



Digitization



Simon Shezi

Digital Resource Management from Data to Knowledge 21-23 July 2009, Durban,
South Africa

Introduction

- ▶ What is digitization?
- ▶ Also referred to as image capture,
- ▶ Process of creating a digital representation or image of an original through scanning or digital photography.
- ▶ In summary, digitization converts materials that can be read by people to a format that can be read only by machines (digital). Flatbed scanning, digital cameras, planetary cameras, and a number of other devices can be used

Why digitize

- ▶ The main reason to digitize are to enhance access and improve preservation.
- ▶ By digitizing collections, institutions can make information accessible that was previously available to a select group of researchers.
- ▶ Digitization can also help preserve precious materials.
- ▶ Making high-quality digital images available electronically can reduce wear and tear on fragile items.
- ▶ This does not mean, however, that digital copies should be seen as a replacement for the original piece

Selecting a scanner

1. Select your scanner in proportion to its intended use
2. Understand the product specifications
3. Consider the nature of the material to be scanned

Scanner setting

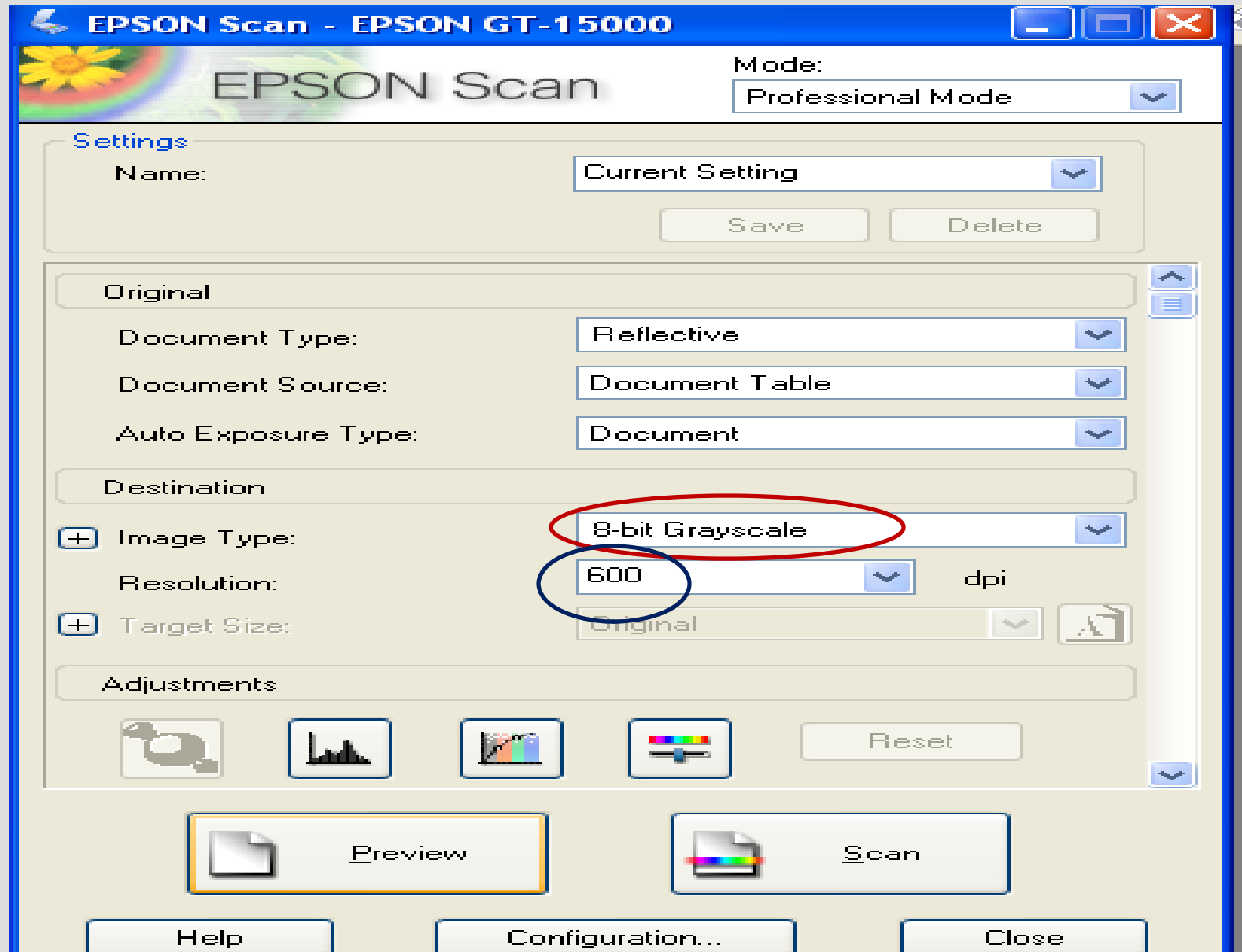


Image scanned at 8-bit grayscale

Contents	Vol. 1 No. 1 March 1978	About Staffrider
Soweto Speaking to Miriam Tlali	2-6	
Mr X, undisciplined fresh produce and poultry dealer	2	
Mrs Leah Kone, dressmaker	4	
Mrs Schenzile Lekoto, market researcher	6	
Magawulana, a story	7-10	
Two Poems	10	
Rockville, Soweto	11-12	
Three Poems	11	
Soweto Hijack, a story	12	
Four Poems	21	
Johannesburg	25-27	
Three Poems	25	
Van, a story	26	
Two Poems	27	
Staffrider, a poem	28	
Creative Youth Association, Diepkloof, Soweto	29-35	
Three Poems	29	
Sketch	30	
Introducing CYA	32	
Four Poems	32	
Poems	33	
Two Poems	34	
Tribute to Victor Ndlovu	34	
Poems	35	
Cape Town	36-38	
Hero and Bad Mother in Lpir, a poem	36	
Two Poems	37	
Ice-ulation, extracts from a play	41	
Durban	44-51	
The Marriage Portrait, a poem	44	
Two Poems	46	
Widow's Talk, a story	47	
Journeysman, a poem	49	
Mrs Ogle's Despair, a poem and a cave history	50	
Old Homes, a poem	51	
Five Poems	54	
Nkukusongele, a poem	56	
The Day A Lender Died, a story	57	
Photographs	22, 39, 58 52-53	

A staffrider is, let's say it, a skolem of souls, like Hermes or Mercury — the messenger of the gods in classical mythology — he is almost certainly an eight-fingered as he is fleet-footed. A skolem of souls, a bringer of messages, a useful person but . . . slightly disreputable. Our readers may not like him, but they should consider putting up with him. A whole new literature is knocking at the door, and if our society is to change without falling apart it needs all the messages it can get — the bad as well as the good.

Like him or not, he is part of the present phase of our common history, riding 'wulf' on the fast and dangerous trains of our late twentieth century. He is part of the idiom of this time. He appears on page VI of our first issue (March) as artist William 'Checks' Legole of the Creative Youth Association, Diepkloof.

The magazine which bears his name has been established by RAVAN Press in an attempt to respond, as publishers, to the great surge of creative activity which has been one of the more hopeful signs of recent times.

The new writing has altered the shape and direction of literature in South Africa in ways we have still to discover. The aim of this magazine is not to impose 'standards' but to provide a regular meeting place for the new writers and their readers, a forum which will help to shape the future of our literature.

A feature of much of the new writing is its 'direct link' to the community in which the writer lives. This is a two-way line. The writer is attempting to voice the community's experience (This is how it is) and his immediate audience is the community ('Am I right?') Community drama, 'say poetry', an oral literature backed and often inspired by music: this is the heart of the new writing, and the signs are that private forms are re-emerging in a new mould.

It is for this reason that the work appearing in STAFFRIDER flies the flag of its community. We know that there are many groups of writers in Southern Africa whom we haven't been able to reach, and we would welcome their contributions. We hope that the work appearing in the magazine will be selected and edited as far as possible by the groups themselves. The magazine is prepared for publication by RAVAN Press but has no editor or editorial board in the usual sense.

This is our policy: to encourage and give strength to a new literature based on community, and to establish important lines of communication between these writers, their communities, and the general public. At the same time we welcome writers who write and publish essentially as 'unattached' individuals, yet find the STAFFRIDER environment congenial.

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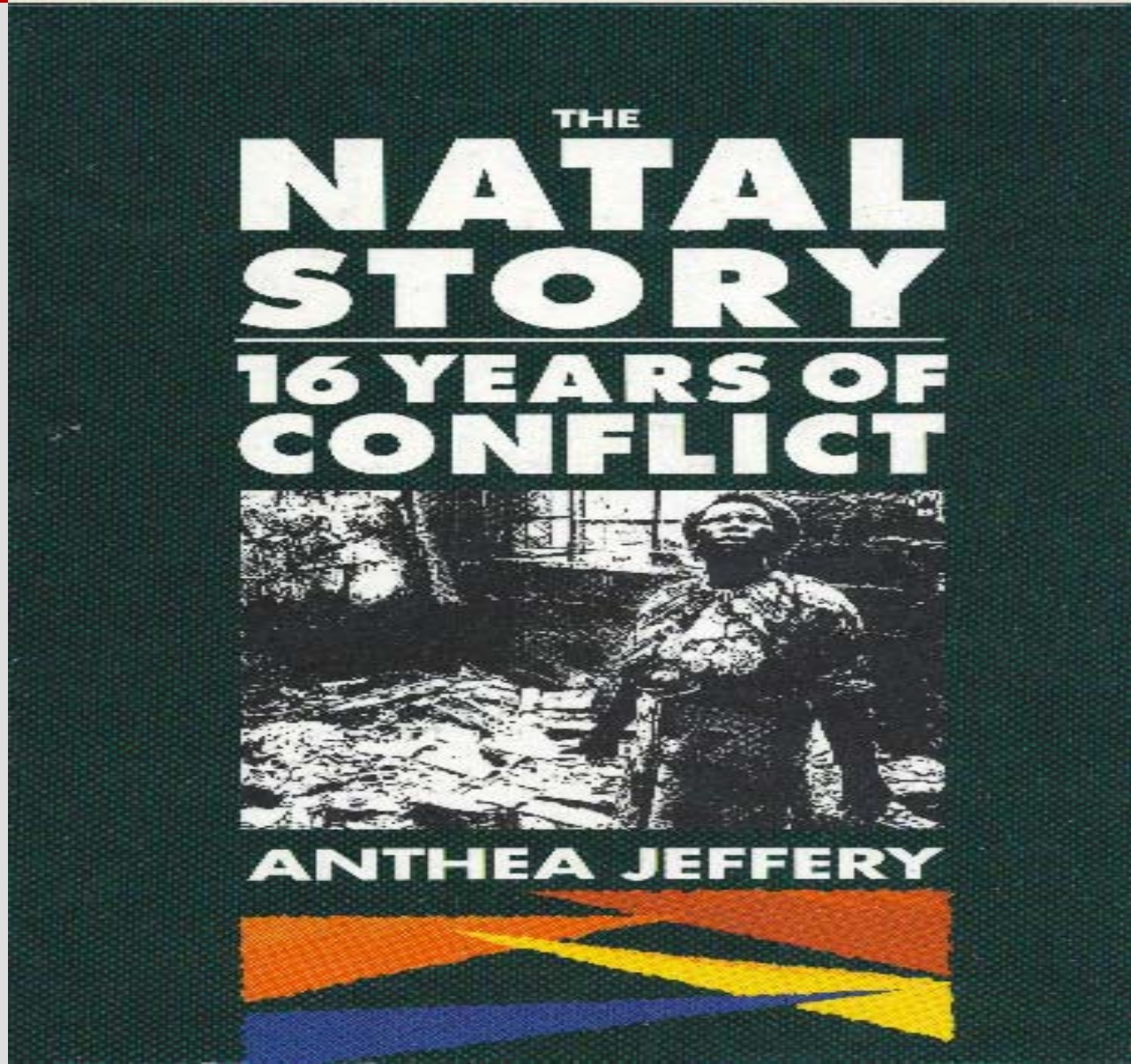


Image specifications

► Books and journals

- Front covers with colour 600 dpi (dots per inch) 24-bit RGB (Red, green, blue) colour at 100% of pixel width, resampled to 8-bit paletted
- Front covers with no colour 600dpi 8-bit grayscale at 100% of pixel width Individual pages: 600dpi 8-bit grayscale at 100% of pixel width

Image specification cont.

► Posters

- 300 dpi RGB (24bit), saved as an uncompressed .tif image
- For scanning of posters from slides (unknown original size), scan at 300dpi RGB (24bit), with the short side set at 5000 pixels or if preferred the long side at 7000 pixels. Save as an uncompressed .tif image.

Image specification cont.

► Photographs

- Archival colour photographs: 600dpi RGB (24bit) at 100% of pixel width.
- Photographs on book and journal pages: 200dpi greyscale (8bit) with pixel width reduced to 500 pixels.
- Archival black and white photographs: 600dpi grayscale (8bit) at 100% of pixel width.

Image specification cont.

- ▶ Archival material (diaries, letters, manuscripts, memorandums etc)
 - All archival material except photographs: 600dpi 8-bit grayscale at 100% of pixel width

Enhancements

- ▶ Images must be straightened horizontally.
- ▶ Archival images retain original size of physical document
- ▶ Any marks integral to the original document, annotations, watermarks, etc. should not be removed.

Post Processing

► PDF (Portable Document Format)creation

- Open Adobe Acrobat or equivalent PDF writer Click Create PDF Button Choose “From Multiple Files ,,,”
- Browse to web-ready folder Choose only the 800dpi GIFs Make sure all check boxes are un-ticked Save PDF to the document folder, using folder name, eg: rep19631012.032.009.743.pdf
- Open PDF and check page sequence.
- Use PDF to QC images.

OCR -Optical Character Recognition

- ▶ Open ScanSoft Omnipage or equivalent OCR software
- ▶ Open tiffs in Omnipage and perform OCR on selected tiffs.
- ▶ Save text twice :One for each image file and one for all pages.

OCR within Adobe Acrobat Professional

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editorial notes



Health and safety issues have long been part of labour's agenda, and with good reason: hundreds of workers die every year in accidents, while many others suffer the lingering effects of debilitating disease.

Apartheid planning led to the siting of working class residential areas next to industry. These communities are the first to experience industry's environmental effects.

Our cover story explores ways in which trade unions can deepen their involvement in health, safety and environmental issues.

The taxi industry is perhaps the best example of black entrepreneurship in South Africa. It has, however, been plagued by violence. Taxi drivers labour under appalling conditions. In this issue, we report on initiatives to transform this sector.

Also in this issue: John Copelyn responds to our 'open letter' in the last issue, and Sam Shilowa defends the tripartite alliance.

At the end of last year we reported on the healthy state of the Labour Bulletin. During a period which saw the demise of many independent publications, the Bulletin has made great strides towards self-sufficiency. We are, however, still in need of some external support in order to keep our subscription rates within reach of our substantial worker readership.

The Bulletin is proud to announce that it

has received a generous grant from the 'Strengthening Civil Society' Fund administered by the Department of Labour.

This is an historic moment for both the Bulletin and the democratic movement in South Africa. Along with others in the movement, the Bulletin has suffered extensive state repression. Editors were banned, editors detained and deported and a member of our board assassinated. We survived to become South Africa's leading labour journal, not least through the dedication of members of our board, who continue to offer their services.

The grant is recognition of the fact that a strong and vibrant civil society is essential to any democratic project. It is also recognition of the Bulletin's contribution to building the trade union movement, an important component of civil society. In the years to come, the Bulletin will continue to offer the independent and critical perspective that has become its hallmark.

Deanne Collins
Managing editor

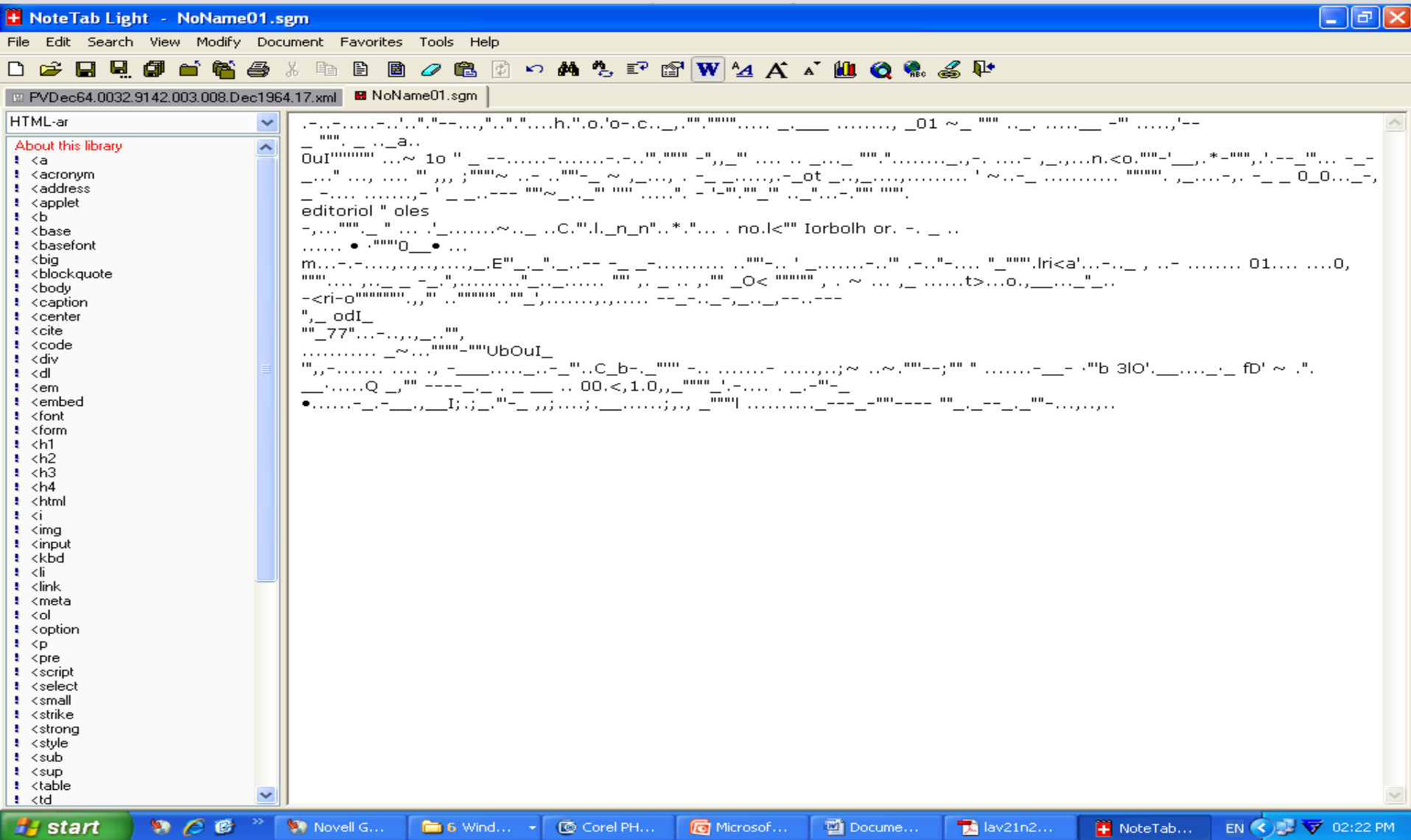
On page 77 of the February edition of the Bulletin we published a cartoon from the *Innes Labour Brief* 1997 calendar. In the rush of publication we failed to obtain permission or to acknowledge the source. Our sincere apologies for this omission.

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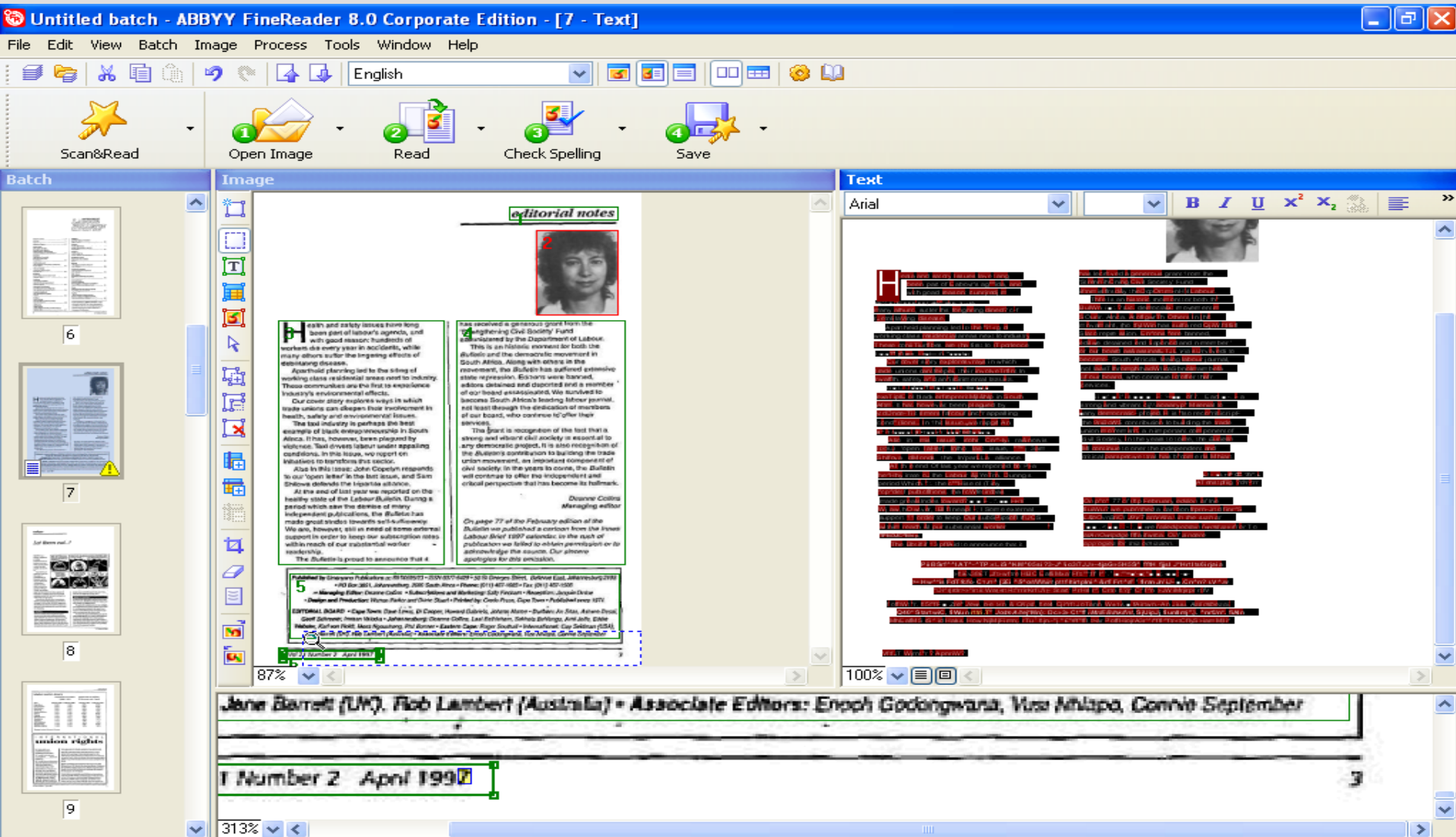
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References

- ▶ Maxine, K. 2000. *Handbook for digital projects: a management tool for preservation and access*. Massachusetts: Conservation Center.
- ▶ Trevor, Jones 2001. *An introduction to digital projects for Libraries, Museums and Archives*. Accessed 03 July 2009 from <http://illinoisheritage.prairienet.org/>