Authors Erkki Huhtamo of “Trouble at the Interface or the Identity Crisis of Interactive Art”, Lev Manovich of “Database as Symbolic Form” and Marvin Minsky of “The Society of Mind”, all covered a concept in their writing regarding the idea of a database. The main concept in Huhtamo’s paper came across as being that the criteria of what is being considered interactive art is changing. No longer is interactive art being considered only when the use of a spectator’s physical involvement is involved, but rather the interaction with the system itself as well. Marvin Minsky’s focus is related to Huhtamo’s writing in the sense that he talks about the interconnection within the system. He provides us with the example of a complex database, which in his writing he gives the example of our brains. He describes how the combination of separate interactions work together to complete a task. Likewise, the way Minsky describes how the interactions within a system work with each other, Manovich makes a same connection, although between database and narrative. His point is that both database and narrative work with each other in such a way that, multiple possible outcomes can be achieved because narrative allows for data to be retrieved in no specific way. There is a choice as to how this information comes together.

The art installation by artists' Aether and Hemera called "Voyage ", which was installed at the Canary Warf dock in 2013 relates to what Erkki Huhtamo talked about in his paper. This art installation consists of about 300 LED boats that sit in the dock and come to life at night with the interaction of people. Like Huhtamo mentioned, interactive art has taken on a more passive role where the direct physical contact of a spectator is not necessary, but rather the interaction within the system. This is exactly what takes place for this installation to come to life. As I’ve mention, all 300 miniature boats contain LED lights within them, and at night, spectators walking by can actually control the color of these boats by connecting to the Voyage Wi-Fi network. Once logged in, the system takes you to a page of options where you can choose different pre-synchronized light shows. When you choose one, your choice comes to life as the boats illuminate with color. This installation involves interaction, but it involves interaction between systems. There is no direct contact between the spectator and the boats. The spectator's input of information goes into the system and the output comes through on the LED boats in the dock. This is similar to "Listening Post" in the sense that people are providing information into a system and the end result comes out through another piece of technology.

Golan Levin and Zachary Lieberman's 2004 "The Interactive Bar Table" connects with Marvin Minsky's concept about how separate components combine together to create a task. This art piece, (which received help production with support from SAP and Ars Electronica Futurelab) consists of a bar table that has a built in screen as the table top. Within these screens, there are dozens of colorful organisms that float around in a random fashion. If a person comes up to the screen and touches their finger on it, these colorful organisms sense it and all begin to swarm around that finger that lays on the screen. Instruction comes into play in this Interactive Bar table in the sense that the code needs to be able to recognize when something touches the table. For example, while nothing lies on the table top, these colorful organisms follow the instruction that was written for them that tells them to move around in a random manor. This will hold true until something that is written in the code, tells them otherwise. Once an object is placed on the table, the separate components that make up the code will work together to recognize this change in state and the code will respond back with the change in which the organisms interact with that object.
Music producer DJ Armin Van Burren has been working closely with the company Thalmic in regards to a new piece of technology called Myo. This newly developed muscle-controlled wristband allows for DJs to have control over functions such as volume control, tone, tempo, and pitch of their music during their live sets. Not only that, but it also allows the DJ to have artistic freedom when it comes to their light shows. This wristband responds to the DJ's movements. Depending on what those movements are, will depend on the color, timing, and direction in which these lights on stage will change. This relates to Lev Manovich's paper on the idea that database and narrative can work together and have the potential to create a variety of possible outcomes. With the technology in this wristband, it provides the DJ to create a unique experience at every single live performance. It is not likely that DJs will replicate their same exact movements each time they play a set. It is like a theatrical play; it varies every single time. Depending on what information is put in will determine what data will be retrieved, which will make for a different story each time.