

Medienneutrales Publizieren von Diamond Open Access Journals – Motivation, Prozesse und Werkzeuge

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112. BiblioCon, Hamburg
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EINFÜHRUNG

Wie alles begann ... der Univerlag

- Vortrag basiert auf den praktischen Erfahrungen im Universitätsverlag Göttingen
- 2003 gegründet
- Teil der Gruppe Elektronisches Publizieren (EPU) an der Niedersächsischen Staats- und Universitätsbibliothek Göttingen (SUB)
- ca. 50 Buchprojekte pro Jahr
- Website basiert auf DSpace
- 99% Open Access
- Qualitätssicherung und Steuerung durch universitäres Herausgebergremium
- Journal-Plattform für den Universitätsverlag durch EPU betrieben



Foto: Daniel Beucke

Diamond – was sonst? EU-Projekte und mehr...

Aktive Förderung und Unterstützung von Open Access und Diamond Open Access an der SUB Göttingen:

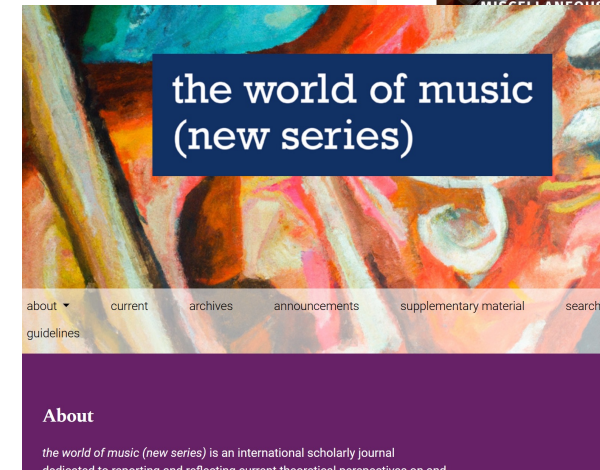
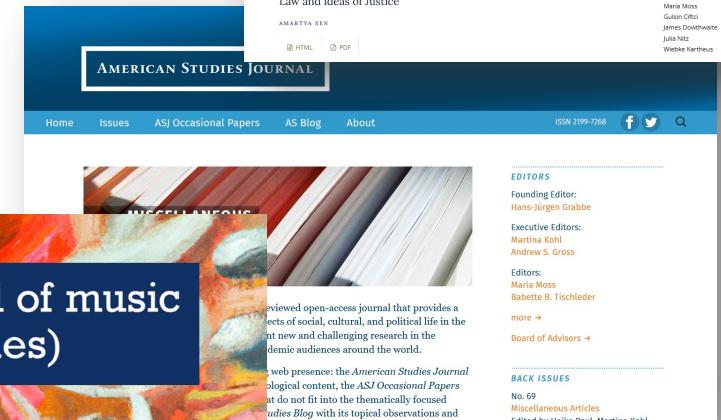
- Mitwirkung in den EU-Projekten
 - [PALOMERA](#) (Policy Alignment of OA Monographs in the European Research Area) und
 - [DIAMAS](#) (Developing Institutional OA Publishing Models to Advance Scholarly Communication)
- Koordination des Projektes [CRAFT-OA](#) (Creating a Robust Accessible Federated Technology for OA)
→ Verbesserung Diamond OA Infrastruktur, OJS-Software etc.
- Engagement bei nationalen und internationalen Ausschreibungen zu Diamond OA



Developing Institutional Open Access
Publishing Models to Advance
Scholarly Communication

„Qualität verpflichtet“ – Journals im Univerlag

- Anforderungen bzgl. Qualität und Nachhaltigkeit des neuen Journal Service
- Nach vermehrten Nachfragen, Entwicklung Journalkonzept und Pilotprojekt mit „American Studies Journal“
 - Überführung von WordPress in OJS
 - 2021: Relaunch als „[New American Studies Journal – A Forum](#)“
- Zweites Journal „[the world of music \(new series\)](#)“
 - Journal bereits 1959 gegründet
 - OA-Flip
 - 2023: Erstes Issue im Univerlag



Assistance needed oder „Wer sucht, der findet“

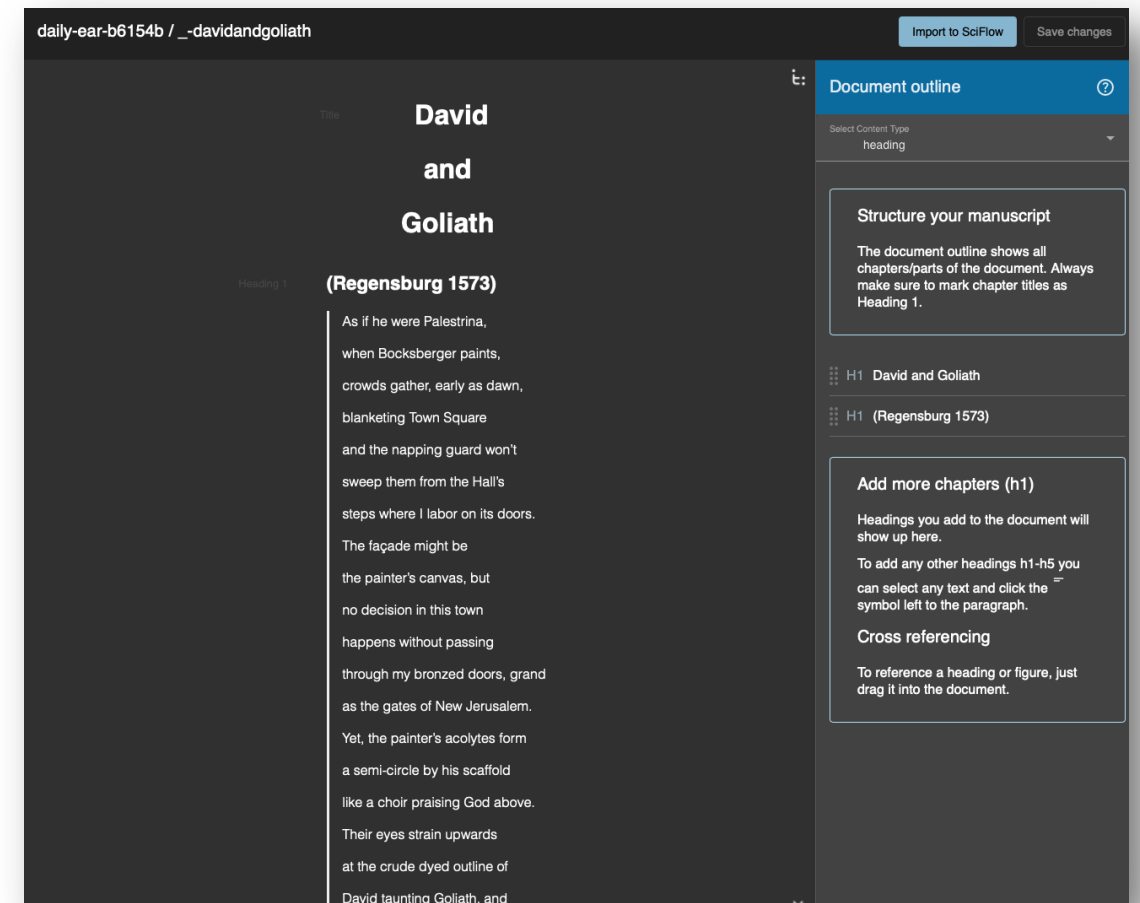
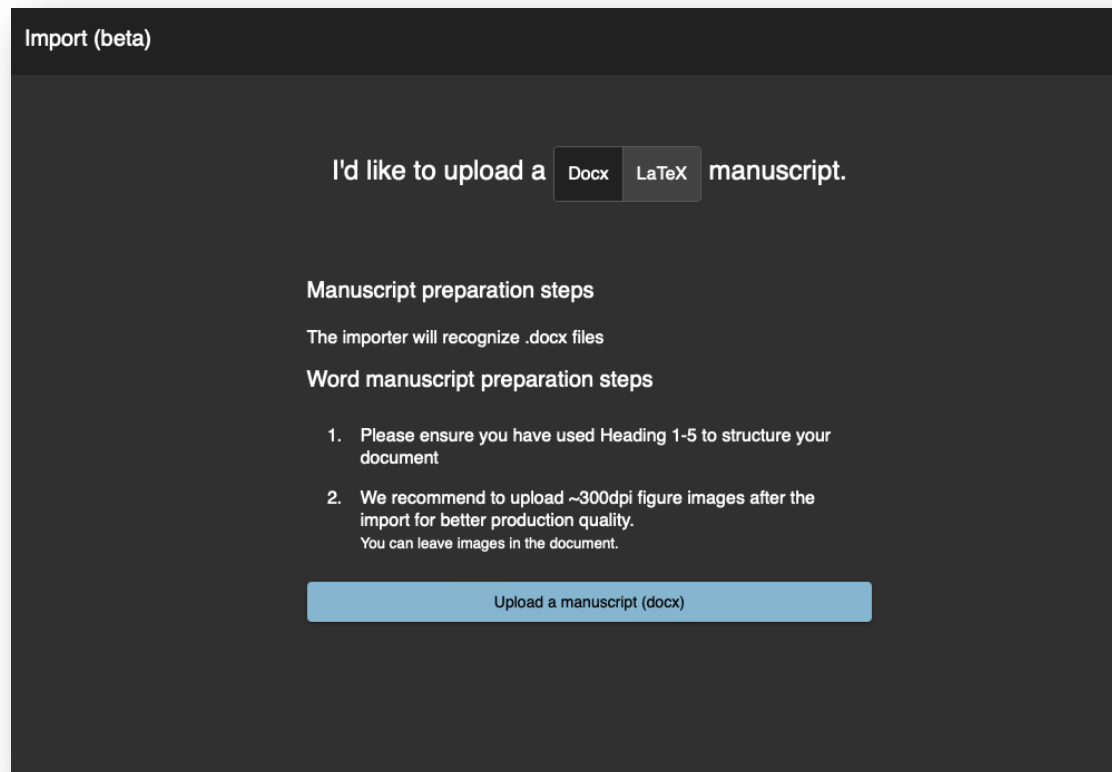
- Qualitätsanforderungen aufgrund der Publikation im Univerlag bei geringen Mitteln
 - für hochwertige Publikationen HTML und PDF als Output-Minimum
 - Angebot von standardisierten Schnittstellen
- Word-Manuskripte als Ausgangslage (u.a. arabische Texte und Poems)
- Entscheidung für OJS als Software, die vieles abdeckt (Redaktionsworkflow, Publikation, ...) außer die Produktion von HTML und PDF
- Für HTML- und PDF- Erstellung Recherche nach Lösungsansätzen
 - Verschiedene Open-Source-Lösungen (Beispiel Hamburg, Heidelberg)
 - Fidus Writer
- Zeitfaktor
 - nach Recherche bei SciFlow gelandet

SciFlow

ENTSCHEIDUNG & WORKFLOW

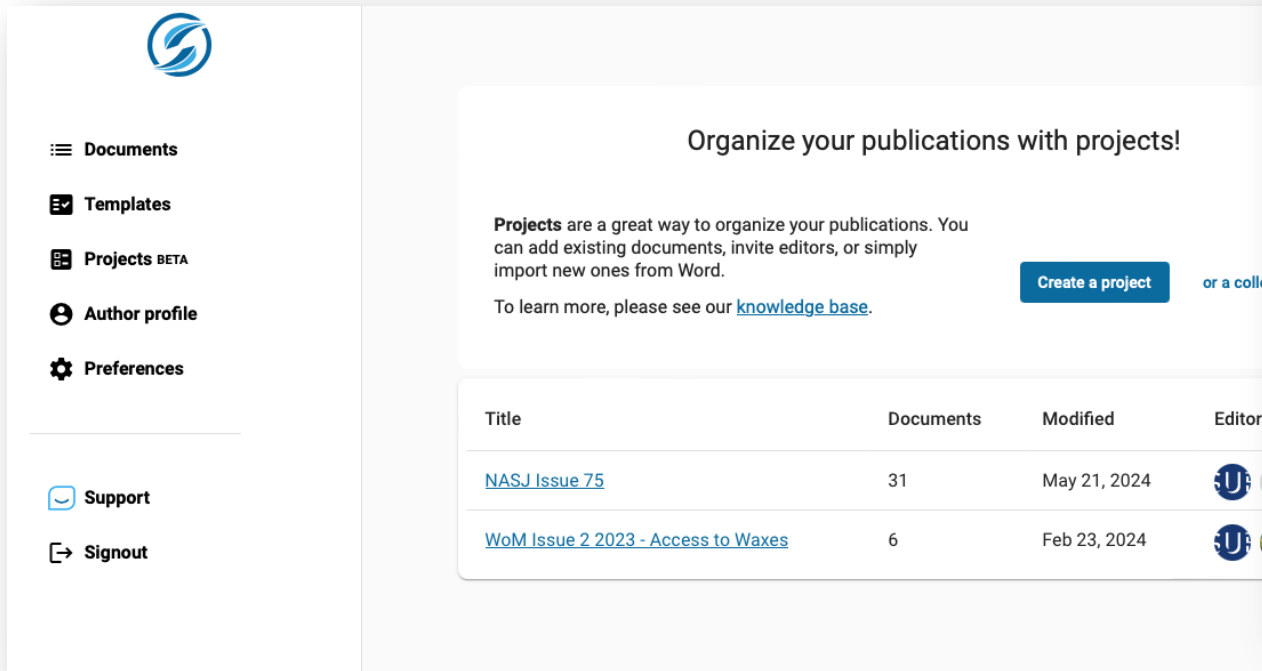
SciFlow Workflow – Importer

- Word-Importer mit Erkennung von Überschriften



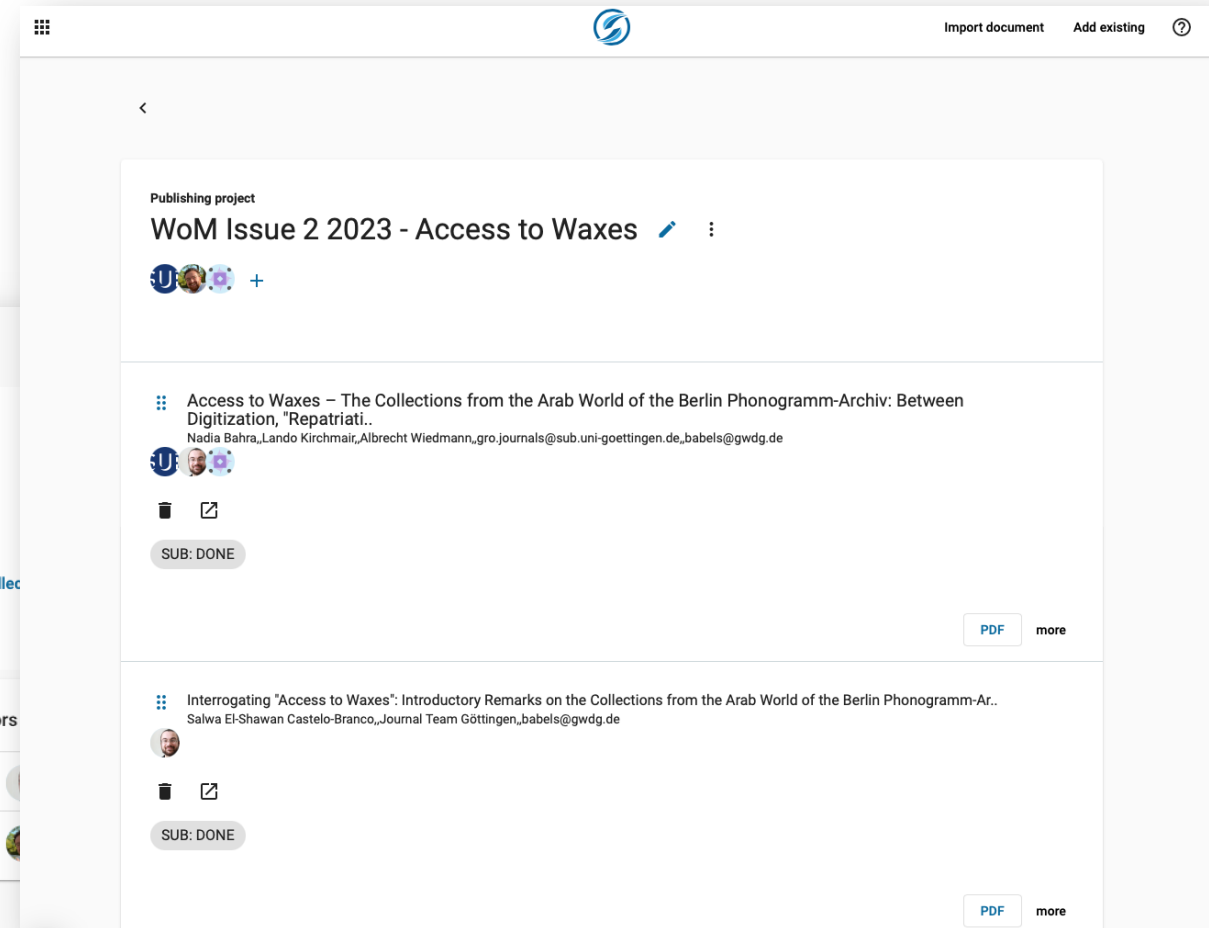
SciFlow Workflow – Projects

- neue Übersicht für Projekte – noch in BETA, aber es hilft schon



The dashboard features a sidebar with the following navigation items: Documents, Templates, Projects BETA, Author profile, Preferences, Support, and Signout. The main content area is titled "Organize your publications with projects!" and includes a "Create a project" button. Below this is a table listing projects:

Title	Documents	Modified	Editors
NASJ Issue 75	31	May 21, 2024	
WoM Issue 2 2023 - Access to Waxes	6	Feb 23, 2024	



The project detail view shows the following information:

- Publishing project**
- WoM Issue 2 2023 - Access to Waxes**
- Access to Waxes – The Collections from the Arab World of the Berlin Phonogramm-Archiv: Between Digitization, "Repatriati.."**
Nadia Bahra, Lando Kirchmair, Albrecht Wiedmann, gro.journals@sub.uni-goettingen.de, babels@gwdg.de
- Interrogating "Access to Waxes": Introductory Remarks on the Collections from the Arab World of the Berlin Phonogramm-Ar..**
Salwa El-Shawan Castelo-Branco, Journal Team Göttingen, babels@gwdg.de

Each document entry includes a "SUB: DONE" status and a "PDF" button.

SciFlow Workflow – Online Editor

- Weitere Bearbeitung im Online Editor
 - in unseren Fällen meist durch das Team Universitätsverlag (und nicht durch die Editoren)
 - Formatierungen anpassen/prüfen: Überschriften, Absätze, Referenzen, längere Zitate

The screenshot shows the SciFlow online editor interface. At the top, there is a title bar with the text "Whom to Remember – How to Return? Brigitte Schiffer, the Voice...". Below the title bar is a toolbar with various editing tools. The main content area displays the title "Whom to Remember – How to Return? Brigitte Schiffer, the Voices of Siwa and the Entangled History of the Berlin School of Ethnomusicology". Below the title is a section labeled "Abstract" with a text area containing the following text: "For some years now, there has been an intense and controversial debate about the relationship between the culture of memory and research into the consequences of colonialism, on the one hand, and the Holocaust, on the other. Michael Rothberg's concept of multidirectional memory and Nathan Sznajder's contribution to the debate on the vanishing points of memory ("Fluchtpunkte der Erinnerung") provide only a few of several examples. Using the recordings of the German-Jewish composer and ethnomusicologist Brigitte Schiffer, made at the oasis of Siwa in the Sahara in 1932/33, as a case study, the article reflects on the implications of this debate for dealing with the so-called Berlin School of comparative musicology. Beyond that, the article asks how the complexity of competing memory discourses affects current approaches and efforts of decolonizing archives and identifies perspectives and strategies for how to handle such collections today, especially regarding the chances and challenges of so-called recirculation."

The screenshot shows the SciFlow online editor interface. At the top, there is a title bar with the text "Whom to Remember – How to Return? Brigitte Schiffer, the Voice...". Below the title bar is a toolbar with various editing tools. The main content area displays a text block with the following text: "Interestingly, and at the same time not surprisingly, was created this melody that Schiffer, as a composer, took up in the second movement of her string quartet 'Sun - un thème de l'oasis de Siwa.' The string quartet was composed in 1933/34 and played for the first time during that same concert at the Berlin Hochschule für Musik which was threatened to be disturbed by Nazi students."
Below the text block is a section labeled "Caption (Audio):" with the text "Brigitte Schiffer, String Quartet, second movement." and a "Notes:" section with the text "Link to audio file".

SciFlow Workflow – kollaboratives Arbeiten

- bei WoM wurden Kommentarfunktionen im Editor genutzt → Zugriffe nur zum Kommentieren möglich

The screenshot shows the SciFlow editor interface for a document titled "Whom to Remember – How to Return? Brigitte Schiffer, the Voices of...". The main text area contains a paragraph about Brigitte Schiffer's dissertation and her life. A comment box on the right is titled "Start a discussion" and contains a highlighted text snippet: "For Schiffer herself, the publication of her dissertation also became a kind of farewell to Germany: she had fled Berlin, together with her partner Hans Hickmann, more or less immediately after the defense of her dissertation in June 1935 and moved back to Egypt permanently, where she lived for approximately 30 years". Below the comment box is a "Write a comment" input field and a "Submit" button.

The screenshot shows the SciFlow editor interface for the same document. The main text area contains a paragraph about the recording situation. Below the text is an audio player with a "Caption (Audio): Wax cylinder 28 'Fragment eines Arbeitsliedes (Dattelernte)'" and a "Notes: Link to audio file" section. On the right side, there is an "Authors" panel listing several authors: gro.journals@sub.uni-goetting..., Matthias Pasdzierny, pasdzierny@bbaw.de, babels@gwdg.de, Arthur Höring, and Frederik Eichler.

SciFlow Workflow – Metadaten

- Metadatenbearbeitung
 - DOI, Bandangaben, Lizenzen, ggf. Kurztitel, ...
 - Angaben zu Autorinnen und Autoren

The screenshot shows the 'Authors' management page in SciFlow. The page title is 'Whom to Remember – How to Return? Brigitte Schiffer, the Voice...'. The main heading is 'Authors'. A list of authors is shown on the left, including Matthias Pasdzierny, Arthur Höring, and Frederik Eichler. The 'Author information' section for Matthias Pasdzierny is active, showing fields for ORCID (0000-0000-0000-0000), First Name (Matthias), Last Name (Pasdzierny), and Twitter. There are checkboxes for 'Corresponding author', 'Equal contribution', and 'Deceased'. A note states: 'This author does not have an associated user account. They will still be added to the document. To add authors with write access, + invite them to join with their account.'

The screenshot shows the 'Publish' article meta data page in SciFlow. The page title is 'Whom to Remember – How to Return? Brigitte Schiffer, the Voice...'. The main heading is 'Publish'. The article title is 'The World of Music article template'. The 'Article meta data' section is active, showing fields for 'Alternative title' (Whom to Remember – How to Return?), 'Article number inside the issue', and 'Article type (default: Original Article)'. The 'Article data' section is also active, showing fields for 'Accepted date (Year-Month-Day [ISO 8601])', 'Electronic publication date (Year-Month-Day [ISO 8601])', and 'Received date (Year-Month-Day [ISO 8601])'. The 'IDs needed for publication' section is also active, showing fields for 'The DOI' (10.59998/2023-12-2-1427) and 'The journal issue number' (2).

SciFlow Workflow – Exporte

- Finale Exporte
 - zu Beginn noch mit Rücksprache SciFlow-Support
 - mit neuerer Template-Version auch selbst möglich

The screenshot displays the SciFlow interface for a manuscript titled "Whom to Remember – How to Return? Brigitte Schiffer, the Voices of S...". The main content area shows a list of references under the heading "References". The references listed are:

- Agnew, Vanessa. 2005 "The Colonialist Beginnings of Comparative Musicology." In *Germany's Colonial Pasts*, ed. Eric Ames, Marcia Klotz, & Lora Wildenthal. Lincoln & London: University of Nebraska Press, 41–60.
- Bohlman, Philip V. 2001 "Ethnomusicology. Pre-1945. Northern and Western Europe." In *Grove Music Online*. Available at: <https://doi.org/10.1093/gmo/9781561592630.article.52178>. Accessed 14 November 2023.
- Brüstle, Christa. 2008 "Musikwissenschaft im Exil. Effekte von 'brain drain'/'brain gain' vor und nach 1933." In *Kulturelle Räume und ästhetische Universalität- Musik und Musiker im Exil*, ed. Claus-Dieter Krohn et al. in collaboration with Dörte Schmidt. Munich: text + kritik (Exilforschung. Ein internationales Jahrbuch 26), 167–94.
- Busse Berger, Anna Maria. 2020 *The Search for Medieval Music in Africa and Germany, 1891–1961: Scholars, Singers, Missionaries*. Chicago & London: Chicago University Press.
- Cairns, Elliott S. 2020 *The Berlin Phonogramm-Archiv and the Emergence of Comparative Musicology*. PhD Thesis, Columbia University. <https://doi.org/10.7916/d8-zdhf-d491>. Accessed 14 November 2023.
- Gunderson, Frank, Robert Lancefield, & Bret D. Woods (eds.) 2018 *The Oxford Handbook of Musical Repatriation*. New York: Oxford University Press.
- Hickmann, Hans. 1958 *Catalogue d'enregistrements de musique folklorique égyptienne: précédé d'un rapport préliminaire sur les traces de l'art musical pharaonique*. Strasbourg: Heitz.
- Hilden, Irene

The right sidebar is titled "Publish" and contains a "TEMPLATE" section with "The World of Music article template". Below this is a "QUICK SETTINGS" section with "Language" and "Citation style" dropdowns. A "PDF" button is visible, and a dropdown menu is open, showing the following options: "PDF source (PrinceXML)", "Unformatted Word", "JATS XML (Lens)", "Reference file (.bib)", "LaTeX (.zip)", "Publish", and "Find a template".

HTML-Version

the world of music
(new series)

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Whom to Remember – How to Return? Brigitte Schiffer, the Voices of Siwa and the Entangled History of the Berlin School of Ethnomusicology

MATTHIAS PASDZIERNY

Abstract For some years now, there has been an intense and controversial debate about the relationship between the culture of memory and research into the consequences of colonialism, on the one hand, and the Holocaust, on the other. Michael Rothberg's concept of multidirectional memory and Nathan Sznajder's contribution to the debate on the vanishing points of memory ("Fluchtpunkte der Erinnerung") provide only a few of several examples. Using the recordings of the German-Jewish composer and ethnomusicologist Brigitte Schiffer, made at the oasis of Siwa in the Sahara in 1932/33, as a case study, the article reflects on the implications of this debate for dealing with the so-called Berlin School of comparative musicology. Beyond that, the article asks how the complexity of competing memory discourses affects current approaches and efforts of decolonizing archives and identifies perspectives and strategies for how to handle such collections today, especially regarding the chances and challenges of so-called recirculation.

In 1933, the composer and ethnomusicologist Brigitte Schiffer conducted field research on the musical practices of the Amazigh communities living in the Siwa oasis in the western Sahara of Egypt for her PhD in comparative musicology. In the process, Schiffer made numerous phonograph recordings of speech, songs and other modes of communication using the voice, and instrumental music, using equipment belonging to the Berlin Phonogramm-Archiv and guided by the methodology of her academic teachers, Erich Moritz von Hornbostel and Curt Sachs.¹ The year 1933, however, also became a turning point for Brigitte Schiffer in other respects: she came from a German-Jewish family and, just like her academic teachers Sachs and von Hornbostel, very soon faced increasing repression and persecution in Germany. She fled from Berlin in 1935, settled in Cairo for the next 30 years, never lived permanently in Germany again, and died in London in 1986.

In the spring of 2023, ninety years after Brigitte Schiffer's field research at the oasis, an interdisciplinary "musical repatriation" (Gunderson et al. 2018) project was designed and funded by the Arab German Young Academy of Sciences with the aim of making her collection available in Siwa and exploring the prospects of developing collaborative work with local musicians. A team including an ethnomusicologist (Salwa El-Shawan Castelo-Branco), a music historian (the author), a linguist (Valentina Schiattarella) and a visual anthropologist (Antje Engelmann) visited the oasis, reached out to the musicians and local communities, held workshops about the digitized historical recordings, transcribed the texts, gathered detailed information about their content and discussed strategies about

ceremonies, harvests).¹³ But in contrast to this quasi-absolute comparability of non-European musical cultures that she and most of her musicology colleagues at that time assumed, Schiffer also describes how distant and removed musical culture in Siwa was from European ways of understanding music. She recognized, only for one of the melodies she recorded, that to her mind the "song was performed in a way that actually – one of the few cases – gave a direct human point of contact with European musical taste" (Schiffer 1936:38).¹⁴



Audio 1. Wax Cylinder 38, "Beerdigungslid von Knaben".

Link to [audio file](#)

Interestingly, and at the same time not surprisingly, it was precisely this melody that Schiffer, as a composer, took up in the second movement of her string quartet "Sur un thème de l'oasis de Siwa." The string quartet was composed in 1933/34 and played for the first time during that same concert at the Berlin Hochschule für Musik which was threatened to be disturbed by Nazi students.¹⁵



Audio 2. Brigitte Schiffer, String Quartet, second movement.

Link to [audio file](#)

Right down to the wording, Schiffer's academic teachers' influence becomes transparent in her highlighting of this very example in her dissertation. Curt Sachs, also for a piece of funeral music but from Latin-America, had described a very similar "human point of contact," albeit with even greater emphasis on the underlying Eurocentric superiority thinking:

Of course, the emotional content of foreign melodies never opens up to us. But there are cases in which natural folk melodies touch us in a very directly human way. One of these is the death song of Mexican Pueblo Indians. [...] it also grabs us. We shiver under the force of this primal pathos [...]. Here, in the last mystery of human life, we feel at one with the untamed brothers of the steppe (Sachs 1930:61–3).¹⁶

Moving on to the second hypothesis, the idea of direct connections to ancient Egypt in the culture of the Siwa oasis, it should be noted that it is less pronounced in Schiffer's work and, instead, articulated as a vague subtext. This already becomes apparent in the introduction of the dissertation, where Schiffer states that the goal of her work was to draw a "firmly outlined musical character sketch of such an oasis, which even has an historical value" (Sachs 1930:20).¹⁷ In focusing on traces of ancient Egypt to begin with, Schiffer was probably strongly influenced by the thinking of Hans Hickmann, her fiancé and companion during the field research. In the following years, Hickmann presented numerous publications on the music of ancient Egypt and repeatedly made comparisons with various rural music cultures in contemporary Egypt (Hickmann 1958). The similarities to Schiffer's work become

PDF-Version

← Whom to Remember – How to Return? Brigitte Schiffer, the Voices of Siwa and the Entangled History of th [Download](#)

1 von 24 Automatischer Zoom

the world of music
(new series)

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Full audio file also is available as part of the web version of this publication

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Audio 2. Brigitte Schiffer, String Quartet, second movement.

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LESSONS LEARNED & NEXT STEPS

Lessons Learned I

- Anpassungen am Template ggf. notwendig
 - im Univerlag vereinheitlichen wir die Templates (nach Erstellung bei WoM festgestellt)
 - Template kann für andere nachgenutzt werden (Grundgerüst wichtig)
 - DOI Syntax vereinheitlichen
- Einstieg mit Bezahlung pro Artikel → Umstieg auf Flat-Modell pro Journal
 - zu Beginn mit zusätzlichem Support war sehr hilfreich, weil noch keine Erfahrung mit dem Tool
 - die Google-Tabelle war eine gute Hilfe
 - konnten schnell das erste Issue veröffentlichen
- Beide Seiten haben viel gelernt → erste Anwendung für Journals bei SciFlow
- Umstieg auf Flat möglich, weil die Anwendungsfälle sehr klar sind (Skalierbarkeit)

Lessons Learned II

- Einbinden von Audiofiles
 - im PDF verlinken / in HTML direkt mit Player zum Abspielen
 - noch händisch → SciFlow Anpassung
- Bei Poems ggf. doch wieder Hand anlegen
 - z.B. bei rechtsbündigen Überschriften
- Die Funktion der Infrastruktureinrichtung als Schnittstelle hat sich als sehr hilfreich erwiesen – für beide Seiten
 - einfacher, als direkten Kontakt SciFlow – Herausgebende
 - für das Team des Univerlags ist der direkte Kontakt zum Dienstleister viel Wert

... und was kommt als Nächstes?

- Anpassung des redaktionellen Workflows:
 - Editoren sollen verstärkt im SciFlow Editor selbst arbeiten
 - Optimierung der Projekte-Übersicht hin zu einer Journal-Übersicht
 - dadurch z. B. Export aller Dokumente eines Issue
- Optimierung am SciFlow Tool
 - automatische Erkennung von Textabschnitten und Metadaten (Abstracts, Referenzen, Autor*innen, Lizenzen, ...)
- Barrierefreiheit bei Dokumenten (auch durch gesetzliche Vorgaben im nächsten Jahr)
 - Interessanter Austausch beim Open Access Barcamp → weiter verfolgen
 - was ist technisch umsetzbar / was muss redaktionell gemacht werden?
- Erhöhung der Sichtbarkeit der Journals
- Zertifizierung vom Journal-Service mit dem aktuellen DINI-Zertifikat





NIEDERSÄCHSISCHE STAATS- UND
UNIVERSITÄTSBIBLIOTHEK GÖTTINGEN

Danke für das Interesse – noch Fragen?

Daniel Beucke, Tabea Klaus, Carsten Borchert

Medienneutrales Publizieren von Diamond Open
Access Journals – Motivation, Prozesse und
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