D5.2 Final summary of all events organised

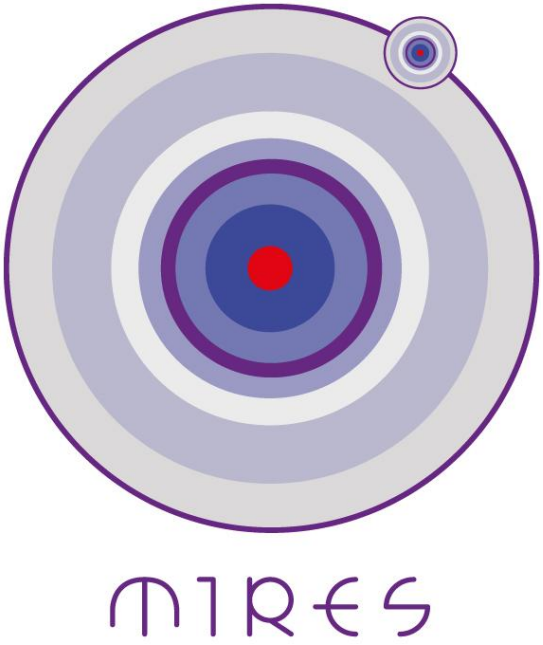

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TABLE OF CONTENTS

1 BACKGROUND

This document collects all events organized within WP5 Community Co-creativity and New Knowledge Generation (Hubs and Spokes) until end of November 2012. The tasks included in this WP are designed to build better and tighter bridges between the MIR academic, industrial and artistic communities on one hand, and other relevant complementary communities on the other hand, such as e.g. hackers/freelancers, artists and students.

The conferences and events in WP5 include both special sessions in already consolidated conferences and new and disruptive event formats where several MIR research topics and questions are identified and shared between the participants who do not only write a position statement, but also imagine future MIR research directions which are valuable input for the roadmap in process.

2 INTRODUCTION

WP5 has been conceived specifically in view of generating new knowledge which aid the roadmapping process, through a series of events specifically design to achieve MIReS results. The main objective of this WP is to gather information from experts in various fields that can be relevant for writing the MIR Roadmap.

We aim at accomplishing this by organizing events with different types of communities, in different formats and addressing different topics related to the Roadmap. The main goal of the events has been to promote interdisciplinary discussions around MIR among people coming from very different backgrounds and interests.

Another important goal of this WP is to promote networking between the different communities related to MIR and the promotion within them of the key concepts of the Roadmap. These activities allow the MIReS working team to evaluate and consider what these communities are expecting from MIR research and development now and – more importantly – what will be the worth of MIR in the future in terms of relevant values (scientific, technological, economic, artistic, etc.) and enable to consequently identify future directions for MIR research topics.

2.1 Expected outcomes

The main results to be obtained at the end of the project through the events and activities within WP5 are:

- High quality contributions to the key thematic areas of the MIR roadmap;
- Awareness and understanding of identified communities' key actors with respect to MIR research topics and
- Networking and community building between MIReS partners and external stakeholders in the field (which is valuable input for WP6).

2.2 Type of events organised

We specially target academic and industrial events and take advantage of the most relevant conferences / event formats currently existing, thus covering the core research topics of the MIR field and the applications from different points of view: academic, industrial and artistic.

- Academic events

Academic conferences are an important public assessment point for the MIReS Coordination Action. Gathering of information will be organized in a way to promote brainstorming on specific topics with the aim to include it in the roadmap.

- Events involving industry representatives, outside experts and future users

Since the field of Music Information ReSearch is expected to have a considerable impact on the multimedia market economy and related fields within creative industries (entertainment, mobile services, gaming, virtual/augmented reality, etc.) several workshops involving key EU industry representatives are included with the goal of i)

exploring future MIR applications and possible barriers from the industry point of view and ii) catering for quick technology transfer turnarounds.

- Events involving artists and musicians

Creative insight into the discipline are sought through 'art meets science' events, gathering input from artists working with interactive technologies and music performers from different cultural backgrounds. These events encourage exchange of ideas with artists and musicians, and expand the Music Information ReSearch stakeholders network.

2.3 List of events due November 2012

The list and categorization of WP5 events is as follows. All contributions gathered from different communities involved in conferences, workshops, roundtables and other events are being collected into a summary which is directly influencing the MIReS roadmap.

Event title	Dates	Location	Organizer*	Partners attending	Target
Workshop on Computational models for Music Information ReSearch (MIReS) with multicultural focus in the frame of the KIIT-Gurgaon Festival	Jan 20th, 2012	India	UPF-MTG	-	Academic and artistic
AdMIRe 2012: 4th International Workshop on Advances in Music Information Research	Apr 17th, 2012	Lyon	OFAI	UPF-MTG	Academic
Music Tech Fest, including Music discovery and creativity workshop, 3D Hack Camp and Industry trendspotting event	May 17th - 19th, 2012	London	STRO, BMAT	QMUL, INESC PORTO	Artists and musicians, end users and Industry representatives
MIReS panel discussion 'Technological challenges for the computational modeling of the world's musical heritage' at INFLA / FMA 2012	May 20th, 2012	Seville	IRCAM, UPF-MTG	STRO, QMUL	Academic
MIReS roundtable 'MIR and creation'	Jun 2nd, 2012	Paris	IRCAM	UPF-MTG	Academic and artistic
MIReS Panel 'Make, Play, Share: the Future of Music Tech' at Sonar Festival	Jun 14th, 2012	Barcelona	STRO, BMAT, UPF-MTG	QMUL	Industry representatives and outsiders
Music Hack Day at Sonar Festival	Jun 14th - 15th, 2012	Barcelona	UPF-MTG	STRO, BMAT, QMUL	Industry representatives and future users
MIReS Panel 'The Future of Music Information Research' in the frame of CMMR 2012	Jun 17th, 2012	London	QMUL	UPF-MTG	Academic
2nd CompMusic Workshop	Jul 8th-12th, 2012	Istanbul	UPF-MTG	-	Academic and artistic
Music Tech Talks launch evening – London Cultural Olympiad	Jul 26th, 2012	London	STRO	-	Industry representatives
ISMIR 2012 - MIRrors	Oct 11th, 2012	Porto	UPF-MTG	All	Academic
ISMIR 2012 – Evaluation Initiatives in MIR	Oct 12th,	Porto	IRCAM	All	Academic

	2012				
ISMIR 2012 – Music Information ReSearch Challenges	Oct 12th, 2012	Porto	STRO	All	Academic
Music Tech Talks	Nov 15th, 2012	London	STRO	QMUL	Industry representatives

*The partner organizing the event is always attending it, so it would be not included in the raw 'Partners attending'

3 EVENT CLIPPING

This section details all events organised, including the basic information like location, dates, attendees and website, as well as information related to the content such as speakers and the most relevant contributions to the roadmap in progress.

3.1 Workshop on Computational models for Music Information ReSearch in the frame of the KIIT-Gurgaon Festival

EVENT INFORMATION	
Event title	KIIT-Gurgaon Festival
Partner organising	Universitat Pompeu Fabra – Music Technology Group
Dates	January 20th 2012
Location	Kamrah International Institute of Technology, KIIT Campus, Sohna Road, Near Bhondsi, Gurgaon, Haryana, India
Tags	Multiculturalism
Proceedings URL	http://compmusic.upf.edu/node/111
Other remarks	satellite event of FRSM 2012

MIReS EVENT / Activity	
Event title	Computational Models for Music Information ReSearch
Topics addressed	Current research issues and initial results (Xavier Serra) Hindustani Music: A case for computational modeling (Preeti Rao) Carnatic Music: A signal processing perspective (Hema Murthy) Carnatic Music: A musicians perspective (T. M. Krishna) Hindustani Music: A musicians perspective (Pt. Buddhadev Dasgupta) Distribution based computational analysis of Makam Music (Bariş Bozkurt) Machine learning for music discovery (Joan Serrà) Panel discussion (moderator: Xavier Serra; panelists: Preeti Rao, Hema Murthy, Bariş Bozkurt, T. M. Krishna, Mallika Banerjee)
Nature	Workshop
Invited speakers	Pt. Buddhadev Dasgupta T. M. Krishna

	Mallika Banerjee Bariş Bozkurt
Nr. of attendees	40
Relevant contributions	FRSM is an annual event with 20 years of history. It focuses on speech and music and has a strong emphasis on young researchers. The main person behind the conference is Prof. Ashoke Datta, a very senior and active researcher that has been collaborating with ITC-SRA and doing research in Indian music for a long time. In the opening talk of the workshop Xavier Serra covered some of the initial research efforts in the CompMusic project which are fully aligned with the concerns about multiculturality included in MIReS roadmap. Within CompMusic project we are working on the computational modeling within five main topics: intonation, melody, rhythm, on-line communities, and music discovery tools. These topics have to be understood within each particular music culture and each one requires a specific research approach. The work team has realized that most of the definitions of relevant music concepts, like melody and rhythm, found in the literature have a western bias and they are trying to redefine them within our particular cultures and for their research goals. In the talk Xavier Serra also showed a mock up and a very preliminary version of the CompMusic Browser, a tool for exploring the music collections of the different repertoires. The Browser's intended functionality is quite indicative of their research objectives and it will be used as the major demonstrator of their technological results. Preeti Rao, who leads the research team at IIT-Bombay, gave a talk on "Computational modeling for Hindustani music". She talked about some of the tools that can be used to analyze Hindustani music and then she described the use of pitch contours to understand the melodic characteristics of the music. She presented her team's work on melodic transcription. Hema Murthy, who leads the research team at IIT-Madras, gave a talk on "Carnatic Music: Signal Processing Perspective". She started by introducing the structure of a Carnatic music concert and then focused on the issue of pitch analysis of Carnatic music. She presented her team's work on the analysis and synthesis of pitch contours, specifically on Gamakaas. She also introduced their first results on time-frequency representations aimed as separating the voice from the accompaniment instruments, work that could be used to better analyze the gamakaas and phrases sung by the lead voice. Pandit Buddhadev Das Gupta, a well-recognized Hindustani musician and sarod maestro, gave a talk about how technology has been used in

	Hindustani music. He talked about electronic shruti boxes, synthesizers and proposed the use of computers for education, generating melodies to be learned or for slowing down audio recordings so details of a performance are better perceived. T. M. Krishna, one of the leading Carnatic music vocalists, gave a talk on Carnatic music from a historical perspective, focusing on melodic issues. He pointed out that the Indian music of the early times, around 2nd and 3rd century AC, did not use a fixed pitch (fixed tonic), and instead, the common practice was to use fixed frequencies for the notes, which is the inverse of what is used now. From this view he argued that the use of 22 shrutis as a way to divide an octave is not relevant today, that it is a concept of the past. He also emphasized that a note is not a specific frequency position, instead it is a frequency region. Also he made the point that the original ragas were collections of motives, or melodic phrases and that it was later when new ragas started to be defined as collections of notes, scales. This is why we currently find both phrase-based and scale-based ragas. Another topic that he covered was the issue of gamakas and their importance in defining ragas and he also talked about the different compositional forms used in Carnatic music. He finished his presentation by talking about the treatise "Sangita Sampradaya Pradarshini" by Subbarama Dikshitar, published in Telugu in 1904. He has been involved in the rendering of the compositions notated there following the descriptions included in the treatise, thus following to the performance practice of the time. Bariş Bozkurt, invited expert in Turkish-makam music, gave a talk on "Distribution Based Computational Analysis of Makam Music". His talk was mainly an introduction to the makam music of Turkey and to the work that his team has done on the analysis of that music. He made special emphasis on the issues of notation and tuning and on his signal processing work to automatically describe intonation and to recognize the makam used in a given piece. This work is quite relevant for a number of the issues that the study of Indian music is faced with. The last talk of the workshop was given by Joan Serrà, a post-doc researcher working in Barcelona. His talk was entitled "Machine Learning for Music Discovery" and he gave a quick overview of the field of machine learning as it is used for music description, currently applied to western music. He made a lot of emphasis on how to best use of the different machine learning methods in specific problems. Most of the presented methods and approaches should be of relevance to indian music. The workshop ended with a panel discussion with the participation of Preeti Rao, Hema Murthy, Bariş Bozkurt, T. M. Krishna, and Mallika Banerjee (a Hindustani vocalist from Delhi). The aim of the panel was to talk about melodic and rhythmic characteristics of both Hindustani and Carnatic music, trying to focus in the differences between the two cultures.

	It was clear that is very difficult to formalize the characteristics of such rich musical cultures; there are many styles, approaches to improvisation and many factors that influence a given musical performance. The workshop was very successful. We were able to have a fruitful dialog between engineers and musicians.
Further details	http://compmusic.upf.edu/node/111

3.2 AdMIRe 2012: 4th International Workshop on Advances in Music Information Research

EVENT INFORMATION	
Event title	AdMIRe 2012: 4th International Workshop on Advances in Music Information Research: "The Web of Music"
Partner organising	OSGK-OFAI
Co-organisers	Markus Schedl, Department of Computational Perception, Johannes Kepler University, Linz, Austria Peter Knees, Department of Computational Perception, Johannes Kepler University, Linz, Austria Òscar Celma, Gracenote, Emeryville, CA, USA
Dates	4/17/2012
Location	Lyon, France
Tags	Music Information Systems Multimodal User Interfaces User Modeling, Personalization, Music Recommendation Context-aware and Mobile Music Information Retrieval Music in the Cloud Web Mining and Information Extraction Collaborative Tags, Social Media Mining, (Social) Network Analysis Semantic Content Analysis and Music Indexing Hybrid Approaches using Context and Content Large-Scale Music Similarity Measurement, Scalability Issues and Solutions Evaluation, Mining of Ground Truth and Data Collections Semantic Web, Linked Data, Ontologies, Semantics and Reasoning Mining and Analysis of Music Video Clips, Music-Related Images and Artwork
Proceedings URL	http://www2012.wwwconference.org/proceedings/forms/companion.htm#8 http://www.cp.jku.at/conferences/admire2012/
Other remarks	The event has been organised by Schedl, Knees and Celma with partial financial support by OSGK-OFAI through MIReS project

MIReS EVENT / Activity	
Topics addressed	Music Information Systems, Multimodal User Interfaces, User Modeling, Personalization, Music Recommendation, Context-aware and Mobile Music Information Retrieval, Music in the Cloud, Web Mining and Information Extraction, Collaborative Tags, Social Media Mining, (Social) Network Analysis, Semantic Content Analysis and Music Indexing, Hybrid Approaches using Context and Content, Large-Scale Music Similarity Measurement, Evaluation
Nature	Workshop
Invited speakers	Francesco Ricci "Context-Aware Music Recommender Systems", Xavier Serra "Data Gathering for a Culture Specific Approach in MIR"
Nr. of attendees	30
Relevant contributions	The workshop brought together world-class researchers in Music Information Research (MIR) to discuss topics highly relevant for the future of MIR. In particular, the following short-term objectives of MIReS have been addressed in AdMIRe: • Formulate research evaluation standards (paper presentations by Urbano and by Bertin-Mahieux) • Assess emerging contexts, such as web mining (paper presentation by Hauger) • Engage researchers from outside the EU (paper presentations by Bertin-Mahieux and by Hankinson, participation of Fujinaga) • Major challenges of MIR (multiculturalism in the keynote by Serra, semantic gap in the paper presentation by Sordo, multimodal information in the paper presentation by Hankinson, personalized and context-aware music retrieval and recommendation in the keynote by Ricci, scalability in the paper presentation by Bertin-Mahieux)
Further details	http://www.cp.jku.at/conferences/admire2012/

3.3 Music Tech Fest

EVENT INFORMATION	
Event title	Music Tech Fest
Partner organising	STRO
Co-organisers	BMAT
Dates	18-19 May 2012
Location	Ravensbourne, London
Tags	music, information festival, talks, demos, performances, speakers, SMEs, artists, performers
Proceedings URL	http://www.musictechfest.org/
Other remarks	The core festival event includes and expands on the aims and objectives of the music industry trend spotting event planned for the WP5 and the proposal for a research-to-industry network in WP6.

MIReS EVENT / Activity	
Topics addressed	The range of topics was very extensive as the festival engaged the entire music technology ecosystem under one roof – from the big brands in the music industry and media, music tech startups and apps creators, to developers, researchers, artists, performers, creatives and hackers. **Example topics include:** rights clearance, access to music collections for artists and researchers, music data visualisation, metadata creation and management, installation art driven by sound and music data, the impact of research on the music industry and innovative SMEs, new musical instruments driven by data, and performing with data.
Nature	20 minute talks, demos and performances over two days.
Invited speakers	**Funded speakers:** Frederic Rousseau (IRCAM, research - partner), Christian Blom (artist), Matthew Davies (INESC - research, partner), Oscar Paytuvi (BMAT - SME, partner), Avi Ashkenazi (artist), Adam Place (Alphasphere - artist), Bruno Zamborlin (Mogees - artist and IRCAM/Goldsmiths research), Carles Lòpez (Reactable - artist) **Non-funded speakers:** Matt Balck (Ninjatune - music industry, and Coldcut - artist), Nicole Yershon (Ogilvy Digital Labs - media industry), Estefania Caño (Fraunhofer / Songs2See - research), Saoirse Finn (QMUL - research, partner), Patrick Bergel (Animal Systems - SME, research), Ben Lawrence (Mixcloud - SME), Evan Stein (Decibel - SME), Kim de Ruiter

	(Noise Inc - SME), Matthew Sherett (Last.fm - SME), Tim Hadley (rara.com / Omnifone - SME), Philippe Perreaux (Right Clearing, SME), Cliff Fluet (Lewis Silkin - legal, music industry), Ed Averdieck (Cue Songs - SME), Will Page (PRS - music industry), Michela Magas (Stromatolite - SME and research, partner), Daniel Lewington (MPme / Apsmart - SME), Michael Breidenbrücker (RjDj - SME), Peter Kirn (Create Digital Music - research), Martin Ware (Illustrious - SME and music industry), Tom Cheshire (Wired - media industry), Jason Titus (CTO Shazam - music industry), Dave Haynes (VT Soundcloud - SME and music industry), DJ Ham (Ninjatune - music industry), Martin Macmillan (Soniqplay - SME), Paul D (artist), Olivier de Simone (webdoc - SME), Johann Waldherr (Spectral Mind - SME), Stephen O'Reilly (Mobile Roadie - SME and music industry), Ariel Elkin (London Music Hackspace - research), Jake Williams (artist and Goldsmiths music research), Daniel Jones (artist and Goldsmiths music research), Cassiel (artist), Jason Singh (artist / Victoria and Albert museum resident sound artist and music researcher)
Nr. of attendees	1036
Relevant contributions	Mutidisciplinary cooperations: • Several talks and performances highlighted the need for multidisciplinary cooperations, focusing particularly on the collaborations between researchers, innovators, industry and performers. One session was devoted entirely to the impact research can have on commercial companies. The live panel conducted by Tom Cheshire, the Associate Editor of Wired Magazine, with Shazam, Soundcloud, RjDj and Stromatolite, focused entirely on research-to-industry topics and the importance of integrating academic research within industry innovation Rights clearance for researchers: • A cluster of talks and demos focused on new systems which use the results of research from research institutions like UPF-MTG and Fraunhofer to create industry standard digital music recommendation and licensing tools for inclusion in commercial platforms. Availability of collections for research and testing was discussed, as well as legal and availability implications. The prevalent consensus seems to indicate a change in the attitude of the music industry that are becoming more willing to work with researchers and make their collections available. SME research and commercial innovation: • There was strong evidence from participants that innovative music technology SMEs employ academic MIR researchers to ensure competitiveness in music technology innovation. Eight talks presented tools which were developed by teams of researchers who have come from some

	of the top music tech research units in Europe, including those from MIReS partner organisations. The importance of music data for performance tools: • Several innovative performance platforms were presented which generate music by using information generated by music or sound environments, crowd-sourced applications, or custom built installations or platforms. The BBC radio programme and podcast reporting on the festival labelled this "the future of music". The importance of music data for art installations: • Four art installations used music data to generate sound-driven sculptural kinetic sound objects or audio-visual environments, thus showing the importance and potential of music data in the visual and kinetic arts.
Further details	All of the talks, demos and performances have been filmed by a full film crew (3 camera angles), were broadcast live over the internet and are being edited for inclusion in the new Music Tech Talks channel on YouTube. Without extensive publicity, the internet live streaming attracted more than 700 viewers from 34 countries. The success of the Music Tech Fest has been to ensure long-term impact through regular involvement of the community of industry, SMEs, artists and researchers and regular gatherings and exchange of ideas, thus forming a research-to-industry network. The stakeholders have agreed to continue recording Music Tech Talks on a regular basis for inclusion on the Music Tech Talks channel. An event is planned for July 26th at the launch of the London Olympics evening programme, which will see community members like Soundcloud, Last.fm and Shazam deliver 20 minute talks to invited audiences and Olympics dignitaries and will be edited for inclusion in the Music Tech Talks channel. The festival generated several articles in the technology press and blogs, and was reported as a series of interviews on the BBC radio and podcast in a special report on "the future of music".

3.3.1 Synaesthesia Workshops

EVENT INFORMATION	
Event title	Music Tech Fest
Partner organising	STRO
Dates	17 May 2012
Location	Ravensbourne, London
Tags	music, information, creative, sound, colour, artists, designers, animators, film makers, music makers
Proceedings	http://www.musictechfest.org/

URL	
Other remarks	This workshop fulfils the scope of the planned music discovery and creativity workshops as listed in the WP5 programme. The first day of the festival was devoted entirely to this workshop.

MIReS EVENT / Activity	
Event title	Synaesthesia Workshops
Topics addressed	Music information and creativity
Nature	All day workshop
Invited speakers	Peter Kirn, workshop leader
Nr. of attendees	70
Relevant contributions	Visualisation of music information, interfacing, cross-disciplinary collaboration, vocal sketching, sonification, multimedia representations
Further details	Ideas on "seeing music" we're used as a trigger for an investigation into the relationship between music data and the visual arts. Peter Kirn, author of Create Digital Music (http://createdigitalmusic.com/) and of Synaesthesia workshops at Parsons School of Art in New York was invited to conduct the workshop. Tutorials were focused on methods in Processing and digital media, and examples drawn from digital ways of visualising music. The outcome showed a strong correlation between the interpretation of music and visual triggers. A collaborative application translating visual data to music data was used to generate music by drawing. The final results were presented on the main stage to festival audiences and will be uploaded on the new Music Tech Fest / Music Tech Talks channel on YouTube.

3.3.2 3D Hack Camp

EVENT INFORMATION	
Event title	Music Tech Fest
Partner organising	STRO
Dates	18-19 May 2012
Location	Ravensbourne, London
Tags	music, information, hacking, APIs, tangible interfaces, the Internet of Things (IoT)
Proceedings URL	http://www.musictechfest.org/
Other remarks	This event has covered most of the planned activity from the WP5 hacking event with EU Associate Countries.

MIReS EVENT / Activity	
Event title	3D Music Hack Camp
Topics	Hacking with music information and tangible objects

addressed	
Nature	Hacking session
Invited speakers	Varun Jewalikar (UPF-MTG), Stylianos Togias (UPF-MTG), Mohamed Sordo (UPF-MTG), Jordi Hidalgo Gomez (UPF-MTG), Sebastian Mealla Cincuegrani (UPF-MTG), Frederic Font Corbera (UPF-MTG), Daniel Gallardo Grassot (UPF-MTG), Gerard Roma Trepat (UPF-MTG), Hector Parra Rodriguez (UPF-MTG), Anna Xambó (ex UPF MTG Barcelona), Cyril Laurier (ex UPF MTG Barcelona), Maya Benainous (games animator, Barcelona), Oscar Paytuvi (BMAT, Barcelona), Pau Capella (BMAT, Barcelona), Xavier Francisco (BMAT, Barcelona), Jupi Sehovic (Film Maker and Editor, Kreativni Media Company, Croatia), Sanjin Celeski (Web Designer and Programmer, Kreativni Media Company, Croatia)
Nr. of attendees	30
Relevant contributions	Innovative applications of music information to 3D environments and objects, applications addressing music making through information generated by tangible environments and objects.
Further details	The 3D Music Hack Camp was conceived with the aim of combining the Internet of Things with music information hacking. The concept attracted contributions from some of the best known brands in the media and music industry: EMI, the BBC, Warp, Decibel, BMAT, Cisco, Ninja Tune, Last.fm and Animal Systems. The camp was run by Ariel Elkin from the London Music Hack Space. The event generated novel applications of music information to objects like light sabres, play environments like ping pong tables, as well as new musical instruments and tangible interfaces. The final results were presented on the main stage to festival audiences and have been filmed for upload on the new Music Tech Fest / Music Tech Talks channel on YouTube. The main award ceremony will be held on the Music Tech Talks event on the 26th of July 2012, in 360° projection domes set up especially to run the evening programme during the London Olympics.

3.4 MIReS panel discussion 'Technological challenges for the computational modeling of the world's musical heritage' at INFLA / FMA 2012

EVENT INFORMATION	
Event title	III Interdisciplinary Conference on Flamenco Research – INFLA and II International Workshop on Folk Music Analysis - FMA
Partner organising	Music Technology Group, Universitat Pompeu Fabra
Co-organisers	IRCAM and Universidad de Sevilla
Dates	April 19th-20th, 2012
Location	Seville, Spain
Tags	Folk music analysis, computational ethnomusicology, interdisciplinary
Proceedings URL	http://congreso.us.es/infla3/en/index.html

MIReS EVENT / Activity	
Event title	Panel discussion: Technological challenges for the computational modeling of the world's musical heritage
Topics addressed	Challenges for building computational models of the world's musical heritage. • How to foster collaboration between researchers from different disciplines (musicologists, musicians, engineers...)? • Is it right to focus on single culture studies rather than approach musical phenomena cross-culturally? • Which should be our next steps in establishing ethno-Music Information Retrieval (ethno-MIR)?
Nature	Panel discussion & workshop
Invited speakers	Polina Proutskova
Nr. of attendees	30
Relevant contributions	In the panel, we discussed the topics listed below. We provide here the main conclusions:

	How to foster collaboration between researchers from different disciplines (musicologists, musicians, engineers...)? • Need to build truly interdisciplinary teams • It's important to turn computational modes into usable tools that ethnomusicologists or musicologists can use. • We should define new methodologies adapted to the use of technology for ethnomusicological studies. *Is it right to focus on single culture studies rather than approach musical phenomena cross-culturally?* • We need to study single cultures but at the same time we need to keep links and collaborations between cultures to perform cross-cultural analyses. *Which should be our next steps in establishing ethno-Music Information Retrieval (ethno-MIR)?* • Create an ethno-MIR Special Interest Group within the ISMIR society. • Organize an annual meeting during ISMIR. • Establish FMA as an annual forum for ethno-MIR • Write grant proposals for collaborations in ethno-MIR; in particular a proposal for a European COST action that would support conferences and workshops in ethno-MIR
Further details	http://congreso.us.es/infla3/en/programa.html

3.5 MIReS roundtable 'MIR and creation'

EVENT INFORMATION	
Event title	Workshop on "M.I.R. and Creation"
Partner organising	IRCAM, Paris, France
Dates	June 2nd, 2012
Location	Paris, France
Tags	M.I.R., audio features, music creation, real-time, installation, interaction, sensors, captures
Proceedings URL	http://recherche.ircam.fr/anasyn/peeters/pub/workshop_mir_creation/

MIReS EVENT / Activity	
Topics addressed	The goal of this workshop is to invite key actors to give their viewpoint on the use of M.I.R. technologies for creation. Speakers were: • Geoffroy Peeters (IRCAM) Introduction (MIReS) • Gérard Assayag (IRCAM) "Information retrieval and deployment in interactive improvisation systems" • Norbert Schnell (IRCAM) "Gestural Re-Embodiment of Digitized Sound and Music" • Diemo Schwarz (IRCAM) "Interactive Exploration of Sound Corpora for Music Performance and Composition" • Philippe Manoury (Composer) "Audio descriptors: a key issue for real-time composition " • Tristan Jehan (EchoNest) "Playing with Music" • François Pachet (SonyCSL) "VirtualBand, a MIR-approach to interactive improvisation" • Sergi Jorda (IUA/UPF) "MIR beyond retrieval: Music Performance, Multimodality and Education" The keynotes were followed by a round-table
Nature	Workshop made of 7 keynotes of 1 hour each followed by a round-table of 1 hour.
Invited speakers	Outside IRCAM: Philippe Manoury, Tristan Jehan (EchoNest), Francois Pachet (Sony-CSL), Sergi Jorda (MTG-UPF)
Nr. of attendees	30
Relevant contributions	The whole workshop was dedicated to try to better understand the relationship between "M.I.R. and Creation". This workshop was organized as part of MIReS WP5 and is directly connected to the section currently named "Performance and Artistic applications of M.I.R.". Music Information Retrieval (MIR) has been for a long time associated to

	the extraction of information from already-created and already-recorded music in order to facilitate search, navigation and access over music collections. In this workshop, we study how MIR has extended its scope and is now used for the creation process itself. We invite key-actors to give their point-of-view on the present and future of MIR for creation, being at the composition, interaction, performance or research level, at the audio, symbolic and database level. The goal of the workshop is to focus on the use of M.I.R. for Creation, to go beyond "musaicing", to answer the question -what can we do with the Information a-la-ISMIR (audio-descriptors, source-separation, chords, beats, auto-tags) for Creation ? -what other Musical Information can be used for Creation (symbolic, sensors, …) ? The speakers were invited according to their skills and representativity of a given field: representing research on technologies (Assayag, Schnell, Schwarz, Jorda), composition (Manoury) or industry (EchoNest, SonyCSL).
Further details	http://recherche.ircam.fr/anasyn/peeters/pub/workshop_mir_creation/

3.6 Music Hack Day at Sonar Festival

EVENT INFORMATION	
Event title	Sonar Festival, within SonarPRO (Professional area of the music festival)
Partner organising	Universitat Pompeu Fabra – Music Technology Group
Dates	14-15 June 2012
Location	CCCB, Barcelona http://www.cccb.org/en/
Tags	Art technology, technological innovation, creative industries, ideas debate, experiences sharing, exhibition, live experimentation, demos, showroom
Proceedings URL	The main outcomes of this session (basically hacks submitted) are available here http://wiki.musichackday.org/index.php?title=Barcelona_Hacks_2012
Other remarks	Sonar webpage http://sonar.es/en/2012/ All expenses related to the MHD at Barcelona have been funded through private sponsorship coming from the companies involved in the event.

MIReS EVENT / Activity	
Event title	Music Hack Day at Barcelona http://bcn.musichackday.org, organised as satellite event of the Sonar Festival (inside Professional space of the Festival) as 'live experimentation' activity
Topics addressed	Live experimentation, hacking, music, MIR, creation, multimodality, interaction
Nature	The **Music Hack Day** at Barcelona in 2012 started with 18 presentations from music technology related entities exhibiting the resources available to hackers during the Music Hack Day session. Then participants (or hackers) suggested ideas and built teams, based on individual interests and skills. Then at 14pm the main work of the hacking session began, which lasted 24 hours until the 14pm of the following day (overnight hacking included). At the end of the hacking session, there was a series of demonstrations of the hacks created in which each group of hacker presented their results (a total of 41 hacks were obtained). The best in-show hacks were awarded by a panel of judges from involved companies who selected the winning teams, and the prizes were given at the end.
Invited speakers	Music Tech Company - Speaker 7 digital – William Munn BMAT – Johannes Lyda Deezer – Axel Calandre The Echo Nest – Matthew Ogle

	This is My Jam – Matthew Ogle Freesound - Frederic Font Gracenote - Ching-Wei Chen Last.fm - Matthew Hawn Musescore - Nicolas Froment MusicBrainz - Robert Kaye Musicmetric - Ben Fields MusixMatch - Stefano Rodighiero Reactable - Marcos Alonso SoundCloud - Darrell Stephenson Spotify - Andreas Blixt Ubuntu One - Stuart Langridge Oblong - Miguel Sánchez Zvooq - Andrey Popp
Nr. of attendees	30 people representing 18 companies and other entities in the music technology field plus 90 hackers and 10 artists who were in charge of creating applications using involved entities' resources (APIs, SDKs, etc.). About 50 more people attended to the public presentations (companies and hacks' presentations and prize giving session). So the total number of the audience is about 180 people.
Relevant contributions	As a result of the 24-hour hacking session we obtained 41 hacks. The overview of hacks build in the session is as follows: • Listen Alongside by Stuart Langridge - Listen to the same music as a friend on Ubuntu One. For jogging or hanging out or silent discos! • Huesound @ Spotify by Robert Kaye - Discover music via colors and cover art on Spotify! • Teach me Nina by MuseScore - Music learning in Google Hangout with MuseScore sheet music • MusicGene by Zvooq - music generation from feature-annotated samples • Free(CC)it! (by Frederic Font and Stelios Togias) - Create license-free versions of commercial songs using Echonest and Freesound. • Scores4u (by Quim Llimona and Sara Gozalo) - Multi platform application to search for music, lyrics and scores. Visor+editor for scores in HTML5. • Karaoke (by Will Munn) - A simple karaoke web-app • sOSCial by Frederic Jaeckel of SoundCloud - A collaborative OSC controller based on javascript + websockets, designed to control ableton live • Tunemap (by Guillermo Malon, Alberto González, JP Carrascal) - Find out how geographical location shapes contemporary music, with the help of Echonest, Deezer and OpenStreetmaps. • TuitSynth by Jordi Sala of mobilitylab.net - transform the tweets containing HT #sonar2012 into sounds (or noise) in real time with an Arduino and a MeeBlip. • Music Forecast (by Seb Jacobs) - A simple web app which generates

	spotify playlists depending on the weather, and your lastfm tastes • Cumulist (by Amélie Anglade and Becky Stewart) - Collaborative playlist interface using Oblong's Substrate library for multiple iOS devices and SoundCloud. • Kinectstrument (by Matthew Larsen) - Play along to your favourite songs using the Kinect • Jamvalanche (by Andreas Jansson and Matthew Ogle) - Antagonizing the slow music movement since June 2012 • Festudy (by Juanjo, Johannes and Mohamed) - Study your next festival by listening to possible sets • Legalize It! (by Ben Fields) - For when you want to listen to the hottest tracks on bittorrent, but you're not so into piracy. • AriHits by Ariel Elkin - A tilt-controlled iOS drum machine that lets you make a beat as a random SoundClouder raps on it. • SongWaver (by Quim Llimona) - Music query by waving! An amazing mobile app for melodic discovery. • Sing your melody (by Kaspar) - Write your scores in MuseScore by singing the pitches • Soundscape Turntablism (by Gerard Roma and Anna Xambó) - Soundscape DJing on a tiny DIY turntable! • Talkrecordin (by Alex, Daniel and Peter) - Record a talk & take pictures of the slides within one app. Watch it all together on talkrecord.in • FreestyleSound (by Marcos Alonso & Javi Agenjo) - Play with the Freesound samples database from the iPad. • HackRap (by Los hijos del sonido volador) - Multimedia real-time collaborative performance • Site Performance (by Darrell Stephenson) - Let the Chrome debugger perform specially for you. • Kulturpark Explorer (by Tank Thunderbird & Erik Woitschig) - Explore an abandoned amusement park • This is my Panda (by Adam Lindsay) - Bringing social network optimisation to TIMJ. • Jamming Invasion (by Aimar Gonzalez, Alfonso Pardo & Javi Aranega) - Space Shooting Game that it's generated by recorded or live music. Mobile & desktop application. • Moodorama (by Ching-Wei Chen & Jaume Sanchez) - Remember the soundtrack of your travels with a mood-tinted panoramic re-creation. • Genre Cats (by Phillip Popp) Bring kittens into the music biz. • Paintlist (by Phillip Popp) Create a playlist by drawing your moods. • ilikemysound (by Wernfried Lackner + Stefan Kersten) Order a T-Shirt with QR code to show off the sounds you like. • Comments Sync (by Jaume Sanchez) Video-clip created with Soundcloud data • Moodmash (by David Yerrington) Display the moods from your top tracks on Last.fm

	• MashTV (by Hector Parra, Jordi Hidalgo & Oscar Casanovas) - Creates a mashuped personal TV channel using parts of different related songs from youtube and the echonest remix API. • VirtualMuseum (By Oriol Fernandez) Creates a virtual museum for the selected artist from EchoNest API's • GoldbergReactions (By Johan) How to people react to the Goldberg Varttions • Spotify Poetry (by Ricardo Vice Santos) - Create and share a Spotify playlist based on a sentence or poem. Inspired by spotifypoetry.tumblr.com and Esta lista no se escucha, se lee: by José María Díaz • Twealtime (by Andreas el Sueco Blixt) - Real time Twitter hottest tracks • Soft Singing Radio Hack (by Nela Brown and Chris Rea) - Circuit-bending children's toy to find interesting sounds. • DoodleRadio (by Nick Dima & Pierpaolo Di Panfilo) - A doodled radio playing lyrics shared on twitter, using Spotify or Deezer as player. • ReverseThesia (by Stromatolite) - Sound to colour using the different sound frequencies.
Further details	All hack presentations and award-giving session recordings are available here http://www.youtube.com/playlist?list=PL76079818BE31A2D1&feature=plcp All pictures are available here http://www.flickr.com/search/show/?q=musichackday+barcelona+2012&d=taken-20120601-20120713&ss=0&ct=0&mt=all&adv=1

3.7 MIReS Panel 'Make, Play, Shere: the Future of Music Tech' at Sonar Festival

EVENT INFORMATION	
Event title	Sonar Festival, within SonarPRO (Professional area of the music festival)
Partner organising	BMAT, STRO
Co-organisers	UPF-MTG
Dates	June 14th 2012
Location	Barcelona, Spain
Tags	Folk music analysis, computational ethnomusicology, interdisciplinary
Proceedings URL	http://www.mires.cc/MIReSForum%40SonarPro http://sonar.es/en/2012/pg/ideas-debate_48
Other remarks	-

MIReS EVENT / Activity	
Event title	MAKE, PLAY, SHARE: The future of MusicTech
Topics addressed	The Sonar Panel is a discussion amongst Relevant Music Industry players which intended to look into the future of the Music Industry from three perspectives: Search & Discovery, Creativity and Rights Management and gather first-hand feedback from relevant industry players. Music Cataloguing, Music Search and Recommendation, Interfaces, Playlist Generation, Music format, Mobile applications, charts, tagging, Music Databases, Music services interoperability
Nature	Panel discussion
Invited speakers	Jamillah Knowles, BBC journalist Alex Loscos, co-founder & CEO at bmat.com Olivier de Simone, Founder at webdoc.com Scott Cohen, Founder and VP International at theorchard.com Michela Magas, innovation catalyst at Stromatolite.com Robert Kaye, founder and lead developer for MusicBrainz.org, and President and Executive Director of the MetaBrainz Foundation Matthew Hawn, Vice President, Product at Last.fm

Nr. of attendees	40
Relevant contributions	The discussion spanned 1h20 so a big number of topics were brought up. Please, see below some of the contributions which are taken into account in the Roadmap: • Music recommendation: Is it as good as a Human Recommendation? For some speakers, Music recommendation is as good as it gets. For some others, there is still a long road ahead for every user to have his own John Peel. Also, Music recommendation still lacks to take the time factor; the sociocultural evolution of what a given song/artist represent. This is a big topic which should be addressed. • Music charts: Most of the speakers agreed that they are still relevant. Music is emotion and connecting with people. Listening to the same songs as your peers is a way for creating bonds with them. The charts are now more granular per tag/micro styles/community of friends.... • Geographically tagging: is very relevant for music personalization. • Music services Interoperability: it is very necessary in order to create new user experiences. Musicbrainz is trying to reach that by building a unified music metadata database. New tools have appeared in the last years to resolve content regardless across music repositories, streaming services and geographic territories (http://www.tomahawk-player.org/). • Playlist generation (Music Listening experience): it was agreed that, being music basically emotion, new music experience tools must focus on emotional coherent experiences. • User experience: "why music services still look like music spreadsheets?" More research is required in tangible and visual interfaces... Songs are no longer 3 minute long mp3 files but can be hours long and divided into tracks available through the artist mobile app. • Unified Music Database: having a Unified universal metadata database for musical assets is a key factor for building the music rights tracking systems of the future.
Further details	https://vimeo.com/44923943

3.8 MIReS Panel 'The Future of Music Information Research' in the frame of CMMR 2012

EVENT INFORMATION	
Event title	The Future of Music Information ReSearch, a panel discussion within the scopes of CMMR 2012 conference.
Partner organising	Centre for Digital Music, QMUL
Co-organisers	CMMR 2012
Dates	June 21st, 2012
Location	London, UK
Tags	music and emotions, emotion and mood recognition, historical and computational musicology, MIR social and cultural impact
Proceedings URL	http://cmmr2012.eecs.qmul.ac.uk/sites/cmmr2012.eecs.qmul.ac.uk/files/pdf/CMMR2012ProcceedingsFinal.pdf

MIReS EVENT / Activity	
Event title	The Future of Music Information ReSearch
Topics addressed	On-going debate on musical emotion: 1. music-induced mood and emotion - are they the same or different? 2. are musical emotions "real"? 3. perceived and felt emotion - are they the same or different? 4. are musical emotions similar to other emotions? 5. what are the best models of musical emotion? 6. musical emotion = aesthetic experience? 7. role of expertise, gender, culture and social context? 8. most studies relaying on self-reports of emotions - are they trustful? MIR tools/systems for historical musicology which extends its exploration focus from score analysis to performance analysis ● current industry oriented applications not suitable for the musicologist ● mainly text/label based information retrieval from available commercial databases ● music as a dynamic process needs sufficient tools to track its key temporal changes within the whole structure Provocations about CMMR research and musical value ● music is important for us, we are emotional about music ● are we confusing between the two: being emotional about music and recognising emotions in music?

	• if we care about music so much, why do we not treat is as if with cotton gloves, like a precious item? • it is not true that we do not have an effect on music that we research by doing our research, if we think that music cannot be spoiled we are wrong • nowadays music experience has become an individual experience associated with travel thanks to MP3 compression algorithms • What is CMMR research doing to musical culture, what are the consequences? Expanding the musical object (from the score centralised to the sound file centralised) the performance in context (in social sciences of music place, time , participants, social function, psychological state of participant(s) • liveness • unfolding in present time • others listening with you • spatial arrangement • behavioural cues from performers • behavioural cues from audience members Addressing human benefit • social benefit • limited resources • responsibility not to waste them • prioritise work that contributes to wellbeing, social welfare, social justice • false logic • music is of social benefit • my research is on music • therefore my research has social benefit
Nature	A panel discussion within the scopes of CMMR 2012 conference.
Invited speakers	Prof. Geraint A. Wiggins (C4DM, Queen Mary University of London) Prof. Joydeep Bhattacharya (Goldsmiths, University of London) Prof. Tim Crawford (Goldsmiths, University of London) Dr. Alan Marsden (LICA, Lancaster University) Prof. John Sloboda (Royal Holloway University, Guildhall School of Music & Drama)
Nr. of attendees	around 50
Relevant contributions	Addressing MIReS challenges: 1. What is CMMR research doing to musical culture, what are the

	consequences? Two suggestions for research projects which treat music as if with cotton gloves: • a search engine for pleasant surprises (f.e. a competition to generate playlists for an internet radio station accessible during an ISMIR conference; the winner would be the one who had attracted most listeners) • a sound-file player which respects the structure of music and goes back to the beginning of the phrase when resuming after a pause 2. Expanding the musical object to the sound file centralised object including the performance context and liveness. • Can context and liveness be retrieved by MIR? • Is MIR "finding the music you want"? • If so, can MIR extend its remit from past recorded performances to future live ones? 3. Addressing human benefit • How does a researcher decide what research to do? • How does a research community decide what research to support/promote? • Policies and procedures for CMMR? • Are there models to draw on? • A proposal: X% of papers at next CMMR will have scored highly on social benefit assessment sub-committee to discuss, consult on, and agree criteria this would have benefit outside your discipline as well *Extended summary of main contributions to be included in roadmap*
Further details	The panel video recording is available on MIReS YouTube Channel http://www.youtube.com/watch?v=HM9MHh4DAAM&feature=plcp

3.9 Second CompMusic Workshop

EVENT INFORMATION	
Event title	Second CompMusic Workshop: Computational Models for Music Information Research
Partner organising	Music Technology Group, Universitat Pompeu Fabra
Co-organisers	-
Dates	July 12th-13th 2012
Location	Bahçeşehir Üniversitesi, Istanbul, Turkey
Tags	Multiculturalism
Proceedings URL	http://mtg.upf.edu/node/2639
Other remarks	Complete program available here http://compmusic.upf.edu/node/130

MIReS EVENT / Activity	
Event title (for satellite events)	-
Topics addressed	Opportunities for a Cultural Specific Approach in the Computational Description of Music Culture Specific Music Information Processing: A Perspective from Hindustani Music Carnatic Music: Svara, Gamaka, Motif and Raga Identity A Semiotic Approach to the Analysis of Makam Melodies: The Beginning Sections of Melodies as "Makam Indexes" A Musically Aware System for Browsing and Interacting with Audio Music Collections MakamCycle: An Interactive Tool for Browsing Makam Music The Concept of çeşni in Turkish Music and the Analysis of Performance-Theory Differences An Integrated Framework for Transcription, Modal and Modal and Motivic Analysis of Makam Improvisation A Unified System for Analysis and Representation of Indian Classical Music using Humdrum Syntax Incorporating Features of Distribution and Progression for Automatic Makam Classification Analysis of the Freesound Folksonomy

	Extracting Semantic Information from on-line Art Music Discussion Forums Features for Analysis of Makam Music Applause Identification and its Relevance in the Archival of Carnatic Music Audio Recordings Auditory Scene Analysis and the Performance and Perception of Tabla Rhythms in Hindustani Music A Beat Tracking Approach to Complete Description of Rhythm in Indian Classical Music Metrical Strength and Contradiction in Turkish Makam Music Sculpting the Sound. Timbre-Shapers in Classical Hindustani Chordophones Signal Analysis of Ney Performances An Approach for Linking Score and Audio Recordings in Makam Music in Turkey Generating Computer Music from Skeletal Notation for Carnatic Music Compositions A Knowledge Based Signal Processing Approach to Tonic Identification in Indian Classical Music Tonic Identification System for Hindustani and Carnatic Music Computational Analysis of Intonation in Indian Art Music Melodic Phrase Segmentation from Audio in Hindustani Classical Music Detecting Indian Classical Vocal Styles from Melodic Contours A Two-Component Representation for Modeling Gamakas of Carnatic Music Motivic Analysis and its Relevance to rAga Identification in Carnatic Music
Nature (workshop, round table, etc.)	Workshop
Invited speakers	T. M. Krishna Suvarnalata Rao Okan Murat Ozturk
Nr. of attendees	40
Relevant contributions	attached document
Further details	http://compmusic.upf.edu/node/130

3.10 Music Tech Fest: Music Tech Talks (Cultural Olympiad)

EVENT INFORMATION	
Event title	Music Tech Fest: Cultural Olympiad - Music Tech Talks
Partner organising	STRO
Dates	26 July 2012
Location	Ravensbourne, London
Tags	music, information, creative, sound, colour, artists, designers, animators, film makers, music makers, music industry
Proceedings URL	http://www.musictechfest.org http://www.youtube.com/musictechfest/
Other remarks	Music Tech Fest TED-style channel on YouTube : An important platform has been gained with the Music Tech Fest channel on YouTube, which contains professionally filmed and edited videos of each Music Tech Talk, and which is serving as a repository of documented events and public information, as well as attracting proposals for further contributions. Stromatolite plans to continue to incentivise the Music Tech community thus created throughout the duration of the MIReS project, and encourage continued use of this framework beyond the duration of the project. The Music Tech Fest YouTube film release programme has enabled the brand to continue to build a global following and to reach new territories, like Brazil, that had not originally tuned in to the live broadcast during the festival.

MIReS EVENT / Activity	
Event title (for satellite events)	Music Tech Talks
Topics addressed	Music information and creativity
Nature (workshop, round table, etc.)	Series of talks & presentations delivered by invited speakers
Invited speakers	Matthew Hawn, Head of Product, Last.fm Andrew Shoben, Founder, Greyworld Tim Exile

Nr. of attendees	100
Relevant contributions	Andrew Shoben, founder of Greyworld discussed the potential of small sonic interventions embedded into the urban fabric of a public space, to allow some form of self-expression in areas of the city that people see everyday but normally exclude and ignore. He presented a series of examples of work, both physical and aural, that attempt to establish special intimate zones, to 'short circuit' both the environmental and social expectations supplied by the surrounding urban realm. Matthew Hawn of Last.fm delivered a talk about the new applications that Last.fm are building at to enhance the music playlist user experience, and about the collaborations with students and academic researchers in Aarhus, Denmark, to create novel forms of physical interaction using the Last.fm API. Awards to the Hackers who contributed to the Music Tech Fest were announced by special guest Tim Exile.
Further details	The event was professionally filmed and edited versions of the talks will be uploaded on the new Music Tech Fest / Music Tech Talks channel on YouTube: http://www.youtube.com/musictechfest/

3.11 ISMIR 2012 – special session "MIRrors: Looking back to the past of ISMIR to face the future of MIR"

EVENT INFORMATION	
Event title	ISMIR
Partner organising	INESC
Co-organisers	MTG-UPF
Dates	9-12/10/2012
Location	Porto, Portugal
Tags	ISMIR
Proceedings URL	http://ismir2012.ismir.net/event/978-972-752-144-9.pdf

MIReS EVENT / Activity	
Event title (for satellite events)	MIRrors: looking back to the past of ISMIR to face the future of MIR
Topics addressed	User modelling, music cognition, music transcription, re-usability of code and tools
Nature (workshop, round table, etc.)	Special session
Invited speakers	Emmanouil Benetos (Queen Mary University of London) Markus Schedl (Johannes Kepler University, Austrian Research Institute for Artificial Intelligence) Jin Ha Lee (Information School, University of Washington) Jean-Julien Aucouturier and Emmanuel Bigandv (LEAD Lab, University of Burgundy, Dijon) Eric J. Humphrey, Juan P. Bello, Yann LeCun (NYU) Kevin Page (University of Oxford)
Nr. of attendees	80 approx.

Relevant contributions	Reviews on the shortcomings of the existing approaches to music transcription, MIR generic systems and user modelling, hints on ways to overcome them. Capita misunderstandings between researchers of potentially synergistic disciplines (music cognition). Lack of infrastructures to reuse, recycle and take advantage of the existing MIR knowledge that persists under the shape of computer code. See D5.3 for more details.
Further details	http://ismir2012.ismir.net/event/programme/#mirrors

3.12 ISMIR 2012 – Panel Session on Evaluation Initiatives in MIR

EVENT INFORMATION	
Event title	Panel Session on Evaluation Initiatives in MIR
Partner organising	IRCAM, Paris, France
Co-organisers	INESC PORTO, Portugal
Dates	October 12th, 2012
Location	Porto, Portugal
Tags	M.I.R., evaluation, bench-marking, MIREX, MillionSongContest, MusiClef, Media-Eval
Proceedings URL	http://ismir2012.ismir.net/event/satellite-events#eval

MIReS EVENT / Activity	
Event title (for satellite events)	Panel Session on Evaluation Initiatives in MIR
Topics addressed	The goal of this panel was to discuss on current evaluation practices within the M.I.R. field. For this panel, the panel was composed of representative of main M.I.R. evaluation initiatives (MIREX? Million Song Contest, MusiClef) and a representative of I.R. evaluation: Gareth Jones, one of the founders of Media-Eval. Among the potential topics to be discussed are: 1) Definition of the tasks to be evaluated ● What methodology should be used to define the task (bottom-up vs. top-down)? For which purpose should a task be evaluated: low-level tasks (functionality-oriented such as beat, chords) vs. full-system tasks (use-case-oriented such as music recommendation systems). Specific tasks that are part of large-scale international evaluations define de facto the specific topics that new contributors to the MIR field will work on. The methodology followed to define tasks is therefore of utmost importance. 2) Evaluation ● How should a specific task be evaluated? Which data, which measures, what is the reliability of the results obtained? 3) Data ● How to get more data? How to deal with data availability (not only music collections, but also raw system outputs, judgments, annotations)? Should we go to low-cost evaluation methodology (see TREC Million Query Track 2007, 2008 and 2009)? Currently most MIR systems are concerned with audio-only or symbolic-only scenario. Multi-modal systems (such as aggregating information

	from the audio-content, from lyrics content or web mining) should allow deciding also on the impact on final user application of each technology. 4) Methodology • What is the best methodology to drive improvements? What kind of evaluation framework (open VS close evaluation)? What could be improved in previous evaluation initiatives? How can we make results reproducible? How can we make MIR evaluation sustainable along time?
Nature (workshop, round table, etc.)	The panel session was organized as a generic introduction (Geoffroy Peeters), a keynote on "Searching for a Music REtrieval Conference (MREC)" bu Gareth Jones, short presentation of MIREX, Million Song Contest and MusiClef (Stephen Downie, Brian McFee and Nicola Orio) and a round-table (including Julian Urbano). The questions were asked by Geoffroy Peeters and from the audience.
Invited speakers	Gareth Jones (Dublin City University), Brian McFee (University of California at San Diego), Nicola Orio (University of Padova), Julian Urbano (University Carlos III of Madrid), J. Stephen Downie (University of Illinois at Urbana-Champaign).
Nr. of attendees	100
Relevant contributions	Among the most important point discussed during the panel are: - close model used by MIREX (no data publication) forced by the copyright nature of the audio tracks. How to solve this issue - centralized organization of MIREX. Media-Eval propose a completely de-localized organisation with different leaders for the various tasks - choice of the task to be evaluated: bottom-up (algorithm oriented) versus top-down (use-case oriented).
Further details	http://ismir2012.ismir.net/event/satellite-events#eval

3.13 ISMIR 2012 – Demos and Late-breaking: Music Information Research Challenges

EVENT INFORMATION	
Event title	Gran Challenges of MIR research session at ISMIR 2012
Partner organising	MTG-UPF and STRO
Dates	October 12th, 2012
Location	Porto, Portugal
Tags	Roadmap challenges, feedback
Proceedings URL	http://ismir2012.wikispaces.com/Program+suggestions

MIReS EVENT / Activity	
Event title (for satellite events)	Gran Challenges of MIR research session
Topics addressed	The presentation of the session was: By expanding its context and addressing challenges such as multimodal information, multiculturalism and multidisciplinarity, MIR has the potential for a major impact on the future economy, the arts and education, not merely through applications of technical components, but also by evolving to address questions of fundamental human understanding, and build upon ideas of personalisation, interpretation, embodiment, findability and community. What are the most important challenges facing the MIR community in the coming years? In the MIReS project we have begun to identify several areas for future investigation by considering technical, as well as social and exploitation aspects of MIR research. Amongst the many topics are musically-relevant data, knowledge-driven methodologies, interface and interaction aspects, evaluation of research results, social aspects, culture specificity, industrial, artistic, and educational applications. The current list of challenges is a work in progress and can be found on the MIReS wiki. We warmly welcome suggestions and additions to this list by the MIR community, and are very interested to hear particularly from researchers who may have already begun to address some of these new challenges. Feel free to add comments or additional challenges to our wiki and highlight the challenge you think deserves a longer discussion. An ISMIR session would enable the community to participate in a lively discussion over the future of the field.
Nature (workshop, round table, etc.)	Open discussion

Invited speakers	-
Nr. of attendees	30
Relevant contributions	A questionnaire was created: http://tiny.cc/wr0jlw from the challenges wiki http://mires.eecs.qmul.ac.uk/wiki/index.php/Main_Page The responses have been collected into D5.3, and an article has been written with the first draft of the gran challenged (also available in D5.3).
Further details	http://ismir2012.wikispaces.com/Program+suggestions

3.14 Music Tech Talks (II)

EVENT INFORMATION	
Event title	Music Tech Fest: QMUL- Music Tech Talks
Partner organising	STRO
Partners attending	QMUL
Dates	15 Nov 2012
Location	Queen Mary University London - School of Law
Tags	music, information, creative, sound, colour, artists, designers, animators, film makers, music makers, music industry, higher education
Proceedings URL	http://www.musictechfest.org
Other remarks	Music Tech Fest TED-style channel on YouTube: With Music Tech Talk 2, Sromatolite continues to incentivise the Music Tech community created throughout the duration of the MIReS project, and encourage continued use of this framework beyond the duration of the project. The Music Tech Talks series along with our dedicated Music Tech Fest YouTube film release programme continues to enable the Brand to build a Global following and to reach new communities and territories.

MIReS EVENT / Activity	
Event title (for satellite events)	Music Tech Talks 2
Topics addressed	Music information and creativity, Open Source, Metadata, music information retrieval, music scene analysis, semantic audio processing, object-based audio coding, human machine interaction and digital performance
Nature (workshop, round table, etc.)	Series of talks & presentations delivered by invited speakers.
Invited speakers	Robert Kaye - founder and lead developer of MusicBrainz, and President and Executive Director of the MetaBrainz Foundation. Professor Mark Plumbley - QMUL Dr George Fazekas - QMUL
Nr. of attendees	70
Relevant contributions	**Robert Kaye** presented his work on MusicBrainz. Robert is founder and lead developer of **MusicBrainz**, and President and Executive Director of the **MetaBrainz Foundation**. MusicBrainz is the leading open source project for music metadata on the internet. It utilizes an approach similar to Wikipedia to curate high quality metadata and to assign unique identifiers for metadata entities. These identifiers allow for unambiguous communication about music through its global metadata delivery network

	that includes customers like Google, BBC, Last.fm, Grooveshark, Amazon and AOL. **Professor Mark Plumbley** introduced the work of the Centre for Digital Music (C4DM), Queen Mary, University of London. The Centre is a world-leading multidisciplinary research group in the field of Music & Audio Technology, investigating topics such as music information retrieval, music scene analysis, semantic audio processing, object-based audio coding, human machine interaction and digital performance. With its broad range of skills and a strong focus on making innovation usable, the Centre for Digital Music is ideally placed to work with industry leaders in forging new business models for the music industry. **Dr George Fazekas** delivered a talk about technologies developed at the Centre for Digital Music, including knowledge transfer initiatives, such as their **content-based recommendation technology** currently trialled by the BBC and iLikeMusic, the **BBC Desktop Jukebox** and research tools such as the **Sonic Visualiser**, which is widely used within the music information retrieval community
Further details	The event was professionally filmed and edited versions of the talks will be uploaded on the new Music Tech Fest / Music Tech Talks channel on YouTube: http://www.youtube.com/user/MusicTechFest

4 CONCLUSION

During these first fifteen months of the MIRES project it was fundamental to interact with as many research communities as possible and with people from diverse communities that could give some input of relevance to the MIRES Roadmap. The activities reported in this deliverable have been instrumental in accomplishing that. We have basically organized 14 events in very diverse contexts from which we have been able to gather inputs from the three major communities of interest: research, industry, artistic.

The information gathered in these events has shaped the current draft version of the MIRES Roadmap, both in terms of its organization and of its specific content. Further details about the feedback and inputs collected are available in D5.3 Summary of contributions.