

# Classifying Musical Performance: The Application of Classification Theories to Concert Programmes<sup>†</sup>

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**Abstract:** This paper demonstrates how knowledge organisation theories can be used to understand the arrangement of concert programmes. Key classification theories from the management of libraries, archives and ephemera collections are used as a framework in this study: characteristics of division (faceted classification theory), provenance (archival arrangement) and arrangement by format (ephemera arrangement). Each theory is used to analyse the arrangement of specific concert programme collections held at the Centre for Performance History, Royal College of Music, London. Two classification models are created from the analysis. Model 1 reveals how concert programme arrangement could be viewed as a theoretical bridge between bibliographic, archival and ephemera arrangement theories. This model proposes a unified classification based on bibliographic characteristics of division; the characteristics of division structure is populated with characteristics taken from bibliographical classification, archival arrangement and ephemera organisation. Model 2 proposes an alternative way of considering the unified classification model: a triumvirate of event, programme and individual copy. Complex relationships between elements of the triumvirate are explored, as well as is an analysis of how various characteristics fit into the model.

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## 1.0 Introduction

Traditionally, concert programmes have not enjoyed the same attention from collection managers as other musical documents. This neglect prompted Ridgewell (2003, v) to describe them as “the Cinderellas of music item retrieval.” Though this neglect is slowly being rectified—especially at collection level, for example the

recent Concert Programmes Project phase 1—few individual programmes have been catalogued or documented, which means that access to concert programmes is reliant on manual methods of retrieval. There are a number of features of concert programmes that make them particularly interesting from a classification perspective. Programmes do not abide in one type of information management abode: they

can be found in libraries, archives and ephemera collections. Like other forms of performance ephemera, concert programmes are both representations of an event and physical items in their own right. This dual identity makes their arrangement especially worthy of exploration.

This paper aims to demonstrate how classification theories could be used to understand the arrangement of concert programmes. First, important principles from various classification theories will be reviewed, taken from bibliographic, archival and ephemera arrangement theories. This will be followed by a brief description and definition of concert programmes and an outline of the specific challenges associated with arranging programmes as compared to other documents. Next, the potential of applying these principles to the arrangement of concert programmes will be explored, using examples from a specific institution's collections. Two classification models will follow. The first is a unified model that brings together the arrangement theories and approaches of the various information management theories. The second considers the concert programme as a series of three layers, and examines how this approach aids our understanding of the classification process. By exploring the arrangement of concert programmes, access to these valuable documents will be enhanced.

## 2.0 General classification theories

The purpose of arranging material is addressed by a number of authors in the bibliographic and archival worlds. 'Retrieval' is at the heart of many of their responses. Perreault (1978, 53 emphasis original) argues that the relationship between ordering items and retrieval is so co-dependent that it is almost subconscious:

It is so deep a part of the purpose of our [the librarian's] profession that no argument seems needed to prove that the benefit that is aimed at in imposing order on files and collections is *retrieval*, whether of information or of documents.

For bibliographic commentators, one aspect of retrieval is intimately linked to classification: browsing. For instance, Rowley and Farrow (2000, 194) argue that classification is particularly useful for browsing, and add that browsing is concerned with the expectation of finding similar subjects nearby on the shelf.

Access to concert programmes is particularly difficult, given that most collections are not catalogued or

indexed at item level (Concert Programmes Project 2004). Browsing the shelves of an un-catalogued collection of concert programmes may be the only way of determining whether a particular item is present in the collection. The sheer size of some collections is also a factor: for instance, the Centre for Performance History (CPH) at the Royal College of Music (RCM) in London estimates its holdings at 600,000 items (Ridgewell 2003, 95). In these cases, access to concert programmes is almost entirely dependent on their effective arrangement.

Furthermore, the hybrid nature of concert programmes makes their arrangement problematic. A concert programme is usually a printed item, and therefore a type of bibliographic object; a concert programme is a document of an event in an organisation or person's life, and thus a type of archival object; a concert programme is also a transient item produced for a one-off event, and thus an item of ephemera. Or, turning this the other way around, a concert programme belongs equally in a library, an archive and a collection of ephemera. In the United Kingdom, concert programmes can be found in each of these three types of institutions, and are the subject of the varying management systems of libraries, archives and ephemera centres. Therefore, the arrangement systems of each of these types of institutions needs to be considered in order to effectively analyse the arrangement of concert programmes.

## 3.0 Specific classification theories

Three classification theories from three types of information management centres have been selected for this paper: characteristics of division, provenance and arrangement by format. This selection of classification theories is based on arrangements of concert programme collections noted as part of the case study research which informs this paper (Lee 2008). For the purposes of this paper, the term 'classification' will be used in the broadest sense—meaning the systematic arrangement of materials. Furthermore, as information management systems use different vocabulary to express arrangement principles, the terms 'arrangement,' 'organisation' and 'classification' will be used interchangeably. However, it is accepted that the use of all of these terms is limited to the physical realm for the purposes of this paper, and this use does not fully represent the breadth that these terms cover.

This study makes use of one of the main principles underpinning faceted classification and its associated concepts: the characteristic of division. For the pur-

poses of this paper, a ‘characteristic of division’ is defined as the aspect by which a subject is divided into subsidiary subjects. The term ‘characteristic of division’ appears to be used interchangeably with ‘principle of division’ in bibliographic classification literature; in addition, Ranganathan’s term ‘division characteristic’—as defined in his glossary of faceted classification (1958, 122) and used much earlier in the first edition of his *Prolegomena* to library classification (1937, 10)—also has the same meaning. For ease of reference, the term ‘characteristics of division’ will be used throughout the paper.

The characteristic of division system of arrangement causes a number of consequential phenomena, which will prove important to discussions about the arrangement of concert programmes. When a characteristic of division is applied to a subject, each resulting, subsidiary subject benefits from collocation; any item with a given subsidiary subject will sit on the shelf near other items with the same subsidiary subject. However, another inevitable consequence of characteristic of division classification is viewed less positively. For every selected characteristic of division, there will be at least one which either is not selected, or if multiple characteristics of division are employed, is not applied first. These subsidiary subjects are known as distributed relatives, and items with these qualities will be scattered throughout the classification system. Distributed relatives are not to be dismissed lightly; any scheme scatters more subjects than subjects which are collated (Buchanan 1979, 37–38). Therefore, as Foskett (1996, 61) summarises, using characteristics of division brings some concepts together while splits others.

The underlying principle behind archival arrangement is that the context of the documents must not be lost through their arrangement. Each item has value as part of a collection (Williams 2006, 74): “It [the document] has a collective significance, and significance is lost if documents are treated as single items.” Modern archival classification is largely based on two theories that espouse this principle: provenance and original order. In the case study institutions, provenance was seen to be an important arrangement theory for collections of concert programmes, so this classification method will be the focus of archival arrangement discussions. Arrangement by provenance means that materials with the same origins will be kept together. Thibodeau (1998, 68) suggests the rationale behind provenance is that an item’s status comes from the creator of the archives, meaning the organisation or person who originally

collected the items. If the item is not kept accordingly then this link will be lost. Though evidence of original order was seen in some concert programme collections studied for the initial case studies (Lee 2008), it did not lead to further analysis within the concert programme framework, so will not be further discussed in this paper. Similarly, while acknowledging the importance of later archival arrangement principles such as function and early archival arrangement theories such as the geographic-chronologic scheme, they have been purposefully ignored in the ensuing discussion, as the selected case study institutions revealed little insight into their potential application to concert programme collections.

Ephemera arrangement discourse can be divided into two prevalent viewpoints. The first is based on archival principles, and is concerned with provenance and provenance-based issues (see, for example, Hadley (2001)). The second viewpoint is aligned to librarianship. For example, Pollard (1977) bases his discussion on ephemera arrangement around subject classification. However, Pollard (1977) also gives a few interesting alternatives: one of these is arrangement by format.

The idea of arranging ephemera by format—for example, keeping all posters together, all programmes together, all playing cards together, and so forth—has resonance for a number of reasons. First, ‘format’ does not feature in most mainstream discussions of other arrangement theories, suggesting arrangement by format could be a quintessentially ephemera-based idea. Second, the concept of format is intrinsically important to ephemera studies in general – for instance, Rickard’s (2000) ephemera encyclopaedia is largely a series of entries about individual ephemera formats. Third, the arrangement by format of major ephemera collections, such as the John Johnson Collection of printed ephemera in Oxford, suggests that format is significant in the arrangement of ephemera.

#### 4.0 The arrangement of concert programmes

Consideration of what constitutes a concert programme is necessary before further analysis of their arrangement can be contemplated. At the broadest level, concert programmes are a type of object produced to accompany a musical performance. The usual purpose of a concert programme is to codify items relating to the musical performance—such as the music performed and the performers—as well as to provide information on the day and location of the event. Ridgwell (2003, 3), states that programmes are pri-

mary source material, produced for a specific event, and are not usually created retrospectively. The appearance and format of concert programmes are also extremely varied, ranging from a single photocopied sheet to a multi-coloured and gilded souvenir programme.

Various types of information are scattered across different parts of the concert programme. Some information places the event in time and space and is of importance to researchers; examples include geographic place, concert venue, concert date and time. Musical programme information, such as works performed or genre of concert, are usually present. Information about performers is given on most programmes, such as names, biographies and headshots of soloists and conductors; in larger programmes, lists of choir or orchestra members are often found. Sometimes, programmes contain important textual information about the music being performed, for instance programme notes with, or without, musical examples. Programmes are often a rich source of sociological data and visual data as they may feature general advertisements and portraits of performers. Finally, programmes frequently contain information relating to other concerts, for instance lists of concerts in the same series or unrelated concerts at the same venue.

The significant theories from bibliographic, archival and ephemera arrangement theories discussed above can all be taken from their original contexts and applied to concert programmes. The original research which formed the basis of this article (Lee 2008) drew from three case study institutions: the Wigmore Hall Archive, the Royal Academy of Music Library and the CPH at the RCM. These institutions represent an archive, library and research centre (containing elements of an archive and an ephemera collection) respectively. However, comparison between the type of institution and collection arrangement revealed a non-linear relationship between the two. Furthermore, a closer examination of the collection management context suggested that simple collection management categorisation was not possible. Therefore, this factor has been ignored and all examples used in this paper are from the largest collection in the case study, the CPH. Specific collections at the CPH are used to demonstrate how the three selected classification theories—characteristics of division, provenance and arrangement by format—can be applied to concert programmes. It is not suggested that CPH staff have consciously arranged their collections in the manner described below; rather, these examples suggest a theoretical

framework for the physical classification of these collections.

The Menges collection can be used to demonstrate how characteristics of divisions could be used to understand the arrangement of the collection. It contains programmes and ephemera from the twentieth-century British violinist Isolde Menges. She was active as both a solo violinist and chamber musician in her own ensemble, with both aspects reflected in the collection. There are also programmes featuring Menges's students in the collection, where she did not play.

In a simplified model, the concert programmes in the Menges collection are arranged by concert venue, followed by date. The concert venue itself is an amalgamation of two components, geographic location and building, but for simplicity "concert venue" will be used as the combined term for both. The programmes from solo concerts and those from chamber music are kept in two different, similarly arranged sequences; also, programmes where Menges did not play are kept separately from concerts where she did. Using the characteristics of division method, ideas such as 'performers,' 'concert venue' and 'date' could be perceived as characteristics of division (see Figure 1).

The collocation and scattering can be seen when analysing the collection using this method. For instance, because the role of Menges is the highest characteristic, all the programmes from Menges's chamber groups have been collated. This is helpful to musicologists researching the performance profile of her chamber groups. However, as 'time' is one of the last characteristics, concerts from the same year have been almost comprehensively scattered. This is disadvantageous to anyone seeking a chronological narrative of Menges' life and performances.

An example of arrangement by provenance is provided by the CPH's collection of programmes relating to the performing career of the British oboist Leon Goossens. The programmes are kept together by virtue of being part of a single donation to the CPH by the estate of Leon Goossens: all the programmes in this collection have the same provenance. This means that identical programmes from concerts given by him can be found in both the Leon Goossens collection and in other parts of the CPH's holdings, and these identical programmes are not interfiled. For arrangement purposes, the context of each individual programme in the Leon Goossens collection is more important than the information the programme contains.

The CPH has examples of collections which are arranged by format. Collections of concert pro-

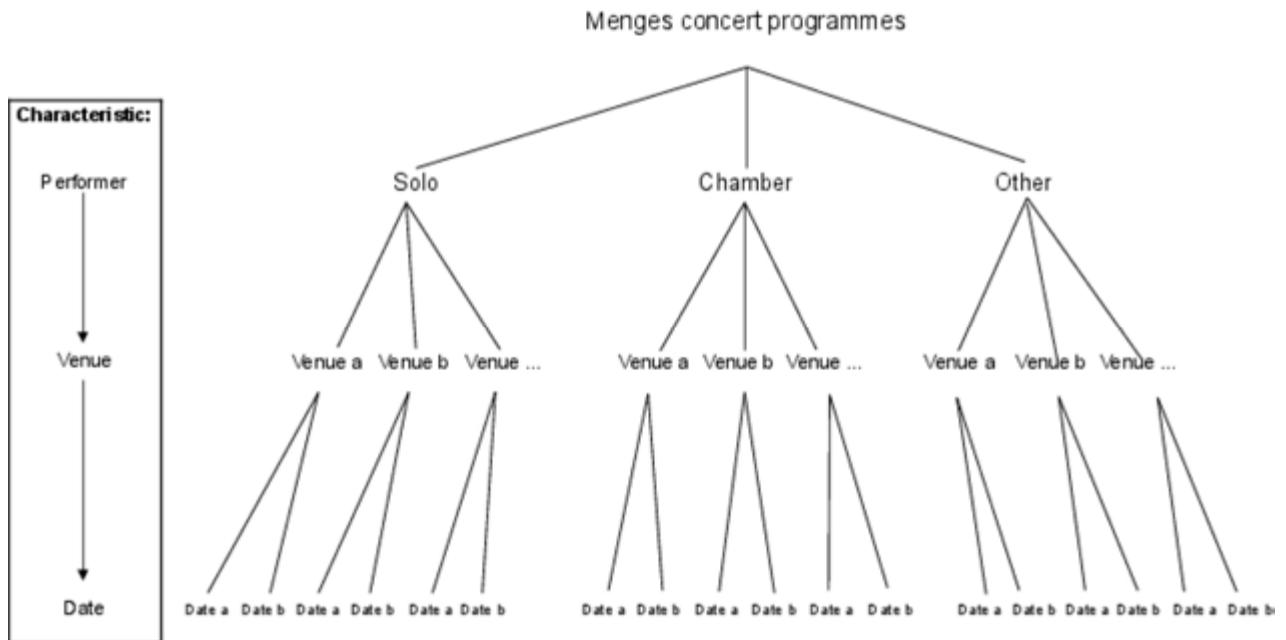


Figure 1. Menges Collection characteristics of division method

grammes frequently include other performance ephemera items, for instance press cuttings, concert diaries, posters and tickets; or collections may contain archival items such as diaries or letters. Therefore, applying the principle of arrangement by format to concert programme collections means that they have been separated from all other ephemera or archival items. For instance, the Thomas Harper collection at the RCM includes a number of volumes of concert programmes held at the CPH, and a manuscript volume which lists various concerts in which the nineteenth-century trumpeter Thomas Harper performed, which is held in the RCM library. Some queries arising from the concert programme volumes can be solved by the manuscript volume; but due to their differing formats, the programmes and manuscript volume are in different departments at the RCM, located at different sites, and documented on separate catalogues.

### 5.0 Model 1: Universal characteristics of division

The arrangement of libraries and archives seems at first glance to be based on very different principles. Archival classification values the context of each item, seeing separation of a document from its context, a travesty to the intellectual arrangement of the items; bibliographic classification is largely based on subject and assesses the intellectual contents of each item on an individual basis. Bibliographic and archival theorists largely consider their classification and ar-

rangements to be entirely disparate: not only are there painstaking efforts by archival theorists to separate themselves from bibliographic ideas of arrangement – see for example Hurley (1993, 212) repeating three times in a row that a particular type of archival theory is most definitely not bibliographic – but there is very little classification literature which considers both bibliographic and archival classification, with Schellenberg (1965) a notable exception.

However, a closer analysis of how provenance functions within concert programme collections reveals an interesting paradigm and a potential bridge. If a group of programmes are sorted into collections by the archival principle of provenance, another way of describing this phenomenon is that the programmes have been arranged by dividing the group into different provenances. Therefore, provenance could be viewed as an honorary characteristic of division and the related concepts of collocation and scattering can also be viewed. For example, in the Leon Goossens collection mentioned above, different programmes from the same source are collated while identical programmes from different sources within the CPH are scattered. In practice, provenance usually acts at the level which decides whether programmes are in one collection or another – for example, where special collections have been separated from each other and ‘non-special’ collections. Transferring this to the world of characteristics of division, provenance would therefore be one of the first characteristics applied.

Although the arrangement of ephemera does not deliberately separate itself from archival or bibliographic classification, it usually links to one or the other rather than providing a useful bridge between the two. However, a similar case can be made for the ephemera management idea of arrangement by format, along the same lines as provenance which was described above. If a collection contains different formats of material from the same concert, the concerts themselves would become distributed relatives – as in the case of the Thomas Harper collection (see section 4). In these cases, format would act as the highest characteristic of division. Examples from the CPH show that format can also function as one of the last characteristics of division applied, after geographic location, type of venue and name of concert venue. For instance, programmes and concert diaries from the concert venue St. John's, Smith Square in London have been separated. This practical solution has been chosen for both its neatness for storage purposes and ease at seeing gaps in the collection. It also shows how format can be one of the final characteristics of division.

To summarise, this model amalgamates concepts from archival, bibliographic and ephemera classification theories. 'Characteristics of division,' 'provenance,' and 'arrangement by format' are brought together as one unified system of characteristics of division. The bibliographic technique 'characteristics of division' – with the inevitable processes of collocation and scattering – can be applied universally, even when the characteristics are taken from outside the bibliographic sphere.

## 6.0 Model 2: The event/programme/individual copy triumvirate

The second model utilises the unified system of the first. The techniques of characteristics of division remain, but the characteristics themselves are considered in a completely different way. A close consideration of the characteristics of division identified previously in this paper reveals an interesting pattern. While some characteristics, such as date or concert venue, relate to the event itself, others, such as whether the item is an individual concert programme or concert diary, relate directly to the object. Therefore, the arrangement of concert programmes could be viewed from an alternative frame of reference: concert programmes are the union of an event and a physical object. Taking this further, the physical object could be considered as two separate components. A

programme is one of many identical programmes from the same concert; however, any given programme is also an individual item with its own unique custodial history, an exemplar of the whole print-run of a particular programme. Each exemplar may also include annotations which provide extra information about the event (for instance, encores or last-minute changes of musical programme) or provide insight concerning the original owner of the programme (for example, their opinions about the performers or pieces performed). Not only can this framework aid our understanding of concert programme arrangement, but furthermore, can provide an insight into how the arrangement of programmes in a collection affects how that collection is perceived.

Programmes can therefore be considered to consist of the following three aspects:

### Event

A concert; something which exists in both the temporal and spatial planes, but not in the physical plane [Note that the event as represented in the programme is the planned event as correct when the programme went to press; there may be differences between the planned event and the event which actually takes place]

### Programme

An item which contains information *about* the (planned) event; something which exists in the physical plane and has physical attributes

### Individual copy

A particular exemplar of a programme; exists in the physical plane and has physical attributes; may appear physically identical to all other copies of a programme, but each copy has its own custodial history and current storage conditions (such as binding); may contain annotations (from the original programme owner) which could provide extra information about the actual event as opposed to the planned event

We can now consider where potential characteristics of division of a concert programme will fit into the triumvirate. The characteristics discussed earlier in this paper are now supplemented by other potential characteristics. Together these aim to provide a more detailed picture of one concert programme.

### Event

Date of concert; time of concert; geographic location; concert venue (containing elements of geographic location and venue type); concert genre; repertoire; solo performer(s); performing groups; individual concert-promoters or concert-giving societies

### Programme

Format; size of programme; programme notes (including the presence of analytical notes and the programme notes author); visual features; advertising; box office information (including seating plans or ticket prices)

### Individual copy

Provenance; custodial history; storage (including current binding); annotations and signatures; copy number

Considering real-life collections through the prism of the event/object/individual copy paradigm reveals a startling trend: the characteristics are used unevenly. For example, an examination of the main concert programme collection at the CPH reveals that only event characteristics—such as place, concert venue, date and time—are used. Indeed for non-special collections and within special collections, event characteristics are generally by far the most prevalent. This has serious implications for users of the collections. As espoused by Batley (2005), classification is concerned with classifying knowledge; if concert programme arrangement is largely based on classifying using event characteristics, then classification of concert programmes will become a classification of concert life.

However, though event characteristics may be the most significant quantitatively, programme and individual copy characteristics are still important qualitatively. For instance, designating a group of programmes to be a special collection is based on provenance and in the triumvirate, provenance falls into the individual copy layer. As described in the first model, provenance is often one of the first characteristics applied and is therefore highly significant to the arrangement of concert programmes.

Exploring relationships between levels in the triumvirate is another way to demonstrate its value. A number of relationships are theoretically possible between events, programmes and individual copies. For example, there could be one event and two different programmes for that event, such as a festival programme and a concert programme; on the other hand, another example would be where five events from an orchestra on tour are covered by one programme, where this programme covers all five concerts. In practice, the individual copy part of the relationship is largely stable: there are numerous individual copies of each programme. Because of this, the relationship which is of interest is that between event and programme; four basic types of event/programme relationship have been identified.

The first type of relationship is where there is a single event and a single type of programme produced for that event, a one-to-one relationship. As well as being the simplest relationship in theory, this is also the most common in practice (see Figure 2).

The second type of relationship occurs where there is one event, but two types of programme are produced. This is a one-to-many relationship and there are numerous types of situation where this may occur:

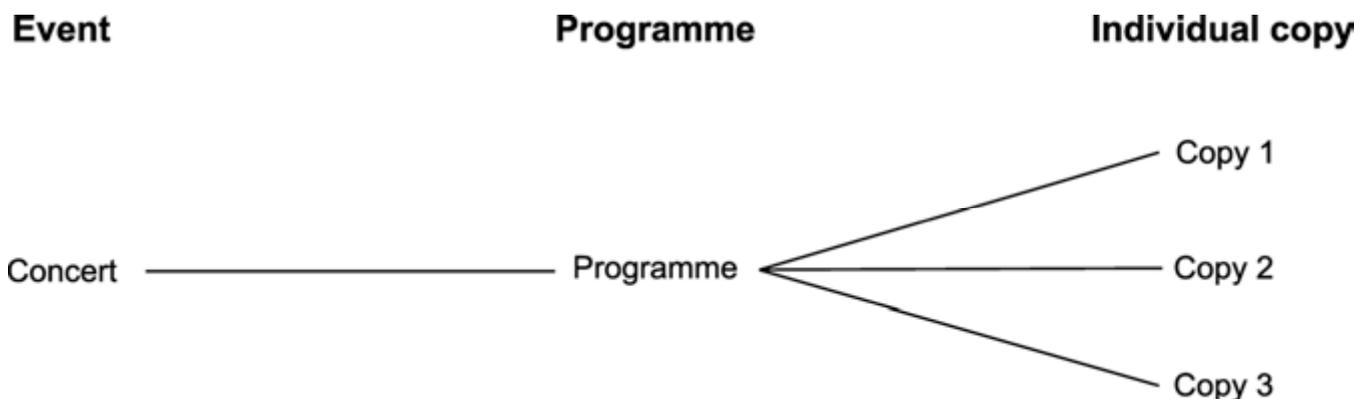


Figure 2. Relationships between one event, one programme and multiple individual copies

for example, a concert may have a free programme giving just basic information as well as a souvenir programme available for purchase (see Figure 3).

Both of these relationships assume only one event is represented by the programmes. However, in practice this is not always the case as a concert programme could cover more than one event (see Figure 4).

For instance, a concert programme may represent an orchestral concert which is repeated on two dates in the same venue; or, the same concert given in two nearby towns. The relationship between these events and the programme is many-to-one. Things get even more complex when events such as concert series and

festivals are considered. These will often result in multiple types of programme, such as festival programmes and programmes from individual concerts. However, items such as festival programmes also represent more than one event, where the relationship between events and programmes would be many-to-many (see Figure 5).

At the CPH, the first of these four relationships is the most prevalent. However, it is the other three relationships which proved to be the more problematic when arranging programmes: for instance, the CPH collections contained many items from festivals, and these items caused many challenges to collection man-

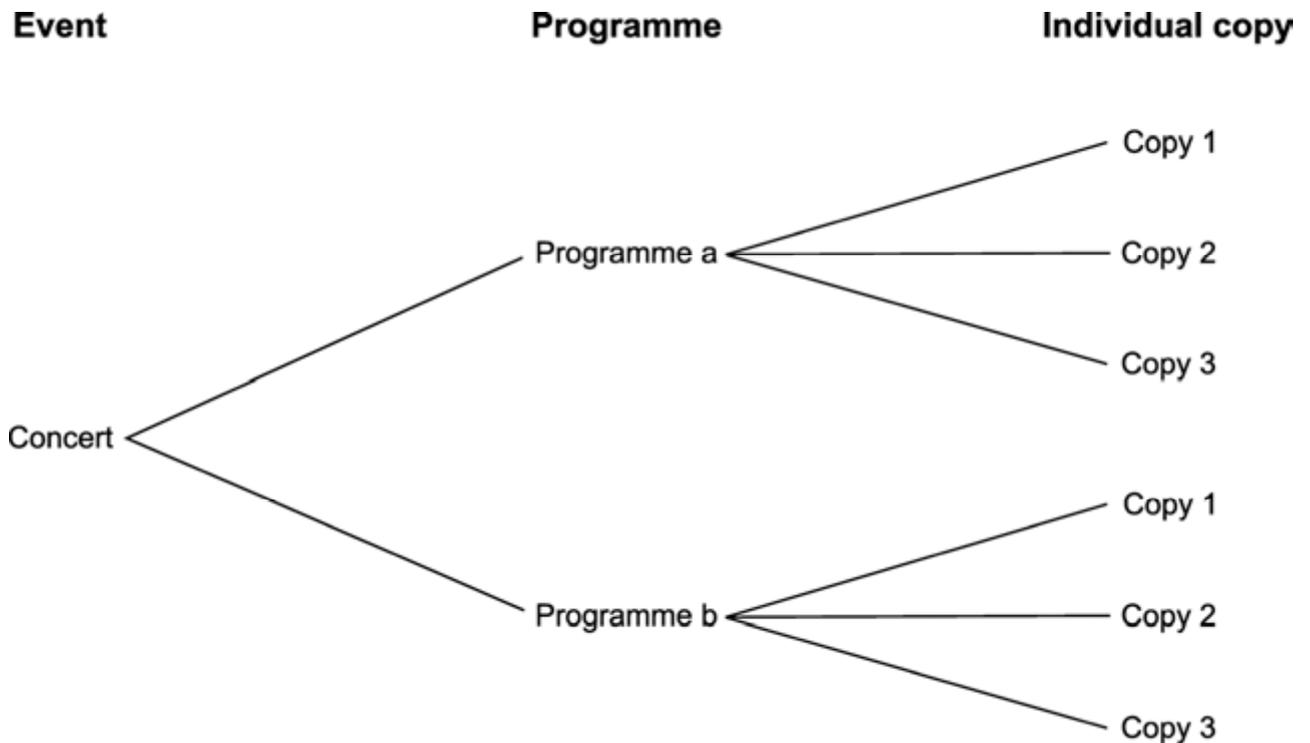


Figure 3. Relationships between one event, multiple programmes and multiple individual copies

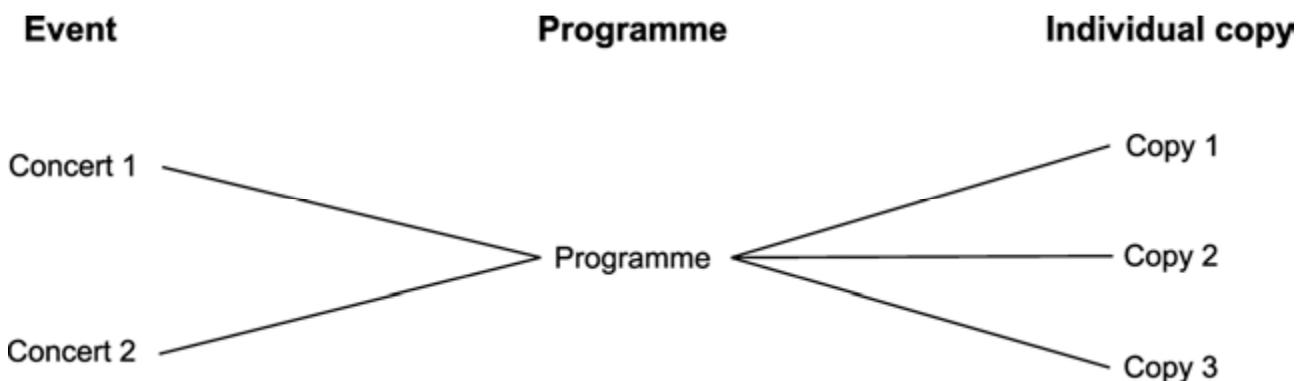


Figure 4. Relationships between multiple events, one programme and multiple individual copies

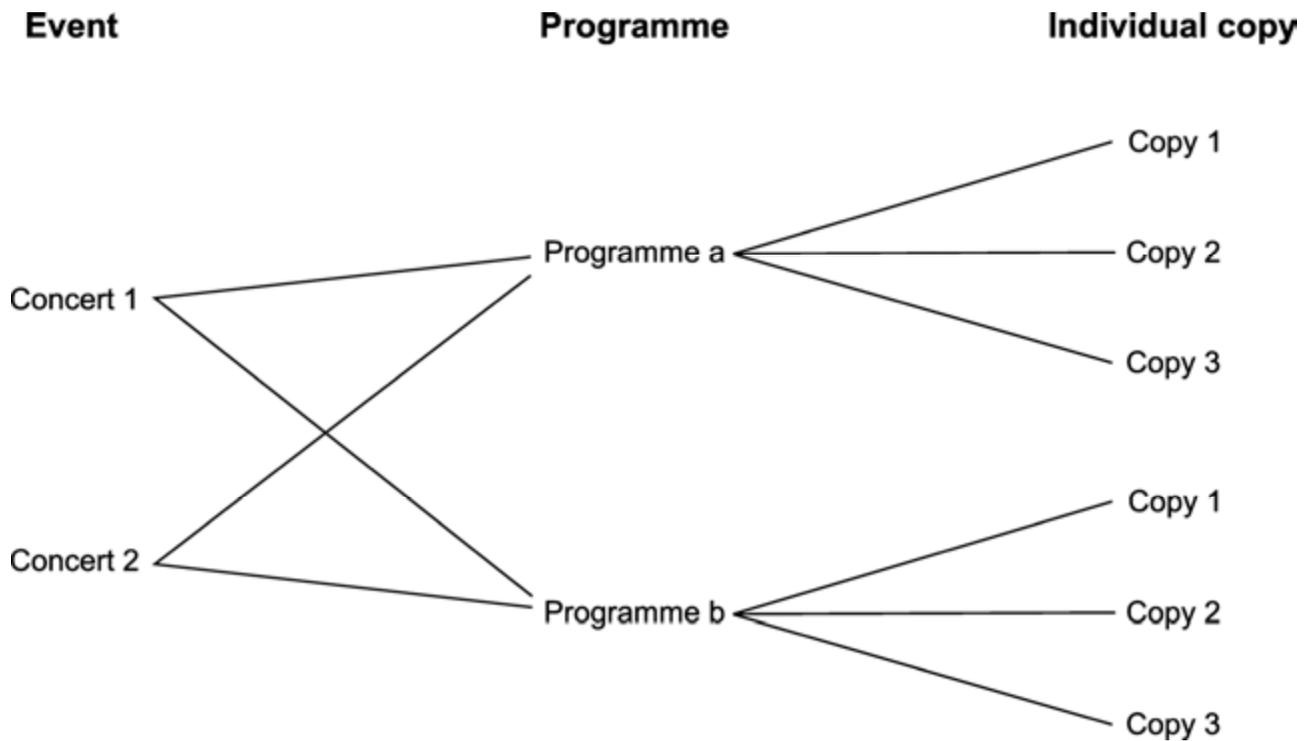


Figure 5. Relationships between multiple events, multiple programmes and multiple individual copies

(This figure shows a hypothetical situation where each programme represents multiple events; yet for events such as festivals or concert series, the most likely real-life situation is for 'programme a' to cover multiple events, and 'programme b' to refer to only one event – see below).

agers. Festivals produce a number of different types of items. Each festival will have one or more festival programmes, which contain details about many different events; there are also individual concert programmes, which contain details of only one event. An analysis of the arrangement of programmes from festivals using the triumvirate reveals insights into the problems. For example, if the collection were arranged by format of programme, then festival programmes and individual concert programmes would be kept in separate sequences as they are different types of programme. This is non-ideal as the same event would be represented in both the festival programme and individual concert programme, which would be scattered on the shelves. Alternatively, if this same collection of programmes were arranged by event, each individual concert programme would be collocated with a copy of the festival programme. This is a better theoretical solution, as all the information in the collection about a specific concert would be in one place. However, in practice this arrangement would seldom work: it is unlikely that there would be enough copies of the festival programme to collocate each with an individual concert programme. Though analysis using the event/pro-

gramme/individual copy triumvirate and the resulting relationships does not provide any easy solution to arranging programmes from festivals, it does provide a better theoretical understanding of the problems collection managers will encounter.

Model 2, though applying specifically to the physical arrangement of (usually) uncatalogued items, must be viewed within the context of the recent influx of projects devoted to the creation of metadata for performances and performance materials in the on-line environment. A number of projects have focused on describing events rather than performance ephemera – so in model 2 terms, situated in the “event” level. For example, the recent project to index all past and present Royal Opera House performances (Royal Opera House 2011) in a public-access performance database involved creating a metadata model and organisation system for musical events. This model subdivides an event into work, production and performance, and the model considers the complex relationships between these constituent parts (Field 2007). Some projects bring together different types of data concerning the same musical event. For instance, Fingerhut (2008) describes the Institute for Research and Coordination Acous-

tic/Music (IRCAM) workflow, where different types of information about a musical event—for example, recordings, programme notes—are incorporated into the same metadata model. In model 2 terms, this combines a ‘surrogate’ of the event (through an audio file) with a digital copy of (part of the) programme. Work completed in the wider performing arts community demonstrates other approaches to providing and organising performance data: for instance, the Global Performing Arts Database (GloPAD 2006) and the Australian Performing Arts collection (PROMPT), whose metadata is contained within the National Library of Australia Catalogue (2011).

## 7.0 Conclusion

This study considered how classification theories can be used to help our understanding of the arrangement of concert programme collections. In the Menges collection, characteristics of division were used to analyse the arrangement and this was depicted as a hierarchical diagram of characteristics. The Leon Goossens collection demonstrated how arrangement by provenance prioritises context over contents, and showed that the same programme from different owners would be separated using this system. The Thomas Harper collection proved that even within a performance ephemera collection there can be various types of ephemera, and hence the validity of arrangement by format; however, this example also showed how arranging performance ephemera collections by format can lead to problems in retrieval, and the intellectual contents of a collection can become scattered.

Model 1 drew together each of these arrangement theories into a single system of characteristics of division, where the characteristics are taken from libraries, archives and ephemera collections. Geographic location, concert venue, date, concert series, programme note author, provenance and format all become equal as potential characteristics of division. This resulting unified model has interesting implications. On a conceptual level, the fiercely independent realms of bibliographic and archival arrangement theories – with a little help from ephemera – have in some small way been brought together. This method of absorbing archival and ephemera classification theories into the bibliographic classification universe suggests an interesting new approach for knowledge organisation research. From a collection management perspective, the chameleonic qualities of a concert programme traditionally have made the arrangement of these programmes problematic; however, combin-

ing theories from all three types of collection might help them to be housed more successfully in any one of them. Another implication of this model is to consider its extension to other types of performance ephemera. For example, the validity of model 1 could be tested by seeing whether it is effective for all types of performance ephemera, not just concert programmes; or, the model could be used as an analytical tool for investigating classification issues in general performance ephemera collections.

Model 2 suggested taking this unified theory apart again – albeit in a different way. The event/programme/individual copy triumvirate was proposed, which usefully showed how some of the problems of arranging concert programmes could be better understood. For example, organising music festival ephemera, which encompasses the complexities of multiple events and multiple programmes simultaneously, can be analysed on a theoretical level using this model and potential solutions evaluated. Drawing together model 2 and various performance databases or performance ephemera databases introduces exciting possibilities; these investigations could usefully move the discussion beyond the specificity of concert programmes, towards the general organisation of performance ephemera. Both models 1 and 2 can be used to demonstrate the influence that the arrangement of a collection exerts over how researchers view and use a collection; for instance, the characteristics selected by collection managers will determine whether the programmes are organised in an event, programme or individual copy orientated arrangement, and it is this ‘version’ of the collection that will be presented to users. Specific examples of this phenomenon are given in Lee (2007) which analyses how three different hypothetical arrangements of the Thomas Harper collection (housed in the CPH) would create three different perceptions of the material. In short, there are many different ways that models 1 and 2 can be used to analyse concert programme classification, and applications of both models can be extended to general performance ephemera. To conclude, these neglected, ‘Cinderella’ concert programmes may still be far from living happily ever after, but hopefully this brief foray into their arrangement has helped them on their way to the ball.

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## Editor's note:

In printed issues of KO 38 no. 5 (2011) the names of Carla López Piñeiro and Elea Giménez Toledo were improperly inverted in the citation provided with the abstract. We regret the error. The correct form of the citation is:

López Piñeiro, Carla and Giménez Toledo, Elea. Knowledge Classification: A Problem for Scientific Assessment in Spain? Knowledge Organization, 38(5), 367-380. 36 references.

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