BRAVE NEW WORLD OF DATA

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We're in this business because we care about the ways in which new technology will change how people find and purchase books.

Muze was born at the beginning of the CD revolution, when the sudden increase in the availability of recordings made the process of finding music more and more confusing. And the situation has not changed that much; there is more swing in print now than at the height of swing's popularity; and the same is true for jazz and blues. This is also the case in the publishing world where the availability of books in digital form will make the process of finding books more and more confusing. We have already seen how the purchase of books on the internet has changed consumer habits. It is now fairly simple to compare prices, editions, and formats in just a few clicks on the internet. What will happen when there is a sudden increase of books available in digital form?

Muze currently has the most comprehensive music, book, and movie databases in the United States. We distribute content through our products—in-store kiosks, in-store listening stations, websites, and print books—to both on-line and brick and mortar retailers. Our main products are our information databases and in-store kiosks. We have in-store look-up systems for music, film and books in over 4,000 U.S. retail stores, delivering 100,000,000 page-views per month in the very place where people are ready to spend money on entertainment products. Our music, book and video database supports over 100 Internet sites, including CDNow, N2K, Borders, Tower Records, Amazon.com, HMV, Virgin, and BMG's Get Music. Whether you're looking up Duke Ellington or Bridget Jones, Muze's helpful search results enable consumers to make informed

purchases. On the Internet, Muze data plays a different role than it does in a store. In a store, we provide value-added look-up systems. On the Web, the data is the inventory: Having a book in our database is equivalent to having it available in the largest stores in the country.

In the midst of this huge wave of technological change—and make no mistake about it, it is a tsunami—some things haven't changed, nor will they. The constants are:

1). The act of creating music, text, and video, and capturing it on some sort of storage medium

2). The packaging, promotion, and distribution of the music, text, and video

3). The purchase by consumers

The Internet and a host of new technologies on the horizon won't change these basics. But what kinds of changes will we all have to make to take advantage of this "brave new world?"

In **BRAVE NEW WORLD**, the characters are genetically predestined to be who they are, but in publishing, nothing is quite that simple anymore. Remember the old riddle: When is a book not a book? This is a hot question today when we consider electronic books or any content distributed on readers, Personal Digital Assistants (PDA's), PC's, and whatever they think of next. The real question today is what are book publishers destined to be? Traditional book publishers are already producing audiotapes, CD's, videos, CD-ROM's and DVD's. The collection of "book" metadata becomes confusing when the "book" is a CD.   Our job is to sell more "stuff," and come up with innovative and easy ways for consumers to find and purchase that "stuff." Tracking books and creating product centric databases will not work in THE BRAVE NEW WORLD.

Currently, the industry has a difficult time collecting book "metadata." In a perfect world, publishers and anyone else who created, owned, and/or distributed intellectual property would have accurate and properly formatted files of information, using one standard that they could

transmit internally and externally to retailers, data aggregators, and anyone else who needed information about the stuff they sold. This intellectual property metadata would enable you to track who owned, created, and contributed to the work, and where, how and by whom it was created. This information would enable us to better market and sell intellectual property and meet the ever-growing needs of the global consumer or end user.

Let's not forget that most people need this kind of information to actually SELL the things that publishers create. The day when publisher records don't have to be checked for accuracy, updated, reformatted, recreated, or translated into some sort of common format is still a long way off.   BIC/BASIC, EdiTEUR, and INDECS are all working toward standards that map intellectual property in all its forms-traditionally known as book, music and video- globally. That's simply the first standardization in the chain. What about the standard behind processing intellectual property and the standard to process the transaction? Muze has taken a stab at creating the standard to process transactions of entertainment-related intellectual property -starting with the merger of our books, music and video databases. But in this BRAVE NEW WORLD we all need to be in a constant state of evolution.

The shift from Books to Intellectual property standards concerns us all. Imagine the day when we sell a book with an accompanying CD-ROM, which features music originally recorded as an audio-only CD, which features a trailer from the movie adaptation. Or think of the book that has a companion audio-CD that features music originally recorded elsewhere. Well that day is here. One of the effects of all this technology is a massive increase in consumer choices. It is cheaper now to capture and distribute music, text, and video than ever before. As a result, consumers have more choices than ever before. Therefore, we feel that Muze, and companies like Muze, have an ever bigger and more important role to play. Whether we're providing virtual inventory on the Internet, giving radio stations more detailed information about the music they play, or getting this

information to consumers in stores, it all comes down to information. There are countless studies out there on the buying habits of consumers and there is a particular result that emerges from all these studies:

People want to find the stuff they want easier and faster than they can find it now. Retailers want people to find and buy what they want, but they also want some method of leading consumers to buy stuff they didn't know they wanted. It's a two-way street. And the stuff really runs the gamut; a kid who is looking for a present for his Perry Como-loving Aunt Mary can find the new album by N'Sync at the same time. Grandmothers (very liberal-minded grandmothers) can find Marilyn Manson for their grand-kids and Duke Ellington for themselves. Boomers yearning to hear that romantic Platters song they danced to at the senior prom can find it while locating Nine Inch Nails for their son. And the information is complex! The Lincoln Center Music Library recognizes 52 different ways of spelling Tchaickovsky (and I'm sure the one I have spelled here is probably number 53!).

Is MONKEY HOUSE, Kurt Vonnegut's audiovisual presentation of seven short stories, a movie a book, or a bit of both? As intellectual property creators and aggregators, we must be concerned with how to categorize a multifaceted product like this because consumers don't want to worry about all the details: They just want information about Kurt Vonnegut "stuff." While I was watching Ally Sheedy and John Cryer "audiovisually depict" the book, my only concern was being entertained, but if we can't properly categorize the product, who will ever find it? A Kurt Vonnegut search on any of the book databases will not produce "Monkey House," although if you type Kurt Vonnegut into a movie database, "Monkey House" is easily found. The last place I would think to look for Kurt Vonnegut "stuff" is a movie database, but that is the only place you can go to find the audiovisual format of the text. It is only when you can place a bunch of "stuff" databases side by side that these links start to become obvious. Fortunately for us at Muze, not

only are the links obvious, but we are actively doing something about it, namely, creating a "stuff" database.

With the rise of digital distribution of text, publishing now offers a parallel universe to music. The complex matrix of new formats, sales outlets, and intellectual property is enough to leave even the most seasoned Bibliographic Data Provider wondering just exactly to whom am I selling. Many of our customers request a book database, and then proceed to ask us if we have audiobooks on cassette and CD. Is it a book database that they really want, or do they want to provide text to their customers in whatever format it is available—be it book, audiocassette, CD-ROM, video, DVD, CD or digital download?