

LYNNE
CARMICHAEL:
BEYOND THE BEAT

IAML OCTOBER 2019

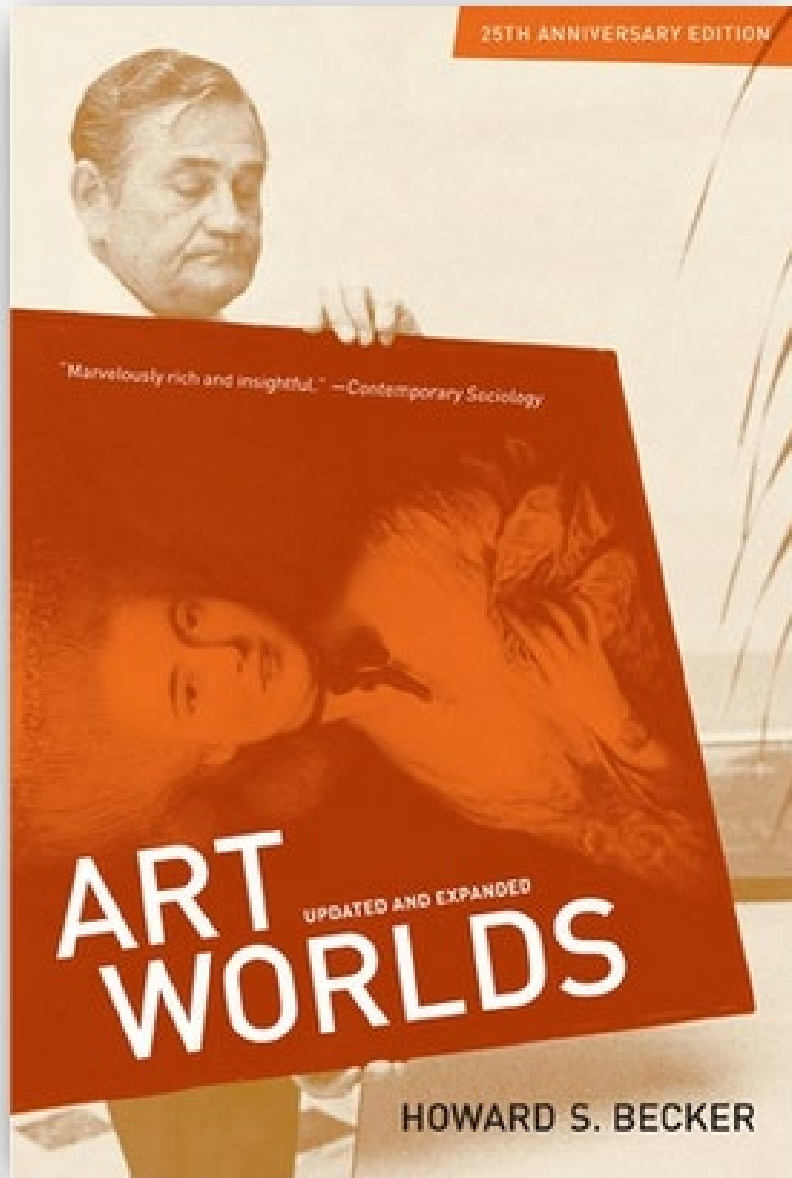
Music Libraries in an Art World

Howard Saul Becker – 1928-

American sociologist
'Saturday night' jazz pianist

Gopnik, Adam. "The Outside Game: How the Sociologist Howard Becker Studies the Conventions of the Unconventional." *New Yorker*, January 5, 2015. <https://www.newyorker.com/magazine/2015/01/12/outside-game>.





1st edition – 1982

25th Anniversary
Edition - 2008

Conceptual Framework:

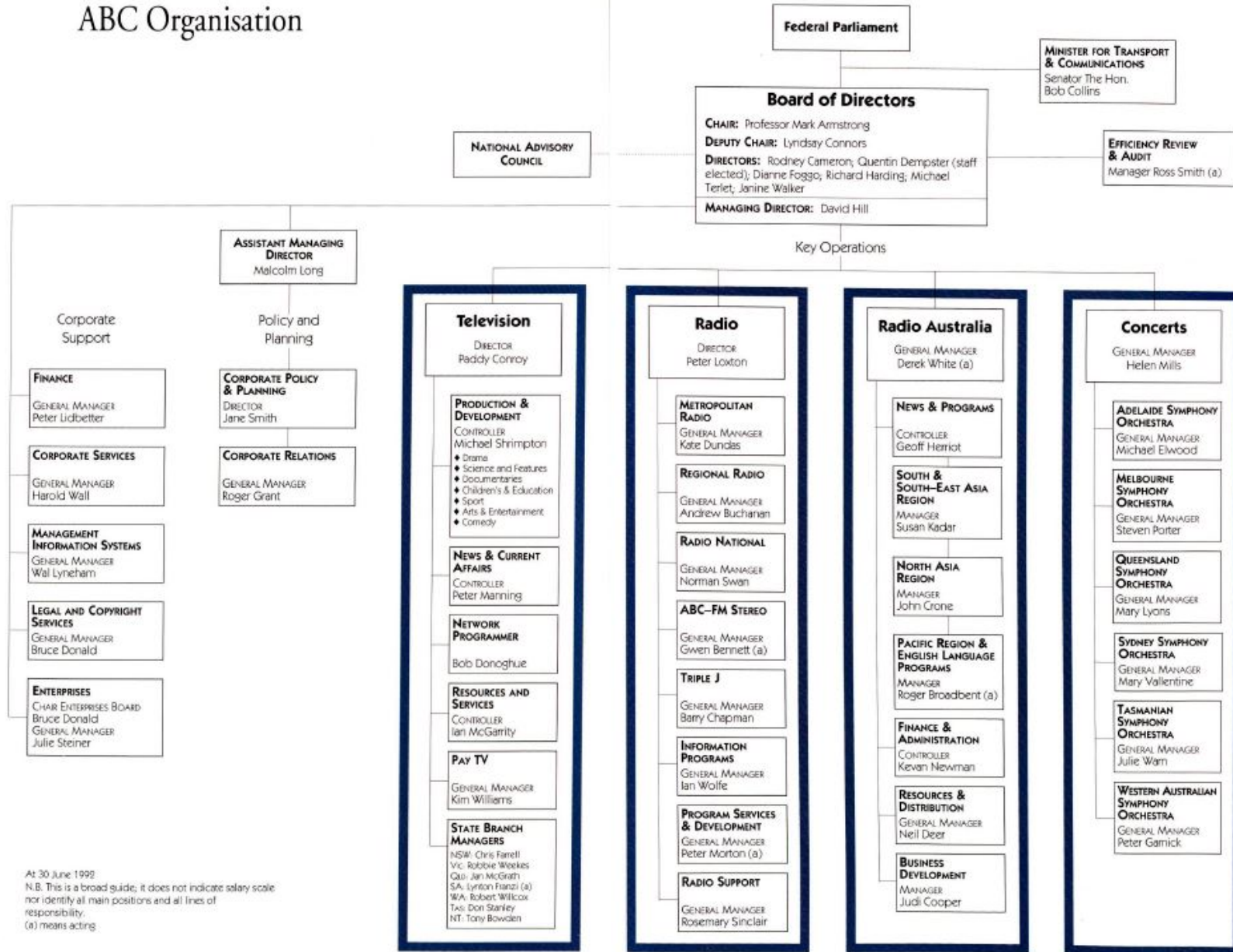
Howard Becker: Art World

- ❖ network of people [*ABC – composers – performers – librarians etc*]
- ❖ engaged in cooperative activity [*e.g. recording music performances*]
- ❖ organized via their joint knowledge of conventional means of doing things [*musical expertise*]
- ❖ produces the kinds of art work that art world is noted for [*music*]
- ❖ art works come into existence and persist [*music performance – recording – curation*]
- ❖ operations affect the form and content of art works [*recording process and changes over time*]

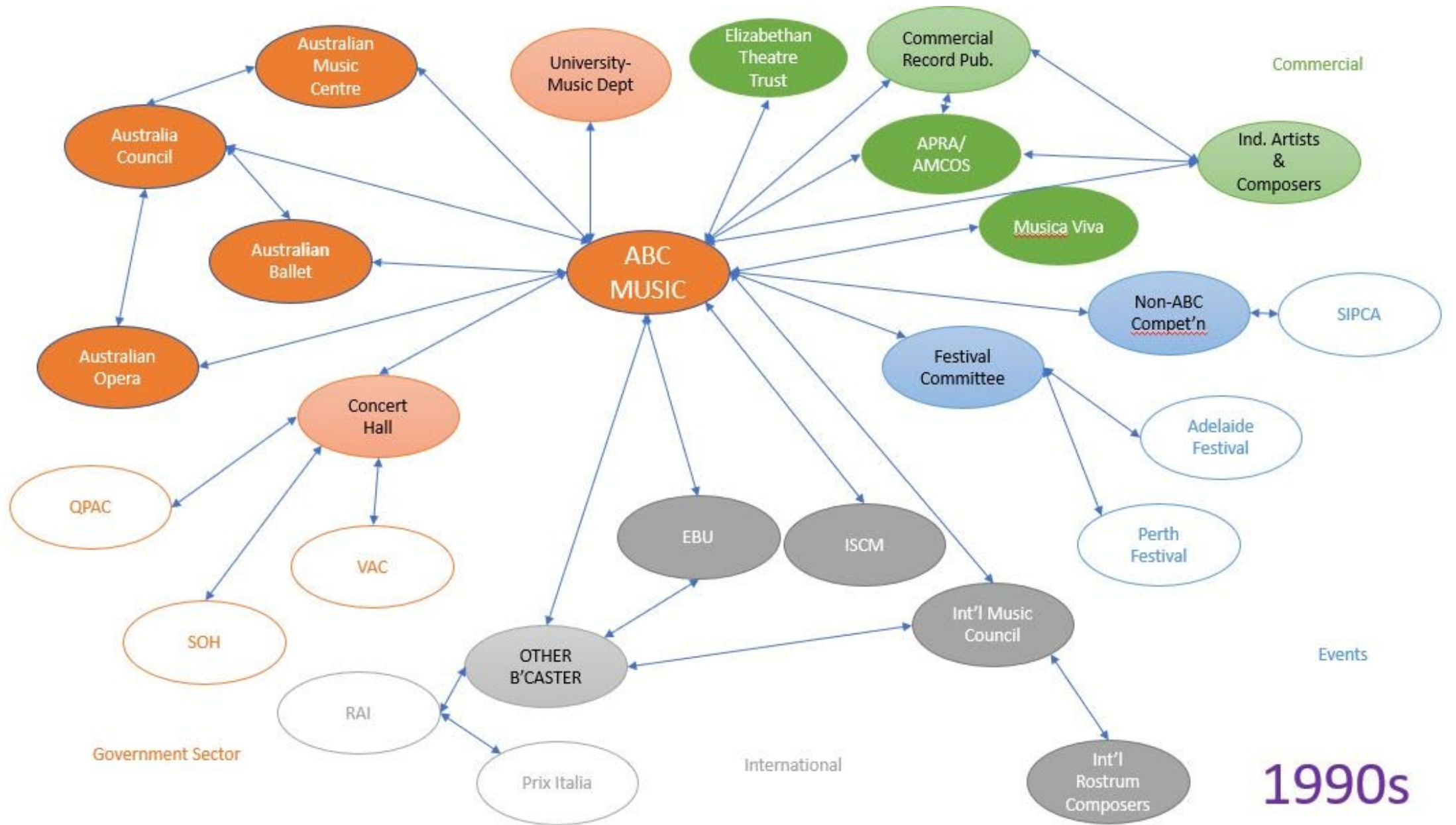
*Becker's active, porous art worlds provide an appropriate space within which music curation, defined by this work as a triptych of **people, tools and activities**, can be examined holistically*

Sepko, Delaina. "Curating Music Curation."
Doctor of Philosophy in Information
Management, University of Glasgow,, 2015.

ABC Organisation



At 30 June 1999
 N.B. This is a broad guide; it does not indicate salary scale
 nor identify all main positions and all lines of
 responsibility.
 (a) means acting



1990s

Mobilising resources [network]

- ❖ Management
- ❖ Clients
- ❖ Supplier of library materials
- ❖ Other libraries
- ❖ Office supplies
- ❖ Finance department
- ❖ Personnel department
- ❖ IT support
- ❖ Despatch department....

Exhibition
spaces /
Collections

- ❖ Exhibition space is 'constrained'
- ❖ Aesthetic judgement inferred from inclusion in exhibition space

Broadcaster – Exhibition Space

	Broadcast	Concert	Recording
Art Work	Music broadcast [ephemera]	Concert [ephemera]	Recording [sound file captured on physical medium for short or long term retention in an 'archive']
Constraints	Radio technology - bandwidth Time allowed for program Program brief Regulation (e.g. quota)	Access to a suitable venue (space/acoustics) at a suitable time	Recording technology Studio or concert venue Curation of recording (space/labour/method of distribution)
Audience	Fixed time (determined by broadcaster) Access to receiving equipment/signal Low or no cost (licence until 1970s)	Fixed time and place (determined by concert organiser) Medium to high cost (ticket or subscription)	Time/space for use not 'fixed' - but may be determined by the creator Audience potentially music producer, researcher, commercial publisher and consumer or international exchange Cost of access will vary



Music libraries in art worlds

Libraries
'mobilise
resources'

The collection
[exhibition space]
implies values

Art works
'persist' in
libraries