstratoglou

“The role of genres in music information”

This presentation deals with the use of music genres in the production and consumption of popular music. It comments on how specific genre cultures shape specific kinds of institutions, and it elaborates on the complex nature of genres as social constructs. Elements other than textual characteristics, we argue, are at work when one categorizes music in a specific genre excluding others. The pilot research we conducted, focused on the contemporary music scene in Greece, supports this argument, showing that people exert more or less explicit value judgments, influenced by the way music is actually presented and promoted through complex media infrastructures including live venues.

These value judgments are indicative of the ways diversity is perceived *inside* a cultural context, rather than between countries, identifying thus the need to go beyond the limitations of generic classification and re-evaluating categories such as “world music”.

Antigoni Efstratoglou is a PhD candidate in the Department of Communications, Media and Culture at Panteion University, Athens. Her studies are financed by a scholarship from IKY, the State Scholarships Foundation. She earned a bachelor’s degree (B.A) in Theatre Studies from Athens University, and a Master’s degree (M.A) in Arts & Cultural Management from Panteion University. She has also worked as a professional singer for more than a decade. Her research interests are in sociology of music and cultural entrepreneurship.

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Giorgos Markakis

“How much the Music Information flow from media is contributing to an equal rewarding”

Giorgos Markakis studied Politics, Sociology, Information Technique & Clinical Psychology (Lund University - Sweden). He works in Journalism and Radio business as Dj, radio presenter and producer since 1978 for Swedish & Greek public service radio + major private radio stations in Greece. Travelling a lot around the world and living out of the grid in his self sufficient energy house for the past 7 years.

His two hour show ODIKI VOITHIA is on the airwaves five days a week in Kosmos, a channel of the Greek public service broadcaster ERT. Opening presenting and causing vibrant music circles in the airwaves with musical compass using Athens as centre and epicentre, lately producing sound rags with colourful textiles from all around the world.

Contact: mark@politicalforum.gr

George Michael Klimis

“Music information and the new media landscape”

As the Information and knowledge economy replaces the industrial economy of modernity, the music industry becomes the testbed for changes that are taking place in all economic sectors. The advent of Web 2.0 and its descendents, particularly, presents the aforementioned industry with challenges, but also with opportunities. This paper discusses some of the issues prevalent in these changes and focuses on the role of music information in the new media landscape.

George Michael Klimis B.Sc (Hons), PGDip.Sc, MBA, PhD, is currently Assistant Professor at Panteion University, Athens Greece, where he teaches Strategic Management, Marketing and Change management. He holds a degree in mathematics (Aristotle University, Greece), a Postgraduate Diploma in Music Information Technology (City University, London) and an MBA from Cass Business School (former City University Business School, London). He earned his PhD at Cass Business School, while researching for the Economic and Social Research Council (ESRC) funded programme “Globalisation, Technology and Creativity: Current Trends in the Music Industry”.

He has been visiting lecturer at Cass Business School and also taught at the University of Athens (Department of Mass Media and Communications) and the Technological Educational Institute (TEI) of Peiraus. He has worked as a freelance management consultant to various companies in Greece and the UK and held the position of Strategy and management consultant for AEPI (the Greek collecting society for authors and composers).

George M. Klimis has published extensively in academic journals such as the *European Management Journal*, *British Journal Management*, *European Journal of Communication*,

New Media and Society and others. One of his papers has also been awarded the “Most innovative paper” award by the British Academy of Management in 1998.

Kostas Kasaras,

“Music Information in Social media”

Consumer experiences of cultural products are nowadays inextricably connected to Internet related experiences, prominent of which is P2P file sharing through related social networks. Downloading has become a widespread activity that directly threatens and transforms the main structures of cultural industries. One of the most affected sectors is related to the role that traditional experts had on shaping consumer tastes and promoting cultural products to masses that have seemingly declined. According to the latest Nielsen report (April 2012) on trust in advertising and brand messages, ‘ninety-two percent of consumers around the world say they trust earned media, such as word-of-mouth or recommendations from friends and family, above all other forms of advertising—an increase of 18 percent since 2007’. This demonstrates a major shift in the ways that people conceptualize credibility and trust and highlights the dynamics on social networks in the decision making process. Professionals in the music industry - as well as academics - should focus their attention to deconstruct and analyse the ‘microphysics’ of the flow of social influence in order to understand the needs of consumers and retrieve trust.

Kostas Kasaras holds a degree in Political Science and Public Administration at the University of Athens (Greece), and a MA in Sociology of Contemporary Culture from the University of York, UK. He is currently employed at the Greek Naric – Ministry of Education (DOATAP) as a credential evaluator and follows a PhD course at the Department of Communication, Media and Culture (Panteion University)

His thesis for the MA course “Music in the age of free distribution” was published at FirstMonday.org which is one of the first openly accessible, peer-reviewed journals on the Internet, solely devoted to the Internet, cited in several sites and academic courses and translated in Serbian and Spanish.

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Jacob Matthews

“The information needs in the live music sector and potential changes in the digital era”

The presentation will first of all provide a brief historical account of dominant forms of information and mediation surrounding popular music during the second half of the 20th century. Considering sociologist Antoine Hennion's work on the concealment of mediators and the illusion of direct contact between artists and spectators, I will focus more specifically on the issue of live music consumption choices.

This will bring us to the question of how the development of collaborative Web based communication tools and so-called "social media" have purportedly modified information forms and usages over the past fifteen years.

I will argue that some of the key political, economical and ideological obstacles to a more democratic and diversified information system for popular music remain very much present today.

Lastly, the presentation will offer a short summary of how these issues and questions relate to a research program which I'm currently leading in France, focusing on the phenomenon of crowd-sourcing in the field of live music, and closely monitoring a Web platform that allows concert venues to outsource part of their promotion and programming towards members of the online community.

Jacob Matthews holds a doctorate in Information and Communication Sciences (2005) and is Associate Professor at Paris 8 University. He is a member of the C.E.M.T.I. (Centre d'études des médias, des technologies et de l' internationalisation) and researcher at the North Paris Humanities House (M.S.H. Paris Nord). His main areas of interest are the socio-economy of cultural and communication industries, capitalism and ideology, and critical theories. Over the past five year, his work has focused on discourses and practices of "Web 2.0", the star-system and the music industry. He has directed or actively taken part in several research programs looking into the live and recorded music sectors in France and the UK, links with crowdsourcing, social media and the wider "creative" industries.

Kostas Moschos

"Classification of Music Information"

Music information is like the story with the blinds and the elephant. It can be approached from many angle of views. Information concerning music events, information for musicians, information to music works or information concerning the music industry. The presentation will be a try to classify all this several types of information.

Moschos Kostas studied musical theory and composition in Athens, electronic music, computer music, music phenomenology and conducting and musicology in France and Germany. He followed several seminars with I. Xenakis, P. Boulez, St. Reich, and KH. Stockhausen, S. Celibidache.

As composer he has composed 60 pieces in several forms including music for the theatre, cinema, dance and interactive music installations. He worked on several studios and has been teaching music and technology in several Universities and Music Academies and he is actually teaching Music Technology at the Athens Conservatory. He is co-founder and director of the Institute for Research on Music & Acoustics (IEMA) and involved on many research projects like Composers Work Catalogues, The reconstruction of Ancient Hydraulic Organ, Automated Systems of Music Coding and Retrieval, The Acoustics of Open Theatres, Distance Learning of Music, Interactive Music Installations, Web Music Creation Interactions, Specifications for the Digitization of Music and Digital Music Archives.

Stephanie Merakos

"Information at today's music libraries: The case of Music Library of Greece 'Lilian Voudouri'"

Music Libraries and Music Information Centers although different in structure and mission, they both promote knowledge and the spread of information about music by providing access to their resources.

The face of today's academic and research libraries in general and music libraries in particular is changing fast. Libraries offer information and education resources to a wide spectrum of patrons for their everyday needs from the amateur concert goer to the post doc researcher. A few years ago the library space was the only place that would offer this kind of service. Information technology has changed this through the development of computer networks and the abundance of freely available digital resources. Therefore, do people need the library any more as they may have access to sources of information through their laptop at the convenience of their home or office?

The changing library now offers supporting learning environment, helps its patrons to develop the required information skills for today's information society and also provides access to online sources that are not easily accessible by individuals.

Librarians are the professionals that guide the information seeker to the most reliable and quality sources. They support informed learning, the kind of learning made possible through

evolving and transferable capacity to use information to learn. In today's society, how people access and use information, has a profound effect on their work, study or personal lives and this makes information professionals all the more important to the public.

All of the above apply to information about music and its kinds. In this presentation we describe how the Music Library of Greece "Lilian Voudouri" is adapting to today's needs to better serve a wide range of visitors with various needs, by providing sources, digital resources and services in the age of information literacy.

Stephanie Merakos, started her music education by studying the piano. She holds a B. A. in musicology from State University of New York at Buffalo and an M. A. from the University of Connecticut, USA.

She worked at the library of the University of Connecticut and later took interest in teaching the piano to children. After receiving her diploma and certification from the Suzuki Institute, that enabled her to teach the method internationally, she taught the Suzuki piano method to children.

Since 1995, she has been working at the Music Library of Greece "Lilian Voudouri" where was responsible for the development of the Greek Music Archive. She became the director in March 2005. Her interests include the application of new digital technology towards the distribution of information and especially of educational material. She has presented her research work at international congresses and published in magazines and on-line, on the subjects of music education and Greek music and its preservation.

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"The information needs and behaviour of philharmonic band members: Evidence from the "Kapodistrias" band of Corfu."

The rapid changes in the information environment and the internet have a significant effect on how musicians search and retrieve musical information; whilst their information seeking behaviour need to be assessed. Philharmonic band members is an understudied population in terms of information needs and behaviours. The philharmonic band members are active members in society, and they are considered to be important musical educators. Therefore having access to the musical information they require may have multifaceted positive results to their particular role. This paper provides a theoretical analysis based on Wilson's model of information behaviour analysis properly adopted for musical information, accompanied with some empirical evidence drawn from a survey on a prominent philharmonic in Corfu Island, i.e. the "Kapodistrias" philharmonic band. The theoretical results are important for modelling and comprehending the information needs, barriers and information sources in order to develop appropriate information services for satisfying the musicians in bands. The empirical study is the only one found in the relative literature and was conducted within December 2011, through a specially designed questionnaire distributed to all "Kapodistrias" band members.

Keywords: musical information, information needs, information behaviour, information sources, library, band members, survey.

Charilaos Lavranos was born in Athens and graduated of the Music Department of Ionian University (2001), and holds a Master in the Department of Archives and Information Science, Ionian University at the "Management of Cultural Heritage Items and New Technologies" (2012). He also holds degree in the trumpet, and music theory (fugue and instrumentation philharmonic band) of the Conservatory of Corfu. In 2004 he was appointed teacher of music of secondary education and the last six years he is responsible of cultural issues and music schools of Regional Directorate of Primary and Secondary Education of Ionian Islands. During this period he was member of the organizing (2008) and critical (2006, 07, 09) committee of the Epirus and Corfu music student artistic competition. Also, he teaches the trumpet and music theory at the "Kapodistrias" philharmonic band of Corfu since 2003, as a member of which has participated in many musical events in Greece and Europe.

Round Table

"Music information as development vehicle"

Christos Carras, Director Onasis Cultural Center,

Giorgos Myzalis, Hellenic Society for the Protection of Intellectual Property (AEPI),

He is a graduate of the Department of Music Studies of University of Athens and currently attends the postgraduate program "Anthropological and communicativapproaches to Music" at the same University. He has worked as the Press Contact at Virgin Records and as the cultural editor at the cultural supplement of "Axia" newspaper. Sin2006, he has been working at the Greek Music Archive and he is currently the Senior responsible for the recognition of the Greek Music

Georges Perot, Founder & Managing Director at European Music Day Greek Branch - MESO Music Events, Head of European Network Development at AISBL Fete Europeenne de la Musique, Founder and Managing Director at Van Dog Event Group and Member of Administrative Council "European Music Day Association"

Antonis Plessas, Composer, Producer,

He studied music in Greece and in the USA. Where he was specialized in the application of new technologies in music production and education. He works as a freelancer and his activities comprise music composition and performance, music production, studio programming and management of musical projects.

Dimitris Raftopoulos, Lifelong Learning Research Institute, Strategic Leadership Unit/ Head.
