

SMMF

2017

Truth, media and
the 21st century



Letter from the editor



One thing that characterises 2017 for me is definitely the increase in conversations about sensitive topics such as mental health, race and socio-economic issues, especially in the media. These issues have existed for years but we, as a country, are now starting to talk about them instead of bottling it up inside. This is definitely a step in the right direction, although many conflicts arise, as one would expect.

Someone I really look up to is the fiery Ingrid Jones, who is the founder and managing director of Mikateko Media. She came to speak to our class earlier this year and said that we, the millennials, have the luxury of actually talking about such things. This year's SMF uses this opportunity to further the conversation, which is why we decided on our theme: The truth, media and the 21st century.

This magazine encapsulates what 2017 has been about with regards to the media landscape and South Africa's social, economic and political climate. From fake news that has proven to be a threat to journalism, to the increasing digitalisation of journalism.

Social media has played a huge role as a platform where such conversations take place. It has also played a huge role in prompting millennials to participate in politics, strengthening our participatory democracy. May this year's SMF encourage more conversations amongst people of all ages. May it be a voice that is not ignored but acknowledged and acted upon.


May it be enjoyed.

Vonani

E


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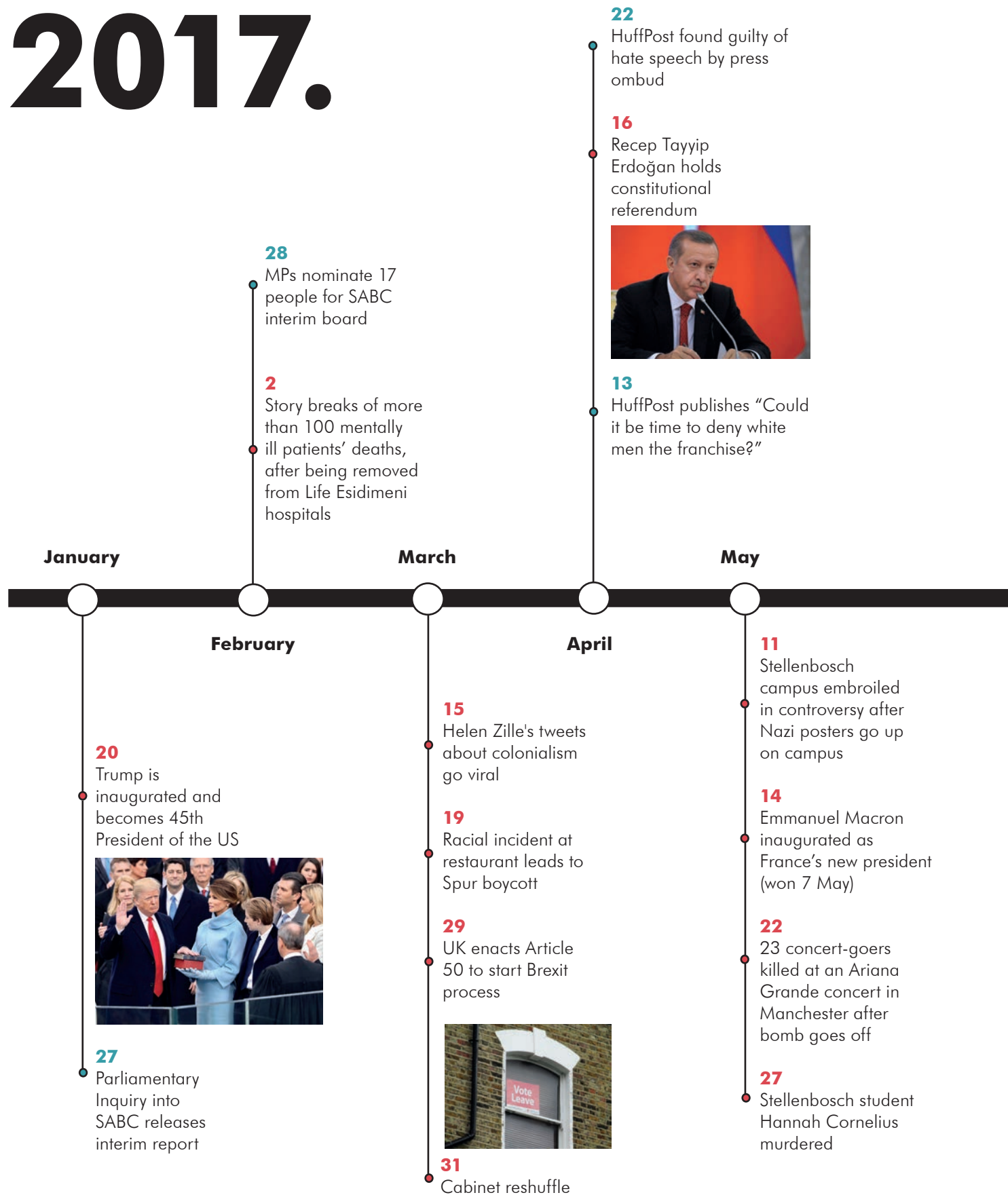
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Photo: Christina Pitt





A **PINK** perspective *on South African media*

Lesbian, Gay, Bisexual, Trans, Queer and Intersex (LGBTQI) media has steadily grown in South Africa since its first major appearance in the 1980s. However, this niche industry faces many challenges, both in terms of finding its place in the changing landscape of 21st-century media, and as a platform for the LGBTQI community.

Holly Charlton

The cover for November 2015 is a young man grinning in a sunny poolside scene with a glass of champagne in hand. His muscular upper body and slightly lopsided smile catch the eye, as does the yellow headline underneath his torso, proudly announcing *Exit* Newspaper's "300th issue".

As South Africa's longest running gay publication, *Exit* has been representing South Africa's gay community since its launch in 1982. Gavin Hayward, current editor, says the newspaper makes an impact simply because "it is out there". Hayward personally started subscribing soon after *Exit* was first published and remembers how people used to clamour to get it.

"It was a gay publication in the 80s

when it was very hush-hush to talk about it. We used to get feedback from young boys as far away as Vryheid who used to say it's just so fabulous to find it."

Today, *Exit* caters for a diverse gay audience ranging from the ages of 16 to 85. "[Our readership] also ranges in profession from bricklayers to Constitutional Court judges," adds Hayward.

LGBTQI media has also taken to South Africa's airwaves with the launch of GaySA Radio on 1 October 2016. An internet radio station broadcasting from Pretoria, GaySA Radio is the "only full-time LGBTQI radio station in Africa," says Ethan Baird, a programming manager at the station.

"Almost all [of us] are volunteers," says Baird. "There are only three or four people getting money out of this."

Baird cites control over their content as one of the main benefits of being an internet radio station. "There's no regulation except for the

LGBTQI perspectives on mainstream marketing representation

According to the latest Lunch Box Media LGBTQI Consumer Profile:

83% said they wanted more brands identifying with them

45% felt the media portrayed them inaccurately

57% felt mainstream advertising ignored them

<http://lunchboxmedia.co.za/gay-marketing-statistics/>

Constitution. Every other broadcaster has to comply with the Broadcasting Complaints Commission of South Africa (BCCSA)." As a result, controversial topics like sex and LGBTQI relationships don't need to be censored. "We don't sugarcoat the way we [speak] about [sex] on air, [instead] we really dig into topics in a way that you wouldn't be able to air on regular radio," says Baird.

Baird says the station "[tries] to empower the LGBTQI community in terms of music" by promoting young, LGBTQI artists. GaySA Radio also engages enthusiastically with the political concerns of the community they represent.

"The big thing we did last year was covering the banning of Pastor Steven Anderson," says Baird. "Our station manager, Hendrik Baird, instigated that entire process."

Despite the voice that media platforms like *Exit* and GaySA Radio give to the LGBTQI community, some feel that more representation is needed. Louise Ferreira, a journalist and self-described



PHOTOS: Supplied by Exit Newspaper



ABOVE: A colourful supporter poses alongside the GaySA Radio stand at Pretoria Pride 2016.

BOTTOM: A hashtag bracelet from Mamelodi Pride 2016.

PHOTOS: Supplied by GaySA Radio

queer socialist feminist, argues that “we urgently need more platforms and more diverse ones.”

Making Ferreira’s wish a reality has been the dream of people like Donovan Steyl, the owner of Lunch Box Media, a marketing and advertising agency that represents the pink media industry. In his experience, promoting LGBTQI media is a constant struggle.

“It is looking bleak and we will probably close our doors soon and follow the same path as previous LGBTQI titles,” admits Steyl. “The gay demographic is too small in South Africa to sustain the titles we currently have.”

For Hayward and Baird, the formats of their media platforms are often what pose the greatest challenge.

“Print media is dying,” says Hayward, “[but] there is always room for more online content.”

According to Baird, listenership on internet radio is very low. “We have around 5 000 listeners a month and this sometimes peaks to around 7 000,” he says.

The reasons for this have to do with convenience and cost. “Because internet radio is so new in this country, people don’t know about it, and also it’s a couple of extra steps to listen to something,”

says Baird. In addition to this: “there are a lot of perceptions around data prices that make it difficult for people to stream.”

LGBTQI media contends not only with the difficulties traditional media grapple with, but must negotiate discrimination too. Steyl believes that “more can always be done” with regard to LGBTQI rights.

“We still have a few years to go before sexual orientation is a non-issue,” he adds. For Hayward and Baird, discrimination often becomes apparent when securing advertising.

“They are a bit twitchy about the ‘gay thing,’” says Hayward.

“To get big business to advertise in something like *Exit* is a real challenge.

“They’ll give you all sorts of excuses, but the real reason is the fact that it’s a gay publication.”

Baird says even LGBTQI people are hesitant to work with GaySA Radio because of public perceptions. “We get the most discrimination



from actual LGBTQI people,” says Baird.

“For example, they don’t want to do ads with us because then their Christian clients will leave them.”

Ferreira argues that traditional media needs to transform the way it represents the LGBTQI community.

“When they cover anything related to LGBTQI people at all, [they] focus on gay men first, followed by lesbians, [...] good luck seeing yourself represented if you’re trans or intersex.”

She criticises newspapers that still feature LGBTQI-phobic content.

“If they could stop debating our humanity and whether or not we’re going to hell, that would be a great start,” says Ferreira.

“You just need to look at the letters pages of *Beeld*, *Die Burger* or *Volksblad* to see that this is still a talking point in the 21st-century”. Ferreira adds that this problem is not limited to Afrikaans media. South Africa’s pink media industry faces an uphill journey.

Despite this, both Hayward and Baird remain confident about the empowerment their media gives to its LGBTQI consumers. “*Exit* has been

How LGBTQI-phobic are South Africans?

In a 2016 survey of attitudes towards the LGBTQI community in South Africa, the Human Science Research Council found:

55% of South Africans said they would accept a gay family member

72% Feel that same-sex acts are 'morally wrong'

2:1 The ratio of South Africans who supported keeping Constitutional protections against discrimination based on sexual orientation

450 000 South Africans admitted to harming women “who dress/ behave like men in public” in the last year

http://theotherfoundation.org/wp-content/uploads/2016/09/ProgPrudes_Report_d5.pdf

a testimony to people struggling with their sexual identities that they are OK, they are not alone,” says Hayward.

Baird takes an international view regarding the role of GaySA Radio. “We see ourselves as a station that people in repressed communities can come to get content that they are physically not allowed to listen to. We would like to

be that kind of station in Africa, for Africa.”


Ferreira also encourages traditional media to adopt more inclusive modes of LGBTQI representation. “The most important thing is not to treat us like ‘the other,’” she says.

“Talk to us. Ask queer people what they want.” ■



Two male supporters stand side-by-side at Pretoria Pride 2016. PHOTO: Supplied by GaySA Radio

Fighting for the truth takes its toll



Hunched over a computer in the early hours of the morning, running on only coffee and the stress of a tight deadline. This is a familiar scene for most journalists. These are just some of the stresses they face daily, which in some cases, can have devastating effects.

Tegan Mouton

Long hours, graphic content and occasional threats and intimidation are not unusual for some journalists. The recent death of RSG current affairs senior producer Suna Venter serves as a reminder of the heavy toll journalism and the fight for the truth can have. Venter was 32 years old at the time of her death, and had recently been diagnosed with stress cardiomyopathy, also known as “broken heart syndrome”.

The condition is believed to be caused by prolonged and excessive stress and trauma.

Before her death, Venter faced intimidation and harassment because of her protesting SABC editorial policies. Venter was sent threatening messages, her home was broken into, the brakes of her car were cut, she was shot in the face with metal pellets, and she had been tied to a tree while the grass around her was set alight.

Venter’s close friend and fellow journalist, Jamaine Krige, says: “Before her death Suna was scared. We all were. She struggled to sleep, she had no appetite and she started easily at even the slightest noises or movement in her peripheral vision. Nobody could live under such circumstances. Nobody can. Eventually she couldn’t either.”

Dr. Zeenat Nieftagodie, a Health Professions Council of South Africa registered counsellor and psychometrist, says that although every situation can differ, based on the circumstances: “Prolonged exposure to traumatic or stressful experience can have a multitude of psychological, emotional and physical effects on an individual. These can range from forming a phobia to certain situations, having anxiety and/or depression, and post-traumatic stress disorder.

“The effects can also impact the individual’s personal and professional life, depending on the severity. Whereby the person secludes themselves from family or friends or may not be able to fully function effectively within the work environment, viewing the world as

a threatening place and no longer being able to enjoy aspects of life which were once enjoyable.”

While Venter’s story may be one of the more extreme cases, other journalists also report facing intimidation and other trauma.

The award-winning investigative journalist Siphso Masondo of *City Press* has experienced threats and bribes multiple times as a result of his investigative work.

“I don’t know if one can ever get used to intimidation but it’s something that you just live with. You know it’s going to happen over and over again and you just learn how to live with it. I suppose the fact that you know it’s going to happen helps you cope with it,” says Masondo.

“It does affect you. You know that some of them are not empty threats, you know that these people are able to offer you R3 million in bribes. What else can they do? Surely they are capable of worse things. So you do get scared, but I cannot say it has affected me psychologically.”

Masondo has also been taken to the Press Council in attempts to discredit him.

“If someone takes you to the press ombudsman the complaint will come maybe on a Monday or Tuesday. Then they want a response within a week and it has to be a very detailed response. That’s emotionally taxing on its own because instead of working, now you’ve got to deal with the complaint and you know they’re lying but you need to respond.

“Sometimes you leave the office frustrated because someone has dragged you to the press ombudsman. I’ve got a five-year-old and a two-year-old and instead of spending time with them now I’m sitting and stressing about the complaint,” says Masondo.

But Masondo does not believe the stresses of his work will ever stop him. “I certainly love my job and I’m addicted to it. I don’t know if I can do anything else in life. This is me. I don’t think I’d ever quit because of stress.”

Award-winning journalist Suzanne Venter from *Rapport* has also expe-



rienced intimidation because of her work on the Life Esidimeni story.

During her investigation Venter received threats, was briefly held hostage, and witnessed heartbreaking scenes of mentally ill patients living and dying in appalling conditions.

“What I saw there... It just breaks you because those people have got nothing - they don’t even have blankets or linen, they didn’t have food,” says Venter.

“So yes, at night when you go home and you want to sleep then you might think about things that have happened during the day and you feel like crying, but I think what helped me was discussing it with people, it’s very important. But that’s just my way of dealing with things, I talk to people about what I’m processing.”

Venter, however, believes it is important not to become overly emotional.

“You must always believe that you can do it. If you have that outlook on any story that you do, you have the ability to move other things aside.

“You can’t get over-emotional because you have to do the story justice and if you are too emotional you can’t be objective.”

In the face of these challenges, many journalists rely on their institutions or

companies for support.

Andre-Pierre du Plessis, a broadcast journalist who has worked abroad in Turkey and the United States, says: “If you’re referring to the kind of stress you experience in covering trauma,

“What I saw

... It just

breaks you”

I’d say South African newsrooms are better equipped. I’ve covered death and would always have access to a trauma counsellor at eTV. The same luxuries weren’t available in other places I worked abroad.”

But traumatic experience and harassment are not the only things that can harm a journalist’s well-being, and according to the 2016 academic article *Burnout in Journalists: A Systematic Literature Review*: In addition to the high level of PTE (potentially traumatic events) exposure [...] there is a range of

organisational and industry factors that make journalists a population of interest when considering burnout.

“Whilst important work has been done to assess trauma exposure and reactions in journalists [...] it is these organisational and industry factors that are omnipresent and increase general levels of stress amongst journalists of all backgrounds and job roles and put them at risk of developing burnout.”

Urgent deadlines and zero tolerance for mistakes are common stresses in journalism.

The academic study goes on to discuss reduced staff resulting in over-worked journalists, something that Venter mentions as well.

“The reality is that we are working in a difficult industry. There are not enough people,” she says.

“This story was, say, one of three or four that I worked on per week. That whole outlook that you can do a story and then have five weeks to go and *grave* [dig], there are people that have that luxury but it’s few and far between.

“We just don’t have the budget for that. We have to fill a newspaper every week.

“And that’s what is important and you get to the point where you do the best you can with everything that you do.” ■





Grafiese
voorstelling:
Franco Havenga

Oorlaai met INLIGTING

'n Tegnologiese era het die nuusmedia in 'n tyd van onsekerheid gedompel. Joernaliste moet 'n konstante stroom van inligting hanteer en word daaglik gedwing om aan te pas.

Franco Havenga

Dat die toename van sosiale media die landskap van nuusmedia onherroeplik verander het, is onbetwisbaar.

Hoewel nuwe inkomste-modelle en dalende sirkulasiesyfers dikwels bespreek word, is die welstand van joernaliste selde die onderwerp wat hierdie gesprekke oorheers.

Roy Greenslade skryf in *The Guardian* dat koerantjoernaliste nog altyd geweldige druk ervaar om kopie te skryf, terwyl sperdatums nagekom word.

Afgesien van sperdatums, was daar altyd ook ander oorwegings: lang werksure, relatief swak finansiële belonings en – in die geval van uitsaaijoernaliste – om in die openbare oog te werk.

In die digitale era is daar nou selfs meer druk: Die druk om aanhoudend inge-*plug* te wees.

“Ek dink dat die tegnologiese kant van joernalistiek vir jong mense

natuurlik bietjie makliker is, want hulle het in 'n meer tegnologiese wêreld grootgeword,” sê Jo-Ann Floris, mede-adjunkredakteur by *Netwerk24*.

“Ek dink 'n vorige generasie ervaar meer stres. Hulle moet leer oor nuwe tegnologie en slimfone en 'n klomp ander goed.”

Taryn Delmont-Blunden, spanleier van werknemerswelstand by Careways, sê dat joernaliste meestal weens “persoonlike of professionele uitdagings” na hul dienste verwys word.

“Die meeste van hierdie gevalle is nie direk aan tegnologie gekoppel nie en het met ingewikkelde psigo-sosiale faktore te doen,” sê Demont-Blunden.

Prof. Desmond Painter, sosiale sielkundige aan die Universiteit Stellenbosch sê: “Joernaliste was al voor die era van sosiale media in elk geval meer inge-*plug* by die nuus en het al vantevore die spanning tussen werk en jou private tyd beleef.

“Dat inligting aanlyn is, kan dalk net hierdie dinge vererger.”

Painter glo om die heelyd aanlyn te wees, maak dat mens se aandag versprei word, en mens se fokus en private tyd ly daaronder. “Dit het 'n impak op jou private ruimte en jou intieme verhoudings.”

Carryn-Ann Nel, senior-joernalis by *Netwerk24*, sê dat fokus op 'n meer praktiese manier ook 'n probleem vir 'n joernalis in 'n tegnologiese era kan wees.

“Jy het jou notaboekie in die een hand, en jou foon in die ander, en jy moet twee goed op een slag doen,” sê Nel.

Sy voeg egter by dat joernaliste vinnig aangepas het soos wat hulle aan die digitale omgewing gewoon geraak het.

Waldimar Pelsler, redakteur van *Rapport*, bieg dat die meeste joernaliste aan hul Twitter-*feed* “vasgegom” is, “want dit is waar nuus deesdae meestal breek”.

Pelsler voeg egter by dat om “goeie





bronne te hê en om eerste te wees met 'n storie, nie nuut is nie. Die joernaliste wat steeds die meeste ingegrawe is, sal eerste hoor van daardie stories wat na jou toe kom.”

Floris sê dat “sosiale media soos 'n *tip-off service* is, want dit is die eerste keer wat jy van iets in kennis gestel word.” Die wenk moet dan deur goeie joernalistiek opgevolg word. “As jy in die bedryf is, moet jy kontakte bou en sorg dat jy op elke moontlike poslys kom.”

Pelser meen egter dat Twitter nuwe inlting met talle mense gelyktydig deel.

“As 'n bron net vir jou inligting verskaf, kan mens langer aan die storie werk as wanneer daardie selfde inligting met almal op Twitter gedeel word,” sê Pelser.

Die druk en versoeking in die wêreld van sosiale media is vir joernaliste om ook vinniger self inligting te publiseer in die vorm van 'n twiet.

“Om te twiet is om te publiseer, en goeie joernaliste sal steeds *check* en weer *check* voordat hulle publiseer,” sê Pelser.

Hy voeg by dat die konsep van heelyd ingeprop wees, meer oor die rol van die joernalis as verbruiker gaan.

Die joernalis “kan tog bepaal wanneer hulle twiet, oftewel publiseer”, wat beteken dat hulle meer willekeurige Twitter gebruik, maar moontlik meer onwillekeurige sosiale media gebruik.

Die strukture by enige nuus-instelling is van so 'n aard dat dit soms joernaliste van 'n konstante vloei van inligting kan beskerm. Floris sê dat die mense “wat die

meeste inge-*plug* is, jou nuusbestuurders is.”

Nuus word die heelyd deur hulle beheer, en daar heers begrip dat “as jy in die veld is, jy nie inge-*plug* kan wees nie.”

“As jy egter nie op 'n storie is nie, word daar verwag dat jy weet wat om jou aangaan,” sê Floris.

“In hierdie era is ons fone, met al die toepassings wat nodig is, altyd by ons.”

Die strukture is in plek om seker te maak dat iemand altyd 'n oog êrens het.

Painter sê dat mense verskillende soorte toleransievlakke vir konstante strome van inligting en sosiale media het.

“Ek dink 'n mens moet tydelike perke vir jousef stel. Soos 'n mens in verhoudings gesonde grense moet stel, is dit hiermee ook nodig om te besluit wat genoeg is, en dan doelbewus tyd te skep met ander mense.”

Pelser glo dat daar omstandighede is waar dit sal help om jou werk beter te doen as jy die hele tyd in ge-*plug* is,

byvoorbeeld met 'n ontvouende storie.

“Ek dink wel vir sekere persoonlikheidstipes is daar 'n gevaar daaraan verbonde om nooit te *unplug* nie.”

Volgens Pelser verg huidige nuustegnologie 'n sterk wilsbesluit om jousef af te skakel van die nuusbron.

“Dit was baie maklik om in 'n vorige era net die koerant toe te maak en as jy dit klaar gelees het, net in die drom te gooi of die hondehok daarmee uit te vee. Of om die televisie af te skakel of met 'n boek in die bed te klim.

“In hierdie era is ons fone, met al die toepassings wat nodig is, altyd by ons.”

Volgens Floris word daar van nuusbestuurders verwag om leiding te gee. “Hulle moet besluit wat belangrik is of nie. Hulle is *traffic managers*.”

Nel sê dat joernaliste nooit werklik afskakel nie, omdat “nuus nie iets is tussen nege en vyf gebeur nie.

“Joernaliste is van nature altyd nuuskierig en wil op hoogte bly,” wat daartoe kan lei dat hulle heelyd aanlyn bly, sê Nel.

“Tegnologie maak dit redelik maklik om konstant te weet wat aangaan.”

Hoewel daar van sekere joernaliste verwag word om op vreemde tye te twiet, meen Pelser dat “dit iets is wat bilateraal onderhandel word met hul werkgewer.”

Joernaliste word dus aangemoedig om grense vir hulself te stel.

“Dit verg 'n veel groter wilsbesluit as in enige ander era om te sê dat ek nou gaan ophou kyk,” sê Pelser. ■



We've gone digital

The class of 2017 spent their first term creating a unique news website where they now showcase their work - for the world to see.

Dalaine Krige, MatieMedia editor

The year 2017 marked a monumental milestone for the Stellenbosch Journalism department. For the first time at the university, a website existed for journalism students to share the news of the day.

Self-created. Self-designed. Self-run. *MatieMedia* belongs to the students (under the supervision of our Rykie van Reenen fellow, Andre Gouws, of course).

It is on this website that students took their first uncertain steps into the world of digital journalism. From designing infographics, to shooting and editing videos on their cellphones and experimenting with interactive 360 degree technology, this year pushed the creative limits of the students.

Since March, the site has had 64 162 overall views, as of 9 October 2017, from six of the seven continents, even from North Korea. While the site focuses on hyperlocal news in the greater

Stellenbosch area, it has managed to reach people all around the world.

Articles regularly tap into the student psyche by narrowing down the trends in fashion, sex, food and exercise through surveys and polls on campus.

Trends on campus are sometimes more serious and articles and information pieces have been written about suicide awareness, cancer detection and the queer community on campus.

However, creating something that will stand the test of time is not an easy task. Challenges that the students have faced include design kinks, creating a smooth train of production, data costs, advertising and class attendance.

Since the department is, first and foremost, an academic institution, class attendance is not up for debate.

However, it is not uncommon for students to slip out to conduct a quick interview or follow up on an event on campus. They are, after all, journalists in the making. ■



Classmates wearing their virtual reality headsets. PHOTO: Paula-Ann Smit

Top 10 stories

- 1 Alleged Nazi poster spokesperson silenced at Stellenbosch University
- 2 Stellenbosch student stabbed in front of residence
- 3 UPDATE: I'm not a Nazi, claims Dean Dart
- 4 Neo-Nazi poster turmoil at Rooiplein mass meeting
- 5 This is why Stellenbosch water tastes strange
- 6 Stellenbosch students spend thousands on coffee
- 7 Two suspects arrested after second robbery in 24 hours at Eikestad Mall
- 8 Meet the DCM.inc new owners
- 9 LesBiGay chairperson kicked out after allegations of money disappearing and auction for sex
- 10 Sêr: And then there were 18

THE X T E N D E D ROLE OF THE FOURTH ESTATE

With so much happening in the country, the marginalised are often forgotten in the mainstream media. *GroundUp* and *Health-E News* are two of the main news agencies in South Africa that fill the gap.

Vonani Ngomana

It is not usual to find stories about a 64-year-old woman from Duncan Village who has to walk a kilometer to a toilet in the mainstream media. Or stories about a man from a township who had his toes amputated due to diabetes, and has to rely on public health services.

Journalists have played the role of watchdog for years. However, they also hold the power to confront what Jeff Jeske from Guilford College calls, “the human costs of government policies.”

Two news agencies that do this in South Africa are *GroundUp* and *Health-E News*. *GroundUp* is a donor-funded news agency that makes their articles available for republication, for free.

It was established in 2012 with the aim to draw attention to stories that are often neglected or not covered well enough in the mainstream media. According to Nathan Geffen, editor of *GroundUp*, the idea behind *GroundUp* was to fill a gap and to provide their work to the mainstream media so that

this kind of news, which they believe is important, is read far and wide.

According to Barbara Maregele, a full-time reporter at *GroundUp*, they report on marginalised groups such as foreign nationals, people who are very poor and live in poor communities, sex workers, and more.

Maregele also adds that the responses to their news stories vary, depending on the articles, but there has largely been quite a positive reaction to the role that they play and to the kind of stories they

have been publishing.

“We have seen some lives change. Some of the stories that we’ve run and followed up on have resulted in positive changes,” Geffen says.

“For example, we recently ran a story about a diabetic woman who is blind and living in the most horrendous conditions. After we ran the story there was an outpouring of assistance for her, welfare came and provided her with shelter and a much better situation than she was in before. That’s just one example, there are a number of stories like that.”

However, Geffen also adds that they do not base the stories on whether the victims will receive assistance or not. “If there’s an outpouring of assistance, then that’s great, but the primary purpose of *GroundUp* and many other news organisations is to provide news in terms of public interest,” he says.

GroundUp broke the story of Ona Dubula, a 14-year-old boy who was shot in the mouth by police during a protest in Hout Bay, in September 2017.

In a follow-up article by Kimon de Greef, a sentence read: “He was looking forward to resuming skateboarding, his favourite pastime, although his board needs repairs.”

Maregele explains that the sentence was not meant to draw in sympathy but was rather a way of bringing as much of the person, their personality, and their personal circumstances into the story.

“We try to tell who they are by adding little anecdotes,” she says.

Although there is often a very positive response to articles about people in distress, which consequently results in large or decent amounts of donations to the people in the stories, Geffen explains that there is another side as well. “If you read some of the comments on our Facebook page, although most of the comments are hidden because we filter them, there is some horrible prejudice that characterises many South Africans and that’s quite upsetting,” he says.

GroundUp is a digital news agency and according to Geffen, it worries them that most of the communities they write about do not necessarily have



Reclaim the City supporters hold a picket during the 4th annual Affordable Housing Africa conference at the African Pride hotel in Cape Town.

PHOTO: Ashraf Hendricks/*GroundUp*



Woodstock residents face evictions: Fayrooz Sign and Deno Hansen (who works as a car guard outside the building) have been living in the building for five years after being homeless for ten years. They used to live in Bonteheuwel.

PHOTO: Masixole Feni/*GroundUp*



Marikana informal settlement: A young boy walks past rubbish in Sheffield road in Philippi East.

PHOTO: Ashraf Hendricks/*GroundUp*



Portia Rasilavhi (8) carries her late mother's portrait during a march in Venda, Limpopo to complain about recent domestic violence attacks in the area and to call for new efforts to deal with the situation.

PHOTO: Ndivhuwo Mukwevho/Health-e News

access to their stories online. They do however, from time to time, distribute paper copies of their stories to these communities.

“Data is becoming more available to more and more South Africans. Most South Africans, I think, now have cellphones, so I think that our stories are getting out to a wide audience and not just to well-off people in the middle classes,” he says.

Health-E News is a non-profit news agency that also provides news to the mainstream media with the aim of providing health stories that are not usually covered.

According to Kerry Cullinan, managing editor of *Health-E News*, and an award-winning journalist, stories of middle-class people who have medical aid are fairly well covered, whereas there is not enough attention towards public

health problems.

“We are explicitly trying to encourage people and provide inclination to have people make better health decisions and to also hold decision-makers accountable so that our health service works in a way that it is supposed to,” she says.

In 2011, *Health-E News* launched what they call OurHealth which, according to their latest annual report, aims to make governments more responsive and accountable through citizen engagement. OurHealth consists of citizen journalists from a number of different National Health Insurance (NHI) districts, who report on what is going on in their communities.

According to Cullinan: “We have trained people who use the public health services and live in villages and small towns to write stories and then send

them to us and we send them to the mainstream media,” she says. They use the services so they know what is going on in the clinics and public hospitals.

One of the reasons for the establishment of OurHealth is that, when the government decided to test NHI in certain districts, they realised there was no chance that they would be able to cover all the stories in those districts. “We are based in Johannesburg and Cape Town, so we don’t know what’s going on in particularly rural areas,” Cullinan says.

“We also feel that because we have an unemployment crisis in this country, anybody who has any way of creating employment should do so,” she adds.

Cullinan admits that when their citizen journalists started sending stories, they were all about the problems in the communities. “All of us know

that we've got a lot of problems in this country, but we also need to start thinking of solutions rather than always expecting other people to come with solutions," she says.

They, therefore, specifically train citizen journalists to know who to talk to when there's a problem.

"We tell them, if there's a problem with water, these are the people we go to, if there's a problem with sanitation, these are the people we go to, and then follow up," she adds.

According to Cullinan: "An ordinary person can easily be ignored by the nurse in the area but if the problem is big enough and we are able to amplify it and get it into the mainstream media, then a lot can change." ■



Top: Female prisoners push babies around in a pram inside Pollsmoor. PHOTO: Ashraf Hendricks/*GroundUp*
Middle: A woman takes cover during Imizamo Yethu protests after shacks were demolished.

PHOTO: Ashraf Hendricks/*GroundUp*
Bottom: Residents clash with police in Davidsonville during a protest over a threat to cut off water and electricity. PHOTO: Ihsaan Haffejee/*GroundUp*

YouTube: Friend or foe of TV journalism?



In an era where minute long videos provide people with the news they need, the future of TV journalism is in question.



Nyakallo Moleko

The days of switching on the TV for news, entertainment programmes and soapies seem to be long gone for many young people. With a smartphone in hand and a single tap on the well-known red and white icon, the youth instantly gain access to much of the content created for TV, and more.

South African YouTube explosion

According to a 2016 report on the use of social media in South Africa by World Wide Worx, a technology research

company, the growth of YouTube has surpassed that of other social media.

The report echoes the radical statement made by American journalist and editor-in-chief of The Atlantic, Jeffrey Goldberg, who in 2014 remarked: “Journalists have been replaced by YouTube.”

According to Dr Liani Maasdorp, who is a senior lecturer in Screen Production and Film and Television Studies at the University of Cape Town (UCT), the accelerating growth of YouTube in South Africa is largely a result of

the lack of understanding between broadcasters and content consumers. “The SABC is quite out of touch with the local audience, especially the youth market,” says Maasdorp.

Maasdorp also believes that YouTube has attracted a wide audience of South Africans due to its accessibility where content creation is concerned.

“It is quite difficult to get your work onto SABC but anyone can get their work onto YouTube. It allows people who do not have professional production companies or even professional

equipment but have a story to tell, to get their work out there for the public to see. YouTube is a very powerful form of self-publication,” says Maasdorp.

Maasdorp also says that the increasing ownership of smartphones may have contributed to the desire of more South Africans to join and create content for YouTube.

In 2017, Statista, an online market research company, released a report which reveals that the number of smartphone users in South Africa had increased from 16.42 million in 2014 to 18.48 million in 2017.

The report also says that a projected 25.7 million South Africans will use smartphones by 2022. Of the 18.48 million smartphone users, over eight million South Africans use YouTube.

World Wide Worx reported that YouTube had become an increasingly essential tool for several personalities in South Africa, including news reporters.

YouTube as a threat to TV?

However, TV and radio news anchor Suzaan Steyn says that while she can acknowledge the impact that YouTube has had in the field of digital journalism, its effect on TV journalism is not very evident to her.

According to Steyn, while YouTube may be growing as a content producer and provider, it is in no way a threat to TV journalism.

“I do not think YouTube has changed the journalism field very much. In fact, I think it is complementary,” says Steyn.

The long-time TV presenter also remarks that while YouTube has grown and can easily seem like a threat to TV journalism, content creators in the TV industry are aware they will have to broaden their horizons and embrace change if they wish to live on.

SuperSport presenter and TV producer Elma Smit is concerned about the influence of YouTube in a “fake news era”.

“Reliability, verifiable sources and integrity are becoming more and more precious and rarer in this era,” says Smit.

Smit, however, echoes Maasdorp’s sentiments that while TV journalism is

becoming increasingly necessary due to the availability of incorrect information, YouTube can provide greater opportunities for more relatability, more context and particularly, more storytelling.

TV journalism needs to adapt

Smit comments that the view that YouTube may replace TV journalism, is a rather narrow one but admits that more TV content producers may begin to use YouTube.

“TV at its heart is all about content. The people who create content for TV right now will be able to start creating content for alternative platforms as well, including YouTube.”



Elma Smit PHOTO: Supplied

Smit says that it all boils down to audience preferences. According to Smit, if viewers prefer to not watch the content that has been created for them on traditional TV platforms then it may push TV content creators to move to the platforms that the viewers have chosen.

Steyn agrees with Smit’s belief that YouTube is not a threat for the sustainability of TV journalism.

“I do not think TV journalism will die in the next ten or more years at the hands of YouTube. I do, however, think it will change,” says Steyn.

She further comments that TV journalism could be compared to the use of DVDs, in that its previous use and appeal has died down, but it is yet to diminish completely.

Steyn also admits that the onus is on big media houses to ensure that TV journalism lives on.

Freedom of YouTube

Maasdorp, who is also a documentary film-maker, remarks that while mainstream TV journalism has not been diminished due to the growth of YouTube, the social network has made some journalists in the industry wary.

Maasdorp says that what mainstream journalists probably find threatening about YouTube, is a lack of editors.

“Anybody can put a story on YouTube. There is no one fact-checking stories; making sure that stories are balanced and unbiased. You do not need a degree in journalism to create content for YouTube,” continues Maasdorp.

She also admits that it is perhaps the lack of these very boundaries on YouTube that entices her.

“It feels to me like every single broadcaster in the world has an agenda and YouTube does not have an editorial agenda. It makes it dangerous, but it also makes it powerful for people who want to share their own stories,” she stated.

Financial benefits of TV journalism

Steyn and Maasdorp raise concerns about YouTube content not being financially beneficial for content creators.

Steyn says that while YouTube places several advertisements in the same manner that TV does, very few people watch YouTube advertisements as many choose the “skip” option. Steyn agrees that with TV, the power lies with the fact that viewers are more patient where advertisements are concerned, which earns broadcasters more money.

Maasdorp, who has uploaded her documentaries on YouTube for public viewing, says that the problem with content creators trying to make money from the social media platform is that often, certain content does not receive enough views for it to be financially beneficial.

She further comments that the content that receives large numbers of shares and views, is more often than not satirical or comical content.

“You cannot make money from YouTube until your video has been declared viral, adds Maasdorp. ■



Technology

versus



Journalism

Journalism has been undergoing seismic shake-ups in the last few decades. Many feel that technology poses a serious threat to the profession, but is this really the case?

Welile Makena

Technology in many ways is often seen as the enemy of the status quo. In journalism in particular there is an idea that technology is leading to the demise of journalism as we know it. This threat is felt particularly in print journalism.

History has shown that the relationship between technology and journalism is a mutually beneficial one.

The two have impacted and even relied on each other for centuries.

A good example of this is the invention of the radio in the late 1800s by Italian Guglielmo Marconi.

Fast-forward to the first radio broadcast on Christmas Eve in 1906, in the United States of America (USA) which revolutionised the way people consumed news.

But rather than destroying print media, radio broadcasting simply increased the reach of news to more audiences, especially in areas further from urban districts.

Digital journalist Erin Marisa Bates started her journalistic career working at a desk for Eyewitness News (EWN).

"I used a desktop computer that had software that allowed you to record phone calls, and reporters out in the field would use Zoom recorders to collect sound," Bates says.

Her career has moved from radio, to television, to online media.

"Working for online I used a lot more equipment and an even larger variety of software including Photoshop, Adobe Premier, Adobe Audition and SoundCloud."

"I had to learn different types of hardware like DSLR (a digital single lens reflex) cameras, my smartphone, iPad, and a P2 Panasonic camera. This broadened my skill set," she says.

Bates's experience is just one example highlighting the changing nature of the relationship between technology and journalism.

Journalist Suzaan Steyn commented on her experience starting at *Die Burger*, moving on to radio and eventually into TV.

"While we did have computers at *Die Burger*, there was only one basic word-processing program on them, we didn't even have email.

"We were also given tape recorders to record our interviews, but you had to constantly be aware of the tapes getting full and you would have to change tape sides," she says.



Journalist Suzaan Steyn has been in the industry for more than 20 years. PHOTO: Supplied

Time saving tech

Renowned photojournalist Roger Sedres agrees that his job would be impossible without technological innovations.

"I remember when I started out at a community newspaper called *South*. I had two film cameras, one for black and white and one for colour, and a couple of lenses.

"We had to develop our own film in the darkroom at the newspaper office and present the finished images to the picture editor.

"The first digital camera came to South Africa in 1999 and cost R125 000 and only had 5 megapixels," he says. "I can't imagine working now without a DSLR camera," he says. "They've decreased the amount of time it takes to develop

images once you've shot them."

Many journalists emphasise that technology has helped decrease research time. Steyn, who began her career in the late 1980s, says "it was incredibly time-consuming to research and write up stories. I would have to go into a library archive for clippings and reference books.

"Now with internet search engines, this is a much simpler and quicker process," she says.

She describes how she used to handwrite a story, and, using a public telephone, call into the newsroom and get a typist to put her stories into the system. "Having a laptop and access to the internet has made this process so much faster," she says.

Artificial intelligence and Algorithms

The information age has brought with it many technological revolutions. Gone are the days of reporters having to call into newsrooms.

Today artificial intelligence (AI) is being used to generate news stories.

This is especially evident in the USA where, for example, Ken Schwencke, a former *Los Angeles Times* reporter, has developed a bot that uses data from an environmental body that monitors earthquake activity in the state of California.

Should the earthquake be significant enough, the bot will generate a news story, publish it and share it on social media site Twitter.

Professor Arina Britz, chair of the Council for Industrial and Scientific Research (CSIR) for artificial intelligence research at Stellenbosch University (SU), describes AI as "any system that can be formalised and implemented on a computer that shows some characteristics that can be deemed intelligent."

Britz also says that AI bots could prove to be problematic when applied in the field of journalism because "AI cannot

reason the way human beings are able to." Secondly, AI bots are necessarily biased towards the instructions given to them.

"There is no interpretation, no moral judgement," she says. "I would have a problem with news that is potentially sensitive, that touches on people's lives, where there isn't a human being behind it who can take moral responsibility for it."

Britz continues, saying: "Responsibility is an important function of journalists. It's a human looking at whatever information is presented to them and vetting and evaluating it. A bot simply cannot do that."

Algorithms are another technological tool changing the nature of journalism, specifically the way it is being consumed. Britz defines algorithms as a "series of instructions that a computer can execute and come to a conclusion [with]."

In terms of applications for social media, algorithms are used to collect data about users' usage patterns.

They are often criticised for creating echo chambers, serving to reinforce the ideas and preconceptions that users have.

"Even though algorithms are incredibly useful, you often find that they expose people to the same kinds of information, this includes even adverts for the same types of goods," says Britz.

"There is also the question of privacy with regards to how algorithms operate."



Photojournalist Roger Sedres shooting athletics at the 2016 Olympic games in Rio, Brazil.

PHOTO: Supplied



Digital journalist Erin Marisa Bates filming the Johannesburg skyline.

PHOTO: Supplied

Future forecast

While journalism may be going through an uncertain time, the future may not necessarily be grim for the field.

CPUT Journalism student Chantelle Hartebeest says she is optimistic about the future of her chosen career path. "Technology has made news more accessible to more people, it has given birth to many citizen journalists. I do see a bright future for journalism, it may become a more competitive field.

"Technology and journalism have always been dependent on each other," she adds.

Britz says: "Technology may cause certain jobs to be phased out, but it also creates new jobs."

“Moreover, I think the demand for journalism, good and proper, will always exist despite the challenges it may be facing, especially from social media.

“I for one enjoy reading long-form, in-depth articles, and will always be keen to purchase them no matter what form they may come in.”

Sedres says: “I look forward to the future, I cannot wait to see what more advances will be made with photographic equipment.

“Coming from where I started as a junior photographer, it is

almost unbelievable that I have access to something like a 360 camera,” he adds.

Bates says: “During the first few years of the introduction of TV, people believed that the new technology would completely destroy print media. That never happened.

“So I think that going into the future, newer technology will not be the end of journalism.

“News organisations, editors and journalists are going to have to find different ways of continuing the business of producing good quality news,” says Bates. ■

History: Technology & journalism in South Africa



Radio

- Regular radio broadcasts began on 1 July 1924, and were broadcast by Station JB in Johannesburg. This was followed by the Cape Peninsula Publicity Association in Cape Town on 15 September and the Durban City Corporation on 10 December of the same year.
- In 1927, millionaire Isidore Schlesinger buys the three stations, forming the African Broadcasting Company. This would later become the South African Broadcasting Corporation (SABC).
- In 1949, 30 minute programmes were broadcast in isiXhosa, seSotho and isiZulu, on both the Afrikaans and English wave services.



Television

- After the Meyer Commission of 1971 was launched to investigate the merits of the introduction of TV in the country, the government announced on 27 April that the SABC would provide TV services.
- The first test broadcasts started on 5 May 1975.
- On 5 January 1976 the first regular programming began, broadcasting 37 hours of English and Afrikaans content on two channels.
- On 31 December 1983, seTswana channel Bop-TV aired in then Bophuthatswana and was also available in Johannesburg.



Internet

- The first internet connection in the country was established in 1988 at Rhodes University.
- In the mid 1990s, the *Mail & Guardian* became the first newspaper to publish stories online.
- In 2016, the top three news websites were *News24*, *Timeslive* and *IOL*.
- Social media has become increasingly popular as a source of news, the latest statistics show that the country has: 13 million Facebook users; 7.4 million Twitter users; 8.28 million YouTube users; and 2.68 million Instagram users.

SOURCE: Media Studies: Media history, media and society by Pieter Jacobus Fourie 2007.
www.mybroadband.co.za



“Podcasts gaan die belangrikste platform word om idees te deel.”

- Gareth Cliff

Die waarheid sal seëvier op planeet *podcast*

’n Plek waar jy sonder oordeel jou mening kan lug, klink in vandag se tyd verregaande. Dit is nie.

Marius Boonzaier

Hiér kan jy sê net wat jy wil. Eerlik, en sonder sensuur.

Só sê Roman Cabanac, ’n aanbieder van *Renegade Report*-potgooi op Cliff Central oor potgooi-media.

“’n *Podcast* is nie aan enige sensuur onderworpe nie,” sê Cabanac, “ook nie aan enige klagtekommissie nie. Om jou reg tot vryheid van spraak uit

te oefen is fundamenteel vir *podcasters*.”

Bouwer Bosch, ’n Suid-Afrikaanse musikant wat onlangs sy eie potgooi, *Narratief*, op die been gebring het, sê dit beteken nie jy mag haatspraak pleeg nie.

“Die feit dat ons eerlik op *podcasts* kan wees is fenomeenaal,” sê Bosch.

“Dit maak *podcasts* ’n volwasse medium. Ek luister baie na *Renegade*

Report. Jy sal nie glo wat hulle alles daar kwytraak nie.”

“Hulle is só eerlik. Jy sal dit waaroor hulle gesels nooit in koerante lees of oor die radio hoor nie. Dit sal nooit gepubliseer word nie,” vertel Bosch opgewonde.

“’n Mens word op so ’n manier aan ander narratiewe blootgestel. Daarna



“Ek wil hê mense moet vir hulself kan dink. Op *Renegade Report* word niemand gesensor nie.”

- Roman Cabanac

moet jy self besluit of jy saamstem of nie.”

Volgens Cabanac word die luisteraar *red-pilled*. Hy beskryf dit as die oomblik wanneer ’n luisteraar ’n teenoorgestelde opinie as hul eie hoor en beseft dat dit wat hulle aanvanklik gedink het, verkeerd kan wees.

“Om hierdie rede is dit goed om na menings te luister waarmee jy nie noodwendig saamstem nie.”

“Maar,” beklemtoon hy, “jy benodig ’n gewillige luisteraar!”

Volgens Bosch is “die *great* ding daarvan” dat ’n luisteraar aan verskillende menings blootgestel word.

“Dit dien dus as ’n opvoedmiddel,” sê hy.

Cabanac meen wanneer ’n mens ’n potgooi het, moet jy bereid wees om jou

“Dit is hoe ’n mens by die waarheid uitkom.”

mening te lug en jou idees aan die wêreld bloot te stel. Hoe opspraakwekkend dit ook al is.

“Wanneer ek en my mede-aanbieder, Jonathan Witt, ’n gesprek op *Renegade Report* voer, praat ons eerlik oor dit waarin ons glo,” sê hy.

“Ek verstaan nie hoekom potgooiers oor veilige onderwerpe gesels nie. Ons gee nie regtig om of dit aanstoot aan

luisteraars gee nie.”

Bosch sê dit is in elk geval net woorde.

“Wanneer iemand iets oor my sê, is dit net woorde. Daar is geen mag daarin nie. Jy gee self mag daaraan.”

DJ Azuhl, aanbieder van *SA Hip Hop Fix*-potgooi, meen potgooie help mense om krities oor kwessies na te dink.

“Dit dien ook as die katalisator vir gesonde debatvoering,” sê Azuhl. “Dit is iets wat ons in Suid-Afrika benodig om ons demokrasie te bevorder.”

Volgens Cabanac is dit hoe ’n mens by die waarheid uitkom, deur gesprekke te voer met mense wat verskillende menings as jy het.

“Ongelukkig luister mense nie op sosiale media nie. Hulle kruip weg en skel op almal wat nie met hulle saamstem nie.



“Daar is geen perke aan die hoeveelheid,
of soort gesprekke wat gevoer kan word nie.”

- Gareth Cliff



“Hopelik kan *podcasts* dit oorkom.”

Cabanac meen potgooie is die beste manier om vryheid van spraak te bevorder.

Bosch stem saam.

Hoewel potgooie reeds ’n gevestigde medium in die Globale Noorde is, bly Suid-Afrikaners steeds *gaga* oor fm-radio.

“Sowat 90% van Suid-Afrikaners luister minstens een keer per week na tradisionele radio,” sê Ian Bredenkamp, ’n radio-omroeper.

“Ons demografie verskil wêreld van Westerse-lande soos Amerika, België en Frankryk. Suid-Afrika is ’n land van uiterstes. Daar is ’n klomp mense met ’n groot hoeveelheid geld en ’n klomp mense wat in armoede leef.”

Bredenkamp meen radio gaan nie gou die knie buig voor potgooie nie, aangesien Suid-Afrikaners graag na radio luister omdat dit bekostigbaar is.

Bosch glo potgooie “begin nou al hoe meer ’n ding raak”, maar dat dit nog so ’n jaar of twee gaan neem voordat dit algemeen voorkom.

Cabanac beaam dit.

“Ek dink nie *podcasts* is al gevestig in Suid-Afrika nie,” sê hy. “Ek hoop regtig meer mense wat dink hulle het iets om te sê begin hul eie *podcasts*.”

Volgens Azuhl is potgooie hier om te bly.

“*Podcasts* evolueer die healtyd,” sê hy. “Dit volg ook nie die norme van kommersiële radiostasies nie. Dit is hoekom dit hier is om te bly.”

Gareth Cliff, wat die aanlynradiostasie en potgooikern CliffCentral.com begin het, sê potgooie word nie soos kommersiële radio vervaardig om slegs uitgesaai te word aan wie ook al luister nie.

“*Podcasts* is oorspronklik. Jy kies die inhoud waarna jy wil luister. Só bly *podcasts* relevant vir die luisteraar.” ■



“*Podcasts* is lewensveranderend, want dit is gratis onderrig. Ek deel in gesprekke tussen van die voorste denkers in die wêreld.”

- Bouwer Bosch

Instagram



Username



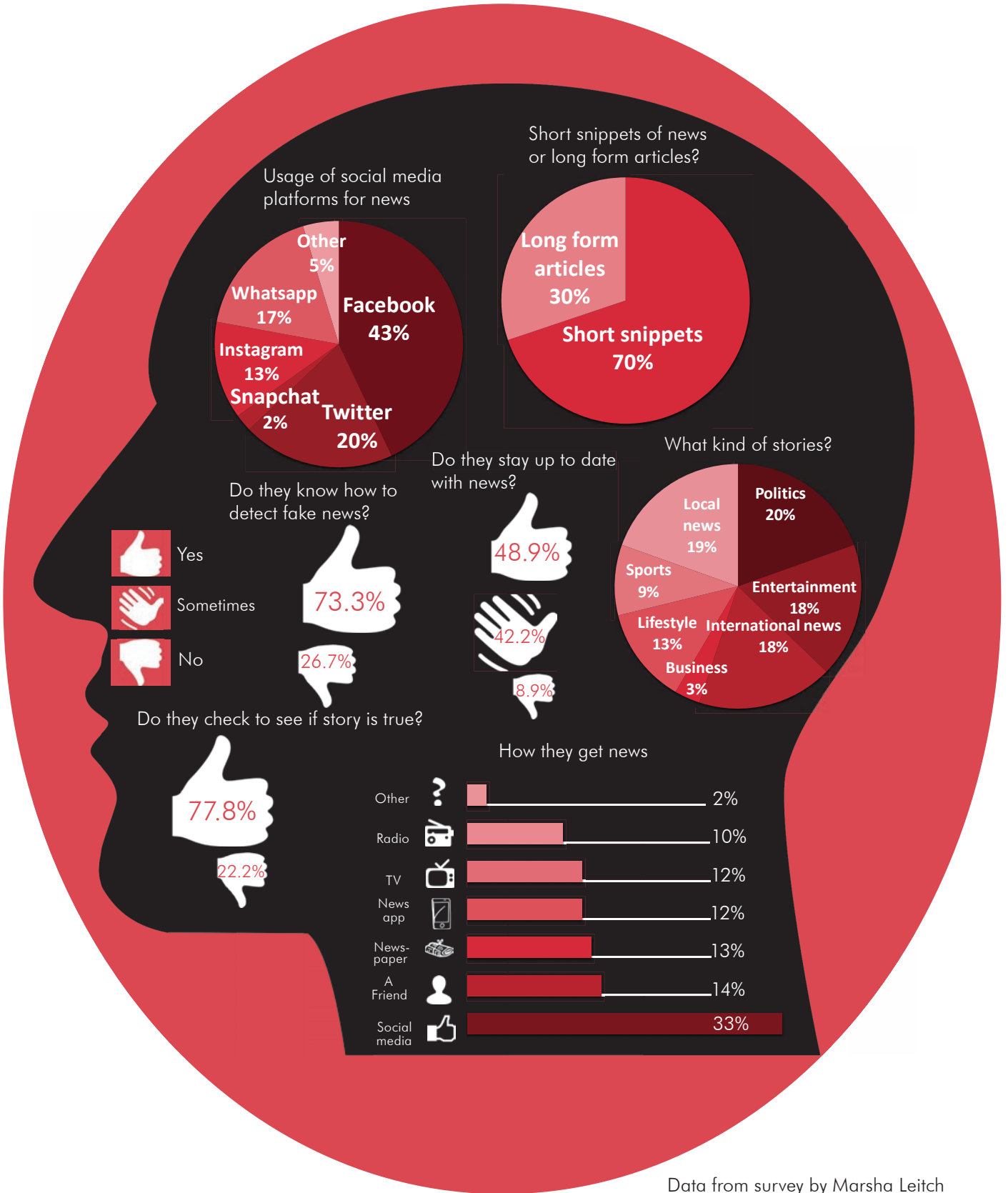
♥ 101 likes

View all 50 comments

1 HOUR AGO

BREAKING NEWS FOR MILLENNIALS

HOW MILLENNIALS CONSUME NEWS



Social media may be changing the way young people read the news today. We find out how millennials consume news through social media

Marsha Leitch

Gone are the days when newspapers were delivered to your doorstep in the morning to be read with your fresh coffee. Today, social media delivers news with just a click of a button.

For many young adults between 18 and 25, the so-called millennials, it is important to stay up-to-date with the news, but how they do that differs from older generations.

A survey for *SMF* asked millennials how they consume news on social media and found that 48.9% said they do stay up-to-date with the news.

Social media editor at Media24, Aneeqa Emeran, says: “Millennials make up almost 18% of our readership and we’re more likely to believe that many of them stay up-to-date with current events. As a millennial myself, I like to be in the know about what’s happening and what’s affecting the country.”

Social media manager at *Netwerk24* Rene Lotter, adds: “Media seems to put greater focus on infotainment and tech news, maybe since this is what big news organisations focus on and since it generates clicks. Inevitably there is a lot more fluff news out there than the longer and complicated pieces.”

Sefako Mathibe (22), a BCom Honours in economics student at Stellenbosch University from Gauteng says: “I get most of my news from Twitter since it’s easier to use. I lose attention when reading a newspaper. After I’ve read the article on Twitter, I would google the article for a more accurate article.”

Tertia Mack (22), a postgraduate education student at Stellenbosch

University from Atlantis, says: “I enjoy the instant notifications I get on my phone to read the news and not having to sit down and watch TV as I am always on the go. Social media helps me stay up-to-date no matter where I go.”

Bye-bye newspapers

Although some millennials do read newspapers, the majority do not rely on them to obtain information. Instead, they turn to social media to tell them what is happening in the world around them.

Being engaged with social media has become part of their lives. The survey found that 60% of millennials come across news while doing other activities on social media.

They often get side-tracked with everything on the page, be it words in bright colours or adverts about, for example, “how to study at night without sleep,” says Arleen Stone, the former editor at Stellenbosch University’s student newspaper, *Die Matie*.

The survey found that 82.2% of millennials use Facebook as their source of news. It is easy and many are connected to this social media site.

Lotter says Facebook in South Africa is still big, so this would be the first site that millennials use to access their news.

Short snippets of news for the win

Emeran found that millennials definitely prefer short snippets of news.

Stone agrees with her. “The instant way of receiving information

from around the world creates the expectancy from millennials to constantly be updated on what’s happening, but with minimal effort from their side to go search on different sites.”

Lotter says the first few lines on mobile phone screens are what draw young people into the news. “If written in a way that would compel them to click, or if served up differently with a better news angle than other news sites, this will get them reading the news.”

Sometimes it is important to look at the topic of news, says Emeran. But that does not mean that feature articles do not have their place.

“If it is well-written and well-presented online, there is a great opportunity to make features as interactive as possible,” she says.

The “F” word

The survey also found that 73.3% of millennials know how to detect fake news. Fake news is very prominent on social media and knowing how to detect it is vital.

Emeran says that most millennials are savvy enough to check facts first. There are people from all generations who share news without checking facts, millennials included.

However, their friends would set them straight. Marvin-Lee Solomons (23), an art and design student at College of Cape Town, says: “Sometimes millennials feed off sensationalism more than real news but eventually they’d do their homework to check and see if the news is fake or not.”

Fact checking news

The survey found that 77.8% of millennials check to see if a news story is true.

Lotter says: “Fake news tends to be doom and gloom and millennials are generally not as doom and gloom as those who are 30 years old and up.”

Social media is what keeps young people hooked to their screens. It is easier to do things from a cellphone, be it asking a friend something or going out to see what is happening in their communities.

When it comes to breaking news, millennials are most likely to turn to their smartphones to see if the story is true or if the story is happening in their area, says Emeran.

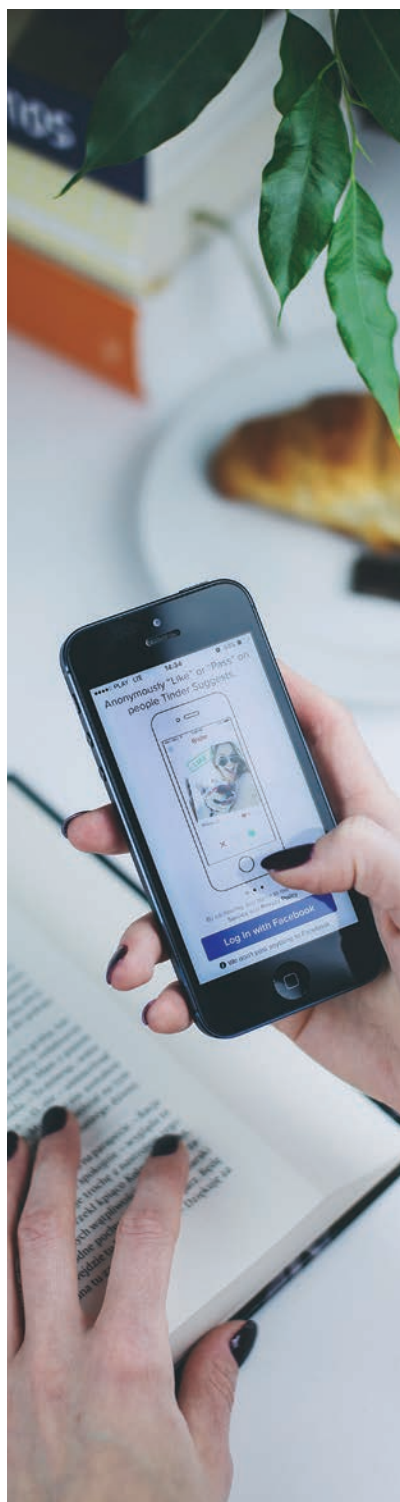
The power of social media

The survey found that 62.2% of millennials say social media shapes the way they consume news. Some responses from the survey say the headline of a story helps millennials decide whether they want to read the story or not.

Stone says: “In a time of technological advancement we must meet the reader halfway to ensure that they remain enlightened but in a suitable manner and have access to news that is actually credible.”

Emeran says a fear of missing out (FOMO) makes people share news. Being the first person to share important news in a circle of friends is often a priority for some.

Adrian Bothma (24), a postgraduate education student from Mitchell's Plain, says: “Millennials want things faster and quicker than ever before. Walking to the shop to buy a newspaper will take much [more] time than finding the news on their phones.” A response in the survey sums up what millennials think about news: “Social media places the news around you without you even having to look for it. It manipulates the kind of news that comes your way because of algorithms that track what you click on most.



“Social media also makes news consumption a more social event, where people can comment, share, tag their friends and like posts. This brings news that would ordinarily sit ‘dead’ on a newspaper page to ‘live’ and allows you to interact with it with [and] others on a social network.” ■

How millennials responded to the survey question:

Do you think social media shapes the way you consume news?

- “The fact that news now available everywhere... you get snippets of it and it intrigues you to read more. It moves us away from the old newspaper form. You find everything on your phone, which saves time.”
- “Yes, because of algorithms.”
- “The headlines help me decide whether I want to read further or not.”
- “My attitude towards the news will depend, to an extent, on who shared the article.”
- “Using click bait (sometimes portrays wrong view).”
- “Social media can make news look attractive by presenting it in a way that catches one's eye or that has a catchy or interesting headline. News on social media also just pops up, so it is more in your face. You do not have to go look for it.”
- “Shorter, punchier news stories gain traction more quickly.”
- “It dictates what news we see, and the reaction we see are only from people we follow.”
- “It's what young people are most exposed to and how they get their information these days.”
- “How far info can be spread is affected.”

Klik hier:



Of blaai? Druk en digitaal bou saam aan handelsmerk-ervarings.

Tania Heyns

Nie te lank gelede nie het leefstyl-tydskriflesers uitgesien na die dag wanneer hul maandelikse uitgawe op die winkelrakke verskyn het, maar in die digitale era is dit nie meer die geval nie.

Voorste tydskrifte soos *rooi rose* en *SARIE* is nie meer net 'n gedrukte tydskrif in die hand nie, maar elke dag op die skerm van jou slimfoon, skootrekenaar of tablet beskikbaar.

rooi rose is nou 'n "groot gemeenskap" en *SARIE* is nou die "*SARIE*-wêreld", verduidelik *rooi rose* se Michelle Nortjé en *SARIE* se Annemie Lombard, digitale redakteur.

Lombard verduidelik dat dit lankal nie meer net 'n tydskrif in tydskrif-formaat is nie, maar eerder 'n "hele ervaring". 'n Nuwe 360 grade-benadering word in tydskrifte toegepas. Gedrukte media sowel as digitale media word gebruik om die handelsmerk van elke tydskrif uit te brei.

rooi rose se aanlynwebtuiste is die afgelope agt jaar al op dreef met 'n volwaardige aanlynleserskap en kenmerkende inhoud. Michelle Nortjé is al die afgelope vyf jaar digitale redakteur en sê dat die webtuiste veral die afgelope twee jaar aandag geniet.

"Ons het die webtuiste meer verbruikersvriendelik en aktief gemaak. Ons sit elke dag nuwe artikels op, dis deel van ons 360 grade-benadering waar ons die webtuiste as deel van die tydskrif verbind."

Nortjé vertel dat waar tydskrifte vantevore syfers in die vorm van Facebook- of Twitter-volgeling nagejaag het, dit nie meer van belang is nie. Nortjé glo dat dit

nou baie belangrik is om die leser te betrek. Dit is wat die leserskap laat toeneem. "Dis vir ons belangriker om met ons lesers te kommunikeer. Dis om te hoor wat hulle vir ons sê, wat hulle wil hê en hulle daarop te antwoord."

Lombard stem saam. "Ons gaan na waar die gehoor is en ons praat dáár met hulle." *SARIE* spog sedert 2011 met 'n webtuiste. Hul webtuiste het teen 2015 die "klikke" toenemend laat inrol. "Ek dink nie daar is 'n tydskrif wat aanlyn nié nodig het nie," sê Nortjé.

"Hulle skiet hulself in die voet. Ek kan ook nie dink dat so 'n tydskrif sal oorleef nie. Ons leef in 'n digitale wêreld. Lesers verskil. Lesers verander. Lesers se behoeftes verander. Lesers het nie altyd tyd om 'n tydskrif deur te blaai nie. Die mark verskil. Ons aanlynleser is ook nie ons tydskrifleser nie."

Lombard glo alle tydskrifte het tog deesdae 'n aanlynteenwoordigheid. "Dis so 'n natuurlike ding, dit is waar die gehoor is."

Aanlyn verskil van die gedrukte eweknie in inhoud en leserskap. Die tydskrifleser het eenvoudig meer tyd.

rooi rose vertel dat hul aanlynleser gewoonlik óf 'n sakevrou óf 'n jongmens is, wat vinnig sy of haar inligting wil hê.

rooi rose en *SARIE* is nie die enigste tydskrifte in Suid-Afrika wat toenemend 'n digitale skuif ondergaan nie. Die engelse mark se *Cosmopolitan* is een van die eerste Suid-Afrikaanse tydskrifte wat aanlyn gegaan het. Dis 'n besluit waarop die redaksie baie trots is.



Sarah Browning de Villiers, *Cosmopolitan* se adjunkredakteur, vertel dat *Cosmopolitan* dieselfde handelsmerk bly, ongeag waar die leser dit lees.

“Ons het een identiteit, een styl en een leser oor alle platforms.” Hul leser is die “26-jarige, beroepsgerigte, gedrewe en onafhanklike Suid-Afrikaanse vrou,” beklemtoon sy. Waar tydskrifte meer uit indiepte-artikels bestaan, is die aanlyn inhoud kort en op die vrou af. Die inhoud lyk ook anders.

Nortjé verduidelik dat *rooi rose* korter en vinniger skryf, wat gevolglik makliker lees. Dit word gedoen deur “vinnige wenke, kolpunte, trekaanhalings, foto’s, video’s en gallerie” wat die webtuiste meer interaktief maak. Gedrukte tydskrifte bied nie hierdie geleenthede nie. Vir praktiese doeleindes, word artikels opgebreek met meer onderskrifte.

rooi rose gebruik ook *slang*-woorde wat in onderhoude gebruik word, wat nie van die persoon wat ondervra word, se karakter wegvat nie. Tydskriflesers is egter meer konserwatief. “’n Mens skryf anders en kom met meer weg” aanlyn, vertel Nortjé. Browning de Villiers vertel dat *Cosmopolitan* aanlyn ook kort, vinnig en interaktief vir hul leser skryf.

Vir *SARIE*, gaan dit “oor die klik”. Lombard glo “digitaal moet so geskryf word dat mense gaan klik”. Die groot fokus is om mense aan te spoor om oor te gaan tot aksie. Woorde soos “klik hier:” en “lees hier:”, betrek die leser. Meer aandag word ook aan die uitdink van opskrifte vir die artikels geskenk. Lombard verduidelik dat *SARIE* se webtuiste die leser vra om te lees maar ook om saam te gesels.

Nes mededinger *rooi rose*, is hul inhoud aanlyn baie korter. Laataand en naweke is *SARIE* aanlyn se artikels weer langer, aangesien lesers dan tyd het. “Ons pas absoluut al die inhoud altyd aan vir die leser. Dit is baie leser-gedrewe.”

Vir *rooi rose* én *SARIE*, skryf die hele redaksie vir druk én digitaal. Die afdelings in *rooi rose* is ook dieselfde afdelings aanlyn en word deur dieselfde joernaliste geskryf. Elke persoon op *SARIE* se redaksie lewer elke dag ’n digitale bydrae. “Hulle skryf vir

Ek kan nie
dink dat so
’n tydskrif
dit sal
oorleef nie.
Ons leef in
’n digitale
wêreld.
Lesers
verskil.
Lesers
verander.

SARIE die handelsmerk, nie net vir die tydskrif nie,” verduidelik Lombard.

Omstredenheid oor die toekoms van drukmedia is onvermydelik. Wanneer sy uitgevra word oor die onderwerp, sê Nortjé sy glo dat “digitaal nie gaan oorneem nie” en daar altyd plek sal wees vir ’n tydskrif.

“Die mediawêreld is in ’n moeilike situasie omdat niemand eintlik weet wat om aan die digitale ding te doen nie. Totdat ons balans gevind het, dink ek daar is definitief plek vir altwee. Tydskrifte kom al aan vir baie jare, ek kan nie sien hoe dit tot ’n einde gaan kom nie.” Browning de Villiers glo dat digitaal nie die gedrukte tydskrif kan naboots nie. Dis twee verskillende ervarings, wat in geheel ’n ervaring skep. Sy glo dat druk-tydskrifte egter harder gaan moet werk en innoverend gaan moet dink.

Vir Lombard is dit ’n kontroversiële vraag. “Daar sal beslis altyd ’n tydskrif wees. Deesdae fokus tydskrifte nie meer net op druk of digitaal nie, maar eerder die handelsmerk as geheel.” Sy voeg by dat lesers verskil van die gedrukte tydskrif en die webtuiste.

Die *SARIE*-tydskrif word deur mans ook gelees, waar die webtuiste 90% deur vroue gelees word. Lombard vertel dat Facebook ’n ouer leserskap lok, wat baie uitgesproke is en graag saam gesels. *SARIE* se Instagram- en webtuistevolgeling is weer jonger.

En wat van die geleenthede wat video vir aanlyn inhoud? *rooi rose* aanlyn is ’n groot aanhanger van video. Video’s word gebruik vir agter-die-skerms onderhoude met voorbladvroue en vir mode-, skoonheid- en kos tutoriale. *SARIE* gebruik soms video, maar bieg dat hoewel dit ’n groot tendens is, dit tydrowend is. “Solank inhoud interessant, vermaaklik en informatief is, werk dit. Dit maak nie saak watter platform gebruik word nie,” vertel Lombard. Lombard verwys hierna as die “drie goue reëls”.

Druk of digitaal? Vir *SARIE* is dit nie meer die een teenoor die ander nie. Lombard vertel dat dit ’n verouderde opinie is en werklik nie meer in die bedryf geglo word nie. Of dit nou in druk of aanlyn gedoen word, dit word in “*SARIE*-styl” gedoen.

Dit is nié die een of die ander nie. ■



Van TOEKA tot televisie



Die televisie is een van die wonderlikste tegnologiese uitvindings van die vorige eeu. Met net die druk van 'n knoppie kan jy geskiedenis herleef, die toekoms vooruitloop en as't ware ander mense besoek. Ons gesels met die span agter *Huisgenoot Ware Lewensdramas* om te sien hoe drukmedia omgeskakel word na 'n televisieprogram.

Martinette Hay



FOTO'S: Huisgenoot

Die medialandskap in die 21ste eeu is aan die verander. Mense wil graag eerder iets sien as lees en televisie is 'n doeltreffende manier om stories vas te vang en te bewaar vir die nageslag.

Só sê Leonie Fourie, vervaardiger van *Huisgenoot* se splinternuwe reeks, *Ware Lewensdramas*. In dié reeks herleef kykers dié eeu-oue tydskrif se dramatiese en ikoniese stories. Hulle besoek die mense agter die stories, gesels met kenners,

en *Huisgenoot*-joernaliste vertel hoe hulle oor die jare gewerk het aan dié lewendramas wat die land aangegryp het.

Stories soos die Griekwastad-moord; die Protea-krieketkaptein Hansie Cronje se lewe en tragiese dood; die Springbokrugbyspeler Joost van der Westhuizen se stryd met motorneuronsiekte; Chris Barnard wat die eerste hartoorplanting uitgevoer het; en die onopgeloste moord op Inge Lotz, kom weer onder die loep in dié program.

Drukmedia versus televisie

Om 'n storie aan te pas van drukmedia tot 'n televisieprogram is 'n lang proses en kan baie tyd neem. "Dit kan jare vat omdat daar intensiewe navorsing gedoen moet word. Ons moet ook mense in die hande kry en hulle ooreed om op kamera te verskyn," sê Fourie.

Volgens Jana van der Merwe, 'n *Huisgenoot*-joernalis, is die groot verskil tussen gedrukte media en televisie dat jy op televisie kan vertel hoe jy 'n gebeurtenis beleef het.

“Jy kan persoonlike ervarings deel wat jy nie in ’n artikel kon skryf nie. Jy kan vertel wat jy glo daar gebeur het en meer insig gee.”

Volgens Almari Wessels, nuusredakteur van *Huisgenoot*, was dit vir haar “interessant om deel te neem aan die reeks en om indieptevrae te kon beantwoord.”

Uitdagings van televisie

Van der Merwe geniet die nuwe uitdaging. “Ons as joernaliste is gewoonlik nie die storie nie. Ons skryf net die storie.



Dit is baie spanningsvol, maar dit is ook lekker om oor jou werk op ’n ander medium te praat.”

Volgens Wessels is dit makliker om haar stories te organiseer as sy skryf. “Dit is ’n uitdaging om jou gedagtes te rangskik as jy praat en om seker te maak dat jy alles in die regte konteks plaas.”

Die meerderheid van die stories wat in die reeks herleef word, is emosioneel van aard.

Volgens Van der Merwe was dit nie altyd maklik om aan dié program deel te neem nie. “As jy jouself as joernalis regtig inleef, gaan jy dit nie maak nie. Dit is uitdagend om terug te gaan en die skok, stres en druk te onthou waardeur jy gegaan het.”

Fourie sê dit is nie altyd maklik om mense te kry om by te dra tot die reeks nie omdat baie mense dink die reeks soek net sensasie. “Ons probeer mense oortuig dat ons nie gaan hamer op die slegte goed nie. Ek wil eerder met eerlikheid die storie vertel.”

Die enigste manier om die program ’n sukses te maak, is om “mense gerus te stel, beter te laat voel en te los met ’n

goeie gevoel”, sê Fourie.

“Ek probeer altyd op ’n dieper vlak die pyn van die mense verstaan en vir die publiek die storie vertel deur steeds die mense se gevoelens in gedagte te hou,” sê Fourie.

“Ons stuur ook vir die familieledede of die betrokke partye die episodes voordat dit op televisie verskyn om seker te maak dat hulle gelukkig is.”



Vervaardiging van die reeks

Fourie vertel dat hulle grootliks gebruik maak van skermgrepe uit ou *Huisgenoot*-artikels en ander Media24-koerante en -tydskrifte vir die visuele materiaal van die reeks.

“In sommige van die onlangse stories gebruik ons ook video’s omdat joernaliste deesdae meer video’s as voorheen maak.”

Sommige van hulle ander beeldmateriaal word deur familie en vriende van die betrokke partye verskaf.

Hulle moes ook regshulp inkry tydens die vervaardiging van die program om seker te maak dat hulle by die regters se uitsprake hou.

“Daar is soveel slaggate waarin ’n mens kan trap in elke storie, maar dit is belangrik om net by die feite te bly.”

Om seker te maak dat die storie nie net ’n herhaling van al die vorige nuusdekking deur die media is nie, betrek die vervaardiger kenners en probeer onderhoude voer met mense met wie daar nog nie voorheen oor die onderwerp gepraat is nie.

In die episode oor die koning van harte, Chris Barnard, het sy dogter,

Deirdre Barnard Visser, persoonlike inligting van haar pa vertel waarom sy nog nie voorheen gepraat het nie. “Karin [Berman, Barnard se eks-vrou] het nie voorheen onderhoude toegestaan nie, maar sy was bereid om te praat,” sê Fourie.



Die toekoms van televisie

Volgens Fourie gaan televisie as medium baie nou saam met aanlynmedia en dit is deesdae baie meer toeganklik. “Baie mense kyk aanlyn televisie en nie meer op die tradisionele manier nie.”

Wessels sê dit sal tot enige nuusinstansie se voordeel strek om ’n televisiekanaal in die toekoms te hê, soos wat Media24 die VIA-kanaal op DStv het, omdat dit mense se belangstelling van vooraf prikkel.

In die verlede het joernaliste meestal net geskryf, maar met die digitale era is dit nodig vir ’n joernalis om aanpasbaar te wees.

“As joernalis moet jy enigiets kan doen. Jy moet baie veelsydig wees en selfs bereid wees om op televisie te verskyn,” sê Wessels.

Volgens Waldimar Pelsler, aanbieder van kykNet se *Verlag in Gesprek* en redakteur van *Rapport*, het hy nooit gedink hy sou op televisie verskyn in sy loopbaan nie.

Hy is van mening dat regstreekse televisie-uitsendings vir joernaliste die geleentheid gee om die waarheid uit mense te kry omdat hulle op kamera moet reageer sonder om vooraf oor die antwoorde te dink.

“Televisie is baie meer emosioneel en kan selfs die manier hoe mense oor iets dink verander.” ■



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Photos taken by the class of 2017



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1 Lead vocalist Nthabiseng Sentso performs with jazz band African Rhythm Productions at the GUS Gallery (Photo: Christina Pitt). 2 Stilts performer Lebohlang Litsili at the Fantastic Grifizzi Brothers Circus (Photo: Tegan Mouton). 3 Afro Dandy Cape Town social club opening (Photo: Vonani Ngomana). 4 A man carries a placard at the Zuma Must Fall March in April 2017 (Photo: Andy Kohrs). 5 Temba Thozoti performing with Mango Groove at the 2017 Woordfees festival (Photo: Paula-Ann Smit). 6 Lwando Nkamisa and Maxwell Mlangeni confront Dean Dart during the Nazi-poster saga (Photo: Ayn Parrott). 7 Tess Van der Walt sings at the annual Sêr competition held in the Endler Hall (Photo: Christina Pitt). 8 Excited runners at the start of the 2017 Colour Run in Stellenbosch (Photo: Aidan Jones). 9 Maties swimmer Emma Chelius makes SA team in Budapest (Photo: Andeline Wieland). 10 Thousands march on 6 May 2017 in Cape Town for the full legalisation of cannabis (Photo: Aidan Jones). 11 Chris van der Linde beckons circus attendees to the circus show (Photo: Andy Kohrs). 12 Hundreds gather in February 2017 to participate in a Colour Run in Stellenbosch (Photo: Dalaine Krige).

shooting across generations

Shrinking newsrooms, retrenchments and salary cuts. These are some of the things that accompanied the dawn of the digital and social media era. Three photojournalists from different generations tell their stories and explain how the changes have impacted their careers.

Andy Kohrs

Children build a makeshift trampoline out of old mattresses in Nyanga, an informal settlement outside of Cape Town. With the lack of communal play areas and structures, children find amusement among themselves. PHOTO: Courtney Africa



Kayelitsha - The city of Cape Town built communal toilets in the townships. The community try and beautify the structures. They offer a sort of play area for kids who jump from one to the other. PHOTO: Courtney Africa



Christiaan Kotze (54)

From photographing Madiba, to being a photographer at four Rugby World Cups and two Olympic Games, veteran photojournalist and award-winning sports photographer Christiaan Kotze has done it all.

Kotze has nearly 25 years of experience as a photojournalist and has witnessed many changes in the news industry. Not all of these changes, according to Kotze, have been good.

“You know, with the quality that is in smartphones today and having everybody on social media it is very difficult to produce quality work. Everybody wants everything right now. There’s no time to produce a good piece of photographic work and get it out there with the amount of editing that needs to be done.”

According to Kotze, social media

has “buggered” up his and many other photographers’ careers.

“I was retrenched because of social media and the advent of camera phones. Because everybody who wants to be a photojournalist gives their photography away for free.”

Despite his retrenchment in 2014, Kotze still works as a freelancer and has an impressive portfolio of work. One of his greatest images is a black-and-white film photograph taken of late former President Nelson Mandela “waving to the people of Riemvasmaak” in the Northern Cape through the circular windows of his aeroplane.

“I also got a photo of Usain Bolt,” he mentions casually.

Asked about issues faced while in the field, Kotze refers to his contemporary and friend, Kevin Carter from the Bang

“I was retrenched because of social media and the advent of camera phones. Because everybody who wants to be a photojournalist gives their photography away for free.”

Bang Club, as an example. “The picture won him a Pulitzer but that scenario haunted him so much that he [was pushed to take] his own life,” he says.

Kotze delves into his own experience at the memorial service of cricketer and fallen star Hansie Cronje. After gaining access to the hall, Kotze spotted Shaun Pollock, South Africa’s cricket captain at the time, crying and emotionally embracing Cronje’s widow.

“I immediately picked up my camera to shoot [...] and as I looked through the camera, both of them looked at me and, without saying a word, they asked me not to take the photograph. I did not take the photograph,” he says, adding that it probably made him a bad photojournalist.

Besides travelling and working next to and photographing former President Nelson Mandela, Kotze cites photographing the victorious Springboks in France at the 2007 Rugby World Cup as a highlight of his career.

Felix Dlangamandla (41)

For Felix Dlangamandla, being a photojournalist is more than just snapping a quick pic. It is about “telling a story through pictures” and “documenting history”.

Giving the example of the photos he captured at Marikana, he explains: “It was a very difficult story to shoot but I managed to get frames that are now going to be history. If some of us were not there, those images wouldn’t have been known.

“It’s just history. And I’ve done other major things. I’ve been everywhere, I’ve been to Syria, I’ve seen kids walking around with AK-47s,” he says of the photos he took on 16 August 2012.

A follow-up image of candles and crosses on Marikana’s hill won

Dlangamandla the Standard Bank Sisivile Award for the best feature photograph in 2013.

Like many other journalists, Dlangamandla has borne witness to the struggling news industry and says photojournalists have also been affected. “We [Media24] went through retrenchments. I’m the only photographer still in the Jo’burg office for *Beeld* and *Netwerk24*. We used to be about six guys,” he says.

According to Dlangamandla, news outlets will often rather make use of wire agencies and freelancers, or simply “anyone who is there” who then loads their photo up onto social media.

Despite this, Dlangamandla feels that social media has helped him in some ways. He explains that he used YouTube to learn how to edit videos. “I take more videos now, which is another thing I’ve just learned now. If it wasn’t for social media I wouldn’t have taken videos.”

Dlangamandla candidly discusses dealing with the effects of the high-stress job: “As much as you speak amongst each other, tell friends, family members, you need a professional person, someone completely unbiased. Otherwise you won’t survive.”

The photojournalist also has strict policies in place, which he applies when approaching a story. “I create a line. I’m not going to be part of anything that happens. Even if it’s a child that’s crying in front of me.

“The moment I start getting in, hugging the child, picking up the child looking for its mother...I’m not telling a story.”

Courtney Africa (35)

Although newer to the industry, Courtney Africa from Cape Town already has 10 years of photojournalism

experience in the bag. After studying a diploma at the Cape Peninsula University of Technology, he made his debut as a photographer for the tabloid newspaper, *Die Son*.

For Africa, social media is not the enemy. "Social media has taught us to be more competitive in the market. It has helped us because now we have more eyes and ears out there. I wouldn't say that it has replaced [photojournalism]. The accuracy and intention of photojournalism is not there [in citizen journalism] at all."

Despite this, Africa does acknowledge social media's pitfalls. He notes that although he uses multiple social media platforms himself, "once [a photo] is on social media it's free-for-all".

He also believes the issue of the monetisation of photojournalism remains a problem. According to Africa, people who give away their photos to news outlets "do hurt our industry" but he feels that it happens mainly due to a lack of education.

"People don't know [they] can actually

make money off of this and that it can be purchased but the news agencies also know that."

To Africa, no singular moment on the job stands out. "There are so many. There are many memorable moments that I wouldn't actually call memorable. Some are things I don't want to remember," he says laughingly.

Rather than dwelling on the ethics behind photojournalism, Africa expands on the effects of photographing dire circumstances. "Your job [as a photojournalist] can definitely change you, if you're not wary.

"I think I drank a little bit more. There were things on my mind when I used to go home. I realised I needed to take control. Many have started drinking, being angry [and] leaving their jobs."

A picture of an undocumented foreign national and his two crying children being escorted by police is Africa's favourite photograph and it also the one that gained him a Vodacom regional leg of the annual awards. ■

An expert weighs in

Jenny Gordon (62), photojournalism lecturer at the School of Journalism and Media at Rhodes University, believes the future of photojournalism will be an uphill battle.

"I know from my past students that it is very hard to earn a living. You can't just do photojournalism. You have to do a wide variety of things.

"I think the biggest change [in the industry] is that people think anyone can take a photograph. There's a superficial understanding of how photography works as a professional medium."

According to Gordon photos that are just snapped "don't communicate much".

"To take something that clearly communicates something that happens, feelings or emotions [...] that is much more difficult and takes time."

Gordon adds that photographers are still "very well paid" in commercial advertising. "That's because they are the best technicians, the best communicators."



PHOTO: Etienne Burger

Christiaan Kotze



PHOTO: Supplied

Felix Diangamandla

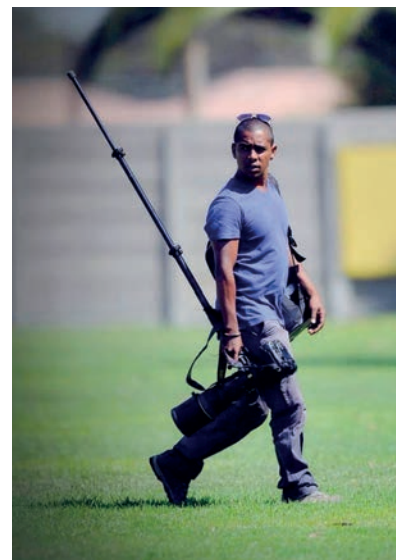


PHOTO: Supplied

Courtney Africa



Late former President Nelson Mandela waves at the people from Riemvasmaak in the Northern Cape through the windows of a military helicopter after unveiling new clinics in the area.
PHOTO: Christiaan Kotze



An undocumented foreign national is arrested along with his children after being part of a protest with other foreign nationals. The man clings onto his children before being loaded into a police van.
PHOTO: Courtney Africa



Mine workers chant songs and carry weapons while gathering outside Nkaneng informal settlement near the Lonmin mine in Rustenburg in North West. They demanded a wage increase from their employers.
PHOTO: Felix Dlangamandla

What lead you onto the path of photojournalism?

FELIX: I think I was in grade 10 [when] I saw photographers during the news. I asked my granny: 'How can I do that?' I studied photography at the Vaal Triangle Technikon which is now Vaal University of Technology. That was 1998 to 2000.

COURTNEY: I was actually interested in fashion photography. My second choice was landscape. After I studied I couldn't make money out of landscape and the fashion industry was extremely difficult to get into but there was a job opening at Media24 at *Die Son*, a tabloid newspaper.

CHRISTIAAN: I studied in the mid-80s and studied interior design. Architecture and photography were two of my subjects. Photography eventually took over and I had the chance to do some sport photography in the late 80s and that sort of led me to photojournalism.

In an era where everybody has a smartphone, how do you distinguish your work?

FELIX: There's a huge difference between someone who's a photographer and someone who just clicks away. You've got to have the skill, an eye, the technique. I think our brains are anti-clockwise.

COURTNEY: Distinguishing ourselves? For me there is no comparison. The photojournalist goes into it with the intention of 'I want to tell a story'. The intention is what distinguishes me.

CHRISTIAAN: The only way that I can do it, is to have a better-quality photograph from a reputable camera. My way that I look at a photograph as a journalist, the photo-story telling capability, is the only way I can distinguish my pictures from Joe Soap who is a blogger from somewhere.

What camera do you use at the moment and has that changed throughout your career?

FELIX: I'm a Canon fan, through and through. I have a Canon 1DX. I started on a Pentax K1000.

COURTNEY: At the moment a Nikon D3 and Nikon D600. My first camera was a Canon. It was actually a film camera. We had to purchase a film camera for our first year of studies. Although, I think my first actual camera was probably just a point-and-shoot.

CHRISTIAAN: I use a Nikon D4S and a Nikon D810. My first camera was a Pentax K1000 which was completely manual. You still had to do the metering yourself, you had to focus with your hands [and] you had to put the film in it.

How would you describe your style or genre?

FELIX: If you were to look at my pictures - they tell a story. They say [photos] tell a thousand words. I need to go beyond that. I need you to be there.

COURTNEY: From what you can see, I like to get close and get in there. I want to show people things that they won't see - what it's like to be at the front line, in the people's faces. You'll see a lot of my photos are close-ups.


CHRISTIAAN: Hard news and feature kind of work was the work I did most of the time but for the last 17 years I've changed into a sports photographer.



Era van die multimedia-joernalis

Eens op 'n tyd het joernaliste óf geskryf óf uitgesaai.
Dit was die een of die ander. Nou doen hulle sommer
iets van alles, boonop nog digitaal ook.

Marli van Eeden



Joernaliste moet aanpas by die veranderende omstandighede van die medialandskap in die 21ste eeu. Dit is deesdae die oorkoepelende narratief, die medialandskap in die 21ste eeu is aan die verander en joernaliste moet leer om veelsydig te wees om sodoende te verseker dat hulle bly en nie gly nie.

Die media is aan die verander

“Digitale nuus is hier om te bly, dis ’n feit soos ’n koei,” sê Hanlie Retief, profielskrywer by *Rapport* en deesdae ook aanbieder van die televisieprogram *’n Halfruur met Hanlie*.

Suzaan Steyn, verslaggewer by *Kyk-NET Verslag*, stem saam en verduidelik dat die veranderende medialandskap telkens beteken dat joernaliste hul werk verloor omdat hulle nie by die veranderende omstandighede kan aanpas nie.

Steyn bied die radioprogram *Rand en sent* op RSG aan en was voorheen onder andere ’n nuusleser op SABC2

“Dit is so belangrik om die heeltyd by te bly, nuwe vaardighede aan te leer en ’n verskeidenheid goed te kan doen,” voeg sy by.

“Vandag word die media digitaal, hoe weet ons wat môre of oor ’n jaar, of selfs oor 10 jaar, gaan gebeur?”

Veelsydigheid is die gonswoord

“’n Mens kan nie dink jy hoef net een ding te doen nie. Die wêreld verander so vinnig; sewe jaar gelede was daar byvoorbeeld nog nie iets soos sosiale media nie,” sê Steyn.

Toast Coetzer, joernalis by die reistydskrif *Weg* en aanbieder van die televisieprogram *Weg! Agterpaaië*, stem saam: “Dis al lankal, om nie eens van nou te praat nie, belangrik om jouself as joernalis op verskillende platforms te kan aanwend.”

Retief beaam dit. “Ek het dié week al gewerk aan navorsing vir ’n boek, ’n onderhoud gehad met ’n rektor, ’n politikus, ’n sakeleier en ’n oudskoonheidskoningin. As jy nie veelsydig is nie, sou jy jou maar teen Vrydag al kon begrawe,” sê Retief, wat ook al as skrywer naam gemaak het.

Le Roux Schoeman, verslaggewer en hoof van multimedia by *Netwerk24*, beaam dit.

“Dit was nog nooit nadelig om veelsydig te wees nie. Die persoon wat nie net ’n goeie storie kan skryf nie, maar ook self foto’s of video’s kan neem, is meer geneig om aangestel te word in die bedryf.”

Schoeman sowel as Coetzer meen dat video al belangriker raak.

“Dit is ’n hulpmiddel om ’n storie beter te vertel. Video is visueel en as mens na die statistieke van YouTube en Facebook kyk, is dit duidelik dat video al gewilder raak,” sê Schoeman.

Hy voeg ook by dat dit joernaliste se verantwoordelikheid is om hul vaardighede op te skerp en dat niks ’n mens keer om self nuwe vaardighede aan te leer nie.

“Ek is basies ’n beginner wanneer dit by video-redigering kom, hoewel ek dit nou al vir 10 jaar doen. Ek was nie filmskool toe nie. Ek het net twee weke

se opleiding en die res moes ek maar self in die veld leer.”

Coetzer beklemtoon dat joernaliste gereeld vaardighede moet aanleer en sê dat studente die hulpbronne wat hulle tot hul beskikking het, moet gebruik terwyl hulle kan.

“’n Mens vergeet eintlik hoeveel geleenthede jy het as jy ’n student is. Gaan bied jou dienste by die universiteit se koerant of die kampus radiostasie aan om ervaring op te doen. As jy gelukkig is, is daar iewers televisie-toerusting by die joernalistiekdepartement waarmee jy jouself kan bekwaam, sodat jy weet hoe ’n videokamera werk. Doen internskappe oor die vakansie.”

Skep geleenthede, dink soos entrepreneurs

“Ons sien hoe die media besig is om te verander, gedrukte media is al meer in gevaar en daarom is dit nodig om jouself die heelyd oop te hou vir geleenthede wat verbykom,” maan Steyn.

“Ons leef in ’n land waar jy soos entrepreneurs moet begin dink. Soms moet jy jou eie geleenthede skep.”

Steyn gebruik as voorbeeld ’n gesondheidsprogram oor emosionele gesondheid, *Gesondheid Sonder Grense*, wat sy destyds self uitgedink en voorgelê het. Sy was verantwoordelik vir die program en moes self borge soek.

“Dit is vreesaanjaend, maar jy móét die heelyd vir jouself nuwe werk skep en jou oor op die grond hou. Jy moet *network*, sodat wanneer daar geleenthede verbykom, mense van jou weet.”

Elma Smit, aanbieder op SuperSport en televisieaanbieder van die program *Buite die lyn* beklemtoon ook die belangrikheid van entrepreneurskap.

Smit het haar loopbaan afgeskop by die kampusradiostasie Mfm waarna sy verskeie geleenthede aangepak het, onder andere by *Netwerk24* en die ontbytprogram *Dagbreek*.

“Jy moet beslis leer om sakegeleenthede te kan identifiseer. Dis net eenvoudig kortsigtig om nie ’n bewussyn vir die besigheidsaspekte te ontwikkel nie.

“Ek dink hierdie beroep leen hom

“As jy nie veelsydig is nie, sou jy jou maar teen Vrydag al kon begrawe.”



by uitstek aan mense wat innoverende, dinamiese *early adopters* is.”

Retief glo ook dat joernaliste hulself moet uitdaag, geleenthede moet skep én aangryp.

“As jy as joernalis jouself nie uitdaag nie, groei jy nie,” meen sy.

“Ek het hierdie nare geneigdheid om nuuskierig te wees en ja te sê vir nuwe uitdagings. TV was ’n oë-toeknypomblik van ja sê, maar die leerkurwe is opwendend!”

“In ’n tyd waar koerante onder druk is, is dit noodsaaklik om uit die boks te dink en jou produk op verskillende platforms aan te bied en te bemark.”

Woorde van wysheid

“Soms is dit nodig dat jy ’n werk moet gaan doen wat nie jou droom was nie, om ’n voet in die deur te kry. Al is die werk hoe gering, sal jy tog iets leer,” maan Steyn.

“Dis soos boublokke in jou huis of stene waarvan jy jou huis bou. Een steen maak nie jou huis nie, maar ’n klomp van hulle sal.

“Maar moenie te lank op ’n plek bly waar jy beseft jy het in ’n doodloopstraat beland nie.”

Smit se raad aan opkomende joernaliste is om inisiatief te neem. “Maak self die inhoud waarin jy en mense soos jy belangstel. Moenie wag vir toestemming nie. Gebruik wat jy tot jou beskikking het. Die platform is sekondêr, as die inhoud goed is, sal die res vanself ontwikkel.”

Coetzer se raad is dat joernaliste hulself met vaardighede, veral tegniese vaardighede, moet toerus. “Bekwaam jouself om ’n goeie video te neem. Bekwaam jouself met klank sodat jy *podcasts* kan maak. Bekwaam jouself om *websites* te bou, sodat jy nie vir ’n ander ou hoef te wag om een of ander knoppie se kleur op jou *website* te verander nie. Doen dit self!”

Retief sê: “Duik in. Wees honger.”

“Watookal jy doen, bied goeie joernalistiek. Vir goeie joernalistiek sal daar altyd ’n mark wees.” ■

“ Ek dink hierdie beroep leen hom by uitstek aan mense wat innoverende, dinamiese *early adopters* is. - Elma Smit

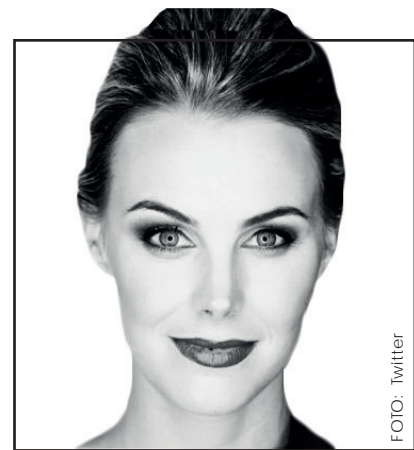


FOTO: Twitter

“ Dis al lankal, om nie eens van nou te praat nie, belangrik om jouself as joernalis op verskillende platforms te kan aanwend. - Toast Coetzer



FOTO: Instagram

“ Ons leef in ’n land waar jy soos entrepreneurs moet begin dink. Soms moet jy jou eie geleenthede skep. - Suzaan Steyn



FOTO: RSG

“ Die persoon wat nie net ’n goeie storie kan skryf nie, maar ook self foto’s of video’s kan neem, is meer geneig om aangestel te word in die bedryf. - Le Roux Schoeman




FOTO: Twitter

“ Watookal jy doen, bied goeie joernalistiek. Vir goeie joernalistiek sal daar altyd ’n mark wees. - Hanlie Retief



FOTO: Twitter



SHOW ME THE MONEY

funding journalism in the digital age

Any freely available news article that you read online is not free at all, but a product of journalistic work. The problem? Finding the money.

Aidan Jones

Advertising has always been the primary source of income for news outlets, but the internet's unlimited inventory is placing untold financial pressure on journalism in the 21st century.

"The advertising model online works very differently to the one you had in print," explains Stefaans Brümmer, managing partner at *amaBhungane*.

"For advertisers, the online space presents potentially thousands of spaces for placing ads and they can decide to advertise anywhere. So advertising rates online are much lower than they ever were in print, and that's the thing that first started eating away at media revenue."

To compound the issue, Google and Facebook, according to a report by Zenith data analysis agency, accounted for 20% of global advertising revenue in 2016.

"Journalism was always an advertising funded model to begin with," says Styli Charalambous, publisher and CEO of *Daily Maverick*.

"The problem now is that Google and Facebook are taking all that advertising in the digital space."

This is the situation modern journalism finds itself in, and it has forced digital news outlets to pursue alternative funding models.

Grants and crowd-funding

Two such models currently being used are donor grants and crowd-funding, but they also have their challenges.

"Dealing with various donor requirements can be very time-consuming," says Nathan Geffen, founder and editor of *GroundUp*. "Some donors are very easy and have limited reporting demands, your annual report and audit is all they want. Other donors have complicated templates that you have to fill out and they want so much documentation, and each donor will have a different system. In a small organisation, that kind of administrative demand can be crushing."

Charalambous says that donor organisations are "quite lethargic and very narrow-focussed in terms of their mandate and what they can support, and there are also not a lot of those institutions that fund media organisations. Most of them are international institutions with a local branch."

Daily Maverick has only two donor organisations, the Open Society Foundation and the Claude Leon Foundation, and Charalambous says that they also receive funding from private individuals.

Brümmer agrees with Geffen that applying with donor organisations that are set up to support social justice and democracy is an intensive process.

"We are spending a lot of good organisational time on ticking the boxes that need to be ticked for that kind of relationship."

According to Brümmer, crowd-funding is much easier for *amaBhungane* than grant funding. "You simply put out your appeals and people give amounts, small and bigger, and you don't have to report back, although we do put up our reports and financial statements on our website."

Crowd-funding has been effective for *Daily Maverick* and *amaBhungane*. Charalambous says: "About six months ago we started asking our readers to make contributions, and it is going up. Generally speaking our audience at *Daily Maverick* grows about 30 to 40% per year and it's been like that since we started [in 2009]. We outperform the news market's standard growth rate, which is about 20% per year."

Brümmer shares the same sentiments: "The interesting thing is that crowd-funding revenue has really gone up recently. This year obviously it spiked because of the Gupta Leaks and one shouldn't necessarily think that what we see now will repeat itself year after year, but this year has really gone well."

"So far in this financial year we've already done over a million rand. In the medium-term we really wouldn't mind seeing crowd-funding going up to 50% or more [of total funding]."

However, Geffen has reservations about crowd-funded journalism in South Africa.



“Although *GroundUp* is well read, I’m not sure whether the people who are reading it would be prepared to give R50 to R100 to *GroundUp*.”

“I am considering looking into that model, although I’m sceptical it will work.”

Subscriptions and paywalls

Two other funding models being used successfully by the likes of commercial publications within the Media24 group are subscriptions and paywalls.

“It is a purchase decision to subscribe, like any other purchase decision. We therefore have to compete with other offerings in the market,” says Johanna van Eeden, publisher at *Netwerk24*.

“We have to publish unique content of a high quality to attract and retain our users.”

Van Eeden says that they continue to see a steady growth in terms of their subscriptions and revenue.

“You either need scale or niche when you compete online,” says Van Eeden, and being an Afrikaans digital news platform means they have niche.

Regarding the public perception that news should be free, Van Eeden emphasises: “The fact is, and this is

a very important issue, there is no such thing as free news. Somewhere along the line someone is paying for it, be it a subscription model, through a subsidy or even by donations. Someone has to pay the bill.”

Geffen says he thinks the internet has created this perception and insists that it is not the case. “It very much isn’t free,” says Geffen. “It is in the region of R2 000 for us to produce and publish a story.”

There is apparent tension between

the necessity to be commercially viable, and the journalistic commitment to democratise information that is in the public interest.

“Information is public good, and information is power,” says Brümmer. “So the first argument against saying that information must be paid for, is that you automatically give power to people who can pay and deprive people who cannot pay.

“In an ideal world, you don’t want anyone to pay for news, it should be there for everyone. But one cannot forget that most media won’t survive if it weren’t for people paying. Many media are struggling because fewer people are paying, whether indirectly via advertising or directly via subscriptions.”

"In an ideal world, you don't want anyone to pay for news, it should be there for everyone. But most media won't survive if it weren't for people paying."

But Charalambous says that income streams should not compromise social impact.

“We believe the kind of journalism we do should not be put behind a paywall. It needs to get out as far as possible for it to have maximum impact.”

A dynamic approach

The solution to the problem may be multifaceted. Charalambous says that “being profitable is going to require more entrepreneurship and

the creation of at least six different revenue opportunities that can provide a diversified income stream. Whereas in the past media organisations relied solely on advertising and recovery of costs through cover price.”

Daily Maverick is working towards this kind of diversified funding model through its reader contributions, grant funding, digital advertising, content production branch, publishing network branch, and its events business under a brand called The Gathering.

Moneyweb is another digital news site that takes a multifaceted approach to its funding.

Ryk van Niekerk, editor of *Moneyweb*, says their revenue comes from event sponsorships, online advertising, content marketing, subscriptions and radio shows.

According to Van Niekerk, their biggest single source of revenue is their daily business show on RSG radio station: “I think radio is a big part of the future of journalism,” he says. *Moneyweb*’s unique value proposition is investment news and personal finance content, a niche aspect that Van Niekerk says is part of the reason behind their healthy subscriber rates.

Van Niekerk compares the current transition taking place in journalism to the years preceding the invention of the automobile: “It’s a bit like Rygg’s mechanical horse in 1893 that tried to mechanise something most people were already using, and then the Model-T Ford came along and changed personal transport forever.”

He insists that the industry is attempting to implement what it has been doing previously into a new system, and has not found that Model-T solution yet. ■

Content is King



The rise of digital media is making way for new advertising trends, knocking print marketing as we know it off its pedestal.

Tom Stapylton-Smith

Marketing and advertising in the media have changed dramatically over the years. Due to news and other media having largely moved online, there has been a change in the nature of print media and the advertising that goes with it.

Such disruptions are not confined to the print medium. Digital media has seen a shift of its own with the growth of mobile access.

The *PwC Entertainment and Media Outlook: 2017-2021* report projects that mobile internet penetration in South Africa will grow to 77.8% by 2021. The 2016 figure was 52.3%.

Kathryn Astbury, a marketing manager at The SpaceStation, believes that making the move to mobile is crucial to the survival of businesses: “If brands don’t move to mobile, which is where their consumers are, their competitors will, and they will die a slow death. This goes for media houses and for brands.”

This rise of mobile has paved the way for the growth of social media which, Astbury says, can be put to good use by brands. However, issues may arise from

this as social media platforms “take control away from the brands and the comments sections below ads can often turn into a PR nightmare.”

Therese Pluck, head of advertising at Media24 for the *Daily Sun*, *Sunday Sun*, *City Press*, *Beeld* and *Rapport*, explains the recent changes in print advertising: “In

“If brands don’t move to mobile ... they will die a slow death.”

the past, newspaper adverts were mainly call-to-action adverts or brand-building ads, now we see many more focusing on lifestyle and adding value to the community.

“To adapt to such changes, newspapers focus more on content marketing, native

advertising and advertorials.”

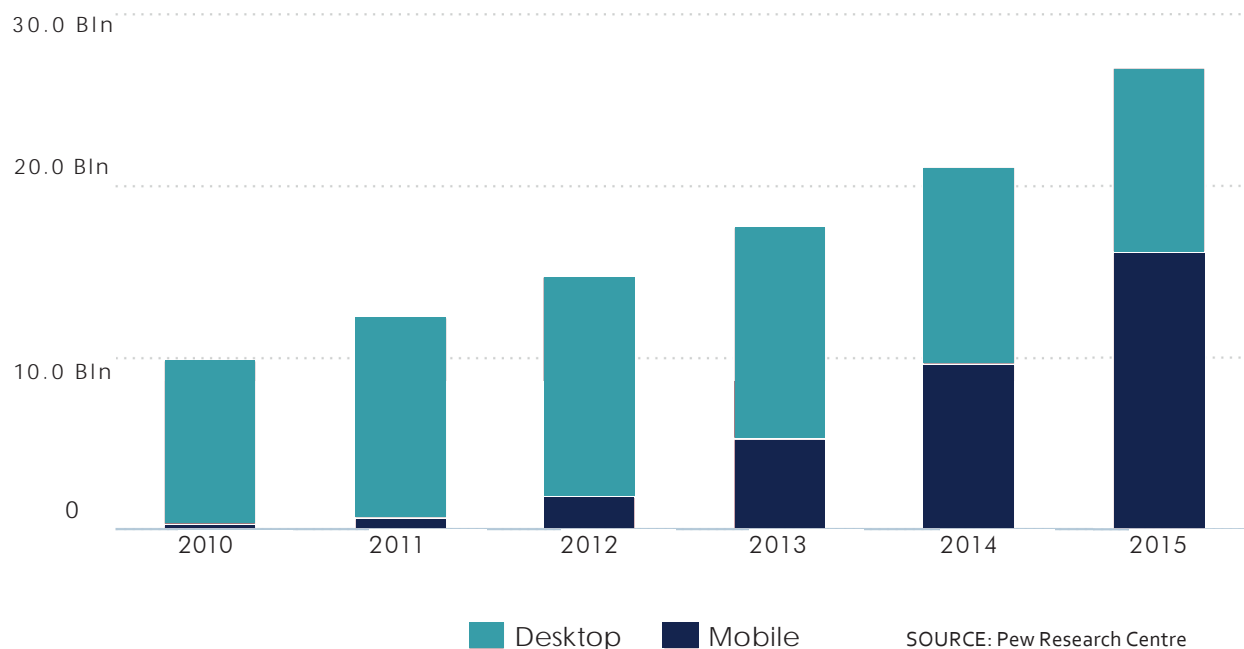
According to Astbury, “native [advertising] is marketing content in a less obvious way and melds with the brand publication seamlessly. A reader often won’t realise it is paid-for content.”

This native advertising can form a part of content marketing. Due to the subtle nature of native advertising, it is required to be different from the rest of the editorial content. Pluck says that “the font and layout of the page is usually different from the editorial, but it is usually written in the style of the title’s editorial.”

Occasionally, advertising and marketing may affect the content of publications, although “editorial should be independent and unbiased. But, we have in recent years seen editors and publishers become wary of publishing negative stories about their big advertisers,” says Pluck.

The shift to digital has also affected advertising and marketing in media. According to Astbury, this move has allowed for “measurable marketing, with digital being able to be fully measured.” Astbury adds that “this created a better

Annual US digital display advertising spending (in US dollars)



understanding of the reduced wastage of digital platforms.”

This measurable content allows for marketers to follow what readers are doing. Astbury says that The SpaceStation “developed a machine-learning app, *News24 Edge*, last year, which uses data science and machine-learning to only serve stories that are personalised and interesting to that specific reader. “We have to make content easy to access and highly personalised to consumers to remain competitive.”

The head of content at New Media Publishing, Anelda Greef, says that since 1998, they were geared towards print. This has had to change for New Media Publishing as they have had to make a move to “digital first.”

Moneyweb editor, Ryk van Niekerk, says that even in the digital context advertising is changing. “People don’t want banner ads anymore, they want sponsored content. They’d rather send [journalists] to interview someone and then pay for it.”

This digital environment creates a number of challenges. One of these, according to Greef, is that “there is an abundance of content everywhere.” This creates the challenge for marketers to create marketing content that is “more sticky,” says Greef.

One of the biggest influences that the move to digital has had, is that it gave way to the rise and influence of mobile

technology. Astbury says advertising in a mobile environment, with video in, is the most effective form of advertising.

Astbury says that with the rise in popularity of mobile, video has grown as well.

“In recent years the most effective ad unit has moved towards video. We are seeing a lot of brands repurposing their TV content or creating new mobile-first video content to serve in-stream or in-article in apps or on mobile websites.”

Pluck expresses a similar sentiment: “Yes there are more options available to advertisers today. In the past, TV adverts were only for the big brands and retailers as the cost of production of these was very expensive, however, nowadays virtually anyone can make an ad on their phones.”

The *PwC Entertainment and Media Outlook* report cites internet and video as one of the fastest growing segments of entertainment and media. With this segment, ad-free business models are a growth area themselves. One example of this is Netflix, which, as the report says: “instead of competing for advertising brands, they have determined that it is more profitable to use the absence of advertising on their premium services as a differentiator.”

One of the concerns regarding media and news media making the migration to digital platforms, is that these platforms make it difficult to make profits, with or without advertising.

According to the report, contributing to this is the fact that “the internet has created an expectation of free content for consumers.” This trend, Astbury believes, is slowly changing.

“We find consumers are open to advertising appearing alongside good quality journalism because they are getting the content for free.

“Consumers have moved online and newspapers and magazines are in decline so it makes sense to move where consumers have already moved.

“Some brands have paywalls like *Mail & Guardian* and *Netwerk24*, so that is one way to make money out of digital content in addition to advertising.

Astbury insists that the major benefits of digital should not be overlooked. “With *News24* we can report in real-time on massive developing stories and have huge followings online and on social media.

“People like Adriaan Basson and Ferial Haffajee have amplified their profiles as journalists because of the power of digital. They specifically said at our Digital Salt 2017 event that they prefer digital to print newspapers because of all the opportunities it can afford them to create amazing content using graphics, video, live stream, among much else.”

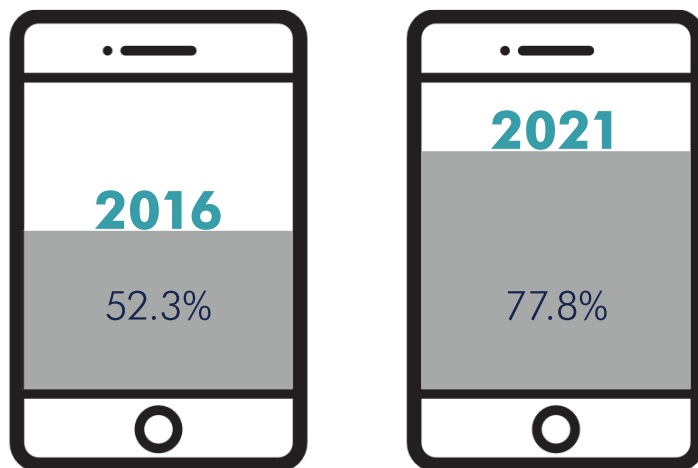
Entertainment and media revenue will grow at a combined compound annual growth rate of 11.3% to 2021, while non-digital will grow at 2.2% according to the *PwC Entertainment and Media Outlook: 2017-21* report.

Despite the changes to media, news and advertising in modern times, in the opinion of advertising expert Pluck, “print is still the most profitable way to advertise, and with modern technology the quality of print has greatly improved.

“An advertiser can use pictures, illustrations, give instructions, explanations, directions, call to action messages to gain the markets attention. Print has longevity as a newspaper or magazine can be kept and the ad cut out.

“Lastly, print is still the most cost-effective way to reach a targeted market.” ■

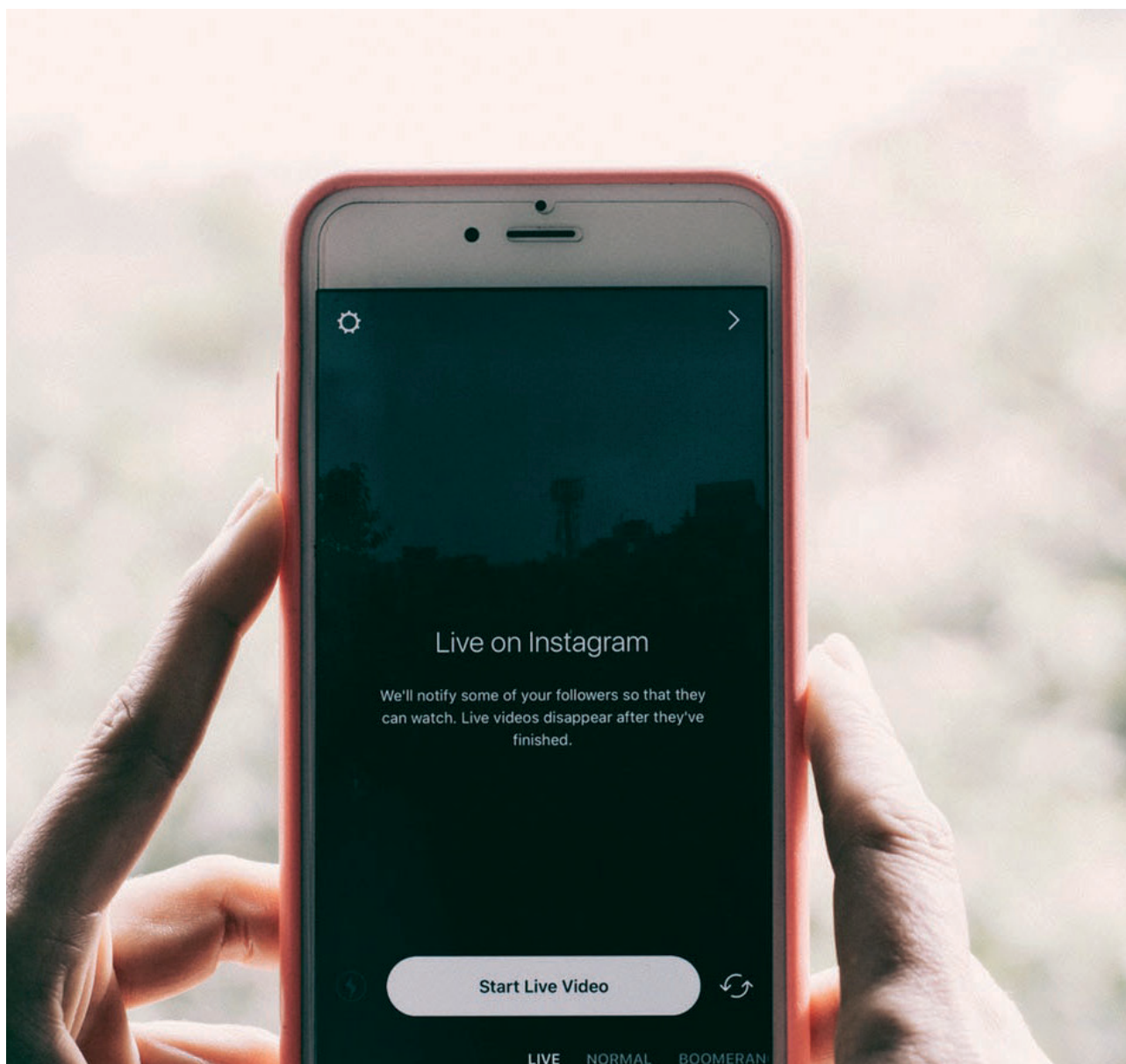
Projected mobile internet penetration in South Africa



SOURCE: *PwC Entertainment and Media Outlook: 2017-2021*

SOSIALE MEDIA

Groeiende gebruik in hedendaagse skole



Skole word al meer afhanklik van die gebruik van sosiale media om belangrike nuus aan die publiek en gemeenskap te verskaf.

Dit bied die ideale platforms vir skole om uit te reik na ouers, skoliere en die gemeenskap.

André Huisamen

Sosiale media word deesdae nie net deur ondernemings as bemarkingsmiddel gebruik nie, maar skole vind dit ook handig om relevante nuus aan die publiek en leerders deur te gee. Die groeiende tendens is veral gewild onder skole in Stellenbosch, wat die doeltreffendheid van sosiale media benut om toeganklike nuus te skep.

Stephan Meyer, wat sedert Mei die mediabeampte by die Hoër Meisieskool Bloemhof is, meen dat sosiale media die perfekte manier is vir skole om hulself te bemark, maar ook om nuus en belangrike gebeure aan die publiek deur te gee.

“By Bloemhof werk ons met drie kategorieë waarvolgens ons nuus bewerk en dan publiseer. Dit is die leerders, ouers en oudskoliere of ondersteuners wat die skool se belange op die hart dra.”

“Ons twee grootste platforms is Facebook en Twitter en ons is bevoorreg dat ons iemand het wat spesifiek met kommunikasie en media werk, want dit is klaar meer as ander skole waar daar dalk nie ’n skakelbeampte is nie. Baie keer is dit somer net onderwysers wat die skole se platforms en sosiale media-rekening beheer.”

Vir Meyer is dit uiters belangrik dat die aanhangers van Bloemhof ingelig moet wees oor sake rakende die skool, maar hy glo ook dat skoliere deesdae nie meer so aktief op Facebook is soos ’n paar jaar gelede nie, en dat die grootste Facebook-gebruikers ouers van die leerders is.

“Die leerders verkies deesdae om op Instagram te wees. Die skool het daarom ook ’n Instagram-rekening

gestig wat tans nog nie so aktief is soos ons Facebook-blad nie, maar ons is wel besig om aan strategieë te werk om Instagram reg te gebruik. Soos Facebook, gebruik ons Instagram ook om nuus en inligting deur te gee, maar met ’n meer visuele agtergrond. Die algemene inligting van die skool stuur ons deur die skoolkommunikeerder.”

By Paul Roos Gimnasium word ’n soortgelyke benadering gevolg in terme van sosiale media gebruik. Neville Rothman, hoof van kommunikasie en bemarking by die skool, sê dat baie goeie vordering gemaak is vandat die eerste sosialemediarekening in 2011 geopen is.

“Ons is bevoorreg om ’n span van drie oudskoliere te hê, wat deur die skool in diens geneem is, wat al die media dek. Paul Roos het tans Facebook-, Twitter- en Instagram-rekening wat baie interaktief is en goed gevolg word deur ouers, leerders, oud-skoliere en borge. Ons probeer om nie elke dag die platforms te oorlaai met onnodige inligting wat dalk net vir ’n klein groep mense relevant is nie. Ons maak vir die hele gehoor voorsiening in terme van inhoud wat verskaf word. Dit sluit in belangrike nuus, sportuitslae en basiese enigiets wat in die belang van ons volgelinge is.”

Die skool gebruik ook tans Instagram op ander maniere om meer mense betrokke te kry. By hul onlangse interskole-naweek kon die hele hokkiewedstryd op Instagram Live gevolg word en was daar op ’n tyd byna 900 mense wat dit gekyk het. Vir die rugbywedstryde het hulle Instagram Stories gebruik, kort video’s of foto’s met

tellings by.

“Die idee met die Instagram-benadering vir daardie naweek was om die atmosfeer van die sporte vas te vang en vir ons volgelinge te wys. Baie oudskoliere wat in ander lande sit kon byvoorbeeld daardeur die prentjie kry van wat by die wedstryde gebeur het. Ons interaksie het ook aansienlik verhoog na daardie naweek.”

Volgens Meyer en Rothman is die gebruik van platforms soos Snapchat en Instagram Stories die perfekte manier om nuus deur te gee aan mense wat net vinnig inligting wil hê rakende die skole.

Volgens Carli Potgieter, ’n kenner in bemarking en media-strategieë van die maatskappy *Matchbox*, wil mense nie juis lang stukke inhoud van nuus ontvang nie en is kort weergawes van nuus die beste manier om sosiale media doeltreffend te gebruik.

Matchbox, oftewel die *Matchbox Food Group*, is ’n maatskappy wat restaurante reg oor die land besit en is in verskeie stede gevestig met die doel om kwaliteit etes aan kliënte te voorsien.

Restaurante wat onder *Matchbox* se beheer is, sluit in Ted's Bulletin, DC-3 en Matchbox American Kitchen + Spirits. Volgens Potgieter is sosiale media ’n belangrike aspek van hul bemarking, maar verskil dit van onderneming tot onderneming, of in dié geval, van skool tot skool.

“Veral die jonger mense is nie meer so geïnteresseerd in lang artikels of berigte nie en dit is nie juis die doel van sosiale media om hierdie lang vorm van nuus deur te gee nie. Dit is die koerante en tydskrifte se werk. Mense hou ook

daarvan as nuus visueel aangebied word, daarom is Instagram 'n middel wat baie aan die groei is in terme van nuus. Mense kan vinnig die inhoud lees en presies weet wat die betrokke kwessie is, want daar word foto's en video's aangeheg.”

By Lückhoff Hoërskool word Facebook as 'n belangrike platform gebruik om die skool se inligting aan die leerders en ouers oor te dra. Volgens Lana Carelse wat by Lückhoff werk, doen die skool se Facebookblad baie goed en bereik dit baie mense.

“Ons het tans oor die 3 000 volgelingen gebruik die blad hoofsaaklik vir

akdemiese inligting, sowel as sportnuus.

Dit werk goed as ons sportuitslae of tye aan ouers wil gee, sodat hulle goed ingelig is.”

Carelse sê ook dat die skool slegs van Facebook gebruik maak en nie enige ander platforms nie.

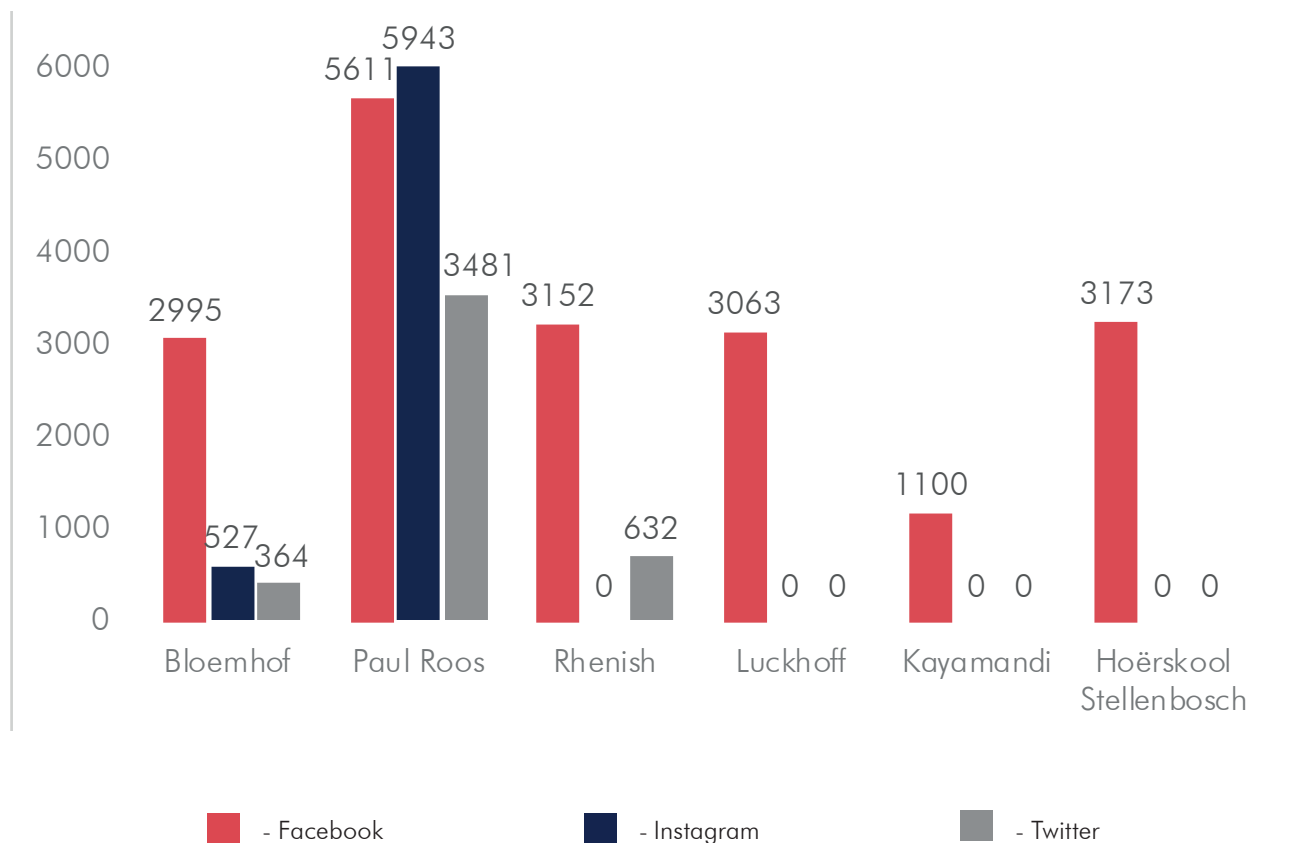
Danie Keet, redakteur van *Eikestadnuus* wat al vir jare lank oor skolesport in Stellenbosch berig, meen dat dit steeds die joernalis se verantwoordelikheid is om nuus te kry en dat koerante soos hulle nie slegs staatmaak op dit wat skole aanlyn publiseer nie.

“Sosiale media kan 'n handige

hulpmiddel wees om nuuswenke te kry. Veral met 'n klein span joernaliste soos by *Eikestadnuus* waar die dae maar vol werk is, help sosiale media om nuuswenke onder jou aandag te bring.

“Dit bly egter belangrik om self die nuus op te volg en die ware storie uit te lig en nie uitsluitlik op sosiale media staat te maak nie. Jy as goeie joernalis is daarvoor verantwoordelik om jou eie weergawe van 'n storie weer te gee. Met die toename in fopnuus is dit soveel belangriker om self nuus op te volg, eerder as om net op sosiale media te berus.” ■

Getal volgelingen per skool



STRAIGHT

OUTTA

CROZIER

Stellenbosch University Journalism department, at 26 Crozier Street, is known for producing top journalism graduates. These alumni have become successful and accomplished writers, news anchors, radio personalities and CEOs.

Tembisa Mguzulo

One such graduate is editor-in-chief of *Rapport* and late-night television host, Waldimar Pelsler (39).

Pelsler is one of the many successful journalists who began their career at Crozier Street. After completing his BA Law degree, and with much experience gained as editor of the campus newspaper, *Die Matie*, Pelsler decided to take a crack at journalism and enrolled for a BPhil Journalism degree at Stellenbosch.

His reasons were that “it had a good track record in the industry.” What drew him to the course was also the diversity of individuals from various fields and “the variety of academic background.”

The most challenging thing about his start in the industry, he says, was

when he “cut his teeth” as a night news reporter at *Die wBurger*. “The hardcore news reports we were required to write as students were softer than ones I had to write as a young crime reporter,” he says.

As a Rhodes Scholarship recipient, Pelsler decided to further his studies and pursued an MPhil in Development Studies at Oxford University.

“I always dreamt of going abroad and doing another degree, especially one that could expand my academic horizons.” Pelsler believes that studying history and economics abroad provided not only an opportunity to be away from home, but also a chance to get a different perspective on South Africa.

At the age of 35, Pelsler returned and later assumed the position of editor-

in-chief at *Rapport*, a weekly Afrikaans newspaper. He has since become a host of the Afrikaans late-night political news show *KN Verslag in gesprek*.

Although he enjoys his editorship and late-night show, he says he juggles these two positions “with great difficulty at the moment”, as he travels to Johannesburg weekly. However, what helps is that the two complement each other as most of the political stories he encounters in his newspaper, he uses on his show.

Journalists have the privilege to interview the most prominent figures in society and seldom have difficulty forgetting some of their most interesting interviewees.

For Pelsler, his most controversial interview to date, he says, was Black First Land First leader, Andile Mngxitama. The interview went viral and it became his most watched interview with more than 150 000 hits on YouTube.



Waldimar Pelsler

PHOTO: Supplied

CV of Waldimar Pelsler

2001-2002

Die Burger

2004-2007

Beeld

2007-2008

Naspers (Lagos)

2011-2012

NuusNou

2012- present

Rapport

2010- present

KN Verslag in gesprek (Insig)

“The hardcore news reports [as students] were softer than ones I [wrote] as a young crime reporter.”



Janine Jellars

PHOTO: Twitter

Another Crozier alumna who made her mark in the media industry is content producer, freelance writer, and former editor, Janine Jellars.

The class of 2007 graduate began her journey at Stellenbosch University with a BA International Studies degree. Proximity played a role in her decision to study in Stellenbosch, as being from the Cape made “finding a school close to [her] important”. However, Jellars says journalism was always the end goal.

“I was not concerned what my undergraduate degree would be, I was more focused on getting into the journalism program.”

“Some of the things that put me in good stead were getting used to juggling a large workload and dealing with deadlines.” She also adds that “having contact with professionals who were in the industry already helped.”

She says the degree definitely helped to kick-start her career. It was through the department that Jellars received the Media24 scholarship, and she immediately found a job.

Jellars has written features for prominent publications such as *Elle* and *Fairlady*, and at the age of 27 she became editor-in-chief of *Seventeen* magazine. It was not easy, she says, as nothing specific prepared her for this shift. Rather, she was prepared by a culmination of factors like “being at

CV of Janine Jellars

2006-2007

The Witness newspaper

2007-2011

Fairlady & Elle

2011-2014

Seventeen magazine editor

2014-2015

Primedia

2016-Present

True Content marketing services

the right place at the right time, social capital and hard work.”

Meeting and being granted the opportunity to interview former First Lady, Michelle Obama, was one of her many career highlights. Jellars says she was the only South African journalist who interviewed her. “We spoke about young women’s education, which is something I also have an interest in.”

Although she enjoyed a notable career in writing and editing, Jellars has since exchanged overseeing glossy magazines with creating content for brands. Growth, she says, played a factor in her decision. “There’s nothing for me in journalism at the moment.

“I am more excited by branding and how people consume brands,” she says. “The passion moved and I moved with the passion.”

She has since started a company called Truecontent. According to Jellars, it was her journalism degree that helped her.

“You can adapt your skills [as a journalist] for a lot of different spheres, and skills such as publishing are becoming more sought-after in the marketing field,” she says.

Podcasts have become “a thing” in journalism and although she had transitioned from journalism to be a full-time creative, Jellars has started a feminist podcast called Frank with her creative partner, Tshego Senne. Janine says her podcast is different in that “it caters for a niche market.”



Ryk van Niekerk

PHOTO: Twitter

CV of Ryk van Niekerk

1997-2011

Media24

2005

Gauteng Business

2009-2011

Sake24 editor

2011-Present

Moneyweb editor

Editor of *Moneyweb*, Ryk van Niekerk, also studied journalism at Stellenbosch University. His reason, he says, “because it sounded like a cool course”. Van Niekerk, who studied BCom Accounting, says he initially did not plan to be a journalist, but took to journalism.

The course, he says, definitely helped establish his career as his first job was at *Beeld*, an Afrikaans daily newspaper launched in 1974. The opportunity, which was meant to be short-term, he says “ended up being a 15 year career at Media24”.

In 2010, van Niekerk moved from *Sake24*, an Afrikaans financial publication to *Moneyweb*, which is mainly English. According to van Niekerk, the

move was not inspired by the language. “I wanted to move to radio, that is why I left print media.”

He felt that “print media was becoming restrictive in many ways” and “online [platforms] and radio seemed to offer more options to tell stories.”

Much like other beats, financial journalism has also changed throughout the years. Van Niekerk says the field has changed fundamentally as “there has been an absolute cull in the number of journalists”. He says “the seniority and skills levels of journalists have changed the focus” and therefore affected the nature of investigative journalism.

It has “shifted because there aren't any experienced journalists in great numbers anymore”.

This shift, he says, has not only affected the quality of the news, but rather the selection of topics covered in the media.

“Journalists are being fed news, and due to the pressure they are not as critical as they should [be]. They are just filling pages.”

According to van Niekerk budding journalists should not despair at the current state of the industry. “The longer you are in the game, the better you will become,” he says.

“Journalists are being fed news... they are not as critical as they should [be]. They are just filling pages.”



Sherlin Barends

PHOTO: Twitter

The newest addition to *Kfm mornings*, Sherlin Barends, says: “I did not choose journalism, journalism chose me.” She says, that after completing her undergraduate degree, the plan was to work at MFM (a campus radio station) and hope to be picked up by a commercial radio station. This, however, did not come to materialise as no stations “came knocking”.

What started out as a detour, she says, “ended up being one of the best things I ever did in my life.”

She says what stuck with her were Professor Lizette Rabe's words who said: “I get that you love radio but just remember that everything starts with writing.” Sherlin says Rabe was right

CV of Sherlin Barends

2009

MFM

2015

SARIE

2016

Good Hope FM

2017

Kfm &

the *Weekend Argus* (column)

“I sometimes felt like a part-time student and a full-time radio presenter.”

because “that is how you formulate your ideas whether you are a vlogger, blogger, or a radio presenter. It all starts with building your thoughts and writing them down.”

Like Jellars, Barends was also a Media24 bursary recipient. She says the

bursary secured her a job at *SARIE* magazine for two years.

She says she realised how everything is connected. “I learned things in that classroom and subsequently at *SARIE*, which radio would not teach me.”

Barends says when she started out at MFM, “it became more than just a hobby.” She continues: “I sometimes felt like a part-time time student and a full-time radio presenter.”

“Radio changed the course of my life.” She found herself hosting one of the biggest shows on Good Hope FM called *The Works*. She has since moved on to co-host Kfm's *Breakfast Show* with Darren “Whackhead” Simpson.

Changes in the media have not only affected print and TV but also radio, Barends says. “Back in the day you could just do radio and be able to solidify yourself as a brand.” However she says radio has changed in a way that “you seldom meet people who just do radio”. Barends uses herself as an example, saying she has recently started writing a column for the *Weekend Argus*.

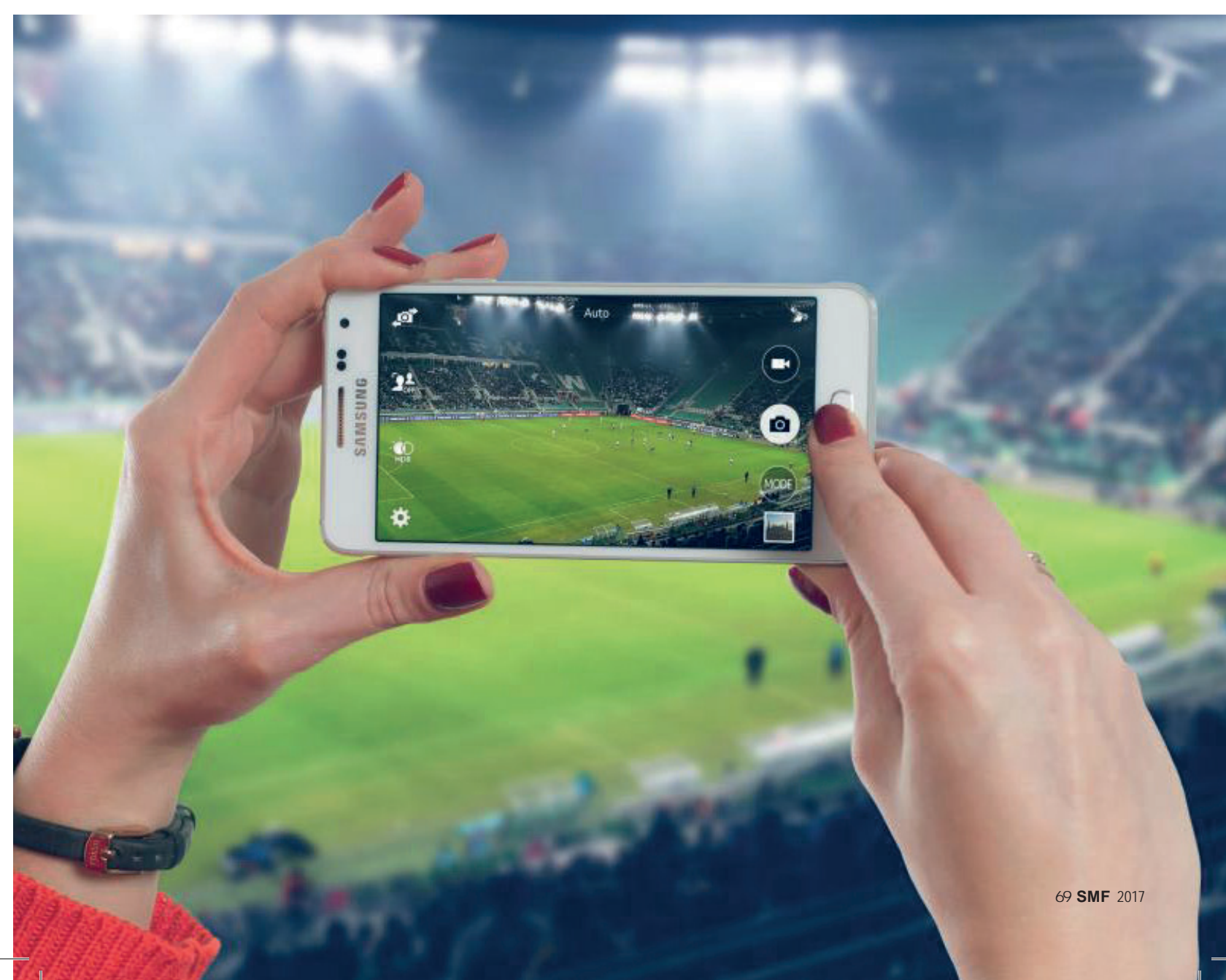
Barends says that social media is not only a platform to “post selfies, but another way for one to create content”.

She uses the example of podcasts and says: “The biggest way radio has changed, is that your content does not just have to be live on air.

“People consume you throughout the day on various platforms,” she adds. ■

Revamping the back pages

Dylan Jack



With the digitisation of media making it easier to break news and share opinions about sport, it is becoming critical for sport publications to remain relevant in the digital era of news.

Running magazine *Modern Athlete* is one such publication fighting the trend of the closing down of print publications that has ripped the likes of *Sports Illustrated South Africa* off the shelves. The magazine is currently one of South Africa's most read, with a readership of over 60 000.

When asked about how *Modern Athlete* has survived in the digital age of news, editor Sean Falconer says: "We are giving our readers unique content. Even when we interview high-profile athletes, we try to find a unique angle so that the story is readable and newsworthy.

"For long reads, I do less of the elite athletes and more articles about the back-of-the-pack runners and inspirational stories which appeal to the market that I am aiming for.

"When you are a beginner runner, you want 'how-to' information but as soon as you have been running for a year or two, you don't want 'how-to', you want inspiration, motivation and entertainment. *Modern Athlete* gives motivation and features new people with new stories.

"You have to cater to your market and give your market what it wants to buy. The publications on the market are the ones that have found a niche and are selling magazines," Falconer adds.

As the single member on the editorial team, Falconer is responsible for writing the majority of the stories that appear both in the magazine and online. Falconer says that in general there are far fewer specialist sports journalists

out there who cover one sport. "As the media faces change, everyone is downsizing and now people are having to double up and cover bits. There are far fewer specialists. You don't now have the guy who always covers running.

"There might still be some journalists out there who work for one of the big newspapers who just do rugby because they can generate six or seven articles per week," Falconer says.

Sport24 columnist and the founder of Keo.co.za, Mark Keohane, feels that print publications need to approach the digital era with a less dogmatic

formula. "The sports journalists of today have to be multimedia specialists. You have got to be a technical expert. I think people who see the digital era as a challenge are people who come from one dimension of sports journalism. Multimedia facets are non-negotiable. The industry has changed. It's evolved from just a print stage.

"After a game everybody is tweeting the score and commenting on it but there is no longevity to that and there is no follow-through with that. Integrity and respect counts for any platform so that people know they can go there and get informed opinions, accuracy in the report, as well as get a platform where they can engage intelligently," Keohane says.

Daily Maverick sports writer Antoinette Muller says that with the shrinking of newsrooms it is now "non-

"It's critical that we focus on the behind-the-scenes stuff, finding the stories that no one might know."

negotiable" that sports journalists cover a wide variety of sports. "It's not really a thing anymore where you can go in and specialise. You might have a strength in a particular sport but there are very few people still specialising.

"I don't think you want to pigeonhole yourself because anything can happen, not just with sport in general but also in terms of your job. If your publication closes down or does retrenchments, you are going to be in trouble if you can only cover one sport," Muller says.

A further issue with the downsizing of newsrooms is that some of the smaller sports do not get the coverage that they



need. Falconer says: “In this country rugby, cricket and soccer are king. Unless you have a specific journalist at a specific publication who has a passion for a specific sport, chances are those ‘Cinderella’ sports are not going to get the coverage they need.”

Muller says that the smaller profile stories, such as para-athletics, are the ones that are particularly neglected in the South African papers. “There are so few people covering the little things and there are so many amazing stories that are just not getting told. Specifically when it comes to our Paralympians - we only focus on the guys that achieve and forget to tell the other stories.

“It’s true for women’s sport as well. I think the problem when you cover those stories is that you want to focus on them being women rather than them playing sport. It’s the same with Paralympics.

We focus on the person and his disability rather than his achievements. A most recent example is when everybody ignored that Lucas Sithole had won the US Open Championships and the question is why we are not mentioning that?” says Muller.

When looking at what could appear in newspapers and magazines in the future, Supersport rugby editor Brenden Nel says that match reports may not totally disappear from the back pages. “I think there is always the place for the right sort of match report. I think the straight up-and-down articles are going to disappear,” says Nel.

Muller says that papers could focus more on investigative pieces in the future. She also thinks there is no longer a need for match reports as highlights can be followed on Twitter.

“I think it is critical that we focus on the behind-the-scenes stuff - interrogating what is happening behind the scenes and finding the stories that no one might know. If someone makes his debut in a game on the weekend, tell me where he is from and tell me his or her story.”

According to Nel, consistency is key when it comes to retaining readers. “I think people appreciate consistency. With so many news sources out there, people appreciate knowing that this is genuine and not fake news or somebody being sensationalist.”

Keohane adds: “The key for me is embracing the multimedia component and accepting it for what it is.

Where sports journalism falls short is that we still think we are catering for the 80-year-olds but we also need to cater for the 20-year-olds. The key is knowing how a 20-year-old thinks.”

Falconer says that it is important that these publications keep themselves relevant and entertaining.

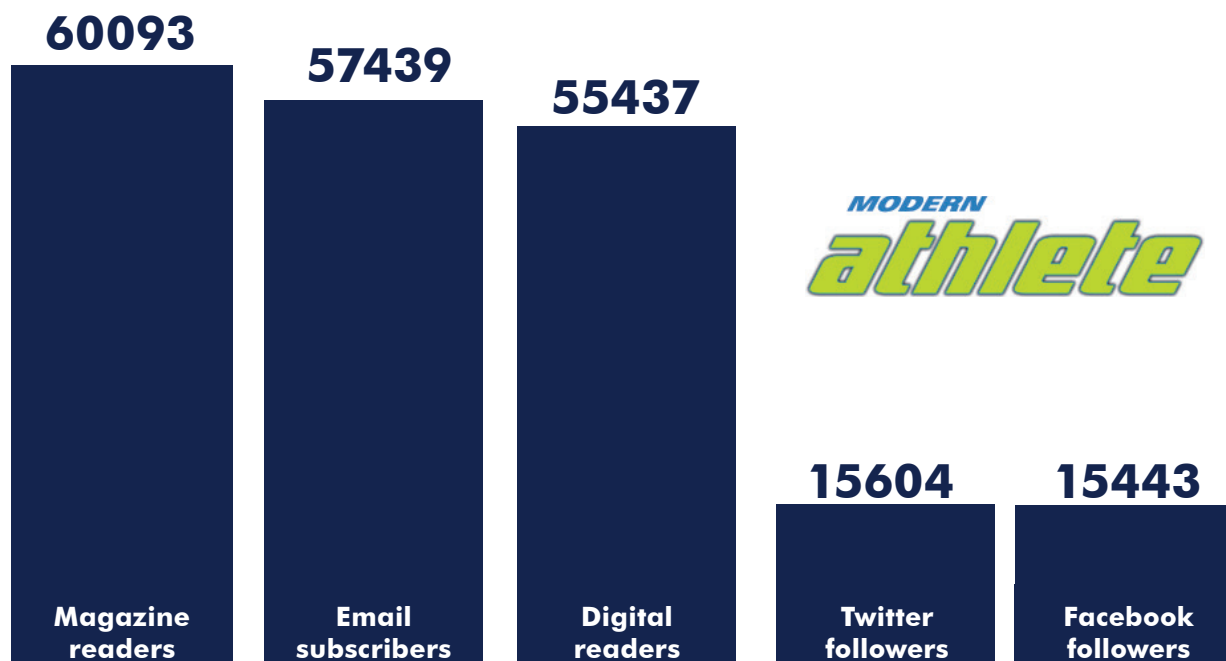
“For a magazine to break down the news, you need in-depth investigative journalism with stats and facts. When it comes to sports journalism, if we try to just do the news we will be dead in the water.

“There are ways of taking what is happening in the news and packaging it into a long-form read which makes people want to pick it up.

“There are ways of re-skinning the proverbial cat to make your publication more relevant, entertaining and readable.

“There are ways of doing it better and you need to reinvent yourself every now and again. You need to redesign and freshen things up.” ■

Readership statistics





DI

when
all else
fails

Y

When Media24 decided to close its *Ideas* magazine, staff chose to keep going. The magazine has since become an inspiration for independent publishers in a tough media environment.

Paula-Ann Smit



ARTWORK: Hannes Koegelenberg

The news was devastating,” recalls *Ideas* designer Hannes Koegelenberg. “I was part of the *Ideas* family for 11 years. It was like hearing that someone died.”

In 2016 *Ideas* editor Terena le Roux had to break the bad news to her close-knit team. South Africa’s only bilingual craft magazine, along with titles such as *Grazia* and *TopCar*, would cease to exist.

This decision, says Media24 CEO Esmaré Weideman, was part of the company’s strategy to “strengthen its position as Africa’s leading publisher while continuing to run a highly successful print media business.”

On the cover of the last edition of Media24’s *Ideas*, the words “Thank You” bid farewell to 47 000 readers. However, these creative craft enthusiasts were not ready to say goodbye to their favourite source of inspiration. They wrote thousands of thank-you letters, remembers Koegelenberg, and showed their support for the magazine on social media.

Ideas has an extremely loyal readership that should not be underestimated, says Le Roux. “In a niche market such as ours, there is no replacement when you close. It was to our advantage that readers could not simply pick up a different [craft] magazine.”

This loyalty inspired Le Roux and her team to keep the *Ideas* brand but to establish their own startup company. “The *Ideas* team has always been very passionate about our magazine and very interactive with our readers,” she says.

“Although advertising was a major problem for us, we have [our] readers,” says Le Roux. “If a magazine closes with an official circulation figure of 47 000, [one] should just find cheaper ways to get the magazine to them.”

For this reason, the *Ideas* team worked for free to create

two editions of a printed and digital magazine for their devoted readers to buy.

Their goal was to print 15 000 copies of a 124-page bi-monthly magazine. To help get their feet off the ground, the team launched a Thundafund campaign. This crowd-financing website helps creative entrepreneurs raise money with help from the public.

Their goal was to raise R115 000 and by the end of September they had made R84 760. Le Roux says that this campaign was primarily a marketing platform to “make [their] readers feel part of [their] new journey”. She says the fact that they raised almost R85 000 is a bonus to seeing how willing readers were to contribute to their cause.

According to Le Roux, *Ideas* magazine’s independence from Media24 gave the team more creative freedom. “Our business plan is [no longer] based on advertising revenue as it was before, which [gives us] total freedom with our content,” she says. “We have the space to think and plan without interference.”

To ensure that the magazine remains profitable, only 15 000 to 21 000 copies are printed and sold at R80 each.

However, Le Roux discovered that with great freedom comes great responsibility. Starting a new business meant that she and her team had to face challenges that never occurred when *Ideas* was part of Media24. “To suddenly work on [our] own in a corporate environment without an IT, HR and financial department was difficult.”

Despite being thrown in at the deep end, Le Roux and her team were fast learners. “It is amazing how quickly you start to help yourself or look for answers on YouTube.”

The *Ideas* staff are not the only ones who turn to social media for advice and inspiration. Between *Ideas* and its

“Every time I see circulation figures go down, it breaks my heart.”





Afrikaans equivalent *Idees*, this craft-work brand has 295 000 followers on Facebook, 24 600 followers on Pinterest and 15 7000 followers on Instagram.

“Social media has changed everybody’s work dramatically,” says Le Roux. “Here, you can communicate with the magazine’s readers day-to-day,” a benefit that she says comes in handy when a magazine only comes out every two months.

For a long time, Le Roux and her team saw Pinterest, an online platform that allows users to post ideas to a creative board, as one of their biggest competitors. Over time, they came to realise that not everyone knows how to find good content in an abundance of ideas. “A magazine’s work,” Le Roux says “is also to be a curator.”

Despite the rise of their social media and a digital platform following, Le Roux says that their readers still prefer the printed version of *Ideas*. “You cannot even compare the two,” she says. “Our readers are makers and tactile people. How something feels between their fingers is important [to them].”

The digital editor of *rooi rose*, Michelle Nortjè, believes that there will always be room for printed magazines, as they work together with the digital platform.

Former editor of *SARIE* magazine,

Lizette Rabe, says that she has always hoped that magazines would have a longer shelf-life than newspapers, as “magazines do not age as immediately as newspapers”. However, she thinks that her hope might be futile because “magazines will migrate faster to digital.”

Media analyst Chris Moerdyk says that the internet has had a “profound effect on the reading habits of consumers around the world, but South Africans have been slower on the uptake.” According to him, older consumers prefer physical magazines over digital versions.

Moerdyk says this form of media consumption will certainly change, due to the increasing cost of producing hardcopy magazines and new generations turning to online platforms.

“The life expectancy of hardcopy magazines is short,” says Moerdyk, “I would hazard a guess that in 10 to 15 years there will no longer be hardcopy magazines, [due to technological advances].”

However, Le Roux still believes in a future for magazines. “Every time I see circulation figure go down, it breaks my heart,” she says. “I firmly believe there will be magazines for a long time - just not as many as today.” ■

“There will
be magazines
for a long
time - just not
as many as
today.”

SARIE skryf kos:

Van destyds tot digitaal

Kerrie-en-rys, koeksisters en *Kook en Geniet* is sinoniem met die Afrikaanse koskultuur. Juis daarom kan skryf oor kos nie maklik wees nie - hoe gaan jy vir Tannie Sannie van Sasolburg oortuig dat jy die reg het om te skryf oor 'n gereg wat sy al jare maak? Peter Veldsman, 'n vorige kosredakteur van *SARIE*, en Herman Lensing, *SARIE* se huidige kosredakteur, gesels oor kosjoernalistiek, en hoe *SARIE* se koslandskap oor die afgelope paar dekades verander het.

Lida Malherbe





Peter Veldsman, vorige kosredakteur van SARIE. FOTO: Facebook

Peter Veldsman was meer as 16 jaar lank kosredakteur van SARIE. Op sy eie het hy vir vyf jaar elke twee weke 'n 14-bladsy kosbylaag in SARIE gehad, en later 34 bladsye 'n maand.

“Dis meer as wat sommige kosredakteurs deesdae in 'n jaar doen!”

Hy sê dat dit 'n kosredakteur se taak is om sy of haar eie pad vorentoe uit te lê.

“In my geval in die Sewentigerjare by SARIE het dit gegaan oor die verandering van die eetpatroon van tafels gelaai met skottels kos (minstens drie vleise) tot die verstaan en beoefening van die driegang-maaltyd.”

Op die vraag oor hoe 'n mens oor kos skryf sonder om net 'n resep weer te gee, en hoekom daar steeds so 'n groot mark vir die kosjoernalistiek is, is sy antwoord breedvoerig.

“Kos is deel van ons lewensavontuur. Eerstens is daar diegene met meestal naskoolse opleiding en 'n gevestigde beroepsagtergrond, maar met 'n gemiddelde kosbelangstelling. Hulle koop kostydskrifte, besit 'n *Kook en Geniet* en het 'n huiswerker wat die meeste van die kookwerk doen. Hierdie groep eet ook graag by bekostigbare eetplekke uit,” verduidelik Veldsman.

“Die tweede, meer aspirerende groep, is presies soos die vorige, maar met 'n groter kosbelangstelling. Hulle kyk kosprogramme op TV, koop kookboeke,

probeer skeppende resepte navolg, koop by Woolworths en spesialiteitswinkels, onthaal graag tuis en kompeteer met mekaar.

“My laaste groep word eweneens in twee verdeel: Goeie en aaklige kossnobs. Hulle reis baie, baie het voltydse jefs in diens. Hulle nooit kosskrywers na hulle huise en spog met kookboeke wat deur die skrywers geteken is. Hulle spog met die eetplekke waar hulle internasionaal eet.

“Dan is daar die passievolles, die dissipels, die geroepenes waar kos die begin en die einde van hul lewe is. Hulle wat hulself op sekere gebiede sal beperk sodat hulle alle beskikbare geld aan hul passie kan bestee. Hulle kan geblinddoek die verskil tussen hul drie gunstelingsjefs se disse proe.

“Publikasies moet hul kosartikels so aanbied dat die koper geprikkel word oor die onderwerp, oor die skryfstyl van die kosskrywer, maar bo alles oor hoe die kosskrywer prikkel, vermaak en troos.

Persoonlik vind ek soetsappigheid uiters irriterend. ‘Lief appelifies. Dis mos kossies in die hemel gemaak’. Gode bewaar ons. Om oor kos te skryf sonder om 'n resep te gee, hang van jou skryf- en waarnemingsvermoë af. Dit alles antwoord hoekom daar plek is in 'n tydskrif en kos-spesialiteitstydskrifte.”

Oor die digitale aspek van sy tyd by

SARIE sê Veldsman, “Ons het toe net met XyWrite begin, ek moes maar leer tik.”

Hy voel dat daar in die tyd van digitale media beslis steeds plek is vir gedrukte media, soos SARIE en SARIE Kos.

“Wat jy in jou hand vashou, koester jy in jou hart.”

Herman Lensing is sedert 2009 kosredakteur van SARIE, en ook redakteur van SARIE Kos. Hy het egter nooit sy loopbaan in hierdie rigting beplan nie.

“As deel van ons kursus kon jy in kosteater spesialiseer en ek was mal daaroor. Ek het maar nog altyd 'n begeerte gehad om stories te vertel - ek kan nie somme doen nie, so ek moes maar stories vertel. Kos op 'n bord het vir my 'n prentjie gegee waarvan ek vir mense wou vertel.”

Soos Veldsman, is Lensing steeds basies die enigste een op SARIE se kossplan.

“Ek het vryskutte wat my help, maar aan die einde van die dag is dit maar ek alleen. Dis harde werk - daar is elke maand in SARIE so sewe tot agt blaaie kos, en dan kwartaalliks is SARIE Kos so 100 tot 120 bladsye.”

SARIE het egter sedert Veldsman se tyd hul reikwydte na verskillende platforms versprei om by die digitale-era aan te pas.

Volgens Michelle van Breda, die redakteur van *SARIE*, moes hulle leer om vinig, veelsydig en oral te wees.

“Die leser dikteer waar, hoe en wanneer, en ons moet daar wees. Ons is lank nie meer ’n maandtydskrif nie – ons is ’n tydskrif-*brand* wat uurliks, daaglik en maandeliks met ons lesers praat. Die *SARIE*-gesprek is voortdurend, opwindend en inspirerend.”

Lensing sê om oor kos te skryf is baie spesifiek.

“Jy moet jou mark verstaan, mense weet vinnig wanneer jy nie outentiek is nie. Dis een van die redes hoekom *SARIE* as ’n handelsmerk steeds voortbestaan. Ons leser is ’n moderne vrou wat nie stilsit nie, dus moet ons saam met haar beweeg.”

Hy sê egter dat dit belangrik is dat *SARIE* se DNS regoor alle platforms, van gedrukte media tot op die televisie,

steeds deur die inhoud moet loop.

SARIE Kos is deesdae nie net op gedrukte media nie, maar ook op digitale platforms soos die internet beskikbaar. Lensing bied ook ’n televisieprogram op die VIA-kanaal aan met die naam *Inspirasiekos met SARIE*.

“Dis belangrik dat jy weet vir watter platform jy skryf. Vir die web sal jy meer *snappy* skryf, terwyl jy op die televisie meer visueel te werk sal gaan, veral omdat kos baie mooi voorgestel kan word.”

Hy sê egter, soos Veldsman, dat daar steeds ’n plek vir die gedrukte media in die wêreld is.

“Daar is ’n verkeerde idee dat *print* dood is. Dit is nie waar nie, lesers hou daarvan om ’n boek vas te hou. Jy moet egter bereid wees om nie net daarop te fokus nie, maar ook jou inhoud vir ander platforms aan te pas.” ■

5 vrae

met Peter Veldsman
en Herman Lensing

Wat is jou gunsteling resep?

P: Karringmelk-poeding.

H: Seker enige bredie.

Met watter woord sal jy die beste dis wat jy al ooit geproe het, beskryf?

P: Heerlik en eerlik! Herman Lensing sal sê: “hemels”.

H: Hemels.

Hoe gereeld het jy die *Kook en Geniet* ingespan in jou loopbaan?

P: Bitter selde indien ooit.

H: *Kook en Geniet* is deel van my bestaan.

Met wie was jou mees vreesaanjaende onderhoud ooit?

P: Nooit ’n onderhoud nie, maar die eerste keer toe ek in die openbaar moes bid. Dit moes inter-denominasië wees en nie aanstoot gegee het nie.

H: Jamie Oliver.

Wie is jou gunsteling kok?

P: Rina Pont.

H: Definitief my ouma.



Herman Lensing, redakteur van
SARIE Kos. FOTO: Facebook



**NO
LAUGHING
MATTER**



Ever wish that politicians could acknowledge corruption or voice what the public really wants to know? Is watching news programme after news programme enlightening you about South Africa's economic and political climate, yet also leaving you with an aftertaste of defeat? Then ZA News's *Puppet Nation* is the video break you need.

The first show of *Puppet Nation* aired on 6 October 2008 after creator Thierry Cassuto and cartoonist Jonathan Shapiro "Zapiro" came up with the concept. Today, nine seasons later, despite having been discontinued on many television stations (most recent StarOne) and switching platforms often, the show is still keeping its head above water.

"We are a satirical show, but many people have acknowledged that we are their only source of news, which does worry me," Karen Jeynes, head writer for the programme, says. "But the news is scary and many people struggle to cope with the reality that there are unfair and horrendous things happening in our world, so we are an alternative option for them."

Jeynes leads a team of writers that create content for the weekly programme, which currently is only available on online platforms such as YouTube and DailyMotion. "Our contract with

StarSat ended at around May this year and we were lucky to have Nandos as our interim sponsor while we still look for a new place to call home," Jeynes explains.

"I have worked in the field of journalism before, but most of our writers come from comedy backgrounds, as we've learnt that it is much easier to teach someone to do research and keep track of the news, than it is to teach someone about writing satire."

When it comes to deciding who will be the frontman in the next show, the group has a basic moral code. Cassuto clarifies that they do not make fun of things like educational backgrounds and culture.

According to Cassuto the "target" has to be a person in a position of power - they don't parody or make satire of victims or underdogs. Instead they look at the week's headlines. If Jacob Zuma happens to be the centre of attention, then naturally he will form a big part of

that week's show's focus.

The idea behind the sketches that make up the programme are pitched, rounded off and defined, similarly to a news pitch in media houses. "We naturally try to remain diverse and balanced in our sketches. No group is exempt from satirical ridicule," Jeynes adds.

Although late-night talk shows are nothing new in the global context, with interest in programmes such as *The Daily Show* or *The Late Show* in the United States growing, South Africa's market is not quite there yet.

"I do think that our audience seems to understand that it is all satire, and we've seen that on apps such as Twitter, there has been an increase of satirical analysis of current issues to help people cope and talk about usually deeply complex issues," Jeynes says.

"But in South Africa we are one of the few satirical programmes in the media, although South African theatres have





Behind the scenes of the filming of *Puppet Nations'* Tata and Tutu segment.
PHOTO: ZA News

had a long history of comedy as social commentary, cabaret and parody. Now it's just a matter of shifting the mindsets of those audiences to the media as well. But we are doing well on YouTube for example, especially on our latest Game of Thrones parody, *Game of Cronies*. People loved that!"

The puppets are works of art in themselves and there are over 150 puppet heads in storage. One of these heads can take up to a month to create and is made by skilled craftsmen, the original puppets had even originally been designed by Zapiro himself. The heads are then moulded with imported latex. The puppets are held up by puppeteers whose hands, covered by latex gloves, are the hands of the puppets as well.

"We have, surprisingly, never been in trouble for our content, except for the occasional complaint here and there by Steve Hofmeyr, but we have received many complaints about the looks of the puppets," Jeynes laughingly says.

Helen Zille, for example, insisted her puppet get a makeover (and there is a whole show about the puppet and Zille debating over that) because Zille's puppet was supposedly too "old-looking".

The team behind ZA News and *Puppet Nation* believe that their programme deserves a place on South African television screens as a sign of a healthy democracy. "What one usually sees in countries with shaky democratic foundations or other kinds of governments is that one of the first

things that are banned are satirical programmes. There was a similar show to ours in Russia, which was then shut down after the election of the little man Vladimir Putin," Jeynes says.

According to Herman Wasserman, professor of The Centre of Film & Media Studies at the University of Cape Town, satire has the potential to lift life matters to the attention of the general public. "There has been a long tradition of using satire to critique society, especially through the likes of John Stewart and Jimmy Fallon for example.

Satire, however, is also important to not only deliver critique on the news but also on the coverage of the news. The use of satirical shows can hold news agencies accountable in a way and that is very important."

Jeynes adds: "Satire, parody, mockery and comedy in general are important for a healthy life. We need to have the chance and ability to be able to laugh at ourselves and our mistakes. We hide away from our problems because we are afraid and ashamed. Satire enables us to change that way of thinking and constructively criticise through humour."

She adds: "The news and media are very important for accuracy and accountability, but we are needed when people no longer want to switch on their screens or pick up a newspaper.

We are here to have people laugh first and then pause to think, and that's why we keep fighting to keep this show on the road, despite cut-backs, lack of funding and sceptical media companies." ■

Sponsors of *Puppet Nation*



2008

2010



2012



StarSat

2014

2016



Nando's



2018

Photos of puppets:
Supplied by *Puppet Nation*



Cover page: Justice Malala and Debora Patta
Page 80: Helen Zille, Julius Malema and Jacob Zuma
Page 81: Riaan Cruywagen

Working in difficult times

29

June 2017

BLF members protest “fake news” outside the home of Tiso Blackstar Group editor-at-large, Peter Bruce.



1

30

BLF lists journalists that it will be targeting: Peter Bruce, Sam Sole, Adriaan Basson, Stephen Grootes, Max du Preez, Barry Bateman and Alec Hogg.

3

8

August 2017

Sanef, *amaBhungane's* Sam Sole and the *Huffington Post's* Ferial Haffajee launch an application seeking a contempt of court order against Andile Mngxitama and BLF.

Andile Mngxitama and BLF members try to enter a *Daily Maverick* event, called *The Gathering*, at the Cape Town International Convention Centre.

BLF leader Mngxitama is found to be in contempt of court. He is handed a three-month suspended sentence on condition that neither he nor the BLF breach the court order. An interdict is approved which bars BLF from harassing any journalists.

Four of the 11 journalists involved in a court case against Black First Land First (BLF), share their experiences and what they think the future will hold.

Dalaine Krige

7

17

27

July 2017



The court grants an order to the South African National Editors' Forum (Sanef) and 11 journalists, interdicting BLF and Andile Mngxitama from harassing, threatening, intimidating, coming to the homes of any of these journalists or from threatening them on social media.

AmaBhungane journalist Micah Reddy is allegedly intimidated and harassed by members of BLF after participating in a debate on the *Daily Theta* show at SABC1's studios alongside BLF leader Andile Mngxitama.

BLF members disrupt a discussion about state capture at an event hosted by *amaBhungane* in Braamfontein.



Katy Katopodis



Adriaan Basson

Ideally, journalists should only report on the news and not become the story.

“It was very much a heart-in-stomach kind of moment” when she was targeted on social media. The exposure of her two small children, housekeeper and elderly parents was her biggest concern.

This is how Katy Katopodis, editor-in-chief at *Eyewitness News* and deputy chair of Sanef, describes the moment she was first targeted by the political group BLF.

Katopodis is one of the 11 journalists who were victimised, had property vandalised, and were made to fear for their wellbeing. Just because they were doing their jobs. Represented by Sanef, they took BLF to court for intimidating the journalists online and harassing Peter Bruce outside his house.

Sam Mkokeli, the Sanef media freedom chair, explains that Sanef had a direct interest in the matter because they exist to promote media freedom. “Our members asked us, as an organisation, to represent them in court,” he says.

How they became involved

Industry veteran Max du Preez says: “BLF was very specific that they were targeting us because of our vocal stance on state capture and the role of the Gupta family. BLF is a minute organization, but it’s funded by the Gupta family (fact, not allegation) and

is acting as its militia. It was meant to intimidate journalists into suppressing their criticism of state capture and the Guptas.”

Peter Bruce, editor-at-large at the Tiso Blackstar media group, echoes this sentiment and says: “I believe the list was fundamentally drawn up by the Guptas. In one way or another, each of the people on it has irritated them in the past.”

Katopodis explains that shortly after writing an editorial about BLF, her name was circulated on social media as the next person whose house was going to be targeted.

Editor of *News24*, Adriaan Basson, says: “They clearly tried to divide the media along racial lines. In this way, they hoped that white editors would have to stand alone because black editors wouldn’t join their cause.”

However, deputy president of BLF, Zanele Lwana, feels that the list has been “deliberately misinterpreted by the media to try and project [BLF] as a vigilante group; a selfish group that wants to intimidate people.”

For BLF, “white mainstream media is in cahoots with white monopoly capital and write in a very racist manner.” In this way, the media “perpetuate an anti-black agenda of dehumanising black people and covering up white corruption in the country.”

Lwana maintains that they do not encourage intimidation.

Reaction

Du Preez was “mildly amused” when he saw his name on the list and says that “you are bothered when it means that there’s a physical threat, especially to your family”.

Basson, on the other hand, feels his biggest concern was that normal South Africans would start to believe the rhetoric and the falsehoods. “We had to make a very strong statement as Sanef and as colleagues to make sure the South African public knows that they’re dealing with lies.”

Katopodis says that Sanef focused on the bigger picture. Attacks on credible, free-thinking and independent media are at the heart of their case because they feel the media landscape has become more dangerous.

“I think intimidatory tactics and threats against journalists have increased substantially,” she says. “You attack one journalist, you attack them all.”

Du Preez feels that the media landscape is “more hostile than a few years ago, but not as hostile as during the late 1980s and early 1990s,” citing the case of the SABC8 as an example.

“There’s a culture of impunity and it contributes to this culture where people think it’s OK to intimidate the journalists,” he says.

However, he does not think that the BLF are real revolutionaries. “They’re not really prepared to go to jail. They get paid to do this and they do this to

Photos supplied



Max du Preez

be on television. I really don't take them very seriously," explains Du Preez.

According to Basson, they applied for a second interdict after *amaBhungane* journalist Micah Reddy was harassed and intimidated by members of the BLF following an interview at the SABC.

"After the contempt finding even BLF got a bit frightened. Since the media has started to expose the current regime under President [Jacob] Zuma, the attacks have intensified, not only on social media but also physically."

Attitude now

However, those interviewed all agree that the situation facing South African media is not as bad as in other countries on the continent or in the world.

"We still have a large degree of media freedom but the threats and attacks are there, and cyber-attacks have definitely increased," says Basson.

Du Preez feels that the intimidation at the hands of BLF is nothing compared to that of the apartheid state during the 1980s.

"Mostly, I see BLF as a bunch of clowns... a body of a few hired hands. The threat in the *Vrye Weekblad* days came from the state who had the capacity to bomb my office, sabotage my car and attempt an assassination with no fear of being investigated by law enforcement."

Basson feels that while the industry is entering "a great era of new, young



Peter Bruce

investigative journalists," there is also an alarming trend in the growth of "government-friendly media that provides friendly coverage for profit reasons".

He adds that the cooperation on the Gupta Leaks is a great advancement for an industry that is as small and competitive as South Africa's. The new generation of journalists hold promise.

Bruce agrees and says that the "media have done an enormous amount of good in the last couple of months by virtue of the emails." However, he does not know how bad it's going to get and adds that "intimidation is a useful tool and it may need to be used again."

Du Preez feels that "as most of the state's capacity to investigate corruption, state capture and nepotism has been compromised, journalists have filled that gap... This is not a role that 'citizen journalists' or social media can play – it demands professional, trained and experienced journalists."

Mkokeli adds: "We are a nation in a state of crisis so it's difficult to say what the future holds but the media is definitely caught up in all of that."

Katopodis says that she is "still hopeful that sanity will prevail" and that the media will continue to be free and independent.

Defiant, unbending and angry. These journalists won't be silenced – even if it means that they have to become the story to tell the truth. ■

“One should guard against paranoia because paranoia leads to making mistakes and self-censorship, which in turn lead to an unhappy life.”

- Max du Preez



Du Preez during his days working on the *Vrye Weekblad*.



BEWARE THE GHOST

Christina Pitt

“We had an exciting start and by Easter we had a disaster,” is how Ferial Haffajee, HuffPost SA’s editor-at-large, describes the blog platform’s first few months.

Haffajee is referring to the early hours of Thursday, 13 April 2017, when a blog post that enraged thousands of South Africans entitled: *Could it be time to deny white men the franchise?* was published.

The offending article was ostensibly written by graduate philosophy student and feminist Shelley Garland.

Garland reasoned that white men should be stripped of the right to vote largely because they caused “some of the biggest blows to the progressive cause,” such as the UK’s Brexit vote and Donald Trump’s election. By denying white men the right to vote it would provide an opportunity to end the “theft and violence of modern capitalism and redistribute wealth owned by white men.”

HuffPost SA’s blogs editor, Siphon Hlongwane, took to Twitter to brag

about a chart showing spiking page views every time the incendiary post was promoted.

This was when things started to unravel for the then six-month-old publication.

The aftermath

Other than the fact that the content was criticised on social media for its divisive race-baiting, it was later discovered that the author of the post was fake. This revelation went unacknowledged by editor-in-chief at the time, Verashni Pillay

On the Friday afternoon she strongly defended the post, and dismissed critics as alt-right racists. She wrote:

“Garland’s underlying analysis about the uneven distribution of wealth and power in the world is pretty standard for feminist theory. ... It would appear that perhaps much of the outcry derives from a very poor reading of the article – or perhaps none at all. Dismantling the patriarchal systems that

have brought us to where we are today, a world where power is wielded to dangerous and destructive ends by men, and in particular white men, necessarily means a loss of power to those who hold it. A loss of oppressive power. Those who have held undue power granted to them by patriarchy must lose it for us to be truly equal. This seems blindingly obvious to us.

“This doesn’t necessarily mean we agree or endorse everything in Garland’s blog. The point of our Voices section is to invite a wide array of voices and views.

“We hope, as reads continue to rack up on this blog, that those who are tempted to fire off an angry email to us would first engage with the underlying analysis in Garland’s blog.”

Deputy editor at the time and current editor-in-chief, Pieter du Toit, says that he was surprised when he read the blog.

**“WE
NEED TO BE
RUTHLESS”**

“I was not part of the decision-making team because I was on leave at the time. When I saw it 24 hours later I realised it was problematic because it was based on incorrect information and statistics,” says Du Toit.

The blog had a number of factual inaccuracies such as the claim that 97% of the stocks listed on the Johannesburg Stock Exchange (JSE) are owned by white people, mostly men, which contradicted the JSE’s own figures.

When criticism began to flood in about the the identity of the author, Pillay removed the post on the grounds of not being able to identify the author.

Pillay declined to comment on the chain of events, stating that it is still a sensitive legal matter.

The confrontation

When it was discovered that the blog was written by a 37-year-old white man, Marius Roodt, both Haffajee and Du Toit exposed and confronted Roodt at his workplace. A video of the confrontation found on *HuffPost SA* shows the two editors attempting to engage with a chewing Roodt during his lunch hour.

Blogger and writer, Tom Eaton

has since coined the popular term “Huffington Ghost” to describe the Shelley Garland scandal.

Haffajee believes that exposing Roodt was an “instinctive journalistic decision” and that Roodt “adopted a persona that was clearly fake – it was a clear example of fake news.

“We’ve been highly criticised for doing that, but I have absolutely no regrets about having done so because I think we need to be absolutely ruthless with fake news as it can really harm journalism,” she adds.

Haffajee has done extensive research on fake news and opines that the fight against it is extremely challenging. “Combating fake news is a global challenge because the beast is like a hydra that changes its head every day,” says Haffajee.

The appeal

Civil rights organisation AfriForum laid a complaint at the Press Council against *HuffPost SA* on 18 April. Four days later, press ombudsman Johan Retief ruled that the blog was discriminatory and constituted hate speech.

Both Pillay and Hlongwane subsequently resigned and news editor Deshnee Subramany followed suit. Subramany has since approached the Commission for Conciliation, Mediation and Arbitration (CCMA).

Retief determined that the publication of the article constituted “serious misconduct” - the most serious breach of the Press Code of Ethics. *HuffPost SA* was thus ordered to publish an apology.

“Let me be short and sweet: If disenfranchisement of anybody (whether white males or black females for that matter) is not discriminatory, the meaning of discrimination should be

redefined,” Retief wrote in a hard-hitting 14-page finding.

Pillay appealed this hate speech ruling on 21 August and it was subsequently overturned.

Judge Bernard Ngoepe, who headed the appeals panel says, in his ruling: “It could well be that the piece irritated or annoyed some people; but to classify it as a hate speech would be too huge a jump.”

Pillay responded: “I was relieved that the judgement was corrected, as it set such a damaging precedent for the industry. There were many larger injustices, however, around this situation and these will be unpacked in time.”

Hlongwane says that he is happy for Pillay who worked very hard against incredible obstacles. “I never once agreed with the ombud’s ruling. I think it was obvious that he seriously misapplied himself in both process and the interpretation of the rules,” he says. “But this is why there’s an appeal process in place, so that no one man’s mistake can shape the workings of the entire media industry.”

Haffajee is also satisfied with Ngoepe’s ruling. “I’m very glad that the ruling was overturned and I’m glad that the South African National Editors’ Forum (Sanef) laid a complaint. We’re glad that Verashni took it forward,” she says. “The appeal set a very important precedent, it gives a wider definition to what hate speech is.”

The comeback

Unsurprisingly, *HuffPost SA*’s reputation took a big knock after the Shelley Garland incident. “The numbers will show you that we did take a knock after the Shelley Garland blog and everything that happened after that. I think it hurt our young audience – they didn’t trust us for a while,” says Haffajee.

Du Toit points out that the blog



Sipho Hlongwane

post was a case of human error. “It’s important to remember that it was not a news article, it was an opinion piece and our systems didn’t work. We’re all humans, we’re all fallible,” he says.

Despite *HuffPost SA* being an online publication, Du Toit still believes that basic journalistic principles must be applied. “When it comes to digital, the pace is exponentially faster, 1 000 things need to happen and there are deadlines all the time. But the basics stay the same – don’t publish until the story has been confirmed, give both sides of the story. The basics haven’t changed,” he clarifies.

Hlongwane argues that while journalists should be sure to verify everything they come across, newsrooms also need to support journalists to do their jobs properly. “It’s important that we have the proper resources to do our jobs well. Unfortunately as long as the news is a product of profit-chasing companies, the tension between a quality news product and profits will always exist,” he says.

“It is a dialectic that the age of the internet is not always favourable to journalists trying to do a good job,” he adds.

Fortunately, things are looking up for the blog platform, according to Du Toit: “We have repaired trust through good journalism, reporting on breaking news stories. It’s still a process. According to our stats, we have recovered our lost readers. Since June we’ve been moving upwards.”

HuffPost SA is the youngest title in the country; it is also the eighth largest and most popular. “We are part of the



Ferial Haffajee

global *HuffPost* network, we are the seventeenth platform. We have a 75% black audience and 72% of them access the site on mobile,” says Du Toit.

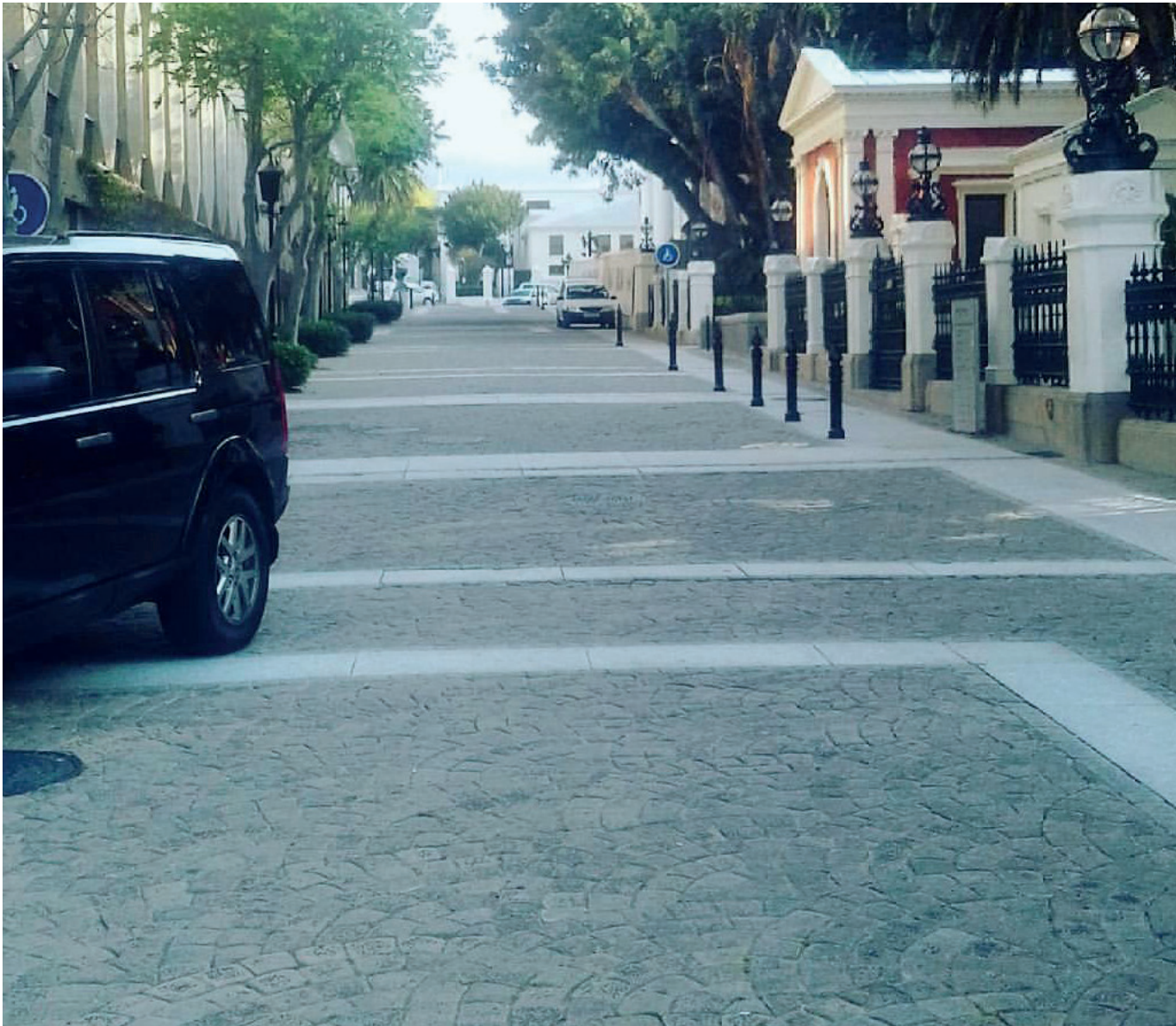
Du Toit has set some big goals for *HuffPost SA*. “We are gunning for the top spot, we only started nine months ago and we’re aiming for a top-five spot in the next six months.”

In an effort to strengthen the verification procedure, *HuffPost SA* has made a number of changes. “First, we got in a brilliant blogs editor, who we found in Zimkhitha Mvandaba who checks the credibility of bloggers, and then we introduced a system which entails a closer monitoring of the content,” says Haffajee.

Mvandaba is a Wits BA Media Studies and Political Science graduate. She previously wrote for *She Leads Africa* before joining *HuffPost SA* as an editorial intern.

Du Toit also mentions that editorial and workflow systems have been amended to avoid missteps. “Our editorial structures and systems have been strengthened and we have a system with upward referral where if someone reads something problematic it will be referred to seniors for debate,” he says.

Hlongwane says that he has learned some hard lessons during his time at *HuffPost SA*: “Those lessons include understanding just how widespread the hypocrisy about defending freedom of expression is in our society.” ■



The past, present & future of political journalism

Veteran political journalist Jan-Jan Joubert, media industry expert Ryland Fisher and young journalist Jan Gerber discuss the changes and challenges facing the future of South African political journalism

Aydn Parrott



Jan-Jan Joubert, Deputy Politics Editor of *Sunday Times*.

PHOTO: Facebook



Ryland Fisher, adviser on media and social transformation

PHOTO: Facebook



Jan Gerber, Parliamentary Correspondent at *Netwerk24*

PHOTO: Aydn Parrott

Political journalism has been a controversial, contested and often conflict-filled field of journalism for most of its existence. In South Africa, journalism is tarnished with a history of censorship, marginalisation of certain voices and bias towards certain groups.

At the forefront of this space are the parliamentary correspondents who spend their days chasing the story behind the story. They take the fight to the heart of power.

Jan-Jan Joubert, deputy editor of the Politics, Parliament and Opinion pages at the *Sunday Times*, has been a journalist for 20 years. “I started following election results when I was nine years old,” says Joubert.

He describes how unhappy his teachers were with him when he took a portable radio to school to follow election results.

Speaking on political journalism Joubert says: “Political reporting, more than any other reporting, deals with human nature. It even deals with that part of human nature that we are not aware of.”

Joubert explains how when people make their political choices, their deepest hopes and fears are voiced.

Political journalism is a “process and I find it intellectually satisfying,” says Joubert.

He speaks about the changes he has experienced in his lifetime and career, highlighting the fact that South Africa democratised when he was in his fourth year at university. “I was brought

up in the apartheid state and then it all changed.”

Ryland Fisher has more than 35 years of experience in the media industry as an editor, journalist, columnist, author, senior manager and executive. He says: “the reduction in journalists covering politics for various publications” is a major challenge.

In the past he says that every newspaper had a correspondent now you have one correspondent covering for a whole group of newspapers. “Covering parliament is about covering, not only chambers but committees as well.” Fewer correspondents means journalists have to stretch themselves to cover everything says Fisher.

“The definition of political journalism has changed, most journalists end up covering something related to politics”.

Fisher says that there are fewer parliamentary political correspondents but the number of journalists covering political issues is growing.

Jan Gerber, parliamentary politics reporter at *News24*, has been in journalism for 10 years.

For Gerber, some of the most prominent changes in the field of political reporting include the very strong likelihood that the ANC won’t get the majority in the next election.

He says a major challenge is a clampdown by the state and proposals such as the the Media Appeals Tribunal. “You get the feeling that if they could silence [journalists] they would.”

Joubert says that other challenges include “the immediacy and demo-

cratisation of thinking space, uninformed opinion, fake news and hype-hysteria that is fed even when things are not checked”.

This is problematic because “it becomes more important to get it out fast rather than getting it right and so people don’t check stories anymore.”

Gerber cites digital media and the increased interaction between voters and politicians on social media.

In his opinion, we have shifted to web-first. This means journalists file stories quickly for online because there is constantly an urgent deadline. “This changes the way you report,” says Gerber. “You write more substantive things afterwards and news also includes videos and social media.”

Joubert agrees that the issue of digitalisation has changed the whole news cycle. However, quoting Paul Kruger, he says: “It is often better in politics to just let things develop.” Joubert elaborates saying that with social media every little hysteria, every little opinion, is immediately broadcasted.

This leaves very little time for thinking, both for journalists and for politicians who are dealing with the future.

“The one big thing about social media is that there are almost no rules and it is very difficult to regulate,” says Fisher.

He says that a lot of news is broken, promoted and retweeted or posted on social media. This, he says, makes it difficult for political players to control what goes on between political parties. That is why journalists must verify



National council of Provinces Building, Parliament.

PHOTO: Aydn Parrott

before sharing on social media. In essence social media is good and bad. On the one hand the rules of journalism don't apply, which is a negative change. However, a positive change is that social media may make politicians more careful and culpable.

However, Gerber notes that the internet provides a lot of opportunities and new ways to tell a story. "You can reach people in new ways especially if we can improve access in South Africa."

He explains that digitalisation is an opportunity for journalists to raise their game. Now, journalists can more clearly define their role.

However, Gerber says that some people "use tweets of celebrities as a story, which I don't think is news. I find that a lot of people don't go out on stories anymore."

This is a problem for him because he feels that "you pick up so much going out on stories". Fisher points out that "the biggest threat to political journalism has never changed. It has been the same since the days of Apartheid. That is the intolerance and impatience of political parties and political leadership."

Fisher says that there was a period after apartheid where leaders like Nelson Mandela understood and respected the role of the media.

"We had the media being independent and often even oppositional but basically holding government to account."

He says that the biggest threat at the moment is politicians who do not understand the role of the media and may be upset when they are held to account, especially when they are found to be wanting in their political duties.

Joubert also sees the issue of celebrity journalism as a major challenge. He explains that with the democratisation of media space through digitalisation, many younger journalists see themselves as having opinions when they write news.

"I do believe that many journalists these days who write politics are less careful than those who have been doing it for a long time.

"We have to be correct, we have to get all sides, we have to be balanced," Joubert insists.

According to him politicians must never be correct in saying that journalists are biased. "You must be absolutely jealous of your good name and of how you do your work. I think you get a certain public and the loudest voices get amplified on social media.

So you get this warped sense of what public sentiment actually is. In America, social media has proliferated fake news

and arguably influenced the outcome of the election. The run-up to the ANC Conference will be a test case to see if that happens in South Africa."

He says that during his time in parliament he has witnessed some strange things. This includes seeing the "white shirts" enter parliament as well as witnessing the longest parliamentary session.

He says that he believes he is holding government to account and that is why more young people should become political journalists. "We need to make it more clear how things work in parliament. We need to do this for the general public."

Gerber encourages young people to build a career where they can do something meaningful.

"More people need to question authority. It's difficult to do it when there's not enough people."

Joubert says if you like a continuous story which unfolds, which is not an event like crime or agriculture, then become a political journalist.

"You are never done with politics. Everyday builds on the previous."

He continues that when you have been around a bit and politicians trust you, then it really is what Phil Graham called "a first rough draft of history". ■

Class of 2017



Marius Boonzaier
Voorstaander van vryheid van spraak.
Musiek liefhebber. Dromer.



Holly Charlton
Hermit. Likes: wheely-chairs and books. Dislikes:
hairless cats and awkward huggers.



Franco Havenga
Never stop never stopping.



Martinette Hay
Realis. Beplanner. Kreatiewe denker.
Musiek liefhebber. Perfeksionis.



Tania Heyns
Food, friends and films are my greatest loves.
Also, Harry Styles.



André Huisamen
Football and beers.



Dylan Jack
Sports fanatic. Prankster, with a love-hate
relationship with the Springboks.



Aidan Jones
Hopeless idealist. Infinitely curious. Will do
anything for chocolates.



Andy Kohrs
Lover of cats, the arts and all things visually
enticing.



Dalaine Krige
Politics junkie. Feminist. Proficient in cursing.
Disillusioned but optimistic.



Marsha Leitch
Singer. Ballroom and latin dancer. Beyoncé. Love
being in front of the camera. Food and I'm yours!



Welile Makena

Bookworm. Hate liquorice, love to cook. Will be a nursery school teacher in my next life.



Lida Malherbe

I'm just here because I'm still waiting for my Hogwarts letter.



Tembisa Mguzulo

Inquisitive, awkward and funny (or so I'd like to think).



Nyakallo Moleko

I put the 'e' in extra.



Tegan Mouton

Lover of lifestyle media. Magazine hoarder. Foodie but terrible cook.



Vonani Ngomana

Social justice devotee. Lover of dance and music. Curious.



Aydn Parrott

Stellenbosch born. Durban bred. Bookworm. History. Politics. PhD in dad jokes.



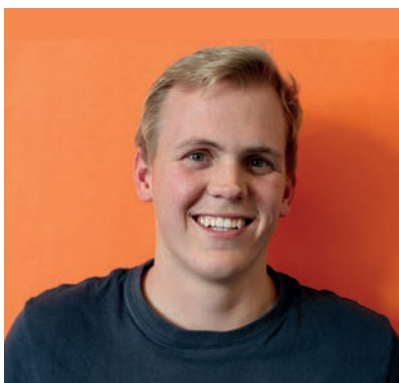
Christina Pitt

Tabloids. Politics. Basically, anything involving spice. Try me.



Paula-Ann Smit

Coffee enthusiast and Instagram perfectionist. I live for photography, design and bylines.



Tom Stapylton-Smith

Sports nut. Digital and social media enthusiast.



Marli van Eeden

Optimisties, entoesiasities en ambisieus. Ek is mal oor uitsaaimedia, katte en roomys.



Andeline Wieland

Old soul. Entrepreneur. Introverted extrovert. Miss Continents 2017. Namibian.



Let's talk.



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