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Media 24

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MEDIATED REALITY.

EDITOR
MARI BEUKES

ASSISTANT EDITOR
LIZE SWARTZ

PRODUCTION MANAGER
HEIN SCHOLTZ

CIRCULATION MANAGER
JEAN ESTERHUIZEN

SUB-EDITORS
LOUISE FERREIRA
NICOLE McCAIN

CHIEF LAYOUT ARTIST
REINHARD VAN BILJON

PHOTOGRAPHIC EDITOR
WILLEM VAN DER BERG

CONTRIBUTORS
WILLEMEN CALITZ
ROZANNE ENGEL
CHIVIMBISO GAVA
NIKITA GELDENHUYS
LUKE GERTENBACH
MARISA GEYER
NIEL JOUBERT
MOIPONE KGATLE
MAPHUTI MANNYA
LYNNE MATTHYSEN
GEORGE MILLER
RENATE MOOLMAN
LOREN PIENAAR
VANESSA SMEETS
CASPER STRYDOM
NADINE THERON
MELISSA TIGHY
GERDA VON BENECKE

CONTENT SUPERVISOR
JO-ANN FLORIS
VISUAL SUPERVISOR
DEIDRE NORTJE



I think this must be the 16th, no 17th, version of this sentence. It seems it has become impossible to write an introductory paragraph about new technology, change and the media without reverting to some cliché. I will therefore leave the poor creators of Twitter, the Ipad and the smart phone to be abused in the Science and Technology section, by both my colleagues and myself.

However, the theme of this year's SMF is "Mediated Reality" and so I think at least some explanation of the concept is necessary. Mediated (or augmented) reality refers to technology that allows computers and cell phones to paste a layer of digital content and images over our view of the physical world. It allows you, for example, to point your cell phone camera down a street and see information about the restaurants and bars in the area to pop-up on your screen.

Mediated reality does not create a new world, like virtual reality claimed to, but instead enhances the existing world. It simply supplies more information about the place you find yourself in. Of course, what information it supplies differs between software applications. These downloadable "Apps" can show you anything from restaurants and properties for sale to crime statistics. It mediates your reality by drawing your attention to certain things in your surroundings. It is hard to miss something that pops up on your screen and it soon becomes easy to forget most other things.

But isn't this what traditional media have been doing all along? We place certain stories on the cover, we make them pop up, and we leave others to be forgotten. We "mediate" the reality of our readers by telling them what we think is relevant and relegate what we think is not. Whether we deem the right things to be relevant is an often debated issue and one that many articles in this magazine tackle. Do we draw enough attention to environmental issues? Do we offer too much to sex and sensation? Who are the people we leave out to never pop up on society's screens? These are the questions this magazine tries to dissect.

At the same time it is not only the media that tries to mediate how people perceive the reality of our society. The proposed Protection on Information Bill and Media Appeals Tribunal is in essence a blueprint for a new App for the South African media. An "App" that will allow government officials to decide what is relevant and what can appear on our screens. An App that will show us the world, not as it is, but mediated by politicians and those in power.

To say that the media is flawless and never leaves out what is relevant or draws attention to what is not, would be untrue. But what is true is that press freedom allows a multitude of media players to decide on this. It allows a multitude of Apps to exist and for society to choose which ones they want to download. Some of these Apps might get it wrong, but perhaps we should leave this for the users to decide and not the government.

THE BIG UPGRADE.

Stellenbosch University's Journalism School – for her alumni the famous Crozier Street address – has just gotten an upgrade. The BPhil class of 2010 has the honour of inaugurating the new building, and a new era for Crozier Street.

THE stately national heritage building – the grand old Edwardian lady – in which the Department was housed over more than 30 thirty years, together with the new building, can be described as “Janus personified”.

Janus, also the title of the Department's alumni newsletter, in Roman mythology is the god looking into both the future and the past. He is usually depicted as having two heads facing opposite directions – also an apt metaphor for journalism and journalism education, of not only surveying, but also analysing.

The annexe consists of two storeys, and the main student entrance is now between the Department and the block of university flats. The ground floor is a multi-purpose lecture hall as well as a chill room-cum-coffee bar (with a loooovely graffiti wall – imagine the late night creativity in future...). The top floor houses the multimedia newsroom with studios for video and sound recording and editing.

The existing newsroom will be used by our master's and doctoral students and the old lecture room has morphed into office space.

DIE nuwe gebou is die gevolg van 'n versoek wat hom oor agt jaar sedert 2001 herhaal het: dat Crozierstraat 26 uit haar nate bars, dat dit rondom 20 honneursstudente in die pre-digitale era beplan is, dat ons nou 'n volwaardige nagraadse departement is – een van Afrika se top twaalf joernalistieskole, nogal – met benewens die meer as twee dosyn honneursstudente, ook byna 40 M-studente, en 'n handvol D-studente.

Einde 2008 het ons die goeie nuus gekry: Ons kry ons anneks.

En toe het die droom waar geword – en departementshoof Lizette Rabe kyk soms na die nuwe gebou en dink sy voel soos die hond wat uiteindelik die bus ingehardloop het. Wat MAAK ons nou met die pragtige nuwe gebou ná ons al die jare gewoon geraak het om op mekaar se skote te sit?

Die veeldoelige lesinglokaal het plek vir tot 40 studente (maar moenie bekommerd wees nie, ons bly die boetiekstyl-joernalistieskool). En daar is 'n lekker koffiekroeg – die *chill room* waarvoor Lizette al gevra het aan die einde van 1978. Dit was die eerste jaar se klas, toe die “proefkonlyne” van Prof. Piet hul evaluasie oor die kursus moes skryf: alles goed en wel, maar waar's die kuierplek...?!



PHOTO: Willem van der Berg

Die tweede vloer se geïntegreerde multimedialokaal is 'n groot verbetering op die bestaande opset waar die nuus/rekenaarlokaal onder was, en die oudio- en videoredigeersuites in die solder.

Die agtertuin-kuierplek is darem ook nie opgeoffer nie: Die grootste deel van die gebou staan op wat voorheen die duurste parkeerplek vir vullisdromme op Stellenbosch was (die woonstelgebou langs s'n).

Die pragtige nuwe gebou heet die Mediafrika-sentrum omdat ons hier aan die suidpunt van Afrika glo in die krag van 'n dinamiese, vrye, plurale, supersterk mediasektor waarsonder ons nie ons kontinent se potensiaal sal kan ontsluit nie. Miskien juis daarom simbolies dat die nuwe gebou opgerig is in die jaar waarin allerlei bedreigings teen mediavryheid in Suid-Afrika gemaak is.

Die solder in die “ou” gebou bestaan uit kantoorspasie en 'n tutoriale kamer, en saam sal die infrastruktuur van die “oue” en die “nuwe” die Departement hopelik vir die volgende dekade of so aan die gang hou...

VUL JOU

REALITEIT

AAN.



Die nuutste golf van tegnologiese ontwikkeling kan nog meer verandering inhou vir die joernalistiek. MARI BEUKES het gaan ondersoek instel hoe aangevulde realiteit aangewend kan word om veel ryker stories te vertel as ooit vantevore.

Verbeel jou jy stap verby 'n tydskrifrak in 'n inkoopiesentrum in Melville. Uit die hoek van jou oog sien jy die FHM – en die meisie op die voorblad. Jy tel die tydskrif op en laat sak jou bril. Skielik word die meisie lewendig en staan op uit die voorblad. In 'n driedimensionele animasie glimlag sy vir jou. Dan hoor jy haar stem deur die iPod in jou ore: “Kom jy vanaand Six toe? Daar is 'n Hunters-promo van 21:00 af.”

Dit is hoe die tydskrif van die toekoms kan lyk as aangevulde realiteit nie 'n gonswoord bly nie, maar deel word van ons alledaagse realiteit. Aangevulde, of gemedieerde (*mediated*) realiteit verwys na tegnologie wat selfone en rekenaars toelaat om lae digitale inligting bo-oor die regte wêreld te plak. Draai byvoorbeeld jou selfoonkamera na die straat waar jy jou bevind en aangevulde realiteit (AR) sal die pad na die naaste stasie, of 'n resensie oor die restaurant op die hoek op jou selfoonskerm laat verskyn. Of hou 'n besigheidskaartjie voor jou webkamera en kyk hoe 'n geanimeerde weergawe van die eienaar op jou rekenaarskerm verskyn om homself voor te stel.

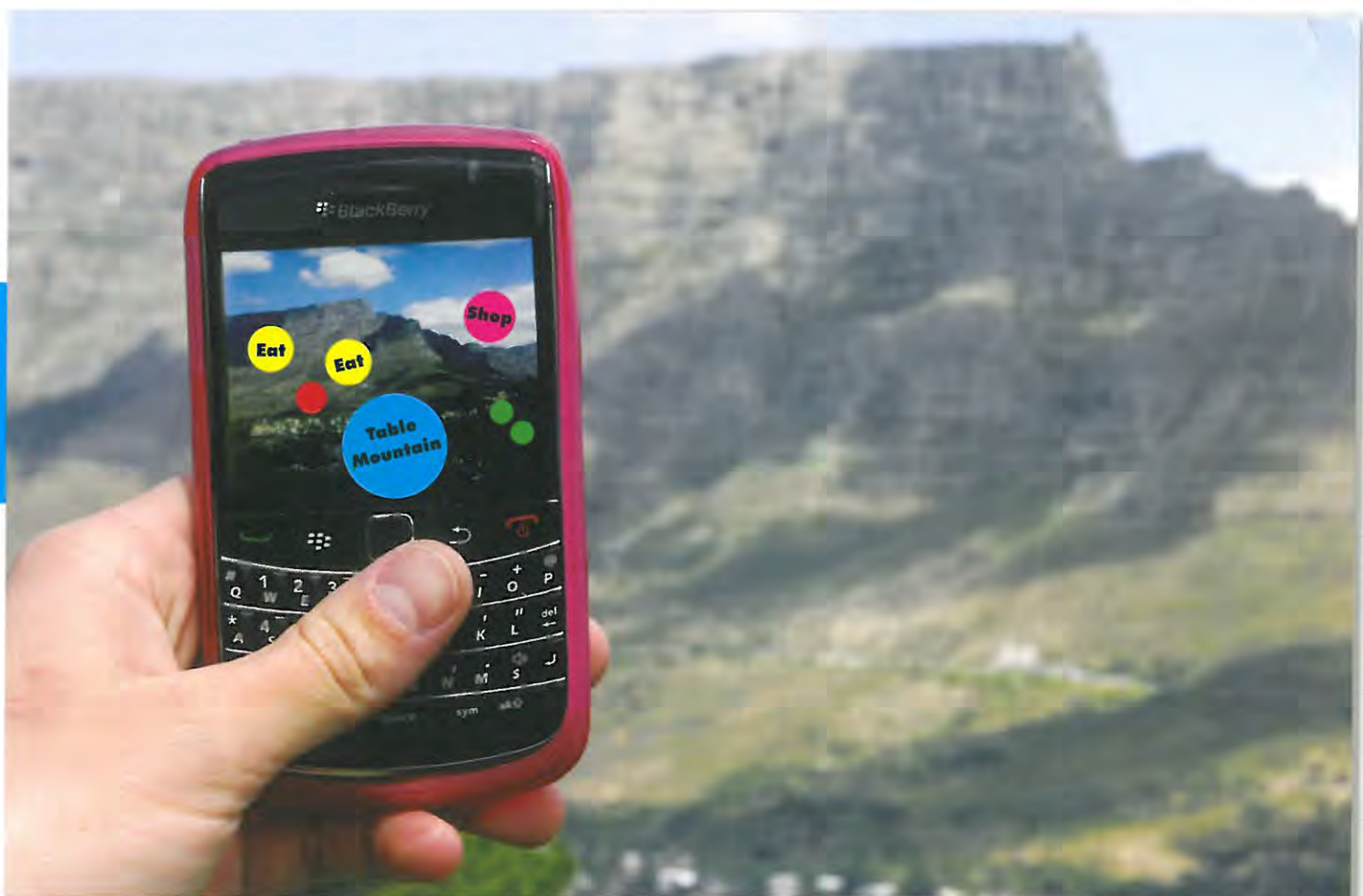
As aangevulde realiteit nuwe, ryker maniere verskaf om inligting oor te dra en te orden sal joernaliste dit nie as net nog 'n tegnologiese oefie kan afmaak nie. Die Britse ontwerptydskrif *Wallpaper* het reeds in Januarie vanjaar beweer dat aangevulde realiteit een van die tien belangrikste nuwe neigings en tegnologieë van 2010 sal wees. Gartner Research, een van die wêreld se voorste navorsingsmaat-skappye oor inligtingstegnologie, het ook voorspel dat 30 persent van die mobiele arbeidsmag teen 2014 van aangevulde realiteit gebruik sal maak. Sal hierdie persentasie ook joernaliste insluit?

Hoe werk aangevulde realiteit?

Volgens dr. Gert-Jan van Rooyen, hoof van die MIH Electronic Media Lab by die Universiteit Stellenbosch, behels aangevulde realiteit baie meer as net die neerplak van inligting oor beelde. Dr. Van Rooyen beskryf dit eerder as die “dinamiese integrasie van digitale inhoud met die regte wêreld.”

Waarom reeds dinamies? AR-sagteware laai nie net lukrake

**AANGEVULDE
REALITEIT VERWYS
NA TEGNOLOGIE
WAT SELFONE EN
REKENAARS
TOELAAT OM LAE
DIGITALE
INLIGTING BO-
OOR DIE REGTE
WÊRELD TE PLAK.**



GRAFIKA: Mari Beukes

inligting van die internet af om op jou selfoonskerm te vertoon nie. Die sagteware bepaal watter inligting relevant is deur te weet waar die gebruiker hom- of haarself bevind.

Die MIH-laboratorium is tans die enigste in sy soort in Suid-Afrika en poog om navorsing oor “nuwe media” te bevorder. Die navorsers wat dit beman probeer om by te dra tot die ontwikkeling van die volgende generasie tegnologie wat die interaksie tussen die mens en elektroniese media kan verander.

Aangevulde realiteit verbind die inligting wat lankal in die kuberruim ronddryf met die tasbare wêreld deur rekenaars en selfone ’n universele menslike vraag te laat vra: “Waar is ek nou?” Die eerste generasie AR-tegnologieë beantwoord hierdie vraag deur gebruik te maak van geografiese ligging en globale plekbeplagingstelsel (GPS)-tegnologie. Die sagteware weet sekere inligting hoort saam met sekere geografiese koördinate. Aangesien die sagteware weet wat die GPS-koördinate vir die Eiffel-toring in Parys is, laai dit inligting oor die toring af wanneer jy jou daar bevind.

Navorsers is egter reeds besig om nuwe maniere om plekke te herken te verfyn. Sagteware wat patrone sal kan identifiseer en vergelyk met ’n magdom gestoorde patrone in ’n databasis sal byvoorbeeld eerder die buitelyne van die Eiffel-toring op jou uitsig van Parys kan “raaksien”.

En die flankerende voorbladnooi? Die Amerikaanse Instituut vir die Toekoms voorspel aangevulde realiteit sal teen 2015 sonder enige probleme met spesiale brille kan werk. Vir die meisie om uit die voorblad op te staan moet die sagteware in jou bril, of tans op jou rekenaar, egter weet waar presies die voorblad is, verduidelik Carel van Wyk, ’n MSc-student by die MIH-laboratorium, wat spesialiseer in AR.

Om te weet waar om die beeld te projekteer moet die sagteware al drie dimensies in ag neem: Dit moet weet hoe hoog of laag, hoe ver links of regs en hoe ver na voor of agter die voorblad is van die kamera wat dit waarneem. Verder moet dit ook die hoeke waaarheen die voorblad voor die kamera gehou word in ag neem, met ander woorde, dit kan meet hoe “skuins” die voorblad vasgehou word.

**DIE SAGTEWARE
BEPAAI WATTER
INLIGTING
RELEVANT IS
DEUR TE WEEI
WAAR DIE
GEBRUIKER HOM-
OF HAARSELF
BEVIND.**

Die wêreld se eerste lewende tydskrif

Die Amerikaanse tydskrif *Esquire* het in hul uitgawe van Desember 2009 gewys hoe aangevulde realiteit hul tydskrif in 'n multimedia-ervaring omskep het.

Lesers kon die nodige sagteware van *Esquire* se webwerf aflaai en toe hulle die tydskrif voor hul webkamera hou, het spesiaal vervaardigde animasies op hul rekenaarskerm verskyn.

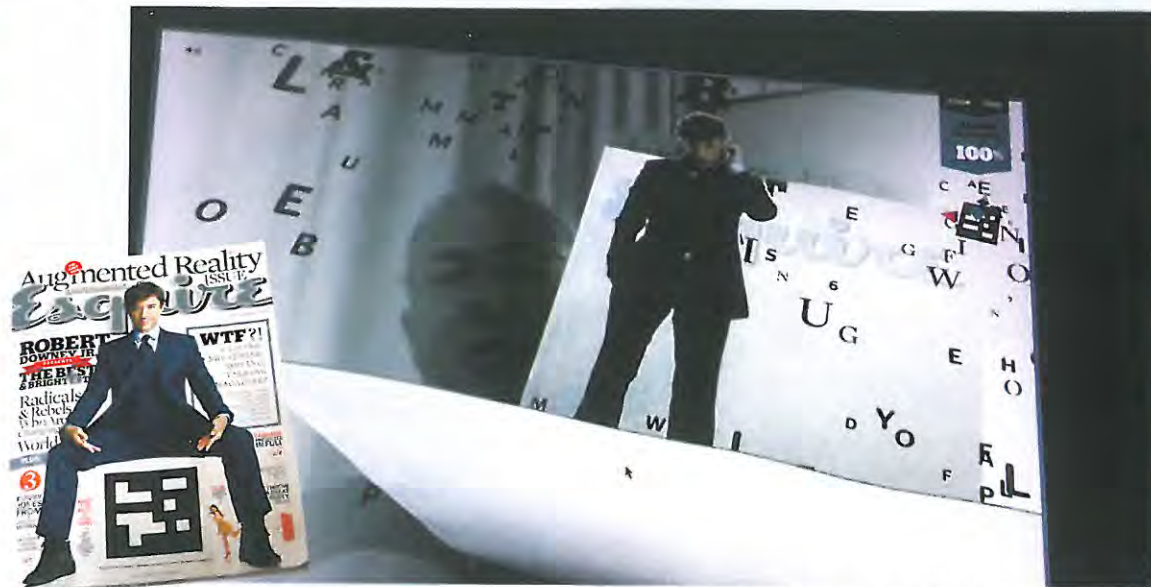
Die animasies het 'n pratende Robert Downey Jr op die voorblad,

'n meisie wat 'n grappie vertel en 'n Lexus-advertensie ingesluit.

Esquire moes die hulp van Pysop, 'n bekende animasie-ateljee, inroep. In die lewende tydskrif se kantoor is die heel belangrikste afdeling die rekenaarprogrameerders wat videomateriaal en animasies omskep in individuele tonele wat deur sagteware herken kan word wanneer dit voor die webkamera gehou word. Die skryf van algoritmes en sagteware word dus nou deel van die produksieproses.

Te danke aan wiskundige kodes kan sagteware seker wees watter toneel by watter patroon hoort en boonop teen watter hoek daardie toneel geprojekteer moet word, afhange van hoe die tydskrif vasgehou word.

Deur die tydskrif nader of verder van die kamera te hou kon *Esquire*-lesers verskillende animasies "aanskakel". Die lewende tydskrif is dus nie net 'n video wat begin speel nie, dit reageer op die bewegings van die leser.



FOTO'S : Dana Lacey http://www.journalismproject.ca/en/content_images/dgrdjjpg & <http://web2politik.wordpress.com/2009/11/26/augmented-reality-%E2%80%93-zukunft-wir-kommen/>

Die lewende tydskrif

Die konsep van 'n lewende tydskrif gooi die idee van drukmedia as 'n dooie, en daarom sterwende, medium heeltemal omver. Daarom beskou sommige mediakomentators aangevulde realiteit as 'n tweede kans vir drukmedia om die sprong na aanlynpublikasie te maak. As inhoud op die internet slegs deur die koop van 'n papierkopie bekom kan word, lyk die besigheidsmodelle rondom aanlynpublikasies skielik heelwat anders.

Van Wyk waarsku egter: "Die groot-

ste probleem wat hierdie toepassing van aangevulde realiteit in die media op hierdie stadium het, is dat mens 'n webkamera of *smart phone* nodig het, asook vinnige internet. In Suid-Afrika is die internet tans heeltemal te stadig hiervoor."

Van Wyk en sy kollegas beskou dié animasies as meestal niks meer as foefies wat mooi lyk nie. Hulle beskou dit bloot as 'n nuwe speelding vir bemarkers om mense se aandag te trek.

Estian Marais, nog 'n MSc-student by die MIH-laboratorium, voeg by: "Jy kan nie ver wag dat tegnologie, wat

veronderstel is om mense se lewe makliker te maak, vra dat hulle meer moeite moet doen nie. Dit is nou nog snaaks en daarom doen mense die moeite, maar dit sal waarskynlik nie altyd so bly nie."

Wat kan aangevulde realiteit vir joernalistiek beteken?

Selfs al oorleef lewende tydskrifte nie lank nie, kan aangevulde realiteit tog die wyse waarop joernaliste stories

vertel, versterk. Mike Liebhold, senior navorser by die Nieman Insituut vir Joernalistiek, skryf in dié instituut se Somer 2010-Verslag dat aangevulde realiteit "fisiese ruimte verander in inligtingsruimte".

Met die magdom inligting wat aangevulde realiteit oral en altyd tot mense se beskikking sal bring, sal daar volgens Liebhold die noodigheid ontstaan om hierdie inligting te bevraagteken en te filter. 'n Gebruiker sal byvoorbeeld nie al die inligting beskikbaar oor Stellenbosch wil hê nie, maar slegs dit wat hy of sy as relevant beskou en vertrou.

Die taak van die joernalistiek duur dus voort. Aangevulde realiteit sal dit selfs meer nodig maak om al die beskikbare inligting oor byvoorbeeld politiek, besigheid, kultuur en geskiedenis vir gebruikers te filtreer, te interpreteer en te orden.

Liebhold wys egter ook daarop dat "plek" die bepalende faktor is waarvolgens aangevulde realiteit, per definisie, joernaliste sal dwing om inligting te orden. Voorheen was joernalistiek rondom tyd georden: iets is nuuswaardig, eerstens, omdat dit nou gebeur het of bekend geword het. Maar wat as jy deur die nuusargiewe kan blaai om berigte te lees oor wat van te vore gebeur het op die dorpie waar jy stop vir petrol? Skielik verander die organiserende beginsel vir die oordrag van inligting van tyd na plek.

In dieselfde Nieman-verslag neem Krissy Clark, 'n vervaardiger by die American Public Media se dokumentêre afdeling, hierdie argument nog verder. "Elke storie het 'n plek en elke plek het 'n storie," skryf sy. Volgens Clark kan huidige aangevulde realiteit jou tans net feite en nuttige inligting oor plekke gee. Dit kan nog nie die stories vertel van plekke en die mense wat hulle daar bevind nie.

As storievertellers is dit hier waar joernaliste soveel waarde tot aangevulde realiteit kan voeg. Die kuns en tegniek van stories vertel sal egter nou ook klank en beeld in te sluit.

Joernaliste sal steeds die politieke, kulturele, ekonomiese, sosiale en persoonlike faktore wat 'n plek vorm moet ondersoek. Hulle sal dit net nou moet doen op 'n manier wat sorg dat hul stories van die bladsy af spring. ■

Wat kan jou iPhone doen?



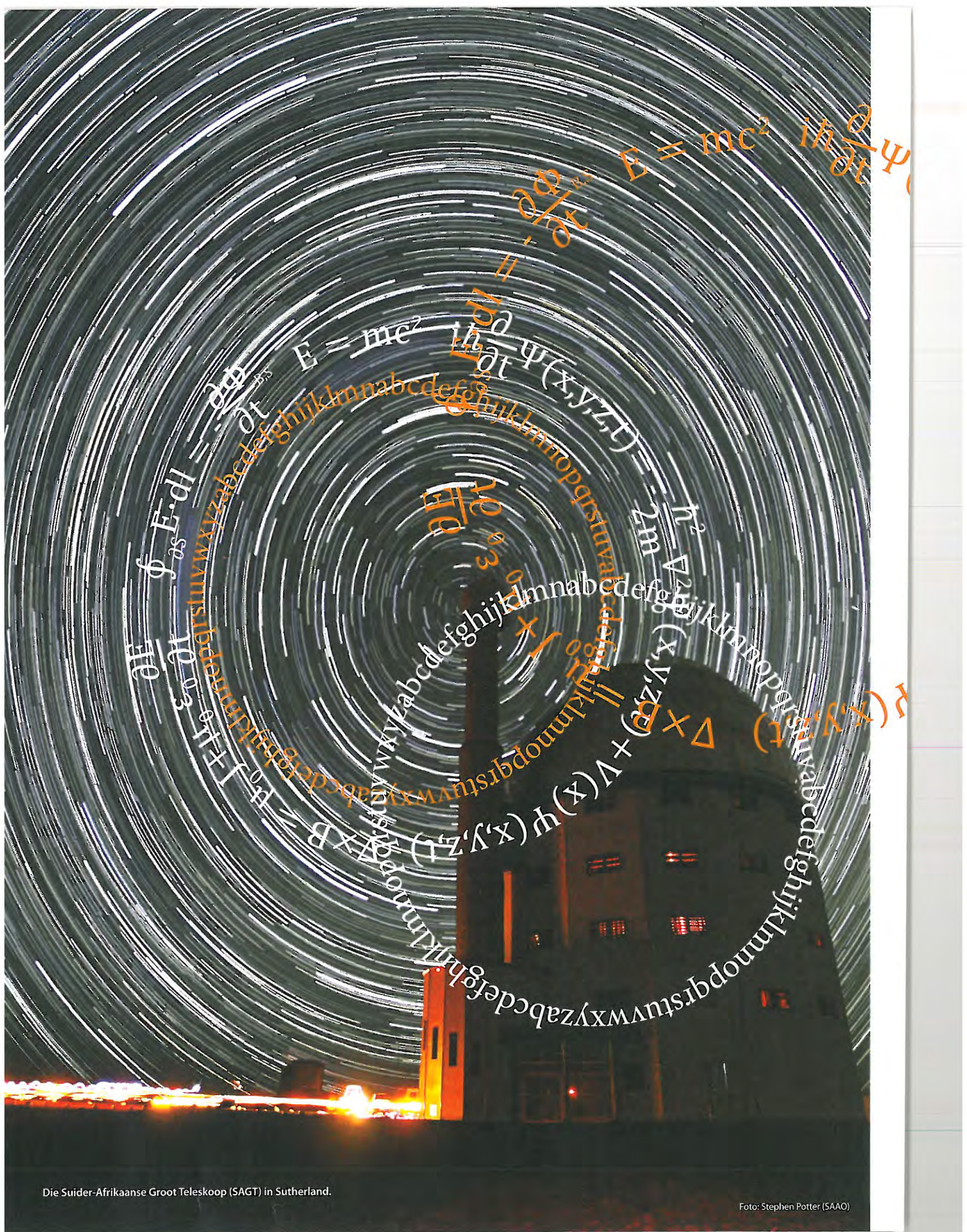
Layar verskaf 'n platform waarop gebruikers data oor enige onderwerp aan plekke kan koppel. Daar bestaan reeds 294 sulke "lae" inligting – wat strek vanaf Google se plaaslike soekresultaat tot raad oor die beste plek vir 'n aandjie uit. Een Layar-laag in Brittanje dien selfs as gids op 'n toer saam met die Beatles waarop jy onder andere saam met geanimeerde weergawes van die groep kan poseer vir foto's by die bekende voetganger by Abbey Road.



WIKITUDE Wikitude Worlds is in Januarie 2010 geloods. Elke Wikitude World gee gebruikers die beeld wat die instansie wat dit geskep het van die wêreld het. Die Starbucks World sal byvoorbeeld uitwys waar hul naaste koffiewinkel is. Die UNESCO World Heritage World laat weer inligting oor die 890 wêrelderfenisgebiede op jou skerm verskyn. Ander Worlds sluit Youtube en Twitter.



yelp Yelp! gebruik resensies en kommentaar wat deur plaaslike inwoners geskep is, om gebruikers in te lig oor restaurante, winkels en ander besighede. Yelp! wys jou nie net watter restaurante naby aan jou is nie, maar verskaf ook resensies oor hulle. In Augustus 2010 het meer as 38 miljoen mense Yelp! gebruik.



Die Suider-Afrikaanse Groot Teleskoop (SAGT) in Sutherland.

Foto: Stephen Potter (SAAO)

WETENSKAP IN WOORDE.



Vir die meeste mense is dit 'n bevrydende gevoel om wiskunde en die wetenskap met al sy dinge, finaal by die skool agter te laat. Hoe minder syfers hoe beter. Hoe minder sommetjies hoe makliker.

Is daar nie tog 'n behoefte aan wetenskapnuus in die media nie? En hóé moet wetenskap aangebied word om maklik verteerbaar te wees?

MARISA GEYER het dié woordsom gaan uitpluis.

Hoe om vandag se wetenskap in boeiende leesstof te omskep is iets wat daaglik deur ons land se wetenskapjoernaliste bedink moet word.

Dié goed-georganiseerde span deel hul antwoorde, ideale en inisiatiewe vir die toekoms van Suid-Afrikaanse wetenskapverslaggewing.

Marina Joubert is 'n vryskutwetenskapjoernalis. Sy het haarself aan beide kante van die terrein gekwalifiseer deur haar wetenskapstudies te onderbreek om 'n joernalistiekgraad aan die Universiteit Stellenbosch te voltooi. Daarna het sy haar meestersgraad in voedselwetenskap verwerf.

Joubert glo daar is ongelukkig 'n neiging in die Suid-Afrikaanse media om te fokus op die goed wat verkoop: *celebs*, skandaal en bloederige moord.

Tog vertel sy navorsing wêreldwyd onder lesers en kykers wys mense wil weet van nuwe uitvindings en hoe die wetenskap hulle lewens raak. "Gelukkig het mense 'n ingeboude nuuskierigheid. Dit is omtrent net in wetenskapjoernalistiek waar daar plek is vir iets bloot

omdat dit só ongelooflik is."

Ook Elsabé Brits, wetenskapjoernalis van *Die Burger*, sien dié veld as uniek: "In die wetenskapjoernalistiek draai jy weg van die 'hoor-albei-kante-van-die-storie'-aanslag na die wetenskaplike metode van dink, waar die bewese teen die onbewese opgeweeg word. Dié bewese en onbewese kan steeds teenoor mekaar staangemaak word, maar nie as gelyke stellings nie."

Wetenskapjoernaliste is oortuig hulle beweeg al nader aan effektiewe en verstaanbare wetenskapsaanbieding. Joubert meen die kuns lê daarin om wetenskap beter te verpak. "Een van die belangrikste dinge waarmee wetenskaplikes sukkel is die visuele. Wetenskaplikes is regtig sleg met foto's. Hulle gee foto's wat jy glad nie kan gebruik nie. In 'n koerant kan 'n baie goeie foto met 'n byskrif meer aandag trek as 'n goeie storie."

Elise Tempelhoff van *Beeld* het onlangs met gepaste grafika oor die dreigende ondergrondse suurwater in Johannesburg gewys hoe 'n storie uitstekend verpak kan word. Sy het verduidelik teen hoeveel sentimeter per dag die watervlak styg en die probleem verder tasbaar gemaak deur te sê die volgende gebou in gevaar

is waarskynlik 'n spesifieke Standard Bank-gebou. Goeie feite met goeie grafiese voorstelling het die storie tuis gebring.

Ook Health24 se Wilma Stassen beaam die waarde daarvan om wetenskap goed te verpak, sodat lesers geïnteresseerd sal wees. Sy stel voor dat wanneer joernaliste vir die algemene publiek skryf hulle die wetenskap so maklik as moontlik aanbied. "Dit help om aan mense te verduidelik watter impak nuwe wetenskap op hul lewe sal hê." Goeie, deeglike en interessante skryfwerk, soos van toepassing op alle joernalistiek, bly ook belangrik.

Die volgende uitdaging lê daarin om aan die storie persoonlikheid te gee. Die stories in April vanjaar oor prof. Lee Berger, bekende paleoantropoloog aan die Universiteit van die Witwatersrand, en sy negejarige seun, Matthew, se ontdekking van die *Australopithecus sediba*-fossiel, het lesers se verbeelding aangegryp. Die feit dat dit pa en seun was wat saam in die veld gewerskaf het, voeg 'n menslike element by.

Wetenskaplikes hou dikwels nie daarvan om self op die voorgrond te tree nie. Joubert glo vir hulle is die navorsing en resultate eerder as hulself belangrik.

Haar eie ervaring wys egter die publiek wil graag weet wie die persone agter 'n deurbraak is. As die wetenskaplikes dit kan snap en meer bereid is om saam met joernaliste te werk, sal stories met meer passie aangebied kan word.

'n Volgende vraag is of wetenskap-artikels moet dien as opvoedkundige werktuie? Vele wetenskapjoernaliste glo dit is nie spesifiek die rol van die media nie. Joubert meen dit is onrealisties om te dink mense kan opgevoed word deur die media. "Jy kan hoogstens wetenskap op die agenda plaas en mense bewus maak daarvan."

eHealth se Anso Thom probeer tog om die informatiewe en opvoedkundige byeen te bring. Mense met meer intense belangstelling in 'n veld kan 'n verskeidenheid publikasies raadpleeg, maar die "gemiddelde Suid-Afrikaner wat nie hierdie toegang het nie, maak ons rol as opvoeders belangrik. Wetenskap is kompleks en soms selfs vreemd – joernaliste moet dit aan mense ontsluit."

Wat dink die wetenskaplikes hiervan? Prof. John Ellis is een van die voorste fisici by die Groot Hadron-versneller, of LHC. Dié reuse-versneller kruis die Frankryk-Switserslandgrens ondergronds en versnel twee protonstrale na mekaar teen 99,99 persent die spoed van lig. Uit die hewige kop-aan-kop-botsings kan nuwe klein deeltjies gevorm word wat wetenskaplikes meer vertel oor die kleinste

ELLIS SÊ HY IS AANGENAAM VERRAS DEUR DIE BELANGSTELLING WAT SUID-AFRIKANERS EN DIE SUID-AFRIKAANSE MEDIA IN DIE LHC TOON.

boustene van ons wêreld.

Ellis glo wetenskaplikes het 'n verpligting teenoor belastingbetalers en kan die plig onder andere nakom deur middel van die media.

"Al ons fasiliteite word deur die wêreld se belastingbetalers befonds, dit is ons plig om aan almal wat betaal te vertel wat dit is wat hulle vir hulle geld kry."

Natuurlik is daar ook soms mense wat bang is sekere wetenskaplike navorsing hou gevare vir die publiek in. "Dit is wetenskaplikes se plig om ook op hierdie vrese te reageer." Ellis terg verder, "Aanvanklik was mense baie bekommerd oor die LHC, maar nou dat dit aan die gang is en niemand iets oorgekom het nie, is mense gemaklik met wat ons doen."

Ellis sê ook hy is aangenaam verras deur die belangstelling wat Suid-Afrikanners en die Suid-Afrikaanse media in die LHC toon. "Dit het al gebeur dat ek in 'n taxi klim en mense vra wie ek is en wat ek doen. As ek vertel ek is van die LHC, 'ons is die mense wat die wêreld gaan opblaas', is die reaksie gewoonlik, 'ah cool, ja, ek het al daarvan gehoor'"

Hy meen wetenskapjoernalistiek word dikwels gedryf deur mense se belange by 'n saak. In die geval van die LHC het Suid-Afrika 'n groot belang daarby. "Daar is groepe by die Universiteit van Kaapstad en iThemba Labs wat saam met ons werk. Selfs die Suid-Afrikaanse regering sien die belange hiervan raak.

"Ek dink daar is 'n redelike hoeveelheid positiewe mediadekking vir wetenskap, natuurlik nie genoeg nie, maar my hoop is dat sommige kinders as gevolg van die media-aandag wetenskap sal begin oorweeg as 'n moontlike loopbaan of ten minste sal dink dit is interessant."

Ellis is nie alleen in sy hoop om wetenskapbelangstelling te bevorder nie. Die Suid-Afrikaanse Agentskap vir Wetenskap en Tegnologie (Saasta) is as deel van die Nasionale Navorsingstigting (NRF) in Desember 2002 in die lewe geroep. Hul mandaat is om die publieke bewusmaking, waardering en interaksie met wetenskap en tegnologie in die land te bevorder.

Op hulle webtuiste word die oogmerk van wetenskapkommunikasie verduidel-

SEDIBA-SENSASIE.



Die ekspedisie begin.

Op 15 Augustus 2008 verken prof. Lee Berger saam met sy kollegas prof. Paul Dirks, dr. Job Kibij en 'n span van meer as 50 wetenskaplikes die Malapaterrein in die Wieg van die Mensdom. Berger se seun, Matthew, en hul hond Tau is ook deel van die geselskap.



Negejarige Matthew Berger by die fossiel wat hy ontdek het. Op dié stadium besef hy nog nie die waarde van sy vonds nie. 'n Tweede fossiel van 'n hominiedspesie word ook dié dag deur die span ontdek.



Twee jaar later is die klassifikasie voltooi. Op 8 April 2010 word die fossiele van die nuwe hominiedspesie *Australopithecus sediba* deur adj.pres. Kgalema Motlanthe en prof. Lee Berger by Maropeng onthul.



Die navorsingsartikel verskyn in die 9 April-uitgawe van die bekende vakjoernaal, *Science*.

lik: Op baie vlakke het wetenskap teen so 'n tempo ontwikkel dat die publiek nie daarmee kan tred hou nie. Binne die wetenskaplike gemeenskap is daar 'n toenemende bewustheid van hul eie plig teenoor die publiek. Hierdie wetenskaplikes het egter die hulp van joernaliste nodig.

Daar is 'n groot behoefte daaraan om nuwe effektiewe massakommunikasie te ontwikkel wat beide die wetenskap en publiek sal bevoordeel. As wetenskaplikes nie deur middel van joernaliste met die media skakel nie, gryp antiwetenskaplikes die geleentheid aan. Wanneer wetenskaplikes wegsram van die media word wantroue en onkunde van wetenskap dus net aangevuur.

Duidelik is Suid-Afrikaanse wetenskap-joernaliste gereed om hierdie uitdaging aan te gryp. Hulle het hulself groepeer as die South African Science Journalists' Association (SASJA), 'n nie-winsgewende, nie-regeringsverbonde organisasie wat 'n basis vir goeie bande tussen wetenskap-joernaliste bou en die bevordering van wetenskapverslaggewing ten doel het.

Joubert vertel die organisasie is nou amptelik die Suid-Afrikaanse tak van die World Federation of Science Journalists (WFSJ). "Die WFSJ hou elke vier jaar 'n massiewe konferensie." Die volgende een is Junie 2011 in Kaïro. Die SASJA kyk nou reeds of hulle 'n groepie bymekaar kan maak om die konferensie by te woon. ■

Nader aan jou lyf

Hoe dig is DNA?

Die DNA in ons selle is so styf opgerol dat as 'n gemiddelde mens al sy DNA afwen, dit meer as 6 000 keer die afstand maan toe is.

Hoe vinnig beweeg lig?

Lig beweeg teen ongeveer 1 080 miljoen kilometer per uur. Dit is meer as 3 miljoen keer vinniger as die vinnigste kar.

Wat weeg 'n neutronster?

Materie binne 'n neutronster is so dig dat 'n teelepel daarvan op aarde 'n paar miljard ton sal weeg.

Hoe groot is 'n nanovesel?

Nanovesels is 'n honderdste van 'n haar se breedte.

Hoe werk 'n virus?

'n Virus op sigself is 'n leweloos, maar binne-in lewende selle kaap hy die beheersentrale van die sel en maak verskeie kopieë van homself. Op dié manier word die stuur by die gasheersel oorgeneem en gehoorsaam selle die virus.

Op reis na die sterre?

Moenie pak vir 'n week of maand nie. Pak vir ten minste 70 000 jaar – die reistyd na die naaste ster verby ons son met ons vinnigste ruimtetuig.

Hoe lyk die verlede?

Kyk op – van die verste afgeleë sterrestelsels wat van die Aarde af gesien kan word se lig het al miljarde jare gelede die sterre-stelsels verlaat.

En die toekoms?

Twintig jaar gelede was 'n kernoorlog in almal se gedagtes, maar vandag is baie kenners dit eens dat die oorlog van die toekoms oor kos en water sal wees.

FOTO's vanaf Maropeng-webbladsy, www.maropeng.co.za.



Vanaf 9 April berig die Suid-Afrikaanse en internasionale media oor die vonds. In die naweekbylae verskyn infografika om te verduidelik waar dié nuwe skakel inpas.



Kompetisietyd.
11 April 2010 open 'n landswyse kompetisie vir skoolleerders om 'n naam vir die fossielseun te vind. Die prysgeld is R100 000 waarvan R25 000 aan die skool en R75 000 aan die wenner se studies gaan.

1 Junie 2010 word die wenner aangewys. Prof. Berger vertel: "Dit was ongelooflik om te sien hoe die land se kinders deelgeneem het." Die finaliste verskyn hier saam met prof. Berger, sy seun en personeel van die Paleontological Scientific Trust (PAST).



Die wenname, "Karabo", is deur die 17-jarige Omphemetse Keepile van St Mary's School voorgestel. Dit beteken "antwoord" in Tswana. Hier wens Wits Vise-Kanselier, prof. Loyiso Nongxa, vir Omphemetse Keepile geluk.



Sokkertoonsstelling.
Die vroue-fossielseun word vanaf 11 Junie vir die eerste keer by Maropeng uitgestal. "Die geraamte gaan groei tydens die Sokkerwêreldbeker," het Berger vertel. Dit beteken meer en meer gedeeltes is week vir week vir die duur van die sokker bygevoeg.

JUMPING TO THE FUTURE



A line has been drawn in the sand. On one side lies the printed press, on the other, a techno-savvy media. Is the traditional press making an evolutionary leap across the line that divides it from a new market? HEIN SCHOLTZ looks at the current state of affairs in the South African mediascape.

There has been a lot of speculation in the Western press in recent years about, well, the Western press. Topics of newspaper death have echoed down the halls of global editor forums since the early 2000s (visit www.wan-press.org to see what the hoopla is about). The printed press has been waiting with bated breathe since hearing the news of newspapers closing down, wondering if they would be next.

According to Sir Tim Berners-Lee – the inventor of the World Wide Web – the advent of the internet and the free flow of information it facilitates had altered the gatekeeper function that the press has played in society, because it is no longer the only source of credible news. Berners-Lee heads the World Wide Web Consortium (W3C), which runs the critical body whose function is to help navigate the Web's development.

Editors at the World Editors' Forum claim to be charged with not only upholding high journalistic standards but also aiming to maintain a profitable press venture, and have become exasperated at the decline of advertising in the printed press – especially newspapers – and many Western newspapers and magazines have had to downsize considerably just to make ends meet. This was echoed on TechnoCrunch.com, which reported a massive US\$ 7.5 billion (R48 billion) collective revenue loss for American newspapers in 2008, due to a decline in advertising. Given the current trough the Western press finds itself in, one wonders:

"What is the South African situation?"

Status quo

In a recent lecture at the journalism department at Stellenbosch University, Naspers Managing Director Koos Bekker highlighted the situation in which the South African printed media is in: "The problem is, of course, the dwindling advertising in print publications like newspapers and magazines. This could have been smartly mitigated had we had a different mediascape – lending its character to the literal lay of the land." Bekker was referring to the large distances between urban centres in South Africa and the production and distribution centres.

"We barely break even with cover prices on our publications, only being able to cover the production and high distribution costs involved in the South African printed press industry." In other words, Bekker alludes to it being a numbers game.

When asked about the recent journalist downscaling in Media24, a Naspers company, Bekker replied that because the other expenses such as salaries are tied in with advertising sales, poor advertising sales would indeed affect the employability of journalists working for Media24.

Willem Breytenbach, publisher of family magazines for the Media24 group, echoes these sentiments. "Of the 78 titles that Media24 publishes, only a handful are profitable. The onus rests on the publisher to maintain diverse titles for a diverse market, but it gets harder with each passing day because a few titles carry the rest of the group when it comes to profit-making."

This advertising problem is compounded by a decline in title sales too, with other media houses like Avusa and Independent Newspapers also reporting a downward trend in vendor sales.



TECHNOLOGY ADOPTION

Pundits and Bekker himself regard the internet and advancing mobile technology as reasons for this loss of readership and advertising in traditional printed press, even though they admit the situation is not nearly as serious as in the developed world.

But where are the readers going, and why?

The rise of mobile communication

South Africa is unique in being one of a handful of developing countries that has surpassed the 100 per cent mobile saturation mark, according to a recent Telkom survey. This literally means that there are more mobile phones in use than there are people.

A recent survey by World Wide Worx, led by Arthur Goldstruck, has indicated that at least 9 million of these are internet-ready phones, allowing some form of WAP or 3G connection. This, coupled by the ever popular promotions of smart phones by service providers such as Cell C, MTN, Virgin Mobile and Vodacom, indicates a positive growth for the future of this trend.

Gert-Jan van Rooyen, who heads the MIH Electronic Media Lab at Stellenbosch University, terms South Africans a leapfrogging nation when it comes to the adoption of technology.

"South Africa literally leapfrogged the first technological wave, being that of the first personal computers, and went right to the next advancement, being cellular mobile telephones."

He echoes the "geographically spread out" sentiment shared by Bekker, whereby the long distances between urban centres in the developing country had influenced the adoption of technology.

"With such a diverse economic demographic, and societal pressure to adopt new technologies, it makes sense then that mobile technology – in the form of cellphones and now, smart phones – would be the most rapidly growing technology."

Social media and the internet

South Africa has recently passed the 10 per cent internet access mark (November 2009 Telkom survey), whereby roughly 5 million people have some form of internet access via a computer. This, with WAP and 3G-enabled mobile phones, gives you almost 15 million single internet entry points within the country.

According to media commentator Herman Manson, it would only make sense that these entry points would become the go-to action when searching for information.

"The creation of local news websites, such as News24 and the newly launched SABC news site, quite literally makes it a schlep to have to buy anything in the printed form."

Manson is one of the first publishers in the South African mediascape to have countered this and the rising costs of production and distribution costs of printed media by creating an online magazine, *Mark*.

Internet rates are starting to fall in line with Western prices, making this affordable too, with MTN, Vodacom and Telkom offering internet packages at less than R100 per month at the moment.

This, according to Van Rooyen, together with the strong 3G network that fuels South Africa's burgeoning mobile media market, is set to influence the readership of the traditional press, as well as provide a different entry into the press by the younger generation.

The recent Friendship 2.0 survey conducted by MyBroadband.co.za showed that near the end of 2009, around 82 per cent of all South African young adults over the age of 16 who have regular access to the internet have a Facebook profile that they visit regularly. The survey shows that at least 38 per cent of social network users use their cellphones to log in. This and the use of Twitter in South Africa shows, according to Van

Rooyen, just how interesting the leapfrogging aspect of technology adoption in South Africa can be, where a developing country can match developed nations with social trend adoption because of a strong mobile technology infrastructure.

This strong mobile presence in South Africa has only recently been taken seriously, with most media institutions now offering mobile-friendly navigable web pages. This has, according to the Social Media and Online Survey done by World Wide Worx at the end of 2009, helped place South Africa among developed nations when it comes to online ad spend.

According to the the latest media trend research by the South African Advertising Research Foundation (July 2009 – June 2010), a decline in newspaper reading was confirmed and internet and social media usage has seen a marked increase. Funnily enough, magazines have seen an increase in readership too, in both off-the-rack and subscriber bases.

How can these trends be ameliorated with the current market? Avusa have unveiled their digital strategy in their 2010 annual report, showcasing a concentration of organic projects (read: growth). They claim mild success with their first two projects, TimesLive and their online retail store, but are vague when it comes to potential projects for the future. Independent Newspapers have had their website IOL running for close to eleven years and have only recently changed their online layout to include videos and user-friendly content. The most ambitious of South African projects, however, seems to be the one that Media24 is currently researching.

**SOUTH AFRICA'S
STRONG MOBILE PRESENCE
HAS ONLY
RECENTLY BEEN TAKEN SERIOUSLY**

iPad revolution?

Media24 seems to have taken the survey to heart, and they are busy with a project to help launch the iPad in South Africa – with a twist: They want to make magazines and newspapers available, in their current format with advertisements and all, on the iPad.

According to Rudi Hofmeister, the business manager of the project, the time seems right to affect a change in the South African mediascape.

“We plan to issue subscriptions for our titles, just like in the past, but this time you get an iPad with it with which to view your media content.”

Leonora Redelinghuys, technical head of the project, adds that since South Africa is a fast Apple technology adopter (as compared to similar developing countries with the same demographics), it would make sense to use the iPad instead of similar technology like the Amazon Kindle.

Willem Breytenbach says the project is not necessarily meant to replace print publications at the moment (owing to the vastly diverse readership demographic), but rather to provide a new option in which subscribers can enjoy content and new technology.



The iPad looks set to transform, at the very least, how media content is viewed on traditional mobile technology, allowing immediate interaction between user and content, taking the touchscreen to a new level. You can use your fingers to navigate between pages of a magazine, and tap on a picture to select, and then enlarge it, or follow a link at your whim without having to turn to a personal computer. This is in line with discussions held at the W3C, where a push is being made towards Web 3.0 – a term used to denote how the world wide web has been evolving from a mainly content-driven and static platform, to a more user-friendly and interactive platform.

PHOTO: www.digitaltrends.com

Robert Niles of the *Online Journalism Review* mentions in his article ‘Will Apple’s iPad save the news industry?’ that his guess if the iPad will revolutionise traditional print is a general no. He states that, if a publisher is seeking to increase their revenue by including a new publishing platform, it should:

- replace a previous platform, allowing the publisher to reduce access to its content, and thus, increase price
- the new medium should also expand availability of its content, allowing entry into a new customer market, so as not to divide an already established readership
- content should be suitable for the medium, thereby increasing both the new medium’s desirability, as well as public demand for it.

He says that the iPad thus only provides a different option (albeit digital) and not a new platform, and thus more work should go into generating better content than increasing the platforms or mediums through in to publish, if the main goal is to generate revenue.



Steve Jobs has a rare *needless to say* moment just after the launch of the iPad. More than a million applications for the iPad had been downloaded within 24 hours of the iPad launching and applications being made available for it through the Apple Online Store. It is rumoured, he said, in the run-up to the launch, that "this is the most important thing that I have ever done". Funnily enough, the new Apple tablet technology comes with a catch – porn will apparently not be allowed on the new medium. This has drawn heavy criticism for a medium that claims innovation, but that blocks the most innovative media sector, according to Tom Forenski on memeburn.com.

PHOTO: www.gottabemobile.com

Looking to the future

Herman Manson echoes Robert Niles' opinion and says that, if revenue were the main driving force behind launching the iPad as a subscriber-based digital alternative to magazines and newspapers, it would probably not give the desired results.

This also builds on the lax way in which the South African market has received the iPad thus far.

The South African technology and social media blog memeburn.com recently reported that Namibia has launched the iPad through its MTC mobile network.

When told that the iPad is not yet freely available in South Africa, a receptionist at MTC chuckled, saying: "At least we are ahead in something."

Whatever the iPad's future in South Africa, mobile technology in the form of WAP and 3G technology still claims to be the growing medium of the masses.

Manson maintains that growth will still be seen in the mobile sector for the considerable future.

"It would be wise for any form of press to invest in more mobile user-friendly content, especially if they want to reach the majority of the literate demographic." ■

A case for the iPad

According to discussions at the World Editor's Forum, the following points have been highlighted:

- The layout and feel of the traditional press is still in some way maintained, which would aid in the transition from traditional print to a digital format for conventional readers
- Advertising can still be done as in the past as a kind of go-between for its current online manifestation and that seen in a magazine or newspaper. Traditional ads can be linked to parent sites
- Costs are dramatically lowered as titles can be downloaded via the internet, thus saving on production and distribution costs
- The apparent carbon footprint – in relation to printing and distribution – is lower than buying "dead tree" publications
- Lower production costs would lead to cheaper content as bouquet selections (as in the case of Media24's project) would enable niche publications (like *Insig*) to maintain longevity by being cushioned by the "pull" of more popular titles



Graphic: adlandsuit.blogspot.com

TWEETING THE NEWS HOW **TWITTER** IMPACTS JOURNALISM.



Tweet, tweet. Journalists around the world are now using the microblog Twitter to engage with their audiences, connect with sources, get news leads and try to put the news out first. JEAN ESTERHUIZEN investigates this phenomenon.

How can a microblogging message of 140 characters influence journalism? This is how:

Uses of Twitter

Leah Betancourt, new media content director of Raycom Media, argues that the 140 character format of Twitter forces journalists, when tweeting, to focus their attention and get to the point quickly. Therefore, journalists must work economically with words. However, she feels this does not mean journalists must do radio sound bite-style reporting. The who, what, when, where, why and how need to be incorporated, if possible.

Marshall Kirkpatrick, co-editor and lead writer of the popular technology blog ReadWriteWeb.com, argues Twitter has four main uses. These are the discovery of breaking news, performing interviews, quality assurance, and promoting of journalists' work.

The discovery of breaking news

It is very easy to post something immediately on Twitter. Now people post events as they unfold. This was proven with events such as the Haiti earthquake, the death of Eugène Terre'Blanche, the Mumbai bombings and the Iranian elections.

All of these stories first broke on Twitter, reinforcing its role in breaking news. Alistair Fairweather, Digital Platforms Manager at *Mail & Guardian*, disagrees and says Twitter breaks "raw facts first – and first hand accounts". While news on the other hand is "filtered, confirmed and vetted".

Mail & Guardian columnist, Siphon Hlongwane, says the race to publish breaking news first is still on. "People will see something on Twitter and Facebook, and will turn to news sites to verify it."

Herman Manson, editor of MarkLives.com, agrees and says there is still a credibility gap when it comes to news and Twitter. "News sites and newspapers are still seen as the more credible source of news."

Performing interviews

Nowadays journalists use Twitter to conduct interviews, around the same principle as email interviews. The benefits are quick replies to questions and easy access to sources. Kirkpatrick argues that by putting questions on Twitter, journalists receive a faster response and

rich information from people.

However, one must realise the people using and replying on Twitter are not demographically representative of the country's population. Fuseware, a social media marketing and research agency, recently conducted the SA Twitter Report 2010 and states that around 55 000 South Africans use Twitter. Research conducted by World Wide Worx, a South African research company in information technology and telecommunications, shows there are around 5,3 million internet users in the country, around 10% of an estimated South African population of 49,99 million (Statistics South Africa).

Quality assurance

Quality assurance in newspapers and their online versions are big issues in newsrooms. Kirkpatrick says people are very quick to provide feedback on misspellings, missed links and other issues regarding the publication via Twitter. This enables both print and online publications to be more accurate.

Promoting journalists' work

Promoting their online articles over Twitter is probably the best way a journalist can use the medium, says Kirkpatrick. Twitter helps drive traffic, in the form of readers, to a website and a journalist's article. Publications such as *City Press*, *Sowetan* and *News24* are using Twitter to help increase their traffic. Jannie Momberg, editor of *News24/ Nuus24*, says they include a link to a story in the tweet they post. This allows traffic to flow to their sites. j

Problems with Twitter

Ross Dawson, blogger and entrepreneur, says accuracy and verification of tweets have become major problems. This links with the problems of perpetuating rumours and misinformation.

André-Pierre du Plessis, Afrikaans field reporter at eNews, feels Twitter doesn't offer the journalist a way to authorize or check a fact seen in a tweet.

Hlongwane, however, argues a responsible journalist will never use unverified tweets as basis for a story, especially with regards to something that is occurring or unfolding at that moment.

Rumors and misinformation are major problems on Twitter. In Hlongwane's words, "false news can spread as quickly as real news".



An example of Twitter icons for a website/blog.

GRAPHIC: iconhive.com



An example of a Twitter profile screenshot.

A recent study published in the *American Journal of Infection Control*, showed that Twitter helped spread medical misinformation. One tweet read: "Finally over my cold. Summer colds suck. Thank-you Z-pack antibiotics." It reached more than 850 000 people in a period of four months. But it's wrong, doctors say. Antibiotics will not cure a cold.

A more local example is featured in Herman Manson's blog article "Twitter breaks news, but will it break journalism?". Manson talks about how news was falsely reported on the judgement of former national police commissioner, Jackie Selebi. Journalists tweeted Selebi was found guilty of both charges he was facing. But journalists got the tweet (fact) wrong. Selebi was found guilty of corruption but not obstruction of justice. This proved how quickly misinformation can spread via Twitter. And also taught journalists to verify facts first before tweeting, then to get the news out there before everybody else.

Betancourt argues that journalists should remember they are representing their news organisations when they use social networking tools, even if it's their personal accounts. "Journalists must realise everything on their Twitter page, personal or work-related, has the potential to influence their reputation and, by extension, the credibility of their newsroom."

Hlongwane says most news publishers are aware that their journalists' personal tweets can have an influence on how the newsroom is perceived. "Many journalists have separate accounts for their work and personal stuff."

Du Plessis says eNews has an ad hoc policy where journalists can tweet, but no work-related tweets are allowed. "Facebook and Twitter are blocked at work," he said. One of his colleagues, Lester Kiewit, states on his Twitter page "I tweet in my personal capacity."

Kiewit gave an example of how a journalist's personal tweets can influence their credibility to report on certain stories. "Say for example, on a Saturday night, a journalist tweets: 'Oh I'm so

drunk, can't believe I got home safe'. That tweet is evidence that the journalist was driving under the influence. A week later he/she must cover a story on somebody driving under the influence." Kiewit says the problem is this: How can the viewer or reader trust the journalist reporting on the story, when that particular journalist admitted to the same illegal behaviour?

CNN recently fired one of its senior editors, Octavia Nasr, for tweeting her praise to the late Hezbollah leader Sayyed Mohammad Hussein Fadlallah. The tweet read: "Sad to hear of the passing of Sayyed Mohammad Hussein Fadlallah. One of Hezbollah's giants I respect a lot..."

Applications useful for journalists

Journalists and newsrooms are now using Twitter applications or tools to try and stay ahead of the new game. These applications can help to make a journalist's Twitter experience much better and their job easier.

Hashtags in tweets help journalists to track what's being talked about on Twitter, at that particular moment, in an organised manner. The tool Muck Rack compiles real-time Twitter activity by journalists.

According to Betancourt, journalists and newsrooms now use Twitterfall, an application which allows its users to track Twitter's trending topics and hashtags. This allows newsrooms to monitor breaking news events.

TweetMeme is an application which aggregates all the popular links on Twitter to determine which links are popular. TweetMeme categorises these links into categories, subcategories, and channels, making it easy to filter what is interesting or not to the user. Twitturly and Retweetist are similar applications.

The application Chirrrps helps journalists to track the latest retweets as well as those with the highest count. This has the potential to try to verify whether the tweet or news is true or false. The application Twitscoop helps a journalist to stay on top of Twitter by allowing people to search and follow what is popular. ■

on Twitter in real time. Trendrr is an application that helps a journalist to keep track of what's trending on Twitter and compares the information.

Twitpic is an application that allows users to tweet photos to their followers. Users are usually willing to share photos with news organisations on Twitter. A local example of this was during the World Cup when Cape Town radio station KFM asked their followers to twitpic photos of them at the games and fanparks. Similar applications are Twitgoo and Tweetphoto.

Twitvid is an application that helps a user to upload and share videos from their computer and phone on Twitter with their followers.

Twitc's is a multipurpose hosting service that not only allows users to upload multiple pics and videos at one time, but also to import videos via URLs such as YouTube.

These twitter tools have the potential to fill the gap of journalists and newsrooms not being on top of breaking news first, and the verification of tweets.

TWITTER VOCABULARY:

Tweet: A short message of 140 characters sent on Twitter to followers.

Hashtag: A hashtag occurs when you use a hash (#) in front of a phrase within your tweet eg. #mediatribunal. This makes it easier for a person to see what's trending.

Trend: A topic that is being talked about on Twitter.

Follower: A person who chooses to follow you and receive your tweets.

Retweet: Reposting another user's tweet.

Sources:

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HOOP | HOPE PROJEK | PROJECT

US LAAT WETENSKAP VIR AFRIKA WERK APPLYING SCIENCE TO AFRICA'S TOUGHEST CHALLENGES

Serving as Stellenbosch University's strategic plan for the next decade, the HOPE Project – launched in July - focuses the institution's key strengths around some of South Africa's most pressing challenges. While carefully considering its proven academic and research strengths, the University took the bold step of selecting from the international development agenda, five areas in which it can make the biggest contribution (see right).

Everything the University does, is drawn into these themes – teaching and learning, research and community interaction. This science-for-society strategy is embodied by more than 20 academic initiatives, cross-cutting enabling initiatives and strategic objectives.

These include a new generation of lawyers being trained to help vulnerable communities turn their socio-economic rights into reality; an interdisciplinary initiative to ensure food security; computer access for the disabled; restoring dignity; training and inspiring doctors to work in underserved rural communities; empowering young people through sport; investigating climate change; promoting green power; training emerging farmers; developing contemporary learning spaces for students; creating an African doctoral academy; setting up virtual classrooms in remote locations; and promoting staff and student success and ensuring optimal facilities and infrastructure.



DIE UITWISSING
VAN ARMOEDE EN
VERWANTE TOESTANDE



DIE BEVORDERING VAN
MENSWAARDIGHEID EN
GESONDHEID



DIE BEVORDERING
VAN DEMOKRASIE
EN MENSEREGTE



DIE BEVORDERING
VAN VREDE EN
VEILIGHEID



DIE BEVORDERING
VAN 'N VOLHOUBARE
OMGEWING EN 'N
KOMPETERENDE INDUSTRIE

For more information or to report on the HOPE Project: www.thehopeproject.co.za • tel 021 808 4921 • media@sun.ac.za



AFRICAN (?) WORLD CUP



South Africans stood out in their green and yellow at almost every match during the 2010 FIFA World Cup hosted recently in the country. They also supported other African teams such as Ghana.

PHOTO: Loren Pienaar



The 2010 FIFA World Cup hosted in South Africa, created an expectation that the event would put the entire continent on the map. MAPHUTI MANNYA explores whether or not the media contributed to the perception that the event was indeed an African one and not just a South African achievement.

Spain won the FIFA World Cup for the first time, for a change the more popular teams made unexpected and early exits, and so it goes, a World Cup of firsts. But the greatest and most obvious “first” was that the FIFA World Cup was hosted on African soil.

The event was hoped to be one that would unite the continent. What became of the promise to make it an African spectacle for the world to behold? As the excitement dies down and people reflect on the 2010 FIFA World Cup, one question that arises is if the media presented the event as an African World Cup.

In many ways the World Cup was a breakthrough for a continent that had for centuries been labelled the “dark continent”. In June 2010 a journey commenced to what was expected to be one of Africa’s main highlights in a decade.

Numerous reasons were given for why the event would be a failure: the crime rate in the country, corrupt South African officials, wages and disputes between construction workers that were building the stadiums and management. On the other hand, optimists and those who believed in the country refused to believe it would result in failure.

What became popular rhetoric said that if South Africa could overcome apartheid, then nothing is impossible.

As 2010 drew closer different sectors of society made an effort to pull together, and the media was at the forefront. Pessimistic opinions of South Africa began to be challenged on media platforms and the country was encouraged to take pride in itself. It became unacceptable not to believe in the Rainbow nation. “Rebranding South Africa” became the order of the day with “proudly South African” becoming a popular slogan in commercial and social circles.



Of the 32 teams that took part in the World Cup, only five were African: Cameroon, Ghana, Algeria, Ivory Coast and South Africa – but South African fans dominated the scene. PHOTOS: Jake Brown (Flickr CC), Philip Guyot de Caila, Willem van der Berg

Advertisements that cheered South Africa became commonplace and the media went all out to promote the wonderful Rainbow Nation.

The media urged South Africans to rally around the national team, Bafana Bafana, which was low on FIFA rankings.

Then there were campaigns such as “Football Friday” which was launched in September 2009 by the SABC to encourage people to wear the Bafana Bafana jersey every Friday.

Mandla Masingi, a radio soccer analyst and communications assistant at Community Media for Development (CMFD) Productions in Johannesburg said the media could only portray the reality.

“I would imagine an African event would have African material from top to bottom to show that, but that is not what happened. The food served at stadiums was not African food, ordinary Africans could not experience the tournaments first-hand because the tickets were so expensive, and even the African teams, other than Ghana, were crushed in the first stage. The media had no option but to portray a World Cup that did not have an African feel,” said Masingi.

The way the media perceives itself and the way ordinary people perceive society may vary. Trevor Chawana, a Zimbabwean BComm honours student living in South Africa, thought the perception created by the media seemed to make the event just focus on South Africa.

“More emphasis during the World Cup was on South Africa and not so much on Africa. This was particularly evident in the way soccer commentators focused on the country, everyone being encouraged to wear Bafana Bafana jerseys and even the advertisements, such as the MTN “Ayoba” advert. Perhaps the media may have tried to contribute to the event being viewed as an African one but they definitely didn’t do enough in that regard because that’s not necessarily what came across.”

WHAT BECAME OF THE PROMISE TO MAKE THE EVENT AN AFRICAN SPECTACLE FOR THE WORLD TO BEHOLD?

There also seems to be somewhat of a discrepancy between the way the international media and African media (particularly South African) painted the picture. Mary Theru, a Kenyan national working as a Reuters reporter and freelance television producer in South Africa, alluded to this possibility.

“The international media certainly painted the World Cup as an African one and I think that definitely helped rebrand Africa and South Africa in some senses. But I think that South Africans did not necessarily see this as an African World Cup but more a South African one.”

However, some feel that the media did its bit in uniting the continent although there may have been some flaws.

Victor Magwedze, editor of a community newspaper in Polokwane, agrees that songs (such as Shakira’s “Time for Africa”), the logo and other features contributed to creating the perception that the World Cup was African but many journalists did not necessarily add to this.

“With all this (songs, logos, etc.) happening, not many journalists reported the event as African. I’d say they didn’t do enough to view and report it on African terms. But obviously at the end of the day the responsibility of hosting the World Cup rested on South Africa.”

But is that the entire picture? Did South Africa really just win the bid under

the guise of sharing it with the rest of Africa, only to run away with the pie at the end of the day? Others are of the opinion that this conclusion is inaccurate. They believe, in fact, the South African media did their bit to create an all-inclusive atmosphere that allowed all Africans to take pride in the continent’s achievement.

Magwedze suggests that Ghana’s performance somewhat united the continent and only then did the media come to the party and encouraged the public to do likewise by backing Ghana.

“What helped solidify the event as an African one was the awesome performance by the Ghanaian Black Stars. From that perspective, journalists started telling the story of an African event, in the hope that the continent would rally around the team hoping that the World Cup would remain on African soil and make it a real African World Cup,” he said.

A Nigerian national living in South Africa and studying at Rhodes University, Grace Akoh, is one of those who say they felt the “Africanness” of the event. Her family and friends in Nigeria did not feel any sense of exclusion. “The event brought people together. The sense I got from my friends and family in Nigeria, was that South African people made Africans proud. This was the most colourful event ever seen in the world. It was indeed an African World Cup because of the unity it brought among people,” she said.

The xenophobic (or rather Afro-phobic) attacks in South Africa that made headlines recently seems to suggest that South Africa tends to isolate itself from the rest of the continent to a certain extent. As a crucial aspect of any democratic society, the media has the power to unite or divide, as evidenced in the Rwandan genocide.

Expectations of the World Cup to be portrayed as African may not have been fully reached, but this only leaves room for improvement on the media’s part. ■

MALNUTRITION DEFORESTATION
EBOLA MURDER SUPPRESSION
CORRUPTION DEBT INFERIOR
DOMINATION DISASTER
INSTABILITY TENSION REGIME
AIDS FAMINE RAPE
WARFARE COUPS UNEDUCATED SACRILEGE
CONFLICT SUBJUGATION dark
MANIPULATION CONTINENT
DISPLACEMENT STARVATION GREED
VIOLENCE MALARIA
AUTHORITARIANISM INEQUALITY
BLEAK DISEASE
DEPRESSION CORRUPTION
ILLITERACY POVERTY INSURGENCY INJUSTICE
ABUSE

AFRICA DEFIES RED CARD.



Media representations that depict Africa negatively have become commonplace in the media. When reporting on Africa, fallacy is often translated into truth, and truths are sensationalised. CHIVIMBISO GAVA delves into the issue.

Roads lined with refugees as they leave their war-torn homeland. Children sitting on gravel in a barren land, their bodies covered with flies. They are mere skin and bone. Countless Aids orphans and unimaginable famine are flashed across television screens: hunger, death, poverty, despair. Cliché? Well, these are images of Africa in the media we have all seen at least once.

In the beginning

Historically, Africa is a continent of stereotypes created predominantly by the Western media. This is a tradition that resonates from the colonial era on the continent. Colonialists used the media as an outlet to belittle the image of the "African" and further the agenda of the oppressors. According to Professor Fackson Banda, former journalism lecturer at Rhodes University, "colonialism used the mass media to inculcate and entrench the belief that colonialism was a modernising practice meant to 'develop' the natives."

Mr Simphiwe Sesanti, cultural literacy lecturer at Stellenbosch University's Department of Journalism, describes the perpetuation of stereotypes about Africa as a colonial hangover that manifests itself in the approaches one finds in the

media: "There are those that continue to denigrate the perception of Africa, a continuation of the colonial project."

In recent years the African continent has seldom stood in unity as it did during the 2010 FIFA World Cup. Amidst the elation of the approaching event, the Western media marred the festivities with negative media coverage, illustrating the "colonial hangover".

In an open letter to the Ghanaian team (Black Stars) after they were knocked out of the tournament, Kofi Annan, former United Nations secretary general, wrote: "This thunderous solidarity is a tribute to you all, and a great omen for Africa, which is so often depicted as divided and conflicted. You won because you brought us all together." In one of the most dramatic moments in the World Cup, Africa had held its breath as Ghana played Uruguay in the semi-finals.

Dr Francois Verster, a South African historian, articulates that stereotypes are formed over time, and to dispel them will also take time. "As South Africans we are quick to refer to the past, but we all know what happened 300 years ago or more cannot realistically be dissolved like mist before the morning sun."

Within the journalistic fraternity, one often hears the saying "good news is no news". This resonates in the reportage of

African issues. In order for a story to be given prominence in the media it should meet prescribed news values – in this respect "bad news".

Negativity sells newspapers, Mr Nana Bonsu-Amoako noted in his paper "Representations of Africa", alluding that journalism has drifted in a destructive nature that is often superficial. This headline-seeking approach has led to shocking and theatrical pieces that fail to put the content into context.

The FIFA World Cup

South Africa this year hosted the FIFA Soccer World Cup. This was the first time the world-class tournament would be held on the African continent. The South African nation and African continent were in a state of euphoria as they anticipated the forthcoming event.

This sentiment was however not echoed around the world.

A headline in the British tabloid, *The Daily Mirror*, online on 5 April, read "White supremacist threat to South Africa World Cup as race hate leader Eugène Terre'Blanche is murdered." Tabloids warned travellers about the racial tensions in the country after the murder of AWB leader Eugène Terre'Blanche.

British tabloids splashed sensational



headlines in their copy. A headline in the *Daily Star* online on 11 March read "South Africans to wreck World Cup tournament". The newspapers also highlighted crime, warning visitors to the tournament not to carry valuables and not to go out in the evening.

South Africa is marred by a high crime rate, but this can be found in any major nation in the world. According to the United Nations, South Africa is seventh on the list of highest crime statistics, with the United States in first place, followed by the United Kingdom and Germany.

According to Sesanti this kind of journalistic mediocrity is unacceptable. "Anything that is half done – whether it's prejudice or not – that perpetuates stereotypes is not just mediocre but bad journalism. The journalist then abdicates his or her professional responsibility. Journalists should reflect a truthful representation of issues."

Amidst the negative publicity, mainly from abroad, that scorned the event before its commencement, media coverage within the country was mostly positive before and during the tournament.

Verster noted that FIFA had done a good job in terms of controlling the tournament. However, after the tournament, the media would have to reflect on the realities of the nation after 2010. "We are back to normal – xenophobia is lurking, old prejudices return and we will see if at least some of the momentum of goodwill and hope will prevail."

He believes journalists who maintain professionalism will report objectively about events and not simply seek unsubstantiated headlines.

Ignorant Bliss

In reports on Africa, fallacy is often translated into truth, and truths are sensationalised. Renowned publications such as *The Economist* have perpetuated the stereotype of the so-called "Dark Continent". Cameron Duodu noted in his article in the *New African* that "*The Economist* has been running pieces under headlines such as: 'Africa shines: An unexpected bright spot in the global economy' and 'There is hope: Despite the persistence of Africa's natural and manmade horrors, the latest trend is cheerfully positive'."

Verster says most overseas journalists are rather oblivious about South Africa. "Americans view the world like the Chinese used to. This is that they decided there is not much outside their borders worth learning about. South Africa may not be high on their agenda.

"There are certain realities: we are never very important to overseas countries except when there are political gains to be gleaned or money to be made with minerals etc. We are a smallish, relatively insignificant spot on the map. In my personal experience, overseas most people do not even know we exist – or care, for that matter."

In his paper "Africa in the Western Media", Rod Chavis noted the effects of the constant negative media coverage. Chavis' opinion is that the persistent negative and manufactured representations of Africa, as often seen in Western media, destroy the consciousness and humanity of the African people. He believes stereotypes also have the power to manifest themselves into reality, further devaluing

**"THE PERSISTENT
NEGATIVE AND
MANUFACTURED
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OF THE AFRICAN
PEOPLE."**

the psyche of the African people.

David Smith, a journalist at *The Guardian*, wrote on 11 July: "History will show that South Africa defied fears of violent chaos to host one of the best-attended World Cups ever... Afro-pessimism spiked [then], with a prophet of doom in the unlikely shape of the then Hull City manager, Phil Brown, questioning whether South Africa was up to the job... When Armageddon did not happen and smiling crowds flocked to world-class stadiums, it was hailed as a glorious surprise."

He said as the media realised warfare was not imminent, some news people packed their bags and left.

However, one has to explore how Africa can better reflect itself in global media.



Far left: Migrant labourers in front of Green Point Common Stand Cape Left: Town Stadium in Cape Town, during the World Cup Tournament. PHOTOS: Chivimbiso Gava

Don't know what it means?

Afro-pessimism: the notion that the future of Africa is bleak because of the multitude of problems faced by the continent.

Brown envelope journalism: a practice that involves news sources granting monetary incentives to journalists (as defined by Twange Kasoma, Professor at Emroy and Henry College, USA).

Context: the set of circumstances or facts that surround a particular situation.

News values: determines how much prominence a news story is given by a media outlet, and the attention it is given by the audience.

Stereotype: a simplified conception or image of members of a particular group, which are often negative.

Western media: media created and generated in North America and Europe, based on their perceptions of society.

Xenophobia: a fear of foreigners.



Depiction of Nelson Mandela's hand print, which famously left an imprint the shape of the African continent.

Sesanti says: "There are Africans who are defeated by the Western media, and there are those that are provoked to disprove the negative connotations."

African journalists count among the most vulnerable and persecuted on earth, they are often badly paid, thrown in jail, and poorly trained. This sometimes leaves some of the biggest African stories to outsiders to tell, says Waldimar Pelsler, news editor at *Beeld* newspaper. "As crucial as it is to build the capacity of African journalists, their freedom to write and report unconstrained, and their independence of brown envelope journalism, will only be strengthened if and when they become economically more independent."

"At the same time, the bravest journalism in Africa is among African journalists, who take huge risks to expose falsehood, often without the dollars, laptops, medical aid and international backing enjoyed by foreign reporters."

Peter Kareithi notes in his book *Rethinking the African Press: Journalism and the Democratic Process*, that a precedent has been set for the public sector, private sector and African media to challenge Western media misrepresentations. There is a need for credible representations of Africa; the marginalised should have their stories reflected through a lens that is true to their experiences. African media needs to set the agenda, tell its stories of struggle and triumph from a perspective that resonates with its people. ■

THE 2010 FIFA WORLD CUP

The 2010 FIFA World Cup is the world's biggest sporting event. Showing it off is an important job. REINHARD VAN BILJON takes a look.

● News is global

Durban's *The Mercury* focused on teams playing and staying around the city, taking on twinning projects with international newspapers (Brazil's *Folha de S Paulo*, Lisbon's *Publico*, Berlin's *Bild*, Madrid's *El Pais*, Fribourg's *La Liberté*, Lagos's *Complete Sports*). The Mercury's preview of the Brazil vs. Portugal match at the Moses Mabida Stadium came as a Portuguese language wrap-around.

Herman Manson, freelance journalist who blogs at www.marklives.com, says "The Mercury was incredibly brave in partnering with the numerous foreign papers and again underscored the global nature of the event."

South African newspapers also sourced content from international sister publications. "The *Mail & Guardian* tapped into content from the UK's *Guardian*, which has some of the best football writers on its staff," Manson says.



Left. *The Mercury's* World Cup themed mastheads appeared on (from top to bottom) 11 June, 25 May and 10 May. Herman Manson, freelance business journalist, says he doesn't "believe newspapers should hold onto holy cows. Newspapers need to bring innovation to their market. *The Mercury* shifted their positioning in terms of how readers and advertisers view them. They shot for long term gain which is a very smart strategy."

The Mercury's Portuguese wraparound appeared on 25 June as part of a twinning project with *Folha de S Paulo* of Brazil and *Publico* of Lisbon.

● VISUAL JOURNALISM



Nightmare turns gold: *Beeld's* 17 June front page infographic combines a poster style image of Bafana Bafana goalkeeper Itumeleng Khune's sending off with a timeline recapping the highs and lows of South Africa's 3-0 defeat to eventual semi-finalists



Pastiche: El Salvador's *La Prensa Gráfica* created one of the World Cup's most complete infographics when combining all their efforts from the twelve-week series. Full size image at <http://www.inspiredm.com/wp-content/uploads/2010/06/infomundialcompleto.png>



Interactive online infographic: Chiqui Esteban's graphic for lainformacion.com shows the who-passes-where of the Spanish team in their World Cup games. When a reader moves the cursor onto a player's name, passing preferences appear. Full size graphic at http://graficos.lainformacion.com/deporte/campeonato-mundial/todos-los-pases-del-corea-del-sur-espana-preparatorio-del-mundial-2010_wLb8cwQ7o5HE8HCpFQE82/

WHAT THE MEDIA LEARNED.

Television is still king

While we wait on the news of 2010

Television is unbeatable at sport. Showpiece Intelligence, the agency on which FIFA itself relies on for viewing figures, counted 715.5 million pairs of eyes watching the 2006 FIFA World Cup Final.

FIFA settled on a figure of 26.29 billion views for the entirety of the 2006 edition; equal to every person on the planet watching three games.

The tournament was broadcast in 214 countries for a total transmission time of 73 072 hours, 24 minutes and 24 seconds.

That would be nine years if the broadcasts ran head-to-toe.

Don't take it for granted

For all the dominance television shows during World Cup month, a number of blogs have come out bashing the quality of World Cup television punditry.

Threeandin.com, a British football blog, derided television punditry as a "lazy, outdated mess". The writer believes ignorant television punditry to be in contrast with the informed analysis available online. "I think online did a great job in providing insightful analysis and

opinion – something newspapers have claimed to be their domain after online (media) stole breaking news from right under them," Manson agrees.

Multi-platform attack

In ESPN's media review article "Ten Things ESPN Learned During the World Cup" researchers found that 26% of people who used ESPN World Cup content were multiplatform users.

The multiplatform user was a heavy user, consuming an extra 65 minutes of content after watching World Cup content on television for 144 minutes. ■

twitter

The World Cup quadrupled Twitter's average tweets to around 3,000 a second, up to 300,000 a game. On June 21, Peter Knox wrote a cynical article for *Esquire* on the value of these tweets. The "semi-scientific" analysis of 1 000 tweets from the #worldcup tag found that tweets under this tag were:

- 6% spam
- 24% self-promotion for business
- 29% "useless observations"
- 17% retweets
- only 16% legitimate news updates

To see further analysis of the #USA tag and read the rest of Knox's World Cup Twitter review, go to <http://www.esquire.com/the-side/feature/world-cup-tweets-062110>



Line dance: Die Burger's infographic shows Argentina manager Diego Maradona's sideline antics during a group stage match. Manson says the traditionally rugby-focused Afrikaans daily "had to suddenly adapt to reader demand for World Cup coverage".

Full size image at <http://www.bizcommunity.com/Article/196/147/50235.html>



Curve ball: El Salvador's *La Prensa Gráfica* produced a series of twelve weekly infographics such as this one showing the evolution of the World Cup football. Others included the trophy, memorable goals and the South African climate.

Full size image at http://2.bp.blogspot.com/_HRnKzjq-c5g/TBPAmqz-32I/AAAAAAAAABV4/sBJOgOpPz6Q/s1600/evolucionbalon.gif



Favourites: Fernanda Giulletti, Simon Ducroquet, Tatiana Cunha, Leonardo Cruz, José Henrique Mariante and Renata Steffen's 31st SND Excellence Award winning infographic showing who was favoured to win the tournament.

Full size image at <http://www.flickr.com/photos/fergiu/4503714951/sizes/m/in/photostream/>



PHOTOS: Ayanda Mdllovu

2010 FIFA VOLUNTEERS

FORGOTTEN

BY THE MEDIA.



With the 2010 FIFA World Cup in South Africa officially over, the media and soccer fans can hardly remember the volunteers who helped make sure players, celebrities and soccer fans were kept happy, matches went smoothly without even watching one themselves and worked long hours to ensure the tournament could be remembered for the success it was. ROZANNE ENGEL investigates why exactly volunteers were seemingly forgotten by the media.

During the world's biggest sporting event a total of 15 000 volunteers from South Africa and the rest of the world, were given the opportunity to help FIFA and the host cities across the country make the Soccer World Cup an outstanding success.

Onke Mjo, 2010 FIFA World Cup Organising Committee Volunteer Manager, says she was very happy with the level of performance and commitment from volunteers. "Having worked with volunteers in several events before the World Cup, I can honestly say, you will never get the same levels of commitment across."

Then why did the volunteers get so little media attention? A few blogs like VuvuzelaSouthAfrica.co.za, mype.co.za, project2010.co.za and deadspin.com carried news here and there about the volunteers, but hardly any real news coverage on them was published in the mainstream media.

Jermaine Craig, 2010 FIFA World Cup Organising Committee Media Manager, is not at all surprised at this. "When it comes to the Soccer World Cup, the focus is always more on the teams. There were so many excellent behind-the-scenes stories about volunteers that deserved media attention. There were stories of 78 to 80-year-olds, lawyers and teachers, who all had the desire to serve their country and got the opportunity by volunteering during the tournament."

Two of those South African volunteers are students from Stellenbosch University, who both agree that volunteering for FIFA was an exciting, once-in-a-lifetime experience. Samora Menze (24) and Ayanda Mdlovu (25), both final year students, volunteered at the Cape Town Stadium, where Samora helped at the Environmental Services division and Ayanda at the Accreditation Centre.

At the Environmental Services division Samora had to make sure Cape Town Stadium, its surrounding area and the Fan Fest Park were kept clean and waste free. "I actually first wanted to help out at the Spectators Service section, but when they asked me to help out at Environmental

Services I said okay. In the end helping to make soccer fans aware not to waste during the tournament, turned out to be a learning experience." However, Samora's experience as volunteer for the section was not all positive. "There were some spectators who were difficult when we asked them not to litter, as some of them would take on the attitude that you're just a volunteer and don't have real authority to tell them what to do. Luckily when spectators did not listen, the cleaners could help us make sure the stadium was cleaned up after all."

Similarly Ayanda's experience as volunteer at the Accreditation Centre, did not pass without some lowlights. At the Centre she was responsible for the access to stadiums and other World Cup events by issuing media passes and identification cards to officials, teams, media representatives, volunteers, service providers and local co-workers. "There were a few times where there was miscommunication between superiors and volunteers, but then you also got the feeling as volunteer that you could not criticise superiors, because you are just a volunteer, who has to do what they say."

According to Ayanda, the public also hardly knew anything about the volunteers and the work they did behind the scenes. "There were only some spectators who recognised us when we were working at the stadium, and that's only because we were wearing our volunteer uniforms."

Theuns van der Westhuizen, a journalist for Cape Town newspaper *Die Burger* who extensively reported on the tournament, says volunteers got hopelessly too little media coverage. "Firstly, FIFA and the Local Organising Committee, as well as the host cities did not do enough to introduce and promote the volunteers. With an overload of information about other aspects and events regarding the tournament, the media totally neglected these people."

In the online article "World Cup and the media: lessons learnt, habits harboured" by Richard Ferraris, *TEAMtalk Media's* football editor, he writes many of the media companies wanted to "capitalise on the World Cup" by giving audiences what they want. This meant focusing mainly on the matches and the players.

Andrew Koopman, editor-in-chief of tabloid newspaper *Son* in Cape Town, feels the media did give enough coverage to the volunteers. "I think the media covered every aspect of the World Cup, including the role of the volunteers, thoroughly. There was really an overload of news about the soccer and the role of the volunteers was placed in a very positive light."

"FIRSTLY, FIFA AND THE LOCAL ORGANISING COMMITTEE, AS WELL AS HOST CITIES DID NOT DO ENOUGH TO INTRODUCE AND PROMOTE THE VOLUNTEERS."

According to Ayanda and Samora, the whole volunteering experience was a highlight. Yet they admit that having to work late some nights at the Cape Town Stadium was not so exhilarating. "I had to travel by train throughout the whole Soccer World Cup, which was safe most of the time, but also made me feel scared. There were some volunteers I knew who got mugged on the trains, and at times got stripped from their volunteer uniforms," says Ayanda.

Despite these laws and the lack of media attention, Ayanda and Samora received their opportunity to help the country and say they definitely would

like to volunteer again for the 2014 FIFA World Cup in Brazil.

"It's an experience you will take with you the rest of your life. Volunteering at an event like the World Cup also brings a lot of benefits and privileges. I met a few celebrities like Vanessa Marawa, Benni McCarthy and got a glimpse of Jacob Zuma when he played in the Special Olympic Unity Cup," says Samora.

Meanwhile, Ayanda says she would not mind working for FIFA, as the volunteering experience made her feel she was working in a high-class job. "Working for FIFA makes you want to give your best."

According to Van der Westhuizen the volunteers' hard work was a wonderful example to all South Africans. "I really hope the government, on a national, provincial and local level, will make the effort to get the volunteers, who helped during the World Cup, involved in other projects as well."

Even though the volunteers might have given their best, when helping FIFA and South Africa make the World Cup a success, the question remains: Did the media do its best to shed some spotlight on volunteers working hard behind the scenes?

Whether or not soccer fans, government and the media will remember and recognise the work of volunteers in the 2010 FIFA World Cup, is something one can only hope. At least FIFA Organising Committee officials Mjo and Craig say they will forever remember the volunteers and cannot thank them enough for their hard work and commitment. ■

PHOTO: Running Wolf



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as die smetsmouse sukkel
moet die hoofstroom skrik



Deesdae word meer porno as ooit vantevore gekyk. Meer as 'n derde van alle webblaaie is pornografies. Tog sukkel die reuse van die porno-bedryf om geld te maak. GEORGE MILLER penetreer dié geheimsinnige bedryf en vra hoe nou vir porno.

Dit is 'n vreemde dag wanneer die pornografiese bedryf probeer om 'n morele troefkaart te speel. Dís wat herhaaldelik deur my gedagtes flits terwyl ek na 'n rekenaarvideo van verskeie bekende porno-aktrises kyk wat met smekende pieringoë in die kamera staar.

Baie mense sal voor die versoeking swig om hulself in porno se swaarkry te verheerlik. Hulle beskou dit as die swartskaaie van die medialandskap, 'n uitbuitende, super-kapitalistiese bedryf waar slegs die genadelose reëls van vraag en aanbod geld.

Die publiek se toenemende onwilligheid om vir digitale seks te betaal, het daarin geslaag om die normaalweg robuuste porno-bedryf op sy knieë te dwing. Dit is iets wat verskeie morele drukgroepe en staatsreguleerders nie kon regkry nie. En anders as die lomp pogings van laasgenoemde, slaan

rekenaarbleeksiele vir porno op die inkomstestaar, die een plek waar die bedryf dit beslis sal voel.

'n Dinamiese bedryf

Porno is deesdae 'n dinamiese internasionale bedryf. Dit is onseker wat die bedryf se jaarlikse omset is. *Forbes*, 'n gesaghebbende finansiële tydskrif, bevraagteken Paul Fishbein, die uitgewer van *Adult Video News*, se skatting dat die bedryf 'n omset van \$12 miljard (R90 miljard) het.

'n Plaaslike internetstrategie wat anoniem wil bly, glo die bedryf is ongeveer \$4 miljard (R30 miljard) werd, waarvan 'n raps meer as \$1 miljard (R7,5 miljard) deur internet-porno bygedra word.

Hoe dit ook al sy, die bedryf is groot, en aangesien die meeste porno deur privaat-beheerde maatskappye vervaardig



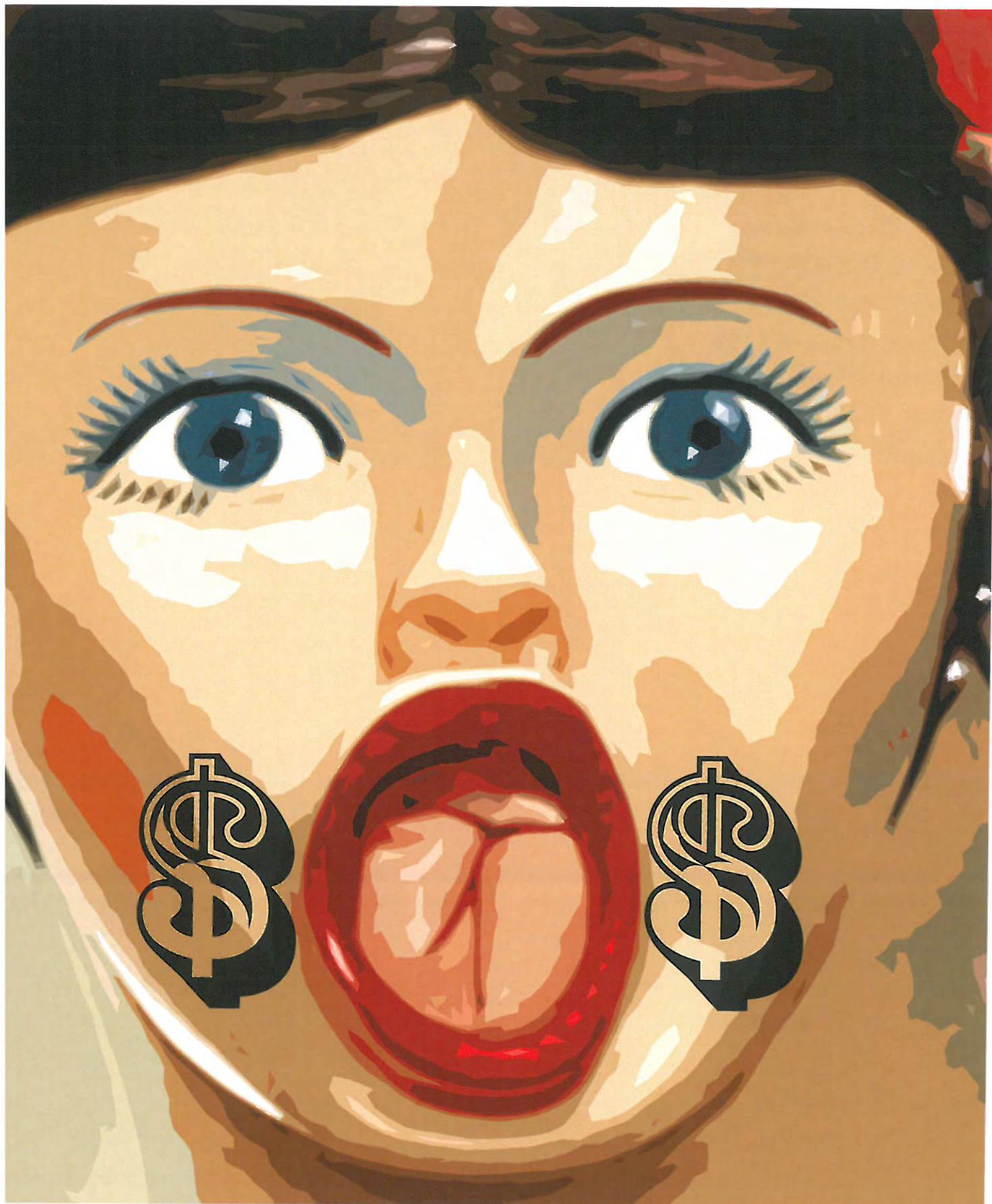


FOTO: celebritysmackblog.com

**VERKOPE VAN
PORNO-DVD'S
HET IN 2005 'N
HOOGTEPUNT
BEREIK
TOE 'N BEWEERDE
R28 MILJARD SE
DVD'S IN AMERIKA
VERKWANSEL IS.**

word, sal daar waarskynlik nie binnekort eenstemmigheid oor die omvang van die bedryf se omset wees nie.

Iets waaroor daar min teëstribbeling bestaan, is dat porno se orgie van superwinste verby is. DVD- en video-verkope was vir jare die bedryf se grootste bron van inkomste. DVD-verkope het in 2005 'n hoogtepunt bereik toe 'n beweerde \$3,8 miljard (R28 miljard) se DVD's in Amerika verkwansel is.

Volgens Claire Hoffman van *Portfolio*, 'n aanlyn-saketydskrif, daal verkope sedert 2006 jaarliks met 'n dubbelsyferpersentasie. Tot dusver kon die ander bronne van porno-inkomste, soos tydskrifte, webblad-subskripsies en betaalkanale, nie naastenby daarin slaag om vir die sterk daling in DVD-verkope te vergoed nie.

Die porno-bedryf se krisis lyk dalk na 'n welverdiende loon. Die realiteit is ongelukkig nie so eenvoudig nie. Die bedryf se verbete oorlewingstryd is 'n waarskuwing en 'n rigtingwyser vir talle sukkelende mediamaatskappye in die internet-oerwoud.

Porno se huidige krisis spruit uit 'n ongewone probleem: 'n onvermoë om by 'n belangrike ontwikkeling in kommunikasie-tegnologie aan te pas.

Porno en tegnologie was nog altyd goeie bedmaats. As daar een ding is wat pornografiese veral goed doen, is dit om vinnig uit te vind hoe nuwe tegnologie winsgewend benut kan word.

Frederick Allen skryf in *American Heritage Magazine* elke nuwe kommunikasie-tegnologie sedert Gutenberg se drukpers is byna onmiddellik vir porno aangewend.

Volgens Allen het porno se wederkerige liefdesverhouding met tegnologie veral sedert die 1950's gedy. Jonathan Coopersmith, 'n tegnologie-historikus van Amerika, beskryf in sy artikel "Pornography, Technology and Progress" die wyse hoe pornografie aanvanklik 'n deurslaggewende rol speel in die aanvaarding van nuwe tegnologie en hoe dit later, ná die populariserings van die tegnologie, steeds 'n leidende rol speel in die verdere ontwikkeling daarvan.

Die koms van video – en later DVD – het porno se goue era ingelui. Porno is voorheen in volwasse filmteaters gekyk, wat baie nuuskieriges daarvan afgesit het. Volgens Allen het video beteken pornografie kon tuis in relatiewe privaetheid gekyk word. Die mark

vir pornografie het ontplof. Terwyl hoofstroom film-ateljees en TV-netwerke gevrees het dat die video-rewolusie hul ondergang sou beteken, het die porno-bedryf floreer.

Die internet en porno is nou vervleg. Luidens 'n onlangse verslag deur Optenet, 'n maatskappy wat internetsekuriteit verskaf, is 37 persent van alle webblaaie pornografies. Die aantal porno-blaaie het gedurende die eerste kwartaal van 2010 met 17 persent gegroei vergeleke met die eerste kwartaal van 2009.

Die internet was aanvanklik vir die porno-bedryf nes video: 'n opwindende nuwe medium wat die belofte van reuse winste ingehou het. Die oorspronklike internet-besigheidsmodel was eenvoudig. Porno-vervaardigers het .com-webwerwe geskep waar internetgebruikers vir 'n intekenfooi, gewoonlik maandeliks maar soms eenmalig, na hartelus foto's en video's kon kyk en aflaai. Webwerwe vol skakels na gratis foto's en video, gewoonlik van 'n swakker gehalte, is gebruik om die kommersiële webwerwe te adverteer.

Volgens Hoffman het Vivid.com, die webwerf van Vivid Entertainment Group, die grootste vervaardiger van porno-DVD's ter wêreld, in 2007 amper 40 000 intekenare gehad. Die intekenare het elkeen 'n fooi van \$30 per maand betaal. Die vervaardiger funksioneer soos 'n Hollywood-ateljee. Dit sluit eksklusiewe kontrakte met porno-supersterre soos Jenna Jameson en Jill Kelly in en fokus op hoë-gehalte porno's met duur stelle, relatief komplekse storielyne en grootskaalse bemarkingsveldtogte.

Vivid en ander kolosse van die video-era, soos Hustler, Evil Angel en Wicked Pictures, was reeds voor die internet-era gevestigde maatskappye met sterk handelsmerke. Dié maatskappye kon daarin slaag om die intekenaar-gebaseerde besigheidsmodel te volg.

Die opmars van die amateurs

Die verstommende spoed waarteen verbruikerstegnologie soos rekenaars, digitale kameras en sagteware vir redigering ontwikkel en vrylik beskikbaar word, het die porno-kolosse van die video-era se monopolie op vervaardiging en verspreiding vernietig.

Volgens proff. Kal Raustiala en Chris Sprigman, twee Amerikaanse immateriële goederereg-spesialiste wat gereeld

**KOLOSSE VAN DIE
VIDEO-ERA KAN
OORLEEF DEUR DIE
WAARDE VAN HUL
HANDELSMERKE
VERDER TE
ONTSLUIT.**

bydraes lewer op die *New York Times* se Freakonomics-blog, kan enigiemand met wilde fantasieë, gewillige lywe en toegang tot 'n hotelkamer homself deesdae 'n pornograaf noem. Die vervaging van die grens tussen amateur en professioneel beteken enige produksie, ongeag hoe amateuragtig of nisgedrewe, sal waarskynlik iewers 'n gehoor vind. Die vraag is: Sal die gehoor in die anargistiese Web 2.0-era nog bereid wees om daarvoor te betaal? Raustiala en Sprigman noem immers die internet 'n "masjien vir outeursregskending".

Op pad na volmaakte mededinging

Die mark vir internet-porno het byna geen beperkings om potensiële toetreders uit te hou nie. 'n Skerp toename in mededinging tussen derduisende pornografe wat almal min of meer generiese porno smous, het veroorsaak dat individuele vervaardigers se porno-winste daal. Webwerwe het hul intekenfooie verlaag of afgeskaf, en verskeie vervaardigers het begin om saam te span en subskripsies vir porno-boekette te verkoop.

Web 2.0 is 'n beskrywing vir die opbloeit in gebruiker-gesentreerde en -gegeneerde webtuistes wat sedert 2005 aan die voorpunt van die ontwikkeling van die internet staan. Anders as die statiese, outoritêre webblaai van die Web 1.0-era, is gewilde webwerwe soos MySpace, Facebook en YouTube uiters gebruikersvriendelik en interaktief.

Die gemak waarmee internet-gebruikers video's op YouTube kan laai of kyk, lok daagliks miljoene kykers. Die groeiende vraag na gratis stromende (en natuurlik stromende) porno-videos het gelei tot die skep van 'n groot aantal pornobuis-webwerwe. Hierdie webwerwe boots YouTube se eenvoudige koppelvlak na en bied die porno-ekwivalent van YouTube se video-verskeidenheid, vanaf amateuragtige selfoonvideo's tot roofweergawes van groot ateljees se nuutste treffers.

Gewilde pornobuise soos YouPorn, PornTube, Redtube en Xtube spog met meer besoekers as hoofstroomwebwerwe soos dié van CNN en die *New York Times*. Hierdie gratis pornobuise tel tans almal volgens Alexa, 'n webwerf wat internetverkeer monitor, onder die 100 gewildste webwerwe op aarde. Vivid.com is 'n relatiewe web-dinosourus wat net-

net in die top 20 000 inglip.

Anders as die porno-vervaardigers se sukkelende webwerwe, het die eienaars van die pornobuise 'n ongeërgde houding as dit kom by die monetisering van hul webwerwe. Die rede hiervoor is eenvoudig: Bykans alle inhoud word deur die webwerwe se gebruikers gegeneer, daarom dra die webwerf-eienaars nie enige produksiekoste nie.

Die oorgrote meerderheid van gebruiker-gegeneerde inhoud is roofkopieë van bestaande produksies. Nes YouTube doen die pornobuise byna niks om die outeursregskendings te stop nie. Tot dusver was daar nog min litigasie, en dis onwaarskynlik dat hofsake 'n langtermyn-oplossing bied. Volgens Raustiala en Sprigman sal die porno-bedryf, nes die musiekbedryf, sukkel om digitale plundersaars op dié tradisionele wyse af te skrik. Sodra een webwerf moet sluit, spring twee nuwes soos kuberpaddastoel in sy plek op.

Die professors stem nie saam met die Free Speech Coalition dat outeursregskending en die digitale rewolusie die bedryf gaan doodmaak nie. Hulle meen wel die bedryf gaan 'n drastiese verandering ondergaan.

Vivid en kie. kan waarskynlik oorleef deur die eksklusiwiteit van hul handelsmerke verder te ontsluit. Volgens die professors beteken dit meer reklame, supersterre en die vervaardiging van konsepgedrewe kykstof, soos 3D-porno. Kleiner vervaardigers sal hulle op die vervaardiging van korter video's in plaas van vollengte produksies moet toespits. Vir die meeste kykers is porno in elk geval 'n nutsprodukt wat binne vyf minute sy hoofdoel kan bevredig.

Techdirt, 'n tegnologie-blog, beweer vervaardigers en die eienaars van pornobuise kan meer advertensies in hul gratis porno plaas. Dit skep dan die geleentheid om 'n *freemium*-besigheidsmodel te volg waar gebruikers kan kies tussen gratis porno met advertensies of advertensielose porno teen 'n fooi. Volgens Raustiala en Sprigman is materiaal soos lewendige kletskamers wat moeilik gekopieer kan word, 'n ander opsie vir vervaardigers.

Daar is egter geen waarborg dat die strategieë sal werk nie. Die enigste voorspellings wat met 'n mate van sekerheid gemaak kan word, is dat die bedryf vir die afsienbare toekoms gaan sukkel, maar waarskynlik nooit sal verdwyn nie. ■



MOENIE MAAK ASOF JY NIE **JAGS** WORD NIE.



**Waarom bloos
Afrikaners
so vir seks-
stories? LUKE
GERTENBACH
het probeer
uitvind.**

Tannie Koek woon op 'n godverlate plaas in die Karoo. Sy leef vir Sondag, want dan klim sy en oom Koos in sy bakkie en hulle ry in dorp toe vir kerk. En dan kan sy die *Rapport* koop. Joost en Amor se sekskapades is alweer op die voorblad. Tannie Koek is boos.

Sy skryf summier 'n brief. Dit lui: "Liewe *Rapport*, hoe durf julle? Het julle nie nou al arme Joost en Amor se lewens genoeg verwoes nie? Hou julle neuse uit die arme twee mense se sake! Joost, jy bly my held. Hou jou kop hoog! Ek weet dit is alles leuens. Tannie Koek."

Tannie Koek kan vir die volgende week nie 'n oog toemaak nie. Gaan haar brief gepubliseer word? En wat gaan gebeur met die hele Joost en Amor-storie?

"Sex sells"

Dit is nou maar eenmaal so – seks verkoop as't ware soos soetkoek.

Volgens Liezel de Lange, nuusredakteur van *Rapport*, is daar 'n 20 persent styging in koerantverkope met 'n storie soos Joost s'n.

Maar is die obsessie met bekendes se sekskapades iets nuut?

Alé Smith, 'n lektor in kommunikasie-studies aan die Noordwes-Universiteit, sê navorsing wys mense se behepthed met sensasie en bekendes is al in die 1500's opgemerk.

"In dié tyd het mense graag gelees van monsters, koninklikes en gruwelike moorde. Belangstelling in seks, skinder-nuus en *celebrities* is dus nie die media se skuld nie – dit is in die mens se natuur om nuuskierig te wees oor dié dinge.

"Mense stel van nature belang in ander mense."

Hannelie Booyens, senior skrywer by *Huisgenoot*, sê hulle is baie deeglik bewus van lesers se belangstelling in bekendes se skandes.

"Seks is 'n universele obsessie. Weens die invloed van Calvinisme is dit baie onder die oppervlak gedruk, en gee ons voor dat dit nie 'n groot dryfveer in ons lewens is nie."

Sy meen dit is tradisioneel 'n onderwerp waaroor daar nie openlik gepraat is in Afrikaanse huishoudings nie. Daarom is daar 'n fassinatie daarmee.

Sy sê egter dat seks nie altyd *per se*

gaan verkoop nie: "Daar moet 'n sterk morele onderbou wees. En 'n baie hoë profiel."

'n Mens kry bekendes en bekendes

Daar is diegene wat in Christelike tydskrifte verskyn en vir die volk vertel dat hulle die volmaakte familieewe lei. En dan in 'n video saam met 'n ontkleedanseres verskyn.

Uit die aard van die saak moet sulke oneerlikheid ontbloot word.

"Dit is die media se plig om iemand soos Joost van der Westhuizen te ontmasker, want hy ry op 'n reputasie wat hy nie werklik uitleef nie. Dié mense verkoop hulleself letterlik as 'n *brand* en kan nie dan só droogmaak agter die skerms nie," sê De Lange.

Sy voel egter die media sou nie noodwendig so te kere gaan as 'n sportster wat reeds omstrede is, sulke dinge aanvang nie. Sy argumenteer dat bekendes wat nie maak asof hulle onkreukbare privaatlewens het nie, nie aan sulke hoë morele standaard gemeet sal word nie.

Booyens sê *Huisgenoot* het oor die jare baie in Joost en Amor belê. Hulle is byvoorbeeld een jaar aangewys as die paartjie wat die meeste bewonderd word.

"Joost het homself oor so 'n lang

tydperk as 'n familiemens met hoë morele waardes geskets.

"Toe die bom bars was dit duidelik in die openbare belang om te sê dat die rolmodel nie is wat hy voorgee nie."

Dan is daar natuurlik die ou argument dat die media bekendes se lewens en huwelike verwoes wanneer omstrede stories gepubliseer word.

De Lange sê sy vind dit soms komies dat die einste bekendes wat die meeste kritiek lewer teenoor die media, onmiddelik vir *Rapport* bel as hulle trou, hul kinders gebore word of wanneer 'n lint geknip word.

"Hulle kan nie die media manipuleer en dink ons moet alles skryf wat hulle wil hê ons moet skryf nie.

"En dan die oomblik wat hulle iets aangevang wat hulle nie noodwendig van die dakke af wil uitbasuin nie, dink hulle hulle kan die monster se mond sluit."

Booyens sê dit is maklik om altyd die media te beskuldig, want jy stel jouself by implikasie bloot.

"Dit is 'n klassieke geval van *shooting the messenger*. Daar is selde gevalle wat 'n mens regtig iemand se loopbaan sal verwoes. Die feite sou in elk geval op 'n ander manier aan die lig gekom het."

Die massas wat die monster voed

"Seks is die stapelvoedsel van die media," meen Rashid Begg, sosiologiese dosent by die Universiteit Stellenbosch (US).

"Media-instellings hou hulle vingers op die gehoor se pols. Hulle is bewus van die obsessie met seks – hulle sal nie 'n produk verkoop wat lesers sal ontstel nie."

Begg verduidelik dat lesers gewoonlik geraak het aan konstante blootstelling aan seks in die media.

"Kyk maar na die *kissing scenes* in die 1950's – vandag is dit 'n grap! Dit lyk asof die media vandag voortdurend die seks-tonele meer eksplisiet moet maak om die publiek se dors te les."

Begg voel die Afrikaanse leser is geneig om meer godsdienstig te wees en dat dié norme lei tot 'n meer konserwatiewe uitkyk.

"Die Afrikaner is tradisioneel minder sekulêr, minder liberaal en minder individualisties. Dus is hulle meer geneig om reëls van instellings soos die kerk te volg.

"Geloof is uit die aard van die saak een van die sterkste instellings wat waardes rondom seks op mense afdwing."

De Lange sê die ironie van die saak is

Rapport se lesers is geneig om te sê hulle stel nie belang in skandale nie, maar die verkoopsyfers wys beslis iets anders.

By *Huisgenoot* is dit dieselfde geval, meen Booyens.

"Mense sal sê hulle lees nie *Huisgenoot* nie, maar 'n mens sal sien hulle neem kennis van al ons groot stories. Stories soos vet Kareltye en die Wolfkinders gaan amper in die volk se psige in."

Wat van privaatheid en die openbare belang?

Artikel 14 van ons grondwet waarborg elke persoon se reg op privaatheid.

Die media het dus nie die reg om absolute inweê te maak op bekendes se privaatheid nie.

"'n Bekende persoon se privaatheid is natuurlik baie minder as dié van 'n gewone lid van die publiek.

"Hulle stel hulself op 'n openbare platform en daar word dus sekere morele standaarde van hulle vereis," meen prof. George Claassen, ombudsman van Media24-gemeenskapskoerante en dosent in media-etiek aan die US.

Claassen sê die eerste oorweging moet altyd wees of dit in die openbare belang is dat mense sekere goed weet oor bekendes se seksuele lewens.

"In Joost se geval was dit duidelik in die openbare belang, want hy was besig om 'n dubbele lewe te lei. Sy oneerlikheid het dit geregverdig om dit te ontbloot.

"Die moontlike skade wat publikasie kan veroorsaak is 'n verdere belangrike oorweging – veral wanneer daar kinders betrokke is. Dit kan egter nie die alles-omvattende faktor wees nie."

Bekendes moet ook altyd die geleentheid gegun word om hulle kant van die saak te stel.

"Enkelbronjoernalistiek is swak en gevaarlik. Bekendes moet regverdig behandel word," sê Claassen.

Die volk hou toe tog van die "s-woord"

So, tannie Koek is nie alleen nie. En die mens se obsessie met seks is ook nie eie aan die Afrikaner nie. Almal wil dit sien. Almal wil dit hoor. En hulle wil daaroor praat.

Op die ou einde is die media nie die wortel van die kwaad nie. Dit is ek en jy, ons is die sondebokke. 'n Man is nie 'n klip nie. En 'n vrou is nie 'n akkedis nie. Dalk is dit tyd om dit te erken. ■



SEX-POSÉ.



LOREN PIENAAR
investigates the way
in which the media
approaches the sex
industry and sex
workers.



Many sex workers sit. Sit and wait for work. Driving from Stellenbosch on the R310 Baden Powell Road to Cape Town, motorists often pass some of these women sitting next to the road. How are sex workers portrayed in the media and should journalists be treating them differently?

The 2010 FIFA World Cup hype is gone. The presses have cooled down and rumours about sex workers entering the country have been proven false. Sensationalist reports stated that 40 000 sex workers would enter South Africa. However, no one could explain where this number originated.

Dr Chandré Gould, senior researcher of the Institute for Security Studies, explained that the number had no basis in fact.

"The number of 40 000 has just arisen,

it was a comment someone from the central drug authority apparently made, an off the cuff remark, it was picked up by the media and then reported and reported on as often happens in the media with statistics in particular."

Gould said that she wants more focus on research about the issue of sex workers. "Unfortunately we know very little about the phenomenon, because few of these studies are national in scope."

A sex worker (25) on the Baden Powell Road, who prefers to remain anonymous, explains her work. "It's like almost every day, I only get off once a week. It is from ten to four. I am charging a fee of R70 for short time, that is for sex, but for sex and blow job it is R140 for both."

Making sex work your occupation has risks. The sex worker stated "condom bust" as risk. This could lead to sexually

transmitted infections (STIs) like gonorrhoea, herpes, syphilis and HIV/AIDS. Becoming pregnant is also a risk. She feels that she must constantly be on the lookout for threats.

"I must be scared because we meet different people. There is nothing I am protecting myself with. There are dangers involved. Like a client picks you up and we do our business and maybe he wants his money back again. It has happened many times."

She can't protect herself from exploitation. "How, nothing," she laughs shyly. "He is a man, I am a woman, you understand, yes. Just give the money back, that is all."

Her sensitivity to the media was illustrated when she thought that she was being photographed for this story. Another sex worker screamed that the man in the car was taking photos with a cellphone

The sex worker sensation



PHOTO: Loren Pienaar

camera. Confusion, betrayal and fear gleamed in her eyes. "Wena a shoota? Is he shooting? She is saying that he is shooting, no this makes me scared now. Because people come, like you people, and then we end up in the newspapers," she said. Needless to say, the interview was over.

Sex workers claim photos of them are often used in stories about prostitution without their permission being asked, revealing their identities to family members. Some sex workers distrust the media because of these bad experiences.

Dianne Massawe is the advocacy officer and researcher for the Sex Worker Education and Advocacy Taskforce (SWEAT). Based in Cape Town since 1996, they work with issues of the health and human rights of sex workers. At the moment they focus on the Cape Metropole, Stellenbosch, Rustenburg and

Johannesburg.

Massawe explains sex workers' sensitivity to the media. "One of the things that we struggle with as an organisation is how to make use of the media. Many people who work with exploited people, or people on the margins of society, will tell you that the media plays a critical role but it can also be very damaging. A lot of the sex workers we work with have not told their families, and that has to do with the fact that the industry is criminalised. There is a lot of stigma involved around the industry and a lot of stereotypes. For them protecting their identity is very crucial.

"Some want to engage with the media, but if the media abuses and exploits this, it becomes harder for them to trust the media to tell their stories," Massawe says.

SWEAT says the reality is that people will always enter the sex trade.

"More than two thirds of sex workers are doing it for economic reasons. When one looks at the fact that South Africa has a 40 per cent unemployment rate, where you have graduates who are not able to find work, where the cost of life is increasing on a daily basis, what options are we really giving these women, some of who have not completed their education?" Massawe asks.

People can start making a difference to the way that sex workers are being represented. "Individuals can engage with the topic and start looking at the facts. They can write opinion pieces and people can start reporting when they see unscrupulous things happening.

"Try and understand why these people are making this hard decision. Even if we don't do anything, we can just judge less," said Massawe.

Sex workers and the media's representation

"I'm not here to judge," says Lester Kiewit, an eNews reporter who recently made a documentary on sex workers. He believes journalists should be guided by a standard code of ethics.

"Journalists should not be allowed to photograph sex workers without their permission. No person should be quoted without their permission. Sex work is an intimate and personal subject, use your head and the ethics provided when you report on them.

"There is legal recourse when this does happen. People can sue, or they can go to the Ombudsman."

According to Kiewit, it is easier to be sensational in television than in the newspapers.

"It's easier to bring forward your own subjective viewpoint on television in the way you capture the event," he explains. However, he does feel each journalist is responsible for the way they portray sex workers.

"The journalist must live with his or her conscience. I believe objectivity is but a myth. We are stuck with our own thoughts and the best that we can ask for is that reporting is fair and balanced. When I report on sex workers, I try and be as open-minded as I can be, to use the facts I have and stick to the truth. As humans we talk about sex, it is never going to change. People will always be

fascinated by the dirty side of life and they will always be attracted to it."

Carolin Kueppers (32) is busy with her PhD at the Ludwigs Maximilians University in Munich, Germany. Her topic is "Discourses on sex work, enslaved prostitution and human trafficking during the Football World Championships in 2006 and 2010: An intersectional comparison of Germany and South Africa". Kueppers has been doing field work in Cape Town and Johannesburg since March. She also volunteers as an intern at SWEAT and is assisting in the research programme about sex workers.

In her opinion, publishing photos or articles without consent is unacceptable.

Kueppers said that sex workers were very upset and afraid of the media, after pictures were published without their consent. "During interviews with sex workers, they were very anxious about me recording their stories. They said they don't want their pictures taken or anything of the recordings published or broadcasted."

"Most of them are mothers and they need to support their children. It is one of the only ways in which they can make money. It is often the choice between either stealing or selling a sexual service."

The sensational approach to stories about sex workers is wrong, feels Kueppers. "I think it is very important to accept the reality! I find it very strange, that everyone wants to get sex workers off the streets. I think it is a decent job and if a woman chooses to do sex work, we have to accept that and support her in doing her business as safe as possible. I criticise the sensationalism and victimisation, but this means rather accepting reality and trying to help as much as possible by giving sex workers agency – let them speak themselves, let them tell, what would help them – be it leaving the industry or be it working safely!" said Kueppers.

She believes that as long as clients will pay for sex, sex workers will sell it.

"When people hear that it is a victim that has been trafficked then it is OK, but it is not OK to be a sex worker. This shows the double standards that people often adopt when judging people.

"We should treat each case individually. We should listen to all sides, respect what they want to talk about, see all perspectives, and give them a voice instead of just calling them victims. The reality is that there are also sex workers,



This woman was locked up in a small room by her boyfriend. The man would come and fetch her in the evenings and take her to go and stand on the street .

PHOTO: Earl Coetzee



She had to use a bucket as a toilet and did not have food to eat.

PHOTO: Earl Coetzee

especially those who work in upper class brothels, who are happy with their jobs. There are a lot of emancipatory women who choose to do that."

Society constructs the way we feel about a lot of topics, Kueppers explains: "It is ironic that genitals are the most private and yet the most publicised. You don't hear a lot about feet or legs. The vagina is more vulnerable than hands, but because society constructed it that way."

Kueppers feels there are other issues that must be solved before judging people about sex. "Some choose to do sex work rather than to sell groceries as they make more money. We should support women in their decisions, instead of telling them what they want to do."

Earl Coetzee, a journalist from *Volksblad*, has been writing various articles about sex workers since January this year. "I started writing about them, because Bloemfontein's biggest sex and drug hole was right across from *Volksblad's* offices. The women usually stood in front of the building and sometimes I started talking with them. Many of them told me what they do and why. They really need money because of circumstances at home.

"When I started to know the women better, some of them told me how they are exploited.

"One night, a colleague and I were standing in front of the *Volksblad* building and we saw how a man almost beat a woman to death. The rest just stood and watched.

"The next week there was an article in the newspaper and the provincial police spokesperson was quoted. He said that human trafficking and prostitution is not such a big problem in the *Vrystaat*. I knew differently, because the women told me how many of them came from Port Elizabeth and how they got here.

"I phoned one of my colleagues in die police's Intelligence Unit and he gave me more information about the women and the traffickers," Coetzee explained.

"I definitely don't like the way certain journalists write about sex workers. The women have confirmed my suspicion in this regard. There have been numerous times that I tried to speak to sex workers and they refused because *Daily Sun* previously spoke to them and showed them in a very negative light. When they hear that I am write for *Volksblad*, they are more willing to speak to me, because I follow a more positive approach.



My interview with a sex worker on the Barden Powell Road outside Stellenbosch. GRAPHIC: Loren Pienaar

"THE VAGINA IS MORE VULNERABLE THAN HANDS, BUT BECAUSE SOCIETY CONSTRUCTED IT THAT WAY"

"It is important to follow a positive approach to writing about sex work, because they are just people trying to make a living. Some of them have no choice because they are forced and are caught in the world where they are threatened and beat-up and like in the case of Pulane Sikisi, even murdered," said Coetzee.

In response, *Daily Sun's* publisher, Deon du Plessis, says that their publications are guided by the views of the target market and "nobody else's".

"Prostitution is not acceptable in our market. It's seen as immoral.

"It's seen as contrary to Biblical teaching. It offends the conservative and still traditional code that guides much of township life. It's seen as cheapening the human body. It's seen as an agent of social decay, including HIV/Aids. And it's seen as leading to even worse excesses, like violence."

In the light of his audience's attitude he says that it would "be a mistake for the *Suns* (*Daily Sun* and *Sunday Sun*) to get too close to the cause of so-called sex workers. "Their approach to issues like sex workers, is journalism." He explains articles should speak to the heart and soul of the new average South African.

"The 'average South African' 30 years ago used to be white, mostly Afrikaans and male, living in a middle class suburb with a wife and kids. *Braaivleis*, rugby and Chevrolet. Today that's a niche market. The average South African in 2010 is male AND female, black, not necessarily married, with kids however, and living in a township and everything else that goes with that. That's a huge change in a very short time, sociologically speaking.

"Contrary views about so-called sex workers are not part of the argument about where we position our papers – quite successfully as it happens. The *Suns* treat prostitutes in our market as somewhat removed from the main stream where we, and our audience, swim.

"Finally I do not believe that detailed coverage of so-called sex workers will do anything to sell our kind of papers. Our newest feature – explaining people's dreams – is wildly more popular."

Coetzee believes that judging people is wrong:

"That is why laws should change, so that prostitution can be legalised and that women get more protection from the police." ■

LGBTI EN DIE MEDIA

LESBIES, GAY, BISEKSUEEL, TRANSGENDER, INTERSEKS



FOTO: Vanessa Smetz / Die Media



Stereotipes is teenwoordig in elke aspek van die lewe. Dink maar aan 'n gay man met 'n pienk vereboa of 'n lesbiese vrou met 'n swart leerbaadjie. Of wat van mans met stywe hempies en blou eyeshadow en twee meisies wat vry? MELISSA TIGHY stel ondersoek in.

Stereotipes is nou maar eenmaal deel van 'n samelewing en verskyn daarom ook gereeld in die media. Veral waar Lesbies, Gay, Biseksuele, Transgender en Interseks (LGBTI) -persone betrokke is.

"Dis asof hulle ons probeer terugdruk in die kassie," is onlangs by 'n Lesbigny-funksie opgemerk. Lesbigny is 'n studente-organisasie wat hul beywer vir die regte van LGBTI-studente op die Universiteit Stellenbosch (US) se kampus.

Die samelewing word sterk beïnvloed deur die media se uitbeelding daarvan, en hierdie uitbeelding word weergegee deur stereotipes. "Die media konstrueer ons realiteit," meen Rashid Begg, dosent by die US se departement sosiologie. "Deur stereotipes te gebruik, vergemaklik die media hul werk om boodskappe te stuur aan die publiek.

"Die media weet wat hul gehoor soek."

Die media kan wel hierdie stereotipes afbreek, sê Begg. Die benadering verskil egter tussen samelewings en kulture oor hoe om so 'n verandering teweeg te bring.

Begg stel Elisabeth Noelle-Neumann se Kumulatiewe Effek-teorie voor om die mag van die media te verstaan. Noelle-Neumann is 'n Duitse politieke wetenskaplike. Hierdie teorie bespreek hoe die aanhoudende herhaling van boodskappe en beelde oor 'n lang tydperk mense se idees oor sekere sake kan verander. "Die media moet 'n verandering wil maak om waarlik sukses te hê," sê Begg.

Objektiwiteit in joernalistiek is baie belangrik, en selfs nog meer in die beriggewing oor LGBTI-stories, meen Begg. Stereotipes wat geprojekteer word, is hier 'n groot probleem. Stereotipes dien as kodes sodat die leser maklik en vinnig weet van wie of wat jy praat.

Die Media Awareness Network, 'n Kanadese nie-winsgewende organisasie wat hul beywer vir mediageletterdheid, meen egter stereotipes kan nadelige effekte hê soos:

- dit vereenvoudig verskille tussen mense deur hulle bloot in simplistiese kategorieë te plaas;
- dit verander aannames in "realiteite";
- dit word gebruik om magsposisies te regverdig; en
- sosiale vooroordeel en ongelykheid te laat voortleef.

Die Media Awareness Network sê ook die groepe wat gestereotipeer word, het gewoonlik geen keuse oor hoe hulle uitgebeeld word nie.

Robert Hamblin, fotograaf en kampvegter vir Gender DynamiX en self 'n transman, meen 'n intense stigma kleef aan transgender mense.

"Die media is geneig om selfs in basiese verslaggewing hulle eie idees oor gender oor te dra in plaas van om kenners in te roep of inligting te kry by transgender mense."

'n Transvrou is 'n man wat die geslagsverandering na 'n vrou ondergaan het. 'n Transman verwys na 'n geslagsverandering van 'n vrou na 'n man.

"Wanneer die media berig oor transmense se persoonlike lewensverhale, word gewoonlik van hulle verwag om heteroseksuele stereotipes uit te beeld. Transvrouens word byvoorbeeld gevra om vir foto's te poseer waar hulle lipstiffie aansit en transmans word gim toe gesleep om hulle spiere te wys," meen Hamblin.

"Gewoonlik word die persoon se regte lewe heeltemal geïgnoreer om 'n karikatuur uit te beeld," voeg hy by.

Nog 'n mistasting oor transgender mense is dat dit 'n seksuele voorkeur is,

sê Hamblin. Hy verduidelik: "Dit is eerder 'n gevoel binne jou dat jy 'n 'man' of 'n 'vrou' is, dus kan jy in so geval 'n 'man' wees maar jy het 'n vroulike liggaam en andersom."

Ingrid Lynch, 'n dosent in sielkunde by die Universiteit van Pretoria, doen navorsing oor LGBTI en sê in die algemeen is daar 'n gebrek aan verteenwoordiging van LGBTI-mense in die media.

Lynch meen LGBTI-kwessies in die media word baie keer in verhouding tot seksuele gedrag uitgebeeld, terwyl heteroseksuele persone deur gevoelens en verhoudingskwaliteite voorgestel word, pleks van net seksuele gedrag. Volgens Lynch val die skuld op die populêre mediums soos rolprente, musiek en televisie wat neig om stereotipes te versterk, en individuele identiteit word geïgnoreer.

In Lynch se studies fokus sy op die uitbeelding en realiteite van biseksuele en lesbiese vroue. "Baie mense dink egter biseksualiteit is bloot net 'n eksperimentele identiteit wat afhang van sosiale en kulturele tendense."

"Die internasionale kultuur sien vroulike biseksualiteit as *chic* en modieus, en so word biseksualiteit afgemaak as bloot 'n modeneiging."

So het bekende sangers en aktrises soos Brenda Fassie, Lindsay Lohan en die trefferliedjie "I kissed a girl and I liked it" van Katy Perry groot mediabelangstelling gegeneer en die sigbaarheid van vroulike biseksualiteit laat toeneem, meen Lynch.

Tog is daar met hierdie toename in bewustheid ook 'n toename in wanpersepsies. Volgens Lynch word lesbiese en biseksuele vroue se gedrag net as "aanvaarbaar" gesien omdat dit verband hou met 'n manlike fantasie. "Hul identiteit

word nie ondersoek nie, eerder net die erotika en seksualiteit daarby betrokke." So word hierdie vroue ondermyn, juis omdat hulle in die samelewing se oë bloot net seksobjekte is as gevolg van hul seksuele voorkeur.

Lynch sê hoewel daar 'n toename is in LGBTI-voorstellings in die media, is die uitbeeldings baie beperk en versterk dit eerder stereotipes.

Tracy Gilchrist, redakteur van shewired.com, 'n webblad wat spesifiek fokus op die lesbiese gemeenskap, sê daar is al baie gedoen in die hoofstroommedia om verteenwoordiging van die LGBTI-gemeenskap te verbeter.

"Tog is daar steeds die neiging van die hoofstroommedia om op *drag queens* en *dykes on bikes* te fokus." Oor stereotipes sê Gilchrist daar moet 'n balans wees en die media moet verantwoordelik en gebalanseerd verslaggewing doen.

Gilchrist sê daar is baie veralgemening oor die LGBTI-gemeenskap. "Die media doen ons 'n oneer aan as hulle ons bloot uitbeeld as seksbehep; ons is meer as dit."

Dink byvoorbeeld aan die media se dekking van Gay Pride wat slegs verslag doen oor die hemplose *go-go* mans.

"Dit lyk asof die media juis op hierdie aspekte fokus in 'n poging om ons te probeer *otherise*," sê Gilchrist; dus om die publiek te laat glo LGBTI-persone is anders en nie "normaal" nie. Dit is nog 'n stereotipe om iemand as "normaal" en "nie normaal" te klassifiseer volgens jou eie verwysingsraamwerk.

Selfs op die US se kampus het die voorbladfoto van die studentekoerant *Die Matie* hewige reaksie ontlok. Dit wys twee mans wat mekaar 'n vurige soen gee tydens die onlangse "Soen in die Laan" (sien hooffoto).

"Stellenbosch is nie so oop soos wat mense dink nie," was die mening van een van die lede van Lesbigay. En nie net

Wie/wat is Gender DynamiX?

(www.genderdynamix.co.za)

Gender DynamiX is die eerste Afrika gebaseerde organisasie wat fokus op die transgender gemeenskap. Hulle wil 'n breër bewustheid skep van transgender kwessies. Hul doel is om hulp te verskaf, om raad te gee asook om inligting te bied vir diegene wat hul lewens moet aanpas by 'n teenoorgestelde genderrol. Gender DynamiX bied ook hulpbronne, inligting en ondersteuning aan vir transgender mense, sowel as hul lewensmaats, familie, werkgewers en die publiek.



ontlok dit reaksie op dié kampus nie, maar ook landwyd met artikels in die hoofstroommedia.

Vanessa Smeets, 'n BPhil Joernalistiek-student en 'n fotograaf vir *Die Matie*, het hierdie foto geneem.

"Ons het altyd geweet daar is homofobie op kampus, dit het net meer duidelik geword toe mense gekonfronteer word met hierdie foto." Smeets meen dit was net 'n opregte soen.

"Jy kan die *straight* paartjies in die agtergrond sien wat lekker konteks gee. Daar was so min gay paartjies, dit het rêrig moed gekos om daar te wees," sê Smeets.

Annelize Kloppers, die uittredende redakteur van *Die Matie*, sê die besluit om die foto te publiseer is deur die hele redaksie geneem. Volgens haar was hierdie uitgawe 'n goeie voorbeeld van hoe die samelewing reageer op homoseksualiteit. Sy het egter nie reaksie op dié skaal verwag nie.

Reaksies was beide positief en negatief. Smeets vertel van mense wat *Die Matie*-span gelukgewens het omdat hulle die moed gehad het om verandering te probeer teweegbring op Stellenbosch.

Lesbigay het ook planne om nou groter bewusmaking te skep van LGBTI-kwessies op die US se kampus.

"Op die Matie-kampus gooi studente die koerante weg, en party maak *dartboards* daaruit," sê Smeets. Daar was studente wat oor die foto geteken het om die een man soos 'n vrou te laat lyk. "Hoekom het hulle nie die reg om hul liefde vir mekaar te wys soos *straight* mense nie?" vra Smeets.

Beriggewing oor LGBTI-kwessies het nog 'n ver pad om te gaan. "Persepsies, hoofsaaklik geskep deur die media, van LGBTI-mense kan verander word indien die publiek voel hulle kan identifiseer met die LGBTI-gemeenskap oor sekere aspekte," meen Gilchrist. Die mentaliteit van "they look like me, they dress like me, they work like me and love like me", kan meer verdraagsaamheid skep.

"Mense is bang vir dit wat hulle nie verstaan nie, so ek dink dit is nodig dat hulle aspekte van die LGBTI-gemeenskap gewys word waarmee hulle kan identifiseer en verstaan."

Gilchrist meen "die media moet verantwoordelike en gebalanseerde verslaggewing doen; punt." ■

QUOTES.

Lede van die Lesbigay-vereniging het die volgende kommentaar gehad oor hoe die media berig oor LGBTI-kwessies en die gebruik van stereotipes in die media se verslaggewing.

Raelene: "Ek dink nie joernaliste probeer afbreuk doen nie. Tog is dit onderliggend, almal is pseudo-oukei daarmee, maar die werklikheid is dat dit moeilik is om te sluk."

Pierre: "Stereotipes is onregverdig, en dit verwoes verhoudinge tussen gemeenskappe. Ons moet persepsies verander en ophou aannames maak. Dit is bloot 'n denkfout."

Mia: "In die media is daar altyd die najaag van sensasie; daar is 'n teikenmark waarvoor hulle skryf. Tog om sekere stereotipes te publiseer, maak hulle eintlik net hul werk makliker."

Lindy: "Nuus is bevooroordeeld. Mense besef dit nie."

Stefan: "Ek gee nie rêrig om nie. Hoekom moet ek *worry* oor wat ander mense van my dink?"

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KICK LIKE A GIRL!





The idea of women in sports and women talking about sports is still a new idea. But when watching games becomes more important than soap operas, does that change your identity? MOIPONE KGATLE finds out.

Author John Gray said women are from Venus and men are from Mars. What is unknown to most people is that there are more alien species within these respective opposing planets. Some girls do not like heels (they create altitude sickness), they find the feeling of make-up on their face smothering and they think the breeze that comes with wearing a skirt or dress is strangely uncomfortable.

In the aftermath of the first FIFA Soccer World Cup in Africa, sports and the topics that fall under the sports umbrella have become talking points in many conversations. But women who are involved in sports, whether playing or delivering opinion on it, seem not to receive the media exposure that they deserve.

Women in sports

Support in sports, whether from fans or from sponsors, rely heavily on the media.

In a study conducted on broadcast and online media last year, researchers from the Florida State University, University of Central Florida and University of Alabama confirmed the difference between coverage of sportsmen and sportswomen.

Popular US sport websites, CBS SportsLine and ESPN Internet, had their content analysed. Results showed that the manner in which journalists and broadcast commentators reported on the games and players showed notable differences. Female athletes were not described in feminine language; instead there were more references to the male athletes' physical appearance, attire, family roles and personal relationships.

For Simphiwe Dlodlu, captain of both the Tuks Girls football team and Banyana Banyana, the South African national women's football team, making her way into professional football was aided by her discipline and passion for the sport. Currently a third-year

sports science student at the University of Pretoria, Simphiwe began playing professional football in 2002.

"I grew up in a township (Alexandra) and soccer is a big sport there. I also come from a very guy-dominated family and have lots of guy friends so I naturally got into soccer.

"When people find out I play soccer they're like 'Wow, you play soccer?' They are shocked, it's still very gender stereotyped but some people are like 'Wow, so we must come watch you play' which is very encouraging," she explains.

This year, the introduction of the ABSA Women's Premier League opened the gates to more female sports being represented in the media. A positive response might lead to women's football getting more exposure and this could create new opportunities for female players.

In the opinion of S'busiso Mseleku, the sports editor at *City Press* newspaper, women in sport are often put on the back burner when it comes to media coverage.

"There is not enough coverage of

women in sports. When you look at it, it's because there is not enough marketing." This, in turn, makes audiences see female sports differently.

Mseleku feels that in marketing as well as magnitude of standing, male sports dominate their female counterparts.

"The marketing of these events is huge and the prize money for men is usually much higher than for women. The only competition I can think of where the prize money is equal is Wimbledon.

"This problem is usually not raised with the proper people. But when the issue does come up, there are unsatisfactory answers that make you realise that women are disregarded in the field."

Simphiwe shares the same sentiment. In order to get female sports taken seriously, the Banyana Banyana captain feels there should be more support.

"Raising issues like sponsorships to the SAWFA (South African Women's Football Association) can only be done if we bring more to the table. If more fans come to games then the media will come as well."



Simphiwe Dlodlu in action for Tuks Girls and Banyana Banyana.

PHOTO: Provided



Carol Manana with president Jacob Zuma and FIFA President Sepp Blatter at the 2010 World Cup draw.

PHOTO: Peter Abrahams

Women sports journalists

While female sports stars are removing the “weaking” standard set against them on the field, female sports journalists are in short supply. The stereotype that women cannot play sports has been broken, but it seems the notion that women do not know how to talk or write about sports is lingering a bit longer.

According to research done by Marie Hardin, assistant professor and associate director of the Centre for Sports Journalism at Pennsylvania State University, in 2001 only 13 per cent of the staff at 50 newspaper sports departments were women. Further results showed that female sports journalists accept discrimination and harassment as part of their career package.

However, this is not always the case. The 2010 FIFA World Cup saw international media sweeping into the country with female sports journalist raring to showcase their mettle among the “big boys”. Sports presenters Carol Manana and Mpho Maboi made their presence known in the press boxes and next to the soccer field.

Manana’s appearance in sports broadcasting broke new ground in the field of female sports journalists on television. “I was lucky to meet the producer of a small show on sport at a developmental stage called *Sports Buzz* and I eventually joined that.”

But getting onto prime time television was a transition that made many demands, especially in the competitive field of sports broadcasting.

“Sports in general is a very male-dominated field,” says Manana. “I had to find my identity and work extra hard. In some cases, because I was a woman, I had to make sure that I knew more than my male peers.”

For Mseleku, female sports journalists in South Africa face two-fold discrimination. In the newsroom, women reporters are in an essentially male domain. They often do not have any support and have to deal with condescending mindsets from their co-workers. Hardin calls this the “locker room mentality”. This is aggravated by the male-dominated sport administration who is usually unwilling to cooperate with them. Some female sports viewers feel that by continuously using male reporters, the media alludes that women do not really have the know-how to discuss sports in-depth.

But this does not have to deter female reporters. Manana feels women can add more overall appeal. Not only will female presenters add some glitz and glamour, but they can bring in some fresh perspectives to keep sports addicts thinking.

“Women are getting more competent – sometimes even more so than the men in the newsroom. And people are warming to the trend of female sports journalists.”

In Manana’s opinion, female sports

are not covered enough. After the World Cup, there was the Women’s World Cup in Germany, but coverage and viewership was low in South Africa.

“I think because the tournament kicked off the back foot of such a huge event the Women’s World Cup was overshadowed. I mean, women’s soccer pales in comparison to male soccer because of the magnitude and fans.”

The next question to ask now is whether having more female sports journalists will lead to more exposure of women’s sports. G-Sport is the only site dedicated to the coverage of women’s sports. Other than that, there is very little content available on the subject.

“More female journalists are needed in the field of sports journalism, but this entry also needs to be accompanied with some reform. There needs to be more information available to show youngsters how to get started. There is also a need for more tools such as schools working with sports journalism and broadcasting.

“Young people shouldn’t think this is an easy job. Sport is a rough and tumble industry and you have to be passionate and knowledgeable to succeed,” says Manana.

“Media and society are separate, but the tendencies come from the media,” says Mseleku. “The upbringing determines what the person is going to interpret, so the media does not shape but conforms to the society.” ■



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CLIMATE CHANGE: ARE WE MISSING THE STORY OF THE CENTURY?



It will take the earth a thousand years to absorb the carbon dioxide humans have let into the atmosphere, studies* show. Climate change is clearly a reality not to be mediated. NIKITA GELDENHUYS asks if journalists are doing enough to inform the public about their role in environmental change.

Climate change will alter life as we have come to know it, research shows. Many people's livelihoods and dwellings have already been altered by global warming, Guy Midgley, programme leader at the South African National Biodiversity Institute, points out.

Yet it seems the media does not realise that the impact of climate change will dominate headlines for decades to come. As Leonie Joubert, environmental journalist and author of *Scorched: South Africa's changing climate* and *Boiling Point: People in a changing climate*, says, it seems journalists are missing the story of the century.

Environmental reporting constitutes only one percent of the total reporting in South African media, says Theresa

Lötter, researcher at the media analysis organisation Media Tenor South Africa. According to her only half of this percent is spent on climate change.

The Copenhagen Climate Change Summit in 2009 had the potential to change the way consumers and media houses think about global warming and environmental issues.

One year later no changes have yet been made. Media Tenor's research shows that the conference left no visible effect on the media's attitude to climate change reportage. Their research shows there has been zero impact on how the media reported on the subject. When the Copenhagen conference is left out of the picture, the coverage of climate change is still negative, because it centres on crises or non-compliance to regulations.

It seems then that when the media

have photos of bodies to put on the front page, they are willing to cover the environmental beat. When the story will not shock readers, climate change becomes less important in the media.

Why is climate change not yet a priority?

Scientist Jurie van den Heever of Stellenbosch University (SU) believes the public has yet to wake up to the dangers of environmental change. "Most people in South Africa say 'Well, someone will do something,'" he says.

Van den Heever says people do not realise the earth can only sustain a certain amount of biomass.

"The number of plants and animals that can exist at a certain time is finite. This is why we are bugging up the earth.

The human biomass is too much and we are endangering other animals.”

In addition, humans are also the first species that has delivered such a large amount of toxic material that the earth cannot regenerate itself.

A country like South Africa has other problems which seem more immediate, Lötter explains. “The focus is still heavily on the lack of service delivery. In the broad hierarchy of failures in the government, [climate change] is on the lower end.

“It’s not possible [to place climate change before service delivery on this hierarchy] because we are still a developing country,” Lötter says.

“A large part of our population is

“A LARGE PART OF THE POPULATION IS STARVING AND UNTIL THOSE IMMEDIATE NEEDS ARE ADDRESSED, CLIMATE CHANGE WILL NOT GET THE ATTENTION IT DESERVES”

starving and until those immediate needs are addressed, climate change will not get the attention it deserves.”

Changing the media’s take on global warming

When taken into account how much society will be disrupted by climate change, it should be the media’s role to inform the public and force governments to account for their response to climate change, Lötter points out.

Carolyn Marié Cramer, a Master’s student at SU, who investigated the Western Cape media’s framing of climate change, says the media has a responsibility to report sufficiently and responsibly on environmental change.

“Climate change is likely to affect everyone in [the Western Cape region] to a greater or lesser degree.” Less soil stability, job losses in the agricultural sector, a loss in coastal tourism revenue and a spread of disease-causing organisms in the Western Cape will be some of the consequences of global warming.

Joubert says the most vulnerable populations are those in the rural areas.

Results of Cramer’s research of climate change reporting in three local newspapers have indicated that reporting of new scientific information creates a solid understanding of climate change issues among the public.

“[This will] enable them to change

their own behaviour and also enable them to lobby for changes at the policy level and to use their consumer power to drive change,” Cramer explains.

Think differently about environmental change

Both researchers and journalists agree that implementing a new approach to climate change reporting is complex.

According to Van den Heever, a greater problem is the lack of a firm scientific basis at education level among South Africans.

“It’s not just journalists who need basic knowledge, but also the man on the street. These are the people who vote and they need to realise when our ministers don’t base their actions on solid scientific evidence,” he explains.

Joubert says that climate change is no longer just part of the environmental beat. “The municipal writer needs to understand how rising sea levels are going to impact hard surfaces around the coastlines and make sure that local councillors are making decisions accordingly.”

She explains journalists in all beats should look at the way climate change impacts on their fields.

Economical journalists should be able to understand the carbon market. Health reporters should understand what rising heat waves means for salmonella outbreaks in townships. ■

Put these words into action:

Make environmental stories relate to readers.

“We should make links between climate change and the impact it could have on subsistence farming... on individuals who live their daily lives below the headline,” Lötter explains.

Create more effective communication between journalists and researchers.

Cramer suggests journalists spend more time doing background reading in a wider range of topics. This would make the questions they pose to scientists more original and relevant.

Be careful with fringe positions.

“Fair enough,” Cramer says, “scepticism deserves attention, but should not be treated as a 50/50 balance.” Such research should always be portrayed as fringe positions and interrogated accordingly.

Deal with audience fatigue

Media Tenor has noticed audiences are tired of reading about the seriousness of climate change. Prof Bruce Hewitson of the Climate Systems Analysis Group (CSAG) says journalists should find new takes on environmental issues.

Change who you write for.

Joubert says South Africans audiences are not equally literate on climate change. “Your highly literate, media savvy [readers] might be exposed to these ideas, but you have a huge population that isn’t.”

Reach the most vulnerable.

“A problem we have is reaching people that don’t have regular access to media, particularly rural people,” Joubert says. She believes radio is the single most powerful medium for reaching vulnerable communities.

11:00 vm. 20/04/2010. Die eerste nuus van die BP-olieramp in die Golf van Mexiko breek.

MEDIA MORS MET BP SE GEMORS.



Elke onnatuurlike ramp het 'n sondebok. Die media moet met hul dekking van die gebeurtenis die skuldige partye verantwoordelik hou. Casper Strydom kyk of BP met die olieramp aan die Amerikaanse kus sy eie gat geoor het en of dit net die media was wat olie op die vuur gegooi het.

Dit is maklik om tydens die grootste onvoorsiene oliestorting in die Amerikaanse geskiedenis perspektief te verloor. Die media het egter hulself goed van hul taak gekwy. Dít het onlangs na vore gekom in navorsing gedoen deur die Pew-navorsingsentrum se projek vir uitnemendheid in joernalistiek.

Dié onpartydige navorsingsorganisasie, wat empiriese metodes gebruik om die prestasie van die pers te meet, het 2 866 gepubliseerde nuusstories oor die olieramp gebruik om hul navorsing te doen. Die nuusstories strek van die dag toe die olieramp begin het tot by 28 Julie, toe Tony Hayward, British Petroleum (BP) se uitvoerende hoof, uitgetree het.

Op 20 April het 'n ontploffing by die Deepwater Horizon-olieboor naby die kus van die Amerikaanse deelstaat Louisiana tot die verlies van 11 werkers se lewens gelei. Eers op 15 Junie is daar 'n manier gevind om die olie-lekplek te stop, maar nie voordat daar volgens die Amerikaanse regering reeds sowat 800 miljoen liter olie in die Golf van Mexiko gestort is nie. Dit is genoeg olie om 320 Olimpiese swembaddens heeltemal met olie vol te maak.

Francois Williams, die redakteur van *Sake24* in die Wes-Kaap en spesialisverlaggewer in energie, glo die media het

net hul werk gedoen om mense in te lig oor die ramp.

"Die blote feit van die olieramp as nuusgebeurtenis aan die kus van die sterkste ekonomie op aarde, met seker die volledigste internettoegang en media-versadiging, sal uiteraard meebring dat die maksimum media-oë op die ramp sou wees."

Die vorige olieramp wat sóveel Amerikaanse media-aandag geniet het was die Exxon Valdez-oliestorting van 1989. Dit was die oorsaak van sowat 42 miljoen liter olie wat die kus van Alaska besoedel het.

Peter Chadwick, die World Wildlife Fund (WWF) se Honda Mariene Parke Programbestuurder in Suid-Afrika, glo die media het hul werk gedoen om die publiek bewus te maak van die BP-olieramp, maar "hulle het gelyktydig vergeet om ander wêrelddele, soos Nigerië se olieramp, in ag te neem".

In teenstelling met die 87 daelange olieplek wat die VSA langs hul eie kus ervaar het, beleef Nigerië al vir die afgelope 50 jaar oliestortings in die Niger-Delta. Luidens 'n berig op CNN se webtuiste, beraam hulle die totale gemorste olie in Nigerië se water as 2 080 miljoen liter. Dit is so goed soos 'n jaarlikse Exxon Valdez-oliestorting vir die afgelope vyf

dekades in Nigerië.

Robert Wine, een van BP se media-woordvoerders in die Verenigde Koninkryk, meen BP se olieramp het so baie mediadekking gekry, want BP is 'n hoë profiel-maatskappy.

"Die skaal van dekking van enige gebeurtenis word beïnvloed deur die agtergrond van die partye (maatskappye, politici, media en die ligging) betrek."

Elise Tempelhoff, omgewingsjoernalis by *Beeld*, voel "die tyd is nou ryp" om meer oor Nigerië se olieramp te berig. "Die hele storie in Nigerië word onder-speel," het sy gesê.

Chadwick voel dieselfde en sê die media het soms "sensasiedrewe" oor die ramp aan die VSA se kus berig.

Williams glo ontwikkelende lande beskik nie oor die nodige media-infrastruktuur om oor hul eie rampe te berig nie.

"Dis soos as die vullisblik op die blink teëls in die sitkamer omval en nie by die kombuis se agterdeur nie. Amerika is hierdie eerstewêreldland met wye en diep mediapenetrasie. Hulle nuushelikopters kan binne minute vertrek en stories en beeldmateriaal kan van die perseel af gestuur word, anders dalk as ander afgeleë ontwikkelende lande met beperkte telekommunikasie-infrastruktuur."

BP en sy bouse baas domineer die nuus

Volgens Pew se studie het BP en Hayward uitgestyg as die “skurke” en “vyande” van die media se narratief oor die olieramp. Die duister wyse waarop BP die daaglikse hoeveelheid olie wat gestort is bekend gemaak het en die manier waarop hul leiers die nagevolge van die ramp hanteer het, is volgens Pew die rede vir die media se deeglike dekking van die situasie.

Wine verdedig die manier waarop BP se persspan inligting aan die media verskaf het.

“Die media is daar om te berig en ons is hier om die inligting weer te gee soos ons dit sien.”

In die 100 dae na die ontploffing in die Golf van Mexiko is die hoofstroommedia gedomineer deur BP-olierampnuus. Pew se navorsing wys dié ramp het 22% van die totale nuusdekking in die VSA tussen 20 April en 28 Julie geniet. Dit is amper twee keer soveel mediablootstelling as wat die volgende grootste nuusstorie, die ekonomiese krisis, in dieselfde tydperk ervaar het.

Tempelhoff dink BP het nie altyd eerlike inligting oor die ramp aan die media verskaf nie.

“BP het die hele storie van die begin af onderspeel wat tot groot agterdog en wantroue gelei het.”

Amper ’n week na die ontploffing het BP berig sowat 160 000 liter olie lek daaglik vanuit die boorpunt. Op 8 Mei is die vloei van olie op nagenoeg 800 000

liter per dag geskat. Dié syfer is ’n week later na ongeveer 27 miljoen liter olie per dag aangepas.

Andrew Winston, raadgewer aan maatskappye wat meer omgewingsvriendelik wil word en medeskrywer van die topverkoper *Green to Gold*, het gesê maatskappye se uitvoerende hoofde is “die teiken van kritiek en bewondering, maak nie saak wat ’n maatskappy doen nie”. Hy meen egter BP se baas het met sy onsensitiewe opmerkings al die aandag en kritiek wat na sy kant toe gekom het, verdien.

Hayward se ontaktvolle sêgoed in die media het hom baie ongewild gemaak. Hy het byvoorbeeld laat in Mei gesê “hy wil sy lewe terughê”. Die media het dié stelling opgeblaas, want 11 werkers het hul lewens in die ontploffing verloor. Hayward is later afgeneem waar hy op sy luukse jag aan Engeland se kus ontspan.

Op 28 Julie het Hayward uitgetree as BP se uitvoerende hoof, maar nie voordat hy volgens ABC News by Robert Gibbs, die Withuis se perssekretaris, vuur gespoeg het oor die wyse waarop die media hom as “demonies en skurkagtig” uitgebeeld het nie.

James-Brent Styan, ’n senior verslaggewer by *Sake24*, meen Hayward se optrede het BP se beeld groot skade berokken.

“Die pers was baie krities en het moontlik elke stelling buite konteks geplaas, maar ’n uitvoerende hoof van

’n multinasionale maatskappy moet van beter weet.”

Mnr. Robert Dudley, ’n Amerikaner, is nou die nuwe baas van BP. Styan en Williams stem albei saam dit is goeie nuus vir BP, want die Amerikaanse media het dit geniet om Hayward, ’n Brit, sleg te laat lyk.

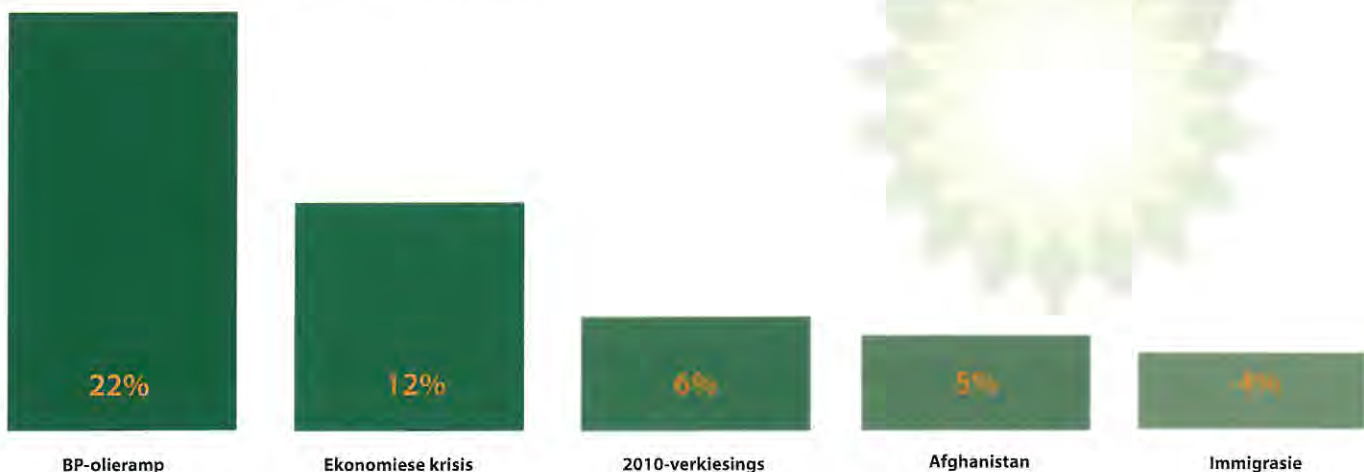
BP het sedert 20 April, volgens hul eie beramings, reeds R78 miljard op die olieramp se opruiming en uitbetaling van eise bestee. In dieselfde tydperk het BP se aandaelprys met amper 40% gedaal.

Volgens ’n studie deur Media Tenor South Africa, ’n instituut vir media-inhoudanalise, het die BP-olieramp “besigheidsdekking van televisienuus in die VSA gedomineer”. Die studie, waarvan die resultate op Media Tenor se webtuiste gepubliseer is, wys vanaf Maart handel amper 30% van alle maatskappy-verwante berigte oor BP. “En 78% van alle berigte was negatief. G’n wonder die maatskappy het amper helfte van sy waarde in dié tydperk verloor nie,” lui die verslag.

Williams glo egter die media dra nie by tot BP se geleidelike ondergang nie.

“As BP stelselmatig ondergaan, is dit nie weens die media as sulks nie, maar weens sy eie toedoen in soverre BP tegnies verantwoordelik is vir die ramp. Dit is ’n blote geldsom – ongeag enige mediadekking – BP het miljoene liter olie verloor wat verkoop kon wees en dit kos miljarde om die lek reg te maak en die skade te herstel.” ■

Die BP-olieramp se dekking in die VSA se hoofstroommedia van 20 April tot 28 Julie



Volgens Pew se statistieke het BP die nuus oorheers in die 100 dae sedert die ontploffing by die Deepwater Horizon-olieboor.

Grafiese inligting is gekry by http://www.journalism.org/analysis_report/100_days_gushing_oil.

CONSERVING A CONSCIENCE.



Photo: Craig Nieuwenhuizen Foto 24



Conservation in South Africa desperately needs attention. Some species are going extinct without anyone noticing. Are the media creating an awareness on the real issues of our wildlife? WILLEMIEN CALITZ explores the situation.



Once upon a time there was a cheetah cub called Naki. He lived a carefree life with his mommy and daddy in the open plains of the Bushveld. Here, his parents taught him the natural cycle of animal life and how he should catch impalas for survival.

Then the unexpected happened. Humans dropped their bricks and concrete on Naki's homeland and started with something called "development". Soon these humans started killing Naki's family and friends and even the food he was supposed to eat, all in the name of "civilisation".

Naki was scared, because even though he knew about killing in order to survive, he had never seen someone kill others so mindlessly. The animal race's biggest fear came true – humans thought they were superior to them.

Perhaps this tale is fiction, perhaps not. The truth is, animals are suffering under human influences. According to environmental writer Herman Jonker, the number of conservation areas in South Africa have certainly increased since the 1960s, but serious wildlife issues need much more attention.

Which SA species are endangered?

There are 299 mammal species in South Africa, of which two are critically endangered, 11 are endangered, 15 are vulnerable, and 13 are near-threatened (as assessed by the International Union for Conservation of Nature). Here are a few relevant examples.

Black rhino: Since 2006, 95 per cent of all illegal rhino killings in Africa occurred in Zimbabwe and South Africa. South Africa has already lost 152 rhinos this year as a result of poaching for rhino horn.

The Western black rhino was declared extinct in 2006. The rhino population has

plummeted from a high of 65 000 across Africa in the 1970s to 3 600 black rhinos today.

White rhino: The Northern white rhino is on the brink of extinction and critically endangered. Numbers have dropped from 1300 in the 1960s, to only four today.

African wild dog: There were once approximately 500 000 African wild dogs in 39 countries, and packs of 100 or more were not uncommon. Now there are only between 3 000 and 5 000 in fewer than 25 countries.

Riverine rabbit: In 1989 there were about 1 500 rabbits in South Africa, and from 2005 there have only been 200 adults left. They were declared critically endangered in 2005.

Juliana's golden mole: Declared critically endangered in 1996, there are currently 249 left in South Africa.

Cheetahs: The cheetah is the sole member of its genus – all others have become extinct. There are five subspecies of cheetah in the genus *Acinonyx*, four in Africa and one in Iran. In more or less 20 countries, about 10 000 species remain.

Oribi: There are about 990 left worldwide. They are now appearing in groups of only five or less.

What are the causes?

"Human settlements, agriculture, deforestation and mining are some of the main causes of extinction. Another cause, especially in Third World countries with large populations, is the uncontrolled illegal consumption of wild animals," says Jonker. He feels the loss of habitat and a suitable environment for respective species is the single greatest threat of nature and wildlife.

Sarah Borchert, editor of *Africa Geographic* magazine, agrees. "Each species has specific reasons for its decline, but in general it is about habitat – people encroaching on or degrading habitat." Steven Chown, a scientist at Stellenbosch



University's Centre for Invasion Biology, says South African landscapes are being transformed by human interaction. "People have forgotten that our landscapes used to be filled with antelope."

What about the media?

According to Dries Pienaar, nature scientist for Mpumalanga Tourism and Parks Agency, journalists and most South Africans understand very little about nature and the environment. "Just look at the mess the media made with Panjo's escape," he says.

Panjo is a hand-reared Bengal tiger who recently escaped from his owner's house near Groblersdal. The story made the front page in different South African publications for more than two weeks. The media represented Panjo's escape as being tragic, and evoked sympathy with its owner. Some conservationists argue that predators such as Bengal tigers should not be kept as pets in the first place.

Borchert thinks mainstream media are now more aware of environmental issues than when she started in the business in 2003: "I think this has to do with rising concerns of global warming and continuing debates about energy. There used to be a distinct difference between 'brown' (environmental) and 'green' (wildlife) issues – I see those boundaries blurring now."

Retief Kruger, a professional hunter from Gauteng, says the media aren't asking the right questions. "They are not challenging city developers. They are not writing about mining developments that are endangering wild animals. You don't read about the competition between seed farmers and wild animals for land. These are the real issues."

Johan Eksteen, manager of ecological services for the Mpumalanga Tourism and Parks Agency, thinks the media play on readers' emotions and are very selective in choosing stories.

"When it comes to nature, emotion and sensation sell better than facts. NGOs tend to make money from people's emotions and rarely get to their promise of conservation. Because these NGOs market cleverly, they are always placed in the general media," Eksteen says.

"The green press and the public reflect negatively on organised hunting. Ironically that part of the game industry is doing well in terms of habitat management and economic advantages," he adds.

"WHEN IT COMES TO NATURE, EMOTION AND SENSATION SELL BETTER THAN FACTS".

What should the media do?

In niche markets, audiences are more aware of the real problems concerning wildlife and conservation. Is that enough?

"There is an air of quiet desperation among the scientific community," Chown says. He believes we are in a serious situation and the government's attention must be grabbed.

According to Elma Pollard, editor of *The Green Times*, newspaper editors regard environmental issues as newsworthy because they are uninformed. "Editors only care about sensational stories because it brings in money. They do not care about saving our planet, because it doesn't make enough financial sense." This inspired her to start an online newspaper which now extensively covers green issues.

John Turner, an honorary ranger at SanParks, thinks the media could give more attention to abalone poaching. "The rhino is a hot topic right now, but

abalone poaching needs much more public awareness and education. We need to ensure we combat poaching and other problems totally," he says. According to South Africa's State of the Environment website, more than 950 000 abalones were caught in the hands of poachers in 2002.

Pienaar feels not only the rhinos you read about everyday are endangered. "There are endangered species such as cheetahs, wild dogs and plant species that never get journalists' attention," he says.

The media have a vital role to play in the protection of wildlife in South Africa. Borchert says: "I think the point needs to be made over and over again that addressing environmental concerns should not be made at the cost of economic development or relief for poorer members of our society. It is not an either/or paradigm. The environment is not something out there that needs protection by a few privileged people who have the time and money – it is integral to our wellbeing and the continuation of our lives. If it goes under, there is no economy. It is as simple as that."

"There are many important topics that need to be covered," says Jonker. "The ignorance of the press is causing ignorance to spread further among the media itself and finally among the audiences." He summarises mainstream media's responsibilities in one statement: "Journalists need to be more informed." ■



Poaching, as seen above, is a serious issue in South Africa. On 20 September, an uproar was caused when nine people were arrested for poaching in Modimolle in the Limpopo Province. Two of them were veterinarians. They were involved in more than 300 cases of rhino poaching.

PHOTO: Willem van der Berg



We Breathe Journalism

Excitement...

Adventure...

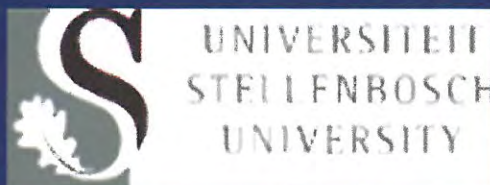
Pushing the limits...

Die Departement Joernalistiek aan die Universiteit Stellenbosch is die enigste gespesialiseerde nagraadse opleidingsinstelling vir hierdie beroep in Suid-Afrika. Dit stel die standaard vir professionele joernalistiek-opleiding vir die nuwe eeu, en skep 'n balans tussen praktiese joernalistieke vaardighede en die blootstelling van studente aan etiese, tegnologiese, bestuurs- en kulturele aspekte van die media. Aansoeke vir die nagraadse, honneursvlak BPhil in Joernalistiek sluit elke jaar op 31 Augustus.

Vir meer inligting: www.sun.ac.za/journalism.

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For more information: www.sun.ac.za/journalism.



JOER- NALIS- TIEK 102



Die jong joernalis het meer om onder die knie te kry as die vyf W's en die een H. Nuweling tot die bedryf stoei dikwels met hoe die medium gebruik moet word om verandering teweeg te bring in die gemeenskappe waarin hul werk. Is nuus-oordra genoeg? Publieke joernalistiek vra: Hoe betrokke mag 'n verslaggewer raak by sosiale kwessies? GERDA VON BENECKE het 'n paar kenners gaan uitvra.



Tim Gulick, 'n jeugwerker van Argentinië, waar hy 'n foto neem van kinders in Nakempe, Ethiopië.

FOTO: George W. Randall/www.sxc.hu

Menige aspirant-joernalis begin sy of haar loopbaan met 'n passie om van die wêreld 'n "beter plek" te maak. Vir jongelinge is die media die perfekte manier om hierdie droom te verwesenlik. "Die probleem is dat mense

dikwels aktivisties ingestel is en juis daarom joernaliste word," verduidelik me. Anne Kruger, redakteur van die *Paarl Post*, 'n gemeenskapskoerant in die Boland. "Hulle is gewoonlik egter redelik naïef." Volgens Kruger kan selfs die eenvoudige insameling van fondse

vir 'n gemeenskapsprojek, hoewel toelaatbaar, problematies wees. "Daar is meer as een ouetehuis in die dorp. Watter een kies jy?" verduidelik sy. "Jy moet oppas dat jy nie weens jou keuses gewantrou word nie omrede jy vir 'n heterogene publiek skryf." Die vraag is – hoe dan nou gemaak?

'n Joernalis behoort...

'n Joernalis hoef nie alles te weet nie. In die geval van onsekerheid moet die mond eenvoudig oopmaak en vra. 'n Paar kenners uit die media deel hul gedagtes oor wat die rol van die joernalis in die gemeenskap behoort te wees.

Dr. Johan Retief
Adjunk-persombudsman.

Die mees lojale of patriotiese ding wat 'n joernalis kan doen, is om die nuus so objektief moontlik oor te dra, sodat die gemeenskap kan weet en vir homself kan besluit.

Let daarop dat ek nie sê 'n joernalis mag nie 'n mening hê nie. Jy moet net jou mening uit jou nuusberigte hou en dit eerder in rubrieke of hoofartikels lug.

Prof. Herman Wasserman
Professor in joernalistiek, media en kulturele studies by Rhodes Universiteit.

Ek dink koerante in Suid-Afrika konsentreer sterk op die waghondrol as gevolg van ons geskiedenis van persoonderdrukking.

In 'n ontwikkelende land en 'n jong demokrasie soos Suid-Afrika is dit ook belangrik dat die media sy ander potensiele rolle goed verstaan en ontgin.

Die fasiliterende rol wat publieke joernalistiek kan speel om dialoog te

bevorder of nuwe gemeenskappe te bou in 'n erg verdeelde en ongelyke land is 'n voorbeeld hiervan.

Anne Kruger
Redakteur van Paarl Post, 'n gemeenskapskoerant in die Boland.

In my opinie is die belangrikste taak van die joernalis om inligting te verskaf op 'n gebalanseerde wyse sodat waninligting getemper word.

Ons doen wel heelwat probleemoplossing agter die skerms sonder om noodwendig daarvoor te skryf, deur byvoorbeeld 'n winkel te nader oor 'n klagte namens 'n kliënt of die munisipaliteit in te lig oor 'n persoonlike klagte soos 'n foutiewe rekening.

Helene Meissenheimer
Senior joernalis by Weslander, 'n gemeenskapskoerant in die Boland.
Die *Weslander* se leuse is "Hou die Weskus ingelig".

Dit som vir my die kern op van wat 'n

joernalis wat sy sout werd is veronderstel is om te doen.

Jy moet gaan krap waar dit nodig blyk, kenners kry om inspraak te lewer en vir lesers gebalanseerde en nagevorsde berigte bied. So kan hulle ingeligte besluite neem en weet watter opsies gevolg kan word om sosiale kwessies op te los en aan te spreek.

Andrew Trench
Hoof van Media24 se ondersoekspan en voormalige redakteur van Daily Dispatch, 'n gemeenskapskoerant in die Oos-Kaap.

Dit is belangrik vir die media om by te dra tot 'n positiewe verandering in die samelewing en ek dink nie dit kan dit altyd doen deur net van die kantlyn te tjirp nie.

Deur die regeerdes en regeerders met mekaar in aanraking te bring kan ons help verseker dat die agenda van die regering die belange van die publiek reflekteer.

So kan die publiek ook gemotiveer word om aktief betrokke te raak in die besluite wat hul lewens raak.



Inwoners kom in opstand teen swak dienslewering in Bloemfontein. Publieke joernalistiek meen die joernalis kan ook 'n rol speel in die oplos van hierdie tipe sosiale kwessies.

FOTO: Emile Hendricks/Foto24



Dié bekende foto van die aasvoël en die kind is geneem tydens die hongersnood in die Soedan in 1993 en het ook baie kritiek ontvang. Kevin Carter, die fotograaf, is kwalik geneem omdat hy nie die kind gehelp het nie.

FOTO: Kevin Carter

'n Joernalis mag ook...

'n Goeie joernalis besef daar is nie net twee kante aan 'n storie nie. Soms is daar ook drie. So werk dit ook in die joernalistiek.

Publieke joernalistiek, wat gedurende die vroeë 1990's in die VSA kop uitgesteek het as eksperimentele beweging, is 'n alternatiewe vorm van nuus-oordra wat poog om groter interaksie tussen die joernalis en die leser te bewerkstellig.

Kenner verskil hewig oor die meriete van hierdie benadering tot die joernalistiek.

Dr. Johan Retief

Adjunk-persombudsman.

Publieke joernalistiek is gevaarlik in enige vorm, binne of buite gemeenskapskoerante.

Die een joernalis wil 'n arm gemeenskap help ophef; die ander wil vigs bestry; nog 'n ander is oortuig daarvan dat 'n spesifieke party die beste oplossing vir die land het.

Onthou, wat vir die een goed is, kan sleg wees vir die ander.

Prof. Herman Wasserman

Professor in joernalistiek, media en kulturele studies by Rhodes Universiteit.

Daar word soms kritiek uitgespreek oor publieke joernalistiek – dat dit die media se onafhanklikheid aantast.

'n Mens moet telkens weer inhoud gee aan terme soos onafhanklikheid en objektiwiteit en besluit wat dit beteken in 'n konteks soos Suid-Afrika s'n.

Onafhanklikheid en objektiwiteit, indien veral laasgenoemde selfs hoegenaamd moontlik is, kan ook 'n verskoning wees vir die media om op die kantlyn te staan terwyl niks gedoen word aan die voortgesette ongelykhede, polarisasie en wantroue in 'n verdeelde samelewing nie.

Dit is ook nie te sê dat publieke joernalistiek nie met omsigtigheid benader moet word nie.

Anne Kruger

Redakteur van Paarl Post, 'n gemeenskapskoerant in die Boland.

Die joernalis moet die slagkat vermy om direk betrokke te raak by probleemoplossing deur verslaggewing, omdat dit jou

neutraliteit kan inboet en daar aangevoer kan word jy is nie meer objektief nie.

Jou berigte moet absoluut gebalanseerd wees en jy kan dit slegs regkry indien jy werklik nie betrokke is by of simpatiseer met enige faksie nie.

Daar is in my opinie geen voordele aan publieke joernalistiek nie – slegs nadele. Die verlies aan objektiwiteit is vernietigend vir geloofwaardigheid.

Helene Meissenheimer

Senior joernalis van Weslander, 'n gemeenskapskoerant in die Boland.

My persoonlike opinie oor publieke joernalistiek is dat daar met omsigtigheid mee omgegaan moet word.

Die integriteit van die koerant is van kritiese belang en enige aksie wat lyk na 'n kantkiesery kan jou publikasiese geloofwaardigheid in die toekoms benadeel.

In dieselfde asem kan nouer gemeenskapsbetrokkenheid positiewe bande met jou lesers en die gemeenskap bou.

Andrew Trench

Hoof van Media24 se ondersoekspan en voormalige redakteur van Daily Dispatch, 'n gemeenskapskoerant in die Oos-Kaap.

Ek glo publieke joernalistiek is 'n waardige alternatiewe benadering tot joernalistiek in Suid-Afrika en so ook ander ontwikkelende lande en kan ook gemaklik funksioneer aan die sy van die media se tradisionele waghondrol.

Ek dink publieke joernalistiek is belangrik vir demokrasie in Suid-Afrika, selfs met die kritiek wat dit ontvang dat dit die media verhoed om objektief te wees.



ANC bans promo T-shirts



Locals pray for much-needed rains to break drought

Daily Dispatch: Publieke joernalistiek in die praktyk.

Die "DispatchCivic", 'n inisiatief van die gemeenskapskoerant *Daily Dispatch*, is 'n span van vier verslaggewers wat gereelde openbare vergaderings hou met verskeie gemeenskappe en belangegroepes in Oos-Londen. By hierdie vergaderings word die verskeie probleme eie aan spesifieke gemeenskappe bespreek, gevolg deur voorstelle vir moontlike oplossings vir die probleme.

Die verslaggewers neem die besprekings verder deur oor die kwessies verslag te lewer in 'n poging om probleme opgelos te kry in die gemeenskap.

"Hierdie manier van werk verseker 'n noue ooreenkoms tussen die koerant se agenda en die belange van ons lesers," meen Trench. "Dit is ook 'n fantastiese manier om kontakte en verhoudings op te bou met ons gehoor."

Sommige van die uitdagings waarmee dié groep reeds begin werk het, is gemeenskapskwessies soos herwinning, algemene instandhouding van straatbordjies, misdaad en veiligheid. ■

Wat is publieke joernalistiek?

'n Joernalis wat sy of haar sout werd is gee vir die leser alle moontlike interpretasies van 'n onbekende term reeds vroeg in 'n artikel.

Volgens dr. Johan Retief is die konsep

publieke joernalistiek 'n poging van die joernalis om deel te wees van, eerder as om slegs verslag te lewer op, gebeure.

Andrew Trench sien hoe die publieke joernalistiek die media verander van

bloot 'n passiewe waarnemer en beskrywer van gebeure tot 'n aktiewe vennoot van die leser om sodoende sosiale kwessies in gemeenskappe te help oplos.

THE BITTERSWEET 16 YEARS OF DEMOCRATIC JOURNALISM



In 1994, South Africa was not only granted a new constitution and government, but also a new lease on its freedom of speech and freedom of expression. Sixteen years later, VANESSA SMEETS examines how far the media have come and the recent threats by the government through a proposed Media Appeals Tribunal. Have the cracks in our democracy's constitution begun to show?

I remember vividly my first encounter with the news. I was eight years old and my mother yelled: "Close your eyes! *Right now!*" My dad shouted back: "No, let her watch! Let her see what's happening to this country!"

Chris Hani's bloody body flashed before my eyes over and over again. It was 1993 and many South Africans thought the country was on the brink of civil war, as photojournalists Greg Marinovich and João Silva describe in *The Bang Bang Club*. It would be a painful labour and long, bloody birth to our new democracy. Some had hoped Hani, leader of the Communist Party, would become our vice-president.

Although it was the darkest of times, it was the best of times. Some of South Africa's most potent writing was written in captivity. Steve Biko and Nelson Mandela come to mind.

The question is: do journalists in South Africa today write what is fashionable, rather than write what is right? This may have to do with popular culture taking over our TV and PC screens, magazines and newspapers. Or, the need to compete through sensational stories.

The South African media went through a transformation after the democratic elections in 1994. What was once seen as a very narrow-minded majority press, with few radical publications against the apartheid government, has shifted to an open-minded, diverse group of media players.

South African appetite

Less than 25% of South Africans read newspapers, whereas over 90% listen to radio, according to Anton Harber, journalism professor at Wits University. Radio is still the most popular medium, with people being captivated in our diverse democracy by "theatre of the mind".

Television also remains a popular medium. Although not everyone may have access to DSTV, many South Africans find themselves fascinated by reality shows. In 2000, the first season of *Big Brother* had people swarming outside the MultiChoice studios.

The participants became overnight sensations. The first winner, Ferdinand Rabie, still features in the pages of *You and Huisgenoot*.

Ten years later, *Survivor South Africa* has almost reached cult status, and included South African celebrities, models, exotic dancers and radio DJs. The *Idols* competition continues to attract thousands of people to participate and watch the shows live as the series progresses.

The advent of TopTV may also eliminate the monopoly DSTV had for many years, claims Josh Ogada, media studies lecturer at the University of Cape Town and Stellenbosch University.

A varied combination of packages caters for various tastes. One must ask whether these packages are competitive enough to stand ground with DSTV.

Networking sites: A growing phenomenon with SA's youth

Harber claims in his online article "Journalism in the Age of the Market": "The cultures of entertainment, infotainment, argument, analysis, tabloid and mainstream press will intermingle and merge."

This merge is obvious on sites like Facebook, MXit and Twitter, which have replaced traditional literature with fun entertainment and swift news.

Cyber culture has allowed people to mutate into different versions of their identities to one that fits their second life.

Journalists worldwide have used domains like Twitter and Facebook's databases to collect sources.

According to media experts, like Ogada, this is dangerous turf: Are these sources really reliable?

Journalists should also think about invasion of privacy: Can you name that source without his/her permission?

Tackling cyber wars

While the iPad has not taken off in South Africa as much as in the USA, the BlackBerry remains popular. It allows one to gain easy access to email and may improve your virtual life, but at times hinder your real one.

Roberto Millan, a Master's student in

illustration at Stellenbosch University, said: "At first, I felt anti-social. I always had an urge to read my emails."

American researchers have come up with a Cyborg Manifesto online explaining that electronic devices such as cell phones become an extended part of you. It is hard to live without them.

This led to days like Quit Facebook Day on 2 June this year. In 2004, a survey by the *Pretoria News* examined the impact websites have on South African children. The survey included 200 children with computer access at home. Almost 70% of them claimed they would rather spend time with their computers than with their parents.

This is evident while looking at the youth in South Africa that use MXit. MXit has been banned in some South African high schools, like Pretoria Boys' High, because of antisocial behaviour, such as not listening to the teacher and not interacting with classmates.

International organizations, like the Centre for Digital Democracy and the Electronic Privacy Information Centre, blamed the lack of privacy settings on social networking sites for the rise in

SOUTH AFRICA'S ONLINE CONTENT: IS THERE ROOM FOR ALL 11 OFFICIAL LANGUAGES?

kidnapping and missing children.

The South African media claimed Anika Smit was murdered in Pretoria earlier this year, because of her boyfriend's online jealousy. Her father made the gruesome discovery of her body in her bedroom. Her arms had been amputated. Her family claimed the act of chopping her hands was symbolic: *You have no power to text others without your hands.*

Police claim it was probably to remove evidence that might have remained under her fingernails.

Technology vs the press

Arrie Rossouw, former editorial director at 24.com, claims the internet's swiftness has led to print becoming outdated, but that nothing beats the texture of the paper or the smell of fresh ink on your hands.

South Africa's online content is still predominantly English. Is there room for all 11 official languages? Rural South Africa is proof there may not be. Too many South Africans still do not have computer access. Online content caters for a select few.

Rossouw lists a number of points in Adrian Hadland's book *Changing the Fourth Estate: Essays on South African Journalism* on how publications can survive the digital age in South Africa:

- Produce quality content
- Have clean copy
- Use multiple sources
- Change with the times
- Keep up with tastes
- Distribute properly

Roussouw claims democracy should continue to be practised in newsrooms, through diversity and transformation.



LAST LAUGH: South Africa's cartoonists have signed a petition against the proposed Media Appeals Tribunal. Jonathan Shapiro (Zapiro) expressed his concerns over the tribunal at a workshop organised by Stellenbosch's CCIBA (Centre for Comic Illustrative Book Arts) in August this year.

PHOTO: Vanessa Smeets

Barry Bateman, a journalist at EyeWitness News, claims the media have come a long way since apartheid: "Censorship was state practice then. Hopefully the Professional Journalists' Association of South Africa (ProJourn) continues to help media prosper in South Africa, despite continuous threats by the government to control them."

One can learn from the mistakes of past publications: Avoid racism, prejudice and stereotyping, by writing with fairness and accuracy.

Simphiwe Sesanti, a cultural literacy lecturer at Stellenbosch University, believes this will come from proper training in journalism schools, especially when it comes to African literacy.

Professor Hein Willemse, a media studies lecturer from the University of Pretoria, agrees: "No university in South Africa does really enough to spread African cultural literacy. There is a gap in media and journalism courses."

Willemse started an African history and context course a few years ago, as part of media studies at the university, to acquaint students with African writing (like Aimé Césaire and Léopold Sédar Senghor) and African culture (through movies and documentaries).

Cartoonists' copyleft: No laughing matter

According to South African political cartoonists Jonathan Shapiro (Zapiro) and Jeremy Nell (Jerm) who integrate their work with Photoshop, new media includes a lot more colour, styles and various forms of distribution, from print to the web.

John Curtis, from Africartoons (an online site that promotes South African cartoonists), says the new concept of "copyleft", where you put your work online and make it available to the public, will increase access to information at a dramatic rate.

Jerm agrees that at first copyleft, instead of "copyright", is hard to comprehend: "The trick to copyleft is realising that as long as your work is in the public domain and becomes viral, it becomes vital to other people's right to know."

Curtis and the majority of South Africa's cartoonists, including Zapiro, Jerm, Brandan, Chip and Andy Mason,

have signed a pledge to try and keep the Media Appeals Tribunal at bay.

If the publications they work for are censored by the government, their political cartoons will be the first to go. Imagine a world without President Jacob Zuma's showerhead or baby Julius Malema without his nappy and dummy.

The pledge reads: "We acknowledge freedom of expression is a universal right... One fought hard in the struggle for freedom in our country... We reject the proposed 'Protection of Information Bill' and Media Appeals Tribunal... and all acts of intimidation against the media."

From watchdog to underdog

The *Daily Sun* has managed to break the conventional rules of British tabloids. This "black daily for the man in blue overalls" does not have a page dedicated to naked women, just sexy women.

Instead, it dedicates itself to the superstitions and beliefs of its readers, claims its creator Deon Du Plessis.

When one looks at our most popular

publications like *Heat*, *Huisgenoot* and the *Daily Sun*, it looks like the media in South Africa have blurred the lines between "need to know" with "nice to know" and "right to know" with "desire to know".

In this way, if each one caters for their target market accurately, the press still has a lot to offer in our information age.

The *Mail & Guardian* has pledged to keep our democracy intact by starting its own investigative unit, amaBhungane (dung beetles), with the motto "We dig for dung and fertilise democracy".

The Protection of Information Bill and Media Appeals Tribunal may put this unit's existence at risk. The government believes sloppy journalism in South Africa may give them a reason to monitor and censor journalists' work.

These threats to press freedom are worrying. The public may start to blame the media for inaccuracies and half truths, when only half the information will be published and distributed.

Will our press continue to thrive in a country whose "democratic" politicians refuse to be exposed for who they really are and what they really get up to? ■

I'M AFRAID THERE'S NOTHING
A MUCH YOU CAN DO.



A DOG'S LIFE: The watchdog role of the media may be put to death if the Protection of Information Bill and Media Appeals Tribunal go through.

CARTOON: Roberto Millan

REG(S).



Die meeste stories wat ons oor regse groepe in Suid-Afrika hoor klink na iets uit die Wille Weste. Hoe hanteer die Suid-Afrikaanse pers hierdie groepe en mense? Is die beeld van regses wat ons in koerante ontvang reg? Speel objektiwiteit die hoofrol? Willem van der Berg ondersoek hierdie verhouding.

Jy's 'n gesant van Satan. Julle almal is. Julle wou nog altyd my volk en my God ondermyn. Ek wil nie met julle praat nie. Ek wil niks met julle te doen hê nie."

Aan die woord is Johan Fourie. Hy is een van die Suidlanders se organiseerders in die Vrystaat en is bekend daarvoor dat sy humeur vinnig ontaard in 'n verbale aanslag. Hy is regs. Al van kindsbeen af. Daarom klik mense net hul tonge as hulle van Johan hoor. "Tipies," sê hulle. "Tipies van die spul regses."

Maar waarom voel Johan soos hy voel? Waarom weier hy om met *Volksblad* te praat wanneer hulle 'n indiepte-artikel oor die Suidlanders doen? 'n Artikel wat bloot wil uitvind watter voorbereidings hulle doen vir wanneer 'n noodsituasie die land tref, soos wat hulle voorspel. 'n Artikel wat die Suidlanders self laat praat. 'n Objektiewe artikel sonder agenda.

Toe ek en Charles Smith, spesialis-verslaggewer van *Volksblad*, hierdie artikel aanpak, het ons vinnig uitgevind dit gaan nie maklik wees nie. Die agterdog waarmee mense ons ontvang het, het sommige gesprekke rukkerig laat verloop. Ander het uit die staanspoor gesneuwel.

Johannes Koen is 'n boer en perdeliefhebber. Hy het 'n stukkie grond by Jacobsdal. En hy is ook 'n Suidlander.

"Die media was ons nog nooit goedgesind nie. Regses word nog altyd afgemaak as belaglik. As 'n klompie malles. Daar word nooit regtig gesê wat ons doen nie. Wel dat dit wat ons doen en in glo 'n klomp wolhaarstories is. Hoekom skryf julle dan hoegenaamd oor ons?"

Die enigste werktuigkundige in Ritchie is Chris McCallaghan en hy is deel van die Suidlanders. Hy wil eintlik glad nie met ons praat nie en stap al dieper in sy werksplek in om weg te kom van die opnemer. "Ek vertrou julle nie."

Ian Harding is die Suidlanders se leier in die Noord-Kaap. Hy gesels rustig. "Koerante het liberale sieninge en skryf uit daardie oogpunt. Dis nie juis objektief nie. Daarom was berigte oor regse groepe nog nooit positief nie. En daarom was regses nog nooit positief oor die media nie."

Het regses 'n punt beet?

Volgens Max du Preez, joernalis en skrywer, beslis: "In die jare voor 1994 het die Afri-kaanse koerante die regses probeer ignoreer omdat dit in die belang van die Nasionale Party, wat hulle almal ondersteun het, was. Swyg hulle dood was die beste strategie om te keer dat die regse groepe by die stembus teen die NP vorder."

Die skielike "herontdekking" van regses na Eugène Terre'Blanche se dood is volgens Du Preez "swak, oningeligte" joernalistiek.

Tim du Plessis, redakteur van *Beeld*,

dink anders.

"Die AWB was momenteel in die media as gevolg van die moord op Terre'Blanche. Daar was sedertdien ook heelwat berigte oor die Suidlanders. Dis te verstane, want hulle is skynbaar 'n nuwe gesig op die regse verhoog."

Die Suidlanders het in 2004 hul verskynning gemaak. Gustav Muller, leier van die beweging, het deur die land begin toer. Hy sê hulle is vir lank geïgnoreer.

"Ná Eugène Terre'Blanche se dood het die getalle by ons vergaderings skerp toegeneem en so ook die media se belangstelling."

Dan Roodt behoort albei kante van die munt te ken. Tydens die apartheidjare het hy hom geskaar by die liberales. Deesdae word hy gereken as ver-regse.

"Talle groepe is tans besig, of poog, om die Afrikaners te herenig of te mobiliseer teen die ANC-verdrukking. Die media neem hiervan kennis, maar ignoreer dit. En verder word enige vorm van Afrikanerhergroepering belaglik gemaak. Dit word gesien as 'n gevaar vir multikulturele nasiebou."

Volgens Henri Boshoff, programhoof van vredesmissies by die Instituut vir Sekuriteitstudies, soek koerante stories wat lesers se aandag vasvang.

"Die Boeremag was so 'n storie, En Terre'Blanche se dood was so 'n storie. Andersins was daar nie regtig iets nie."

links/middel/regs/middel/regs/regs/links/middel/regs/links

Tim du Plessis

Die media is reg, nie regs nie. "Subjektief/objektief/neerhalend volgens wie? Geen ideologiese oorwegings geld wanneer ons besluit om hulle te ignoreer of oor hulle berig te doen nie. Dink jy beriggewing oor sulke groepe is nuuswaardig, as in rekening gehou word hoe min ondersteuning hulle uit die samelewing geniet? Hulle kan nie totaal geïgnoreer word nie en sal ook nie verdwyn as hulle geïgnoreer word nie. Die kuns is om net die regte hoeveelheid media-aandag aan hulle te gee."

Henri Boshoff

Regses leef die stereotipe uit. "Die moord op die vorige leier van die AWB, Eugène Terre'Blanche, kon nie op 'n slegter tyd gekom het as 2 April 2010 nie. Dit het gebeur in 'n tyd waar die blanke Afrikaners toenemend vervreemd voel in die nuwe demokrasie van Suid-Afrika. 'n Tyd waarin hulle vrees vir geweld en moord en dat daar niks aan gedoen gaan word nie. Dit het die media se fokus op regses skerp laat toeneem, want voor dit was daar nie juis beriggewing oor hulle nie. Met reg, want daar het nie juis meer iets aangegaan in daardie kringe nie. Die gemiddelde blanke Afrikaner wil nie met die regse geïdentifiseer word nie. Nee, hulle word nie stereotipes uitgebeeld nie. Kyk hoe het dit weer by Terre'Blanche se begrafnis gelyk. Kakieklere, gewere en vlae."

Dan Roodt

Die media is links, ons is regs. "Ek dink die media is oor die algemeen links georiënteer en daarom meestal vyandig teenoor regse of konserwatiewe bewegings. Dink maar net aan die negatiewe konnotasies aan die woord 'regses'. Ek het nog nooit 'n objektiewe berig oor regse groepe of individue in die hoofstroom-media in Suid-Afrika gelees nie. Regse of nasionalistiese denke in Suid-Afrika word as 'n soort geestessteurnis of kranksinnigheid voorgestel, as dit nie heeltemal belaglik gemaak word nie."

Max du Preez

Dis moeilik om neutraal te bly. "Dit is maar eers die laaste twee, drie jaar dat daar 'n nuwe oplewinkie onder die regses was. Die jarelange verswyging van die regses is een van die redes waarom hulle deesdae die internet en interaktiewe webblaaie so oorheers. Niemand kan hulle daar keer nie. Dis seker moeilik om neutraal te bly teenoor groepe wat verkondig dat swartmense beplan om al die witmense uit te moor as die Wêreldbeker eers verby is of as Mandela gesterf het en dan witmense mobiliseer om na 'veilige' plase te vlug. Maar dis seker ook waar dat Afrikaanse koerante steeds vasgevang is in die kultuur dat daar net met die regses die spot gedryf moet word. Rassisme is teen die grein van ons grondwet en die ver-regse partye se rassisme is baie openlik." ■

Gustav Muller

Dis alles deel van 'n plan. "Die media se hantering van regses was en is 'n manier om die algemene publiek 'n sielkundige weersin te gee in enigiets wat Boer, Afrikaner of regs blyk te wees. Vir die liberale wêreld is die behoudendes of regses 'n 'vyand' wat van die tafel afgevee moet word, want dit is al wat in die pad kan staan van een wêreldorde, die laaste Koninkryk op aarde. Hoe demokraties en regverdig is die wêreld as hul op so 'n slinkse wyse mense breinspoel en in der waarheid forseer om die rigting in te slaan?"

REGS

Om die term "regs" te definieer is geen maklike taak nie. Daar is verskeie interpretasies.

Dan Roodt noem dat enige pro-Afrikanerdenke of -bewegings deesdae as regs gesien kon.

Henri Boshoff meen dat blanke Afrikaners wat oor landstoestande kla gou as regs afgemaak word, maar dat dit verkeerd is.

"Regs het te doen met 'n ideologie. Ras en etnisiteit speel 'n groot rol. Swart en wit hoort nie vir hulle saam nie. Hulle het eiesoortige politieke doelwitte wat hulle uniek maak. In alles is daar 'n verband met hulle taal, kultuur en geskiedenis."

Foto: HERMAN VERWEY/FOTO24

SUID-AFRIKA: DIE REËNBOOGNASIE?

Die reënboog word telkemale as metafoor vir Suid-Afrika se diverse bevolking gebruik. Die pot goud aan die einde is 'n nasie wat 'n tuiste vir almal is. RENATE MOOLMAN het gevra of die reënboog Suid-Afrika se werklikheid is, en hoeveel die media hiermee te doen het.



Dis 'n pragtige beeld. Al die kleure van die reënboog verteenwoordig al die mense van Suid-Afrika: die reënboognasie. Só het Aartsbiskop Desmond Tutu gemeen. Hy het dié term in 'n dankseggingsdiens gebruik ná die eerste demokratiese verkiesing: "Ons is die reënboogmense van God. Ons is vry – almal van ons, swart en wit saam!"

Die reënboogsimbool het in 1994 gewild geraak, volgens 'n studie deur Helga Dickow en Valerie Møller oor Suid-Afrika se "reënboogmense".

'n Ou, vars beeld

Die simbool se gewildheid het danksy die FIFA Sokkerwêreldbeker (WB) gestyg. Só meen dr. Danny Jordaan, hoof van die plaaslike reëlingskomitee. "Suid-Afrika is getref met 'n vars gevoel van die reënboognasie," sê hy.

Dr. Vasti Roodt, 'n dosent in politieke filosofie aan die Universiteit Stellenbosch, meen mense was gelukkig. "As 'n mens 'n gelukkigheidsmeter gedurende die WB gebruik het, sou die telling hoog gewees het." Sy sê dit het amper herinner aan die euforiese gevoel tydens die rugbywêreldbeker in 1995. "Die verskil is in 1995 het die rugby 'n sterk gevoel van eenheid gebring, wat oorgespoel het in hoop. Die euforiese gevoel met die sokker-WB was van korte duur.

"Toe die politieke realiteit inskop, is dit als verby. Ons sit met 'n samelewing wat ekonomies baie verdeeld is. Suid-Afrikaners is nie gelukkig met dié verskille nie." Roodt sê 'n mens kan hoop dat ons eendag 'n reënboognasie sal word. "Mense van alle rasse, politieke verskille en kulture wat een is."

Ubuntu: reënboog se redding?

Ubuntu sal weer 'n eenheidsgees onder Suid-Afrikaners skep, én almal ruimte gee om hul eie kulture te beoefen. Só meen dr. Johann Broodryk, 'n opleidingskonsultant oor hoe mense ubuntu in die praktyk kan gebruik. Ubuntu is die Zoeloewoord vir medemenslikheid.

In 'n brief aan *Rapport* skryf Broodryk ná die sukses van die sokker-WB was daar te veel ontstellende gebeure. "Die onbeskaafde gedrag van staatsampnare tydens protesaksies, beperkings op mediaberiggewing, voortgesette berigte van korrupsie en geweldsmisdaad is besig om ons beeld onberekenbare skade toe te dien. Waar is ubuntu nou?"

Janice Winter, programbestuurder van die Axxess Programme on Journalism and Democracy in London, stem saam. Sy reken Suid-Afrikaners is nie so goed met die ubuntu-ding as wat hulle voorgee nie. In 'n artikel in die *Mail & Guardian* se Thought Leader-afdeling, getiteld "Do we really believe in diversity?", vra sy 'n belangrike vraag: Is Suid-Afrikaners verenig deur hul skouspel van diversiteit of deur hul onuitgesproke vrees daarvoor?

"Ubuntu is meer as vuvuzelas en kort-termynoptimisme. As die feesviering van die WB belangriker as ons Grondwet se belange geag word, ondermyn dit die WB se voordele én die integriteit van ons demokrasie."

Nkosikhulule Nyembezi meen dit is almal se verantwoordelikheid om te verseker dat dit nié gebeur nie. Nyembezi is 'n bestuurder vir die nasionale bepleitingsprogram van die Black Sash, 'n menseregteorganisasie. "Artikel 27 van

die Grondwet sê die regering is verplig om na ons, die burgers, te kyk." Maar, sê hy, die burgers, skole en kerke moet ook hul deel doen. "Hulle moet verdraagsaamheid en medelye bevorder. Eers dán sal ons samelewing vorentoe beweeg."

Nyembezi vergelyk Suid-Afrika se reënboog met 'n boompie: "Dit moet aangekweek word." Die belangrikste ding, sê hy, is dat Suid-Afrikaners se denkwysse moet verander.

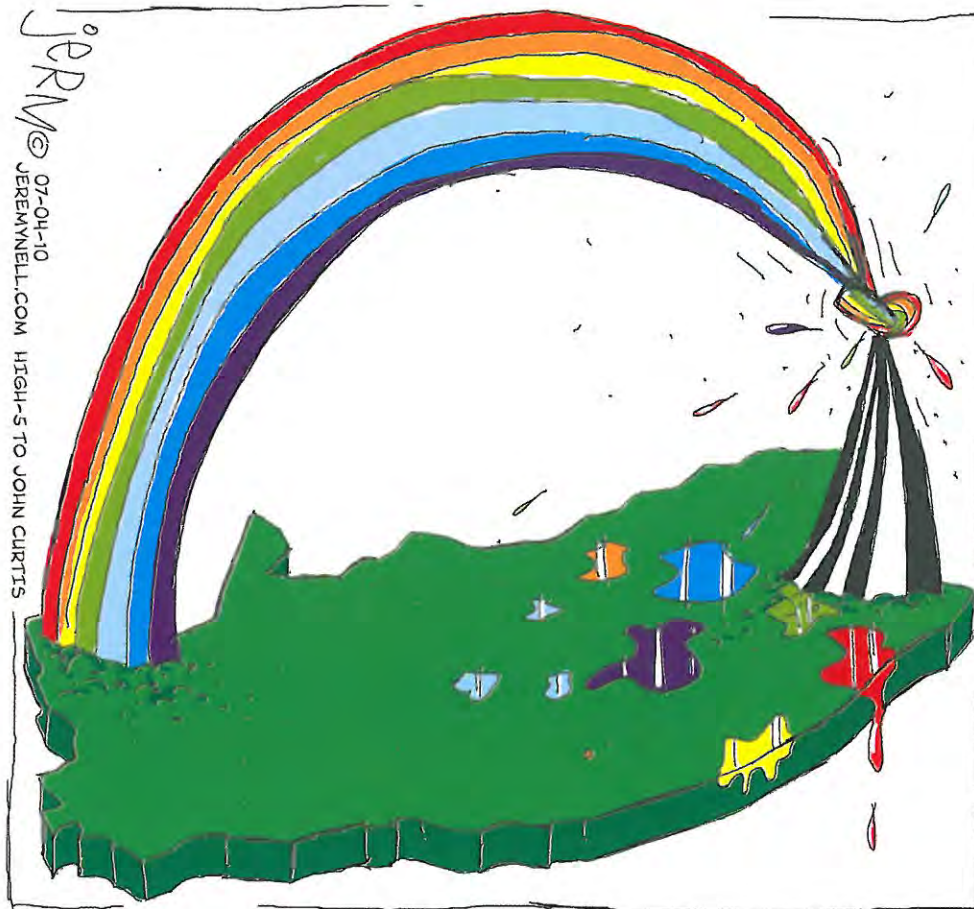
Rhoda Kadalie, politieke kommentator, meen die probleem het begin gedurende die Waarheids-en-versoeningskommissie (WVK). "Die WVK het net 50 persent geslaag in sy taak. In die Verenigde Koninkryk het hulle gelykeidskommissies. In Kanada en Australië is rasveroeniging verweef in die raamwerk van ander aktiwiteite."

Kadalie sê: "Ons Grondwet is net 'n stuk papier tensy ons alle Suid-Afrikaners kry om die reënboog-idee te koop. Dié idee moet verbind word met kurrikula, nasionale vakansiedae en mediabewustheid."

William Bird, direkteur van Media Monitoring Africa, stem saam. "n Dag soos Nasionale Braaidag is 'n belangrike aspek van ons identiteit. Ons moet nou, ná die WB, weer nasionale belangstellings skep." Bird sê dié verantwoordelikheid is die regering, burgers én die media s'n.

Die reënboog en die media

Bird sê: "Die media het 'n verpligting om geweld, rassisme en xenofobie uit te daag. En hulle moet sosiale kohesie bevorder. Die media speel 'n kritieke rol om 'n nasionale identiteit te skep."



Jeremy 'Jerm' Nell, 'n spotprenttekenaar, het dié strokiesprent kort ná die moord op Eugène Terre'Blanche, Afrikaner Weerstandsbeweging-leier, geteken. "In plaas daarvan om by die pot goud uit te kom, druk die reënboog homself uit. Die kleure van die reënboog word soos bloed uitgedruk en drup orals op die land." Hy wou uitbeeld hoe politieke gebeure soos dié maak

dat Suid-Afrikaners alles weer in slegs twee kleure sien: swart en wit. "Swart is net 'n skakering van 'n kleur, en wit is 'n tint – dis nie eers ware kleure nie," sê Nell.

Hy meen Suid-Afrika sal nooit 'n ware reënboognasie wees nie. "Die idee moet nie forseer wees nie. Suid-Afrikaners moet eerder opgevoed word oor mekaar se kulture."

Nyembezi sê: "Die media moet ook berig oor die dinge wat Suid-Afrika regkry." Volgens Jeremy 'Jerm' Nell, 'n spotprentkunstenaar, is die realiteit dat te veel media net wins in gedagte het. "Redakteurs plaas net stories wat hul produkte sal verkoop. As die goeie nuus dit nie gaan verkoop nie, gaan hulle dit nie plaas nie." Kadalie meen dat hulle steeds

die negatiewe stories met goeies moet balanseer. "Julius Malema kry baie blootstelling, maar 'n organisasie soos Bright Young Minds, 'n organisasie van die land se slimste jongmense, nie.

"Nieregeringsorganisasies en burgerliggaams kan die media met goed nagevorste inligting verskaf," sê sy.

Barry Ronge skryf onlangs in 'n artikel

in die *Sunday Times*: "Ons moet lank en hard na die 'Reënboognasie' kyk en vra of die pot goud aan die einde van die reënboog alreeds verskuif is."

Nyembezi sê dis nie te laat om by die pot goud uit te kom nie. "Dit is hoe almal van ons Suid-Afrika steeds gaan laat werk, hoe ons haar probleme gaan oplos, wat belangrik is." ■

TUSSEN TREINE TUSSEN STASIES.



Pendelaars op Stellenbosch-treinstasie.

FOTO: Lynne Matthyssen



Derduisende Suid-Afrikaners pendel daaglik per trein, en met die FIFA Wêreldbeker-sokkertoernooi wat onlangs hier gehou is, is nóg mense aangemoedig om dit te gebruik. Kan die media help om mense se persepsies oor openbare vervoer te verbeter? LYNNE MATTHYSEN stel ondersoek in.

Mense hoor, lees en sien gereeld berigte oor stakings wat die spoordiens beïnvloed. Pendelaars val by treine uit, of word aangeval as gevolg van swak sekuriteit in en om die treine. Daar is ook herhaalde pleidooie dat treine en stasies opgradeer moet word.

Volgens mnr. Solly Malatsi, Wes-Kaapse woordvoerder vir die departement vervoer en openbare werke, soek die publiek openbare vervoer wat veilig, betroubaar en bekostigbaar is. Daar is egter mense wat eenvoudig nie 'n keuse het as om die beskikbare openbare vervoer te gebruik nie.

Volgens die 2004/5 Rekord van Openbare Vervoer (CPTR) van die departement vervoer van die Stad Kaapstad, reis 67 persent van pendelaars daaglik met private vervoer na die Kaapse middestad, terwyl 18 persent van pendelaars van treine gebruik maak. Stad uit, gebruik meer as die helfte van alle pendelaars treinvervoer. Volgens die Stad se webblad is mense geneig om private vervoer te gebruik weens die persepsie dat openbare vervoer onveilig en onbetroubaar is.

Malatsi dink die publiek se ervaring van openbare vervoer word deur die media se dekking daarvan beïnvloed. Volgens hom fokus die media gewoonlik

op die negatiewe van die bedryf eerder as die positiewe.

Maar me. Kia Johnson, verkeersverslaggewer vir KFM, sê die media se rol is om mense in te lig. "So ja, as daar 'n staking is, en daar is beter opsies wat mense van gebruik kan maak, is dit die media se plig om die publiek daarvan in te lig en hul te help om 'n beter en meer ingeligte besluit te neem."

Sou mnr. George Russell, die eerste stasiemeester wat in 1860 op Durban gestasioneer is, ooit kon dink die openbare spoorstelsel sou vandag daaglik meer as 2,2 miljoen pendelritte onderneem?

Dit beklemtoon die afhanklikheid van duisende Suid-Afrikaners op ons spoordiensstelsel. Mense se indruk van hierdie stelsel vorm 'n groot deel van hoe Suid-Afrikaners hul land se infrastruktuur op 'n alledaagse manier ervaar.

Nadat diamante in 1867 in Kimberley ontdek is, het die Suid-Afrikaanse regering alle spoorprojekte oorgeneem, eers in die Kaap en later in Natal (nou KwaZulu-Natal).

Volgens Metrorail is die spoorstelsel gebruik om die land ná 1910 te help verbind en om ontwikkeling te bevorder. Alle spoorstelsels was toe onder die beheer van die parlement. Een van die doelwitte was om goedkoop vervoer aan binnelandse landbou- en industriële gemeenskappe te bied. Met die groot getalle mense wat ná die Anglo-Boereoorlog en die daaropvolgende Depressie stede toe getrek het, was daar 'n behoefte aan 'n doeltreffende stedelike spoordiens.

Deesdae is die spoorstelsel egter onder druk. Volgens Metrorail se webblad sluit die redes hiervoor in gebrekkige belegging in infrastruktuur, 'n ernstige tekort aan bestuurs- en tegniese vaardighede, en onderbelegging van amper 30 jaar wat veroorsaak dat Metrorail se spoorwaens verouderd is.

Me. Riana Scott, woordvoerder vir Metrorail in die Wes-Kaap, bevestig dat die spoorwaens in die mid-1980's laas vervang is, en dat daar nie genoeg geld is om die waens te vervang, of vir die bykomstige tegniese opgradering te betaal nie.

Volgens die Suid-Afrikaanse Spoorpendelaarsagentskap (PRASA), is spoorpendelaardienste voor 1 April 1990 deur die Suid-Afrikaanse Vervoerdienste (SASTS) verskaf. Sedertdien is Transnet Ltd. en die Suid-Afrikaanse Spoorpendelaarskorporasie Bpk. (SARCC) hiervoor verantwoordelik.

Die SARCC besit die spoorpendelaarbates, en is verantwoordelik vir die instandhouding daarvan. Metrorail, 'n onderafdeling van Transnet, is vir operasionele instandhouding verantwoordelik. Volgens PRASA het onduidelikheid oor verantwoordelikhede gelei tot die slegte onderhoud van spoorbates.

Gedurende die FIFA Wêreldbeker-sokkertoernooi is die Gautrein in werking gestel. Volgens me. Ingrid Jensen, woordvoerder van Gautrein Rapid Rail Link, is die Gautrein se teikenmark die private motorverbruiker wat nie van openbare vervoer gebruik maak nie. "Die publiek

het oorspronklik nie die Gautrein as deel van openbare vervoer geag nie." Hierdie teikenmark het die Gautrein eerder as 'n "aaklige monster wat in hul buurt inkruip" gesien. Maar volgens Jensen het hierdie gevoelens beslis verander nadat die trein in Junie vanjaar begin loop het, aangesien die publiek dit nou beter verstaan en meer vertrou is met hoe dit werk.

Johnson sê die media het 'n groot rol daarin gespeel om die publiek opgewonde te maak oor openbare vervoer, en ook om operateurs daarvan te ondersteun. "Ek dink die media het begin om mense se persepsies te verander, en om meer geloof in die openbare vervoerstelsel te ploeg," sê sy.

Die bemerkingsveldtog gedurende die sokkertoernooi het private motorverbruikers begin oortuig om meer van treine gebruik te maak, en hul oorreed dat hierdie soort vervoer heel goed is. "Met die gedurige ophef wat die media gemaak het, het mense geluister en gebruik gemaak van die *park and ride*-fasiliteite gedurende die toernooi. As die media dit nie as 'n beter opsie geskilder het nie, sou mense skaars daarvan gebruik gemaak het," sê Johnson. "Mense besef nou dat dit goedkoper en makliker is in terme van verkeersophoping."

Malatsi sê die regering het ver gegaan om sekuriteit met openbare vervoer 'n hupstoot te gee. "En omdat mense veilig gevoel het, het hulle aangehou om openbare vervoer te gebruik.

"Daar sou minder motors op die paaie gewees het as die vervoerstelsel so puik gebly het soos wat dit gedurende die Wêreldbekertoernooi was.

"Maar die realiteit is dat daardie vlakke van diens vinnig ná die toernooi gedaal het, veral met die treine," sê Malatsi.

Hy ry self elke dag met die trein werk toe. "Mediaverslaggewing het my waaksaam gemaak oor die gevare wat daar bestaan as mens laat met die trein ry. Ek is al ook by 'n treinstasie beroof. Nietemin, vind ek dit gerieflik om met die trein te ry omdat dit vinnig en bekostigbaar is. Maar ek is bekommerd oor die gebrek aan sigbare sekuriteit by treinstasies en in die treine."

Johnson gebruik nie gereeld die spoordiensstelsel nie. "As gevolg van my ligging en die soort werk wat ek doen, werk ek lang ure. Dit gee my nie die vryheid om genoeg gebruik te maak van openbare vervoer nie. Maar wanneer ek kan, doen ek, want dit help om my uitgawes te verlig." ■

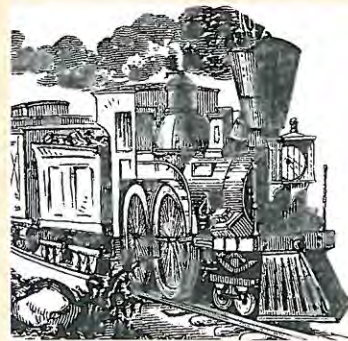
Vinnige Feite

Treintrok ontwerp van die 19de eeu het spoorwaens in twee klasse van vervoer verdeel. Die middel van die trok is as eerste klas bestempel weens die feit dat passasiers hier in twee rigtings deur die vensters kon kyk. Die tweede klas het verwys na sitplekke aan die kante van die trok waar dit net moontlik vir pendelaars was om uit een rigting deur 'n venster te kon kyk.

Die sogenaamde Omdraaistrategie van die Nasionale Spoorkorporasie beoog om spoorvervoer die hoofvorm van vervoer in Suid-Afrika te maak. Hierdie projek word in drie fases verdeel, naamlik die Stabiliseringsfase (2007-2010), die Herstelfase (2011-2014) en die Groeifase (2015-2030).

Volgens mnr. Solly Malatsi, Wes-Kaapse woordvoerder vir die departement vervoer en openbare werke, het die getalle van treinpendelaars die afgelope tyd meer gegroei as enige ander groep pendelaars in die Wes-Kaap.

Die eerste treinrit in Suid-Afrika het op 26 Junie 1860 in Durban plaasgevind. Tussen Market Square en Customs Point het 800 passasiers hierdie rit beleef. Vandag onderneem die openbare treinstelsel daaglik meer as 2,2 miljoen ritte.



'n Illustrasie van 'n ou trein.
FOTO: Florida-sentrum vir Opvoedings-
tegnologie



BRIDGING THE SOCIAL GAP:

Can media be the mortar between the classes in our society?



The South African income gap is growing daily. **NICOLE McCAIN** looks at the media's role in creating social divides in our communities, and the media's ability to reach across these.



Above: A view from the township of Kayamandi, which looks out over the town of Stellenbosch and the surrounding winelands area.

PHOTO: Nicole McCain

At almost every main road and intersection in South Africa, one can find someone selling newspapers. These people sell titles like *The Star*, *The Citizen*, *City Press* and *Rapport*. But how many of those who sell us our newspapers read the papers they are selling?

In South Africa, a large income gap exists between social classes. In 2001, approximately 60 per cent of South Africans were living below the poverty income line, as reported by the Southern African Regional Poverty Network. The largest density of those living in poverty is in KwaZulu-Natal, which also has the biggest gap between classes.

This begs the question: How does the South African media contribute to this widening income gap? Every newspaper targets a certain market, or group of readers often made up of people who have similar interests and lifestyles. But if a newspaper must maintain readership, can it do so without entrenching the current social classes and income gaps we see in our country?

A newspaper's audience is the people who read that particular paper, according to Colorado State University's communication department. It is up to newspapers to anticipate the needs or expectations of their audience in order to convey information. Different people will have different language levels and interests, and a newspaper needs to know who its audience is before they publish anything.

Newspapers work on the same system as advertisers when they establish who their audience is. The most popular method used by advertisers is the Living Standards Measure (LSM). The LSM index was designed by the South African Advertising Research Foundation (SAARF) to categorise the consumer market into groups. The LSM index is specifically aimed at grouping consumers according to the way they live and not according to income, race or genders as previously used.

Newspapers depend on advertising for income, and for this reason it is very important that a newspaper can maintain its target audience. But with the wealth shifting to new groups in the market, how do the media maintain their audience? Ferial Haffajee, editor of *City Press*, emphasises the importance of staying in touch with your reader's interests and expectations in order to keep them from moving to another publication.

City Press caters to the very broad audience that makes up LSM 5 to 10, which is the upper working class to the very wealthy. The newspaper is largely focused on the interest of black South Africans, who have recently started to move to higher LSMs. However, the *Daily Sun*, a Gauteng-based tabloid, is also catering to the lower LSMs. This is forcing *City Press* to redefine its audience. Haffajee claims this can be done by writing for an audience rather than a class, and by using LSMs and markets to get a sense of a publication's readers — who they are, their aspirations and their daily life. This will then help the newspapers to identify new sections that the readers may be

interested in, as well as which current sections to focus on. For instance, *City Press*' readership would have more of an interest in politics and current affairs, and the addition of a personal finance section would align with their interests.

Haffajee feels newspapers have an obligation to broaden their focus away from maintaining their share of the market, and to "challenge and inform readers" outside of their LSM and direct interests. She says: "My everlasting concern is that if we cater for only the LSM in which people are, we are not telling them about the rest of the world... It would be a great disservice if we only tell them about their [LSM]."

Picky audiences

Stellenbosch University sociologist, Rashid Begg, believes the media is not responsible for what the readers think. This would imply that the media can brainwash readers by reporting on certain topics and that readers will believe only the viewpoints printed in the media. The media theory that suggests this is called the Hypodermic Needle Theory, and says that the media has a direct influence over what the audience thinks. Begg believes the audience is in fact able to think about the content given to them, analyse it and select or discard the relevant information. This means that the audience will also select a publication that suits their lifestyle. From this point of view, the media has no influence over the income groups. However, Begg does say that the media controls which issues get aired. "It is not so much a case of what to think, but what to think about."

So while the media is not actively enforcing a class structure, it does contribute by focusing on issues that may not be shared among classes or be applicable to the majority of people. This means that only some issues, usually those relevant to the class with the most buying power, are given media coverage. The audience chooses the publication, but as Haffajee points out, it is still the media's responsibility to provide our readers with a varied selection of information that includes issues of other

classes or groups.

The newspaper seller on the street may not be able to afford an expensive publication, but the reality of that newspaper seller should be told to people of all classes. And likewise, that newspaper seller should be receiving news about what goes on in the business and political worlds, which may not be the reality he experiences on a daily basis. ■

THE LIFESTYLE STANDARDS MEASURES

There are 29 descriptors used in the Lifestyle Measures Standard (LSM) process, and these include questioning whether a household has hot running water, a fridge or freezer and a microwave oven.

The LSM questionnaire asks if there is a flush toilet inside or outside the house, a vacuum cleaner, a washing machine and tumble dryer, and a TV set, with or without DSTv. The rest of the indicators are the ownership of a motor vehicle, one or more cell phones per household, sewing machines and the number of radio sets per household.

Other descriptors address if the household is situated in an urban, metropolitan or rural area, as well as in Gauteng or the Western Cape.

The LSM index divides the population into groups numbered one to eight, with one the lowest and eight the highest. Recently categories nine and ten were added.

Category one shows a very low income, and category eight a high income. The two recently added categories cater for the very wealthy.



Below: A resident of Kayamandi, just outside Stellenbosch, reads a supplement from a newspaper bought at his local shop.

PHOTO: Nicole McCain



*m*ark

*m*ark

*m*ark

*m*ark

*m*ark

*m*ark

DIE (LOLSPEAK*)

TALLE*

WAT ONS PRAAT.



Die media, veral hoofstroomkoerante, was jare lank 'n bastion vir keurige taal. Die verskyning van die poniepers en die internet se invloed het egter sake begin verander, en gewone lesers begin al hoe meer aandring op húl taal. LOUISE FERREIRA het gaan kyk na hoe veranderings in taalgebruik besig is om die media se realiteit te verskuif.

Vyf jaar gelede, op die alwetende ouderdom van 17, moes ek 'n beredeneerde toespraak lewer vir 'n Afrikaanse mondeling. Dit het gegaan oor die verskyning van poniekoerante soos die *Kaapse Son* en die *Daily Voice*, hul inhoud en hul taalgebruik. Die trant van die toespraak was taamlik snipperig en ek het afgesluit deur te verklaar dat die geelpers nie hier hoort nie. Die volwassenes met

wie ek te doen gehad het, het heelhartig saamgestem.

Deesdae lyk dinge anders. Die *Son* se gewildheid wys duidelik daar is 'n mark vir hul koerant, en taalgebruik speel 'n belangrike rol.

Die manier waarop die media nuus sien het verander, sê Edwin Lombard, assistentredakteur van die *Son* en redakteur van *Sondag Son*. "Skielik is gewone mense se stories groot nuus vir daardie mark en hulle geniet dit om 'n koerant te hê wat net

op húl stories fokus. Dit sluit die manier van praat in – woorde wat net in daai gemeenskappe gepraat word en in 'n aksent wat net hulle verstaan.

"Dit is hier waar *Son* inkom, wat spesifiek fokus op die bruin mark en skryf in die taal wat hulle praat."

Faan Pistor is *Son* se senior taalsubredakteur. "Daar is 'n verskil tussen taal wat preskriptief en deskriptief is," verduidelik hy.

"Preskriptief" verwys na die standaard-

*Lolspeak is kattetaal — soos die internet dit beskou. Hierdie dialek, vol taal- en spelfoute, het 'n webfenomeen geword. Sien volgende bladsy.

vorm van 'n taal, dit wat in die meeste woordeboeke gevind word – wat met ander woorde voorgeskryf word as die “korrekte” taalgebruik – en die taal wat hoofstroomkoerante gebruik. “Deskriptiewe” taal gee weer hoe mense werklik praat en is die brood en botter van die geelpers.

Dit is nie waar dat die koerant 'n *anything goes*-benadering toepas nie, sê Pistor.

“*Son* het steeds 'n stylgids wat ons volg. Dis Kaapse Vlakte Afrikaans, dis nie net enige woorde wat gebruik word nie. Mense gebruik byvoorbeeld die woord ‘loop’: Jy loop kerk, jy loop hof. Dis vir my nogal mooi.”

Wat kru taal betref, is daar spesifieke reëls wat toegepas word. Joernaliste mag nie in hul eie kopie vloek nie. Indien mense wat aangehaal word wel vloekwoorde soos byvoorbeeld “p**s” gebruik, word dit met 'n sterretjie gesensor. Woorde soos “fok” en “kak” word egter as minder plat beskou en word dus nie gesensor nie.

“Wat vir sommige kru taal is, is vir ander heel aanvaarbare woorde,” sê Lombard. “Dit hang maar af waar jy jou

bevind. Elke gemeenskap het sy eie *lingo*. Sekere woorde is ook vreemd in sekere gemeenskappe. *Cool* is byvoorbeeld nie 'n woord wat op die Kaapse Vlakte of in die Boland gebruik word nie.”

Volgens Pistor het die manier hoe vloekwoorde gebruik word wel verander. “*Son* was aanvanklik 'n regte, egte poniekoerant. Dis nou meer 'n bruin gemeenskapskoerant in ponieformaat.

“Ek dink nie ek sou toe *Son* begin het hier kon gewerk het nie. Dit was rof!”

Lombard beaam 'n paar dinge het verander. “Die taal, inhoud en styl word bepaal deur die lesers. Ná vele terugvoersessies met ons lesers, het ons verskeie veranderings aangebring.” Die koerant se bladsy drie-meisies, hoewel nog skraps geklee, verskyn nie meer bostukloos nie, en minder vloekwoorde word gebruik.

Adverteerders speel ook 'n rol, sê hy. “As hulle ongemaklik voel om hulle produkte met die koerant te identifiseer, moet ons uitvind wat spesifiek dit is wat hulle pla en hoe ons hulle tegemoet kan kom sonder om die uniekheid van die koerant in gevaar te stel.”

**“WAT VIR
SOMMIGE KRU
TAAL IS, IS VIR
ANDER HEEL
AANVAARBARE
WOORDE...
ELKE GEMEENSAP
HET SY EIE LINGO”**



BO: 'n Pendelaar met 'n kopie van die *Son*.

FOTO: Willemien Calitz

Katte, die internet en lolspeak

In 'n heeltemal ander medium is internetgebruikers letterlik besig om hul eie dialek te skep – 'n dialek wat gebaseer is op hoe katte kwansuis sou praat.

Die webtuiste I Can Has Cheezburger (ICHC) is in Januarie 2007 geskep deur Eric Nakagawa, oftewel Cheezburger, en sy vennoot, net bekend as Tofuburger. Die konsep draai om 'n foto van 'n groot grys kat, kop effe skuins en bek oop, met teks op die foto wat lui: "I can has cheezburger?" ("Kan ek 'n kaasburger kry?")

Volgens 'n artikel deur Lev Grossman in *Time* doen hierdie soort prentjies, in internetterme bekend as *image macros*, reeds sedert 2005 die rondte op webwerwe soos 4chan.org. Die kurators van ICHC het op die spesifieke foto afgekom en dit so snaaks gevind dat hulle besluit het om 'n webwerf daarvoor te skep.

Nog prentjies het gevolg en vandaar het dit 'n internetfenomeen geword, soveel so dat selfs *Time* en die *Wall Street Journal* daaroor geskryf het. Hulle staan bekend as *lolcats*, van die internetafkorting wat beteken *laughing out loud* (*lol*).

Daar is verskeie faktore wat hierdie katte so gewild maak. Een daarvan is *lolspeak*, die brabbeltaal wat vir die meeste van die onderskrifte gebruik word. Vir mense wat die eerste keer daarop afkom, moet dit besonder vreemd lyk: Baie van die woorde is heeltemal verkeerd gespel

"Die Here is my herder" – die King James-vertaling van Psalm 23

¹The Lord is my shepherd; I shall not want.

²He maketh me to lie down in green pastures: he leadeth me beside the still waters.

³He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

⁴Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

⁵Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

⁶Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.

en die grammatika is dikwels deurmekaar.

'n Goeie voorbeeld is die kaasburger-aanhaling, of die volgende onderskrif, wat by 'n foto van twee babakatties gebruik is: "we belongz 2gether...soz u got to taek the both of us...pweese!" ("Ons hoort saam, so

"Ceiling Cat iz mai sheprd" – Psalm 23 in lolspeak

¹Ceiling Cat iz mai sheprd (which is funni if u knowz teh joek about herdin catz LOL.)

He givz me evrithin I need.

²He letz me sleeps in teh sunni spot an haz liek nice waterz r ovar thar.

³He makez mai soul happi an maeks sure I go teh riet wai for him. Liek thru teh cat flap insted of out teh opin windo LOL.

⁴I iz in teh valli of dogz, fearin no pooch, bcz Ceiling Cat iz besied me rubbin' mah ears, an it maek me so kumfy.

⁵He letz me sit at teh taembl evn when peepl who duzint liek me iz watchn.

He givz me a flea baff an so much gooshy fud it runz out of mai bowl LOL.

⁶Niec things an luck wil chase me evrydai an I wil liv in teh Ceiling Cats houz forevr.

jy moet ons albei neem, asseblief!")

Om die waarheid te sê, dit lyk byna asof 'n kat 'n rekenaar se toetsbord beetgekry het – en dit is presies die punt.

Om in *lolspeak* te skryf, beteken egter nie 'n mens kan lukraak 'n spul letters ver-

LOLCATS.

FOTO'S: ICanHasCheezburger.com en 4chan.org.



V.l.n.r. Happykat vra vir 'n kaasburger en word 'n internetfenomeen (die ICHC-boek); die "I'm in ur..." meme is gebaseer op 'n internet-videospeletjie waar een speler 'n ander groep se basis binnegeval het met die woorde "I'm in ur base, killin ur doodz"; 'n babaweergawe van Basement Cat.

ander of woorde rondskuif nie. Gereelde lesers van ICHC en diesulks sal onmiddellik agterkom indien iemand met 'n mindere kennis van *lolspeak* iets verkeerd doen. Anil Dash, 'n blogger en bekende in Amerikaanse tegnologiekringe, het in April 2007 hieroor geblog. Hy haal 'n onderskrif aan wat verwys na die boek en flik *Dune*: "I are dunecat. I controls the spice, I controls the universe."

Dit klink net verkeerd – in *lolspeak* sal 'n mens byvoorbeeld sê *Iz dunecat*, nie *I are dunecat* nie. Soos Dash dit stel: "Die feit dat ons kan agterkom dat geen kat so sal praat nie wys dat *kitty pidgin* eintlik baie konsekwent is." Dus, die grammatika mag dalk vreemd lyk, maar dit is steeds 'n vaste grammatika met sy eie reëls.

Só gewild is *lolspeak* dat die Bybel selfs daarin vertaal is. Ceiling Cat, 'n wit kat, en Basement Cat, 'n swart kat, verteenwoordig God en Satan onderskeidelik en is lank reeds gewilde karakters op ICHC. Die eerste vers van Genesis lui só: "Oh hai. In teh beginnin Ceiling Cat maded teh skiez An da Urfs, but he did not eated dem."

Op die LOLcat Bible Translation Project se webblad is daar ook 'n "How to speak lolcat"-gids, met verduidelikings oor watter woorde verkeerd gespel word en waar om voornaamwoorde uit te haal. Luidens die gids is dit belangrik om te onderskei tussen *textspeak*, die afkortings wat dikwels in SMS'e en op die internet gebruik word, en *lolspeak*, wat kattetaal is.

David Raney, 'n internetkenner, skryf in 'n artikel op ICHC dat *lolspeak* en ander internettale soos *leetspeak* aanhoudend deur die internetgemeenskap aangepas word. Dit is dus moontlik om te sien hoe tale uit

'n spesifieke medium groei en ontwikkel.

"Dit toon ook hoe die internet die wyse waarop ons met mekaar kontak maak en kommunikeer, verander. Hierdie woorde en *macros* behels dat gebruikers nie net die inligting wat oorgedra word manipuleer nie, maar ook die formaat van die kodes waarop ons ooreengekom het om die inligting oor te dra."

Lolspeak is minder algemeen in Suid-Afrika as byvoorbeeld die VSA, waarskynlik omdat meer mense hier eerder internettoegang via hul selfone het. Matthew Buckland, 'n Suid-Afrikaanse internetkenner en besturende direkteur van die sosiale mediamaatskappy Creative Spark, sê selfoon-internetgebruik is baie hoër in ontluikende markte.

"Internettoegang via 'n gewone rekenaar is betreklik duur in vergelyking met selfone. 'n Selfoon is ook goedkoper.

"[*Textspeak*] is 'n direkte gevolg van mense wat hul selfone gebruik vir byvoorbeeld SMS'e. Selfs op [die sosiale netwerk] Twitter word boodskappe tot 140 karakters beperk. Mense vind maniere om hul punt oor te dra met die minimum aantal woorde.

"Teks druk egter nie gevoelens behoorlik uit nie en afkortings soos *lol* is dus 'n manier om emosie oor te dra."

Die media – in al sy vorms – verander teen 'n blitsige tempo. Taal is slegs een aspek hiervan, maar dit toon in watter mate die fokus van die mediagenerende na die -verbruiker verskuif. Gemeenskappe, of hulle hulself op die Kaapse Vlakte of die internet bevind, is besig om taal vir hulself te eien. Die media behoort aan hulle. Of dan nou in *lolspeak*, "I can has new media?" ■

DIE LOLCAT-KONSEP DRAAI OM 'N FOTO VAN 'N GROOT GRYS KAT WAT VRA: "I CAN HAS CHEEZBURGER?"



V.l.n.r. Hierdie beteuerte katjie kon homself nie help nie; Saterdag is 'n *lolcat*-vakansiedag, en staan dus bekend as Caturday; die oorsprong van die "Invisible..."-meme. 'n Internet-meme is 'n idee of konsep, byvoorbeeld in die vorm van foto's, wat deur verskillende maniere op die internet versprei word. Dit verander dikwels soos dit versprei.

SERIOUS SATIRE.



Newspapers usually carry a political or editorial cartoon on their opinion pages. These pages are there to focus attention on current issues and encourage debate. The cartoon comments on some topical event or subject and gives opinion in a humorous way. When used correctly as social commentary, it can help readers understand an issue better by laughing at it, writes NIEL JOUBERT.

M&G 9-2-06 ZAPIRO®



WEAPON OF MASS DESTRUCTION

There are two images in recent South African history that most South Africans will recognise – both of them cartoons.

The first is president Jacob Zuma with a shower nozzle attached to his head. This was first drawn by Jonathan Shapiro, a cartoonist with the pen name Zapiro. The showerhead is a reference to Zuma's comments in his rape trial, where he told the court that he showered after having sex with an HIV-positive woman.

In the second image, also involving Zuma, Zapiro depicts him unbuckling his belt, while Lady Justice is being held down by his political allies with one of them saying: "Go for it, boss!"

In *The Art of Cartooning: Changing the Fourth Estate – Essays on South African Journalism* Zapiro says: "A cartoon takes just a few seconds to read and absorb, but it can have enormous impact and be highly memorable.

"Almost every reader of a newspaper reads the cartoon, not just for a laugh, but to see a strong, well-communicated idea. A cartoonist's job is to make people think, often by making them laugh, though not all cartoons are meant to be funny."

According to Ken Vernon in *Penpricks: The Drawing of South Africa's Political Battlelines*, political cartoons are not designed to be conventionally funny.

"Instead, their aim is to belittle their victims, to mock, scorn and deride them as to destroy their reputations and hence, by extension, their political ideas.

"Humour, or more correctly, ridicule, is thus used as a great leveller of political ambitions."

Don't Joke: The Year in Cartoons by Andy Mason and John Curtis, is an annual publication compiling the best cartoons from the best cartoonists, with its first publication brought out in 2009. According to them, South African cartooning has finally come of age.

"For the first time, cartoonists representing the country's full demographic spectrum, articulating a range of political views, are featured in the same annual," say Mason and Curtis.

Although Jacob Zuma is suing Zapiro for R7 million for the "Rape of Lady Justice" cartoon, published in *Sunday Times* on 7 September 2008, Ayesha Kajee, executive director of the Freedom

of Expression Institute, says satirists currently enjoy a very free media landscape.

"Freedom of the press and artistic creativity is well protected under the constitution. Satire is a combination of journalism and art, and meant to be commentary, so they do have more freedom or licence to express themselves than conventional journalists."

According to Kajee, no topics should be avoided and freedom of expression should have no limits, except those limits imposed by the constitution. "Satire allows for debate, which is healthy for a democracy."

Jeremy "Jerm" Nell has drawn the front page cartoon for *The Times* since 2007 and currently has a daily strip, "The Big-gish Five". He says a news report should be accurate with the facts, but satire is not generally about accurately representing the facts.

"It is (entertaining) opinion and opinions are not usually fair or objective, but can indeed be."

Zapiro feels readers value the licence they have as editorial cartoonists to confront the most powerful people in society and knock them off their pedestals. "It's a bit like the licence the court jester once had to say things about the king that nobody else would dare to say.

"The freedom cartoonists have to criticise in a country is a litmus test for democracy."

Nell agrees with this. According to him, satire is important as it gauges the temperature of society and civil freedoms.

"The purpose of it is not to mould public opinion or perceptions, or even report facts, as people tend to think is its purpose, but rather to entertain and provide reaction to society's current status through mocking, lampooning, parodying, etc., the folly of people," says Nell.

The satirical website Hayibo.com, where news is parodied and poked fun at, was launched in 2008. The site proclaimed to be the "second-best source of fake news after the SABC".

According to Anthony Pascoe, one of the founders of the website, humour does allow people to get away with things and makes the message more palatable.

"Satire is about using humour to highlight vice, corruption or abuse of power, ideally with the intent of shaming individuals, and society itself, into

"THE FREEDOM CARTOONISTS HAVE TO CRITICISE IN A COUNTRY IS A LITMUS TEST FOR DEMOCRACY."

improvement or change.

"And we need to get it right. If we are not funny or focusing on the wrong angle, we lose credibility and people will stop reading us."

Although highly popular, the website was forced to close down in August due to lack of advertising revenue.

The Hayibo team's last newsletter said: "Yes, dear readers, it's hard to believe, perhaps even harder to believe than a sick note from Schabir Shaik's GP. But it's true. All good things must come to an end, and Hayibo.com is no different..."

"We would have loved to rule the internet until Jesus returned, perhaps to witness the power-sharing deal the ANC will desperately try to broker, but alas the lifeblood of all websites, advertising, has never materialised."

Pascoe says satire deals with the issues in a more entertaining way than other traditional mediums. "It is not necessarily a direct confrontation of the issues, but rather a palatable and entertaining way to engage with an audience who might not otherwise be thinking about the topics under discussion."

A few years ago South African Breweries took the company Laugh It Off to court. Laugh It Off parodied the slogan of a well-known beer. According to Dario Milo, a partner at Webber Wentzel Bowers Attorneys, this was the closest South African law came to recognising the value of satire and parody.

In his decision, for Laugh It Off, Judge Albie Sachs highlighted the importance of humour in a democracy, particularly in the form of satire or parody: "The protection must be there whether the humour is expressed by mimicry in drag, or cartooning in the press, or the production of lampoons on T-shirts.

"A society that takes itself too seriously risks bottling up its tensions and treating every example of irreverence as a threat to its existence." ■

THE STATE OF OUR

Journalists' Voice

coverage

local

lack

university

course

cares

publications

newspapers

survival

Story

training

young
country

education

writing

overseas

work

music

tabloidisation

writers

interest

editors

entertainment

Africa

education

reporting

chimurenga

space

internet



Do South African arts journalists simply not possess the skills to deliver in-depth arts coverage or are editors wary of the lack of public interest where it concerns arts and culture? NADINE THERON discussed the issue with a few big names.

The *Sunday Times* tells us they have done their homework and will be giving their readers what they want – travel, lifestyle, movies, television and,

of course, news and sport. Not a word about the arts. Regular contributors have been informed their space will be cut drastically. Are we really such a minority? Jennifer de Klerk, editor of *Artslink.co.za*, asked this question in a recent editorial, touching on the contentious matter of arts coverage in South Africa.

De Klerk's comment is only an example of the struggle for the arts in post-apartheid South Africa. Here's another: Lebo Mashile, Max Du Preez, Albie Sachs and Njabulo Ndebele facilitated round-table discussions at the fourth triennial World Summit on Arts and Culture (WSAC). With a theme such as Intercultural Dialogue, the summit, held in Johannesburg in 2009, promised to provide the opportunity for discussing

issues affecting public support for the arts and creativity.

It was the first time Africa hosted one of the International Federation of Arts Councils and Culture Agencies' (IFACCA) World Summits and 75 different countries were represented.

Over 450 delegates from national arts councils, ministries of culture and other agencies worldwide flocked to Museum Africa in New Town to attend seminars, discussion sessions and presentations.

"Here is the opportunity for people who want to influence the arts policy to discuss the issues artists grapple with every day," Edward Tsumele, senior arts and culture journalist for *The Sowetan*, said about the summit.

Yet, besides a little stint on *Morning Live* and obituary-sized mentions in daily newspapers, the only paper that reported extensively on the Summit was *The Sunday Independent*.

Does this reflect the state of our arts journalists or of our public interest?

Tsumele claimed that he hadn't seen any of his colleagues from fellow South African dailies at the summit: "There are only a few arts journalists in South Africa and they are more interested in the entertainment industry."

But Gwen Ansell, *Business Day* jazz columnist and former executive director of the Institute for the Advancement of Journalism, disagrees. Ansell is also the author of *Soweto Blues* and *Introduction to Journalism*, as well as visiting Professor at Columbia University's Center for Jazz Studies.

"Some of the failures to cover the WSAC were crudely financial and had nothing to do with the quality of arts journalists as writers – for example, SABC demanded that the WSAC pay for an outside broadcast van if they wanted the event covered!"

Bongani Madondo, famed arts and culture writer, and author of *Hot Type: Icons, Artistes and God-figurines* raises the issue of unskilled journalists as a possible cause of the silent Summit: "It could be that the local media does not understand or are less interested in the business of the arts as a political and cultural currency, and focusing only, or trained only on aesthetic values of the arts."

Ansell, however, thinks that local arts journalism is on par with the rest of the world.

"Although there are far fewer spaces for the best to be exposed. We tend to fetishise 'the rest of the world' but 80 per



South African Art Times

<http://www.artthrob.co.za/07dec/diary.html>



One Small Seed

<http://openbicycle.com/category/japan/>



Art South Africa

<http://www.bell-roberts.com/?book=133>

cent of what you see in overseas papers is just as trivialised and personality focused as what you see here, and equally superficial and banal in the writing.

"An arts writer of the calibre of Bongani Madondo – who's been featured in *Village Voice* and *Rolling Stone* – does not get regular column space here, that's a disgrace for South Africa. But our publications market is small and we don't have the reader numbers to support niche publications, so I suppose it is inevitable.

"In addition, we have a distinctive arts writing voice and tradition to draw on – very much established by the kinds of writers working on *Drum* and *Bantu World* historically – so we have no need to copy America, as much Western arts journalism does. One of the big problems with the lack of arts journalism teaching combined with the globalised MTV tsunami is that there's a danger that voice will be lost. We have few arts-focused publications – I'm thinking particularly of *Chimurenga* – that are better than what comes out of 'the rest of the world'."

Soon after the Summit, *Tonight* arts and entertainment journalist Atiyah Kahn published an opinion piece on Artslink.co.za: Stop complaining about arts journalism or do something about it.

Kahn attended the "Reviving the Drumbeat" workshop, a unique arts journalism training programme facilitated by Ansell. She laments the lack of education available to shape good arts journalists.

"I was shocked to find out that Gwen's course was one of the only arts journalism education programmes in the country, and that there is no university in South Africa that specialises in this field as part of their curriculum.

"There are no arts journalism degrees in the country. Aside from the jazz festival courses, there is also the *Cue* coverage at the National Arts Festival where young writers work with senior critics and are given training but that is about it."

This is confirmed by Ansell, who explains why she initiated the "Reviving the Drumbeat" workshop: "There are absolutely no courses on arts reporting in universities or FET colleges as part of journalism training (whereas there are on, for example, science reporting). And that is the only reason I run a course under the wings of a commercial provider... (I) would much prefer that more specialist beat reporting training be provided within the higher education system. It is, after all, part of the National Certificate

"WHO CARES ABOUT SAMUEL BECKETT, AYI KWEI ARMAHA OR JAMES JOYCE? I DO, BUT WHO CARES FOR PEOPLE WHO CARE ABOUT THINGS LIKE THAT?"

curriculum."

Kahn concluded that the University of Southern California or Columbia University in New York have both stressed the importance of arts journalism by educating writers in the fields of music, film, theatre, fine art and dance. "Does this mean that we then have to go overseas if young writers want to be confident as critics?" she asked.

Ansell explains that there's a lack of beat journalists in all specialist fields.

"This is a result of the very limited coverage this aspect of journalism gets in higher education, and of underfunded, understaffed newsrooms where there aren't the resources to allow too many individuals to specialise, where people are consequently shifted from section to section. Arts journalism does not have high prestige with editors compared to 'hard news' and so suffers more than some other areas in this process."

Kahn said this can be attributed to the shameful neglect of critical arts reportage in the country.

"I regularly encounter musicians who feel that there are only a handful of music journalists who can adequately criticise what they do. Not to mention the issue of shrinking space in newspapers and magazines for insightful art pieces."

At the Summit, Tsumele blamed the global phenomenon of tabloidisation, which is morphing arts journalism into entertainment news.

"I mean if Kanyi Mbau was here and she said something stupid, the story would be on page three of my own paper tomorrow. I would also write another story on the Summit but that's not the story that will get used."

"It's all just showbiz," says Madondo.

"This new 21st century tabloidisation, characterised by crassness, greed, blood and obsessive investment in youth, is problematic not only to arts journalism but journalism as a whole. Art has become entertainment, and the business of entertainment is handled, dreamt up and controlled by both advertising and marketing gurus and ad executives with big budgets that traditional media sorely need for their survival, especially in the free floating internet age.

"Who cares about Samuel Beckett, Ayi Kwei Armaha or James Joyce? I do, but who cares about people who care for things like that?" ■

**Atiyah Kahn is now completing her Masters in Arts Journalism at USC.*

WANNEER DIE MUSIEK OPHOU SPEEL.

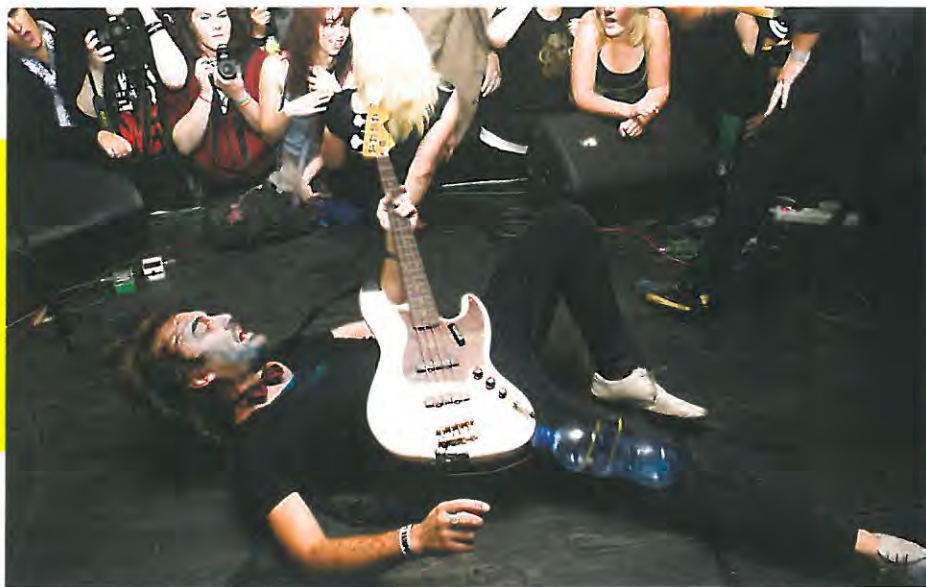


FOTO: Janah Hattingh



“I hate Tchaikovsky and I will not conduct him. But if the audience wants him, it can have him,” sê die komponis Pierre Boulez in die biografie *Boulez: Composer, Conductor, Enigma* deur Joan Peyser. Sy stelling som die komplekse kwessies van Suid-Afrikaanse musiekjoernalistiek mooi op. Vir wie skryf musiekjoernaliste, en maak dit saak of jy toondoof of nootvas is? Moet jy weet wie Max Bruch en Dmitri Shostakovitch is? LIZE SWARTZ ondersoek dié vroe wat musiekfoendi's pla.

“Do you know what lies at the bottom of the mainstream? Mediocrity.” Só sê die komponis Gustav von Aschenbach se vriend vir hom in die bekende rolprent *Death in Venice*.

Om oor hoofstroommusiek in Suid-Afrika te skryf, beteken nie dat musiekjoernaliste middelmatige resensente hoef te wees nie. Hoewel die persepsie heers dat resensies oor klassieke musiek meer kundigheid en kennis verg as om oor popmusiek te skryf, is dit nie noodwendig die geval nie.

Warren Holden, assistentredakteur by die nistydskif *Classic Feel*, glo joernaliste moet klassieke musiek en popmusiek op verskillende maniere benader. “Vir ’n publikasie wat net artikels oor popmusiek bevat en vir ’n wyer gehoor skryf, is ’n musikale

agtergrond nie noodwendig ’n vereiste nie,” sê Holden. Hy glo ander tipes musiek is weer hoogs gespesialiseerd en lesers vereis van musiekjoernaliste om, deur middel van bogemiddelde musiekkennis, ingeligte en informatiewe artikels skryf. “Kennis oor musiek is baie nuttig vir ’n nistydskrif soos *Classic Feel*, aangesien die lesers daarby aanklank vind en daarby kan baat vind,” vertel Holden.

Jon Monsoon, redakteur van *Your LMG*, ’n gratis publikasie wat op kontemporêre musiek fokus, meen skryfervaring is belangriker, ongeag watter musiekgroep geresenseer word.

“Hoe langer jy ’n musiekjoernalis is, hoe meer gekwalifiseerd raak jy. Jou verwysingsraamwerk moet taamlik breed wees om ingeligte opinies te kan lewer.”

Wayne Muller, ’n musiekresensent vir *Die Burger*, stem saam: “Ek dink om oor enige onderwerp te skryf, vir wie ook al, verg

kennis van daardie onderwerp. Popmusiek mag dalk klink, soos die naam aandui, asof byna enigeen algemene kennis daaroor het. As 'n joernalis egter nie goed ingelig is oor die genre, neigings en geskiedenis nie, gaan jy nie 'n artikel met gesag kan skryf nie.

"Toe die operasangeres Renée Fleming onlangs 'n pop-album uitgegee het, kon ek dit nie resenseer nie, want hoewel ek veel oor Fleming se operaloopbaan weet, het ek eenvoudig nie die 'geletterdheid' gehad om te bepaal of haar stem nou eintlik so goed is in pop as wat dit in opera is nie."

Die dekking wat sekere musiekgenres geniet, verskil afhange van die spesifieke publikasie en teikengroep. Tydskrifte verskil deurdat hul teikenmarkte meer gespesifiseer is volgens belangstellings – in onder meer motors, modes en gesondheid. Koerante, tensy dit vir spesifieke nismarkte voorsiening maak, berig oor verskeie onderwerpe in een uitgawe.

Muller, wat ook vir drie jaar by verskeie tydskrifte gewerk het, glo egter joernaliste by koerante kan steeds in sekere musiekgenres spesialiseer.

"Die Burger is gemik op 'n heel uiteenlopende gehoor, maar binne hierdie mark bestaan daar sekere nismarkte met sekere belangstellings en in wie se behoeftes die koerant op een of ander wyse probeer voldoen," verduidelik hy.

"Met tydskrifte is die mark natuurlik meer gedefinieer en minder fragmentaries," vertel Muller verder. "Tydskrifte is gefokus op 'n nismark en jy weet presies vir wie jy skryf."

Hype – te danke aan die media?

Hoewel die media nie kan dikteer waarna mense luister nie, kan intensiewe mediadekking van sekere musikante of musiekgroepe tot selfs groter gewildheid en sukses lei.

"Klassieke musiek word nie baie in die media genoem nie," sê

**"EK DINK DIT IS BELANGRIK
DAT DIE MEDIA NIE
NOODWENDIG HYPES
SKEP NIE, MAAR EERDER
AANHELP."
- WAYNE MULLER**

Holden, "maar dit is eintlik net omdat klassieke musiek so 'n nismark het met 'n taamlieke klein gehoor in Suid-Afrika. Popmusiek en Afrikaanse musiek maak voorsiening vir groter, meer algemene gehore en sal dus natuurlik meer mediadekking kry."

Muller glo die media is reaksionêr eerder as 'n blinde volgeling: "As kunstenaars 'n hype veroorsaak, reageer die media gewoonlik met 'n hype. Dikwels is dit dalk baie subjektief, soos een goeie resensie wat 'n groep uiters gewild maak. Maar ek dink dit is belangrik dat die media nie noodwendig hypes skep nie, maar eerder aanhelp."

Talle musiekgroepe het groter gewildheid verwerf as gevolg van gereelde en intensiewe mediadekking. Jacolette Kloppers, Kaapse redakteur van *By*, sê Die Antwoord en Jack Parow is 'n fenomeen op hul eie onderskeie gebiede en voldoen dus aan die vereistes van wat nuuswaardig is. *By* het vanjaar drie artikels oor Die Antwoord gepubliseer en een oor Parow.

"Hulle verskuif grense en doen en sê goed wat nog nie voorheen in Afrikaans gedoen en gesê is nie. Dit gaan glad nie daaroor dat ons op een of ander *bandwagon* spring nie."



Yo-landi Vi\$Ser van Die Antwoord.

FOTO: Janah Hattingh



New Holland

FOTO: Janah Hattingh

Die internet: Vriend of vyand?

Dwarsoor die wêreld het die internet die manier waarop musiek benader word, drasties verander. Nie net musiekjoernaliste skryf meer oor musiek nie. Die internet laat individue toe om, deur middel van blogs, kommentaar oor sekere tipes musiek te lewer en dit te resenseer. Of hierdie opinies gevorm is op grond van musiekkennis en ervaring is irrelevant, want elkeen wat oor musiek skryf, is geregtig op 'n opinie, en kan nou daardie opinie op die internet uitspreek.

Talle musiekwebtuistes soos Last.fm laat ook internetgebruikers toe om self musiek te ontdek en dan deur hul blogs of op sosiale netwerke soos Twitter en Facebook daaroor te praat. Oorvertelling is 'n baie kragtige wapen vir musikante, en hulle gebruik sosiale netwerke dikwels om groter gewildheid te kweek. "Mense op blogs en Facebook en ander sosiale netwerke verhoog belangstelling in 'n musiekgroep deur net vir hul vriende daarvan te vertel," sê Monsoon. "Dit alleenlik kan musiekjoernalistiek soos ons dit ken, verander."

Die Antwoord is die vernaamste voorbeeld van hoe die internet die musiekbedryf radikaal verander. Die groep het 'n video op die internet gelaai en dit het, deur die gegons van aanhangers, soveel gewildheid vir die groep verwerf dat hulle deur 'n internasionale platemaatskappy 'n kontrak aangebied is. Die Suid-Afrikaanse media het, ook deur middel van die internet, kennis geneem van dié supergroep se gewildheid, en die gevolg was wye mediadekking. Deur mediadekking aan gewilde musikante of musiekgroepe te bied, maak die media seker dit is die skakel tussen die musikale gebied en die publiek.

Die kwessie van subjektiwiteit

Een van die vernaamste probleme wat musiekjoernaliste in die gesig staar, is dié van subjektiwiteit. As gevolg hiervan verkies sulke musiekjoernaliste onbewustelik sekere musiekgenres teenoor ander. "n Mens moet natuurlik ook op objektiewe wyse na musiek kan luister," sê Monsoon. "Talle jong musiekjoernaliste sukkel om dit te doen – hulle skryf dieselfde goed oor dieselfde musiekgroepe (waarvan hulle hou), terwyl hulle groepe ignoreer waarvan hulle nie hou nie."

Talle musiekjoernaliste bespeel self een of meer instrumente, of werk in die musiekbedryf. "Die ander kwessie is dat mense wat self musici of musikante is, dikwels té betrokke is by die bedryf en nie betroubare resensente is nie – ondanks al hulle ondervinding," sê Gawie Botma, dosent in kunsjoernalistiek aan die Universiteit Stellenbosch.

Hoewel dit soms voordelig vir musiekjoernaliste is om 'n wye musiekkennis te besit en om praktiese ervaring te hê, kan dit moontlik die publiek laat dink hy of sy kyk neer op die luisteraars van sulke musiek.

"As musiekjoernalis moet 'n mens 'n begrip van alle musiek-tipes kweek om 'n gebalanseerde siening van musiek te hê," sê Holden. "En miskien is dit nie die joernalis se plig om 'n opinie te lewer nie, maar eerder net om die feite te stel en lesers toe te laat om self daaroor te besluit."

Botma beaam Holden se stelling: "Jy kan dan op verskillende vlakke skryf – met minder of meer diepte na gelang van die onderwerp, die genre, die publikasie en die gehoor, maar dit is vir die lesers om te oordeel of jou mening gewig dra." ■



Zanne Stapelberg en James Grace.

FOTO: Lize Swartz




Jack Parow


FOTO: Lize Swartz


#FAIL


 *People Magazine* wat 'n artikel gepubliseer het waarin hulle beweer Joost en Amor van der Westhuizen het albei homoseksuele verhoudings aangeknoop ná die verbod van hul huwelik. Die artikel was gebaseer op 'n telefoonoproep van een anonieme bron en nie Joost óf Amor is genader vir kommentaar nie.


 ANCYL president Julius Malema for lashing out at BBC journalist Jonah Fisher – and for the other journalists who did absolutely nothing. Besides publishing almost every word Malema said this year.

 Die manier waarop koerante Eugène Terre'blanche se dood heeltemal uit verband geruk het. Die pers het omtrent te kere gegaan oor gerugte van kondome wat op die moordtoneel gevind is en ET se broek wat na bewering afgetrek was.

 The South African media for not paying enough attention to the mine disaster in Chile. Even though South African construction company Murray & Roberts played a crucial role in the rescue of the 33 trapped miners, several newspapers only relied on Reuters, AFP, SAPA and AP for their stories.

 Sal iemand asseblief die MAT onder die ANC se bombastiese, outokratiese en diktatoriale jis uittrek, sodat hulle die boodskap kan kry dat die Media-Appèltribunaal (oftewel MAT) nie 'n liggaam is wat in 'n demokrasie hoort nie?

 The Hawks and the police who firstly arrested *Sunday Times* journalist Mzilikazi wa Afrika at his workplace and then got into a row with editors about whether photographers were allowed to capture the moment. Wa Afrika was charged with fraud; a month later all charges were dropped.

 Onse Steve (soos in Hofmeyr). Net omdat 'n mens nie altyd goeie publisiteit kan verwag as jy aan die verkeerde kant van nuuswaardes is nie, beteken dit nie jy moet die media daarvoor blameer nie – en dan boonop 'n mediatribunaal steun nie.


#LIKE


 Definitely South Africa's outstanding hosting of the 2010 FIFA World Cup. Over 2 million tourists visited the country and contributed to the R55.7 billion boost of the country's economy.

 Elise Tempelhoff is 'n omgewingsjoernalis vir *Beeld*. Sy skroom nie om groot maatskappye soos BHP Billiton aan te vat nie en is 'n joernalis wat werklik 'n passie vir haar onderwerp het. Amptenare by 'n Exxaro-steenkoolmyn het haar al vier uur lank aangehou nadat sy foto's van beweerde mynbou-aktiwiteite in 'n vleiland geneem het.

 The Afrikaans media for embracing the 2010 FIFA World Cup. *Die Burger's* daily infoboxes explaining the game's simple rules might have annoyed long-time football fans, but once the games kicked off, it was good seeing *ooms* scream "offside!" at inappropriate moments and proudly have black stars painted on their faces.

 'n Vet akker vir dié man: Dan McDougall van die *Sunday Times* in London. Die James Bond van joernalistiek. McDougall en 'n fotograaf, Robin Hammond, het hulle as onwettige diamantsmouse voorgedoen in die Marang-diamantveld in die ooste van Zimbabwe. So het hulle blootgelê hoe Zimbabwiërs soos slawe in die myne werk – ter profyt van die regering.

 LeadSA for launching the Lead with Lights campaign where drivers are encouraged to lead South Africa by driving with their headlights on during the day to increase visibility. LeadSA is a Primedia Broadcasting initiative supported by Independent Newspapers which encourages normal South Africans to lead the country by doing the right thing.

 *Sake24* wat dapper genoeg was om 'n hofbevel teen Eskom te kry om die elektrisiteitsverskaffer te verplig om die afslagpryse waarteen hy elektrisiteit aan BHP Billiton verskaf, bekend te maak.

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