

Reconcile Art and Culture on the Web

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ABSTRACT

In this paper, we show how the practice of buying CDs surreptitiously conditions our musical activities, and how the practice of classifying *a priori*, making changes one at a time, structured by buying and the notion of genre, will disappear, as develops an *ad-hoc* organization of auditory samples, centered on prototypes and similarity. This movement is a proof of the loss of importance of the instantiation of CD marketing categories. Thus appears similarity-based calculus, acting on considerable masses of samples, which continuously change the balance of the man-machine dialogue, in an appeal started again and again to compare information. We also show how some artistic creations which rely heavily on computers, especially in the domain of inter-media theater, proceed in the same way, masking instantiation and developing the calculation of the similarity of the comedian's expressive faces. Art and culture are linked in processes that take advantage of their massive digitalization.

General Terms

Algorithms, Design, Experimentation, Human Factors, Theory.

Keywords

Computing theory, artificial intelligence, content based indexing and retrieval, media mining, on-line music distribution, intelligent user interface, computer art.

1. PRELIMINARY NOTES

Instantiation is often used by computer scientists, which refers to the word instance, which means example, case; instantiation somehow generalizes the operation used by mathematicians by which a numerical value is assigned to a variable. To speak about reality, computer scientists instantiate abstract categories, thus decreeing that this or that entity is a specific instantiation of a category, which itself is linked to other categories by general hierarchies and/or formal properties. The whole device ([11]). Being what is sometimes called an ontology —ontologies are

assumed to describe sections of mundane knowledge widely used in artificial intelligence, sometimes an object-oriented design—an object-oriented design is composed of inheritance graphs to produce computer programs simply by instantiation of key parameters;

The neologism fiction is used here to remind us that an interactive computer device based on symbol manipulation works only if the two following conditions are met: on the one hand, that programs starting an execution have a correct syntax, and on the other hand, that the user agrees to play the interaction game with the device, thus recognized as an operational fiction (unless one can believe that a homunculus is hidden inside the computer, as a certain chess player used to be hidden).

2. NAVIGATING IN OCEANS OF MUSIC: A FASCINATING INDEXING PROBLEM

Using a classifying mode always implies more assumptions than it seems. And this is why the issue of labeling and classifying is an old philosophical issue, and its study has never ceased to mobilize energies and generate controversies ([1], [12]).

2.1 Today's craze for online music distribution

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If online music distribution has caused a lot of ink to flow lately ([14]), it is because three circumstances allow social, cultural and business demands to persist and crystallize, and even to claim their importance as so many strategic industrial necessities:

- people who buys CDs do not understand that the Web, otherwise so generous with text and pictures, is still deaf to their appetite for music "à la carte," and they accuse CD companies to keep using an expensive and delicate medium, which also forces music amateurs to buy in advance materials which do not coincide precisely with their evolving and selective wishes ([13]);
- music designers fight to escape the normative constraints implied by CDs, to conceive the granularity of their artistic projects and to determine the development mode of their

creative activities more freely, and to escape the classifying method based on the short-term impact of products on the markets;

- as for music producers and music companies, they are organized in a small number of multinational companies in competition (the famous *Majors*), and fear that a major innovation will disrupt their balance and crash one of the most profitable cultural markets—even if pirate copies erode it day after day).

Indeed, the technical and social study of the conditions necessary for the existence of online music distribution raises issues as diverse as managing and controlling the rights of digital materials (*Digital Right Management*) or the efficient networking of many client/ server machines of temporal data (possible on a peer-to-peer mode).

We will limit our study to the investigation of the *indexing of musical objects*, that is to say the study of the organization that would enable accessing and listening to music in a differentiated way, through the Web as a matter of course.

2.2 CDs surreptitiously condition our musical activities

To begin, let's consider the world of CDs — we will explain later this bombastic phrase. CDs are concrete materials which contain sequences of musical pieces, and buying these concrete objects on the market is a necessary step to access their content.

To be able to sell CDs, it is necessary to arrange them on displays, and to label the shelves and the trays. It is not obvious at all, but the decisions taken here—very often implicitly—on the way CDs are organized, will have a considerable influence on the way our musical activities are established and organized, and especially on music listening, which is supposed to be so ineffable!

To be able to buy a CD, one needs to choose it among a great number of them, and this is usually done by walking around a warehouse where these objects are displayed in their cases, on shelves and trays, each tray being labeled to allow a meaningful arrangement of products. The goal is to make commercial exchanges easier by making a compromise between the physical constraints of the store, the clients buying habits, and the label readability. From a distance, nothing looks more like a CD than another CD, and the labeling system plays a very important commercial role. In that respect, a CD store is markedly different from a vegetable display, because vegetables can be immediately grasped for what they are, by their shape/color/smell/and even texture!

But the compromises made by department managers of record dealers rival each other in cleverness and originality—this is how some items are sometimes present in *several different trays* at once. For example, a new recording of Alban Berg by Pierre Boulez can be found in different departments:

- "new CDs";
- "classical/string quartet/Berg";
- "classical/conductor-Boulez";
- "special offers-Christmas/contemporary music."

Faced with such compromises, the promoters of the science of classification would often tear out their hair, and even botanists from the 17th century would not have endured such theoretical affronts. But business efficiency prevails in this case over scientific rigor, and systematic coherence matters less than productivity ([9])!

The partial typologies of sorts, the pieces of taxonomies (time, instrumentation, composers, musicians, geographic/ethnic origins), as well as the incomplete ontologies used to organize the editorial and commercial labeling of CDs rely indeed on a background of scientific knowledge; but this knowledge is ultimately reorganized (grouped, specialized, generalized, improved, eluded, renamed) to be useful for the practical goals for which it is gathered, that is to say to facilitate the movement of goods.

Thus, it is indeed the *buying* activity which conditions the indexing mode of CDs on the shelves of CD stores. And then everything follows from the business deal. When a buyer recommends a CD to a friend who will potentially buy it, he will explicitly use the label categories, which semiotic system he learnt without knowing it, by walking around wholesale dealers...And the labeling device soon becomes part of a cultural heritage; it won't be long before it is used to describe the whole range of musical activities, including music listening itself, affected even in its most meditative modality ([18]).

2.3 From CDs to digital sound files

Some think that forcing descriptive labels into digitalized *sound files*—which are now candidates for online distribution, is a good way to elaborate online music distribution services. These labels then become what is called *meta-information*—by this word, we mean that they are at the same time information, and descriptive of information, somewhat similarly to the title of a book, or its table of contents are meta-information on the book.

This solution is not devoid of interest for the comfort and the cognitive ergonomics of the users of online services, because it allows them to question machines with the same terms they used not long ago to question labels. Walking around spaces cluttered with shelves is here simulated by using pop up menus and lists on a screen, which take up past descriptions word for word, though they free music dealers from some constraints that are specific to the organization of physical spaces.

New problems will certainly arise when the time will come to organize the downloaded files, essentially from the file names (the file icons are not sufficient to organize properly large quantities of these objects, as François Pachet showed very clearly [10]). Who would force oneself to do this tremendous task spontaneously (a perpetual organization task, affected by itself, which even Sisyphus did not have to deal with), that a music department manager agrees to carry out only because he is paid to facilitate deals with clients?

More generally, those who promote these solutions are not unaware of their built-in drawbacks: they know that the price to pay to maintain and update this meta-information is high, that chances are weak that we will be able to extract them automatically from musical data—until now, the automatic generation or the

calculability of labels was not the main demand of organizers,¹ and that the labeling system itself must first be rationalized to become compatible with a computerized processing—our machines are even more rigorous than 17th century botanists!

But they often fail to understand the most reactionary aspect of their viewpoint. If we follow Gilbert Simondon and this theoretical proposal on the existence mode of technical objects ([16]), when mechanisms of online music distribution will come into being, they will inexorably be further from these inevitably temporary solutions ...

In fact, as the use of CDs becomes obsolete, why would we continue to use the troop of descriptors that were built to answer the outdated need of facilitating the movement of these commercial items? In a way, our (pseudo) taxonomies of today will soon only evoke a bygone era of the time when *buying CDs supposedly made easier the connection between amateurs, consumers, producers of all sorts and music.*

Drawing our inspiration from Simondon, we can hypothesize that with the loss of interest for CDs and the end of the requirement to buy the medium *before* listening to music, we will witness the corollary fall of an operational fiction, that was simplistic, but effective nonetheless: the object of the fantasy will not be to access the CD anymore, but the piece of music, or the sample, in a way that we must clarify. Because other forms of musical activities will emerge to make possible the organization of musical objects, which will be more often dedicated and signed, and other ways of listening, crossbred with production. Thus the normative activity of CD buying will give way to situated actions, that will be part of more and more differentiated and singular projects.

2.4 The object/activity/description triad

This is what we meant when we wrote about "music-ripping" ([3]), to note that when what is done is signed listening, when listening means listening/composing/producing, then its object becomes the elementary unit of listening/composing/producing, a *sample*.

What is the array of listening situations? Will it be necessary to try to define it by referring to professional practices or amateur practices—the way a composer listens when he is trying to compose, the way anyone listens to music in his shower in the morning, the way a DJ listens when he is trying to put together a sequence? No, because these stereotypes pertain too much to the ancient era and say nothing about the world of listening as signed ([5]), that is to say about listening when it causes appropriations and mediations (digital ones are what matter to us).

Therefore, other typologies of signed listening situations will emerge shortly, in so far as they will be made easier by the emerging technical systems of indexation and navigation ([19]) which will stimulate us to imagine them. In the same way that CD buying was organized around nomenclatures/ontologies adapted and refined by use, which filtered scientific knowledge—and this

¹ I suppose a truck farmer could put his apples through a riddle so they could be organized according to their *caliber*, but I have never seen it done on any market... However, another example may be more up-to-date: a chip that will automatically label the *ripeness* of a piece of fruit by detecting typical flavors will soon be marketed...

is what allowed us to talk about the world of CDs, the generation of sophisticated correlates of listening re-usable for listening, in other words the *signed production* side of listening, will produce other mediations.

The practice of classifying *a priori*, making changes one at a time, structured by buying and the notion of *genre*, will disappear, as develops an appropriate organization of auditory samples, centered on *prototypes* and *similarity*, situated in the singularity of everyday practice.

3. USING CALCULATION THROUGH STAYING THE MASTER OF THE GAME

How is it possible to inspect a singularity in normative systems of categories and calculation procedures? These devices are not arbitrary—they have their own life, their individual and concrete nature, but the *relationship* between the singular and the particular linked to generalities could very well look arbitrary. In computer science, this is what *instantiation* is, though it has never been described, and its effective reduction probably implies, as an *infinite remedial task*, consequences on the systems of categories themselves and their individuation.

3.1 Cosmic game and human game

In his PhD thesis entitled "Computing chimeras and gargoyles," and recently presented, Frédéric Drouillon offers an original alternative to the standard procedure of software engineering. Far from trying to control how the calculation is executed by setting up procedures to conform to specifications, this researcher suggests another use of programs and another kind of efficiency for programming.

Though he acknowledges that writing programs is an exercise that involves a double constraint of text writing and operationalizing—since a program needs to be readable to be reread by the programmer, and compiled/interpreted by another program to be ultimately carried out, Frédéric Drouillon offers that one should *let himself be impressed by the program's execution in the world* and to let the interpretation of this execution be a stimulating and creative activity ([6]). Far from inspecting calculation to conform it on one's desire, it is necessary to recognize it as the expression of the cosmic game, inseparable from the human game ([7]), and to start a productive transcendental dialog. Programming and its double necessary condition are necessary for this dialog to exist, but they do not determine it: calculation shall not be mastered; it can only be summoned (Heidegger would have said: provoked).

This is why Frédéric Drouillon suggests using software engineering as programs and without prior specification, to summon the cosmic game with the aid of calculation, mastered by algorithms but effective by a kind of transcendental magic... He opposes this way of doing to the classical way, which uses a prior need/problem, a detailed specification, and programs that have assigned specific goals.

Thus programming would be, at the level of the human game, the dual of calculation at the level of the cosmic game. And programming would be the necessary condition for the transcendental "dédoucement" of calculation.

What is left to be imagined is the price to pay for the establishment of a transcendental dialog of a unique kind, and

above all is left the task to distinguish it from the canonical mode of transcendental dialog of the "being in the world" outside of the programming field.

To be able to make sense of the effectiveness of calculation, singularities of the living world must have been *instantiated* with symbolic conceptual particulars, which will be enlisted in conceptual systems (semantic networks or other ontologies) meant to represent knowledge relationships and to make their approximation possible by calculable models.

If it is reasonable to consider these conceptual devices as technical abstract entities, which as such will possibly materialize (in Simondon's sense), and become more refined —also by integrating more and more sophisticated meta-models, it is probably unreasonable to not see that their materialization is determined by the gap between 1° what they pretend to represent in order to make calculation possible (finalized vision) and 2° what they tend to recapture from the roughness of the instantiation operation (original vision).

Instantiation is indeed the part of computer science that has not been reflected upon. As the computer science community does not comment on the fact that it reduces singularity to particular entities linked to a semantic network, computer science allows itself in the same proportion to write infinitely about more and more complex semantic networks. Better: instantiation is the fundamental usurpation of computer science, its radical cheating, its dead angle. But it is probably the price to pay to open a new system of transcendental dialog, which uses calculation to possibly fruitful and productive ends.

3.2 Instantiation as a calculation *incitement*

The fact that instantiation has not been reflected upon in computer science is not without serious consequences on thinking and research in computer science.

First, the spontaneous assimilation of singularities to particulars linked to devices of conceptual meshing sends back to these devices the task of representing and simulating reality. This is how research in computer science wears itself out setting up devices, forgetting from the start that their specifications are prescribed underground by the attempt to compensate for the obscurity of the operations of instantiation. This probably explains the infinite development of research on the representation of knowledge and ontologies, which aims at materializing (by category differentiation) devices that are supposed to be able to give light to a black hole.

Second, the consequence of the practice of computer scientists is often to soften and lessen the importance of the operations of instantiation, as if to veil its un-reflected nature. Even if it is rare for a computer scientist to claim this inspiration explicitly—Frédéric Drouillon however places it at the heart of his creative work, by assuming that is possible to shy away from instantiation by stealing already instantiated systems to enroll them in more complex systems, it often operates as background to research ([17]).

Among the implicit means that enable designers of computing systems to lessen the importance of instantiations, there is one that relies on a heuristic meaning of calculation and on a vision of the request-calculus interactivity which is on the edge of contradicting Turing's hypotheses on the investment of the

machines' minds by dialog, which is at the source of their reputation of intelligence. In the context of searching for digital content by similarity, this means is usually used.

Because when a calculation is used in order to organize a great number of digital entities according to their similarity to a specific example, the symbolic interpretation of the calculation and of the symbols that are used for it must be given up, and the only possible outcome is its heuristic efficiency in selecting particulars, proposed as so many candidates, which undergo a singular election to be accepted by a user. This is how the fundamentally heuristic nature of the resulting similarity-based calculus is expressed—an instance always corresponds to any singular demand, when chosen among the many particular candidates.

For this process, the multi-criteria instantiation is done conforming to a distance, which allows a strong semantic interpretation even less when it relies on steps of different means of statistical comparison, which retain the coherent and reproducible behavior of a user, or of a community of users. The important gesture is still the choice of the user when he recruits a singularity among a pre-selection of particulars. And it is only in this way that calculation is interpreted, in an "interested" way.

It is necessary to add that the user does not have to make a definite choice, but that on the contrary, he is encouraged to perform again his gesture of heuristic enquiry by similarity, starting with a new singularity and if necessary with new specifications criteria of the desired distance. Therefore, in repeating the gesture of aided selection, an evanescence of instantiation continues, sliding from selection to selection. And the dialog with the calculation is not part of Turing's intuitions, somewhat similarly to how the balance of a "balanced" chemical reaction can always be displaced by withdrawing progressively the material resulting by one of the two ways of the reaction. Balance is meta-stable. The other side of calculation is of no interest to the user, who does not try to build its model, but only to profit from it dynamically.

3.3 Heuristic and meta-stable similarity: a growing mobilization of calculation

Let's come back to the example of online music distribution and the fantasies it creates. At the time of CDs, the activity of buying CDs is what conditions the indexation system, which relies entirely on a business goal, even if it is inspired by scientific classifications, and sometimes borrows them for local practices (but its local nature says enough about the subordination of every musical activity to the activity of CD buying). Let us note, to end this discussion, that a good CD dealer uses non-formal inductions to set his selling mechanisms.

The contents are digitalized, and the CDs as mediums are disappearing, thus ending the supremacy of the "buying containers" activity *de facto*. It is therefore useless to keep calling up indexes obviously linked to practices of bygone days, which will thus lose their evoking power very fast. Inevitably, the activities around searches for on-line data will focus on ad hoc nuclei and idiosyncratic goals, which will closely unite reception and action, perceiving and doing, and thus determine their own objects, which we call samples here to note clearly that these objects are not preferably musical pieces or CDs ([3]).

In a correlative way to the emergence of idiosyncratic and ad hoc activities, the a priori indexation is gradually replaced by a

dynamic indexation, and its central paradigm is usually similarity. But the dynamic construction of similarities can only be effective if done with formal calculation and carried out on a Turing machine. Therefore, this implies a need for algorithms to calculate descriptors on the basis of digital contents, and an attempt to match these (self-extracting) descriptors to appropriate categories in the context of committed *ad hoc* activities.

Indexation devices can then be composed from meta-information, but also from labels calculated from musical contents. The MPEG7 and MPEG21 norms thus propose to put on the market descriptors created from automatic extraction procedures and names that identify descriptive qualities.

Formal calculation is thus enrolled by a double process of cooperative alienation. On the one hand, instantiation is masked by the heuristic assimilation of a singular to a particular made dull by the multiplicity of possible choices. On the other hand, the interactive nature of the dialog between a user with a specific demand and a heuristic calculation usually makes for an efficient alienation.

This leads us to a new formulation of the issue of interactivity: 1° the human game as action on the world, somehow accepted by the power of the cosmic game, 2° calculation as an answer of the cosmic game to the human game of interpretation.

4. DRAMA INTERLUDE: TWO WAYS OF USING INSTANTIATION

4.1 Instantiating with neural networks the expressive faces of a comedian on stage

While Frédéric Drouillon suggests ([6]) an original kind of play where an artist comes to read artistic "oracles" in programs, we will here study the other side, the interactivity between a comedian or a singer on stage and a computer supposed to read intentions or to extract artistic moments from the comedian's acting. To paraphrase the lyrical singer José Van Dam², what needs to be invented is a machine that would distinguish "between singers on one side, and artists on the other," and that would use as criteria the artistic "truth" [15] of the comedian's way of acting.

The inter-media theater play³ *La traversée de la nuit* by Geneviève de Gaulle ([8]) is a sketch of how such a device could be used. The text is the story of the author, imprisoned in the dungeon of the concentration camp in Ravensbrück. It is a work on memory, on its processes, on mental states in the short, medium and long term. The work on memory is here linked to a neural network, which is used to recognize the emotional states from the voice of the comedian who says the whole text.

Neural networks are a clever and fashionable way to conceal instantiation—its importance needs to be lessened, or it should be avoided altogether. At least, it should not be detailed, by relying

² quoted by the director Pierre Strosser in the opinion column « Autour de l'opéra » in the issue entitled *Opéra et mise en scène* of the magazine « Musical », published by the Théâtre du Châtelet, 1989.

³ Play performed on November 21st, 22nd, and 23rd at the Center for the Arts at Enghien-les-Bains (95). Director: Christine Zeppenfeld; comedians : Valérie Le Louédec et Magali Bruneau; multimedia design : Alain Bonardi et Nathalie Dazin; music : Stéphane Grémaud; lights : Thierry Fratissier.

on the "calculation" processes of similarity. As a reminder, a neural network is a computer device based on a much simplified model of the association of neurons, weighted so as to allow the recognition and classification of phenomena.

The network learned in the following way: for a few months, the comedian Valérie Le Louédec has declaimed her text in front of the computer, in pre-set moods: joy, sadness, resignation, anger, etc. After choosing a mood, the comedian tries to say the text in that state, no matter what the meaning of the text implies. For every pronounced sentence, a vector of twelve components is extracted from her voice: four of them are about the pronunciation of vowels (formants), four of them represent the noise, that is to say the pronunciation of consonants, and the four other parameters describe the prosody (the voice's range in the sentence).

Then these twelve-component vectors need to be linked to the intended emotional state, and this is the learning phase for the neural network. Hundreds of thousands of vectors are presented to the network in supervised mode, a comparison is made between what the network recognized and what it should have recognized, and the weight of the neuron connections evolve such as to make the difference between the two as small as possible. Thus, alternatively to an explicit model of an emotional state, a neural network is meant to set similarity conditions statistically. The process of establishing similarities, by constituting categories of equivalence, is based on the massive repetition of the experience of the phenomenon. Similarity ends up being shaped after many repetitions.

When the comedian is rehearsing or acting, the neural network "makes every effort" to recognize immediately the states of the comedian's voice. The quest for similarity continues—the goal is to recognize emotional states that have been previously memorized.

In the two cases, learning and recognition, there is not any real dialog man-machine in the traditional sense of question and answer, but a frantic solicitation of one by the other. While learning, the neural networks constantly appeal to the comedian; during recognition, the comedian is the one who appeals to the network relentlessly, to adapt her acting to what is stable and what changes. In both cases, one does not listen to the other, in the classical meaning of a dialog, but one works from what the other throws back at the other. A singular interactivity is thus established, entirely based on the hypothesis that the interactive similarity search will produce an interesting retrieval, and on the stimulation of the active-retroactive loop by immediately taking in any communicated result.

4.2 Instantiating a collaborative graphic generator

These technical details should not make us forget the main goal of the device in this play, which is to make sure that the comedian's voice runs the character's "mental images," which are projected on the screen at the back of the stage, on a vast cyclorama (30 by 16 feet).

To this goal, the designers had first imagined to program animations of the picture, that is to say pre-defined pictures that move and change according to the results of the neural network presented above. Using the usual procedures of software

engineering, this approach was intended to conform the calculation on the picture to the specifications of the director. But this first try was not judged satisfactory, because it gave too predictable and linear results, similar to the moving-sliding of objects in video games.

The demands of artistic expression thus lead the designers to lessen the importance of instantiation, to give up the classical way of expressing and specifying the need, which worked by linking the singularity of the director's creation to the particular of computing graphics, linked to the semantic network of vector and matrix calculation.

Therefore autonomous agents were used to build the picture at the back of the stage in a collaborative way. These agents should be pictured as billposters who would work together to create a poster from fragments of images that would be given to them, along with the goals of the sponsor. Therefore, at one moment in the play, the goal can be to have the biggest image possible, of the most transparency, or as much light as possible, etc. The goal is to create an artistic content by solving iteratively an optimization problem, following a method well known by the algorithm specialists (the gradient method).

Each of these billposters is modeled according to a few variables, inspired by psychology, which correspond to different states of the voice (recognized by the neural network) which increase or decrease a variable, according to its "mood". These moods modulate the agents' "zeal" to carry out their task. Figure 1 shows two agents driving pink rounded shapes.

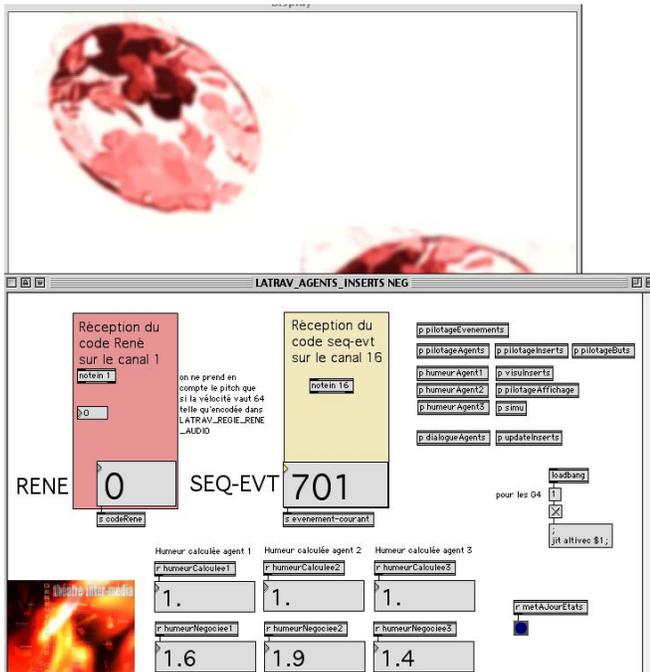


Figure 1. Two autonomous agents carrying picture fragments in *La traversée de la nuit* (source: Alain Bonardi).

The results produced by this generative device that is given goals are amazing in terms of the distortion and movement of the image. Across performances, the movements on the screen are completely different, but they are always somehow "harmonious".

This technical invention has also changed the relationship between the computer and the members of the project. The autonomous agents device was first encoded, and then suggested to the director and to the comedians, who contributed specific goals given for each sequence, without changing the details of how the image is distorted and moved, which is not possible. The comedians adapted their acting to the mechanism. Figure 2 shows an example.



Figure 2. Example of a generation of images on the screen at the back of the stage in *La traversée de la nuit* (Valérie Le Louédec on the left, Magali Bruneau on the right; photograph: Julien Piedpremier).

In the case of this multi-agent system, calculation is also similarity oriented, since artists are asked to compare different proposals made by the computer. The system gains value with more experiences, through rehearsals and performances. The director and the comedians have the ambition to stage the show a hundred times, to make the text and their interpretation of it known, but also so they will "get to know" the generative system better, and to "play" with it more.

Some drama categories are thus displaced or questioned by this way of accessing artistic expression according to similarity and repetition. The text of the play was long given as the only input towards expression and emotion. Some texts have led to a great number of analyses, according to different models, and some of them have led to computer programming ([2]).

Doing away with the text as the only medium, and especially by using the medium of digitalized voice, the processes that we have described, based on the establishment of similarities, pave the way for the creation of new drama emotions, and maybe new ways of theater creation and distribution with digital devices, provoking new uses for it. As with the distribution of musical contents by the Web, the auditory signal, its descriptors, the organization of "drama" contents with databases and MPEG norms that could be imagined, would reorganize the connection between theater and the audience⁴.

⁴ We have partially studied this kind of reorganization in the case of digital opera, cf. [4].

5. CONCLUSION

We have shown how the distribution of digitalized music does away with the dominant paradigm based on buying CDs for a dynamic indexation centered on the notion of similarity. This change is the proof that the instantiation of the categories of CD marketing are given less importance. Thus appears similarity-based calculus, acting on considerable masses of samples, which continuously change the balance of the man-machine dialogue, in an appeal started again and again to compare information. We have also shown how some artistic creations, especially in the domain of inter-media theater which relies heavily on computers, proceed in the same way, masking instantiation and developing the calculation of the similarity of the comedian's expressive faces.

These prospects open many research avenues, building bridges especially between the search for content and artistic creativity. Great disruptions in the domains of culture and art, now intertwined by their massive digitalization, can be foreseen.

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