

## Reconcile Art and Culture on the Web

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## I° an Emerging Phenomenon:

Online Electronic Music Distribution

## Online Electronic Music Distribution as a Requirement

**I want to discover some new sound/music !  
why not use the Internet ?**

*desire to be WEB hip  
faith in the progress of new technology  
fascination for the Internet*

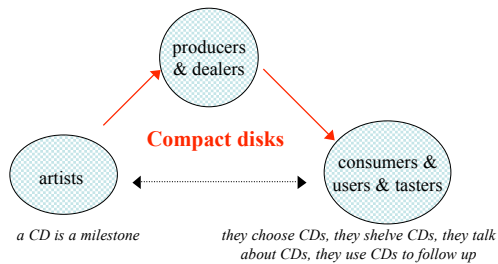
## The announced CDs death

**I don't want to pay** for titles I'll never listen to !  
I want to pay **less** for a title I'll only listen to once !  
why buy a CD when DVD is coming next year ?  
what if it breaks ?

*lost of an implicit contract  
lost of a powerful categorisation way  
lost of a crucial semiotic object (at least heraldic)*

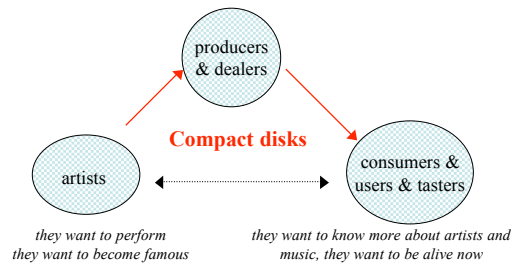
## The current way of thinking

*they shelve CDs, using genre taxonomies,  
they promote CDs*

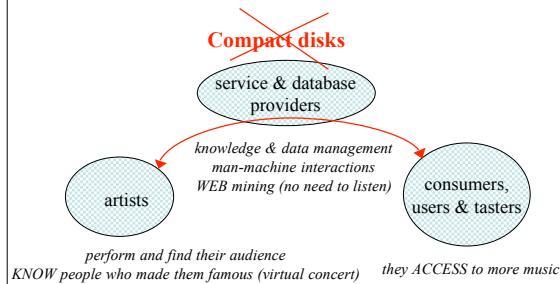


## The current way of thinking

*they want to earn money  
they want to know their market*



## The new way: listening is supported by new technology



## Why not to get rid of CDs?

Massive *digitalisation* of music:

- > makes place for many *concurrent ways* of music *automatic indexing* (cultural, editorial, acoustic, ...)
- > allows some local powerful *concept formalising* computerised calculus
- > opens the way for *content mining* approaches, involving interactive *similarity based search*

## What was going on with CDs?

To *market CDs* within department stores:

- > to *shelf products before* selling them
- > to define *metadata for describing* music
- > this does (did?) influence our music *culture*

## II° a Theoretical Distinction:

What is *Similarity*?

## What is *Similarity*?

- Given an example ...
- Given a case base ...
- Looking for a *similar* example
- Different approaches:  
*concept formalising* vs *content mining*

## Concept formalising

- The example is viewed as an *instance* of a general structure/variable
- Similar examples are produced by *variation*, and have to be checked "by hand"
- Concepts are described *in intenso*, from formal explanations/distances
- If some local *ontology* is available, the search space is limited by the less abstract concept
- Typically "computer supported"

## Content mining

- The example is viewed as a *specialisation* of the case base
- Similar examples are produced by building *close specialisations*
- Concepts are described *in extenso*, from the *contents* they are supposed to abstract
- Rectification/iterations/man-machine *interactions* are natively part of the approach

## What is new with *content mining*?

- *Concept formalising* is involved, but as *heuristic means* and *provocation*
- *Quantity* plays a *qualitative* role (*lists* are preferred over *sets*)
- The *in extenso* description of a concept is **NOT reducible** to any *in intenso* definition

## III° a Conclusion/Discussion:

Reconcile Art & Culture on the Web

Why such a title?

## Reconcile Art and Culture

*Content indexing* will probably be as important for listening as the invention of the *sound-carrier*

By **using** new sound/music descriptions, listeners will invent/discover **new ways of listening** to sound/music

## *La traversée du Désert*

