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INTEGRATED INFORMATION

International Conference on Integrated Information

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Piraeus, Greece, 2011

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Preface: Proceedings of the International Conference on Integrated Information (IC-ININFO 2011)

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Aims and Scope of the Conference

The International Conference on Integrated Information 2011 took place in Kos Island, Greece, between September, 29 and October, 3, 2011. IC-ININFO is an international interdisciplinary conference covering research and development in the field of information management and integration.

The conference aims at creating a forum for further discussion for an Integrated Information Field incorporating a series of issues and/or related organizations that manage information in their everyday operations. Therefore, the call for papers is addressed to scholars and/ or professionals of the fields of Library and Archives Science (including digital libraries and electronic archives), Museum and Gallery Studies, Information Science, Documentation, Information Management, Records Management, Knowledge Management, Data management and Copyright experts the latter with an emphasis on Electronic Publications. Furthermore, papers focusing on issues of Cultural Heritage Management and Conservation Management are also be welcomed along with papers regarding the Management of Nonprofit Organizations such as libraries, archives and museums.

One of the primary objectives of the IC-ININFO will be the investigation of information-based managerial change in organizations. Driven by the fast-paced advances in the Information field, this change is characterized in terms of its impact on organizations that manage information in their everyday operations.

Grouping emerging technologies in the Information field together in a close examination of practices, problems and trends, IC-ININFO and its emphases on integration and management will present the state of the art in the field. Addressed jointly to the academic and practitioner, it will provide a forum for a number of perspectives based on either theoretical analyses or empirical case studies that will foster dialogue and exchange of ideas.

Topics of general Interest

Library Science, Archives Science, Museum and Gallery Studies, Information Science, Documentation, Digital Libraries, Electronic Archives, Information Management, Records / Document Management, Knowledge Management, Data Management, Copyright, Electronic Publications, Cultural Heritage Management, Conservation Management, Management of Nonprofit Organizations, History of Information, History of Collections, Health Information

Symposia

The Conference offered a number of sessions under its patronage, providing a concise overview of the most current issues and hands-on experience in information-related fields.

- Symposium on Integrated information: Theory, Policies, Tools
- 4th Symposium on Business and Management and Dynamic Simulation Models supporting management strategies

- Session on Open Access Repositories: Self-archiving, Metadata, Content policies, Usage
- Session on Evidence-Based Information in Clinical Practice
- Session on Business Management and Communication Strategies supporting Decision Making Process in Tourism Sector
- Session on Electronic Publishing: A Developing Landscape
- Session on Information and Knowledge Management
- Session on Information Content Preservation as Outcome of Conservation of Cultural Heritage: Ethics, Methodology and Tools
- Session on Advances Information for Strategic Management
- Session on Information History: Perspectives, Methods and Current Topics
- Session on Divergence and Convergence: Information Work in Digital Cultural Memory Institutions
- Session on Contemporary issues in Management: Organisational Behaviour, Information Technology, Education & Hospital leadership.

The wide range of aspects that the sessions covered, highlighted future trends in the Information Science.

Paper Peer Review

More than 300 papers had been submitted for consideration in IC-ININFO 2011. From them, 91 were selected for presentation, after peer review in a double blind review process. The accepted papers were presented at IC-ININFO 2011.

Thanks

We would like to thank all members that participated in any way in the IC-ININFO 2011 Conference and especially:

- The famous publishing house Emerald for its communication sponsorship.
- The co-organizing Universities and Institutes for their support and development of a high-quality Conference scientific level and profile.
- The members of the Scientific Committee that honored the Conference with their presence and provided a significant contribution to the review of papers as well as for their indications for the improvement of the Conference.
- All members of the Organizing Committee for their help, support and spirit participation before, during and after the Conference.
- The Session Organizers for their willing to organize sessions of high importance and for their editorial work, contributing in the development of valued services to the Conference.
- PhDC Marina Terzi for her excellent editorial work, contributing in the production of the Conference proceedings.

CONFERENCE DETAILS

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KEYNOTE SPEAKER



Professor Amanda Spink

Professor Amanda Spink has published over 340 scholarly journal articles, refereed conference papers and book chapters, and 6 books. Many of her journal articles are published in the *Journal of the American Society for Information Science and Technology*, *Information Processing and Management*, and the *Journal of Documentation*. She is Editor of the Emerald journal *Aslib Proceedings*. Amanda's research has been published at many conferences including ASIST, IEEE ITCC, CAIS, Internet Computing, ACM SIGIR, and ISIC Conferences. Her recent books include *Information Behavior: An Evolutionary Instinct* and *Web Search: Multidisciplinary Perspectives*, both published by Springer. Amanda's research focuses on theoretical and empirical studies of information behavior, including the evolutionary and developmental foundations. The National Science Foundation, the American Library Association, Andrew R. Mellon Foundation, Amazon.com, Vivisimo. Com, Infospace.com, NEC, IBM, Excite.com, AlltheWeb.com, AltaVista.com, FAST, and Lockheed Martin have sponsored her research. In 2008 Professor Spink had the second highest H-index citation score in her field from 1998 to 2008 [Norris, M. (2008)]. Ranking Fellow Scholars and their H-Index: Preliminary Survey Results. Loughborough University, Dept of Information Science Report].

G.N.T.O. (Greek National Tourism Organization) Communication Strategy in Advertising Campaigns 1991-2006

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Abstract: *The pictures in television commercials, magazine advertisements and other forms of advertising often convey meanings that cannot be expressed well through words. At first, this paper introduces advertising as a mean of communication used to present or promote ideas, goods, and services and how it exploits the special function of image. In addition, this paper examines the analysis of the advertising messages promoted through the advertising campaigns of the Greek National Tourism Organization from 1991 until 2005.*

Keywords: *Advertising messages, image, animation, advertising campaigns.*

I. INTRODUCTION

Advertising is one of the most obvious examples of humans' deliberate efforts at representation and communication. Advertisements are nothing more than one media-based means and appear in many various forms, such as newspaper, magazines, television commercial, direct mail, websites, text messages and so on (Macrury, 2009).

If there is one property that most clearly distinguishes images from language and from the other modes of human communication, that property is iconicity. Through combinations of lines and shapes and colors on a piece of paper or a video monitor, images are able to recreate the kinds of visual information that human eyes and brain make use of when they look at the real world. There are many kinds of images – for instance, cartoons, or sketches whose visual characteristics are superficially quite different from those of real world objects or places. Nevertheless, all of these kinds of images are capable of capturing and conveying distinctive features (Messaris, 1997).

As the 20th century progressed, film enabled painters, who had been confined to merely suggesting motion and rhythm in static images, to create flowing movements and rhythmic that unfolded over time. Survaege was the first known artist to design a work of abstract animation. He created sequences of abstract paintings which he called "Colored Rhythms", and patented what he considered to be a new art form (Korakidou and Charitos, 2008). Animation pushes the boundaries of the audience's imagination. It is a great medium for creating fantasy scenes or depicting fictitious characters or creatures.

Tourist information proved to have an important influence on the choice of holiday destinations. The particular character of the tourist product causes restrictions and imposes certain directions, regarding the type of communication and the means which can be used. The determination of the nature of the tourist product also indicates the way it will be managed and advertised. An important feature of the tourist product is its immaterial nature. The promotion and advertising are basic parameters for introducing and making familiar a tourism destination (Dionyssopoulou and Stafylakis, 2008).

One strategy for overcoming the challenges associated with intangibility is visualization and is built on the concept of vividness. Vivid stimuli are thought to provide tourists with a clear mental picture of a service's benefits and thus are more likely to evoke emotions and memories (Hill et al, 2004). Indeed, Collins et al (1988) found that vivid material is more persuasive because it is more interesting.

The purpose of this paper is to examine the advertising campaigns of the Greek National Tourism Organization by applying both semiotic and content analysis. By using both methods, we overcome the weaknesses of each method and we are leading to more solid and strong conclusions.

II. ADVERTISING

A. Advertisement – a means of communication

In the 20th century, the development of mass media highlighted their dominant role as agents responsible for the spread of consumerism through the diffusion of advertising messages towards a broad audience (Serafetinidou, 1987).

In the first phase, the main challenge was to exhibit the merchandise and its actual or its "magical" properties, while in the second phase the attention is focused on the subject. The elements that will be promoted in the merchandise as well as the methods and the techniques with which purchasing behavior can be influenced are generally inquired on a subject. This communication turn of advertisement interest from the merchandise to the subject, takes place in the mid of 20th century and is impelled from the growth of competition and the plethora of similar merchandises, from the increasing presence of image with the appearance of color photography and television, from the psychographic market surveys and the researches for

the brain function during the process of employment of visual messages (Tzaly, 1997).

During its evolution, this last stage has been characterized as totemic (Tzaly, 1997) or as neo-tribal (Lury, 1996). The merchandises are becoming symbols of subject groups, are expressing interpersonal relationships and are defining ways of living.

B. The function of image

The main mean by which advertisement accomplishes to give a symbolic dimension to the merchandises is the image. Apart from that, the symbolization is an intrinsic property of image “language” (Pleios, 2001).

Advertising exploits the special function of image in order to give a sum of meanings to the product and thus, transform it from a manageable object or service to a social symbol. Analyzing the advertising image, John Berger mentions characteristically “Advertising summarizes to a kind of philosophical system. It explains everything in its own terms. It interprets the world” (Berger, 1980).

From all the aforementioned, it becomes obvious the symbolic function of image. In the occasion of animation, this function enhances its power (Martin, 1984).

The “grammar” and “syntax” of animation is the art of montage. The composition of different frames shows off the meanings and proposes constantly new symbolisms (Pleios, 2001).

The symbolic function of image is accomplished mainly by using metaphors. As with speech, written or spoken likewise in image, metaphor is the projection of a meaning from one concept to another when these are found in the same semantic context. In order to carry out the metaphor even where there is no image, an abstraction and a creation of a reproduction in fantasy is required. Thus, metaphor is considered to be the core of symbolism (Pleios, 2001).

So the image is associated with a “pictorial” way of employment which has mainly emotional, experiential character. The accurate representation of the outside world through an image does not require for its employment some already established code that a person has been trained to use, as stands for the language.

C. Decoding the image

Semantic approach has a lot to offer to us for image analysis (Guiraud, 1989). Seeking semiotics applications at image space, Roland Barthes formulated some basic methodological approaches for image analysis as a system of points (Barthes, 1988). At their semiotic research for television, J. Fisk and J. Hartley (1992) gather the comments of R. Barthes and they refer to three types of signification.

At the first level, the signifier of an image refers to the object of the representation. The meaning of a photograph is what it seems. On a second level, the signs are carriers of connotations or more associated with myths, namely with cultural meanings. In the third

level, the points are connected with the ideology, the broader system of principles and values of each culture.

The terms which we should also present are those of Syntagm and of Paradigm or Exemplar. Syntagm is the gathering of signs on a horizontal axis and Paradigm is the gathering of signs on a vertical axis (Fisk and Hartley, 1992).

A syntagmatic relationship is one where signs occur in sequence or parallel and operate together to create a meaning. Syntagmatic relationships are often governed by strict rules. A paradigmatic relationship is one where an individual sign may be replaced by another. Paradigmatic relationships are typically associative, in that both items are in a single membership set.

D. The rhetoric of the image

Roland Barthes (1988) identifies the meaning of the rhetoric of image at paradigm sphere, namely that of connotation. In addition, Barthes foresees the possible transfer of classical rhetorical figures in the image and mentions that metonymy and asyndeton are the two more characteristic of those figures. “It is probable indeed that among the metabolas (or figures of the substitution of one signifier for another), it is metonymy which furnishes the image with the greatest number of its connotators, and that among the parataxes (or syntagmatic figures), it is asyndeton which predominates” (Barthes, 1988).

Jacques Durand was based on Barthes’ approach in order to create an index of rhetorical visual figures, based on classical rhetoric. He divides rhetorical figures into two classifications; those which modify the operation of a sentence or phrase and those which modify relationships, and the related substitution and exchange.

Relation between elements	Rhetorical Operations			
	Addition A	Suppressi on B	Substituti on C	Exchange D
Identity	Repetition	Ellipsis	Hyperbole	Inversion
Similarity -of form -of content	Rhyme Simile	Circumlocu-tion	Allusion Metaphor	Hendiadys Homology
Difference	Accumulation	Suspension	Metonymy	Asyndeton
Opposition -of form -of content	Zeugma Antithesis	Dubitation Reticence	Periphrasiss Euphemism	Anacoluthon Chiasmus
False similarity -Ambiguity -Paradox	Antanaclasis Paradox	Tautology Preterition	Pun Antiphrasiss	Antimetabole Antilogy

Table 1. Classification of rhetorical figures (Jacques Durand) (Dyer 1993, p. 182)

On vertical axis are placed the paradigmatic relationships and on horizontal the syntagmatic ones. Definitely, the two basic figures are that of metaphor and metonymy. Metaphor is wider as metonymy can be considered a kind of metaphor. It's important these two figures to be studied in advertising and especially on television because they consist of deliberate interventions, namely concern an intentional reason.

Metaphor and metonymy are two figures that have very important applications in advertising. Furthermore, very common figures are repetition, hyperbole, antithesis and even the pun, paradox, euphemism. They offer the opportunity to give at product meanings, to obtain a symbolism, to connect with values, a semantic identity. Metaphor and metonymy belong to substitution figures (Table 1).

In metaphor, the second factor of relationships shows its characteristics at first one, in such a way that this first factor can be understood through the second one. In metonymy, the first factor is replaced by a

second one with which a relationship of kinship exists. Very common kind of metonymy is the replacement of the entire party. For instance, image of Acropolis marks Athens and democracy, Eiffel Tower marks Paris and so on.

III. ANALYSIS OF ADVERTISING MESSAGE – ADVERTISEMENTS OF G.N.T.O. (1991-2005)

A. Methodology

In order to analyze the advertising message, we applied semiotic and content analysis methods. The semiotic analysis of print advertisements and TV commercials of Greek National Tourism Organization (G.N.T.O.) for Greek tourism gave us the possibility to explore the structural elements of advertising messages as well as the methods and techniques of their synthesis, towards the configuration of a persuasive speech.

Επιμέρους Στοιχεία	Chosen by the Gods 1991-1993	Makes your heart beat 1995	A never ending story 1996	The authentic choice 1997-1999	That's life 2000-2001	Beyond Words 2002-2003	Your best time yet 2004	Live your myth in Greece 2005	Live your myth in Greece 2006
Θάλασσα-Παραλία	15	10	14	15	17	21	6	6	9
Αρχαιολογικά Μνημεία-Χώροι	9	7	8	7	8	14	1	2	10
Παρθενώνας-Ακρόπολη	4	2	3	3	1	1			8
Θρησκευτικά μνημεία	2	2	2			3			
Ζευγάρια	3	1		1	1	3		2	1
Διασκέδαση	2	1	3	3	2				7
Παιδιά	1	1			6	5		4	1
Ηπειρωτική Ελλάδα-Φύση	1	5	2			5	1		
Νησιά-Αρχιτεκτονική	3	8	5	6	9	2	1	1	3
Ζώα		4	4	3	3			1	
Ελληνική παράδοση-Εθιμα		4	2	1		1			1
Ελληνική Κουζίνα	1		1		2	6	1		
Γιότινγκ-Ιστιοπλοΐα	2	1	2	3		2		1	
Εναλλακτικές Δραστηριότητες				1		3			
Συνεδριακός Τουρισμός				2		1	1		1
Γκολφ									1
Έλληνες (Φολκλόρ)	3	9	3	3	2	5			
Επισκέπτες	6	3	4	8	16	22	11	8	7
Μεταφορές	1			1	1	2	1	3	1
Επιχείρημα	Συσχεσμός	Σημιότυπα	Αντίθεση	Ταυτηρίωση-Μεταφορά	Συναίσθημα από-Ονειροποίηση	Συσχεσμός	Ταυτηρίωση-Μεταφορά	Συσχεσμός-Φαντασία	Συναίσθημα από-Μουσική
Έμφαση	Προϊόν	Προϊόν	Προϊόν	Προϊόν	Επισκέπτες	Προϊόν-Επισκέπτες	Επισκέπτες	Επισκέπτες	Επισκέπτες/Προϊόν

Table 2. Επιμέρους στοιχεία των διαφημίσεων και κύρια χαρακτηριστικά

In order to complete the research of these advertisements is useful to have also a quantitative analysis in content analysis form except for qualitative one. The synthesis of findings from these two different research approaches is essential because in this way we overcome the weaknesses of each method and we are leading to more solid and strong conclusions. The qualitative nature of semiotic analysis helps to reveal thoroughly the way by which the meaning is configured, but this method is more exposed to the subjective judge of the researcher. Content analysis may have a more quantitative nature, but in communication, the message is not a simple sum of its structural elements.

The most critical point in the process of applying content analysis is the determination of each element to be measured. The application of content analysis to the image makes more difficult the definition of these elements, especially when we have to handle animation. Therefore, we thought that it would be useful to precede semiotic analysis so that the major structural elements of advertising messages and their main formulation techniques to be revealed. Then, we can exploit these findings through content analysis. In print advertisements we defined each element in terms of its presence in each image and regardless of the extent that this occupies and regardless of the position which is located (in the foreground, background etc).

In commercials we considered as notional unit each frame individually and we counted the elements that appeared in this. So, for instance, a frame that illustrates the sea is marked as one unit of theme "sea" as long as this frame has been completed, which constitute an identical thematic unit. Each different element in a frame is categorized separately. Thus, if in a frame we mark the image of a beach and later the image of same beach appears again in another frame, we consider being two separate instances of this theme.

B. Analysis

The advertising campaigns of the Greek National Tourism Organization (G.N.T.O.) contributed to the creation of the image of Greece as a tourism destination. Since there was not a continuous research about the Greek tourism product and the image of Greece as a tourism destination (except for the "Market study for Tourism in Greece" (European Commission, 1999), which was partially and poorly implemented), these campaigns also reflect the views of the G.N.T.O. officials and the advertising companies (who designed and implemented these campaigns).

The content analysis of the advertising messages revealed that the projected message was mainly defined by the components: sea-beach, antiquities/history and islands. In a smaller extent, there is a reference to continental Greece, religious monuments, Greek cuisine and entertainment. There is a small reference regarding other tourist products such as yachting, sports and adventure tourism, conference tourism and golfing tourism. These components of the advertising image can be regarded as indirect references to tourism

experiences even though these experiences are not clearly defined and presented.

Advertising campaigns of the period 1991 until 2000 present successive pictures of the Greek landscape, ancient monuments etc. From 2000 and on, we observe a turning towards the visitor (more images showing tourists enjoying experiences). This strategy is more "client" oriented. It focuses more on people's experiences rather than the attributes of several places and sights. It offers the spectators more information and the chance to identify themselves with the characters appearing in the advertising images and imagine themselves in their place.

In the 1991-1993 campaign (Chosen by the Gods) there is a reference to the ancient Greek gods and mythology. Greece is presented as a mythical place, a world of fantasy. It is a place out of the ordinary, a paradise chosen by the gods. The spectators are invited to live in this imaginary world.

In the 1995 campaign (Makes your heart beat) the main argument is the diversity of the Greek tourism product. The variety of images, sights and therefore experiences creates a sense of "richness".

The 1996 campaign (A never ending story) is also focusing on the diversity of places, sights and experiences, using mainly images of nature and images of historical/ archaeological sites. The music and the images create two rhythms and subsequently two sentimental states, calmness and intensity (vividness).

In the 1997-1999 campaign (The authentic choice), the main message is that Greece is a place where the tourists can find "authenticity" and live authentic experiences. The definition of "Authenticity" is not clear. In some advertisements, authenticity is defined by the attributes of the ancient Greek civilization (old, creative, glorious), the cleanness of the sea and the unspoiled nature.

The advertising campaign of 2000-2001 (That's Life) is focusing on the enjoyment of tourism experiences in Greece. It is the most "client" oriented campaign, presenting images of "personal moments of pleasure" with sentimental and romantic scenes in a "daydreaming" atmosphere. The advertisement prompts the spectators to imagine themselves in Greece. The images show people enjoying pleasures like swimming, eating, relaxing on the beach etc. The purpose of the advertisement is to provide images that will trigger the imagination of the spectator and create anticipation through daydreaming. The term "harmony" is repeatedly used in the advertisement and it is "explained" through the images as a state of happiness and calmness. People appear to be close to nature, with a happy social life, children and family. The slogan "That's life" is actually referring to the "real" life that the visitors can live in Greece, implying that their usual, everyday life is not full or "true".

The 2002-2003 campaign (Beyond Words) is also making a reference to the ancient Greek civilization. Selected Greek words which can be found in the

vocabulary of western European languages are projected in order to emphasize the “internationality” of the ancient Greek civilization and its major effect on the modern societies and cultures. Those words are “linked” with tourism activities, experiences and sights, emphasizing on their uniqueness, through the “value” of the ancient Greek culture.

The message of the 2004 campaign (Your best time yet) refers to the Olympic Games which took place in Athens that year. Terms and phrases which derive from the “language” (record, best time, get set, first, etc) of the games are used metaphorically in order to promote the uniqueness of the Greek tourism product and the experiences of the tourists.

The 2005 campaign (Live your myth in Greece), also focuses on the ancient Greek history and specifically, mythology. Greek gods and mythological creatures appear and interact with the visitors. Greece is presented as a world of fantasy, a place out of the ordinary. Visitors are invited to participate by creating their own myth. Myths are fictitious stories with supernatural creatures and heroes and extraordinary events. Therefore, the message of the advertisement is that the tourist’s experiences will also be extraordinary.

The 2006 campaign has the same slogan but the message is different. The personal myth of the visitor is not characterized by a supernatural element. It is a story created by personal experiences of fun, love and amusement. In some printed advertisements, the visitor is invited to be the protagonist (“starring you”) in an imaginary film. Basically, in this campaign we observe once again the promise that the visitors will live intense and extraordinary experiences.

IV. CONCLUSIONS

Following the above analysis and according to the messages of the 1991-2006 campaigns of GNTO, we could draw the conclusion that people should visit Greece mainly for the beaches, the archaeological sites and the islands. History and cultural heritage of Greece is repeatedly used as a source of value for the Greek tourism product. The relative experiences that spectators are invited to live derive from imagination and fantasy. From 1991 until 2000, the reference to tourism experiences is indirect and not clear. From 2000 and on, we observed a more “client” oriented advertising strategy. (More images showing visitors living actual experiences). Greece is presented as a place out of the ordinary. It has authenticity which derives from its old and important civilization. Life in Greece is “real” and full of harmony. According to the advertisement real life is a life of harmony, close to nature and tradition, focused on the enjoyment of small pleasures and hedonic experiences. Calmness and vividness are two emotional states which characterize tourism experiences in Greece. The image that these advertising campaigns create about Greek people is narrow and superficial. Greeks usually appear with traditional clothes or

practicing traditional professions. In other cases, they appear as dancers or musicians.

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