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ABSTRACT: This article presents a new idea on shelving printed books and finding books in libraries. The author advocates that traditional book classification number (TBCN) systems should be replaced by a better indexing method for books in libraries. The author proposes a new way of seeking books for library users wishing to locate them called a 'dynamic book subject number' (DBSN) system. The new system combines new indexing rules and automated system technology to create settings in which a book's 'subject number' can change rather than having a particular permanent classification number assigned to it. The new way encourages library users to seek books through a user-friendly cataloging system by choosing subjects from the embedded database. The database contains thousands of subjects with their corresponding Arabic codes. For printed books, the DBSN ushers in a new era in the relationship between library users and the books.

ABSTRACT: Any ontological theory commits us to accept and classify a number of phenomena in a more or less specific way—and vice versa: a classification tends to reveal the theoretical outlook of its creator. Objects and their descriptions and relations are not just "given," but determined by theories. Knowledge is fallible, and consensus is rare. By implication, knowledge organization has to consider different theories/views and their foundations. Bibliographical classifications depend on subject knowledge and on the *same* theories as corresponding scientific and scholarly classifications. Some classifications are based on logical distinctions, others on empirical examinations, and some on mappings of common ancestors or on establishing functional criteria. To evaluate a classification is to involve oneself in the research which has produced the given classification. Because research is always based more or less on specific epistemological ideals (e.g., empiricism, rationalism, historicism, or pragmatism), the evaluation of classification includes the evaluation of the epistemological foundations of the research on which given classifications have been based. The field of knowledge organization itself is based on different approaches and traditions such as user-based and cognitive views, facet-analytical views, numeric taxonomic approaches, bibliometrics, and domain-analytic approaches. These approaches and traditions are again connected to epistemological views, which have to be considered. Only the domain-analytic view is fully committed to exploring knowledge organization in the light of subject knowledge and substantial scholarly theories.

ABSTRACT: Conceptual models created by archival, library, and museum communities significantly influence the way in which data are displayed and aggregated. What's the reason behind this great attraction to conceptual models? Perhaps part of the explanation can be found in the growing importance of the visual representation of information. Concepts seem to be far more readily comprehended when represented in space in a visual way, a way that brings them closer to being images or maps. Like a geographical map, conceptual models disclose specific points, meaning entities, and identify relationships between these, thereby creating connections. If archives, libraries, and museums generate different "landscapes," how will the people who consult these at times discordant maps react? Which conceptual horizons should we offer our users? And will they be compatible with those they expect? Do we not perhaps risk increasing the chasm between information professionals and users?

ABSTRACT: The comparison among some lists of ethical values prevalent in various professions related to knowledge organization shows that three of these values (intellectual freedom, professionalism, and social responsibility) could be the core of a general knowledge organization ethics, and that two other values (intellectual property and right to privacy) could be added to them in the future, as they are already among the fundamental values of the library profession.

ABSTRACT: The paper illustrates the way a cultural institution can test a work method based on a systemic and cross-channel approach to link together the different entities and sources of knowledge on childhood and adolescence which it (the documentation centre, the historical archive, the library, the museum) owns. These channels are related one to another to create a unique ecosystem, so as to allow a seamless experience among various contexts and a systemic integration of the institution's holdings. The relationship between different channels is brought about through the use of a thesaurus; navigation between the terms in the the-

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saurus allows the creation of a consistent structure of relationships between the channels. Using the thesaurus, it is possible: to move from the digital channels of the Istituto degli Innocenti, Firenze (website, OPAC, digital repository) to the physical ones (library, museum, or archive) using specific subjects as a compass; to pursue the visit experience by choosing specific paths within the physical space or to move from the physical to the digital world; and to develop an integrated use of web resources during a visit in physical space in order to personalise the path and find objects or related information.

Scaturro, Irene. **Faceted Taxonomies for the Performing Arts Domain: The Case of the European Collected Library of Artistic Performance.** *Knowledge Organization. 40(3)*, 205-211. 27 references.

ABSTRACT: The exponential growth of online cultural content presents performing arts heritage institutions with the necessity of adopting new strategies in order to ensure the authentication, utility, and re-usability of both their non-book materials and their textual documents. The case study of a performing arts digital library is described through an interdisciplinary perspective in order to demonstrate the advantages deriving from the application of knowledge organization to the performing arts domain. The article illustrates how controlled vocabularies and faceted taxonomies can improve end-users' access and foster the clustering and the contextualization of performing arts documents. The paper also outlines how shared vocabularies may support transnational dialogue between various cultural repositories and network different types of items. A model for indexing, organizing, and displaying resources within a domain-specific digital library is proposed.