



*Music
Information
and Society*

IAMIC Annual Conference

Greece, 21-25 June 2012



Culture



ONASSIS
CULTURAL
CENTRE
ATHENS

The Conference "**Music Information and Society**" was held within the framework of the Annual meeting of the **International Association of Music Information Centres (IAMIC)** and of **MINSTREL (Music Network Supporting Trans-national exchange and dissemination of music Resources at European Level)** project.

Schedule compilation:

- **Kostas Moschos** (Institute for Research on Music and Acoustics – GMIC) www.iema.gr
and
- **Georges-Michael Klimis** (Department of Communication Media and Culture of Panteion University).

Proceedings editor: **Dimitris Cosmidis**

Graphics Designer: **Kostas Beveratos**

With the support of **IAMIC** www.iamic.net, **EC Culture Programme** www.minstrel.eu and the **Onassis Cultural Centre**.

Conference page http://www.iema.gr/Music_Information_Conference/

ISBN: 978-960-7313-24-9

Printed in Greece

Athens 2013 © IEMA, IAMIC

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Conference

Music Information and Society

International Association of Music Information Centres

Athens, Greece, 22 June 2012

Introduction, Scope of the Conference [page 3]

Session 1, Welcome – preliminary brief speeches [page 4]

Welcome message from the **Hellenic Ministry of Culture and Tourism**

Ol'ga Smetanová, IAMIC president

Stef Coninx, Chairman, European Music Council (EMC)

Christos Carras, Director, Onassis Cultural Center

Kostas Moschos, Director, IEMA-GMIC, "Scope of the Conference"

Session 2, Music information and Music Industry [page 8]

Chair: *G.M. Klimis*

Alexis Baltzis: "Ten times measure, one time cut": Methodological and political issues of collecting data on the music industries

Antigoni Efstratoglou: The role of genres in music information

George Markakis: How much the Music Information flow from media is contributing to an equal rewarding

Session 3, Music Information in the digital era [page 12]

Chair: *Antonis Plessas*

George Michael Klimis: Music information and the new media landscape

Kostas Kassaras: Music Information in Social media

Jacob Matthews: Information needs in the live music sector and potential changes in the digital era

Session 4, Music Information specific needs [page 16]

Chair: *Elizabeth Bihl*

Kostas Moschos: An attempt to classify Music Information

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

Charilaos S. Lavranos: The information needs and behaviour of philharmonic band members:

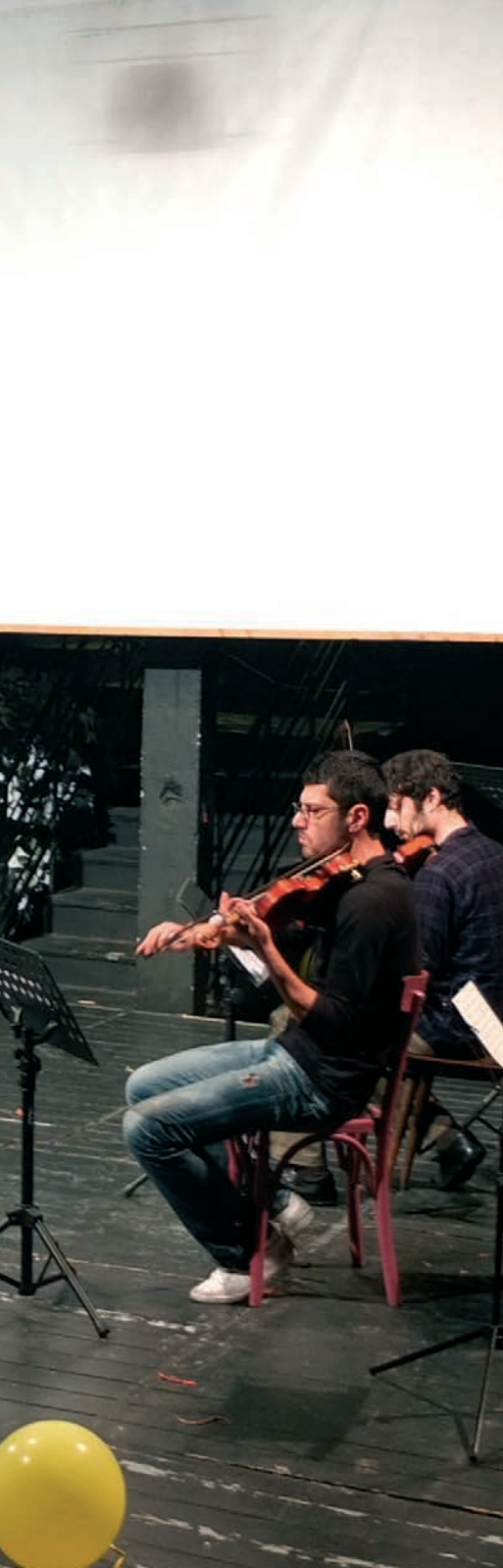
Evidence from the "Kapodistrias" band of Corfu.

Session 5, Round Table: Music information as development vehicle [page 22]

Chair: *Kostas Moschos*

Christos Carras, Giorgos Myzalis, Georges Perot, Antonis Plessas, Dimitris Raftopoulos





Scope of the “Music Information and Society” Conference

Contemporary society is saturated by information, including music information. The media (press, radio, TV, internet etc) are daily bombarding us with an overflow of information, which we are supposed to be able to filter in order to focus on what is of interest. On the other hand the oversupply of direct information possibilities opens new opportunities to professionals but also to many other expressions of society such as education, creativity, cultural expression, social integration etc. This gives the opportunity to music professionals to promote their services and productions through the internet, disseminating their products and informing directly thousands of recipients of their target groups through mailing lists. Social networks, websites and blogs play an important role, offering direct communication and interaction with the public. The information society also changes education. Digital libraries, e-learning process and direct exchange of experience build a new status quo.

The domains of music influenced by music information include:

- Music performance – Mobility of Musicians
- Music production and creativity – Music products
- Music as an academic subject, research and archives
- Education (scholar, professional, amateur) and general music appreciation
- Music life, music culture and music heritage
- Cultural policies in the music sector

The scope of the conference is to focus on the following questions:

- What are the information needs in the several music domains?
- What are the benefits for professionals and non-professionals?
- What are the consequences of the information overload?
- What is the role of Internet in the information process?
- How transnational mobility is influenced?
- What are the problems and dangers caused by this process and how we can deal with them?
- What are the inconsistencies in the existing information?
- Who is in charge of the music information process?
- Are MICs necessary?
- How music information can shape policies?
- Are there any solutions and proposals?

Lets hope that after the five sessions of the conference we will have a better grasp on the subject.

Kostas Moschos
Director, IEMA-GMIC

Session 1, Welcome – preliminary brief speeches

Ol'ga Smetanová, *IAMIC president*

Stef Coninx, *Chairman, European Music Council (EMC)*

Christos Carras, *Director, Onassis Cultural Center*

Kostas Moschos, *Director, IEMA-GMIC*



Information and Society
Διεθνής Ημερίδα 2016
Πολιτική Παιδεία και Κοινωνία

mic
International Centre for
Media and Communications



Stef Coninx, Christos Carras, Kostas Moschos, Olga Smetanová



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, giving professionals the opportunity to explore alternative ways of promoting their work, particularly in these days of economic crisis.

I wish a very productive Conference to all the participants.

Marios Kostakis

Director of Music

Hellenic Ministry of Culture and Tourism

International Association of Music Information Centres (IAMIC)

Ladies and gentlemen, dear colleagues, it is a great honour and pleasure for me to be in Greece and open the Annual Conference of the International Association of Music Information Centres. We are a network of 37 members all around the world, and we are key organizations in our own countries that collect information and have the expertise on the musical life in our own countries. I am really very happy that Kostas Moschos chose the topic “Music Information and Society” for our conference because it goes to the core of our everyday work. So we hope to learn a lot from presenters and from discussion today. But being in Greece I can’t help but remind myself of the great tradition of thinkers, and especially of Socrates, who believe that we can have all kind of information but still be lost. He distinguishes actually between information and wisdom and he believes that true knowledge and wisdom comes from knowing ourselves. And I think that it is useful to use this Socratic point of view and ask ourselves “do we know who we are” as music information centres? Maybe we are given a certain set of goals and roles in society, but are these goals still valid nowadays? We live in times maybe overloaded with different kinds of information, so I hope that to ask the questions of Socratic way is really very helpful. So I believe that today our speakers will be asking these questions maybe giving some answers and that discussion will be really fruitful and inspiring and will bring a lot of new knowledge to our work as IAMIC. So I wish you a very productive and creative day today. Thank you.

Ol’ga Smetanová

President

International Association of Music Information Centres (IAMIC)

European Music Council (EMC)

IAMIC is a member of the International Music Council, a network founded upon a request of the UNESCO in 1949 to advise the United Nations on all music matters. The European Music Council is the European branch of that international umbrella organization and I was elected as Chairman a couple of weeks ago at the European Forum of Music in Istanbul. The EMC has a lot of members in Europe, of 80 umbrella organizations, and focuses mainly on three aspects: access to culture, intercultural dialogue and diversity in culture and music in particular. It is important that there is a very good collaboration between the IAMIC, the EMC and the IMC. Some of the Music Information Centres are direct members of the EMC as well, so I strongly believe that a good collaboration will be fruitful for both international networks. Happy to be here on behalf of the IAMIC and the EMC.

Stef Coninx

Chairman

European Music Council (EMC)

Onassis Cultural Centre (OCC)

It's a pleasure for the OCC to be the host of this IAMIC event.

Some words about who and what we are:

The OCC is a division of the Alexander Onassis Foundation, an organization that was founded in 1975, based on the will of Aristotle Onassis, who left the half of his fortune that would have been inherited by his son, Alexander, had he not been killed in 1973 in an aircraft accident, to the Foundation. The Foundation has three main axes of activity.

First, public benefit actions, generally improving the quality of life mainly in Greece, e.g. the major Heart Surgery Hospital in Athens built by the Onassis Foundation and then transferred to the State. More recently, an international competition to stimulate projects that will rethink Athens in terms of its urban environment.

Second, education, providing scholarships for post-graduate studies and post-doctoral research projects.

Third, culture. The Onassis Foundation has a cultural centre in New York, which organizes exhibitions and events in all the fields of art promoting the Hellenic culture in North America. More recently has developed the project of the OCC in Athens, the venue of our conference. It is a modern cultural centre opened in December 2010, with two theatres, an exhibition space, spaces for workshops, promoting contemporary culture in general, where music, especially contemporary, plays an important role with emphasis on young Greek creators. So the theme of the Conference is absolutely relevant to us, since we are also part of the process of bringing music to society. I hope you have a very profitable conference.

Christos Carras

General Director

Onassis Cultural Centre (OCC)

Session 2, Music information and Music Industry

Chair: **G.M. Klimis**

Alexis Baltzis, *Ass. Professor, School of Journalism and Mass Media Studies,
Aristotle University of Thessaloniki*

Antigoni Efstratoglou, *Phd Candidate, Panteion*

George Markakis, *sociologist, communication scientist, journalist, radio producer*



George Markakis, Antigoni Efstratoglou, George Michael Klimis, Alexis Baltzis



“Ten times measure, one time cut”.

Methodological and political issues of collecting data on the music industries

- Alexandros Baltzis

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, investments 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.

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. baltzis@jour.auth.gr <http://users.auth.gr/baltzis/en/>

The role of genres in music information

- Antigoni Efstratoglou

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.

Department of Communications, Media and Culture, Panteion University, theatrodini@yahoo.gr

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

- Giorgos Markakis

The vast majority of African musicians never receive their share for composing and performing music. Abundance of rights management and corruption in most African nations causes their share going no further than european capitals.

The money that is paid from European radio Stations for african works of music never finds its way to the African musicians.

The money in most cases is actually paid by most european radio stations but since there is no appropriate infrastructure in most African countries, the process merely constitutes a financial U-turn: Europe pays, europeans receive.

African musicians have literally subsidized european music and artists for decades now.

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

Session 3, Music Information in the digital era

Chair: **Antonis Plessas**

George Michael Klimis, *Ass. professor, Dep. Communication Media and Culture,
Panteion University*

Kostas Kassaras, *Phd Candidate, Panteion*

Jacob Matthews, *Professor, Communication Science, University Paris 8*





George Michael Klimis, Antonis Plessas, Kostas Kassaras, Jacob Matthews

Music information and the new media landscape

- George Michael Klimis

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 "Globalization, 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 Piraeus. 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.*

Music Information in Social media

- Kostas Kassaras

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 Kassaras** 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 First Monday.org which is one of the first openly accessible, peer-reviewed journals on the Internet, solely devoted to the Internet, sited in several sites and academic courses and translated in Serbian and Spanish.

E-mail: kostaskassaras@hotmail.com

Information needs in the live music sector and potential changes in the digital era

- Jacob Matthews

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 years, 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 crowd sourcing, social media and the wider "creative" industries.

Apply appropriate information
organize and disseminate information

LIBRARY



Charilaos S. Lavranos, Elizabeth Bihl, Kostas Moschos, Stefanie Merakos



Session 4 - Music Information specific needs

Chair: **Elizabeth Bihl**

Kostas Moschos, *Director, IEMA-GMIC*

Stefanie Merakos, *Director, Music Library of Greece "Lillian Voudouri"*

Charilaos S. Lavranos, *M.Sc. in Information Science*

An attempt to classify Music Information

- *Kostas Moschos*

Music information is like the story with the blind people and the elephant. It can be approached from many angles. Information concerning music events, musicians, works of music, the music industry. The presentation will attempt to classify all these categories of information.

To whom Music Information is addressed

- Professional musicians and ensembles
- Amateurs, music enthusiasts
- Scholars, students, educators
- Music industry
- Other artists
- Researchers and musicologists
- Statistics, Policy makers

General M.I. Categories

- Events
- Music Professionals
- Ensembles
- Music Stages
- Public Institutions
- Education
- Press & Media
- Music works – Music Heritage
- Music Industry
- Law

Events

- Concerts
- Festivals

- Live music
- Conferences – Congresses
- Workshops
- Speeches – Lectures
- Competitions
- Residencies
- Fairs – Expos

Music professionals

- Performers
- Composers
- Arrangers
- Conductors
- Correpetitors – Accompanists
- Music Educators
- Musicologists
- Researchers
- Music Journalists and Critics
- Music engravers
- Sound engineers
- Tonmeisters
- Radio producers
- Concert organizers
- Instrument makers

Music Ensembles

- Orchestras

- Choirs
- Other ensembles
- Bands

Education

- Music Schools – Conservatories
- Music Universities
- Music Gymnasia
- Private lessons
- Seminars
- Lectures
- Workshops
- Postgraduate studies
- Scholarships
- Music Libraries

Institutions

- State Offices
- Research Institutions
- Music Archives
- Music Libraries
- Associations
- Unions
- Museums
- Music Networks
- Music observatories
- MICs (Education Institutions)

Press & Media

- Magazines
- Journals
- Radio stations
- TV stations
- Web radios
- Music websites
- Internet communities

Music Stages

- Concert halls
- Opera and Music Theater
- Open air music stages
- Small music stages
- Clubs – Discos
- Music cafes – bars
- Restaurants with music

Music works – Music Heritage

- By genre
- By time period
- By music type
- Regional
- By physical document type
- By interaction (with other arts, historical events etc)

Music Industry

- Concert organizers

- Producers
- Artists Managers
 - Promoters
- Record Companies
- Recording Studios
- CD/DVD Reproduction
- CD/DVD Distribution
- Music publishers
- Music Stores
 - Music houses
 - Music antiquarians
- Music Download websites
- Rights-Collective societies
- Music Software

Legal aspects

- Artists rights
- Copyrights
- Education frame
- Products frame
- Buildings and Acoustics legislation

Kostas Moschos 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.

He has composed 60 pieces in different 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 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.

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

- Stephanie Merakos

Music Libraries and Music Information Centres although different in structure and mission, 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 goes to the post-doctoral 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 still need the library if they can access 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 she 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.

*Director Music Library of Greece "Lilian Voudouri",
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The information needs and behaviour of philharmonic band members: Evidence from the “Kapodistrias” band of Corfu

*- Charilaos Lavranos, P.A. Kostagiolas,
S. Papavlasopoulos, M. Michalopoulos*

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 are 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.

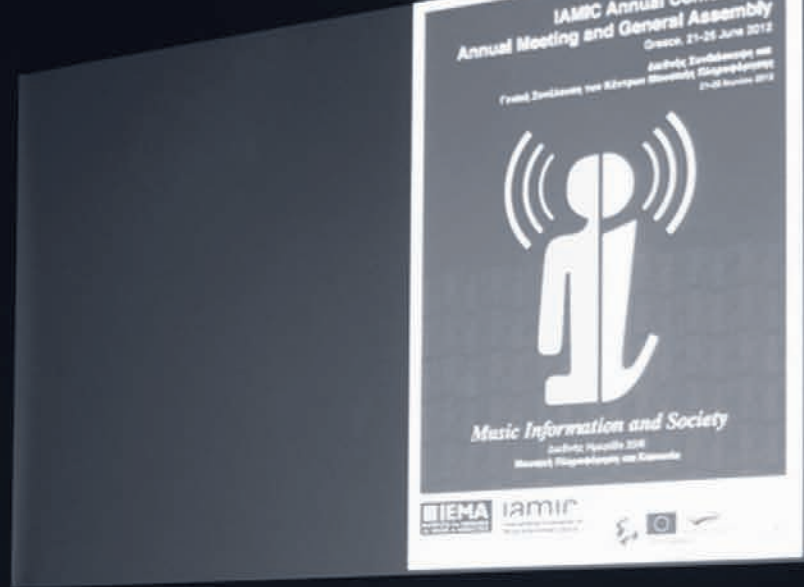
Charilaos Lavranos was born in Athens and graduated from the Music Department of Ionian University (2001), and holds a Master in the Department of Archives and Information Science, Ionian University at the “Management of Cultural Heritage Items and New Technologies” (2012). He also holds degree in the trumpet and in 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 for cultural issues and music schools of the Regional Directorate of Primary and Secondary Education of Ionian Islands. During this period he was member of the organizing committee (2008) and the jury (2006, 07, 09) 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.

Contact: Regional Directorate of Primary and Secondary Education of Ionian Islands, harlavr@hotmail.com

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Dimitris Raftopoulos, Giorgos Myzalis, Antonis Plessas, Georges Perot, Christos Carras, Kostas Moschos

Session 5, round table: “Music information as development vehicle”

Chair: **Kostas Moschos**

Christos Carras, *Director Onassis Cultural Center*

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*

Round Table

Music information as development vehicle

–Kostas Moschos

Let's start the last session, the round table intitled "Music Information as a Development Vehicle". We have here participants of different backgrounds. To my right is Christos Carras, the General Director of this institution. He very much likes contemporary music and we worked very well together. Two weeks ago we organized a very successful tribute to Anestis Logothetis, a Greek-Austrian composer, and on the screen you can see a video of one of the concerts. As he also deals with music information, we thought that he would be an asset to this discussion. Then we have George Perot, he is Greek-French, the organizer of European Music Day, an event with huge success in Greece, that also deals with music information. Yesterday we got a first flavour watching some concerts. Next is Giorgos Myzalis, from the Hellenic Society for the Protection of Intellectual Property (AEPI). They actually profit from music information! Also, Antonis Plessas, a composer and producer. We have an active musician here! Last, Dimitris Raftopoulos, from the Lifelong Learning Research Institute, who is also deeply interested in development.

–Dimitris Raftopoulos

Yes, I think that music can be used as a

development tool and vehicle in every sector of society, including economy, so I would like to discuss how music can indeed help achieve those results.

–Kostas Moschos

So, each one has five minutes to present his position on the subject.

–Christos Carras

As Kostas said, indeed this institution and, I would imagine, every other institution like it, is involved in the flow of information between direct producers of music and the consumers. And it's a flow that of course runs in both directions, in the sense that we rely on various channels to get information about what's happening in our space and we also rely on the channels working in the opposite direction, to research and find out what is going on, to discover the possibilities for synergies and what have you; interesting things going on either locally or in other parts of the world. So, in that sense I should perhaps just mention a few thoughts and ideas about that position within the flow of information in both directions and to focus on how music information centres are useful and perhaps could be even more so. It starts with a platitude: there is a lot of information out there, there is no lack of it, and, in fact, there is probably too much information out there, for anyone to be able to make good use of. So, what is really important is not so much the quantitative aspect of the information availabil-

ity but the qualitative aspect and that has various aspects in itself. What is really important I think, for anyone in any position, is the usefulness, the ease of accessibility etc. of the information that you need to find at any particular time. So, from the position of someone doing a music program like myself, cause I do the music program for the OCC, and as well as being the executive director of the whole organization, when I need to find information, it's interesting to examine what channels I end up using and to what degree those channels are often related to institutions like yours. The fact is if you do a simple search, looking for a composer or a work or something and you do a simple google search of the composers name, chances are, the kind of search and the second level search engines you end up with or the results you will end up getting for that search, are more likely to be things like YouTube massively, obviously, things like Last.fm quite frequently, or even Facebook, or other things; but it's in fact very rare in my experience, that among the useful number of returns I get on this search that I actually get a link to an institution like yours, which often has all the biographies and lists of works and concerts featuring composers and works and what have you. So, for me this seems to indicate there is a need here to optimize that search result for someone like me, so that I get to one of the institutions within the network quicker than I would do at present. So, a suggestion

to somehow optimize the results of the network in terms of the search engine, efficiently. Second thing is how can we find ways of integrating all this information through the IAMIC website, so that there could be some cross network search that would help find information through the various members and not have to go individually to this. All this will be great help for someone like me who's looking to find information for developing a program. Of course, I take it for granted we all understand what development means. It's creating business and promotion and visibility for music and musicians.

On the other hand we are opening up. I think that getting this information to the community is crucial in getting more members of the community involved in what's happening musically. We need to find a way to work with other levels of organizations such as schools or amateur music groups, etc. I think that there is a lot of potential there, for example IEMA has developed quite a few programs with schools and things like that, and I find that a particularly positive way of slowly building up an audience and anyone who is involved in a performance space like this or any other, knows and understands very well that audience development is absolutely critical, especially when we talk about niche music such as contemporary music, electro-acoustic music etc that don't have ready made audience out there. So, I'm sure that this information is not just sitting

passively out there on the web, but it is actively promoted towards various sectors and often in a way that involves various community actors, I think is again coming back to this issue of there being so much information out there. I think in the end what makes a difference even if the reaches are smaller, is to get out of the web and into the community in a more hands on sort of way. The results may be numerically less impressive but qualitatively often higher. Certainly I think that the more we know, the more access we have, the more efficiently we can do our work and be part of what is greatly needed: to stimulate the music business, consumption and production. It is a given that with no information you can't achieve any goal. Just a few thoughts and practical steps that I think should be considered. Thanks.

—*Georges Perot*

I will just add on to what Mr. Carras said, because there are actually many levels, and that is the nice thing about our sector in the broader sense. I just need to make a small introduction because I talked a little with Antonis and we worked together with Dimitris for the Music Day in Greece and in France. AEPI in Greece, which is the Hellenic Society for the Protection of Intellectual Property, is the equivalent of SACEM in France. SACEM was the first, let's say the main partner of the idea born in 1982 in France, most of you probably know the Fête de la Musique idea. I am half French,

half Greek, my mother is Greek. So, when I came to live in Greece, in 1980, I met with SACEM-France and, as an ex cello player, I thought about going back to what I always loved, which was music, and for many reasons I thought that the Music Day idea was a very nice concept, the idea being that the state in general, the government and municipalities, as well as individuals etc use one day to create events, promote some ideas, educate some people. As a Greek from abroad, I thought that it was a great opportunity in 1980 to start showing things other than bouzouki. There was Skalkotas, but there was also the clarinetist Vassilis Soukas. I was very lucky because my Greek uncle was director at the Third Program of Greek National Radio. I guess all of you remember the fashion of World Music in the 90's. |In 1984 Vassilis Soukas, a great gypsy clarinet player, came to France, invited by the French radio RFI, to play for an audience of 400 French people. So, when I came back to Greece in 1998, I thought that Music Day could bring together middle class people, high class people, educated audience, amateurs, professionals, in order to achieve many different things, serving as a tool for local growth. One aspect of Music Day is promotion, of all the actors of the market, all niche music as well, because it should not be just about pop. Pop is on TV, pop is on the radio, so I'd say this is a music sector that does not need protection. Another level is that the organizer himself is also promoted, because he's inviting

people to a venue, to an auditorium, to a festival, etc. So the levels are horizontal and vertical, from the individual to the government. On a horizontal level conservatories and universities in Greece, that persevere in spite of the crisis. We still have music schools, which are not so bad by the way, and I'm very proud of our country, we have still thirty-five, I believe. So, we have participants from the field of education, vocation, training, the industry, promotion, tourism, all different but all working together, Music Day gave me the possibility to meet people in Greece and Europe. Although the network of the European Music Day Association is a middle average network, some of the representative bodies in that network are very strong. For example the Conceil de la Musique in Belgium (Wallonie, Bruxelles), it's the French Music Education, it's the Exhibition Road, a cultural group in London which is currently handling all the music events for the Olympics and so on. My position is that I firmly believe that indeed music is a perfect tool for local development. The crisis is affecting all of Europe, my colleagues in France, in Belgium, even in Denmark, also have problems, and Greece is in a particularly bad position. So solutions are urgently needed. In conclusion, I'm happy to say that Music Day this year in Greece was a zero budget event. I'm not one to see a half-empty glass and I think that we need to do is to connect people by giving them an incentive industry. In the late 90's in Greece, most people

just wanted to have fun and were not interested in discovering niche music, a opposed to France that during the last decades experienced the golden years of "francophonie" exporting french lyrics, french author rights, french products, french production. And through Music Day France became, in the middle of the 90's, a country for World Music, a melting pot of different music genres, from Cesária Évora and Rachid Taha, for example, to concerts where for the first time classical ensembles would perform in public spaces. And it can be done here in Greece as well. I think the last example will tell you a lot. Yesterday, thanks to this cooperation, most of you where in the National Garden, where the State Orchestra of Athens was playing acoustic music in the heart of Athens, few meters away was a Jamaican stage. All of this goes to show that although we are on a budget today, we manage through the event first of all to remain connected with our partners all over Europe, second, through the optimization of the networks, over many years of collaboration, we manage to exchange artists and to participating in projects on a european level, which are projects that Antonis also will address. Europe claims a post crisis is a possible breeding ground for growth of the creative sector, creative industries, creative economies, etc. Music is definitely one of the creative industries. This is also the moment to disseminate the needs of the musician and of the coach. Why? Because, I'd say, if we





want to invest as European Union into the creative industries and music in particular, it's high time to have a real mapping, to have a real connection between big institutions and small institutions to help music to become a sector, which means to have a kind of Ministry of Music and not be considered only as culture, because all of us, I believe, in a way, we are entrepreneurs also. So this goes to the VET, which is vocational educational and training. It's definitely certain that, for the post crisis, solutions for development, whether it is in Athens, or Paris, or Copenhagen, will have to be innovative. That's the good side of the crisis. Although cuts have been experienced all over Europe, not only in Greece, there are still big venues, structures, and a lot of individuals who need support. So it's for sure, and Europe apparently believes it, that we have some hope, that we can make policies all together. Thank you very much.

—*Antonis Plessas*

Kostas Moschos' invitation found me finishing a very intensive twelve-week course I was attending with Berklee College of Music on the very interesting subject of music licensing, and a big part of this course was geared to individual creators and musicians looking to find their way in the music business. We all know that nowadays we have major players entering the game in music, that have nothing to do with the players we have known and had to work with until now.

So, I think we can all agree that we live in exciting times and the demand for music in all of its forms is multiplying with every iPod and cell phone sold, every new cable TV show that debuts and every new technology platform that's developed. The public wants access to music of their choice through a growing number of ways, means and formats. Technology is constantly and universally affecting formatting and changing our culture and habits, and as technology evolves so does our desire to be more immersed in our entertainment. Technological developments of recent decades revolutionized and democratized the process of music creation and production. As the cross line between the professional and amateur creator becomes further and further faint, independent production, has for the first time in its history the tools that allow it to claim its place in the international music scene. The future in music isn't about downloading songs and burning CDs. It's about transforming the music business into a service business that commodifies packages and markets experiences as opposed to physical products or services. It's about just-in-time customized delivery. Music as service, not as product. Today's environment allows artists to explore channels of communication with an audience outside the mainstream, the niches as everyone said before. The times do call for creative focus and artists are increasingly looking for new ways to exploit all rights as a brand. In terms of artists'

livelihood music is a means to sell tickets, placements, merchandise and every other conceivable revenue tributary of Brand Me.

Not long ago, distribution was considered the main obstacle for aspiring musicians to reach an audience. Distribution has been transformed from brick and mortar retailers, fed by pallets and tracks, into online digital services delivered by internet connectivity. Options about and getting distribution is no longer a challenge, now it's a matter of getting heard, how do you cut through the clutter and reach an audience, how do you track and collect the money that's collected on your behalf.

We all acknowledge that creators and artists are not found of the much less inspiring but nonetheless necessary business side of music. If we take into account the entrance of millions of aspiring musicians competing for the Holy Grail of attention from the part of the audience, we come to the very important subject of information provided by creators regarding their works. A creator must know his rights, he must be able to identify the key stakeholders controlling its copyright. He has to know how to license efficiently and maximize his revenues, and it all starts with knowing what assets he has available and what is in his catalogue. I'm talking about a complete inventory of the underlying compositions and master recordings along with all the necessary metadata that must be part of all the different files and formats

music is made available in. In today's music business the number of avenues a creator can follow to monetize his creative works have grown exponentially in comparison to the recent past. Knowing the many challenges faced by collecting societies that were created in a physical dominant, local distribution, pre-digital age, I can not stress the importance of indie creators providing the necessary information that will allow their works to be tracked in a digital transaction-heavy world, where to collect the equivalent of a download's worth that is 99 cents. It will require some six hundred streams in interactive service such as codified. In the professional front, the lack of an international rights database, accessible to all, with all the problems everyone involved in a business knows well, could be to some point corrected by the realization of the Global Repertoire Database that was proposed in 2009 by the European Commission. The number of indie works appearing on every day bases in our interconnected world is mind-boggling. It becomes of great importance for aspiring creators and artists to get educated about mechanical licensing and performance rights and synchronization and master use rights. If they are ever to collect any money, they have to know how to properly register the works or catalogue with a collection society or the service of their choice and of course make sure that they keep the information current at all times. Cue sheets, media buying statements, monitoring,

analytics and every other conceivable tool must be used to ensure all performance users are tracked and accounted. And so, this for me presents major challenges because we all know that millions of people want to be creators and they want to test the waters and find an audience, and niche markets are great, but if it has been difficult until now to monitor and to track performances and the flow of income for the professional people all these past decades, which pale in comparison to the number of people that are entering the business now –professional or not is irrelevant, to me it is the quality of what is provided that matters– apparently the challenges are even bigger. Everybody is looking for solutions, but I'm afraid at this point I cannot offer one. Thank you.

–*Giorgos Myzalis*

I would like to thank Kostas for the invitation. I'm also a musicologist which is perhaps a defect. When I was invited to this round table, the title of the conference gave me some ideas that I would like to share with you. The oxymoron with music information is that it is at the same time controlled, free and unavailable. Music information via traditional media, such as radio, television networks or press, is a bit controlled by the music industry. If we want to be honest the radio stations have their play list dictated by the music record companies, most of the time. The same thing happens in the press or in the TV networks, somebody gives the

final ok for the music to be broadcasted. At the same time the new media, such as internet, social media, provide free exchange spread of music information and are controlled. There is also interaction and a sense of uniqueness, we also have the music information institutions, such as ours, who can provide the correct documentation of the works, the high quality digitalization of the material and also careful handling and archiving. All this information is not always available to the public or the academic society. We have a lot of restrictions and rules that someone has to respect in order to have access to this material.

In the title I noticed the word development and in my mind I associate it with finances, commerce and quantity of production. On the other hand we have the word evolution, which is more artistic, scientific, aesthetic and quality production based. Artistic integration may eventually lead to commercial development, whereas development based solely on commercial criteria doesn't necessarily lead to commercial success. Greek culture, and I'd like to agree with Giorgos, is Greece's greatest product, and music also is a great product to exploit. In the UK they know that music is their main cultural product and they devoted a special sector in their Ministry of Culture to it. In my opinion, music will exist despite the rules of the game and the current development in the music industry. The most important thing is to man the music industry and music infor-





mation institutions with well educated and trained professionals. To give you an example, I was working twelve years ago in a record company, Virgin Records, and I was the only one who knew music, who could read a score or knew where the keys were on the piano among thirty persons working there. These are my thoughts on the subject.

–Dimitris Raftopoulos

Thank you very much for your kind invitation to the event and to this panel. What I will try to do today is share with you how the business perspective is changing and how music can indeed become a vehicle that can change today's society and lead to the business part and also yield a profit since this is one of the big concerns of the music industry. We are living in an era where we are witnessing a paradigm shift. The so called digital natives are growing more active and gradually becoming the decision makers. But who are the digital natives? This is the post 80's generation, so the major gap is between the people born before the 80's and those born after who have a very specific way of thinking. So, they really like values to be part of their everyday life and they want to be respected and respect their colleagues, admiration for the oldest generation is intensifying. They feel the need to be part of a group, they want to belong. They have changed the way markets operate, making the so called e-skills a part of today's society, according to the European Union Direc-

torates General of Employment. By 2015, ninety percent of the jobs in all sectors of the EU will require e-skills. But out of the 340 million that live in the European Union, 150 million have never use the internet. So we have a major paradox of more e-skills needed and less e-skilled people. So, let me explain why music is important and how it can bridge the gap between two generations. According to the Eurostat statistics, by 2020, 107 million people will retire. The biggest percentage of that generation is women, the so called "sandwich generation", that is between their aging parents and their grandchildren that they take care of. They want to have free time but they don't. So, we are trying to see how the women, who are the biggest percentage of the aging population, can remain an active part of the society. Their common thing is culture. Culture, and more specifically music, is the only thing that attracts that target group, and when they will want to learn about music, they will have to learn e-skills. So, we see that music can indeed become the vehicle that they can get on board, that can teach them e-skills, and thus become a tool for development. Our society is using more normative models of operation in the world of business and entertainment. Really this could be a good solution and a very good bridge between all those different fields. So, I know we have a very tight schedule, so I will finish with a small video that presents how indeed we are changing and how we are getting to

the new era and then we can discuss it. I think that it presents really how the market is changing, that we are really moving from the hierarchy constructions to more horizontal ways, and how culture, and most specifically music, can be used to our benefit.

–Georges Perot

Mr. Kostas I think what Dimitris has just said was exactly the connection between business, emotion, sentiments, feelings, creation, the artists, but also yes it's time for some artists to acquire awareness. It's time to change everything. I think that we having such a nice dialogue, we need more time, that is the problem, we don't have time, right? So, please invite us again all together.

–Kostas Moschos

Since most of us represent music information centres, we are trying to find a way to better serve society. Everybody brings a different viewpoint. We all feel something has to change, for the better, but what exactly?

–Antonis Plessas

From the creator's point of view, I think that the opportunity to be creative and able to have a niche market is something completely new, that was not possible within the previous business model. You could either be a well known artist, "married" to the record labels and the system, in order to be able to access the public, or you had to stay at home. So, I think this

has changed. As always, it boils down to having a great story to tell, but once you have something unique and interesting, there is a wonderful infrastructure that is available right now to help you. I mean you can have a worldwide audience in a minute, if you have something interesting to say. And that changes everything and permits many more artists to try to be in communication with a worldwide audience, be able to do what they want to do and live a life that will provide them with the pleasure of being creative. I find this wonderful! And of course, because no one can do everything by himself, and the business side is enormous, it's right there that everything that has been said in terms of collaboration and education, everything that we can provide ourselves to make these things a reality. At the end, I think that it will lead to a much better world, as far as people can express their feelings, not only by trying to make it on a professional level, but just by trying and doing it, being inspired and inspiring people. So, that's why, from my stand point, I find this a very creative and wonderful era, with all its problems, but problems have been there since the beginning of time, we just have to find a way to solve them.

–Giorgos Myzalis

I have a question. Artists still seem to seek the solid environment of a record label. Because it is not by chance that all artists that have become massive in the last ten years through social media

eventually they have signed with a major label company. Why is that, in your opinion? They used the traditional way, after being famous.

–Antonis Plessas

It's definite that the majors do have a machine that works, that can take you from point A to point B on a fast train, instead of you trying on your own, but at least it's on a level of your choice. I'm not against working with major labels as far as you can maintain the integrity of your art and not yielding rights or sacrificing your expression as an artistic voice. We know of many cases that it wasn't like that, and the way the labels were enforcing their power on artists has been well documented, especially in the last decade or so, since people started coming out and talking. So, of course, they are an option, of course they have some power. The fact is that they barely invest any more in the way one should invest in music, that is I find someone that has the merit, the talent, something to say, and I nurture him and I give him time to shape his personality, to find his audience. It should not be like, if I don't get the money I spent for you in the next quarter, you go home. This has nothing to do with business, in the least with music business. Music is an art, and it should be taken care as such. That's why we have seen labels as Atlantic that used to be different from other labels in the past, when it was steered for more than six decades by Ahmet Ertegun who had

a specific vision, the music and the artists who sprung from there. So, that's the way we see things. For me, what makes all the difference is that people have the option right now to either go to the labels or not, and find their own voice through a direct connection with the audience. It's a free world.

–Kostas Moschos

I would like to say that development is not only economic. Music education is development, cultivating music is development. We should also consider these aspects.

–Christos Carras

Yes, absolutely! I wanted to say, on what Dimitris said, was that working here in a space like this, which is a physical space, and in the past one would have been focusing almost exclusively on one's role as a physical performance space. The way the world is evolving nowadays I think we are more and more obliged to think almost as much beyond the physical performance space as, with in it, I mean getting people into the concert hall or theatre performance or dance performance is obviously what at the end of the day a board of directors looks for, in terms of results, but to achieve that and actually go further in fulfilling one's mission within a community, you have to think all the way across the spectrum of means of approaching people. So, for example things like the whole digital domain, the whole potential for delivering content

through digital media, whether they would be related to social media that are generally available, whether they would be applications or in environments that are developed specifically to bring out the cultural content that's created within a physical space, whether it would be working outside the space with schools, I agree completely that the educational dimension is, for at least all of us here, one of the most important, not only in terms of the significance of performing a service for the community but also in the sense of building up a long term network with society the education function its going to be important. So, I think one of the consequences of whole evolution in the way people approach consuming culture what the needs are and the overall need for content has been to obliged people like us to think much more often beyond the physical space that we are in, and that I think is an interesting evolution of this particular period.

–Georges Perot

Well, I see that we all have complementary points of view and I wanted to sum up. It's a tremendous opportunity and we are probably very lucky to be involved in these fields where we can combine emotions, feelings and business. The best practice would be to have harmony. It was always like that, and I believe whether it's through electronics or not, through digital or not, because of the crisis we all see that the essentials are coming back and, by the way, I be-

lieve it's very important to never forget, and the young generation do not know that, that apart from the virtual, contact is still so important. So, we are very lucky because we can speak with emotions, we can go out at night and dance or dream through melodies and also this can be useful for the society in every way, for the social cohesion, for development, for the industry, for life. So, we are lucky and we are full of challenges.

–Kostas Moschos

Would anybody like to say something? Take the microphone because we are recording this.

–Ed Harsh

I'm the president of the New Music USA, which is the American-ish version of MIC, or what used to be called MICs and that is my point. There are two things I want to say. One, it's really wonderful to see that in fact we are all, United States and Europe, talking about the same things, I mean we are all in this together, actually I think its real a good thing, and it's very interesting that on our side of the ocean there are two sets of people, one who see that where we are at the moment is terrifying and awful, and there is another side that sees it as a great opportunity and a little scary too, and I'm really happy because I think this now definitely tips on the direction of the scary opportunity, which is where I stand on it too, so that's terrific. The other point, which is more specific, to who we are. I was really

interested in the way Mr. Carras' observations were structured in an interesting way showing where we've been as MICs and where we are maybe going as MACs. He started off talking about web strategy, optimization, how people get at databases, and that definitely on my mind is of the music information centre and is thing of the past. And now the past is gone away, speaking really from our organization's perspective, others may differ. From our perspective, the information of having big databases is an old thing. More interesting is the second part of your structure, which started opening up these very big issues of audience development in education etc, which we are seeing as music advocacy in a really broad way. Advocacy not just in saying "hey, music is good!" but actually doing something for music in our culture. We are totally struggling with that. So, I'm not saying that there is a kind of answer here. But I thought it was really interesting. I like to think of us now as becoming Music Advocacy Centres, at least that's what we are aspiring to be and so in a way you captured the transformation from MIC to MAC.

–Stef Coninx

I was recently appointed as the chairman of the European Music Council related to the International Music Council from the UNESCO. I would like to draw your attention on the latest issue of the EMC magazine which focuses on music and social change and reflects on the

IMC World Forum, that was held last October in Tallinn, Estonia, and I will make sure that all of you receive a copy. I think it's a very useful document on the topic of "pyramid to pancakes".

–Ol'ga Smetanová

I would like to say that the video of Dimitris was a very optimistic look into the future, which of course I like. I too feel that the system, as we know it, the pyramid is falling apart. What we seem to be missing here is the recipe for the pancake.

–Dimitris Raftopoulos

I understand your point. The big question, in terms of the recipe, is to find the right ingredients and how we can mix them. I think we have them, but in terms of the recipe, which is the theory concerning how all those things could work together, it's something really new, and everybody seems to understand now what the crisis has brought on. If you ask me, I don't think there is a right or wrong recipe, it's really a matter of taste. As long as we find something that the majority is going to enjoy, we have the right recipe. So, I really understand your point of view, but I don't think I can answer on behalf of everybody...

–Georges Perot

I'm sorry to interrupt you, as usual. I think what's happening is much more than a financial crisis, since Greece, Portugal, Italy etc are experiencing it for different reasons. So, I will not start this discussion,

because it's an endless one although it concerns me a lot and I know it affects a lot of people, and we are in a better position than others. We have here different people, Americans, Europeans, all of us representing different backgrounds and nationalities, all realizing that new policies for education are needed. It will take time, and politicians and the EU need to find new resources in order to support us. What makes us lucky is not that they came to us because we are so good, but just because they need us, and since they need us we can be sponsored. Jean-François Michel from the European Music Office was saying that musicians are the top category of artists. One might even give statistics, I won't even go there, it's a huge subject. I mean who is paying, who is getting paid with a receipt or not. But anyway some numbers: there are around nine million Europeans in the music industry, so now, during the crisis we can all of us, and many others, be useful through knowledge, educational, vocational and training process, the knowledge of author rights which is one of the strongest supports for an artist. If we get Creative Europe to give us two or three years to do good things, they will be the stepping stones for the next seven or ten years, by which time we are bound to have some good ideas!

–Kostas Moschos

I would like to thank you all for the interesting discussion. Today we had the opportunity to consider the topic of

music information from several points of view: Music industry, its needs, the digital era, specific needs and the role of music information as a development vehicle. I think we got a lot of useful information that we can further elaborate for our work. I would like to thank you all for being here and thank again the Onassis Cultural Centre for hosting this Conference.

Christos Carras, Director, Onassis 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 communicative approaches 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. Since 2006, 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 of the European Music Day (Greek Branch) - MESO Music Events, Head of European Network Development at AISBL Fête européenne 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 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.

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