BUILDING THE BLOOMSBURY PUBLISHING PLATFORM: A CASE STUDY

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II. HOW TO BE A PARTICULAR ALIEN

A BLOOMSBURY INTELLECTUAL

They all hate uniforms so much that they all wear a special uniform of their own: brown velvet trousers, canary yellow pullover, green jacket with sky-blue checks.

The suit of clothes has to be chosen with the utmost care and is intended to prove that its wearer does not care for suits and other petty, worldly things.

A walking-stick, too, is often carried by the slightly dandyfied right-wing of the clan.

A golden chain around the ankle, purple velvet shoes and a half-wild angora cat on the shoulders are strongly recommended as they much increase the appearance of arresting casualness.

It is extremely important that the B.I. should always wear a three-days beard, as shaving is considered a contemptible bourgeois habit. (The extremist left-wing holds the same view concerning washing, too.) First one will find it a little trying to shave one’s four-day beard in such a way that, after shaving, a three days old beard ration should be left on the cheeks, but practise and devoted care will bring their fruits.

A certain amount of rudeness is quite indispensable, because you have to prove day and night that the silly little commonplace rules and customs of society are not meant for you. If you find it too difficult to give up these little habits—to say ‘Hullo’ and ‘How d’you do?’ and ‘Thank you,’ etc.—because owing to Auntie Betty’s
• Range of Arts & Humanities specialisms
• Diversity of content types
  • Primary works, applied, practitioner & trade crossover
• Distinctive strengths
  • Contemporary, practical, interdisciplinary, global
BLOOMSBURY’S DIGITAL PLATFORMS

Churchill Archive

Modern History: Documented and Digitized

Catalogue

Action this day
4 September
2015

Librarians

Request a free trial for access to 600,000 key historical documents, online for the first time ever; and we’ll arrange a trial for you that fits your institution’s specific requirements.

Free Access for Schools
BLOOMSBURY’S DIGITAL STRATEGY

- Customised around needs of subject specialists
- Mixture of content types
- Book content combined with images, video & primary sources, pedagogic & practical tools
- Generic platform approach won’t work
- Existing platforms: lengthy design phases, expensive build, high ongoing costs
HOW IT WORKS

• Bloomsbury defines set of content types
• Bloomsbury defines how each content type displays & behaves
• User-friendly backend interface:
  – Bloomsbury staff create & configure new products
  – No input from developers required
  – Logo, colour scheme, background images, font
  – Content types
  – Homepage, header & footer layout, nav bar
RATIONALE

• Reduce ongoing cost commitments
• Speed to market
• Reduce dependency on third parties
• Ownership model vs license model
• Uniform look & feel, branding, navigation, house style
3. SELECT THEME

Select a Colour:

Primary Colour

Secondary Colour

Additional Colors

Select Primary Font:
Avenir-Regular

Select Secondary Font

Preview

Primary Colour
#3ddc01
#237d01
#1a5d00

Secondary Colour
#000000

Primary Font

Secondary Font

Buttons
Default
Hover
Active
CONTENT TYPES

- Digital Archive
- Monograph
- Reference
- Dictionary
- Article
- Person
- Organisation

- Image
- Museum & Object
- Building
- Video, Audio
- Navigational: Taxonomy, Map, Timeline
Religion and Popular Beliefs

Janet H. Tulloch

A Cultural History Of Women In Antiquity
Bloomsbury Academic, 2013

Cultural History Chapter

... topics that are shared among the diverse religions that relate to our chapter's subheading of ritual practices and female practitioners: sacred regulations and access to the sanctuary, women's and girls' religious festivals, popular beliefs..

Faith and Religion

Ville Vuolanto

A Cultural History Of Childhood And Family In Antiquity

83 matches
The Birth of Rolling Stone

Author: Matt Brennan

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Down Beat is so unfailingly pampous about popular music because it knows jazz is "better." It's more complex, more subtle, and requires more skill and attention in performance and enjoyment, so it has to be. But it doesn't.

—Robert Christgau, Down Beat letter to the editor, September 19, 1968[1]

Popular music criticism has had few guidelines. Jazz men developed some, but rock and roll critics, finally descending upon us circa 1967, were mere babas in the woods.


As we have seen, Down Beat was a key part of the American popular music press up until the late 1960s. As the longest surviving periodical of record for jazz, Down Beat and its staff selectively reported and interpreted musical events over the decades, helping to construct a jazz tradition with its own lexicon, themes, and canon. However, Down Beat and the American jazz press failed to absorb rock music into their discourse in a way that appealed to rock fans, and where they failed, Rolling Stone enjoyed spectacular success, overtaking the circulation of the jazz press in a few short years to become the largest and most influential popular music periodical in America.

There have been numerous accounts of the birth of Rolling Stone, ranging from the journalistic to the academic.[3] My account will have a different emphasis, since my aim is to explore how jazz and rock criticism operate in relation to one another. In this chapter I intend to examine the emergence of a rock-centered American music press, surveying the most important outlets for early rock coverage and the precursors to Rolling Stone. I will then examine the two most important figures in the creation of Rolling Stone as a rock authority in its crucial first year of publication: co-founders Jann Wenner and Ralph Gleason. Finally, I will consider the two most important and influential critics who worked for the magazine in its early years, Jon Landau and Greil Marcus, and how they contributed to the creation of Rolling Stone's distinctive rock discourse. The combination of these people and their choices distinguished Rolling Stone from its competitors as an authoritative rock journal from early on in its history, ultimately leading to it overtaking Down Beat as the largest circulating popular music periodical in America by the end of the 1960s.

Contextualizing the emergence of an American rock press

In one of the earliest scholarly assessments of the history of the American music press, Simon Frith alleged that "in the 1950s and early 1960s, the USA had no music papers between the trade press on the one hand ... and the twenty-bop magazines on the other"[4]. As for the development of the rock press, Frith argued that it emerged from two sources: first, the antecedents and inculcators of the rock press were the jazz magazines of the 1940s and 1950s, and second, the magazine, New Music Scoop, which began in 1958, was the first true rock music periodical.
Salsa is a popular Latin dance music that has roots in Cuban music and blends a wide variety of Latin American popular and folkloric forms with influences from jazz and American popular music. The accompanying dance is highly stylized and features couples executing fluid and intricate steps and turns. Salsa developed in the Latino barrios (inner city neighborhoods) of New York City in the 1960s and 1970s, cultivated and performed mostly by Nuyoricanos (Puerto Ricans born and raised in New York City). However, its international appeal spread quickly, spawning a number of vibrant local scenes, most notably in Puerto Rico, Colombia, Panama and Venezuela, and later in Japan, Africa and Europe. The generic label 'salsa' (literally meaning 'sauce' in Spanish) was a marketing label popularized by Fania Records in the 1970s, serving as an umbrella term for a diverse set of musical practices. Because of its initial association with Puerto Ricans and Nuyorican communities, salsa became a potent emblem for Puerto Rican and Nuyorican identity and a source for asserting cultural pride. It later developed into a symbol for asserting pan-Latin identity throughout the Spanish Caribbean and the Americas.

Description

In its performance practice salsa is fairly standardized and has been quite stable since the 1970s. The basic formal structure used in salsa arrangements is derived from earlier Cuban styles. Almost all arrangements employ some close variation of the bipartisan form most prominent in son, a Cuban genre popular among New York bands throughout the middle of the twentieth century. In a traditional setting, sonas consist of a main theme or tune, which has a predetermined length and often is one of a variety of standardized song forms, such as AABB or verse-refrain. This is followed by an open-ended improvisatory section, known as the montuno. Montunos employ call-and-response structures in which a lead singer alternates with a chorus. Standard salsa arrangements build upon this structure. Usually a salsa song will open with some type of instrumental introduction, which is then followed by the statement of the main theme. An improvisatory section, called by the same name as its antecedent – the 'montuno' – will then follow the theme. The montuno's most identifiable feature is a repetitive harmonic and rhythmic vamp (2, 4, or 8 measures in length) played by the rhythm section. The harmonic structure of montunos is generally a simplified derivation of the chordal structure established in the main theme. Over this vamp, as in sonas, vocalists perform in a call-and-response fashion, alternating between a pre-composed chorus and lead vocal improvisations. Several contrasting instrumental sections that feature the horn section will interrupt this open-ended section. The first, derived from one of salsa's stylistic antecedents, is a pre-composed instrumental section called the 'mambito.' The mambito is often characterized by a heightened intensity in energy and sound, where intricate and virtuosic horn writing is featured, and it often incorporates rhythmic breaks played homophonically by the entire group. At the completion of the mambito, the montuno returns either in its original state or in a slightly abbreviated form (i.e., a shortened chorus statement). Additional instrumental sections, called moñeras (literally hair curls) are often included. Moñeras can be either pre-composed or spontaneously and collectively improvised by the horn section. Due to their improvisatory nature, moñeras tend to be shorter in length and contain solos that are played in unison, with the horns standing as a single entity.
Reference

History of the Word
Flavor terms associated with food such as anis (sweet) and picante (spicy) are common in the performance of Latin popular music, as is the word salsa (sauce). The son cubano called Tachuela salsa (Put a Little Sauce In It) by Ignacio Pávía and his Sexteto Nacional (1933) is the first conspicuous use of the word in a musical context (Dronov 2004; Wexer 2002a). However, one of the earliest references to salsa as a stylistic label can be traced to a radio Difusora broadcast in Caracas, Venezuela in 1962 called La Hora del Sabor, la Salsa y el Bambú (The Hour of Taste, Salsa and Bambú), featuring the latest New York City hits from luminaries such as Eddie Palmieri and Tito Puente. Venezuela subsequently made two more historical contributions, via Federico Betancourt’s album Llegó la Salsa (Salsa Has Arrived) of June 1966: the first salsa recording by a South American band and the first such album to bear ‘salsa’ in its title.

Use of the word became increasingly commonplace in late 1960s New York, coinciding with the rise of Fania Records. The label deployed salsa as a marketing term, a catch-all for a variety of Cuban-derived rhythms such as guajira, guaracha, son, son monsieur, chacarito, pachanga, boogaloo and mambo, in a strategy to increase the accessibility of Latin popular music to a broader audience. Salsa contributed much to the public acceptance of the word as a monitor of events for the Fania All-Stars and as editor of the influential Latin NM magazine.

Whether or not salsa has evolved from an umbrella term into an actual genre has continued to be a matter of debate. A comparison of the guachaca with early salsa reveals two significant differences: a rural narrative in the former versus an urban one in the latter, and a more aggressive manner of musical interpretation on the part of early salsa. These important distinctions between salsa and its progenitors can sometimes prove too subtle for the untrained listener or non-Spanish speaker to recognize. The boundaries have been further blurred by the ‘metamarcation’ trend in salsa of the mid-1970s, spearheaded by bandleader Johnny Pacheco, music director of Fania Records. Rondón (2008) describes ‘metamarcation’ – referring to the style of the Cuban ensemble La Sonora Matancera (Quintero-Rivera 2010) – as a ‘Cubanisation’ movement that involved the reclamation of older Cuban songs by playing in a conservative style harking back to the guachaca of the 1950s. Salsa confounds easy classification for several reasons: its rhythm pattern is far more absorbing; it is defined in part by its narrative, and it overlaps with prior musical forms through the practice of quotation, not imitation so much as a means of setting a cultural anchor.

Properties of the Music
Salsa’s rhythmic roots are distinctly Cuban in origin. The music is highly polyrhythmic and performers exercise the principle of cooperative musicianship, coordinated collectively through individual reference to a master rhythm which may be overtly expressed or implied. Several master rhythms exist in salsa, but the most common being Cuba’s son clave and rumba clave, although afro 6/8 and the cue of Puerto Rico are also found. The word clave (key), derived from claveja (keg) (Sublette 2004), also refers to the small hardwood rods on which the rhythm is interpreted. Both as a clave and rumba clave comprise five beats played across two measures of music: three beats in one measure, called the clave; and two beats in the other measure, called the clave (‘Side’ refers to the two sides of the bar line in a two-bar phrase.) Together the 3-side and the 2-side form a binary phrase, following each other in an unbroken alternation (Sublück 1982; Examples 1 and 2).

Figure 1. Rumba clave

A property of Cuban clave is that the sides are not impossible on each other – none of the beats of one side shares the same location in the measure as any of the beats on the other side. Here we see the importance of clave as a rhythmic roadmap: a performer needs only hear one beat of the clave rhythm to understand his or her place in the timeline. Clave’s ability to mediate the meshing of multiple layers of regular and syncopated rhythms provides salsa with its potential for musical mutability, facilitating, along with other social and political factors, its transnationalization and conflation with other musical styles (Wexer 2002a). Clave performs an important function when considered in tandem with the downbeat rhythm: the beats of the son clave and rumba clave – the upbeat following beat two (notated as 2:) in son clave, and the upbeat following beats two and four (2: and 4:) in rumba clave – sound before the listener expects them, that is, on the upbeat before the downbeat, thereby creating rhythmic tension (Dowser 1994). Cubans refer to this as the fuerte (strong) side. The débil (weak) 2-side is rhythmically neutral with beats falling squarely on a backbeat and a downbeat. The buildup and dissipation of rhythmic tension every two measures is a crucial dynamic in salsa music.

Like the clave, the afro 6/8 rhythm is a binary phrase, in which the two measures contain different numbers of beats or strokes
Food warmer from the Du Paquier period

Collection: The Metropolitan Museum of Art

Date: 1730
Place: Austria
Materials: hard-paste porcelain, faience
Function: food warming
Food type: Austrian, European
Identifier: 64.101.269a–d
Source: Gift of Irwin Untermyer, 1964
Object web link: http://www.metmuseum.org/art/collection/search/203202

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World Map

Select a region from the map below to view all relevant books, articles and other content relating to that region.
NEW SKILL SETS REQUIRED

• Product Management
  – UX research & design
  – Visual design & layout
  – Information Architecture

• Content Architecture
  – XML data models
  – XSLT
CHALLENGES

• Sample content
  – Challenge of providing samples that cover all possible variations

• Product-specific vs Platform-wide
  – Platform-wide decisions made on the basis of the first product launched

• Scheduling pressures
OUTCOMES
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