

# SMEF

Stellenbosch Media Forum

# 2015

**Decoding government spin** | Freelance fundamentals |  
Gereed om te Periscope? | **The language of Islamophobia**  
| **Stellenbosch alumni: words of wisdom** | The rise of the  
infographic | **Clickbait: What's the catch?** | Die Burger se  
spotprentreuse | **Survé's Independent Media**

# SMEF 2015



**KLAS VAN 2015. Agter:** Mizan van der Merwe, Fredalette Uys, Leonardo Angelucci, Suzaan Potgieter, Mikail Baker, Jacques Myburgh, Simon Sonnekus, Kyle Smith, Edward Goff, Heléne Booyens, Marcelle van Niekerk, George von Berg. **Middel:** Elmarine Anthony, Melissa da Costa, Adri Thiant, Mirandi Nel, Siviwe Feketha, Kayla Waruschka Alexander, Jade Larey, Mila de Villiers, Heike Werth, Nicola Jo Bruns, Tatum Morley, Lea-Ann van der Merwe. **Voor:** Mev. Lijuan Williams-Daniels, mev. Elizabeth Newman, me. Marenet Jordaan, dr. Gabriël Botma, prof. Lizette Rabe, me Jeanne van der Merwe, prof. George Claassen, Hannes Kruger.

## Van die redakteur

**D**is effens aanmatigend vir mense wat nog nie tot die joernalistiek toegetree het nie om gesaghebbend vir ou hande iets nuuts te probeer vertel.

Ek dink tog dat elke skryfstuk in vanjaar se *Stellenbosch Media Forum* iets bydra – die perspektief van ’n generasie wat ’n deurslaggewende rol gaan speel in hierdie oorgangsjare van die media.

Elke student het sy eie onderwerp gekies en dit aangepak uit die oogpunt wat vir hom of haar interessant is. Daar is dus onderwerpe wat strek van Al Jazeera-infografikas tot Fred Mouton se spotprente, portretfotografie en die nuwe Periscope-app.

Van ons kant af was twee dinge opvallend: Hoe

bereid oudstudee van die departement was om ons te help, en daarmee saam, hoe ver hulle in die bedryf gevorder het (na baie uiteenlopende hoeke). Dankie vir julle tyd en moeite.

Dankie aan die klas vir die samewerking te midde van ’n woelige akademiese program. Dit was ’n uitdagende oefening vir 25 portuurs, almal talentvol, almal eiesinning (soos goeie joernaliste behoort te wees). Ons het almal iets waardevol geleer in die proses, naamlik hoe om ’n “regte tydskrif” uit te gee, eerder as ’n taak waar jy vir 60% hoop.

Dankie aan Jeanne van der Merwe (alumnus ’99), vanjaar se Rykie-genoot, vir haar deurlopende raad en ondersteuning. Geniet SMF 2015!

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*H Booyens*

**REDAKTEUR**

Heléne Booyens

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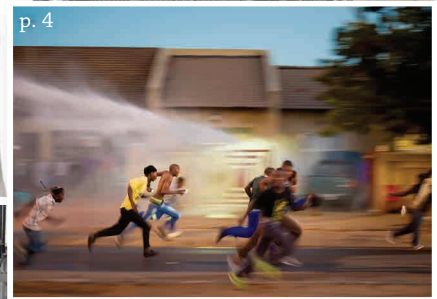
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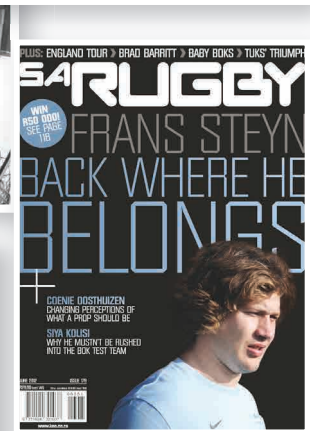
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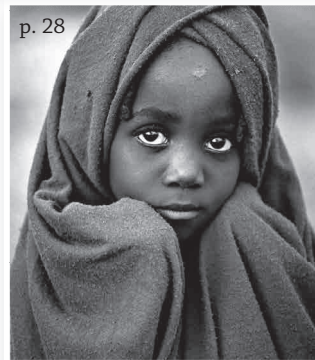
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# SHOTS

## FIRED!

Many shots have been fired throughout history. None, however, have been as prolific as the shots taken by the dedicated photojournalists who risk their lives on the frontlines to provide the world with the unabridged truth. **Simon Sonnekus** spoke to some of South Africa's best photojournalists about the transition from film to digital, conflict situations and the future of the fine craft of photojournalism.

Tension runs a little too high in Olievenhoutbosch during a service delivery protest. PHOTO: Cornel van Heerden

Dusk approaches fast at an intersection in Dobsonville, Soweto. The atmosphere is electric. A thousand-odd human bodies have cordoned off a usually busy intersection, bringing the flow of daytime traffic to a halt.

It is difficult to distinguish between schoolchildren and adults dressed in school uniforms, as Youth Day celebrations are in full swing in the Sowetan suburb.

The hissing and screeching of tortured rubber fills the air as an illegal spinning event gains pace. A neat row of modified BMWs queue to take the stage. Locals know these as Gusheshes. They spin in circles, performing various manoeuvres to earn street cred and recognition among the drifting faithful.

Below, on the front line, two white men crouch with cameras pressed against their eyes as the tow ball of a BMW narrowly passes their faces. While the action unfolds almost uncomfortably close to them, they press the shutter buttons to capture the elusive “decisive moment”.

The Gusheshe flamboyantly flies past and shoots up bits and pieces of tar and rubber that hit the photographers like shrapnel. They rise from their crouching positions to check their frames. After reviewing their images and possible scars on their gear, they clean the grit from their teeth.

This is how it should be, according to veteran and current photojournalists: News photographers should be on the border of the action to provide the world with accurate, unbiased visual documentation of what is playing out in front of their lenses.

### HISTORY HAS MADE THEM GREAT

“In many ways you act as a mirror. We are the people who are telling the world what is happening,” says Kim Ludbrook, experienced photojournalist and chief photographer at the European Pressphoto Agency (EPA).

Whether it takes place on a shell-laden battlefield or a lush, green sports field, photojournalists have always been close to the action to provide the context that accompanies their colleagues’ written words.

“If you look at photojournalism through history, the images that really stand out are those that share the qualities of portraying the unbiased truth,” Ludbrook says.

Since the invention of the Leica 35mm film camera by Ernst Leitz in 1925, photojournalism has been central to the growth of media. While the first photographs appeared in newspapers as far back as the 1870s, photojournalism thrived under Leitz’s invention.

The availability of compact cameras ensured that publications such as *Arbeiter-Illustrierte-Zeitung* (Berlin), *VU* (France) and *Life* (USA) were able to reach newsstands

across the world. The advances on the technological front and the need of these publications brought a smorgasbord of visual imagery that, much like Marshall McLuhan’s vision of a global village, created a showcase of life from across the globe in its truest form.

### ROLLS TO PIXELS

The 35mm film camera dominated photojournalism throughout the 20th century, but film came with its own challenges, as photographers were not always able to rely on in-house darkroom technicians to develop their film.

Sharief Jaffer, former photo editor of Media24 in Cape Town, had to learn how to develop film in his London hotel room after documenting the Wimbledon Tennis Tournament in 1985, the year that a young Boris Becker won the men’s singles final.

“I had to improvise to turn my hotel room into a darkroom. That meant covering the windows and using the wash basin to hold the chemicals. The hotel concierge also found it amusing that I requested a hairdryer to blow-dry photographs,” Jaffer says.

For veteran *Sunday Times* photojournalist Terry Shean, this time-consuming process meant shooting only a fraction of a day’s play in a cricket test to ensure a picture was available in time for the front page. In 1967, at the start of Shean’s illustrious 40-year career, a whole supply chain was created to get the picture to the newspaper’s night office.

“At Newlands I would shoot for only twenty

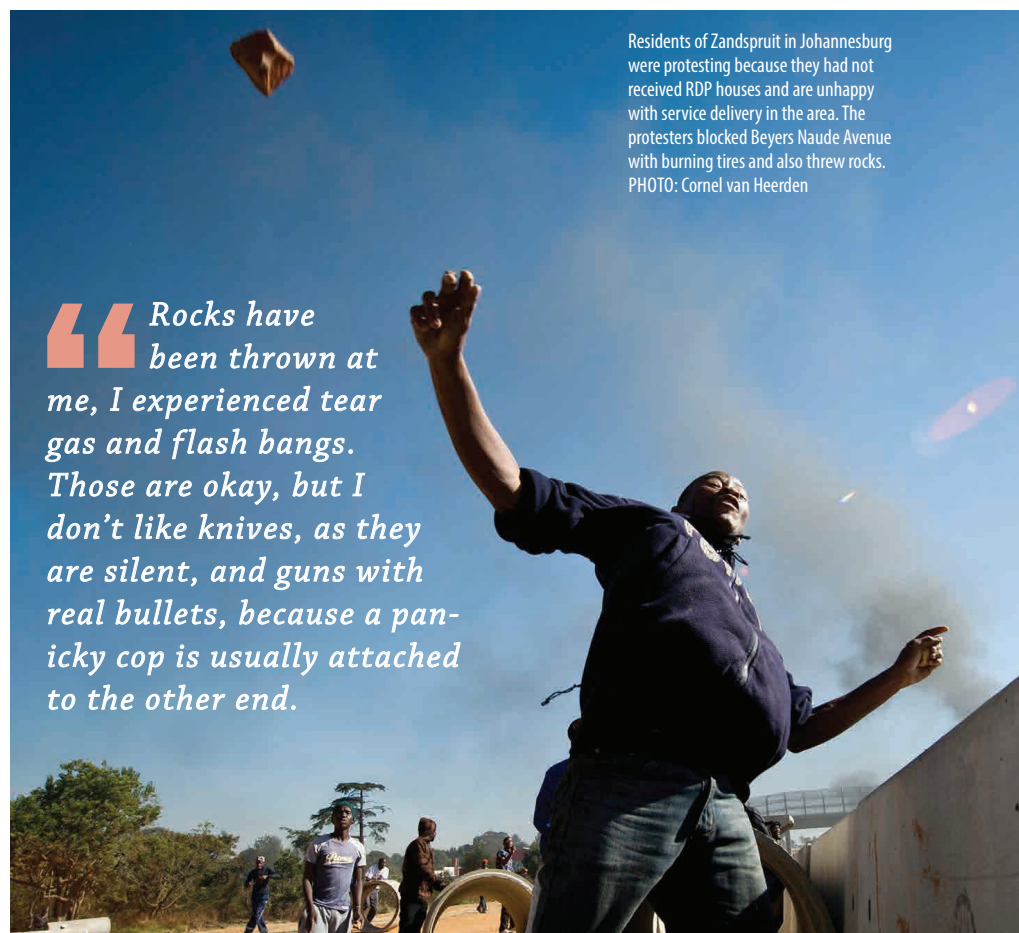
minutes. I would then run to a driver who was waiting to take the rolls of film to the printers. “They would develop the film and make a print, which would then be taken to the post office and put on a drum scanner to be telegraphed to the Johannesburg office.

“With the advent of colour pictures in newspapers (in the 1970s), I would shoot a roll of film and a driver would collect it and take it to the airport. You could not transmit colour then. There he would ask a passenger to take the roll of film to Johannesburg as luggage and then leave it at the Budget car hire stand where another *Times* driver would pick it up. The only time that did not work was when the passenger forgot he was flying directly to London, and we could not publish colour photos of Morné du Plessis being announced as Springbok captain in 1976,” Shean said.

Digital photography has made it much easier for photojournalists to transfer and send images. Photojournalists now use Wi-Fi and wireless adapters to transmit images from a camera to a laptop computer, and to upload the image to the news desk almost instantaneously from any remote location.

Ludbrook, who witnessed the transition from film to digital, describes modern photojournalism as “a game of ones and zeros”.

“When I am in the field, I tag a frame on site and within five minutes it lands on the EPA servers. Give it another five minutes and it has reached the 20 to 30 newspapers that



Residents of Zandspruit in Johannesburg were protesting because they had not received RDP houses and are unhappy with service delivery in the area. The protesters blocked Beyers Naude Avenue with burning tires and also threw rocks. PHOTO: Cornel van Heerden

“Rocks have been thrown at me, I experienced tear gas and flash bangs. Those are okay, but I don’t like knives, as they are silent, and guns with real bullets, because a panicky cop is usually attached to the other end.”



## TRENDS

the back of a motorcycle in the French Alps, following the peloton of the Tour de France. The game has changed totally.”

Cornel van Heerden, senior photojournalist at *Beeld*, says advanced new cameras such as the Nikon D750, with a built-in Wi-Fi function, speed up the process even more.

“When I’ve finished with a story and the paper is on deadline, I can easily open my laptop and get my images to the newsroom within five minutes. That is with the caption and editing already completed on camera,” he says.

Van Heerden adds that pressure has mounted on photographers in the digital age due to the vast number of images that one captures in a single day. Time is now spent on selecting the best images, not developing films.

“The fact that society has become more visually driven puts pressure on photographers to produce better images. The fact that the industry has changed in such a way, taught me diligence and constantly provides me with the abilities and inspiration to improve my craft.”

### THEY SHOOT, BUT IT DOESN'T HURT

Much like army regiments and platoons, photographers have travelled to the far corners of the globe to cover an array of conflict situations. From coups d'états to civil wars, photographers have always been on the front-

lines, chasing the ultimate shot.

Ludbrook was following rebel forces in Libya in 2007 when the Gaddafi government fired mortars in their direction. “We were in the middle of the desert with one road in and one road out and shells flying from all directions,” he recalls.

Four years later, a dear friend and colleague, fellow South African photojournalist Anton Hammerl, was captured and killed in the same conflict. His remains were never found.

“Being in conflict pushes the boundaries. After being on the front lines in Libya, I realised that what happened to Anton could have happened to me in a heartbeat. I have come to learn that conflict pushes the envelope a bit too far.”

Closer to home, news photographers have also experienced service delivery protests suddenly turning violent, and being in the wrong place could lead to injury or even death.

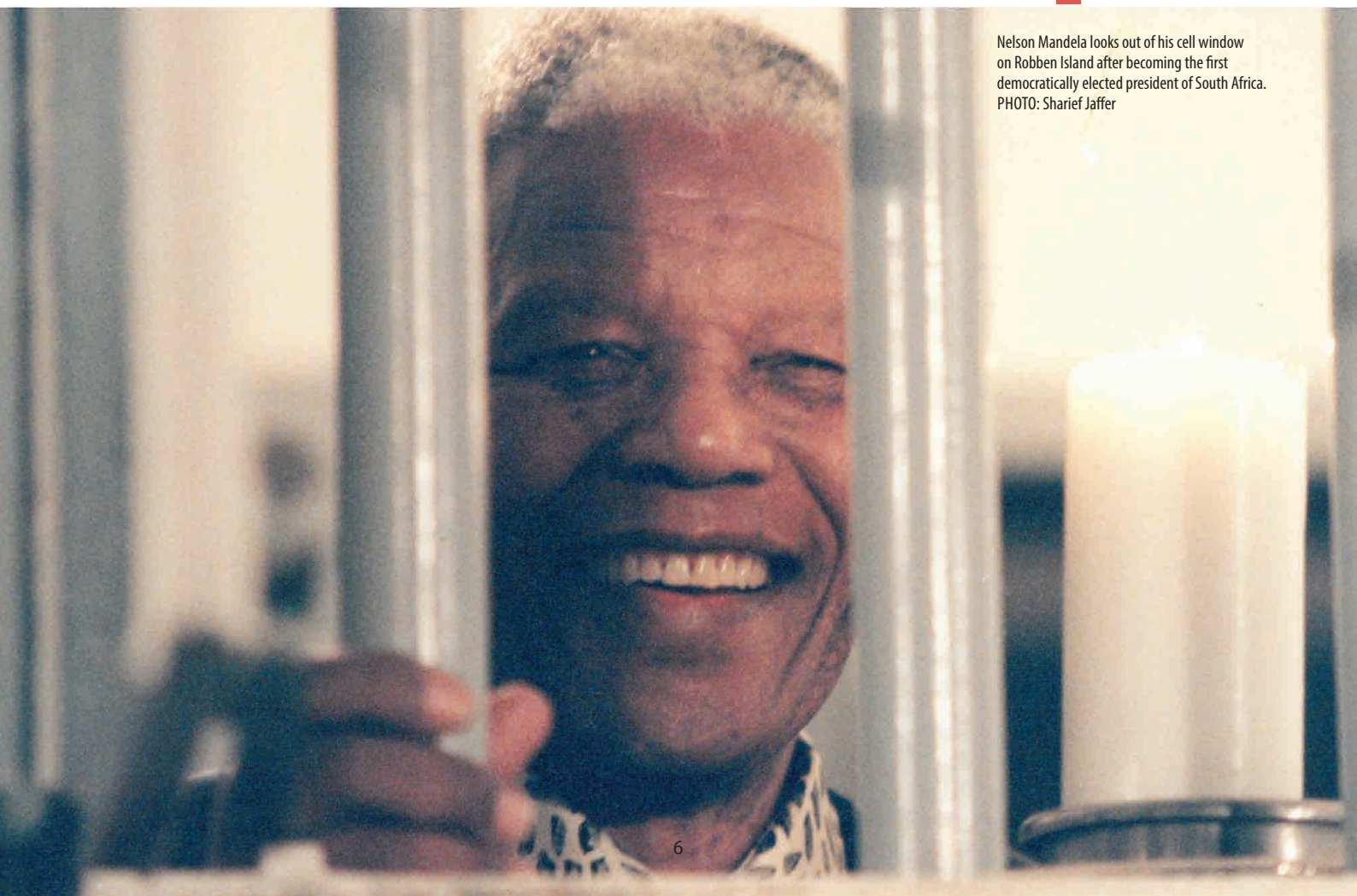
“I have found that rubber bullets hurt a lot,” says *Beeld*'s Van Heerden. “Rocks have been thrown at me, I experienced tear gas and flash bangs. Those are okay, but I don't like knives, as they are silent, and guns with real bullets, because a panicky cop is usually attached to the other end.”



Top: Taliep Petersen and David Kramer on Milnerton beach shortly before Petersen's death.



Above: At the age of 101, Phillip Rabinowitz has started flying. He is training for the 100 metre dash for centenarians. PHOTOS: Sharief Jaffer



Nelson Mandela looks out of his cell window on Robben Island after becoming the first democratically elected president of South Africa. PHOTO: Sharief Jaffer





Residents of Ratanda informal settlement near Heidelberg caused havoc because of a lack in service delivery. Here, protesting residents are fleeing from a water cannon used to disperse the crowd. PHOTO: Cornel van Heerden

Van Heerden says it is usually then when the photojournalist has to analyse the situation. “There comes a time when you have to lower the camera and think about yourself first, before the shot, before anything else. You need to make sure you are safe.”

Photojournalists also tend to attract the wrong kind of attention from celebrities.

Over the years, Terry Shean became quite adept at bolting while stalking famous prey to avoid a beating or worse. He once snuck around the Milnerton golf course to take photos of the late BJ Vorster, who was state president at the time.

“We only had an opportunity to shoot at the first tee, but I snuck around to the third and used my Novaflex 400mm lens to take a photo of his approach shot. His bodyguards spotted me and I took off like a whippet, got into my car and raced off before they could get me.”

However, Shean didn’t always manage to escape. He had a complex relationship with the surgeon Dr Chris Barnard and once, after a night on the town, Barnard took a swipe at Shean.

“It was outside the Pearler Hotel in Strand Street when Barnard, who was divorcing his first wife, walked out of the restaurant with Janice Brand, his hairdresser girlfriend at the time. He ran down and grabbed the camera, after which I grabbed him and a scuffle ensued. He was later known as the heartbreaker instead of the heart fixer.”

Shean also narrowly escaped being pummeled by James Small, a popular member of the Rugby World Cup-winning Springboks 1995 squad. It happened on Cape Town’s Green Market Square when Shean snapped a photo of Small and his girlfriend. But Small,

after approaching Shean, realised there were too many onlookers.

“Often you have to do what is perceived to be the wrong thing, but it turns out to be the right thing for your job. But that is how it is: there have been several unpleasant moments, yet you just had to get the picture,” says Shean.

During apartheid, many of these unpleasant moments were caused by conflict with the police. Shean and Jaffer recall ending up in the same altercation with the police.

“The police picked us up in a van crammed with people from Khayelitsha and Crossroads and took us down to the harbour, where we were interrogated and asked what our business there was. Police would often take your film in those days – they luckily only took one of mine,” Shean recalls.

As a person of colour, Jaffer often experienced awkward and humiliating situations as a newspaper photographer in the apartheid years.

“The worst was when fellow journalist Kitt Hoffman and I went up country to take photos of the Miss South Africa candidates. We slept over in Bloemfontein that evening and because I was coloured, I was not allowed to sleep in the hotel with Kitt. This was problematic, as we were often on deadline, and to ensure that we got the pictures to the office in time, I had to turn my room into a darkroom to develop the day’s pictures.”

#### **FILTERED FUTURE**

The wrenching changes brought about by shrinking budgets and newsrooms has brought news photography at a crossroads. Overworked journalists are often tasked with photography as well as reporting, leading to a

drop in quality.

“There are some diabolical images you see on Twitter,” says Ludbrook. “Journalists have become Twitter obsessed. Journalists should refrain from taking pictures on their cell-phones. There is no moment in the snapshots. No story is told,” Ludbrook says.

A report in *TIME* magazine posits that the age of the straight photograph is nearing its end. It is becoming ever easier to edit, alter and add filters to images, which distorts the truthful nature of the scenario.

“Photography has become easier, cheaper and now that everyone can own a camera, it means we have to up our game,” Van Heerden says.

While single-lens-reflex cameras of yesteryear were expensive, hard to come by and difficult to master, the digital age has brought a spectrum of affordable gear for anyone wanting to learn the craft. With digital cameras you are now immediately able to review your image and make adjustments.

You can also have more than 1000 frames at your disposal, a massive contrast to spending hours in the darkroom to develop a handful of images.

“We had four or five rolls of film a day that held 36 exposures. You had to be absolutely sure that you had caught the right moment. If you got it wrong it was a waste of resources and precious time. You also stood the chance of missing deadlines. The game has become much easier,” Shean says.

While the game of photojournalism has experienced natural technological advances, the eyes that peer through the viewfinder remain studious and disciplined to provide readers with the truest representations of life and all its intricacies.

# Só bou jy 'n INFOGRAFIKA

Grafika24 is in Junie vir die vyfde agtereenvolgende jaar met die gesogte Standard Bank Sikuville-joernalistiekprys vir grafiese joernalistiek vereer. **Heléne Booyens** het met Andre Gouws, Jaco Grobbelaar en Hanlie Malan gesels oor hul wenresep vir 'n treffende infografika.

## V & A Andre Gouws

Andre Gouws is redakteur van Grafika24, en het dié departement in 2010 op die been gebring.

### V Waar het jy ontwerp-beginsels aangeleer?

My agtergrond is in nagkantore, meestal in die Kaap by *Die Burger* en in Dubai by *Gulf News*, as nagredakteur of adjunk-nagredakteur. Dis 'n pos waar jy deur allerhande stories sif en net die beste of belangrikste kies. Dis presies wat jy moet doen wanneer jy begin om 'n grafika te skep.

Ek het self gereeld blaai opgemaak. Ek het dus die nodige agtergrond om die regte inligting te kies asook die nodige oog vir die visuele. Ek sou dink alle grafiese kunstenaars moet hierdie soort agtergrond hê! 'n Mens moet weet hoe om met nuus te werk, en hoe om dit dan visueel uit te beeld.

Infografika is bloot nog 'n komponent van joernalistiek. 'n Goeie joernalis kan 'n goeie grafiese kunstenaar wees, en andersom.

### V Waarna soek jy in 'n grafiese kunstenaar?

'n Kunstenaar moet selfstandig 'n storie visueel kan uitbeeld. Ideaal gesproke moet 'n kunstenaar self hul eie inligting kan soek, maar dis 'n werklikheid dat party mense meer visueel dink en nie so goed is met navorsing nie.

### V Hoe besluit jy watter tema gaan 'n goeie infografika maak?

Grafikas is visuele stories. Dit moet wonderlik wees om daarna te kyk, maar ook sinvol wees en 'n storie vertel.

Dit kan letterlik enige tema onder die son wees – as jy wik en weeg tussen twee interessante stories, doen somer albei!

Die belangrikste ding is om die grafika reg aan te pak, die inligting reg te sif en die regte kleure, styl en skrif te kies.

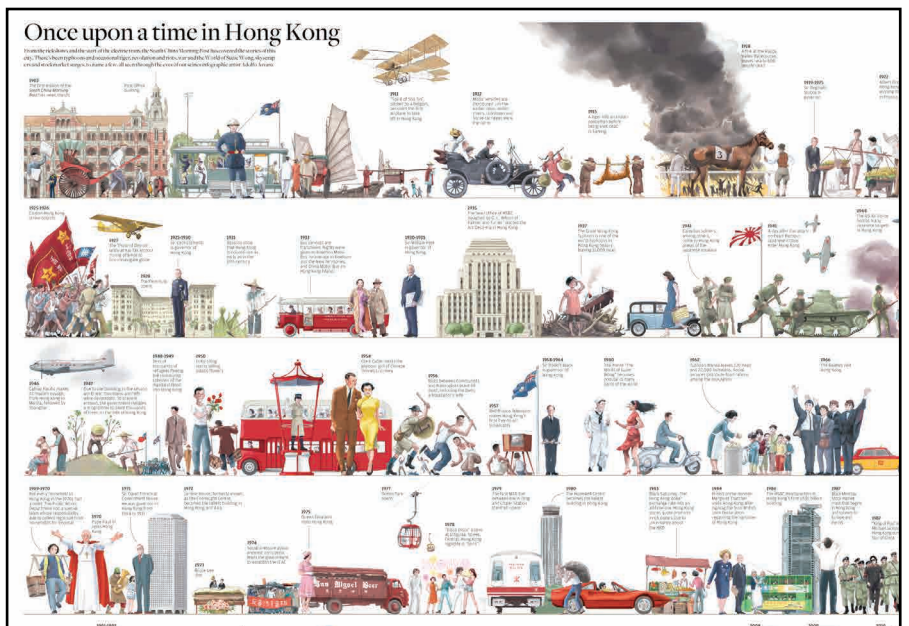
### V Jy was onlangs by Malofiej, die jaarlikse infografika-wêreldberaad. Watter tendense het uitgestaan?

Daar is 'n baie sterk neiging om kunswerk-tipe grafikas te beloon – ongelooflike grafikas wat amper soos skilderye lyk.

Dis vir my jammer, maar ek het agtergekom sulke soort grafikas word nie regtig in Suid-Afrika met dieselfde bewondering behandel as in Europa en Suid-Amerika nie.

Die wen-grafikas is baie kunstig, slim gedoen, en het netjies verpakte inligting. Ook, dis pragtig. Ek dink dis een van die belangrikste elemente van enige infografika, want die eerste indruk van die blad, hoe dit lyk, is wat jou lok om dit te lees. Trek dit jou aandag?

Hierdie grafikas doen beslis. Jy kyk daarna omdat hulle so mooi is, begin dan lees en leer iets nuuts.

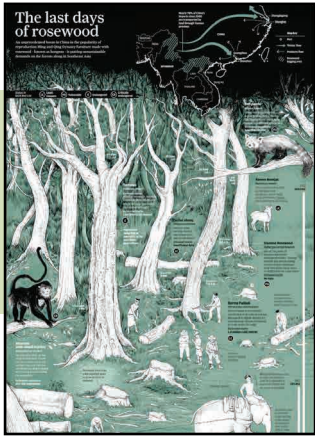


Wengrafikas by Malofiej, die jaarlikse infografika-wêreldberaad. Volgens Andre Gouws, Grafika24-redakteur, is daar 'n sterk neiging om kunswerk-tipe grafikas te beloon.



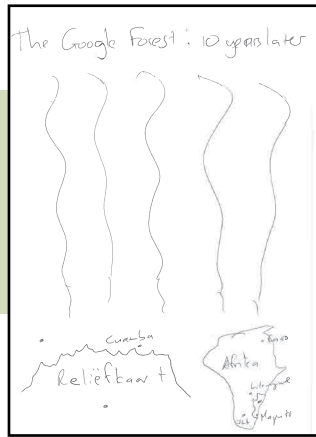
# Die Google-woud, begin tot einde

Hanlie Malan doen vryskut-illustrasiewerk vir Grafika24. Gouws het haar genader om sy Google-woud-grafika te illustreer. Sy verduidelik hoe sy die tekenproses aangepak het.



1 “Andre het die *South China Morning Post* se bekroonde Rosewood-grafika om as inspirasie te dien. Die idee het my dadelik aangegryp.”

2 “Dit was deur en deur sy breinkind. Hy het al die inligting versamel en saamgestel.”



3 “Andre het ’n rowwe konsep geskets en aangestuur.”

4 “Van begin tot einde het dit my omtrent 70 uur geneem om die grafika te illustreer. Ek het oor drie naweke voluit gewerk. Gedurende die week is my dae vol met ander illustrasie werk.”



5 “Op my aanvanklike rowwe skets het ek aangedui waar ek elke nuwe spesie wil inwerk. Ek was baie opgewonde en wou te veel teken! Andre moes help sif.”

6 “Ek het opgelees oor die area en die inheemse bome se tekstuur en kleur.”



7 “Ons wou hê dit moet lyk asof jy self in die woud staan. Ek het toe die bome in pen geteken.”

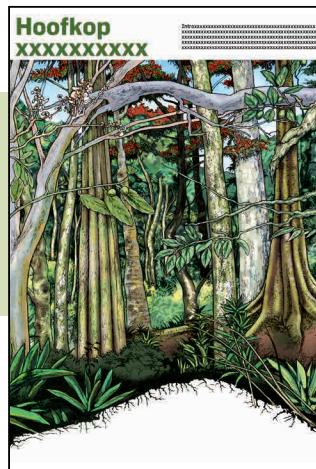
8 “Ek werk groot en scan teen ’n hoë resolusie sodat die lyne skerp bly wanneer die grafika verklein word.”



9 “Elke dier en insek word afsonderlik geteken, sodat dit maklik en vinnig aangepas en rondgeskuif kan word.”

10 “Hierdie illustrasies vat verreweg die langste, veral details soos dié van die vlinders en die slang. Dis nie iets wat ’n mens kan jaag nie en terwyl ek teken beplan ek ook vorentoe. Elke stap word eers met Andre bespreek.”

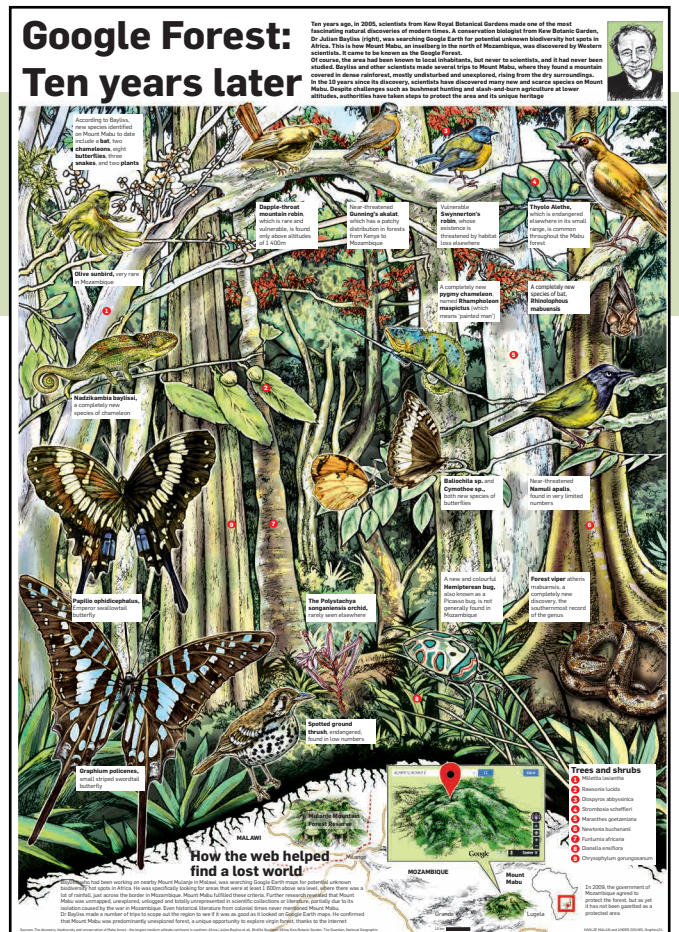
ANDRE: “Ek het Dr. Bayliss se kon- takbesonderhede by sy werk in



Malawi opgespoor. Hy het enkele verstellings gemaak en veranderings voorgestel.

“Bayliss het ’n foto van ’n verkleurmannetjie aangestuur, wat ons toe ook ingewerk het.

“Wanneer ons versoeke kry van joernaliste of redakteurs werk die proses anders – ons sal saam met hulle werk om iets te skep. Dis egter lekker om groot projekte soos dié in ons eie tyd aan te pak, want ons kan heeltemal ons eie ding doen.”

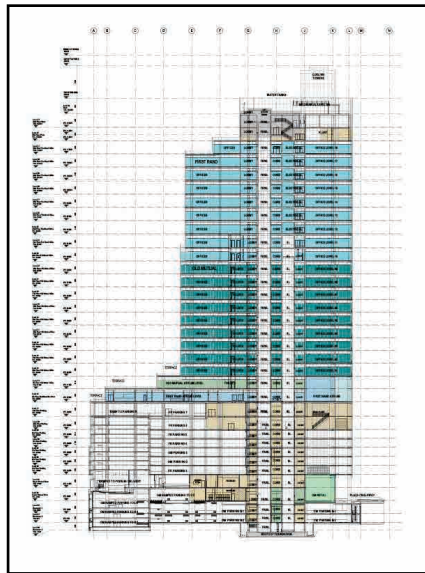




# Die Portside-gebou, begin tot einde

Jaco Grobbelaar het vanjaar die Sikuvile-prys vir grafiese joernalistiek gewen. Sy werk verskyn gereeld in *Die Burger* en sy bylaes. Sy wenportefeulje het werk oor die FNB Portside-gebou, Eerste Wêreldoorlog en Kaapse blommerk ingesluit.

- 1 "In die eerste helfte van 2013 het ek begin kennis neem van die Portside-toring wat in die middestad rys. Dit sou glo die hoogste gebou in Kaapstad wees en ek het besef dit is 'n goue geleentheid vir 'n volblad-grafika."
- 2 "DHK Architects het bouplanne en foto's vir my aangestuur. Sonder hulle hulp sou ek nie inligting gehad het oor die gebou se kleur of parkering nie."
- 3 "Jy moet eers besluit watter boodskap jy wil oordra. Met baie data oor vorige krikettoere, byvoorbeeld, moet jy besluit of jy die paaltjies van boulers of die lopies van kolwers wil uitbeeld. Met Portside wou ek die hoogte van die gebou beklemtoon."
- 4 "Dit help om te gaan sit en al die inligting deur te lees. Ná 'n ruk onthou jy wat die belangrikste is. Ek het ook letterlik 'n dosyn oorsese wolkekrabber-grafikas afgetrek vir inspirasie en om te ontleed."
- 5 "n Goeie grafika het gewoonlik een groot illustrasie wat die leser se oog vang, wat jy kan aanvul met ander grafiese elemente en kassies. Grafiese kunstenaars moet die sogenaamde Occam's Razor toepas, en ontslae raak van alle onnodige effekte soos *drop shadow* en *outer glow*."
- 6 "Ons gebruik hoofsaaklik Adobe Illustrator. Jy kan alles van kaarte en grafieke tot logo's en tydllyn teken. Wanneer ons werk met foto's of groot kunswerke, gebruik ons Photoshop."
- 7 "Die Portside-grafika het 'n onderliggende vyf-kolom-raamwerk om alles vir die leser te orden."
- 8 "Dit neem gewoonlik die langste om die illustrasies vir 'n grafika te maak. Met sommige groot grafikas tel jy nie die ure nie, maar die getal naweke."
- 9 "Dis belangrik om 'n treffende opskrif en inleiding te hê. 'Kaapstad se hoogste glaskas' sal hopelik iemand in Bothasig se aandag trek."
- 10 "Die grafika het op 19 April 2014 verskyn, een jaar nadat ek die idee gekry het."



Bouplanne wat DHK Architects vir Jaco Grobbelaar aangestuur het sodat hy sy Portside-grafika op skaal kon teken.

## Kaapstad se hoogste glaskas

Elendomme Saterdag 19 April 2014

**Die Portside-kantoorgebou in Buitengracht sal die hoogste en "groenste" gebou in Kaapstad wees met 'n hoogte van altesame 142 m. In die Kaapse middestad is in 1993 laas 'n wolkekrabber voltooi, naamlik die Saffarine-gebou.**

**Naam:** Portside  
**Adres:** Buitengracht 5  
**Begyn/Voort:** 2017/2014  
**Wolke:** R1,6 miljard  
**Ontwikkelaar:** Old Mutual en FirstRand  
**Argitek:** dhk, Louis Krieger  
**Ingenieur:** WSP Group  
**Kontraakteur:** Murray & Roberts  
**Konsultant:** AECOM

Portside se hoogste antenne streek tot 142 m bo grondvlak. Die amptelike hoogte van die gebou is slegs 139 m. Die bou is by die 7de verdieping en 144 m hoog. 'n Hoopgelyk in die middestad wat die in 'n oorsese wolkekrabber laat vaar.

**Aanlegmasjinerie**  
 Hydrane teen hoëte op verakende hoogtes.  
 Betonplaat betonlêrn.  
 Beskerming vir beton teen weer.  
 Die versterkers sou suurwankel ligte kristalkeur hê, maar dit is na 'n donkerder hemelstroom verander.

Murray & Roberts het 'n betonreël op 'n oop erf opgerig om voldoende beton direk na die bouplek te oorkant te pomp.

**Bome en ander plante** integreer die massiewe gebou met die straat. Koorsbome (*Acacia karri/hyphalea*), die boom in die FNB-logo, skep 'n groen korridor langs Buitengracht.

Die Old Mutual-ekonomiese groep het die terrein, waar voorheen 'n parkeerplek en 'n dienstegebou was, vir 289 miljoen by die Kaapse stadsraad gekoop.

Die inspirasie vir Portside se bokse-trap-profiel was *Riverside South* en *Grand Central 2*, albei in Londen. Dit is geboue wat 'n trapvorm gegee het om hulle massa te verminder.

FirstRand se ruim voorportaal

Die onderste verdieping is 14,25 m onder die grond. Die gebou bestaan 'n hele blok met 'n oppervlakte van 9 642 m<sup>2</sup>.

Ingang op die noordelike hoek

**VLOERGERBUIK**  
 FirstRand  
 Old Mutual  
 FirstRand: Terras  
 FirstRand: Gemeenskap  
 Old Mutual: Klienhande  
 Old Mutual: Gemeenskap  
 Gemeenskap

**"Groen" stappe**  
 Portside het verede jaar vir "groen" stappe by die Groenbouard van Suid-Afrika (GBCSA) vir die ontwerp ontvang. Dit is die eerste hoog gebou in die land met so 'n toekennings.  
 Die Portside-ontwerpers het gebruik op omgewingsaspekte soos energiebesparing deur doeltreffende lugversorging, die oopberging van reënwater, die gebruik van materiaal te met 'n baie energiebruik, die vervanging van sement deur industriële byproduk, en die maksimale gebruik van natuurlike lig.  
 Bemontoring is die gebruik van LED-ligte regoor die kantoore om energiebruik te verminder.  
 FirstRand en Old Mutual se struimpop die agter- en die reënwater verdiepings skep natuurlike terrasse vir sake- en openbare geleentheid.  
 Daar was klages oor die podium, met tien parkeer verdiepings en 57 m hoog, wat te "swaak" lyk.

Altesame is daar 1466 parkeerplekke in sewe parkeer verdiepings bo en drie onder die grond. Ongeveer 70 parkeerplekke is aan fietskoerant te oesers, 20% hiervan het knagtrappe vir ekkofiese motors.

**52 000 m<sup>2</sup>**  
 Kantoorruimte te huur (25 000 m<sup>2</sup> vir alre ontwerkers asook 1 200 m<sup>2</sup> ruimte vir kleinhandel en kassie.

**Hoogste 10 geboue in Kaapstad**

Naam	Jaar	Verdiepinge	Hoogte (m)
Portside	2014	34	142 m
BP	1972	31	127 m
MetLife	1993	28	119,4 m
Shell	1976	29	119 m
Abss	1970	33	117 m
Goue Akker	1979	28	108 m
Holiday Inn	1982	32	105 m
Saffarine	1993	26	104 m
Provinsiale Administrasie	1976	26	101 m
Burgersentrum	1976	26	98 m

Bronne: dhk Architects, skyscraperpage.com, skyscrapercenter.com, skyscrapercity.com

JACO GROBBELAAR, Grafika



# Nagkantoor: 'n terugblik

Ems-liniale, Remington-tikmasjiene en lugdrukbuise is iets van die verlede.

**Heléne Booyens** kyk na 'n toneel uit die 1960's en wys 'n paar verskille uit.



*Die Burger* se nagkantoor, ongeveer 1965. Dié kantoor se ankerpersoon was die hoofsub, Bob van Walsem (later redakteur van *Rapport*), wat in die middel sit.



## TIKMASJIEN

*Die Burger* het oor die dekades heen verskeie tikmasjiene-modelle gebruik. Remington-, Underwood- en Smith Corona-modelle was veral gewild. Uit bronne blyk dit *Die Burger* het in sy ontstaansjaar aanvanklik net 'n enkele "skryfmasjien" gehad.



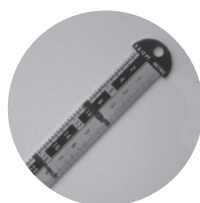
## WOORDEBOEK

Geen elektroniese woordeboeke was beskikbaar nie en elke woordeboek was 'n hoogs persoonlike item: moeilike woorde is onderstreep en kantaantekeninge is daarin gemaak. Woorde-lyste is opgestel. Unieke spel- en stylreëls het bekend geraak as "Burgerismes".



## DIE "PEN"

Berigte wat nie die paal gehaal het nie, is "gepen". Kopievloei het op fisiese papiertjies, omtrent so groot soos 'n derde van 'n A4-vel, plaasgevind, sodat subredakteurs die papiertjies kon aanstuur of ruil terwyl hulle verder aan die artikel redigeer. Een berig kon dus in dele geredigeer en geset word.



## EMS-LINIAAL

Joernalistieke maateenhede was te klein vir die ou empiriese stelsel van duime en voete. 'n Unieke stelsel van afmeting van punte, ems en picas het ontwikkel. Elke "bladsub" (uitlegkunsenaar) was gewapen met 'n ems-liniaal, om die lengte van teks en die grootte van foto's te bereken. 'n "Bladsub" moes ook met 'n waspotlood agterop foto's aandui oor hoeveel kolomme dit geset moes word, en hoeveel ems dit moes wees.



## LUGDRUKBUIS

Wanneer berigte persgereed was is die velletjies papier in 'n kapsule geplaas en in die lugdrukbuise gesit. 'n Hefboom is dan getrek en die berig is gestuur na die verdieping net onder die nagkantoor. In die vroeë dae van loodset het setters die berig letter vir letter met loodletter uitgepak. Hulle moes die letters as 'n spieëlbeeld uitpak (onderstebo en agteruit). Daarvandaan is die berigte na die drukpers op die grondverdieping gestuur.

# Balancing the books

Media managers worldwide are grappling with shrinking revenues and the disruption wrought by the digital revolution. **Kyle Smith** gives a South African perspective.

**W**ith the media industry undergoing a major paradigm shift, more readers are consuming their news online. Aside from the challenges to present news content differently, there are several financial challenges to overcome as well.

Ryk van Niekerk, the editor of *Moneyweb*, believes that the way we approach content production online needs to change from the way it was done in the heyday of print media.

"Just remember, the first car that was ever patented was in 1892," he explains. "And its name is 'the mechanical horse'. The mechanical horse was a horse made out of metal, it had wheels, but it looked like a horse and it had levers on the side. And you were put on a saddle where you had to use these levers, and then the horse would move.

"That was the first motorised vehicle and it was totally impractical, as you may well observe. And then one was never made. The

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*There needs to be [a paradigm shift], because you can migrate the reader, but you can't migrate the advertiser to the same extent.*

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first car, as we know it, was only patented in 1908. Now we, in the media, are currently in the 'mechanical horse' stage. We want to take print media and take it online and do exactly the same thing. We need to make that evolu-

tion and create a new way of presenting the news on a digital platform, with this newspaper hat on," Van Niekerk adds.

However, the extent to which the media landscape has changed has made it difficult to find a way to demand such high rates from the various advertisers. Songezo Zibi, the editor of *Business Day*, explains how things have changed.

"The thing with online, or digital, and print is that if you switch over to digital, your printing and distribution [costs] disappear," he says. "But of course, then you're not making enough money, because your advertising dries up. So you battle to a point of balance where it all works out."

When newspapers were king, and prior to the drop in circulation figures that now defines the medium, advertising revenues were the bread and butter of all major publications. Van Niekerk remembers a time when a full-page advertisement could generate as much as R500 000 in revenue.

"Print was the medium of choice with these massive audiences. And you were able to captivate your audience because they can see [the advertisement], it was a sense that you could really tell a story. And they had big circulations.

"If you look at the historical circulations of *The Argus*, *Cape Times*, *Die Burger*, *Sunday Times* and the like, they were absolutely massive. And therefore you could ask for those advertising rates."

So, both Van Niekerk and Zibi agree that the absence of what were the biggest costs in media, printing and distribution, are now reducing the cost of content production. These days a publication's biggest costs are salaries.

"The majority, I would say about 40%, is salaries, because that's your capital, you know," Zibi says.

"Eighty to 85% of our expenditure goes



Songezo Zibi, editor of *Business Day*, believes that we need to find a point of balance between losses in advertising revenue and gains from the lack of printing costs.



Ryk van Niekerk, editor of *Moneyweb*, believes that journalism needs to evolve to cater for the digital age.

towards editorial content," says Van Niekerk of *Moneyweb*, which only produces digital content. "This includes a 50/50 split between radio and digital content. And the moment you have a print element, 50% of your expenditure will probably go towards printing and distribution costs. Our main costs are absolutely our journalists."

But, at the same time, revenues from advertising are drying up. Van Niekerk believes that, if publications are able to evolve like he said, advertisers will migrate along with readers.



"You have the headline, the byline, the story and a nice picture, maybe a nice graph. We're presenting it in exactly the same way as print. There needs to be [a paradigm shift], because you can migrate the reader, but you can't migrate the advertiser to the same extent.

"Its viability is in whether you are able to create an audience, a collective homogenous audience. That's the key. And how do you monetise that? How viable is that? It is all dependent on your audience."

So what does this mean for journalists? It's already evident that newsrooms and salaries are shrinking.

"We have an integrated newsroom. This was a decision that we took about three years ago and the online operation is in the same newsroom," Zibi explains. "Our writing staff, who write for the paper, also work

online. So, technically, especially at this time, the guys who write web stories in the morning also write for the paper, and there is no cost for our online content. Sometimes they write twice a day for the website. The cost is integrated, so for the purpose of understanding how the online part of the business is progressing, we only assess the revenues and how much money is coming in from the advertising."

"I was there when we had newspapers with R1 million revenues quite frequently," Van Niekerk says. "And that profit margin has just shrunk to nothing. Can we have the same number of journalists in a digital environment? Frankly, I don't see it happening with the current thinking."

Journalism is changing. The media industry is faced with a financial reality and, just like any other enterprise, the way that

finances are handled will determine whether the industry survives and the extent to which the status quo will change.

## Where do revenues come from?

- There is no set advertising tariff per visitor on websites.
- Advertising rates are determined by CPM, or clicks per thousand.
- For example, Moneyweb's rate is R450 CPM - advertisers pay R450 for every 1000 readers.
- However, these rates can be discounted. There could also be more than one advert per page.

## How have things changed in television?

One are the days when television was the main source of news consumption. However, the current affairs show *Carte Blanche* remains part of many South Africans' Sunday evening ritual. The show has been on air for 27 years and continues to be a great success. We asked George Mazarakis, *Carte Blanche's* executive producer for the past 20 years, how his show is managing to keep in the black and keep up with the current trends in media.

"You can't compare [print and television] at all," he says. "Television is a great deal more expensive. For one, print journalists can sit at a desk, use a telephone and write a story. A television journalist can't do that. They have to physically go out with a camera and a crew. They need to go out with a sound person and a cameraperson. There are typically three people, maybe four."

He explains that there is a far more complicated chain of news production for television. This not only includes sending a journalist and a crew out to cover the story, but also a long, complex editing process that requires expensive equipment.

"The costs of broadcast or television are known to be the highest. It's a very costly product to produce," he adds.

However, those costs have increased even more, because *Carte Blanche* has devised a strategy to keep up with the emerging trends resulting from the presence of social media.

"You will see hashtags coming up on the screen [when you watch *Carte Blanche*] and you will see polls used for voting," he continues. "Those are all part of a strategy to utilise social media, to promote the product

and to engage with the product."

When Mazarakis took charge of the Oscar Pistorius trial coverage two years ago, the concerted effort to engage viewers through social media yielded incredible results. In the first month, they had an increase of 50 000 followers per day and, when the verdict was given, 385 000 tweets were posted in a single hour. But those results weren't free.

"It requires a separate team, so that's a new expense, which wasn't there before," he explains. "There's more to consider and

one of the things is having a social media team because material has to be moderated. The problem with social media is that it's largely free-for-all, people say crazy things. It takes human power. You can't depend on a computer, you've got to have people who are checking that the computer hasn't missed something. We employ a permanent social media editor and a permanent journalist with her. In the studio, we also employ a whole batch of other people whose job it is to moderate."

The social media team operates across five different places at any given time, working in the field, offices, editing and audio suites, as well as in the studio.

"Across all those spaces, there have been adjustments that have been brought about by technology," he says. "In the studio and editorial environment. We've had to adjust to accommodate social media."

The demand for new technology can also mean costs go up, but Mazarakis says that it will eventually balance out once it becomes commonplace.

"High-definition broadcasting meant that everybody had to change their operating systems to HD. But once that happened, as with everything, things started to get cheaper after a while. Because everybody's using it, the prices tend to go down a bit."

The changing media landscape has presented a challenge to television news production, but it seems that producers are doing a good job by keeping audiences engaged. If print media is still in the mechanical horse stage, it would seem that television is far closer to the motor car stage.



George Mazarakis, *Carte Blanche's* producer since 1995, believes that television has been able to keep up with the times by engaging with viewers through social media.

# Why bother with the SPORT SECTION?

If you followed the live scoring of a rugby match online, why would you pick up a Sunday paper to read about it? **Lea-Ann van der Merwe** speaks to sport journalists to find out what print journalism still has to offer in the world of online media.

**W**ithout readers, print will die. Thus it has become increasingly important for journalists to find new ways to keep readers' attention.

In addition, as Herbert Pretorius of *Die Burger* points out, teams and players send out their own news and audio that further prevents journalists from access to exclusive interviews.

"As such, we are under pressure to find new angles that will still be fresh and newsworthy the next day. Journalists have to be much more analytical today than in the past, and prepared to voice their own opinions too. Journalists need to be specialists in whatever sport they cover."

Journalists can no longer simply regurgitate the results and progress of the game. There needs to be a deeper understanding that allows the reader a new perspective on what happened.

Simon Borchardt, editor of *SA Rugby* magazine and *sarugbymag.co.za*, says that the biggest difference between print and online publications is that online articles are much shorter and immediate than the content of the magazine.

"*SA Rugby* magazine offers in-depth features – sometimes up to 2 000 words – complemented by lots of great photos, while *sarugbymag.co.za* provides breaking news, news pieces – including press conferences – opinion, match previews and reports and live match commentary."

A SuperSport writer who wants to remain anonymous says that although the

SuperSport office itself is online only, what truly grabs a reader's attention is not the writing, but the journalists themselves.

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*A journalist who doesn't want to get involved with digital – including social media – will get left behind.*

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"You pick up 'fans' when people like your style of writing, but more importantly when they share your views on something. Always remain authentic. Express your beliefs, even when it is not the popular opinion. Rather engage in an intelligent debate than bend to public opinion."

Sports journalists are aware that their

audiences don't want to be told what they already know, but want something interesting to think about. The most controversial writers are often the best known, simply because they provide a fresh opinion from an entirely different perspective.

Ryan Vrede, who writes for *SA Rugby* magazine and *keo.co.za*, is a good example of this. He makes no bones about tearing a team to shreds after a particularly disappointing performance, and has a great following because of it. Even those who don't agree with him still seem to read and comment on many of his articles.

Borchardt adds that, as a rule, all print journalists have to work on both platforms these days. "A print publication should have an online





presence too. I began my career exclusively in print, but digital – website and social media – takes up most of my time now. A journalist who doesn't want to get involved with digital – including social media – will get left behind."

A notable difference between the online platform and print journalism is the quality of the writing. With important news bulletins online there is minimal copy editing, as getting the news out first and publishing it on social media is the most important thing. There is much stricter quality control with print journalism.

One of the notable differences between print and online is that much of the online content consists of storified press releases. This is a necessity because the information contained in press releases is always important, for example team announcements and injury updates. These are the 'breaking

*You need to have good writing skills, a passion for sport and a willingness to give up your weekends for work!*

news' stories of the sports industry. Borchartd provides a list of requirements for print journalists: "You need to have good writing skills, a passion for sport and a willingness to give up your weekends for work!"

Online articles may be far shorter than print, but the SuperSport writer says that it doesn't mean you don't cover the same amount of ground.

"You tend to write multiple

articles on the same story. Online you're expected to write five pieces on [one] game. Your traditional match report, in-depth analysis, post-match interviews with players and coaching staff, and sometimes someone will say something controversial and you're required to write one or two more articles about that statement."

Online sport publications are also not bound by the space limitations of print.

However, the articles tend to be short to cater for a busy reader wanting just the basic information. Magazines, on the other hand, don't cater for time-pressed readers and have to "provide unique content to readers," says Borchartd.

For companies that produce a magazine like *SA Rugby*, live updates and commentary are available on the website. In-depth articles about a particular player or a coach are reserved for the print version. Then an excerpt of the piece is posted online as a teaser to get readers to buy the magazine. The in-depth features are published online in full after the magazine is taken off the shelves.

Another advantage print journalists have in comparison to online media, says Borchartd, is the way you can present things on paper. "Print allows you to present content in a really attractive way. If an article looks good design-wise, someone is more likely to read it."

This means print journalists must have a more creative side to provide a reader with a unique visual experience to accompany their reading experience.

There is also a further difference within print journalism between magazines and newspapers. Borchartd points out that magazines have much more space than newspapers do: "We can do a 2 000 word player feature if we want, that really gives the reader unique insight into that player. Newspapers don't have the space and/or resources to do that."

Print will never really die, says the SuperSport writer, because "you don't need data, Wi-Fi or battery life to pick up a newspaper".

## Q&A

### with Mark Etheridge

Etheridge is a managing editor at Highbury Safika Media and author at SASCOC\*. Working in print and online media provides him with perspectives on both sides.

#### Q How is print media keeping up with the arrival of online media?

Newspaper readership is a downward trend. Most papers still have a core of loyal readers but they have to be careful not to upset that loyalty by making changes for the sake of change.

#### Q What can print journalists do to make sure that people still want to pick up the newspaper or magazine?

Given the deadlines of printed publication, they are always going to be playing second fiddle. They have to think outside the box and dig deeper, doing more in-depth, off-beat stories, taking time to do more research and making the story more than a 140-character event.

#### Q Is there a special skill to being a print sport journalist nowadays?

They have to be aware of who their readers are and what is expected of them. They must dig deeper for stories and take time to check facts. They have to forget about competing with social media and give readers more to get their teeth into. They have time to come up with human interest stories - the story behind the stories, so to speak.

#### Q What do sport magazines provide readers that newspapers can't?

More in-depth coverage with more time for research, more space for good picture usage, better quality paper to showcase pictures and more space for statistics and data.

#### Q What is the difference in pressure between print and online? Is it more pressure to work under constant deadlines or to come up with new ways to tell yesterday's news?

Magazine pressure is spread out over a period of weeks or months, newspapers over a few hours and then online becomes a matter of minutes and even seconds. Pressure is pressure and it often just depends on the type of person. Some people thrive on the instant-news buzz, others prefer to take their time and deal with a sustained period deadline pressure.

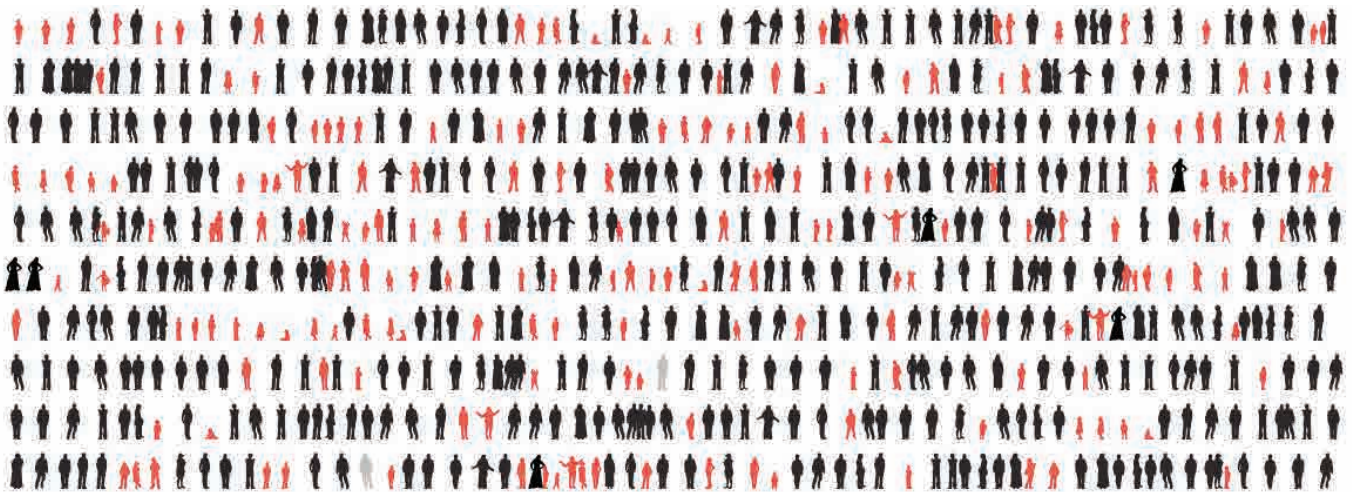
\*South African Sports Confederation and Olympic Committee





# Worth a thousand words

We live in a fast society. People want everything, from food and entertainment to information, now. They are not willing to wait. As a result, news has in recent years become increasingly visual as people want to see the news without necessarily taking the time to read it. **Melissa da Costa** and **Tatum Morley** spoke to media experts about visual media in our day and age.



This interactive infographic, by Lazaro Gamio and Richard Johnson from The Washington Post, illustrates the death toll in the Gaza-Israel conflict in 2014.

**S**ongezo Zibi, editor of *Business Day*, believes that visual news is most certainly in demand and that this has had a negative impact on his newspaper. “People don’t have enough time to go through reams of copy. They want things presented to them in a manner that allows them to fit it into as little time as possible.”

*Business Day* is not a newspaper that necessarily features many photographs, but

Zibi says that, like other news publications, it relies heavily on visual inclusions. “We are investing specifically in infographics capacity for the next couple of months, in particular for the print product, which can no longer be 30 to 34 pages because people just don’t have the time to read that many pages in the morning.”

This desire for visual media is, however, not shared by all of the journalists at *Business Day*.

One journalist who particularly understands the power of visuals when presenting news is Mohsin Ali. He is a journalist at Al Jazeera and deals specifically with digital storytelling, infographics and interactive visual media. Ali is responsible for interactive stories on the Al Jazeera website, such as on Russia’s foreign military bases, *Timeline: Attacks in Kenya since 1998*, and *Gaza: Nowhere to hide*, to name a few.

Freelance digital media manager Barend Lutz feels optimistic about the use of infographics. "I love infographics, but the best infographics are interactive."

The work that Ali has been involved in at Al Jazeera is simple, interactive and something that the audience can relate to. His infographics and basic figures show the number of people who have been displaced from the crisis in Gaza, for instance, in ways that are easily understood.

This visual news presented to the audience allows for a personal understanding of the event, as interactive images and specific details are provided.

Le Roux Schoeman, head of multimedia at Media24 digital news, believes that video further enhances news content and interactive infographics. He believes that videos help to "break down some of the distance between the reader and what he/she is reading about. It shows what you can't tell."

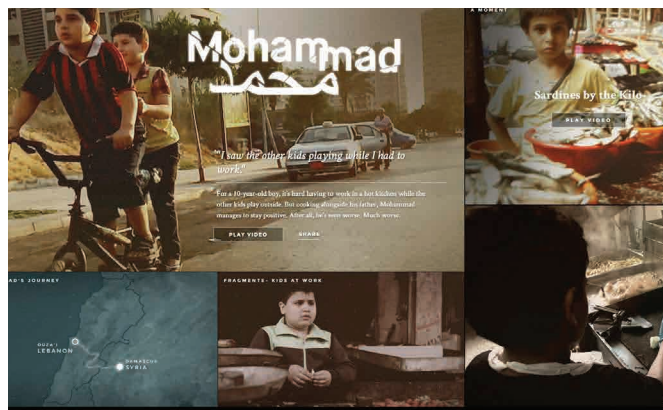
Schoeman believes that videos need to get to the point really quickly and need to "show action, emotion and surprise the viewer."

"Video is doing to online news what television sets did to living rooms across South Africa in 1976: it's stealing the show and will continue to enjoy increasing viewer attention for quite a while," Schoeman said.

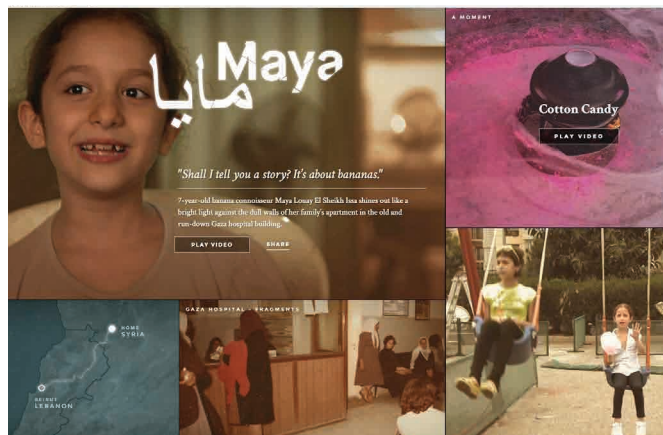
Al Jazeera, in particular, provides highly interactive visual media that is easily understood, relatable and highly dependent on the inclusion of videos. The web documentary, *Life on Hold*, is by no means simple in its actual creation, but the information that it presents is simple and effortlessly grasped.

What follows the figures and maps are stories of individuals who have been personally affected by the crisis in Syria. Videos, photographs and infographics are used to tell their stories and these are further enhanced by the fact that the audience is able to relate to the stories of 10-year-old Mohammed, who works in his father's kitchen, and Maya Louay

*Life on Hold*, the Al Jazeera web documentary, shows various snippets from Mohammad's life. He is a 10-year-old from Syria. He fled from his country of birth and is now living in Lebanon with his family. He is forced to work in his father's café to help his family earn enough income to survive. He watches other children play but is unable to join them. Snippets from his life are revealed when each video is selected and played. One video also shows his exact journey from war-torn Syria.



In this section of the *Life on Hold* web documentary by Al Jazeera, Maya Louay El Sheikh Issa is recorded in her everyday life. This seven-year-old also left Syria with her family and is now living in Lebanon. She loves bananas and cotton candy. Maya hates the isolation that she feels in Lebanon and misses the time when she was not forced to stay indoors and could play with other children without a care in the world.



*The demand for visual news has increased as cheap, broadband internet has become more accessible. It's easier than ever to deliver richer, more compelling content in this way.*

El Sheikh Issa, who is an isolated young girl caught within the raging conflict.

Heinz Oldewage, product manager at 24.com, believes that the interest in visual news, such as the documentaries and features that Ali has been involved in, have increased with new developments regarding the internet. This marriage of online platforms and visual media, agrees Lutz, is a strong one. "The demand for visual news seems to be increasing. I think that social media further increases this demand as it promotes visual interaction."

This infographic by Mohsin Ali, Timeline: Attacks in Kenya since 1998, reveals more information about the attacks each time the viewer clicks on the side arrow. Times, dates and details are given on each slide.



## OUR EXPERTS DISCUSS THEIR FAVOURITE INFOGRAPHICS OF 2015 THUS FAR



**HEINZ OLDEWAGE**  
Product manager at 24.com

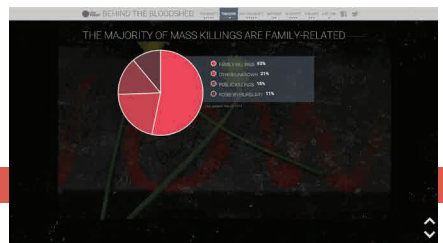
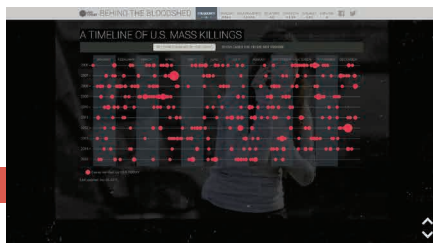
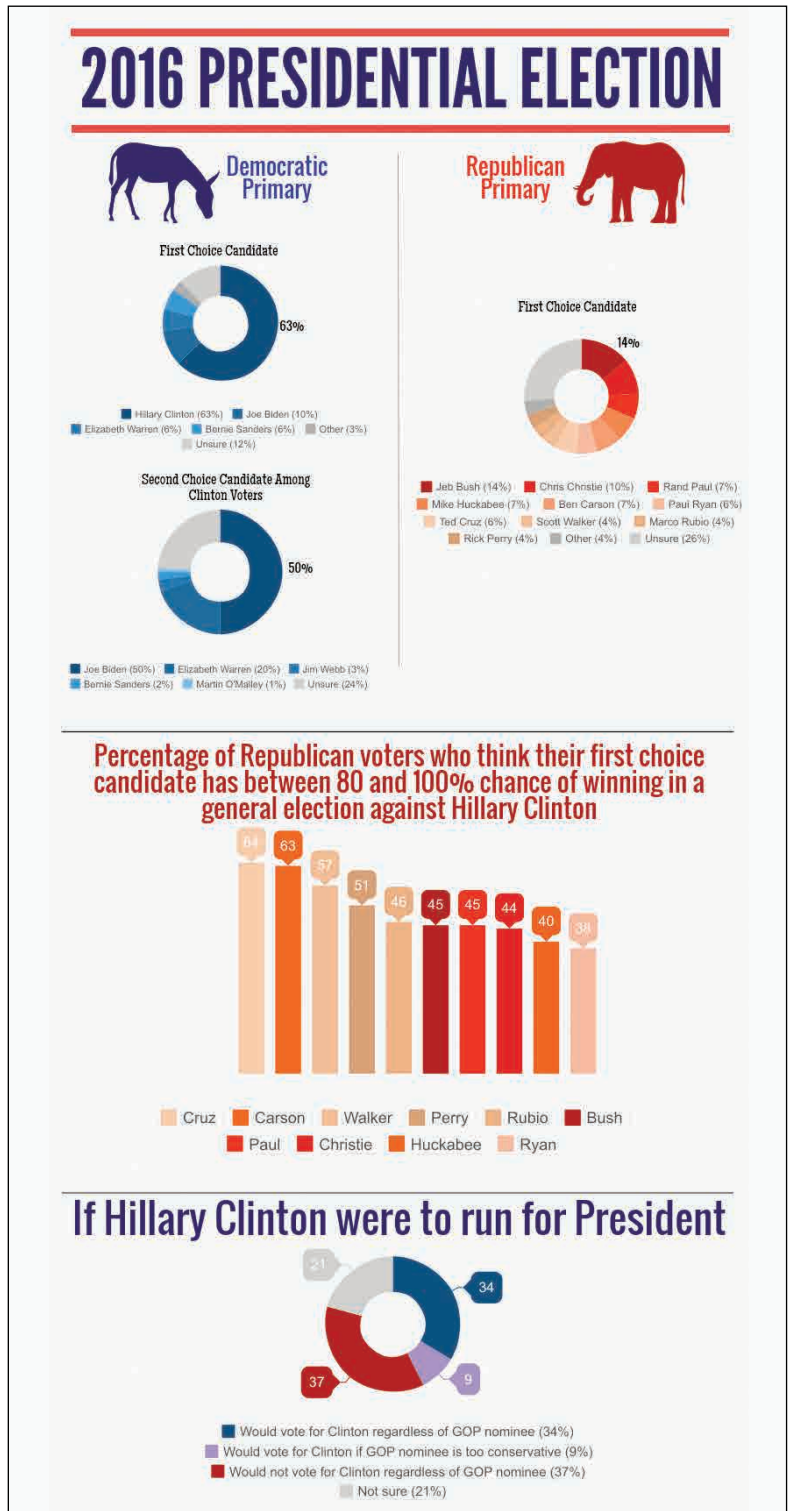
I think this infographic (<http://thepoliticus.com/content/2016-election-infographic>) on *thepoliticus.com* about the 2016 election in the United States of America is compelling because of the following reasons:

- It presents a wide array of data in a concise form that makes sense to the average reader.
- It's not too long – infographic producers often think length equals impact, when the opposite can sometimes be true.
- Visually, it's not too busy – there's a lot of information, but it is not overwhelming or confusing. Infographics are often overdone in an effort to provide lots of information. But I think the hallmark of a successful infographic is the ability to convey a lot of information without using too much screen real estate.



**BAREND LUTZ**  
Digital media manager

Barend refers to an article by Kelsey Libert, in which she writes: "Campaigns that succeed are those that carefully consider what makes content go viral, including each element of the content as well as the emotional responses and psychological factors that prompt engagement. But understanding these factors in and of themselves is only half the story; the other half is understanding your audience and the characteristics that influence their reactions."



# Jack-of-all-trades journalism

With drastic changes having occurred in the structures of newsrooms and the distribution of content, a new type of journalist has emerged: the jack-of-all-trades or generalist. **Leonardo Angelucci** tries to understand this rapidly growing trend.

**T**he modern journalist is a jack-of-all trades, trained to produce one piece of content across a multitude of platform. This trend has grown steadily of late with mixed reactions to boot. Do jack-of-all-trades journalists pose a threat to the profession?

“It has to do with a necessity to readdress a reduced budget in print media while still producing the same amount of content,” says photojournalist Gianluigi Guercia. “So now, one person is hired to do the job of three.”

Guercia is second in command of *AFP’s* African photo desk. With a career spanning over twenty years, he is, by definition, a specialist journalist.

So too is former *City Press* news editor and current education editor for *The Conversation Africa*, Natasha Joseph. “During the six years I spent at *City Press* it was far more common for younger journalists to market themselves as generalists,” she explains.

This financial strategy has impacted strongly on content.

Both Joseph and Guercia argue that this trend has presented an unprecedented drop in the quality of journalism.

“At this point I wouldn’t hire a generalist journalist because I run the risk of him or her producing poor-quality work,” says Guercia.

“As a reader I can tell you that journalism in South Africa feels more scatter-shot than it did a few years ago; bits and pieces, quite thinly researched and poorly written, showcasing poor understanding,” adds Joseph.

Yet, is it that cut and dried?

“It’s important to do more than just write,” says freelancer Iga Motylska, “especially when you’re not just producing content for print anymore, but it’s going onto blogs and various online versions of the publication you’re working for.”

Motylska graduated from WITS University in 2013 with a Master’s degree in Investigative Journalism. While doing so, she gained her first full-time employment, with *Forbes Africa*. There she honed her skills as a text and photojournalist, while also being appointed chief subeditor and running a successful blog.

“You definitely run the risk of spreading

yourself too thin,” she acknowledges, “but it is doable.”

And Motylska is right when it comes to possibly burning out.

“An average day would be between eight to twelve hours if you were lucky,” explains Joseph, recalling her days starting out at the *Cape Argus*. “If the news happened, as it invariably did, that count would be pushed to even 14 hours.”

This has remained the same for most working professionals.

“A big element you might notice is how media houses have big ideas about how multimedia they’d like to be, but no actual strategy being implemented to achieve this,” says former *Weekend Argus* and *The Star* journalist and current *AFP* junior text and video journalist, Kristen van Schie. “So you live tweet and, while you’re there, even shoot footage...often out of your own pocket.”

This multimedia approach might seem to be a nuance of younger, more technologically friendly journalists, but it has fast become an industry standard for most publications. Add blogs to be written, photos to be taken and possibly sound bites to be uploaded, and the task list for just one story becomes a lot longer and more diversified for a generalist journalist.

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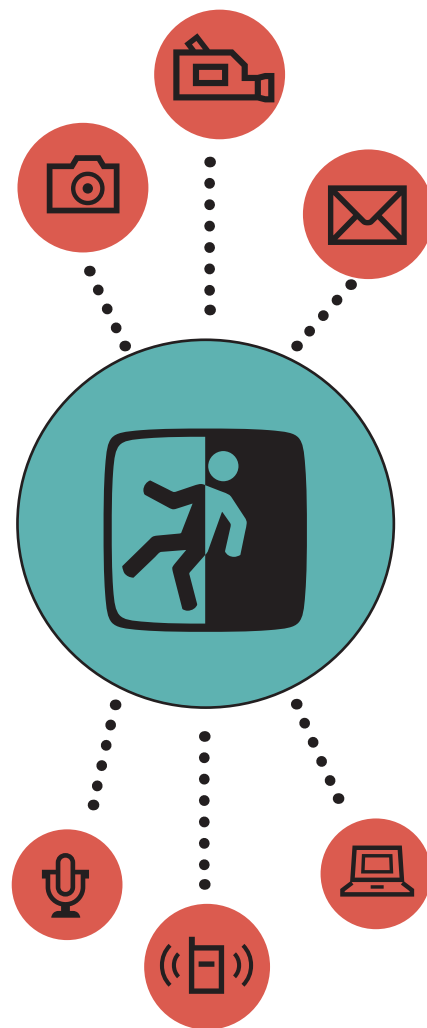
*Stories are reaching new and different audiences to a greater extent than what they previously could.*

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So what is the upside?

“With a greater number of multimedia or generalist journalists being trained, a greater number of stories are making it out there and appealing to a wider audience,” says Strato Copteros, part-time media lecturer in media law and ethics and freelance writer.

“Stories are reaching new and different audiences to a greater extent than what they previously could,” agrees Motylska. “There’s a reason why big and small names in the industry have Twitter and Instagram accounts with links to their stories.”



A wider platform and wider audiences are aspects that shouldn’t be underestimated, especially in a country like South Africa. Yet, is it worth sacrificing quality journalism?

“Ideally, modern newsrooms should be balanced,” adds Joseph. “The experience of specialists and the versatility of generalists.”

The question of threat becomes obsolete. Rather, it becomes a matter of developing on the limitations of specialist journalism while maintaining professional integrity.

The rise of generalist journalism is a re-evaluation of where we’re going and whether we’ll get there.



# 'n **Lig** in die donker





Drukmedia sukkel, sirkulasiesyfers daal en adverteerders onttrek. Verskeie Suid-Afrikaanse publikasies kry dit reg om addisionele inkomste te genereer met suksesvolle handelsmerkuitbreidings. **Heike Werth** het 'n paar suksesverhale ondersoek.

**S**irkulasie neem af, adverteerders onttrek en redaksies is raadop. Dit is 'n donker tydperk vir drukmedia. Sommige tydskrifte sukkel-sukkel voort terwyl ander eenvoudig moed verloor en hulle deure sluit.

Dan is daar dié wat besluit â-nee-â, hulle sal nié gaan lê nie. Hulle maak sommer nóg deure oop, hulle hou konserte, uitstallings of begin sommer hulle eie spa's. Hulle het die liggie in die duister in die vorm van handelsmerkuitbreidings ontdek. Hulle veg om hulle voortbestaan deur alternatiewe vorme van inkomstestrome te soek.

#### VERBRUIKERSVERTROUW

Handelsmerkuitbreidings is 'n goue geleentheid om inkomste te genereer.

Een van die grootste voordele om 'n nuwe produk op die mark bekend te stel deur middel van handelsmerkuitbreiding, is die feit dat verbruikers reeds vertrou is met die naam of handelsmerk waaraan die produk gekoppel is.

Gedrukte publikasies in Suid-Afrika is reeds bekende handelsmerke. Verbruikers regoor Suid-Afrika is vertrou met name soos *Die Burger*, *Huisgenoot*, *Rapport* en *Beeld*. Gevolglik is dit moontlik vir hierdie publikasies om nuwe produkte in 'n ander produkategorie, maar onder dieselfde naam, of in dieselfde produkategorie, te loods.

In moeiliker ekonomiese tye is verbruikers ook versigtiger om risiko's te neem en in produkte met onbekende name of handelsmerke te belê. Hulle is dus baie meer geneig om iets te koop wat aan 'n naam gekoppel is waarmee hulle reeds vertrou is aangesien dit die risiko aansienlik verlaag.

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*Die Huisgenoot  
Skouspel spog elke  
jaar met vol sale*

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#### 'N SUKSEVERHAAL

Een van Suid-Afrika se grootste musiekkonserte word vanjaar nóg groter.

Die *Huisgenoot* Skouspel is die afgelope 15 jaar in Sun City gehou met etlike vertonings oor twee naweke versprei. 'n Kaapstad Skouspel is ook jaarliks gehou.

In 2015 het *Huisgenoot* met kykNET en Big Concerts saamgespan om een reuse Skouspel, oftewel die SuperSkouspel, aan te bied. Daar is vanjaar slegs een konsert gehou, op 19 September by die FNB Stadion in Johannesburg, waar daar plek vir 30 000 mense is.

*Huisgenoot* is die land se grootste tydskrif, kykNET die grootste kanaal op DSTV en Big





Emo Adams vermaak die gehoor. FOTO'S: Martin de Kock, Dino Codevilla, Tumelo Leburu, Lubabalo Lesolle.

Concerts die grootste konsertpromotor in Afrika. Henriëtte Loubser, redakteur van *Huisgenoot*, beskryf die samewerking tussen hierdie drie as 'n "droomspan".

Loubser het aan *Maroela Media* vertel dat die droomspan in 2015 gepoog het om geskiedenis te maak "deur 'n Afrikaanse musiekkonsert vir die hele gesin in die grootste stadion in Afrika te hou."

Die *Huisgenoot* Skouspel is tot op hede een van die meer suksesvolle handelsmerkuitbreidings vir 'n plaaslike Suid-Afrikaanse tydskrif. Volgens Charlene Beukes, algemene bestuurder van Media24 Leefstyl, spog die *Huisgenoot* Skouspel elke jaar met "vol sale".

## DROOMSPAN

Dit is volgens Beukes meer suksesvol wanneer meer as een handelsmerk saamspan om 'n nuwe produk te loods.

Prof. Christo Boshoff, uitgelese professor in bemarkingsbestuur aan die Universiteit van Stellenbosch, beaam Beukes se waarneming.

In 2014 het *Huisgenoot*, *YOU* en *DRUM* saamgespan en 'n uitstalling genaamd "Days of the dinosaur" aangebied. 'n Uitstalling wat só 'n reuse sukses was dat dit in 2015 opgevolg is deur 'n Ice Age-uitstalling.

*Huisgenoot*, *YOU* en *DRUM* is elkeen suksesvol in hulle eie reg en het tradisioneel elkeen hulle eie handelsmerkuitbreidings gehad. Die hoeveelheid mense wat bereik kan word as hulle saamspan, is egter soveel meer waardevol.

"Die *Huisgenoot*, *YOU* en *DRUM* is reeds in die harte van Suid-Afrikaanse families. Dus is die toegang tot hierdie mark as gevolg van die sukses van die publikasies onvervangbaar," vertel Beukes.

## PUBLIKASIE WAT PAMPERLANG

*Lééf met hart & siel* is 'n Media24-publikasie wat sedert 2014 ook 'n voorloper in suksesvolle handelsmerkuitbreiding is.

LééfSPA het op 11 April 2014 amptelik hulle deure geopen en teen die einde van Maart 2015 het die hoeveelheid klante wat

die LééfSPA besoek het, op 4 139 gestaan. Volgens Christine Ferreira, redakteur van *Lééf met hart & siel*, het die spa 77% jaar-op-jaar groei beleef.

Indien alles goed gaan sal "uitbreidings vanaf volgende jaar oorweeg word.

"Die spa is gemik op alle mans en vrouens wat bederf en gepamperlang wil word in 'n mooi en vreedsame omgewing."

LééfSPA het tans vyf voltydse skoonheidsterapeute in diens sowel as twee wat deelydse werk.

Die LééfSPA in Malibongwerylaan, Johannesburg, is ook die tuiste van die *Lééf met hart & siel*-redaksiespan.

## KEN JOU LESER, KEN JOU MARK

Deels van die rede waarom 'n uitbreiding soos die LééfSPA suksesvol is, is volgens Ferreira die feit dat die *Lééf met hart & siel*-leser die konsep en handelsmerk van *Lééf met hart &*

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### *Die Huisgenoot, YOU en DRUM is reeds in die harte van Suid-Afrikaanse families*

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*siel* verstaan en vertrou.

Een van die grootste voordele van handelsmerkuitbreidings is volgens Beukes die feit dat dit jou lesers by die publikasie betrek. Die belangrikste uitgangspunt is egter "dat jy jou lesers soos die palm van jou hand ken".

Boshoff stem saam met Beukes dat die verstaan van jou teikenmark en genoegsame kennis oor jou teikenmark, van die kernpunte is vir 'n suksesvolle handelsmerkuitbreiding.

"Jy moet jou mark se behoeftes verstaan en seker maak dat die nuwe produk steeds aan hulle behoeftes voldoen. Daar moet sinergie wees tussen die oorspronklike- of moederprodukt en die nuwe produk onder dieselfde handelsmerk," vertel Boshoff.

Boshoff glo ook dat handelsmerke uitgebrei kan word na areas of kategorieë wat naby aan die moederprodukt is.

"Ek sal nie wild en wakker betrokke word in iets wat nie regtig iets te doen het met my kernbesigheid nie. Dit is goed om dit te doen in 'n area waarin jy wel kennis en vaardigheid het."

Boshoff glo dat behoorlike bestuursvaardighede en kennis van die mark waarna jy uitbrei uiters noodsaaklik is voordat 'n handelsmerkuitbreiding aangepak word.

LééfSPA is 'n voorbeeld van 'n handelsmerkuitbreiding wat effektief en doeltreffend deur die redaksie van *Lééf met hart en siel* self bestuur word.

Die bestuur van die spa bestaan uit die volgende mense: Die *Lééf met hart en siel*-redakteur, die redaksionele bestuurder van *Lééf met hart en siel*, 'n onafhanklike konsultant sowel as 'n spa-bestuurder.

"Die idee van 'n spa vir ons lesers het juis ontstaan vanuit *Lééf met hart en siel* se sterk verwantskap met skoonheid oor die jare. 'n Spa was dus 'n logiese uitbreiding van dit waarvoor die tydskrif, wat reeds 'n groot fokus op skoonheid het, staan," vertel Ferreira.

Volgens Ferreira is die enigste nadeel hiervan "die addisionele druk en werkslas op die bestuur en personeel van die tydskrif".

Ferreira was self vir meer as 19 jaar 'n skoonheidsredakteur.

## SIRKULASIE-KOMMER

Volgens die Ouditburo van Sirkulasie het die totale sirkulasie van tydskrifte in Suid-Afrika met 8,6% afgeneem in die vierde kwartaal van 2014.

Een van die grootste bekommernisse is *Getaway* wie se sirkulasie met 20% jaar-op-jaar gedaal het.



Sterre in volle swang by die 2015 *Huisgenoot* SuperSkouspel. FOTO: Martin de Kock, Dino Codevilla, Tumelo Leburu, Lubabalo Lesolle.



*Getaway* is egter ook 'n tydskrif met 'n visie om sy lesers op ander maniere te betrek.

Die *Getaway Show* word jaarliks in die Kaap sowel as in Gauteng aangebied en lok ongeveer 400 uitstallers wat die nuutste avontuurtoerusting, karavane, waentjies, 4x4-bykomstighede en ander buiteligprodukte tentoonstel.

Die Kaapstad *Getaway Show* is in Maart by die Lourensford wynplaas gehou en 15 717 mense het dit bygewoon. Dit is byna die helfde van die sirkulasiesyfers van die tydskrif self!

### GOUE GELEENTHEID

Handelsmerkuitbreiding is 'n goue manier om nuwe produkte in mededingende markte te vestig.

Volgens Boshoff het "n suksesvolle handelsmerkuitbreiding die addisionele voordeel dat dit goed op die moederprodukt – en handelsmerk reflekteer."

*Huisgenoot* Skouspel, *SuperSkouspel*, *LééfSPA* en die *Getaway Show* is slegs 'n paar voorbeelde van hoe Suid-Afrikaanse publikasies suksesvolle handelsmerkuitbreidings kon bewerkstellig.

Daar is nog baie ander publikasies met alombekende name wat hierdie strategie om inkomste te genereer, kan oorweeg.

Die LééfSPA wil mans en vrouens bederf en pamperlang in 'n vreedsame omgewing. FOTO: Verskaf.





# Typing to your own beat: a glimpse into the world of freelancing

The freelancing fantasy is that you can determine your own hours and work from your bed when the mood strikes you. But how close is the dream to reality? **Marcelle van Niekerk** asked a few freelancers to find out what it's like to be your own boss.

## What are your tips for aspiring freelancers?



**LEON KRIEL**  
Grafiese ontwerper  
en uitlegkunstenaar.  
FOTO: Simon Sonnekus

- Maak doodseker jy weet wat jy kan doen en fokus daarop. Moenie dink jy is beter as die werk wat vir jou aangebied word nie. Jy doen miskien een week iets waarvan jy nie hou nie, maar dit kan weer ander geleentheid vir jou skep. Wanneer jy vryskut, moet jy kan aanpas waarok al jy jousef bevind. Ek doen een week uitlegte oor koek versiering, die volgende week oor hardebaard-4x4-trips.



**KARIN BRYNARD**  
Joernalis en skrywer  
van Stellenbosch.  
FOTO: Verskaf

- Kyk uit vir werk by buurt- en plaaslike koerante, maak jou eie klein nuus- of kommentaarvideo's vir YouTube en plaas skakels daarna op jou sosiale media-werwe. Sosiale media is 'n absolute móét om jousef en jou talente onder die kalklig te bring.
- Lees so veel as moontlik, so wyd as moontlik. Lees alles wat jy jou hande op kan lê - al is dit die sjampoebottel se etiket as jy in die bad lê.
- Probeer om absoluut alles te weet van die veld waarin jy belangstel. Ontwikkel soveel vaardighede as wat jy kan.



**KAY-ANN VAN ROOYEN**  
Subeditor and  
translator.

- Negotiate a fee beforehand and find out exactly what the work entails before you give a quote.
- From time to time, send an email to the people who do the freelance hiring, to remind them you're available.
- Your reputation is important: Give your best and hand the work in on time, and you'll get repeat work and referrals.



**ENGELA DUVENAGE**  
Vryskutjoernalis, spesialiseer in wetenskap-joernalistiek.  
FOTO: Verskaf

- Oorweeg dit om in 'n spesifieke rigting te spesialiseer, byvoorbeeld finansies, wetenskap of gesondheid. Dit help mense om makliker en meer gefokus aan jou te dink wanneer daar opdragte uitgedeel moet word. Té wyd is te algemeen.



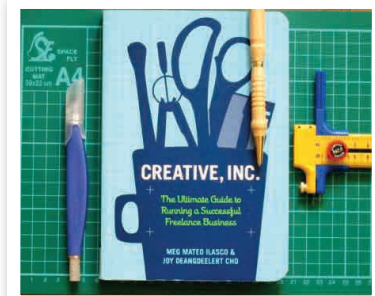
**DANIE MARAIS**  
Kopie-redigeerder,  
joernalis en digter.  
FOTO: Nardus Engelbrecht

- Kry so veel as moontlik kontakte binne die joernalistiek-wêreld, so vining as moontlik.
- Dit is baie belangrik om eers lekker baie ervaring te kry. Hoe meer mense jy ken by verskillende publikasies, hoe meer aanbiedinge vir vryskutwerk sal jy kry.

## Resources

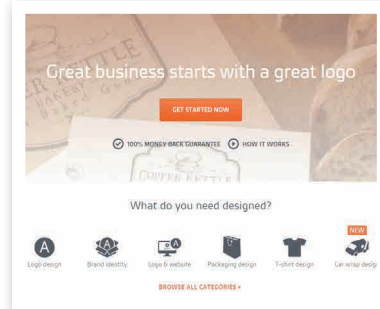
### Books

- *Creative Inc.: The Ultimate Guide to Running a Successful Freelance Business* by Meg Mateo Ilasco and Joy Deangdeelert Cho



### Websites

- The South African Freelancers' Association (Safea) is a Non-Profit Organisation: <http://www.safrea.co.za/>
- Freelancentral: <http://www.freelancentral.co.za/>
- For the graphic designers out there, 99Designs is a good option: <https://99designs.com/>



The media is still struggling to define itself in the digital era, and setting off on your own can be daunting. What are some of the perks of freelancing - and what is the flipside?



## The Pros and the Cons



**Kay-Ann:** What I like the most is that you can stay out of the politics of the workplace. And that you don't have to attend meetings or do performance appraisals. It keeps things interesting to work on different publications with entirely different content.



**Danie:** Omdat jy angstig is neem jy te veel werk aan – jy sê nou ja vir iets, en oor drie maande kom jy agter jy het vir te veel mense ja gesê! Die ander nadeel is dat jy baie goed op jou eie moet seker maak – wat doen jy in terme van medies, afree ensovoorts? Dit is nie altyd lekker om jou eie baas te wees nie.



**Danie:** Dis nie 'n agt tot vyf storie nie, daar is baie afwisseling. Dit is nogal moeilik om te vryskut, maar dit is stimulerend.



**Kay-Ann:** You don't earn any money when you're not working, and during December and January, especially, the work dries up. You have to manage your money well.



**Leon:** Die grootste voordeel vir my is dat ek nou en dan 'n dag af het gedurende die week. Ek kan my vrye tyd beplan. Ek het beslis meer vryheid en ek is my eie baas. Maar as ek voor 'n rekenaar inskuif dan weet ek ek moet harder werk, want ek moet myself elke dag bewys.



**Leon:** Daar is natuurlik dae by die huis wat jy wens jy het eintlik gewerk. Daai onsekerheid van wat gaan volgende maand gebeur. Gaan jy werk kry en gaan hulle jou betaal?



**Engela:** Die nadeel is dat 'n goeie kliënt oornag kan verdwyn en nie noodwendig omdat jy slegte werk gelewer het nie.



**Karin:** Die voordele is dat jy metertyd vinniger, beter en meer vindingryk en ervare word as jou eweknieë met vaste werk. Jy is meer onafhanklik en kan op jou voete dink, jy kan jou eie stem ontwikkel en die soort werk waarvan jy hou doen.



**Engela:** Die voordele daaraan verbonde is onder meer dat ek baas is oor my eie tyd. As ek vanoggend by 'n skoolfunksie moet wees, kan ek so maak sonder om enigiemand te vra. En soms, net soms, kan mens nie sê vir 'n onderwerp waarvan jy werklik niks hou nie. In 'n permanente posisie kan mens nie sommer maklik "nee" sê vir die baas nie!



**Karin:** Vryskutwerk is berug vir die swak betaling. Jy moet dus 'n baie groot hoeveelheid kopie lewer om min of meer die salaris van 'n vaste werknemer te ewenaar. Hierbenewens het jy geen voordele soos 'n pensioen- of mediese skema nie. Jy betaal self vir elke telefoonoproep en elke kilometer wat jy aflê.

### Is it sustainable?

**Danie:** Ek sal enige jong joernalis aanbeveel om eers vir 'n tyd vas vir iemand te gaan werk. Meeste mense wat vryskut het dit nie van die begin af gedoen nie.

**Engela:** Beslis, veral as jy bereid is om nie net suiwer dagblad- of tydskrifjoernalistiek te doen nie, maar eerder as skrywer jou talente te gebruik om presies dieselfde te doen, maar net vir 'n kliënt. Ek is nie 'n puristiese "ek moet 'n joernalis wees en basta met die res" nie.

**Karin:** Ek glo jy kan dit doen as jy weet hoe om plooibaar te wees en oor wye fronte en in diverse media te werk. Dus moet jy dalk bereid wees om ook minder 'opwindende' werk te doen wat meer betaal om die wolf van die deur te hou. Oorweeg eerstens of jy dit kan bekostig. Of jy bereid is om rieme te sny en van pap en derms te leef tot jy jouself gevestig het.

### Describe your typical day

**Kay-Ann:** Mostly, my day looks exactly like it did when I was working full time, as most of the work I get requires me to go into the office. Most days I work from 06:00 to 17:00, sitting behind a computer screen and checking facts, grammar, spelling and style.

But there are also the days when I have only translation work to do, when I could work in bed if I wanted to.

**Danie:** Jou gewone dag kan bestaan daaruit dat jy êrens 'n boek lees ter voorbereiding van 'n onderhoud, of in 'n kantoor gaan sit om op InDesign te werk. Dit verskil van dag tot dag, maar die voordeel van by die huis werk is dat jy nou en dan die hele dag in jou pajamas kan sit.

**Engela:** Ek begin werk sodra die kinders skool toe gaan – gewoonlik so rondom 07:30 en het dan tot so 13:00. Ja, ek't 'n *mean* tikspoed! En ek ginnegaap nie by die huis nie.

**Karin:** Verskeie afsprake en onderhoude wat deur die dag afgewissel word na gelang van die beskikbaarheid van mense. Minstens twee uur aan koerante lees, elektronies en in papierformaat, admin doen of belwerk. Omdat ek op enige gegewe tyd met meer as een storie besig sou wees, was elke dag anders. Ek is nog ou skool as dit by joernalistiek kom, ek glo in persoonlike onderhoude vir sover moontlik. Dus sou ek ook tussendeur moet ry.



# Hanlie Retief

## meester van sintuie

Hanlie Retief se pen staan vir niemand terug nie. Met haar fyn waarnemingsvermoë en kleurvolle storieverteltegnieke, neem sy *Rapport*-lesers elke Sondag tot in die leefkamers van Suid-Afrika se skurke, sterre en randfigure. **Jacques Myburgh** het met haar gesels.

### V Hoe het jy begin profiele skryf?

Ek het destyds by *Sarie* gewerk waar die destydse redakteur, Izak de Villiers, 'n tweeweklikse rubriek gehad het. Ek het dit oorgeneem toe hy weggaan. Dit was "Izak gesels met" en toe raak dit "Hanlie gesels met". Die rubriek het eers 'n vraag-en-antwoord-formaat gehad, maar dit het later

ontwikkel in 'n profiel. Ek het egter al as Kowsies-student my eerste onderhoud met Zola Budd gevoer. Dit was my heel eerste profielonderhoud. Ek dink dit was daar waar die gogga my gebyt het. Van *Sarie* af is ek *Rapport* toe, waar Izak de Villiers, wat toe ook destydse redakteur van *Rapport* geword het, my spesifiek aangestel het om die profiele te skryf.

### V Het jy nog altyd geweet jy wil profiele skryf?

Nee glad nie, dit het so half toevallig gebeur. Ek stel baie belang in mense en in mense se stories. Ek wou nie spesifiek 'n profielskrywer word nie, dit het baie organies gebeur. By *Sarie* het ek verskeie ander goed ook gedoen. Ek was ook artikelredakteur en in Johannesburg was ek die tydskrif se Gauteng-hoof. Op een of ander manier het die profielskryf by *Sarie* nog altyd deel van my lewe gebly.

### V Is daar 'n wenresep wat jy as profielskrywer volg?

Die voorbereiding vir 'n profielonderhoud is vir my die heel belangrikste. Hoe beter voorbereid jy in 'n onderhoud ingaan, hoe meer kan jy die logiese, vanselfsprekende vrae sistap, want jy weet al klaar wat die antwoorde is. Só kom jy tydens die onderhoud dieper en nader aan die mens met wie jy die onderhoud voer. Ek kry baie agtergrondinligting voor die onderhoud. Dit help my om my in die leser se skoene te stel en die regte vrae te vra. As onderhoudvoerder verdwyn ek amper. Jy wil hê die leser moet voel: "Ek sit daar en dis ek wat die vrae vra."

### V Jy probeer dus om die leser binne in die onderwerp se leefkamer te kry?

Ja, die leser moet voel hy sit oorkant die onderwerp. Jy is die oë en die ore van die leser. Jy as skrywer het nie eintlik 'n rol daar nie. Dit is die leser en die onderwerp. Dit raak 'n kuns op sy eie. Om daardie leser te word

moet jy baie dieper gaan en die vrae dieper interpreteer.

### V Is daar enige onderhoude wat vir jou uitstaan?

Dit is moeilik om net een profiel as my gunsteling te kies. Ek verkies die onderhoude waar ek die vlieg teen die muur is, waar ek die situasie kan waarneem en basies net neerskryf wat gebeur. Daardie onderhoude is die onderhoude wat werk. Een onderhoud wat altyd vir my sal uitstaan, is die een met Douw Steyn in sy luukse Saxon Hotel waar 'n klomp bekendes soos Oprah Winfrey 'n byeenkoms bygewoon het. Ek en die fotograaf was die toeskouers van 'n drama wat afgespeel het. Ek het notas gemaak in my klein dagboekie en dit het basies die onderhoud geword. Daai dag was *surreal*.

---

*Jy is die oë en die ore van die leser. Jy as skrywer het nie eintlik 'n rol daar nie.*

---

### V Hoe sal 'n normale week vir jou begin?

Spesifiek by *Rapport*, werk ons nie te veel vooruit nie, ek werk aan die spesifieke week se uitgawe. Ek het die een Woensdag besluit ek wil met Theunis Nel gesels. Ek het Woensdag my vliegkaartjie bespreek, Donderdagoggend sesuur gevlieg, die middag die onderhoud gedoen, die aand teruggevlieg, Vrydag die storie geskryf en die Saterdagoggend ingegee. Ek doen dit so, want dan kan ek die nuus volg. Vir my is die aktualiteit van die storie redelik belangrik. Dit bring dringendheid en dis vir *Rapport* beter.

### V En vir die res van 2015... met wie sal jy graag 'n onderhoud mee wil voer?

Beslis Julius Malema! Wéér... Ek dink al die



profielskrywers wil met hom gesels, want hy praat nie maklik met die media nie. Jy kry altyd iets as jy 'n onderhoud met hom voer. Omdat ek nuus volg, is daar altyd persoonlikhede waaroor ek wil skryf. As ek hoog kan mik, sou ek sê Richard Branson en Barack Obama. *The sky is the limit!*

### V Hoe benader jy 'n sensitiewe onderhoud?

Ek en *Rapport* het nou saam 'n boek oor trauma-onderhoude uitgegee. Jy weet as onderhoudvoerder tree jy op heilige grond.

Jy sit met mense se emosies, jy loop baie versigtig en jy weet jy is net 'n toeskouer. Jy durf nie daai emosie joune maak nie. Jy probeer so ver as moontlik sensasie vermy.

### V Jy vlieg baie rond en jy is heeltyd op die spoor van jou onderwerpe, hoe maak jy tyd vir jouself en jou familie?

Ek weet hoe om af te skakel. Ek verstaan as joernalis het ek 'n verantwoordelikheid, en ek kan empatie toon, maar op dieselfde tyd kan ek afskakel as ek moet. Dit is nie altyd maklik

nie, want van die goed kom spook by jou, maar ek het geleer met Piet Byleveld se boek jy het jou eie lewe en moet tog nie dink jy is so belangrik nie. Ek ontspan dus deur 'n lekker middag in die son by die see te geniet, met 'n Savanna in die hand.

### V So gepraat van die Piet Byleveld boek, is daar nog boeke wat jy wil skryf oor bekendes?

Definitief! *Watch this space!* Ek hou baie van biografieë, maar die nuwe boek oor traumaverslaggewing, *Ander kant uit*, is nou op die rak.

## Hanlie se top 5 onderhoude

Hanlie doen 'n terugblik op haar vyf gunsteling onderhoude.



### Mike Bolhuis

"Geen privaatspeurwerk hier nodig nie. 'n Mens hoeft net die rooi knoppie op jou opnemer te druk, en dan het jy 'n storie met Mike Bolhuis."



### Douw Steyn

"Ná ons daar uit is, die aand by Douw Steyn se Saxon Hotel, het ek en die fotograaf Antoine de Ras vir mekaar gesê ons sal nooit weer in ons lewe so 'n middag beleef nie. Dit was onwerklik."



### Mamphela Ramphele

"'n Paar moeilike minute ná sy en Helen Zille se soen in trane geeindig het, geïrriteerde mediabeamptes, die diva, die geur van parfuim en 'n verkiesing om die draai."



### Die vrou van Jaco Steyn, die Sondagverkrachter

"Ek dink ek het haar net op die regte oomblik gevang, en toe sê sy ja vir die storie. Sy het 'weggekruip' by familie aan die Weskus."



### Don Steenkamp

"Dit was baie moeilik om te doen, want ek het die Donderdag daar aangekom, net vir een dag, toe die saak reeds aan die gang was."



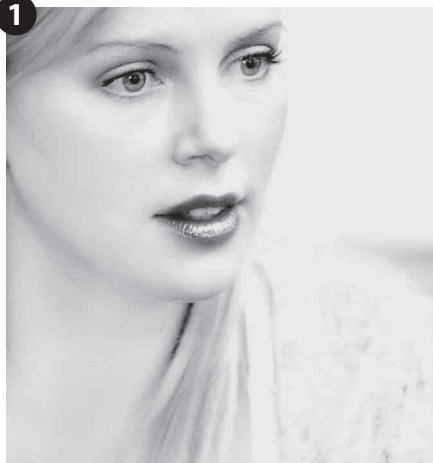
Grafika: Ruan Bignon  
Bron: Netwerk24



# Die kuns van

# portretfoto's

Suid-Afrika het 'n trotse tradisie van portretfotografie en het al baie name en foto's opgelewer wat internasionale erkenning ontvang het. Hier deel Karin Retief, voormalige hoofafbeelding by die *Cape Times*, en Ruvan Boshoff, gewese fotoredakteur by die *Sunday Times*, van hul merkwaardigste foto's. Saamgestel deur **Mila de Villiers**.



**1 Charlize:** Retief het hierdie foto van Charlize Theron as nuusfotograaf genoem, toe sy nog die hoofafbeelding vir die *Cape Times* was. Dit was 'n gewone nuuskonferensie "met aaklige beligting en klomp mediamense wat haar vrae gevra het," verduidelik Retief. "Ek het probeer om eerder 'n *moody* foto te kry tussen die chaos ... ek voel ek kon iets meer kry, iets meer van haar persoonlikheid wys."



**2 Domestic:** Retief het ondersoek ingestel oor die misbruik en slegte behandeling van huishulpwerkers in Namibië. "Ek het vanweë my liefde vir portretstudies die vroue op so 'n manier afgeneem dat jy net hulle oë kan sien en hulle nie herken kan word nie. Die vroue wat bereid was om afgeneem te word, wou nie herkenbaar wees nie, uit vrees dat hulle nog slegter behandeling sou kry of selfs hul werk sou verloor. Ek moes dit verpersoonlik, maar sonder dat hulle herkenbaar sou wees."

Na aanloop van hierdie uitstalling is 'n komitee tot stand gebring om landswyd ondersoek in te stel oor die behandeling van huishulpe.

"Die uiteinde was dat daar toe op die ou-end 'n wet ingestel is wat regte en *minimum wage* vir huishulpe verseker."



**3 Die Sewentigs:** Hier is Karin Retief by die openingsaand van haar 70's-uitstalling waar "ek lekker gespeel het met portrette". Retief wou elke foto 'n unieke gevoel gee en het die kontras en grein in Photoshop gemanipuleer om 1970's-fotografie na te boots. "Dit was baie lekker en seker die eerste keer dat ek net gespeel het vir 'n uitstalling," vertel Retief. "Gewoonlik is my werk rondom sosiale kwessies soos vroueregte, rassisme, seksisme – ongeregthede waarvoor ek sterk voel."

**4 Himba-kind:** "Dit was laatmiddag en ek het met die vroue gesit by een van hulle hutte. Toe ek opkyk, sien ek die kind so entjie van ons staan, toegemaak omdat dit begin koel word het. Ek het vinnig my 80-200mm lens opgesit en ingezoem. Dis vir my spesiaal omdat dit 'n breukdeel van 'n sekonde was en toe is die oomblik verby. Net ná ek die knoppie gedruk het, het die kind weggekyk en toe die kombes begin skuif. Die spesifieke oomblik wat ek vasgevang het, was weg."



# Kaapstad, deur die lens van Ruvan Boshoff

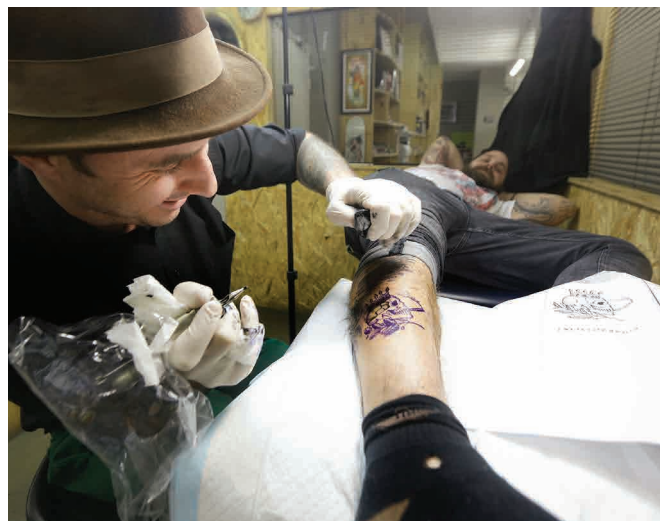
“My hardeskyf met meeste foto’s wat ek oor die jare geskiet het is ongelukkig ‘n jaar terug gesteel,” sug Ruvan Boshoff. Die drie foto’s van hom wat hier verskyn, is “portrette wat ek die afgelope drie maande vir *Sunday Times* en *The Times* in Kaapstad geskiet het nadat ek teruggetrek het vanaf Johannesburg waar ek as fotoredakteur by *Sunday Times* was en dus nie tyd het gehad het om te skiet nie.”



Die Suid-Afrikaanse komediant Mark Sampson in ‘n ligte luim! Boshoff vertel dat die lig in al drie foto’s goed werk “en ek het ‘n flits aan die anderkant van die muur gebruik om Mark beter te belig.”



Peter Tournas in sy kafee, Topolino, is vroeër vanjaar deur Boshoff afgeneem. Topolino is een van die oudste kafees in Kloofstraat en bly gewild onder Kapenaars.



Boshoff het hierdie foto van die tatoeëerder, Tyler B. Murphy, wat ‘n kliënt se been met inks versier, by Sins of Style in Buitenkantstraat, Kaapstad afgeneem.



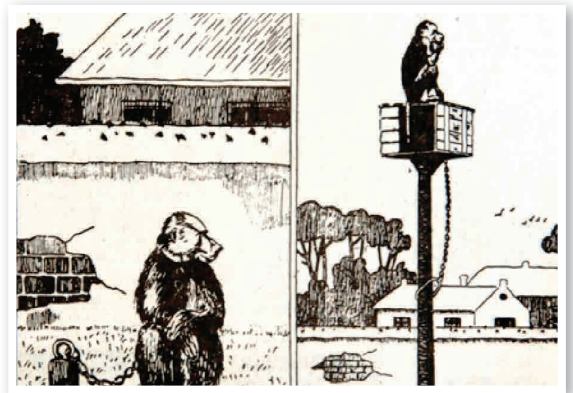
# PENPRAATJIES

## van Boonzaier tot Mouton



In 'n honderd jaar van *Die Burger* het net één pos slegs drie keer van gesig verander. Die 'Groot Drie' spotprentkunstenaars moes die stories vang, in 'n paar lyne vertel en bonop lesers laat lag. **Marcelle van Niekerk** kyk terug na dié drie se bekendste karakters en spotprente.

### Daniël Cornelius Boonzaier (1915-1941)



Daniël Boonzaier het vanaf 1915 byna drie dekades se spotprente vir *Die Burger* geteken, tot sy aftrede in 1941. Met die Anglo-Boereoorlog skaars agter die rug het Boonzaier met genot uitgevaar teen dié wat hy beskou het as volksverraaiers. Boonzaier staan bekend as "the man who killed Botha". Sy vernietigende karikature het eerste minister Louis Botha met min waardigheid gelaat.

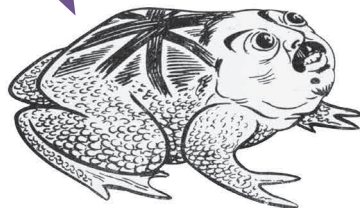
In die spotprent van 1921, simboliseer die bobbejaan die destydse Unie van Suid-Afrika. Nadat hy die Verdrag van Versailles geteken het, het Jan Smuts belowe dat Suid-Afrikaners 'n hoër status sal geniet. Alhoewel die bobbejaan 'n hoër paal gekry het om op te sit, meen Boonzaier dat Suid-Afrikaners steeds vasgeketting bly aan Britse beheer, ten spyte van wat Smuts sê.

**REGS:** 'n Paar minder vleierende karikature van Louis Botha.

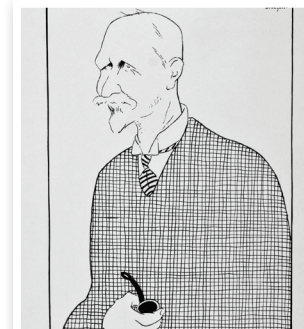
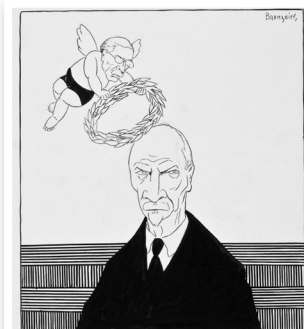
"Botha is altyd geteken as vet, lomp en selfbelangrik."

- *Die Burger*-redakteur Bun Booyens  
"Hy het Botha glo so gekwets met sy beskuldigings van verraad teenoor die Afrikaner dat Botha uit die politiek is en kort daarna dood is."

- Naspers argivaris Francois Verster.



In 1904 skep Boonzaier die karakter Hoggenheimer: die "versinnebeelding van geldmag" volgens Bun Booyens. Hoggenheimer, dikwels geskets soos hy aan 'n sigaar kou, het Britse gierigheid gesimboliseer.



Boonzaier se karikature van Jan Smuts oor die jare. Volgens Bun Booyens is die eerste skets 'n voorstelling van Smuts as "n jong man tydens die Eerste Wêreldoorlog", die tweede speel af "in die 1930's, toe Hertzog van die Nasionale Party met Smuts wou saamsmelt" en die derde wys Smuts "as ou man, waarskynlik tydens of ná die Tweede Wêreldoorlog."

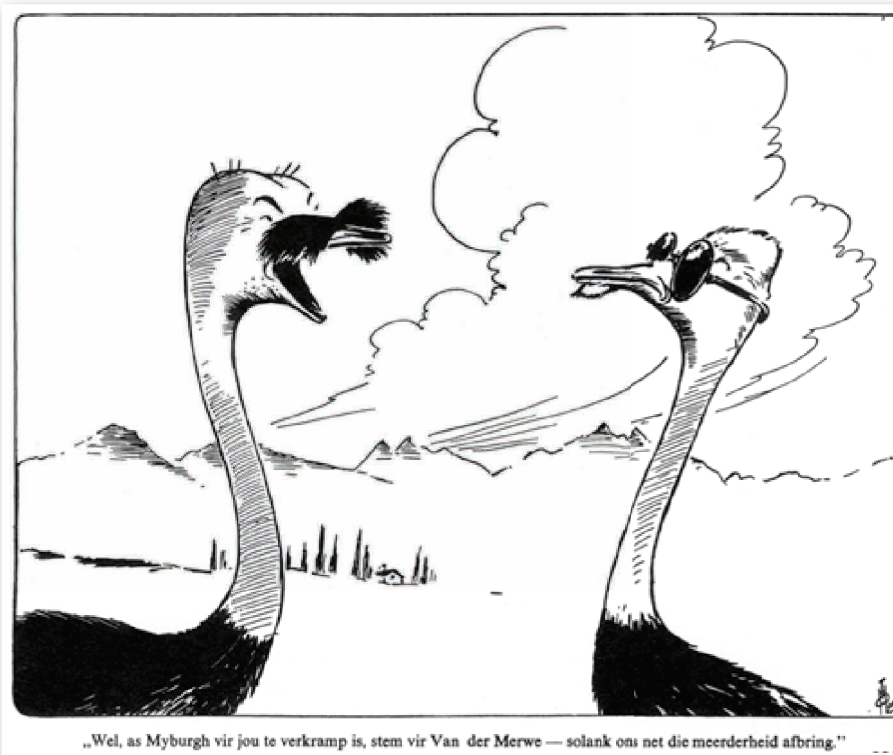
## T.O. Honiball (1941-1975)



In 1941 word T.O. Honiball aangestel as *Die Burger* se nuwe spotprentkunstenaar. Die man wie se styl dikwels as "speels en lewendig" beskryf is, het egter strokiesverhale bo politieke prente verkies, volgens Verster.

Buiten sy politieke prente vir *Die Burger*, het Honiball verskeie strokiesprente soos Oom Kaspaas, Jakkals en Wolf en Adoons-hulle vir publikasies soos *Huisgenoot* geteken. Alhoewel Honiball strokiesprente verkies het, kon hy en sy opvolger, Fred Mouton, nie wegkom van die politiek soos die apartheid-sisteem sy kloue verdiep het in Suid-Afrika nie. Maar wat van die hede, en die *Die Burger* se reaksie op 'n nuwe era?

"Ek dink die post-1994 beleid sal uiteraard wees dat die apartheid-albatros afgewerp word en dat met 'n ligter aanslag op die land en sy kwessies gekyk word," meen Verster.

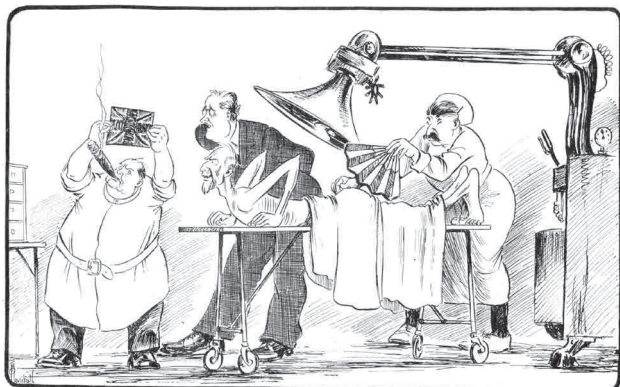


**BO:** Voorbeeld van Honiball se politieke spotprente. Albert Hertzog word uitgebeeld "met 'n donkerbril, omdat hy die Swart Gevaar in als gesien het," vertel Bun Booyens.

**ONDER:** 'n Paar van Honiball se strokiesprente (insluitend *Oom Kaspaas*) en nog 'n spotprent.



ONDER DIE V-STRALE



ROOSEVELT (aan Churchill): Ag, Dokter, sal Jannie darem nog vanjaar nie my ook kan kom besoek nie?  
DIE DOKTER: O ja, my ou vriend is 'n wonderlike man. Raai, ek sien mos nou dat die plaat selfs aantoon dat daar nie eens meer die minste teken van Afrikaner in hom is nie.





## Fred Mouton (1975 - hede)



In 1970 stap Mouton by *Die Burger* se kantore in. Vir 'n paar jaar werk hy langs Honiball, voordat hy amptelik oorneem as spotprentkunstenaar in 1975.

In 'n onderhoud met Murray La Vita, vertel Mouton dat hy sedert sy kinderdae 'n liefde vir teken gehad het.

“Dit was vir my die lekkerste ding – om te teken. Wat vir jou so 'n klein bietjie selfvertroue gegee het, is as jy nou klein is en jy teken iets en iemand sien dit en hulle prys jou aan.”

“Fred het die vermoë om terug te staan en 'n situasie te skets, met mense wat dikwels anoniem is,” meen Bun Booyens. “Hy is 'n laat-maar-leef-tipe-mens wat met 'n ironiese oog na die lewe kyk,” sê Verster.

### BRONNE

- *Penpricks - The Drawing of South Africa's Political Battlegrounds* deur Ken Vernon
- *TO Honiball: Culture with a Smile* deur Francois P. Verster
- *What's so funny? under the skin of South African cartooning* deur Andy Mason



## In die kantoor: die kuns om 'n spotprent te produseer

Fred Mouton werk nou saam met die redaksie van *Die Burger* om elke spotprent vorendag te bring.

“Die spotprent is feitlik altyd 'n gesamentlike poging,” verduidelik Booyens.

“Nie net tussen die redakteur en die kunstenaar nie, maar tussen wieookal die oggend by daardie vergadering is. Die beste spotprente is gewoonlik dié waar drie of vier mense h inset gelewer het.”

Die onderwerp mag dalk elke week verander, maar die kern van wat 'n goeie spotprent maak moet behoue bly.

“Dit help nie jy stel 'n prent voor met soveel karakters daarin soos die

Laaste Avondmaal nie,” sê Booyens.

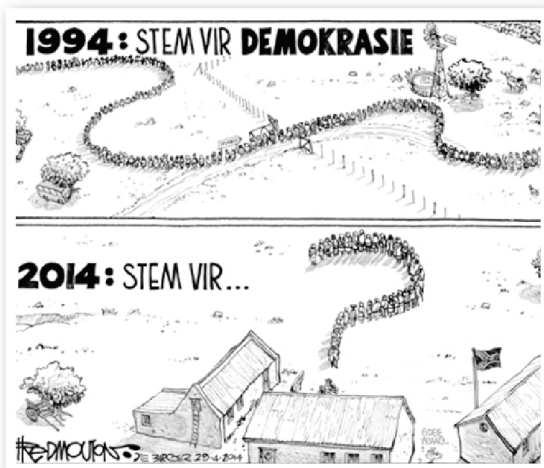
“Die boodskap moet visueel duidelik wees. Dis amper soos verhoogbestuur in 'n teater. Die spotprentkunstenaar moet sorg dat alles presies op die regte plek is en dat die leser dit uit die regte hoek sien.”

En wat van dié wat die teikens is van oordrewe liggaamsdele en 'n bitsige paar woorde?

“Dit bly h effens vreemde verskynsel. Dikwels is die persoon wat die skryf van 'n spotprent is, die eerste een is wat vra of hy/sy die prent kan kry,” sê Booyens. “Om in 'n spotprent geteken te word, is amper soos om in *Huisgenoot* se blokraai te verskyn – jy't die paal gehaal.”



## Fred se karikature van bekendes



Christoff Becker



Angelina Jolie



Bill Cosby



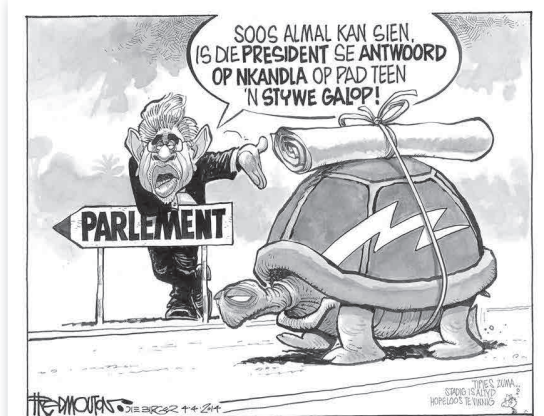
Patrick Lambie



Dalai Lama



Lindiwe Mazibuko



Julius Malema



Thokozile Masipa



Nhlanhla Nene



Cyril Ramaphosa



Schalk Burger



Steve Hofmeyr



Baleka Mbete



Desmond Tutu



Bono (U2)



# GOOD news for a change

Since 2011, *Riviernuus* has been serving good stories to the small communities of Pniel, Cloetesville, Idas Valley and Kylemore. **Jade Larey** spoke to its founder, Wendell Lawrence, about the inner workings of this sunny publication.

**I**t's been a long journey for Wendell Lawrence to where he is now. "I've always wanted to start a newspaper, so in my matric year I distributed a questionnaire in Kylemore and I asked them whether they thought there was a need for a local newspaper."

Lawrence's questionnaire had only two questions: Do you think there's a need for a community newspaper and what should the name be? For the next 25 years, his dream of starting a newspaper lay dormant.

Almost 20 years later, the now 42-year-old resident of Kylemore finally saw the publication of his own newspaper. But it was a rocky road to *Riviernuus*. "I went to study at Stellenbosch University and I didn't study journalism!" Qualifying as a civil engineer, Lawrence worked in Durban and Johannesburg for eight years before returning to Cape Town. "My wife, Shanaé, started her own graphic design company. One of the first clients she had [wanted her] to design their newsletter. I kind of helped her doing administration, but lots of things happened before joining her."

Before joining his wife's graphic design business, which is still going strong, Lawrence teamed up with his father, who was a building contractor.

"The company did well but after a couple of years we ran into a bit of difficulty. So I had to decide what I wanted to do." During this difficult time, Lawrence decided to quench his burning desire to start a newspaper.

His decision to have the newspaper contain sunshine journalism was largely influenced by the fact that he had appeared in the newspapers himself. His father's company ran into some trouble and had to be liquidated; Lawrence had to sell his assets. "I lost everything, all

my properties. Every week I would get up early on a Friday morning, like four or five o'clock, to buy *Eikestadnuus* to see whether my name was in there or not," he recalls. "I had to prepare myself because I knew people were going to see my name in the newspaper. You know how it is in small communities. 'Oh Wendell is in there again, he's bankrupt or something.' That was exactly what I was, but it isn't nice when everybody else sees it."

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*We're of the opinion that there's a big need for positive news in our communities... People tend to concentrate more on the negative stuff.*

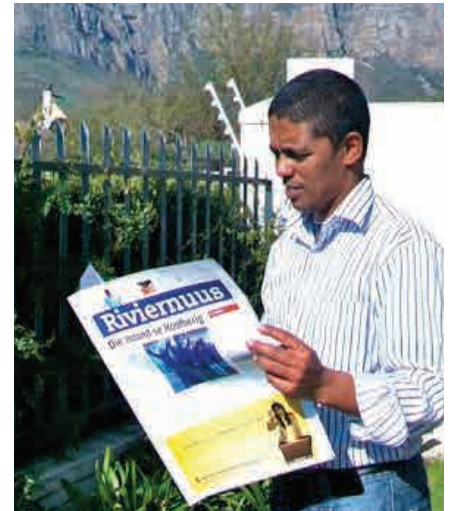
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His strong focus on the community and good news has heavily influenced the newspaper's values.

"We're of the opinion that there's a big need for positive news in our communities. There are much more good things that happen than negative things and you know, people tend to concentrate on the negative stuff.

"I thought 'okay, I've always wanted to do it and now's the chance to do it,'" says Lawrence.

This proved successful, as the first edition of *Riviernuus* was launched on 1 October 2011. "So I started this newspaper without any journalism experience, only my engineering experience, and I had a wife who was a



Wendell Lawrence, founder of *Riviernuus*.

**Bad news  
sells  
Good news  
is FREE!®**

*Riviernuus'* slogan embodies exactly what the newspaper is about.

graphic designer, so that was sorted. All that was required from me was to get the stories and write them.

"When we decided that we were going to start the newspaper I knew what it

was like when your name appears in the newspaper for the wrong reasons and the effect it can have on you personally and your family. I think sometimes people forget that and then they write about bad things but [they] forget that it has an effect on that person.”

The *Riviernuus* philosophy was born out of this understanding. Lawrence refuses to publish anything showing someone in a negative light.

They do, however, keep their reporting balanced. Asked whether it’s difficult not to include negative stories, Lawrence laughs, “It’s very difficult!”

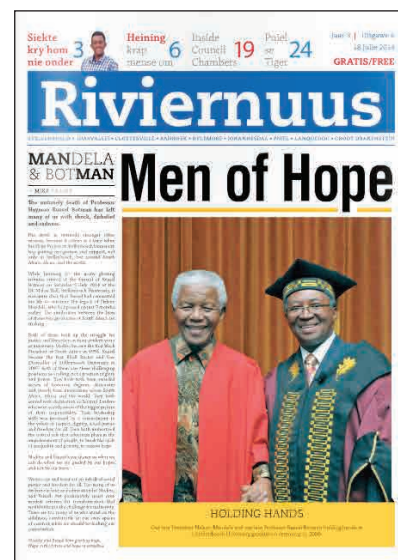
“It’s difficult and it’s easy because I have to keep reminding people that [*Riviernuus*] is a ‘good news’ newspaper. But we don’t turn a blind eye to it; if there’s an issue within the community we will raise it.”

One such instance was the Kylemore community’s unhappiness with a fence that was put up by a farmer. The newspaper then ran a story from both the community’s side and the farmer’s, published next to each other.

“We don’t express an opinion, we raise an issue. We allow people to raise any issue as long as you don’t get personal,” he says strictly. “If you have a problem with the municipality, tell us what the problem is. Then we will ask the municipality to respond, as long as nobody is attacked. We will give equal space and opportunity for both parties.”

Still part of his wife’s graphic design company, he created the newspaper without financial backing, except from advertisers.

“I started the newspaper with just



*If you really feel strongly about something, people will see it. If you say you want to do something then you must do it.*

an idea, without any money. I had the name of the newspaper, made a mock-up and went to companies and asked them, ‘are you willing to advertise in this newspaper?’ and that’s how we started the first one,” he recalls. “We depend entirely on advertising. Like any other newspaper, we don’t get external funding from government or anything like that. So we’ve been doing it for four years now and it’s been very difficult at times.”

This determination to succeed and a love for the community is what keeps Lawrence going as he shares his time between the graphic design business and the newspaper.

Last year, Lawrence launched a new publication, *Umlambo News*, ‘umlambo’ being Xhosa for ‘river’. “Good news happens everywhere. So we decided to make a paper for Kayamandi. Same principle, also just

good news,” he says. *Umlambo News* is also the first Xhosa newspaper in Stellenbosch.

He also writes the stories for *Umlambo News* with the help of a professor from the University of Cape Town, who lives in Kayamandi. Far from a translated copy of *Riviernuus*, the new title contains mostly stories about Kayamandi.

“But sometimes we use the same stories for both newspapers. In the last edition there were two people from Kayamandi that entered Idols. We decided that it was a nice enough story for both,” he says. “That’s the plan actually, to publish one or two stories about the different communities in the other newspaper so that people are aware of what is happening in other communities. But about 90% of the stories are unique to that community.”

His can-do attitude makes him a role model amongst the youth in the community. His advice for people looking to make a difference is simple. “Just make a difference. People are always so caught up in this idea of money. I started this newspaper without any money. If you really feel strongly about something people will see it. If you say you want to do something, then you must actually do it. We’ve got a lot of challenges in our communities and people sometimes forget the communities they come from.”



The founder of both *Riviernuus* and *Umlambo News* proudly holds up the two newspapers he’s responsible for creating. PHOTO: Stephanie Nieuwoudt.



# Crozier se gedagtes

## Alumni sê hul sê

Stellenbosch se joernalistiekdepartement het, onder andere, skrywers, illustreerders, omroepers en redakteurs opgelewer. Ons het met 'n handjievol Crozierstraat-alumni oor die bedryf gepraat.

### PIET GROBLER

#### SENIOR LEKTOR IN ILLUSTRASIE, UNIVERSITEIT VAN WORCESTER

#### V Het die kursus in joernalistiek jou gehelp met jou loopbaan in kuns?

Ja, beslis. Belangrike beginsels van joernalistiek, soos dat 'n mens ekonomies met taal (of ander kommunikasie-kodes, soos *visuals*) moet omgaan. Beide gaan om kommunikasie. Die boodskappe verskil, maar baie van die beginsels stem ooreen, veral met dié van die toegepaste kunste (illustrasie en grafiese ontwerp).

#### V Dink jy die internet-era het 'n invloed op kreatiewe velde soos grafiese ontwerp en illustrasie, soos tans te sien in ander industrieë?

Grafiese ontwerp en illustrasie is beide aangewys op die digitale omgewing om te funksioneer. Ten opsigte van illustrasie, het die internet navorsing maklik gemaak en het baie werkseleenthede bygekom, omdat die internet op die visuele aangewys is. Die belang en impak van digitaal is egter 'n bietjie oorskakel. Die prentboek omgewing – en ook gedrukte media, soos tydskrifte en koerante, het in Europa reeds 'n bietjie verveeld geraak met digitale illustrasie.

Te *slick* en gevolglik te generies. Hand-tegnieke, soos systermdruk en monotipe, is weer gewild. Grafiese ontwerp is 'n ander storie. Dit is digitaal en funksioneer op daardie platforms.

#### V Wat is die tipiese prosesse wat jy volg om jou illustrasies te voltooi?

My eie tegnieke is: teken met inkt, waterverf, *gouache*, kleurkryt, oliepastel, akriel, *collage*, monotipe en gemengde media. Ek het 15 jaar gelede 'n bietjie digitaal geïllustreer, maar my kliënte was min daarin geïnteresseer en wou my juis gebruik om my handvaardighede. Ek wil graag 'n bietjie meer digitaal ook werk, maar kom nie daarby uit om dit onder die knie te kry nie. Dis egter nie 'n brandende begeerte nie. Ek het ongelukkig al te veel kunstenaars (selfs van my vriende) sien stagneer met digitale illustrasie. Die truuk van die medium verlei mens maklik en dan begin die illustrasies generies lyk.

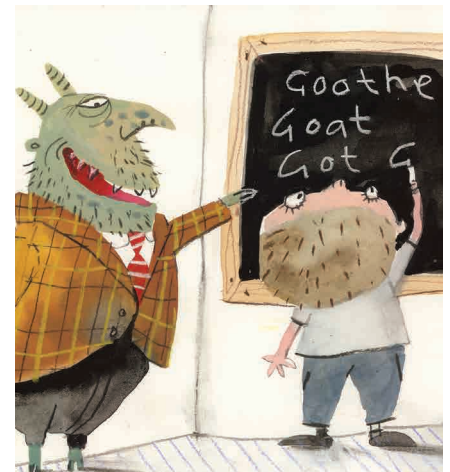


#### V Watse advies sal jy vir jongmense gee wat ook voltyds grafiese ontwerp en illustrasie wil doen?

Teken. Knaend. Lees, flik, reis, lees en teken nogmaals. En eksperimenteer. Soek vir geleenthede in die buiteland ook.

#### V As jy enige storie kon kies om illustrasies voor te doen, wat sou dit wees en hoekom?

Ek het altyd gesê ek wil "Alice in Wonderland" illustreer. Toe ek wel die geleentheid kry, was die oomblik te groot omdat ek soveel respek vir die boek het. Omdat ek dit nie kon "sien" nie, het ek dit van die hand gewys. Liewer dit glad nie doen nie as 'n flou poging aanwend.



**MARITA VAN DER VYVER**

**BEKROONDE SKRYWER**

**V** **Het joernalistieke opleiding jou met jou skryfwerk gehelp?**

Beslis. Ek wonder hoe enigiemand sonder joernalistieke opleiding 'n skrywer kan word! Dit het my basiese taalkundige reëls geleer – wat ons ongelukkig nie op skool of selfs as taalstudente op universiteit geleer het nie.

Die meeste skrywers sonder 'n joernalistieke agtergrond ken nie hierdie reëls nie en hulle werk het ernstige redigering nodig voordat dit gepubliseer word. En, dalk nóg belangriker, dit het my geleer om by sperdatums te hou.

**V** **Uit jou joernalistieke dae – watter storie bly tot vandag toe by jou?**

As bloedjong verslaggewer van *Die Burger* was ek dapper genoeg om met 'n selfs jonger vlieënier in 'n eensitplekvliegtuig te klim en oor Stellenbosch te vlieg. Hy was 'n skoolseun wat destyds die jongste loods was wat nog sy vlieglicensie gekry het. Ek dink nie ek sou dit vandag kon doen nie.

**V** **Wat is volgens jou die grootste fout wat joernaliste maak?**

Te veel respek vir "groot mense" met mag en geld – en te min respek vir die "klein mense" wat min of niks in die lewe het.

**V** **Verkies jy digitale kopieë of gedrukte weergawes van publikasies?**

Ek sal altyd papier verkies! Niks kan ooit die gevoel van papier tussen my vingers vervang nie.



Marita van der Vyver. FOTO: Inge Prins, SARIE.

**CAROLYN FROST**

**EDITOR, BOLANDER**

**Q** **What do you define as "news-worthy"?**

It's almost impossible not to have an element of subjectivity when defining newsworthiness – my perception of what is newsworthy is inevitably tied to my core values: my belief in the importance of custodianship, with all the responsibility that it implies – of the environment; of the habitats of all the planet's inhabitants, and not just our own; of cultivating harmonious relationships and respectful interactions on all levels; of accountability; of honesty and transparency; of supporting endeavours and initiatives that serve to improve conditions and promote sustainability; of utilising opportunities through the medium of the newspaper, to connect people rather than divide them.

There is a plethora of negativity in mainstream media reporting. My belief is that it is imperative to counteract that with a healthy dose of the kind of stories that inspire, uplift, inform, educate, and incentivise action and participation.

This is the prism through which I view all incoming information and images I intercept (and pursue) as *Bolander's* editor, and determines – as a criteria – what I select for our pages.

**Q** **How important is a network of freelance journalists/correspondents?**

In the case of *Bolander*, this has been an essential part of our journey and relationship with our readers. It stabilises a publication and makes it more representative. Having people 'on the ground' affords us the opportunity to engage more fully with the prevailing dialogues and issues. It adds credibility and authenticity to the voices reflected on our pages.

**Q** **How important is community involvement?**

Absolutely vital, and part of the holistic approach and diversity we strive to represent. The community reflects the eyes, ears and conscience of a community newspaper and it is



an indispensable aid in our functionality and vitality.

**Q** **What is the value of community newspapers?**

We serve as a conduit, connecting the inhabitants of our areas of distribution, cultivating awareness of what may be happening due to the efforts and vision and determination of so many individuals and organisations, to bettering and uplifting the communities they call home. We have a great responsibility – to utilise the platform of the pages to reach out and reach across and ultimately be an asset and anticipated event in people's mailboxes every week.

**ALBERTUS VAN WYK**

**BESTURENDE REDAKTEUR, LANDBOUWEEKBLAD**

**V** **Hoe het jy van radiojoernalistiek na drukmedia aangepas?**

Radio is steeds my gunsteling medium – dit is direk en die joernalis het soveel beheer in die redigeringsproses. Jy kan baie goedkoop 'n produksie met groot impak aanmeekaarslaan en uitsaai. Met slegs die klank van die skud van 'n

ketting kan jy 'n tronktooneel voor die luisteraar se geestesoog oproep. Dit was 'n baie groter aanpassing van die landboujoernalistiek na die reisjoernalistiek – ek was ná *Farmers Weekly* vir tien jaar in die *Weg*-familie. Die destydse redakteur van *Weg*, Bun Booyens, plaas so 'n ongelooflike hoë premie



op die versorging en redigering van kopie. Die eintlike sukses van *Weg* is dat dit geredigeer is tot die stemtoon perfek vir die gehoor was.

Dit is 'n moeisame en uitdagende proses, en een waarvoor ek ewig dankbaar sal wees dat ek dit meegemaak het. Al wat uiteindelik tel in die joernalistiek is die kwaliteit van die woorde op papier.

**V** **Wat is vir jou die lekkerste deel van landboujoernalistiek?**

*Landbouweekblad* het my herinner waarom ek eintlik 'n joernalis wou word. Dit gaan oor sake wat van lewensbelang is vir mense. Dit is 'n wonderlike kombinasie tussen nuus en sogenaamde diensjoernalistiek.

Ek is op die oomblik veral aan die nuus-kant betrokke en ons is besig om *Landbouweekblad* se nuus en ekonomiese-nuus aanbod met groot erns en fokus te verbeter. Ek dink daar is in Suid-Afrika 'n groot gaping vir 'n behoorlike Afrikaanse weeklikse ekonomiese- en nuus weekblad, maar die risiko is te groot om 'n nuwe publikasie in die mark te probeer vestig.

Die landbou is ook die ideale plek om so iets volhoubaar aan te pak – ons het lojale lesers en 'n sterk advertensiebasis. Ons probeer om die tydskrif uit te bou na 'n joernaal met produksieraad vir boere – die meeste kommersiële boere in Suid-Afrika weet in elke geval baie goed hoe om te boer.

Die fokus verskuif na die hele produksie-omgewing, wat die politieke en ekonomiese omgewing insluit, en ook die verskillende waardekettings in die landbou – tussen die plaashek en die supermark.

Dit is wat boere wil weet, nie hoe om 'n mielie te groei nie.

Landboujoernalistiek is opwindend op die oomblik! Alles verander – ons het grondhervorming, groot ekonomiese bewegings in die wêreld, ongelooflike tegnologie, die “binneval” van Afrika waar die wêreld se laaste braak landbougrond lê.

**V** **Het *Landbouweekblad* dit al ooit oorweeg om 'n Engelse weergawe van die tydskrif uit te gee?**

Ja, omtrent elke week, maar daardie besigheidsmodel wil net nie werk nie. Ons kyk wel gereeld na aanlyn-modelle en dalk selfs goedkoper koerantformaat-modelle, maar daar is nog geen konkrete planne nie.

**V** **Julle teikenmark is baie spesifiek en lesers weet wat hulle kan verwag van elke uitgawe. Dink jy dit is die sleutel tot julle sukses?**

*Landbouweekblad* se sirkulasie het tot omtrent sewe maande gelede gevaarlik geval, en ek dink dit is juis omdat lesers presies geweet het wat om van die tydskrif te verwag. Die landbou-omgewing is so uitdagend en dinge verander so vinnig, veral wat die tegnologie betref, dat 'n boer 'n tydskrif nodig het wat eintlik 'n tree of twee voor die bedryf moet wees om as't ware 'n lig voor in die wapad te wees. Jy het geen idee hoe tegnologies gevorderd boere deesdae moet wees om kompetender te bly, en hoe ingelig hulle is nie. Dit help nie jy gee vir hulle 'n tydskrif wat vir hulle niks nuuts vertel nie. Ek dink dit was tot onlangs tot 'n groot mate die geval met *Landbouweekblad*, maar ons is baie hard aan die werk om dit te verander, en ek dink ons is besig om stadig maar seker sukses te behaal.

**JOHNN-GRANT MUNRO**

**HEAD OF DESIGN, *DIE BURGER***

**Q** **How did your BPhil Journalism degree enable you to end up in the career that you are in now?**

Layout was only a small part of the course in 2003, but it was love at first sight. I guess that at least made me realise what part of journalism I wanted to focus on. This is why it's important for the course to expose the students to the widest range of journalism options because the field's so broad. In that regard I will always be grateful that I've done the BPhil course. It also gives you a strong foundation to build your career upon, but it's important to realise that the hard work only starts afterwards.

**Q** **What was the most crucial decision you made that affected your career?**

Layout is design, and design is layout. Everything uses design and everyone needs good design.

With the extended use of technology everyone becomes more visual so stories have to be more visual in order to hold readers attention. It isn't good enough anymore to just write your story. The words are only the start. A true 'visual journalist' thinks graphics etc. while they write.

With information overload our jobs is also 'package' news for audiences. And here layout plays a very important role. News breaks on the net (Twitter, Facebook). So through packaging and its tools - storytelling devices and graphics, photos, layout - you can put a new spin on the story and give readers something 'new'.

This is why I know design will play an even more important role in the future than it does now, be it for print or digital mediums.



Een van Munro se voorblaaie



**“** Landboujoernalistiek is opwindend op die oomblik! Alles verander – ons het grondhervorming, groot ekonomiese bewegings in die wêreld, ongelooflike tegnologie, die “binneval” van Afrika waar die wêreld se laaste braak landbougrond lê.

## BUN BOOYENS

REDAKTEUR, DIE BURGER



### V Help dit om joernalistiek te studeer voordat 'n mens as joernalis werk?

Beslis. Joernalistieke vakmanskap is steeds deurslaggewend belangrik, maar ons bedryf bevind hom in 'n tydvak waar jy en jou maatskappy toenemend blootgestel word aan regsrisiko's as jy nie optree volgens professionele standaarde nie. Die verwagting is deesdae ook dat jy eties moet kan verduidelik hoekom jy doen wat jy doen.

## HERMAN WASSERMAN

DIRECTOR AND PROFESSOR OF MEDIA STUDIES, UNIVERSITY OF CAPE TOWN

### Q In what ways do you think we need to approach media ethics in the current South African context?

Just as journalism is no longer the preserve of a class of 'professionals', but has become much more participatory, ethics can no longer be seen as the responsibility of 'professional' media practitioners alone.

Making a difference in a media-saturated, technologically advanced and rapidly changing media environment, media ethics has to be open, participatory and citizen-centered.

Citizens have to have a greater say in self-regulatory processes, online media forums should make use of community moderators and media literacy – including ethics – should ideally form part of general school curricula, and not just for students following journalism or media courses.

### Q How do the approaches in the production of academic literature differ from that of mass media production?

Academic literature is usually produced at a slower pace, allowing for more introspection,

### V Jy was redakteur van beide Die Burger en Weg. Hoe ervaar jy die verskil tussen tydskrif en koerant?

Die verskil is hemelsbreed. By 'n tydskrif is lesers dankbaar dat jy moeite doen om iets spesifiek vir hul belangstelling te lewer. By 'n koerant is lesers dikwels kwaad vir jou omdat die koerant 'n draer van slegte nuus is. Met 'n tydskrif wroeg jy oor klein besluite, soos die voorbladfoto, omdat daar net twaalf uitgawes per jaar is; by 'n koerant is daar nie tyd om te tob oor dinge nie. 'n Tydskrif neem die persona aan van sy redakteur; by 'n koerant moet vyftig mense elke dag elk tien dinge reg doen voor die produk begin lyk soos jy graag wil hê dit moet lyk.

### V Dink jy Afrikaanse media word minder geraak deur die afname in sirkulasiesyfers as die Engelse?

Nee, Afrikaanse titels het nie outomaties beter beskerming nie: 3% af is die nuwe op, eintlik maar vir almal. Publikasies wat uit voeling met hul lesers se behoeftes raak, kry pak – in enige taal. Wat sirkulasie betref moet elke redakteur deesdae besef elke klein oorwinning is tydelik, elke terugslag is permanent.

### Q Stellenbosch has a postgraduate course, while Rhodes also has an undergraduate course. Which model do you think works best?

These are different models that try to do different things. The undergraduate model allows for more time to acquire a foundational knowledge in the field of journalism and media studies literature, while the postgraduate-only model can be more vocationally oriented because it builds on a variety of disciplines that students have established in their undergraduate years.

### V Wat was jou gunsteling storie wat jy geskryf het tydens jou loopbaan?

Daar was baie. Mark Shuttleworth se ruimtevlug was iets besonder om te kon gaan dek in Rusland en Kazakstan. Vir iemand soos ek wat in die Koue Oorlog grootgeword het, was dit bykans ondenkbaar om in die Tsup-beheersentrum te kon sit en (letterlik) "Howzit, Boris!" vir iemand te sê. Wie sou dit kon dink in die 1970's?

### V Watter vaardighede behoort jong joernaliste vandag te bemeester as hul 'n suksesvolle loopbaan wil hê?

Jy moet bedrewe wees in multimedia. Jy moet ordentlik kan foto's neem, video's redigeer, en sosiale media verstaan. Maar dit alles word ingeënt op klassieke joernalistieke vaardighede en word gevoed deur goeie ou nuuskierigheid en entoesiasme.

## LOUIS HEYNEMAN

UITVOERENDE HOOF, KAAPSE FILHARMONIESE ORKES

### V Hoe verskil kunsjoernalistiek in 2015 van hoe dit was toe jy nog aktief betrokke was by musiekresensering?

Toe ek in die vroeë jare tagtigs begin het was die dae van musiekresensies of ernstige diepte-artikels in dagblaie getel. Die inligtingsontploffing van die vorige eeu het versnel teen dieselfde tempo as dié van die elektroniese media. Dagblaie word 'n vinnige oorsig sonder insig. Nou kan die sogenaamde spesialis enigiets kwytraak via sosiale media. Videogrepe is besig om die kunste se invloed op die algemene samelewing te vergroot.

### V Hoe help joernalistiek jou in jou loopbaan?

'n Orkeskultuur kan net suksesvol wees as ons dit met kundigheid en welslae aan musiek liefhebbers kan verkoop. Elke besluit – keuses van kunstenaars, repertoire of selfs elke plakkaatontwerp – is die gevolg van my ondersoekende natuur.

### V Wat is jou drome vir die kunste en kunsjoernalistiek in Suid-Afrika?

Mense moet skeppende wesens bly, selfs in 'n era waar ons deur digitaal oorheers word. Sonder 'n innerlike versugting aan kreatiwiteit om 'n doel vir ons aardse bestaan, sal ons in 'n heb- en magsugtige wreedaards verval.



**CRAIG MCKUNE****INVESTIGATIVE JOURNALIST, AMABHUNGANE**

**Q** Having written for a number of very different publications (such as *Blunt*, *SAJS*, and *M&G*), what would you say are the qualities all newsrooms have in common?

They are populated by professional dissidents, outsiders, insurrectionists, truth seekers and trouble-makers, people who are employed on the grounds that they question everything especially those in power. Also people who are creative and smart. These are the universal and necessary skills. They are populated by other sorts too. It helps if one can think rationally, analyse accurately and present the outcome of one's research in a coherent manner. The newsrooms have all been characterised by intense financial pressure.

**Q** What was the most exciting story you've worked on, or, working as an investigative journalist what was the most dangerous?

Racing skateboards down hills. I've found myself in scary protest situations, but mine had nothing on what I believe the lived experiences of many of the protesters to be, so that hardly counts. Investigative dangers? People threaten to sue me every other week which is hairy, but flattering. I'm excited by other things: digging around in financial accounts and complicated company records to tell stories of misdeeds.

**Q** After graduating, what had the biggest impact on your career as a journalist, or led you to where you are now?

Three years at the *Cape Times* and being unceremoniously thrown out onto the street every day to explore and write about contours of Cape Town and South Africa that I would not easily have come to know. Plus, good editors.

**INGO CAPRARO****STIGTINGSREDAKTEUR, SON**

**V** *Tabloids soos Son en Daily Sun se sirkulasiesyfers is nog aan die gesonde kant. Wat dink jy hou die toekoms vir tabloids in oor die volgende 10 jaar?*

Dis belangrik om hier te noem dat koerante in Suid-Afrika, wat ongelukkig nog nooit 'n leeskuil gehad het nie, tradisioneel goed verkoop het met sensasionele voorbladstories: Moord en doodslag, skandale, rugby en krieket en natuurlik die politieke sensasie van die dag as hul stapelkos. Ditto natuurlik die plakstate. In wese was hulle dus maar wat ek as "broailoids" beskou. Ek het nog altyd gedink mense wat op *tabloids* neersien is eintlik maar totaal oningeligte *snobs*. Ja, *tabloids* sal beslis oor die volgende tien jaar nie net oorleef nie, maar sal goed vaar, vergeleke met die sogenaamde meer "ernstige" koerante. Wat, soos ek sê, ter wille van oorlewing lankal nog meer "onernstiger" raak.

**V** *Watter soort mense het jy gewerf vir Son? Vir watter eienskappe was jy op die uitkyk?*

My aanvanklike begroting was baie beperk, eintlik belaglik so. Ek kon dus aanvanklik net vier mense werf en aanstel. En onthou, ons het as 'n weekblad weggespring. Twee was uitstekende aanstellings, een was minder suksesvol en die vierde een was 'n katastrofe. Eienskappe? Min of meer *a shot in the dark*. Ek het teen daardie tyd maar min of meer 'n idee gehad van waarop ek mik, ondanks die *dummies* wat ek vir verskeie fokusgroepe laat opmaak het, en wat tog baie nuttig was. Ek het egter gou besef dat ons *Son* veral op die bruin mark hoort te mik, en het dus vir Andrew Koopman, 'n baie ervare sportjoernalis, in hierdie hoedanigheid aangestel. En vir Melvin Whitebooi, 'n briljante veteran-joernalis en skrywer.

**V** *Afrikaanse mense het kritiek gelewer – hoe benader jy die kritiek?*

Kritiek is nogal 'n *understatement*. Omtrent die hele donnerse ou *establishment* het op my neergekom, soos 'n reuse-bol k\*k. Die NGK, die taalstryders... al wat 'n verkrampte, moralistiese pruilmondjie en verstokte immergister was. Betonkoppe. *You name it*. Dis nou vir jou 'n T-hemp wat ek verdien het. Die ergste was sommige oudkollegas wat na aan histeries geraak het oor wat ek alles met ons geliefde taal sou aanvang. Ironies genoeg juis een van die dinge wat *Son* in die bruin gemeenskap so gewild gemaak het; die feit dat *Son* skryf soos hulle praat. So na hul harte. Hoe het ek dit hanteer? Aanvanklik effe verdwaas. Later moerig, dermate so dat ek vir



mense begin gesê het hulle kan gaan k\*k. Maar in 'n stadium besef jy dit help alles nie. Aanvaar dit. Glimlag. Wees vriendelik. En dink f\*k julle. *Look at the score board.*

**V** *Wat is van die ergste kommentaar of kritiek wat jy gekry het?*

Die ergste kritiek sal ek liewers nie noem nie. Laat slapende ploerte lê. Maar ja, sonder om name te noem, oudkollegas, heelparty dominees (hoekom verbaas dit my nie?) en wat vir my nogal altyd sal uitstaan is 'n boervrou wat op Stellenbosch drama geswot het en gekla het oor die verskriklike dinge waaraan *Son* haar plaaswerkers blootstel. En oeg... die taal! Sy het ewe oor die foon vir my gesê sy "wonder hoe lyk ek". Met sulke horings, mevrou, dis ek daai. Ou Beelzebub.

**V** *Son speel 'n belangrike rol in die gemeenskappe wat dit dien. Het jy 'n voorbeeld of twee?*

Oor *Son* se rol in die gemeenskap sou 'n mens seker 'n boek kon skryf. Kampvegter. Blootlegger van misdaad, korrupsie en soms haas onnoemlike wandade in en teen die gemeenskap. Ons het eendag 'n foto van Goodwood se tronk op die voorblad gehad met die opskrif: Tikfabriek. Bewaarders het die tik in die kombuis vervaardig en dit aan gevangenes verkoop. Die *Son* se berig het 'n einde daaraan gemaak. *Son* – 'n vriend wat jou daaglikse lief en leed verstaan en jou en jou mense se verhaal vertel, in jou eie taal en idioom. Wat jou fassineer, die moer in maak, jou laat lag of glimlag en wat jou dikwels droewige dag help opkikker. Die *Son* sien immers alles...

**ESMARÉ WEIDEMAN**

UITVOERENDE HOOF, MEDIA24



**V** Jy het reguit van joernalistiek na uitvoerende hoof gegaan. Wat was die grootste aanpassing?

Media24 as 'n maatskappy is kompleks - vanaf die drukmedia tot digitaal tot ons boekuitgewere tot verspreiding tot ons aanlynwerwingsportaal tot e-handel. Dis 'n baie uiteenlopende besigheid om te bestuur! Dit help natuurlik baie om die kern van ons besigheid - die joernalistiek - te verstaan, maar as uitvoerende hoof moet jy baie breër na die besigheid kyk en natuurlik die strategiese rigting van die maatskappy bepaal. So waar jy as redakteur kyk na redaksionele inhoud, moet jy as uitvoerende hoof die redakteurs vertrou om hul werk te doen en jy moet fokus op die sakekant.

**V** Baie mense wat joernalistiek studeer eindig aan die bedryfskant. Watter wenke kan jy vir hulle gee?

Jy moet net so lief wees vir syfers as vir woorde. Jy moet net soveel omgee vir advertensies as vir inhoud. Jy moet ewe veel wonder oor 'n goeie invalshoek vir 'n storie as hoe jy daardie storie by soveel mense as moontlik gaan kry.

**V** Daar is 'n groeiende mark in ons land vir e-handel soos bv. Spree.co.za. Wat is die moontlikhede rondom dit?

E-handel is 'n langtermynbelegging. Dis nog in sy babaskoene in Suid-Afrika. Die grootste uitdaging is om mense te oortuig dat dit veilig is om aanlyn te koop.

In Engeland verag mense dat die *High Street* oor 'n paar jaar heeltemal gaan verdwyn omdat mense bloot aanlyn sal koop. Hier sal dit langer neem, omdat ons so 'n sterk *mall*-kultuur het.

**V** Netwerk24 se betaalmuur werk beter as baie ander betaalmure - hoekom?

Dit kan nog heelwat beter! Ek dink die grootste rede is omdat ons gedrukte koerante - *Beeld*, *Volksblad*, *Die Burger* en *Rapport* - sulke sterk handelsmerke is en omdat ons Afrikaanse lesers so lojaal is teenoor hul taal. Hulle wil graag in Afrikaans lees, of dit nou die gedrukte koerante

of digitale platforms is. Die inhoud is natuurlik ook reeds baie goed, en goed aangevul met bv. video.

**V** Jy moet ewe veel wonder oor 'n goeie invalshoek vir 'n storie as hoe jy daardie storie by soveel mense as moontlik gaan kry.

**IZELLE VENTER**

HOOFREDAKTEUR, REDAKSIONELE STRATEGIE, MEDIA24

**V** Hoe verskil jou toekomsplanne, toe jy as joernalis begin het, teenoor waar jy nou is in jou loopbaan?

Ek was klaar verlies op tydskrifte, maar as ek moet eerlik wees wou ek nog altyd 'n nuusleser geword het. Helaas!

**V** Wat is jou beste loopbaanbesluit as joernalis?

'n Goeie houding en om nooit nee te sê vir enige nuwe ervarings nie.

**V** Waarom dink jy is die weeklikse tydskrifte soos *Huisgenoot*, *YOU*, en *DRUM* na al die jare so suksesvol?

Die titels verduidelik groot gebeure in braai-vleisvuur-taal. Jy kan regtig op hoogte van sake wees, al is dit al wat jy lees. En dan kan jy maar 'n verwagting hê van wat jy week na week gaan kry: eksklusiewe groot onderhoude of stories oor dinge en gebeure waaroor jy uiteraard nuuskierig is. Die titels se talentvolle spanne en slim invalshoek sorg vir iets verfrissends in elke uitgawe.

**V** Hoe moet joernaliste en media-maatskappye die veranderinge in die bedryf aanpak?

Met totale entoesiasme, wees bewus van daaglikse verwickelinge en orienteer jou gedagtes daar rondom vir enige nuwe taak.

**AINSLEY MOOS**

HOOF VAN GROEPSKOMMUNIKASIE, SANLAM

**V** Waarom het jy joernalistiek verlaat?

Die joernalistiek en die atmosfeer in die nuuskantoor is stimulerend. Toe ek in 2003 sakejoernalis by die destydse *Sake Beeld* geword het, het ek 'n nuwe en meer stimulerende wêreld ontdek: hoe bestuurshoofde, finansiële direkteure, handelaars, ontleders, boere en ander sin maak van hul onderskeie wêreld.

My belangstelling in strategie en sakemodelle is aangewakker en in 2007 het ek besluit om 'n MBA aan die Universiteit van Stellenbosch se bestuurskool aan te pak. Ek het algaande sinies begin raak oor die gehalte van bestuur in redaksionele omgewings en al meer 'n behoefte vir oorspronklike en suksesvolle voorbeelde van bestuur en leierskap begin soek. Dit het ek ongelukkig buite die joernalistiek gevind.

**V** Wat was die grootste aanpassing tussen 'n tradisionele nuuskantoor en 'n korporatiewe omgewing?

In 'n nuuskantoor is daar redelik grys areas en verskillende interpretasies. Daarenteen is die korporatiewe omgewing geneig om tradisioneel meer numeries gedrewe te wees - sake in 'n korporatiewe omgewing is meer óf swart óf wit as in 'n nuuskantoor. Vir my was die grootste aanpassing om soveel as moontlik van my onmiddellike omgewing te leer.

**V** Wat is die beste kwalifikasie vir 'n beroep in sakejoernalistiek?

Dit is moeilik om een kwalifikasie uit te sonder, juis omdat daar heelwat opsies is. Dit hang sekerlik ook af van die tipe sakejoernalistiek wat mens wil pleeg. In Suid-Afrika het ons, myns insiens, 'n goeie aanbod van ekonomiese skrywers. Daarenteen het ons 'n groot tekort aan joernaliste wat maatskappye se finansiële state sinvol kan verstaan of selfs die kommentaar van goeie ontleders sinvol kan volg. Kyk maar hoe gebrekkig was die nuusdekking oor African Bank (ABIL), wat presies verkeerd geloop het, en wat presies die bestuur se rol en aandeel in die inploffing van daardie maatskappy was.

'n MBA by 'n goeie bestuurskool is 'n goeie keuse, maar nie die antwoord op alles nie. Die grootste enkele uitdaging wat oor enige joernalis se pad gaan kom, is om seker te maak hy of sy kan aanhou werk. Die antwoord hier is nie vir hoe lank jy by 'n bestaande groot media-maatskappy kan werk nie, maar eerder jou eie ding te doen en jou eie sakemodel te skep met moontlike strategiese alliansies met ander rolspelers in die joernalistieke of media-landskap.



**WALDIMAR PELSER**REDAKTEUR, *RAPPORT*

“Afrikanuus is duur om in te samel, en daarom maak ons toenemend op vry-skut-skrywers en kenners staat



**Q** Wat presies is *Rapport* se posisie in die mark en hoe voorspel jy gaan dit verander, aldan nie, oor die volgende vyf jaar?

*Rapport* is die markleier in die Afrikaanse koerantmark met 1,3 miljoen lesers, en ook die grootste Sondagkoerant in die land ná die *Sunday Times*. Ek verwag ons sal dié posisie behou, veral namate meer lesers in die week na digitale media skuif.

**Q** Hoe balanseer jy werk as redakteur van 'n nasionale Sondagkoerant met dié van 'n weeklikse geselsprogram-aanbieder?

Ek probeer Sondae baie rus en kuier! Ek vind die twee produkte komplementeer mekaar. *Insig* volg baie gereeld stories uit *Rapport* uit op, en ek loop ook in die *Insig*-ateljee mense raak wat dan gevra word om vir *Rapport* te skryf. Op persoonlike vlak probeer ek aande so min as moontlik werk, en tyd by die huis deurbring met 'n glas wyn of boek, of voor die TV.

**Q** Kan jy bietjie meer uitbrei oor jou tyd in Nigerië en hoe jou publikasie en Media24-koerante die waarde van Afrikanuus ervaar?

Afrikanuus is duur om in te samel, en daarom maak ons toenemend op vryskut-skrywers en kenners staat wat gereeld reis en vir ons meer gesaghebbende analises kan aanbied as wat ons self kan bekostig om te gaan doen. Ek dink ons lesers voel hulself regtig deel van die vasteland, soos dit hoort, en doen flink daar sake.

**MOHAMED SHAIKH**

HEAD OF COMMUNICATION, UNISA

**Q** What has been the most memorable story you've covered during your time as a journalist?

As a freshman at *Rapport Ekstra* I covered the aftermath of the Laingsburg floods. The sheer devastation, loss of life and the heart rending stories of grief remain with me to this day.

**Q** You worked for *Die Burger*, RSG and Jacaranda FM – why did you decide to work for Stellenbosch University and UNISA after these ventures?

There is a misconception that working at *Die Burger*, RSG and Jacaranda epitomize success in journalism and that venturing into the world of corporate communication is a bit of a step-down. It reminds me of the dated joke, so often repeated by newspaper journalist when they are introduced to corporate or business communicators: “O, another crosstitute!”

I have never entertained the idea that “true or real journalism” is the exclusive domain of the “big media”. Over the years my writing abilities, the exposure to radio journalism, television, newsroom and broadcast management have equipped me with skills that facilitated my move to corporate communications where you have to display the full spectrum of “journalistic qualities” on a daily basis. Writing, editing, publishing across multiple platforms, coping with the demands of customers and clients via new



media and the ever changing digital spaces, interacting with the multiplicity of stakeholders, briefing agencies on new products and services – these are the things I do every day. It provides the same exhilaration, challenge, toil and sense of accomplishment as seeing your byline on the lead story on the front page of the newspaper. The deadlines are just as unrelenting and tertiary education institutions are everything but boring. When I was appointed at Stellenbosch University the then Rector, Prof Chris Brink, welcomed me with the words: “Mohamed, I cannot pay you a handsome salary, but I can promise you a lot of excitement!” One just needs to look at the current debates around the transformation of institutions of higher learning to realise how right he was.

**MARTIN VILJOEN**

SENIOR MEDIA LIASON PRACTITIONER, STELLENBOSCH UNIVERSITY



**Q** What has been your greatest moment working for Stellenbosch University?

There have been many great moments! I have been editor of the university's alumni magazine, *Matieland*, for a number of years and few things beat the feeling of paging through the final product and getting good feedback on a

particular edition. The best memory will always be to see a student on his or her graduation day surrounded by family members – especially when they have travelled hundreds of kilometres in a taxi to be with that student on his or her special day.

**Q** What has been challenging about working in media relations?

Apart from the university grappling with transformation issues, the most challenging experience is to provide a journalist with the necessary background on a particular issue. I'm forever educating new journalists about higher education! Unfortunately, there are too many journalists who never bother to try to understand – who only work from the comfort of their own desks at the office and are too easily influenced by social media. I don't understand why so many publications give the education beat – one of the most important issues in South Africa today – to the fresh, new journalist.

## MICHÉLLE VAN BREDA

REDAKTEUR, *SARIE*

**Q** Vrouetydskrifte maak dikwels staat op hulle “nis”-status. Hoe kry *SARIE* dit reg om in ‘n meer algemene kategorie sukses te behaal?

*SARIE* is ‘n algemene glansvrouetydskrif wat ‘n wye verskeidenheid inhoud dek, maar dit maak ons uniek;

● *SARIE* se fokus is die moderne Afrikaanssprekende vrou – ongeag haar ouderdom. Geen ander algemene glansvrouetydskrif in Suid-Afrika praat spesifiek met dié vrou nie.

● *SARIE* se inhoud is oorspronklik en trots Suid-Afrikaans. In teenstelling met meeste ander glansvrouetydskrifte word byna al *SARIE* se inhoud van nuuts af geskep. Behalwe vir ‘n hand vol illustrasiefoto’s word niks ingekoop nie.

● Elke afdeling in *SARIE* lewer werk van die hoogste gehalte. Daarom het ons al herhaalde kere die hoogste prys vir tydskrifte in Suid-

Afrika, die Pica vir Tydskrif van die Jaar, gewen. Lesers en adverteerders herken ware gehalte en dit is eenvoudig kern tot ons suksesresep. ‘n Unieke lesers, en oorspronklike, gehalte-inhoud maak dat ons uitstaan in ‘n baie mededingende mark.

**Q** *SARIE* se lesers strek van mense in hul 20’s tot ouma. Hoe maak jy seker daar is iets vir elkeen?

*SARIE* word gelees deur dogters, kleindogters en ouma’s, maar vir *SARIE*-lesers en *SARIE.com*-gebruikers is ouderdom bloot ‘n syfer. Ons lesers deel ‘n lewens-ingesteldheid en -filosofie. Hulle het ‘n natuurlike positiewiteit, ‘n gees van entrepreneurskap en aanhouer-wen, en ‘n behoefte om stories – die vreugde en die hartseer – te deel. Hulle weerspieël ‘n *sense of community* en ‘n begeerte om te reis, te leer en te verken. Hulle is uitgesproke oor hul liefde vir hul land en hul taal.

*SARIE* ervaar nie dat die kloof tussen generasie al hoe groter word nie, maar eerder dat generasies al nader aan mekaar beweeg. Hulle dra dieselfde klere, grimering en haarstyle, deel toenemend dieselfde aktiwiteite, en selfs musiekmaak. Hulle weet meer van mekaar se wêreld en deel meer. Sosiale media is onteenseglik die groot dryfkrag vir dié kleiner-wordende gaping. Dit maak *SARIE* se inhoudsbeplanning makliker. Ouderdom is nooit die fokus nie - eerder leefstyl en lewensfilosofie.

**Q** *SARIE* se mashoof is onlangs na ‘n S verander. Hoekom?

Die verandering van ‘n mashoof is altyd ‘n groot stap. Tog, in *SARIE* se 66 jaar is die mashoof herhaalde kere verander, of is variasies van die

“ Die verandering van ‘n mashoof is altyd ‘n groot stap. Ons praat uurliks, daagliks, weekliks en maandeliks met ons lesers op verskillende platforms. Dit alles het ‘n nuwe mashoof regverdig – iets sterk, maar eenvoudig, iets vinnig herkenbaar, iets veelsydig, iets modern, iets wat op elke platform effektief sou wees.



mashoof gebruik. Die eerste groot verandering was reeds 2 of 3 jaar ná *Sarie Marais* se bekendstelling. Verandering is deel van die konstante innovasie waarna ons lesers smag. Dit glo ek was instrumenteel in die herhaalde verandering van die mashoof. Lesers het dit nie net aanvaar het nie, maar ook verwag.

In my termyn as redakteur is *SARIE* se mashoof twee keer verander. Die eerste keer was in Junie 2002 toe die tydskrif van ‘n tweeweeklikse frekwensie na ‘n maand-glanstydskrif verander het. In Augustus 2015 is die mashoof vir die tweede keer verander.

Die afgelope 10 jaar het *SARIE* gegroei van ‘n enkele titel tot ‘n magtige brand. Lesers dink lank nie meer aan *SARIE* as bloot ‘n tydskrif nie, maar eerder as ‘n wêreld van inspirasie, ‘n leefstyl, ‘n gesprek - ‘n geleentheid waar idees uitgeruil en stories vertel word.

Ons praat uurliks, daagliks, weekliks en maandeliks met ons lesers op verskillende platforms. Dit alles het ‘n nuwe mashoof regverdig – iets sterk, maar eenvoudig, iets vinnig herkenbaar, iets veelsydig, iets modern, iets wat op elke platform effektief sou wees.

## TIM DU PLESSIS

HOOF VAN NUUS EN AKTUALITEIT, KYKNET

**V** Na drie dekades in die bedryf: wat het verander en wat het dieselfde gebly?

Tegnologie het verander. Wat nie verander het nie, is die waarde van soliede joernalistiek. Jy moet ‘n storie kan vertel ongeag die platform. In 140 karakters op Twitter of in 3 000 woorde in *National Geographic*.

**V** Wat dink jy is die kernvaardighede wat ‘n joernalis behoort te hê?

In die begin van ‘n joernalis se loopbaan is dit baie goed om soveel as moontlik “platforms” en toestelle te bemeester. Die ou wat vandag die beste opvolg het, sal sy of haar neus voor kry. As ek myself as ‘n nuusverbruiker kan vat: ek lees selde meer as die eerste drie paragrawe van ‘n nuusberig. Selfs dan lees ek selde iets nuuts. ‘n Vars invalshoek sal ek egter enduit lees. Hierteenoor versind ek opiniestukke en ontledende artikels.

**V** Met die digitale oorgang uitgesluit, wat dink jy is die grootste uitdagings vir ‘n joernalis in die Suid-Afrikaanse media?

Eerstens om saam met ander joernaliste en die burgerlike samelewing te ywer vir die behoud van mediavryheid. Suid-Afrika se politici raak al hoe onverdraagsamer jeens mediavryheid. Hulle hou van die stelsel soos dit werk in Rusland en China, waar die staat die mediaruimtes reguleer en beheer.

Tweedens, relevansie vir jou teikengehoor. Geen joernalis het ‘n verskoning om vervelig te wees nie. Daar is nie iets soos “belangrike nuus wat mense moet weet nie”. Mense het keuses en hulle sal net aandag gee as jy relevant is vir hulle.







# Breaking the 5th wall

By using social media to engage with audiences, travel journalism has broken the 5th wall, the barrier between readers and practitioners. Becoming more than just a marketing tool, it has helped shape the industry. Erik Brits and Kati Auld share their experiences with **Edward Goff**.

**F**rom Instagram to the Serengeti. Travelling Cape Town to the pyramids. It sounds like a dream to some, maybe a nightmare to others. More remarkable is doing it all within the space of ten days. Even better is being the travel journalist chosen to arrange it because of a picture you posted on Instagram. Social media has brought journalists and readers into the same room. It was a simple elephant picture and the resulting comments that led to a conversation. A conversation that convinced a

couple to take on Africa.

Travel journalist Erik Brits has embraced the accessibility of social media. Travelling around the country with his family eventually turned into a career - a career that saw him organise a couple's dream holiday from his Instagram pictures. Brits, who now writes for *Nightjar Travel*, was brought to the website to create more up-to-date information.

"We found most of the online guides had a lot of poor, outdated, incorrect information mixed into their guides," says Brits.

The online travel guides needed to be jacked up with the depth of print and the speed of internet.

"With a limited budget available, that person had to be me!" jokes Brits. *Nightjar* is a travel website that also incorporates an online magazine. As a result of its primary online presence it relies heavily on social media. Twitter, Facebook and Instagram became vitals tools for boosting the usefulness of the travel information. It also helped in bringing the readers closer to the writers.

## CONNECTING WITH AUDIENCES

So how exactly do travel journalists use social media? Brits gave some insights into the business.

"Your average consumer 'thinks' on social media in today's world," explains Brits. Social media is an awesome tool to connect and understand the audience you're writing for. "Searching social networks for keywords related to your topic can give you great insight into the current mood or ambiance." This also keeps the journalists in touch with

## Instagram Generation

- Instagram is becoming the fastest growing social network in South Africa. Facebook is still the most popular network, with about 13 million users.
- 77% of Facebook users access the site from their smartphones.
- Instagram's biggest followings are media personalities.



Travel journalist Erik Brits is a writer and blogger for *Nightjar* website, where he also manages the social media aspect of the site.

trends. “Being good at this kind of research makes your knowledge more current than using more traditional sources.”

The remarkable aspect of social media is how it bridges the gap between the journalists and the audience. It is used as a platform to engage with audiences. “Social media allows me to reach out and directly interface with customers,” says Brits, “which transforms my business from being ‘just another media source’ to being ‘the media source that answered my exact question when I needed it to’.”

This is an important part of travel journalism because of the amount of information available to audiences. What would make audiences want to come back to your website? Also, because of the accessibility and free content of the internet, more people are getting their information from social media.

“A surprising number of travellers no longer bother with traditional media (guides, forums) when they have questions,” explains Brits honestly, “they simply ask on social media. If my business has no presence there, we will disappear over time.”

Using social media as a bridge is echoed by Kati Auld, social media manager at *Getaway*. “We use social media for two main purposes: to hear from our audience, and to talk to our audience,” says Auld, “we get to chat to readers directly, and get immediate feedback on stories.”

#### WHAT GOES WHERE?

“Every platform has a different ‘reader personality’, and regurgitating the same content across all of them does not work,” explains Brits with regard to the way social media is used to distribute content.

“You can’t put a 500-word post on Twitter,” says Brits. “Facebook is for ‘this is amazing and you can do it too’. Instagram is for ‘look how pretty!’ or ‘this is how I got this shot’. Twitter is for ‘well that was interesting! – link’.” By using the different platforms in this way, content can have the most efficient effect on audiences. This is how Brits gets the most out of social media. The journalist starts with a good story, then uses different platforms to expand and grow the content. “We work with an all-encompassing story for our own website, and feed out the appropriate components for the various networks.”

#### DESKTOP EXPLORATION

A great advantage of social media is being able to find out what is happening at a destination before arriving. “Social media can be useful in crowd-sourcing the most recent information, when websites and other publications can be months out of date,” says Brits.



“If I’m looking for the coolest new bar in Accra, I’m much more likely to have success on Twitter than one blogpost that someone wrote in 2013.” If Brits is going out for a story, social media comes in handy too. “Once I’m already at my destination, the ‘pre’-research has been done,” says Brits. A quick scan of Twitter or Google can reveal a destination from your desk.

#### THE GROWING ACCESSIBILITY OF SOCIAL MEDIA

Social media as a resource is no doubt becoming more valuable. This can be attributed to the rising accessibility of the internet. “In the last 5 years many more people have gained access to the internet because of affordable smartphones,” says Dr Sarah Chiumbu, researcher at the Human Sciences Research Council.

Chiumbu explains how the landscape

*When everyone  
is special,  
no-one is.*

around media is changing because of social media. “These platforms have transformed how we access information.” According to Chiumbu, this changes the way information is distributed. “The majority of people access their news through these social media platforms,” says Chiumbu, referring to sites such as Facebook and Twitter.

#### A HIGHER DEGREE OF QUALITY

“When everyone is special, no-one is,” says Brits bluntly. Nowadays it’s easy for someone to share their stories and pictures with the world. Some people may even get significant attention from it. As Brits puts it, “social media has enabled their desire for validation, and in doing so has given

our traditional audience an almost infinite source of ‘quick thrill’ travel journalism.” This creates a problem of producing content of a higher quality. “To actually qualify as a travel journalist, or any kind of journalist,” says Brits, “your writing, your photography, your work in general, has to be markedly better than a casual user with an iPhone in the right place at the right time can produce.”

#### SA’s travel brands

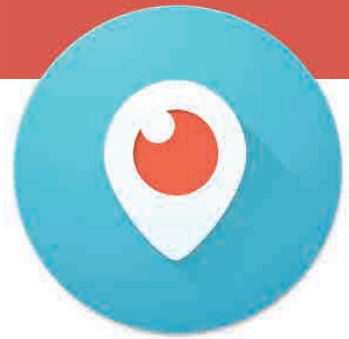
- South African travel media include magazines and websites. Popular magazines include *Weg* and *Getaway*.
- Travel websites such as *Nightjar* incorporate online magazines.
- South Africa also has many popular travel bloggers, such as Andrew Brauteseth and Meruschka Govender.



*Getaway's* social media manager, Kati Auld.



# IS SUID-AFRIKA GEREED OM 'TE PERISCOPE'?



Periscope is een van die nuutste *apps* wat in 2015 sy verskyning gemaak het. **Mizan van der Merwe** het ondersoek gaan instel oor hoe dit joernaliste en die media in Suid-Afrika raak.

**D**ie gesing, geskree en gejuig van ontstelde betogende studente speel kliphard deur die slimfoon se luidspreker, terwyl drie studente na 'n regstreekse uitsending van die #Luisteroptog in Stellenbosch op Periscope kyk. Die beelde was nie baie duidelik nie en weens die stadige internetkonneksie het die video gedurig gestop om weer aanlyn te probeer kom. Dit het wel vir dié wat nie die optog kon bywoon nie die geleentheid gebied om deel te wees van die aksie en om te sien wat werklik tydens die optog gebeur.

## DIE ONTSTAAN VAN PERISCOPE

Het jy al ooit gewens jy kon die lewe deur iemand anders se oë sien?

Dit is presies dié wens wat gelei het tot die ontstaan van Periscope, 'n nuwe gratis *application* (*app*) vir slimfone (Android- en IOS-fone) wat jou toelaat om regstreeks beeldmateriaal uit te saai en met jou volgelinge te deel. Dit maak nie saak waar in die wêreld hul hulself bevind nie. Die *app* is in 2015 deur Twitter bekendgestel nadat hulle dit by die medestigters Kayvon Beykpour en Joe Bernstein, oudstudee van Stanford, gekoop het.

Beykpour het in Maart 2015 aan Alyson Shontell, 'n verslaggewer van *Business Insider*, gesê dat dit meer soos 'n "teleportation service" is omdat dit gebruikers toelaat om enigiets uit te saai wat om hulle gebeur en deur enigiemand gebruik kan word. Volgens Shontell het dié twee die idee vir die *app* gekry toe hulle in 2013 oorsee gereis het. Beykpour was, volgens haar, in Istanboel toe daar optogte uitgebreek het in Taksim-plein en hy wou graag sien wat gebeur. Shontell skryf dat Beykpour toe op Twitter gesprong het, maar dat hy net kon lees wat daar aangaan en dit nie kon sien nie.

Met Periscope kan jy dus die presiese oomblik wat sussie op haar tweede verjaarsdag die kersies uitblaas met ouma, wat miskien in Australië sit, deel. Of belangriker, jy kan nuusgebeure regstreeks

uitsaai en die intensiteit van die situasie vasvang.

Die *app* is egter nie net vir sosiale gebruik nie en talle handelsname, organisasies en bekendes gebruik die *app* om hulself en hul produkte te bemark.

Op internasionale vlak was die media egter nie ver agter nie, maar dit wil voorkom of dié *app* nog nie behoorlik hier gevestig is nie. Verskeie media-organisasies soos *Grazia South Africa*, *TIME*, *The Guardian*, *News24*, *Enca*, *BuzzFeed* en *EWN-Reporter* het reeds op die Periscope-trein gesprong, maar hoewel hulle profele het, saai hulle bittermin uit.

Die sosiale mediakenner Gus Silber is van mening dat die *app* goed ontwerp is en groot potensiaal het as 'n uitsaaipatform sowel as 'n sosiale media-hulpmiddel.

"Periscope is 'n Twitter-produk. Dit bring dus die voordele van 'n gevestigde handelsmerk en sosiale netwerk," sê Silber.

Volgens hom het die *app* vinnig 'n leier in sy marksegment geword, in so 'n mate dat sommiges dit al as 'n werkwoord begin gebruik het. Dit dui daarop dat dit net soos Instagram, Google, en Skype besig is om sy

stempel in die mark af te druk.

## IN SUID-AFRIKA

Pauli van Wyk, joernalis vir *Netwerk24*, het onlangs na afloop van 'n Prasa-perskonferensie een van die eerste Afrikaanse joernaliste geword wat die *app* gebruik het om regstreeks 'n opsomming van die gebeure oor te dra.

Volgens Annami Mailovich, sosiale media-koördineerder van *Netwerk24*, was daar nie werklik terugvoer op Van Wyk se uitsending nie, maar voeg by dat dit eintlik net 'n toetslopie met geen voorafbemarking was en dat dit onbillik is om reaksie te verwag. Van Wyk het die uitsending op haar persoonlike Periscope-profiel uitgesaai, maar dit is op *Netwerk24* se Twitterprofiel gedeel.

"Daar is nie 'n platform wat ons uitsluit as medium in ons verslaggewing nie. Die sosiale media-landskap ontwikkel te vinnig om iets te ignoreer of uit te sluit. Ons het Periscope deur Twitter gebruik wat dit laat lyk asof dit maar net nóg 'n twiet is, maar daar gaan situasies kom waar dit vir ons van waarde sal wees om regstreekse uitsendings op die platform te

## Meer oor Periscope en van sy nuutste funksies

- Na afloop van jou uitsending het jy die opsie om dit uit te wis of dit vir 24 uur op jou Periscope-profiel beskikbaar te stel.
- Die uitsendings word outomaties op jou foon as 'n video-lêer gebêre.
- Die *app* bied jou ook die opsie om jou voorste en agterste kamera te gebruik, hoewel die kwaliteit merkbaar verswak met die gebruik van die voorste kamera.
- Jy kan ook kies om privaat uitsendings te maak en kies wie daarna mag kyk.
- Een van die nuwe funksies sluit ook in dat jy kennisgewings sal kry as iemand 'n skermgreep van jou uitsending neem.
- Na afloop van die uitsending gee Periscope vir jou die statistieke van jou uitsending, soos hoeveel mense daarna gekyk

het en hoe lank die uitsending geduur het. Jy kan ook later bygewerkte syfers oor jou uitsendings sien.

- Nog 'n nuwe funksie sluit in dat jy die uitsending op Facebook kan deel.
- Periscope het dit nou ook moontlik gemaak om makliker in landskapmodus af te neem.
- Een van Periscope se beste funksies is dat dit vir jou sogenaamde "push notifications" stuur van uitsendings of aanbevole uitsendings.
- Terwyl jy besig is met 'n uitsending kan kykers kommentaar lewer wat op die skerm vertoon of hartjies stuur om te wys dat hulle van die uitsending hou. Jy kan wel dié funksie afskakel.

doen,” sê Mailovich.

“Daar is bykans altyd potensiaal vir ’n nuwe platform omdat die sosiale media-landskap teen so ’n geweldige tempo groei. Periscope se internasionale aanhang sê net een ding: daar is beslis ’n gaping om dit (beter) te gebruik.”

Volgens Mailovich is die *app* veral geskik vir “groot mediakonferensies”, ’n debat waar omstrede onderwerpe bespreek word, optogte en enigiets wat regstreekse dekking regverdig.

“Dit is my ervaring dat *shares of likes* net beïnvloed word deur hoe sterk die storie se nuuswaarde is en of dit iets is wat gebruikers aangryp. Indien ons trefslae uit Periscope wil hê, beteken dit ons moet die twiet op die webtuiste invoeg en die beriggewing as regstreekse verslaggewing bemark,” verduidelik Mailovich.

Hoewel die *app* nog in Suid-Afrika fopspeen suig, merk Silber op dat Suid-Afrikaners wel die *app* gebruik om gebeure te Periscope soos byvoorbeeld die “CEO Sleepout” wat in Junie ten bate van liefdadigheid in Johannesburg gehou is.

“Op die oomblik is die gehalte van die beeldmateriaal nog nie goed genoeg vir professionele *livestreaming* nie, maar omdat tegnologie gedurig verbeter, sal Periscope ’n kragtige hulpmiddel wees as dit vinnig, stabiel en betroubaar is,” sê Silber.

## NADELE EN UITDAGINGS

Die gebruik van Periscope hou egter ’n paar nadele en uitdagings in, wat onder meer die koste van data en die gebrek aan beskikbaarheid van WiFi insluit, nie net

vir die joernaliste self nie, maar ook vir die gebruikers van die *app* en die gehoor wat graag na die uitsending wil kyk.

Silber meen egter dat Periscope werklik sy voete stewig in die nuuskantoor sal vestig wanneer ’n groot gebeurtenis daarop vasgevang word, soos die geval was met Vine (die ses-sekonde-videogreep-platform) wat die dramatiese bomontploffing tydens die Boston-maraton vasgevang het.

“As die video met ’n iPhone- of Android-foon geskiet word, kan dit wel uitstekende resultate oplewer, veral in situasies waar die joernalis onder druk is of waar dit nie geskik of moontlik is om professionele toerusting te gebruik nie,” voeg Silber by.

“Indien Periscope vinnig, stabiel en betroubaar is, sal dit ’n kragtige instrument vir die media wees.

## EKSPERIMENTERING

Terwyl Periscope nog in sy kinderskoene staan, beveel Silber aan dat joernaliste solank met die *app* en sy funksies begin eksperimenteer:

“Wat in Periscope se guns tel, is dat dit splinternuut is en dus gebruikers aanmoedig om te eksperimenteer. Joernaliste moet op die voorpunt hiervan wees. Eindag sal ’n voor die hand liggende geleentheid opduik om die *app* te gebruik, en dan kan hulle sê hulle het die weg gebaan.”

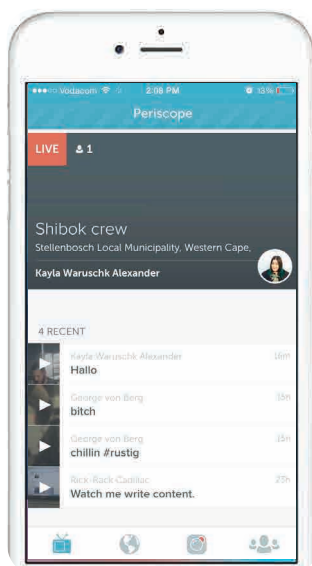
## Periscope se ander kompetisie

*Apps* het dikwels mededingers. Hoewel Periscope op die oomblik die markleier vir regstreekse uitsendings is, ding hierdie *apps* daarmee mee:

● **Meerkat:** Die gratis *app* word ook gebruik vir regstreekse uitsendings, maar laat jou ook toe om uitsendings te skeduleer. Die *app* kan gekoppel word aan jou Facebook en Twitter wat jou volgelinge laat weet dat jy besig is om beelde uit te saai. Jy kan egter nie weer ’n uitsending sien as dit verby is nie. Die uitsendings is dus slegs regstreeks. Jy kan egter jou opname in jou “Meerkat Library” stoor.

● **Ustream:** Ustream is ook ’n gratis *app*, maar anders as Periscope het jy die geleentheid om video’s op te laai wat vooraf saamgestel is (dus nie net regstreeks nie) en jou volgelinge kan binne 24 uur daarna kyk. Dit stel jou in staat om video’s te skiet al is jy aflyn. Jy kan ook videos in die *app* skeduleer. Ustream kan ook skakels na jou sosiale media stuur sodat jy inhoud op verskeie platforms kan deel. Die *app* bied jou ook die opsie om te gesels met ander wat na jou video kyk.

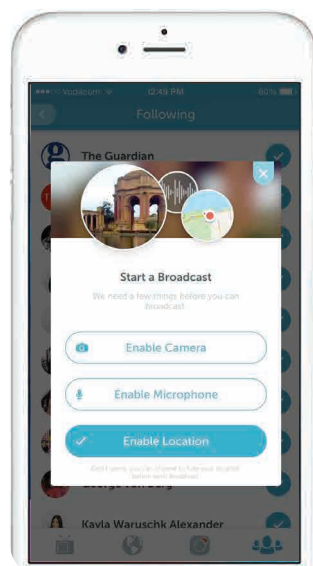
## Dit is hoe jy Periscope gebruik:



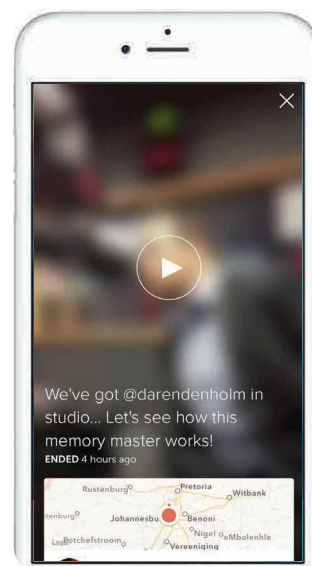
1 Op Periscope se tuisblad kan jy sien watter uitsendings beskikbaar is om te kyk, asook wat aanbeveel word.



2 Die tweede ikoon bied jou die opsie om enige uitsending regoor die wêreld te kyk, al volg jy nie die persone nie.



3 As jy die derde ikoon onder kies kan jy ’n uitsending begin. Jy hoef wel nie jou ligging bekend te maak nie.



4 Dit is hoe dit lyk as jy na ’n uitsending kyk. As jou internetkonneksie stadig is, sal dit dalk ’n ruk neem om te laai.



# You Tube KILLED



As online news has grown, print news has suffered tremendously. TV news has survived for the most part, but with less production constraints, and fast and affordable broadband internet, a few Young Turks have a possible upper hand on TV news. **George von Berg** investigates a new broadcast model.

**S**ocial media has undoubtedly transformed the news media landscape. There is no faster way of generating or spreading news than through sending a tweet or updating a status. Apps like Facebook and Twitter have enabled people to access news as soon as it happens. It has also given every person the ability to generate his own news/stories and broadcast it across the world.

YouTube, like Twitter and Facebook, allows people to record and upload something that happened within minutes. The audio and visuals, along with its speed, make it gripping and a great source of finding and creating news content.

TV has proven to be the most captivating of news media by involving both sight and sound. It also conveys emotions very well.

It is, however, quite costly and time consuming to produce quality content, and rigid times for advertising schedules dictate how long you can spend covering a story.

One news network is circumventing these constraints while still producing TV-quality broadcast news: enter *The Young Turks*.

This YouTube-based news channel live streams a daily two-hour live cast, which is then edited down to several short video clips and uploaded to the *TYT* YouTube account, where anyone can watch it.

*TYT* derives its name from a 20th century movement that sought to challenge absolute monarchy in Turkey. It was founded and is hosted by Cenk Uygur, a Turkish-American political commentator.

## THE BEGINNING

*TYT* started in 2002 as a liberal satellite radio talk show, hosted by Uygur and some colleagues. Uygur saw the value of visual content and started streaming videos of his show online, even before YouTube was created.

Steve Oh, COO of *TYT*, says that *TYT* was then and still is somewhat ahead of its time. “Uygur predicted that TV and the internet would merge in 1996 already. The amount

of bandwidth available at the time made it impossible to create content of the same quality that was available on TV. But now, 20 years later, it has become a reality for us.

“The creation of YouTube in 2005 and its 2006 acquisition by Google was a crucial moment for *TYT*,” says Oh. It opened *TYT* up to a much larger audience. “As YouTube and its audience grew, so did *TYT*. The acquisition by Google brought with it a lot more money in terms of advertising and investment opportunities for us to expand. Everyone had a bigger platform now to get their videos out there to the world.”

## THE MISSING VOICE

The Iraq war proved to be a watershed for the online TV station’s credibility.

“No one was questioning the government’s motives at all for taking us to war at that time. We couldn’t believe it because it made no sense,” says Oh. “Before then the content we covered was kind of light-hearted and not serious. When the war started, however, we couldn’t believe the coverage given by the mainstream media.

“Everyone who was against the war on big network shows was taken off the air. It became evident to us that there needed to be a place where the media could serve as a watchdog, where they held the government accountable.

“Our coverage really gave us a lot of credibility amongst viewers who shared our views and couldn’t find these anywhere in the mainstream media. No one else was challenging the government’s motives. That’s when we really became an entity.

“Building up to the war, no one was questioning why then vice-president Dick Cheney kept alluding to Iraq and Saddam Hussein’s responsibility for 9/11. He never said it outright but would imply it all the time, and no one criticised this. Fifty percent of the country thought Saddam Hussein was directly responsible for 9/11 as a result of this.

“General Electric, who owned MSNBC news at the time, was making massive profits through supplying the weapons used by the USA in Iraq. As a result, MSNBC, which supposedly represents the liberal voice, avoided questioning the government’s motives. It was a business decision.”

People would find this odd considering MSNBC is generally viewed as the liberal voice, where Fox is seen as the conservative voice. But Oh disagrees. “There isn’t really such a thing as a liberal voice in mainstream media. People think so, but at the end of the day it is all corporate driven to feed corporate ideals.”

More recently, *TYT* gained popularity thanks to their extensive coverage of the February 2012 shooting of Florida teen Trayvon Martin and the numerous accusations



## Tongue in cheek

*TYT* covers a lot of hard hitting news but, tries to keep a balance by doing more light hearted and entertaining stories. Pictured on the left is a story they did on conspiracies that then Secretary of State, John Kerry, was a lizard in a human body.

of rape against famous comedian Bill Cosby. “No other mainstream media would touch these stories. It only became national news a week or two later after we had covered it extensively,” says Oh.

TYT provides extensive coverage of police brutality, something which does not really get covered by mainstream media. “These instances of police brutality, especially against black people, are nothing new. These things have been happening in America for years but people chose to turn a blind eye to it. We really give a voice to many whose stories would otherwise never be heard.”

The YouTube channel experienced considerable audience growth, with daily views increasing from 750 000 in April of 2012 to 1,4 million by the end of 2014. It currently gets 90 million channel views per month, according to Uygur.

### GIVING SOMETHING DIFFERENT

TYT is still small in comparison to its TV competitors and cannot afford to do a lot of original reporting and breaking news. “Breaking news is not an easy business. You need a large existing infrastructure for it, which we don’t have at all.

“What we do is a comprehensive analysis

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*We really give a voice to many whose stories would otherwise never be heard.*

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of the news. We have a team of about six producers that read all the news stories that are out there on a daily basis and bring stories to morning meetings. Here we discuss which stories will be featured, based on their relevance and impact.

“We try to balance out the stories we cover and don’t only cover hard-hitting news. We try doing feel-good stories as well as international ones. We don’t want two hours of just bad news.”

As TYT has grown, the opportunity for some original reporting has become more feasible. “We are looking into doing more investigative journalism of our own. We will send a team out to investigate a certain issue that has not been done by other people. It is not really speed dependent in the sense of TV journalism, so we won’t be pushed by a time urgency.”

### CHATTING TO A FRIEND

“In the USA people tend to put the news on as soft background noise. With us it is different.

Viewers actively go onto the internet, search for us and engage with our content willingly. It is much more compelling and interactive for our viewers.”

Viewers engage in lengthy debates in the comment section of stories, which is why TYT has the fifth highest commenting rate of all YouTube channels. “Our audiences share ideas with each other and often even correct errors in our stories. We cover the news in a conversational way and the audience talks back.

“The whole goal is to make it as if you are having a conversation with your friends. One of our viewers once said that watching TYT was like sitting in a bar chatting to his friends, with the difference being that his friends know all the news and are smart. That is what we are going for.”

### GLOBAL GOALS

“In terms of content alone, we are in the process of shifting from a two-hour broadcast to a six and even 12-hour broadcast in the near future,” says Oh.

“We are also looking into providing content in multiple languages, such as having a Spanish show with Spanish hosts speaking about topics from their perspective.

“In covering world news, we bring an American bias to the story, which is only natural. This is why we are trying to open bureaus across the world, in Europe, Asia and South America, within the next six to 12 months. We will have local hosts discussing stories from their perspective. Through this plan we hope to have a solid global presence within the next five years.

“It will take a lot of money but we are in the process of raising capital with various investors.”

### DEATH OF TV

“TV as we know it will end and be replaced by online-based content, especially with TV news. The average age of TV news audiences in the USA is 60 and over. Once these people die there will be no-one left to watch news on TV. Through technology and content production we will see a merge between TV and the internet. Technology will allow you to have all possible content you see on TV on a mobile device,” says Oh.

This future might still be some time away for South Africa, but it could be inevitable based on what Oh says. What people were able to do on TV in the past can now be done for online audiences at a fraction of the cost and with little to no time constraints.

Anyone can create a YouTube channel and build their own news empire. The future is very much in your own hands.

## The Dream Team

TYT is run by a handful of people. Here are three key people who often appear on their broadcasts.



### Cenk Uygur

Uygur is a Columbia Law School graduate and lawyer who started *The Young Turks* as a satellite radio programme in 2002. He saw an opportunity in YouTube as a visual medium and launched his show on the website in 2005. Uygur was born in Turkey and emigrated to the USA with his family at the age of eight. He worked as a contributor at MSNBC from 2010 until 2011.



### Ana Kasparian

Kasparian was born to Armenian immigrants in Los Angeles. She completed her Bachelor of Arts in Journalism at California State University, Northridge (CSUN) in 2007 before joining TYT. She started out working for several other media organisations, including AOL news and CBS Radio. She completed her Master’s in Political Science in 2010 and currently teaches a class at her alma mater.



### John Iadarola

Iadarola was born in Connecticut to Austrian and Italian parents. He earned a degree in political science from the University of Connecticut. He started his PhD at the University of Texas but later dropped out of the programme to work for TYT.





# Facebook-foefies en ander oëverblindery

Met wie gesels jy eintlik wanneer jy kommentaar lewer op 'n vermaaklikheidster se sosiale media-profiel? Is dit die ster self of 'n paneel agente êrens in Johannesburg wat lekker giggel oor al die fans se posts? **Adri Thiant** raadpleeg 'n paar kenners.

Facebook laat die mense om ons se lewens glansryk en opwindend vertoon. Dis veral waar van vermaaklikheidsterre en openbare figure. Hul Facebook-blaaie is 'n warrelwind van eksotiese vakansies, glansbyeenkomste en skoonheidsprodukte of kledingstukke

wat deur modehuise en ontwerpers geborg word. Dit is egter alles deel van 'n openbare vertoning - 'n Cirque de Sosiale Media - want heelwat vermaaklikheidsterre se Facebook-blaaie word deur media-agentskappe bestuur. Dit is hulle werk om

sterre se sosiale media op te tof en 'n handelsmerk te vestig. Jy gesels nie eintlik met Elvis Blue wanneer jy kommentaar lewer op sy Facebook-blad nie, maar eerder met 'n bemerkingsagent by 'n kantoor êrens in Kaapstad.

Hou van

Kommentaar

Deel



## Willem de Klerk, ervare media-prokureur wat in Johannesburg gesetel is:

Dit is 'n wetlik afdwingbare kontrak waar die ster as prinsipaal vir die agent magtiging gee om sekere handelingse namens hom te verrig. Daar behoort streng riglyne te wees oor die parameters van die agent se mandaat.



## Martin Slabbert, vryskut-uitsaaijoernalis en kommunikasiekonsultant

Daar is niks verkeerd daarmee dat iemand jou sosiale media namens jou bestuur nie, solank almal wat daarby betrokke is baie eerlik is. Moenie voorgee dit is iets wat dit nie is nie.



## Nicole Capper, eienaar van Mango-OMC skakelwese-agentskap

Ideaal gesproke behoort almal hul eie sosiale media te bestuur. Dit is 'n baie persoonlike medium en mense aanvaar dit is jy wat self kommunikeer. Andersins behoort sterre oop kaarte te speel en te sê hul sosiale media word deur iemand anders bestuur en tot watter mate hulle steeds beheer uitoefen.

Sommige sterre speel wel oop kaarte en maak dit duidelik wanneer hulle self *post* en wanneer hulle agente namens hulle optree. Barack Obama, die president van die Verenigde State van Amerika, se Twitter-profiel word hoofsaaklik deur 'n paneel

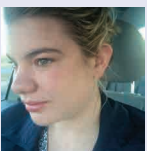
bestuur, maar wanneer hy self skryf, sluit hy sy twiets af met "-bo", 'n teken dat dit hy is wat die boodskap getwiet het. Plaaslik doen Chris Cameleon dieselfde. Wanneer daar namens hom gepraat word, staan daar altyd #TeamChris of #TeamCC agteraan.

Dit is egter nie die geval met almal nie. Sommige vermaaklikheidsterre laat hul sosiale media totaal aan hul agente oor. Die agente ontwikkel 'n styl en stemtoon wat die ster goed namaak en kan dan na goeie *post*.

Hou van

Kommentaar

Deel



## Elené Botha, agent by 'n aanlyn-bemarkingsagentskap

Dit is belangrik om dit so persoonlik as moontlik te hou. Wanneer sterre sekere produkte of dienste van hul borge moet adverteer, skryf ons die artikels of *posts* in hulle stemtoon. Ons gebruik slêng of spesifieke woorde wat die sterre self baie gebruik het toe hulle nog self geskryf het. Hoe sterker iemand se aanlynstem en styl gevestig is, hoe makliker is dit om gehore te flous.



### Willem de Klerk

Facebook en Twitter is baie persoonlike mediums, so dit blyk vir die leser dat boodskappe van die prinsipaal self afkomstig is. Solank as wat daar geen wesenlike misleiding plaasvind nie, maak dit nie saak dat die agent dit geskryf het nie.

Sommige agentskappe argumenteer dat dié gebruik ou nuus is en dat aanhangers eintlik weet sterre *post* nie self nie. Ander sê die egtheid van sosiale media behoort beskerm

te word en agentskappe behoort bloot raad te gee, eerder as om oor te neem. Of die oneerlikheid van 'n agentskap meer wenslik is as die skade wat aangerig kan word deur

'n ondeurdagte *post* of foto, hang af van openbare opinie en aanhangers se verwagtinge van vermaaklikheidssterre.



### Nicole Capper

In werklikheid is meeste vermaaklikheidssterre te besig om hul eie sosiale media te bestuur. Die ideaal is om die werkslading te verdeel tussen die agentskap en die ster. Sterre behoort steeds baie betrokke te wees en alle opiniestukke self te skryf. Agentskappe moenie die ster se stem oorneem nie.



### Martin Slabbert

As ek iemand sou aanstel om my sosiale media te hanteer, sou ek vir hulle 'n baie gedetailleerde beskrywing gee van wat hulle namens my mag en nie mag skryf nie. Ek sou vir hulle 'n baie spesifieke mandaat gee om te volg, en as hulle dit verbreek trek ek dit terug. Dis hulle verantwoordelikheid om my voorskrifte te gehoorsaam en my verantwoordelikheid om hulle dop te hou.



### Willem de Klerk

Aansprekbaarheid lê by die prinsipaal, die ster, want die handelinge deur sy agent word geag sy eie handelinge te wees. Die prinsipaal dra regtens die verantwoordelikheid vir enige *posts*. As die agent buite sy mandaat opgetree het om hierdie stellings te maak, dan kan die prinsipaal 'n eis teen die agent instel, maar hy kan dit nie as 'n verskoning teenoor derde partye, soos aanhangers, gebruik nie.

Dit is die kuns van vermaaklikheidsfoefies en ander oëverblindery om 'n rooskleurige persepsie voor te hou as die waarheid.

Cirque de Sosiale Media is dieselfde. Die persepsie is die werklikheid en die publiek gaan 'n ster verkwalik vir dit wat hy of sy

*post*, ongeag of dit deur 'n agent geskryf is of nie.



Skryf 'n opmerking...





# Meer kommentaar, meer moeilikheid

Hoe gemak met die stortvloed haat, woede en laster wat gebruikers daaglik op nuuswebwerwe se kommentaarseksies publiseer? Die probleem is so groot dat baie nuuswebwerwe besluit het om eerder hul kommentaarafdelings te verwyder. **Suzaan Potgieter** het gaan uitvind.

**O**m aanlyn kommentaar te lewer op 'n nuusartikel is deesdae net so maklik as om 'n oproep te maak of 'n brief te skryf. Juis daarom is die uitgewers van mediaplatforms baie bewus van die kommentaar wat hul lesers aanlyn lewer.

'n Mens sien dikwels iemand wat kla oor hul kommentaar verwyder is, maar wat het in die eerste plek in dié persoon se kommentaar gestaan?

Vir Suid-Afrika se grootste Engelse nuuswebwerf, *News24*, het haatspraak en rassisme só 'n ingrypende probleem geword dat die hoofredakteur, Andrew Trench, in September 2015 die omstrede besluit geneem het om die kommentaarseksies op artikels te sluit.

## **SÓ WORD JOU KOMMENTAAR GEMODEREER**

*Netwerk24*, *Media24* se Afrikaanse nuuswebwerf, het daaglik hul hande vol met lesers se kommentaar op hul webwerwe en sosiale mediaplatforms, maar hulle verwyder nie kommentaar tensy dit nodig is nie.

*Netwerk24* gebruik Disqus, 'n modereringsplatform, om lesers se kommentaar te monitor.

Annami Mailovich, sosiale media-koördineerder van *Netwerk24*, sê hulle volg 'n "gemengde" aanslag: "Kommentaar stroom deur Disqus in en word op *Netwerk24*

gepubliseer voordat 'n span van vier moderators by *Netwerk24* om die beurt tussen 06:00 en 22:00 daarna kyk. Dit word dus eers gepubliseer en dan gemodereer. Tussen 22:00 en die volgende oggend om 06:00 word die kommentaar gesluit."

Lesers wat kommentaar tussen 22:00 en 06:00 lewer, se kommentaar word geberg totdat 'n moderator om 06:00 daarna kan kyk.

Mailovich sê hulle kry 'n stortvloed van kommentaar op sosiale media en dat *Netwerk24* primêr op Facebook en Twitter aktief is.

"Op Facebook modereer ons nog 'met die hand'. Ons lees al die kommentaar en verwyder dié wat strydig is met ons kommentaarbeleid, maar ons gebruik ook 'n outomatiese filter wat sekere woorde soos haatspraak, vloekwoorde, rassistiese, homofobiese en seksistiese benamings vanself verwyder," vertel Mailovich.

Volgens Mailovich is die grootste voordeel van hierdie funksie dat lesers nie die gefilterde kommentaar met haatspraak, vloekwoorde of rassisme kan lees nie.

Die nadeel van dié funksie is egter dat die persoon wat die kommentaar gepubliseer het se vriende op Facebook dit steeds kan sien.

"Ons moet dus nog steeds self na die kommentaar gaan kyk om seker te maak dis geheel en al verwyder deur dit uit te wis," sê Mailovich.

Toe *News24* nog kommentaar op stories toegelaat het, is twee verskillende benaderings gevolg.

Bevan Lakay, gemeenskapsredakteur by *News24*, sê hulle het deur die loop van die dag *News24* se kommentaar fyn dopgehou om te soek vir kommentaar wat aanstoot gee.

## **Kommentaar wat *Netwerk24* verwyder:**

- Enige persoonlike aanval, lasterlike kommentaar en/of neerhalende kommentaar teen enige *Netwerk24*-werknemer, bron wat in h artikel genoem/gebruik is of leser(s) wat kommentaar op h artikel lewer.
- Kommentaar wat vloekwoorde bevat.
- Lesers wat plagiaat pleeg deur ander se werk, idees, gedagtes of argumente te kopieer en op die *Netwerk24*-forum as hulle eie kommentaar gebruik.
- Kommentaar wat nie relevant tot die beriggewing is nie.
- Kommentaar wat nie in Afrikaans of Engels is nie.
- Aanlyn rommelpos, advertensies en/of promosiemateriaal.
- Enige kommentaar wat deur *Netwerk24* as onvanpas en ontoepaslik beskou word.

## Kreatiewe wyses om taboe-woorde te gebruik



## News24 verwyder kommentaarafdeling

Andrew Trench, *News24*-redakteur, het op 8 September bekendgemaak dat hulle die kommentaar opsie op hulle webwerwe gaan verwyder.

Volgens Trench was daar maande se "interne debat en bespreking" waar hulle al die praktiese moontlike opsies oorweeg het voor hulle die besluit geneem het.

"Ons het besluit ons wil liever vir die gehalte van ons inhoud as vir die kommentaar geken word," het Trench in sy rubriek geskryf.

Trench sê dat baie mense wat kommentaar lewer die grense van vryheid van spraak probeer verskuif: "Kommentaar neig dikwels na haatspraak toe, op die ergste en op sy beste is dit dikwels deurspek met vooroordeel."

*Independent Online, Bloomberg Business, Reuters.com, The Week, Popular Science* en *CNN* het ook hulle kommentaarafdelings verwyder.

"Ons hoofokus ten opsigte van die monitor van kommentaar was om na die gerapporteerde kommentaar binne ons inhoudsbeheerstelsel te kyk.

"Langsaan elke aanmerking was daar 'n 'rapporteer kommentaar'-knoppie. Lesers kon dan 'n aanmerking rapporteer as hulle voel die kommentaar is strydig met ons beleid, veral in terme van beledigende aanmerkings," verduidelik Lakay.

### TABOE-WOORDE VIR KOMMENTAAR

*Netwerk24* filter woorde wat verband hou met haatspraak, rassisme, homofobie en seksisme, maar volgens Mailovich is daar geen tekort aan "kreatiwiteit" wanneer lesers hulle riglyne probeer omseil nie.

"Daar is altyd nóg 'n manier om die woord te spel of nóg 'n eufemisme wat aanstoot kan gee."

*Netwerk24* hou rekord van nuwe taalgebruik en voeg kort-kort woorde by op die lys wat outomaties gefilter word. Daar is tans 263 woorde op hierdie lys.

*News24* het 'n sogenaamde "hotword-lys" met taboe-woorde.

"Ons het aanvanklik soveel woorde op die lys geplaas as waaraan ons kan dink, maar baie van die addisionele woorde is bygesit nadat dit deur gebruikers gebruik is," sê Lakay. Hierdie woorde bevat verskeie variasies van letters en simbole om die stelsel te omsingel.

### WAT SÊ DIE WET?

Willem de Klerk, *Media24* se regsverteenvoerder en ervare media-prokureur, meen dat daar wêreldwyd steeds nie duidelikheid is of 'n publikasie die publieker van lasterlike inhoud is, as dit in die eerste plek van lesers afkomstig is nie.

"Tog kan die webblad steeds verantwoordelik gehou word vir die stellings," sê De Klerk.

"As die publikasie in kennis gestel word of 'n klagte ontvang van 'n lasterlike, rassistiese of haatlike uitlating, dan is hulle opgesaam met daardie kennisgewing. As dit dan leser-gegenereerde inhoud is, dan is die logiese en praktiese oplossing om dit te verwyder, want dis nie jou inhoud wat jy gegenereer het nie. Dis 'n leser s'n."

"En 99% van die tyd sal die publikasie nie onnodige risiko's wil loop oor dit wat deur hul leser geplaas word nie, want hulle kan aanspreeklik gehou word, veral nadat hulle kennis daarvan ontvang het en niks gedoen het nie."

Die persoon wat die lasterlike stelling publiseer of beskikbaar stel aan die publiek sal altyd aanspreeklik gehou word, tensy die persoon die stelling kan regverdig.

De Klerk sê ook verder dat die publikasie kommentaar kan modereer indien daar net een lasterlike deel is wat hulle wil verwyder:

"Solank hulle uiteraard nie die skrywer se boodskap verdraai nie."

## In die opinie van 'n ombudsman:

George Claassen, ombudsman vir *Media24* se gemeenskapskoerante, voel dat nuuswebwerwe kommentaar op twee maniere moet hanteer:

1. Sorg dat daar geen kommentaargeriewe is nie of,
2. Sorg dat dit behoorlik dopgehou en beheer word (wat omtrent onmoontlik is).

Claassen noem dat *News24* se besluit om hulle kommentaarafdeling te verwyder die internasionale tendens volg.

"Ek is ten volle 'n voorstander van vryheid van spraak, maar artikel 16 van ons grondwet en talle ander liberale grondwette internasionaal, laat nie haatspraak m.b.t. geslag, geloof, ras ens. toe nie. Al meer lastersake kom nou voor die howe waar nuwe interpretasies nodig is vir die hantering van sosiale media," het Claassen gesê.

## Sosiale media reageer

### Michael Bastomsky

Let's show news 24 the power of the web and unfriend them the day they turn off the comments platform. Let them know there are other sources

### Jose Amilcar Vieira

Is this not breaking some sort of law concerning freedom of speech???? News 24 is a platform in which news is given and facebook is a platform for freedom of speech. Comments and commentary are one in the same and I am almost sure this is illegal in one way or another. Dont get me wrong some comments are illegal in their own. but closing comments on a news platform is not the way to go about it....

### Nani Litsoane @NaniLitsoane

14m

#news24comments are the reason why I uninstalled the app in the first place. Now we have 1 less platform for racism & bigotry!

### Lazola Ndamase @Lazola\_Ndamase

5m

#news24comments: Although no longer having access to their news 24 blog, racists will continue to hold their bile against blacks

### TrendieZA - Trends @TrendieZA

"#news24comments" is now trending at rank 1 in South Africa

2015/09/08, 11:06



Is die Afrikaanse mark gereed om vir aanlynnuus te betaal?

# Taal, digitaal ... en die wet van Transvaal

Meld Aan



Wêreldwyd het Engelssprekende internetgebruikers die keuse of hulle gratis nuus wil gebruik of beskikbaar wil stel. Ook Afrikaanse gebruikers kan kies tussen die gratis nuus van *Maroela Media* teenoor *Netwerk24* se nuus wat agter 'n betaalmuur weggesteek is. **Fredalette Uys** het met dié redakteurs gaan gesels.

**D**ie klem verskuif taamlik vinnig van druk na digitale nuus, en by Suid-Afrika se grootste Afrikaanse nuusverskaffer word die meubels behoorlik rondgeskuif om digitale produkte eerste te stel.

Nuuskantore moet kan bybly met die nuus en stories van regoor die wêreld. Nuus moet vinnig, pittig en konstant gelewer word om aan die leser se onversadigbare behoefte te voorsien.

“Die ritme van die oorspronklike aanlynnuuskoerante was nog hoofsaaklik gekoppel aan die ritme van die rolpers se druktyd.

“Noudat die rolpers wegval, verander die ritme,” sê Adriaan Basson, wat onlangs aangewys is as redakteur van *Netwerk24*.

“Ek dink dit is baie duidelik dat gehore internasionaal én plaaslik digitaal skuif. Die syfers bewys dit. Koerante wêreldwyd moet hul deure sluit as hulle nie vir die digitale medium voorberei het nie. Hierdie uitbreiding is deel van Media24 se oorgang en uitbreiding van die digitale platform van die Afrikaanse media.”

Basson glo dat die eksklusiwiteit van Afrikaans die rede is waarom *Netwerk24* betaling vir hul nuus kan eis.

“Betaalwebwerwe is net vir nismarkte. Ek dink nie 'n Engelse nuuswebwerf gaan ooit geld uit intekenaars kan maak nie. As jy *Netwerk24* is, is jy eerstens Afrikaans en dit is reeds 'n faktor wat ons van die res onderskei.”

Daar is verskillende betaalmodelle waarvolgens aanlynnuusplatforms betalings van hul lesers kan eis. Met “harde” mure moet lesers inteken om enige inhoud te kry. Ander modelle verskaf weer 'n sekere aantal gratis stories per dag of per maand.

Daar is ongelukkig geen goue reël of wenresep wat gevolg kan word nie. Daar is talle faktore wat in ag geneem moet word waarvolgens 'n mediamatskappy kan besluit watter betaalmodel gevolg moet word. Maatskappye wat die verkeerde keuses gemaak het, moes al in die stof byt.

## DIE TEËSTANDER

Alhoewel *Netwerk24* jong werkendes se voorkeurplatform is, is daar ook 'n behoefte aan die gratis nuus soos verskaf deur *Maroela Media*. Dié aanlynnuusplatform bestaan sedert 2011 en Susan Lombaard, die redakteur, is oortuig dat Afrikaanse nuus gratis aangebied moet word.

Die vakbondgroep Solidariteit het die behoefte aan 'n Afrikaanse aanlynnuuswebwerf geïdentifiseer en die bal aan die rol gesit vir die stigting van die eerste eksklusiewe aanlynnuusverskaffer.

*“Die ritme van die oorspronklike aanlynnuuskoerante was nog hoofsaaklik gekoppel aan die ritme van die rolpers se druktyd. Noudat die rolpers wegval, verander die ritme,” sê Basson.*

“Daar is 'n behoefte aan 'n onafhanklike, objektiewe mediahuis wat mededinging kan skep vir die bestaande Afrikaanse mediamonopolieë.

“Suid-Afrikaners betaal reeds te veel vir internettoegang vergeleke met ander lande waar internettoegang gratis of goedkoper is.”

Lombaard glo betaalmure skep dan versperrings vir sommige internetgebruikers.

“Dit sluit mense uit van die nuus omdat hulle nie kan betaal nie.”

Die webwerf het in hul eerste maand in 2011 ongeveer 7 000 besoeke gehad, en in Julie 2015 het die getal tot 'n verstommende 1 800 000 besoeke gegroei.

“Ons is nog in 'n groeifase in terme van ons inkomstemodelle,” sê Lombaard. “Op die oomblik het ons 'n redelike goeie advertensie-inkomste. Ons het ook aandeelhouders wat ons ondersteun, maar ons belangrikste inkomste



● *Maroela Media* het in Augustus 2011 ontstaan as 'n webwerf vir nuusgebeure in Afrikaans en is deel van die Solidariteit-beweging.

● Die redaksie het aanvanklik slegs uit 'n bestuurder en twee voltydse joernaliste bestaan.

● Vandag het hul sewe voltydse joernaliste waaronder drie inhoudsredakteurs. Hulle gebruik ook vryskutskrywers en het hul eie digitale bemakingsafdeling met twee voltydse webontwerpers en 'n radio-ateljee.

● In hul eerste bestaansjaar het 71% van hul besoekers nuus op hul rekenaars gelees, teenoor die 53% van hul gebruikers wat nuus op hul slimfone gelees het in Augustus 2015.

● Die nuusafdeling van die webwerf het die vinnigste gegroei. Portale soos *Koolstoof* (resepte) en *Pale toe* (rugby) het vinnig op hul hakke gevolg.

● Hul radioprogramme word deur 34 radiostasies uitgesaai. Inhoud vir die radio en webwerf is aanvanklik apart saamgestel, maar word tans primêr vir die webwerf geskryf en daarna vir die radio verpak.

● Hulle pak jaarliks projekte aan en het in 2013 'n Pendorring gewen vir hul Grootste Afrikaner-veldtog. Hulle het ook 'n dubbel-CD gemaak met 2014 se nominasies vir die Grootste Afrikaanse liedjie. Hulle het vanjaar hul eerste Afrikaanse buitelugbioskoop aangebied en wil ook h winkel by Aardklop bedryf waar ondersteuners Suid-Afrikaanse produkte soos ketties, koffieflesse en T-hemde kan koop.

is definitief ons advertensie-inkomste, en dit groei maandeliks.”

Lombaard voeg by dat Afrikaanse adverteerders nog huiwerig is om die skuif te maak van drukmedia na digitale produkte.

Daar word ook na alternatiewe inkomstebronne gekyk.

“Dis regtig vir my belangrik dat Afrikaans as mediataal moet voortbestaan, want dit is hoe ons Afrikaans lewend help hou,” sê Lombaard.

## DIE TOEKOMS

By Media24 word daar geglo dat Afrikaans nog op 'n stewige voet staan en die toekoms van die Afrikaanse media rooskleurig is.

“As 'n mens kyk na die webverkeer op *Netwerk24* of die sukses van 'n tydskrif soos *Huisgenoot* en die TV-kanaal *kykNET*, is dit duidelik dat daar 'n groot mark en aanvraag na Afrikaanse inhoud is,” sê Sarietha Engelbrecht, voormalige digitale hoof by Media24.

Engelbrecht glo dat Afrikaans voordeel trek uit sy lojale gemeenskap.

“Aangesien mense maklik nuus en ander inhoud gratis in Engels op die internet kan kry, betaal mense tog vir toegang tot *Netwerk24* om nuus in Afrikaans te kry.”

Jong Afrikaanse lesers is egter gemakliker met Engels as die ouer generasies en studies onder jong werkendes toon dat lesers veel eerder gratis nuus in Engels sal lees as om te betaal vir Afrikaanse nuus.

“Die gemiddelde ouderdom van *Netwerk24*-lesers wat gratis artikels lees, is vroeg dertigs.”

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*“Wat die media betref, is dit vir my regtig belangrik dat Afrikaans as mediataal moet voortbestaan, want dit is daarmee wat ons help om Afrikaans lewend te hou,” sê Susan Lombaard.*

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“Hopelik besef mense namate hulle ouer word dat dit geld kos om iets te vervaardig – gehalteprodukte is nie verniet nie,” sê Basson.

Die nuusreus sal dus meer aandag aan hul jong lesers moet afstaan om 'n betalende mark te skep.

*Maroela Media* wil ook die jeugmark vestig deur hul berigte met sosiale media te versprei.

“Sosiale media is sonder twyfel een van

die grootste bedreigings vir Afrikaans en daarom het ons 'n baie sterk sosiale media teenwoordigheid.

“Ons versprei al ons berigte ook op sosiale media. Wanneer ons 'n storie publiseer, word dit op die sosiale media herhaal,” sê Lombaard.

Hulle gebruik hoofsaaklik Facebook en Twitter, maar betree ook binnekort die Pinterest- en Instagram-platforms om meer geleenthede te skep om 'n jonger gehoor te bereik.

“Die jeug gaan nie by jou kom soek vir die inhoud nie, jy moet dit na hulle toe neem op die sosiale media-platform waarmee hulle alreeds vertrou is.”

## INHOUD

Alhoewel beide die mediaplatforms op Afrikaanse nuus fokus, is daar 'n verskil in die inhoud wat hulle aanbied.

*Netwerk24* het sy oorsprong vanuit die Media24-moedermaatskappy Naspers, wat vanjaar al 'n eeu lank nuus aan Afrikaanse lesers in gedrukte vorm verskaf.

Volgens Basson mik hulle na balans in hul nuusaanbod en fokus op drie soorte inhoud:

“Die eerste is treffende inhoud waarvan ons lesers moet weet. Dit is nuus van nasionale en internasionale belang, byvoorbeeld stories soos Nkandla of die migrasiekrisis wat nou wêreldwyd aandag geniet.

“Tweedens moet ons stories vanuit die taal- en kultuurgemeenskap deel.

“Derdens dink ek ons lesers wil vermaak word, hulle wil ook lag en die ligter kant van die lewe sien.”

*Maroela Media* het ook hul eie nuuskantoor met joernaliste wat unieke inhoud aan die leser verskaf. Hul aanvanklike idees was om 'n kuierplek vir Afrikaanssprekendes te skep met inhoud wat wissel tussen vermaak en lekker ligte inligting.

“Dit het egter gou duidelik geword dat Afrikaanssprekendes op soek was na 'n nuwe nuustuiste, veral digitaal,” het Lombaard geskryf toe die webwerf sy derde bestaansjaar gevier het.

Wat gehalte betref, is Afrikaanssprekendes wel puntenerig en sal lojaliteit nie noodwendig die wa deur die drif kan trek wat nuus betref nie.

“As ons nuus nie goed is nie, sal mense ons nie lees nie. Daar is baie ander platforms daarbuite en dit gaan nie altyd oor gratis inhoud nie, maar die gehalte wat jy lewer,” sê Lombaard.

Wat die toekoms betref is daar nog baie

onsekerheid, veral aan die rand-en-sent-kant van die bedryf.

Hoewel mediahuise hulself finansiëel ten opsigte van die digitale platform moet oriënteer, is Afrikaanse nuuswebwerwe stadig maar seker besig om hul regmatige plek in die reuse nuusaanbod in te neem.



## Die Wet van Transvaal

Media24 se eksperiment met betaalde inhoud is skaars 'n jaar oud. Dís hoe die webwerf ontwikkel het:

### ● Voor September 2014

Die voormalige Media24 koerante se drie Afrikaanse titels, *Beeld*, *Die Burger* en *Volksblad*, bedryf elk hul eie webwerf, waarop nuusartikels daagliks gratis gepubliseer word.

### ● 1 September 2014

Media24 skaf die aparte webwerwe van die drie titels af en plaas sy vervanger, *Netwerk24*, agter 'n betaalmuur. Die berigte op die webwerf, meestal afkomstig van die drie koerante, word deur 'n produksiespan vervaardig en versorg. Redaksionele bestuur word tussen *Netwerk24* en die drukkoerante gedeel.

### ● Maart 2015

*Netwerk24* begin die daaglikse #topstories, 'n bulletin met die belangrikste stories van die dag, aangebied deur Elma Smit.

### ● Mei 2015

Die aanlynplatforms van 14 Afrikaanse gemeenskapskoerante word deel van die verskeidenheid wat *Netwerk24* aan hul lesers bied.

### ● September 2015

*Netwerk24* stel 'n redaksiespan onder leiding van die nuwe redakteur, Adriaan Basson, aan.

“Hierdie is 'n spoedverandering. Ons het nou ons eie joernaliste wat stories skryf spesifiek vir die behoeftes van *Netwerk24* en ons gaan gebruik maak van die tegnologie wat beskikbaar is,” sê Basson.

**JY HET JOU KWOTA ARTIKELS BEREIK**



# Hierdie eenvoudige truuk sal lesers na jou inhoud laat stroom

Is *clickbait* 'n geldige manier om lesers na jou webwerf te lok en jou handelsmerk te versterk? **Mirandi Nel** het by drie digitale spesialiste gaan aanklop.



**Heinz Oldewage**  
24.com



**Michelle Nortjé**  
Rooi Rose



**Elsje Waldeck**  
Netwerk24

Die meeste mense is al om die bos gelei deur frases soos: “Wat hierdie meisie doen is skokkend, maar jy sal nie glo wat volgende gebeur nie. Die *click* lei dikwels na 'n oninteressante of swak storie wat min met die aanvanklike opskrif uit te waai het.

**V**olgens Heinz Oldewage, produksiebestuurder by 24.com en dosent aan die Universiteit van Stellenbosch, het media-organisasies tot onlangs “na *pageviews/clicks* gekyk as aanduiding van die sukses van 'n storie. Dit is egter belangriker om te weet hoe lank die leser op 'n storie bestee het, watter persentasie van die storie gelees is en/of hoeveel keer die artikel gedeel is.”

Michelle Nortjé, digitale redakteur van *Rooi Rose*, meen media-organisasies moet hulle nie noodwendig met daaglikse *click*-uitslae bemoei nie. “Sogenaamde *clicks* moet altyd in gedagte gehou word, maar jy moenie bang wees om nuwe aanslae te probeer nie.”

Elsje Waldeck, multiplatform-joernalis vertel “by *Netwerk24* het ons 'n program wat bepaal hoe elke berig op die webwerf vaar. Ek word dikwels ingelig as my stories goed doen, daar is selfs 'n ‘gewildste’-afdeling op ons webwerf.”

## **V** Moet stories aangepas word na aanleiding van *click*-uitslae?

**Heinz:** Soms is daar waarde in A/B-toetse. 'n Mens kan twee verskillende koppe probeer en die een gebruik wat lesers se belangstelling prikkel. Dit beteken nie jy kan *clickbait* nie. Sodra 'n mens 'n kop verander na iets wat misleidend is, verloor jy die vertroue van jou lesers oor die langtermyn.

**Michelle:** Ek dink dis belangrik dat die media die verbruikers se gedragspatrone besef. Die manier waarop hulle die media gebruik verander gedurig. Omdat tegnologie so vinnig verander, verander verbruikers se behoeftes ook. Ek dink dis belangrik dat stories soortgelyk aan dié met 'n hoë volume *clicks* geskep word. Die manier waarop hierdie tipe stories geskryf word, moet ook getoets word. Daar is altyd plek vir vernuwing.

**Elsje:** 'n Publikasie probeer altyd nuus vir sy teikenmark lewer, daarom is dit goed

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*Op die einde van die dag is kwaliteit steeds belangriker as kwantiteit.*

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om dop te hou watter stories goed doen en watter nie. So kry jy 'n aanduiding van wat jou lesers graag wil lees. Met digitaal moet die belangrikste inligting heel eerste versamel word sodat jy die nuus kan breek. Dit is dus nie altyd moontlik om 'n volledige storie eerste te publiseer nie. Breek die nuus en daarna kan jy bywerkings en meer in-diepte berigte skryf wat later die dag op die webwerwe of dalk die volgende dag in die koerant gebruik kan word.

## V Verlaag media-organisasies hulle storie-kwaliteit om eerder hits of clicks te kry?

**Heinz:** Tradisionele media-organisasies het beslis die afgelope paar jaar hulle storie-kwaliteit verlaag om hits/clicks op hulle inhoud te kry, maar deesdae verkies baie organisasies om nie click-uitslae met redaksielede te deel nie. Twee of drie jaar gelede was dit maklik om lesers so om die bos te lei, en die meeste publikasies het dit gedoen. Lesers het egter vinnig geleer. Hulle is baie meer gevoelig vir clickbaiting, en publikasies is vinnig besig om te besef dat hulle in die langtermyn baie skade doen aan hulle handelsmerke deur dit so te benader.

**Michelle:** Op die einde van die dag is kwaliteit steeds belangriker as kwantiteit. Media-organisasies wat die clickbait-golf ry, gebruik dit as 'n maklike uitweg om sodoende meer verbruikers te bekom. Op die lange duur gaan hierdie verbruikers egter verveeld raak met laegehalte-stories en dit kan uiteindelik daartoe lei dat die organisasie as onbetroubaar of ongeloofwaardig beskou word.

**Elsje:** Ek is nie 'n voorstander van dié siening nie. 'n Mens wil juis lesers werf deur werk van hoë kwaliteit te lewer en as 'n betroubare publikasie geag te word. Veral met intekenaars wat betaal om nuus op jou webwerwe te lees. Hulle steek nie elke maand hul hande in hul sakke om lae kwaliteit nuus te kry nie. *They pay, so you need to deliver.*

## V Is clickbait 'n digitale speletjie in die mededingende wêreld van sosiale media?

**Heinz:** Publikasies wat dit aanhou doen is vinnig besig om hulle lesers se vertroue te verloor. Baie publikasies wat in die verlede baie clickbait op sosiale media gebruik het, is nou sterk daarteen gekant. Lesers is ook baie meer geneig om clickbait-praktyke uit te wys en om ander mense in hulle sosiale media-kringe daarteen te waarsku.

**Michelle:** 'n Slim medium sal dit nie gebruik nie. Betroubaarheid en kwaliteit van 'n handelsmerk is hier ter sprake.

**Elsje:** Ek sal dit nie 'n "speletjie" noem nie, maar wel gesonde kompetisie wat daaglik gebeur. Dit gaan tog oor wie die sterkste media-organisasie is en wie eerste wat kan breek, of dit nou nuus of die internet is.

## V Hoe bou 'n media-organisasie geloofwaardigheid as handelsmerk om mense na hul inhoud te trek?

**Heinz:** Inhoud bly koning. Dit behels ook die manier waarop jy jou inhoud versprei – dis

maklik om 'n paar vinnige, ekstra clicks te kry deur misleidend te wees, maar die beste media-organisasies besef dat hulle op die lange duur baie meer waarde in hulle lesers se oë sal hê as hulle verantwoordelik, eerlik, en versigtig te werk gaan.

**Michelle:** Inhoud moet self geskep word, deur professionele joernaliste, met uitstekende taalgebruik en korrekte feite – dan sal verbruikers daardie handelsmerk vertrou, juis omdat dit geloofwaardig is. As 'n media-organisasie akkurate berigte deel, voeg dit tot die handelsmerk se geloofwaardigheid by.

**Elsje:** Vir *Netwerk24* het dit baie gehelp dat *Volksblad*, *Beeld*, *Die Burger* en *Rapport* saamgesmelt het om een webwerf te vorm. Dié koerante is al so oud soos die berge en is gevestigde name wat mense vertrou. Deur hoë gehalte inhoud op sosiale media te deel, sal mense vanselfsprekend jou handelsmerk bo ander verkies. Dit neem egter tyd.

*Dit is partykeer die moeite werd om dele van stories te identifiseer wat gebruik kan word om lesers se aandag te prikkel.*

## V Kan jou clickbait-gehoor gereelde verbruikers word? Hoe?

**Heinz:** Dis maklik om iemand na 'n enkele artikel te lok, maar wanneer die leser op daardie enkele blad land, moet daar genoeg interessante inhoud wees om die leser te behou en dieper in die webwerf/toep in te trek. Artikelblaai is vandag baie belangriker as tuisblaai. Baie keer word 'n leser deur 'n aantreklike kop of interessante storie na 'n artikelblad gelok, maar daar moet dan genoeg wees om die leser se aandag te hou. Produktontwerp het 'n groot rol hierin.

**Michelle:** 'n Clickbait-gehoor is nuuskierig en wil weet wat aan die gebeur is. Hou jou gehoor die heeltid op die hoogte van sake, en jy sal hulle nie verloor nie.

**Elsje:** Kwaliteit beriggewing sal sorg dat verbruikers weer en weer terugkom.

## V Clickbait en storieverpakking – hoort dit saam?

**Heinz:** Dit is partykeer die moeite werd om dele van stories te identifiseer wat gebruik kan word om lesers se aandag te prikkel. Daardie dele kan dan apart gebruik word om lesers te lok. Die doel moet egter altyd wees om die leser na die storie of onderwerp as geheel te lok.

**Michelle:** Clickbait moenie deel vorm van storieverpakking nie.

**Elsje:** Jy moet altyd onthou wie jou teikengehoor is. Dink ook daaraan hoe jy jou berig kan verryk. Is daar dalk 'n video- of 'n klankgreep wat jy ekstra vir jou gehoor op die web kan gee? Probeer altyd meer gee.

## V Is clickbait die antwoord op verbruikers se kort aandagspan?

**Heinz:** Dit kan 'n goeie manier wees om die aandag op jou publikasie of storie te vestig, maar dit is altyd net 'n korttermynplan. Op die lange duur moet jou strategie rus op goeie gehalte inhoud, etiese joernalistiek en goeie waarde vir jou lesers.

**Michelle:** Ek dink clickbait is lui joernalistiek. 'n Goeie skrywer sal 'n leser se aandag trek met 'n goeie opskrif of goeie inhoud. Hierdie inhoud kan een enkele sin wees, en steeds trefkrag hê.

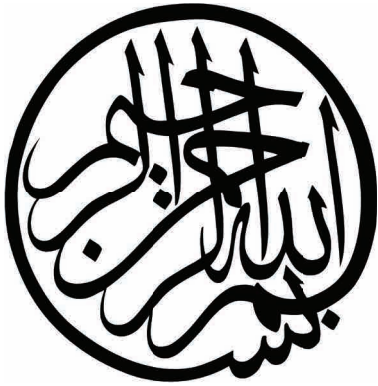
**Elsje:** Multimedia-benaderings is die antwoord. Daarom onderbreek ons gereeld lang dele teks in stories met foto's, video's of klankgrepe omdat verbruikers nie so lank kan konsentreer nie. Deur meer vir lesers te bied, kry jy meer clicks.

*Tegnologiese ontwikkelings vorm 'n wonderwêreld vir die media en is 'n nuttige hulpmiddel om verbruikersgedrag te bepaal. Daar is nie 'n kortpad of eenvoudige truuk om lesers na jou inhoud te laat stroom nie. Dit verg deursettingsvermoë en geduld om 'n handelsmerk te versterk. Dit is uiters belangrik om geloofwaardigheid van jou organisasie bo enigiets te ag - en dit sonder om nuuskierige agies pyn op hul magies te gee.*



# The Language of Islamophobia

Islamophobia is a global state of fear of Muslims, often inspired by false claims and misconceptions. **Mikail Baker** discusses the issue with Shafiq Morton, editor of *The Centre Star*.



*"If thought corrupts language, language can also corrupt thought."*

- George Orwell

A powerful man once said that Islam has always been part of America. The same man said that the West needs not be at war with Islam, because the two share common principles. That man was Barack Obama, 44th President of the United States of America.

Why is it, then, that western media, arguably led on all fronts by Obama's USA, continue their stand-off with the faith? Skewed coverage is a real, tangible issue. Loaded words with negative connotations are at the root of it.

Islamophobia is one such word, literally referring to the fear of Islam. It is a phenomenon that, according to polls by Zogby Associates, causes only 27% of Americans to view Muslims in a favourable light.

Shafiq Morton is a veteran journalist who currently works in radio at The Voice of the Cape. He is also editor of *The Centre Star*, an online publication that focuses primarily on the Middle East.

He thinks that the global phenomenon of Islamophobia feeds sensationalist news agencies, and that the media are often out to profit from stereotypes. "Some international media are hugely antagonistic to Islam," he says. "The Murdoch stable, other tabloids and Fox News all specialise in peddling this."

South African media have at times

mimicked their western counterparts.

Following the widely-reported leak of the 'Spy Cables' by *The Guardian*, *The Star* published an article titled "'Spy cables' reveal SA's jihad camps".

Morton, too, speculates that language is one of the root causes of Islamophobia. "A Jewish professor once told me that, in the Middle East and Africa, we too often fall victim to what he called 'loaded language'," he explains. "How do we describe people? Is it Israeli, Zionist, occupier or Jew? Is it extremist, militant, radical or fundamentalist?"

These are just a few examples of the terms used in the global media today. Loaded language can blow perceptions radically out of proportion. "It creates assumptions from particular to the general," says Morton, "which is unfair to the majority who may not represent the particular."

"Is Abu Bakr al-Baghdadi a Caliph? No, not

*How do we describe people?  
Is it Israeli, Zionist, occupier  
or Jew? Is it extremist,  
militant, radical or  
fundamentalist?*

really, so why describe him so, thus implying in the loaded sense that all Caliphs were bloodthirsty tyrants. Call him a pretender, but not a Caliph," says Morton. "ISIS is described as 'militant Sunni', when it is in reality 'extremist non-Sunni'."

There are, of course, more factors that feed misconceptions. Islamophobia has come to define an entire faith, based on the actions of a few. Morton believes that Muslims have themselves to blame, too.

"The biggest challenge is to raise the voice of reason that represents the majority of Muslims, who are generally peaceful, law-abiding citizens," he says. "We have to rise above apology without a discourse of anger."

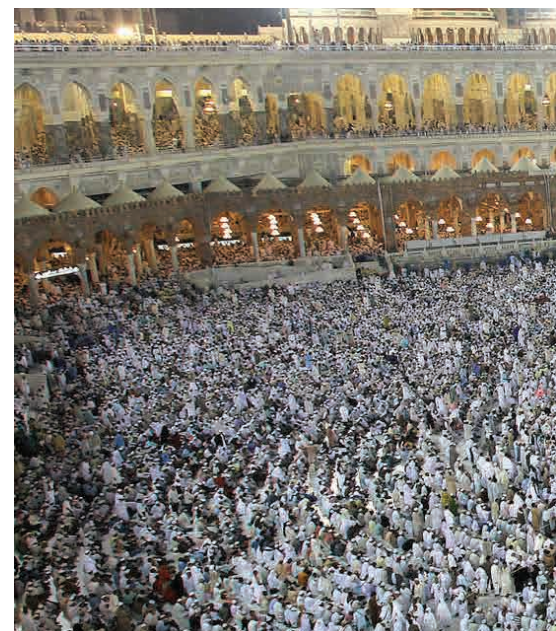
Many publications have noted that the Islamic State, also known as ISIS, also is to blame. "ISIS-inspired acts of violence in the

## Who is Shafiq Morton?



Shafiq Morton is a happily married father of two who currently works as a drivetime host at The Voice of the Cape radio station. He is also the editor of *The Centre Star*, an online platform for the discussion of African and Middle Eastern news.

A well-travelled photojournalist, Morton has visited many parts of Africa and the Middle East, witnessing many of the region's most newsworthy issues first hand.



Millions of Muslims annually visit Mecca, or Makkah, for pilgrimage. IMAGE: Sharief Jaffer

West, such as the Charlie Hebdo attacks, have led to an unprecedented spike in anti-Muslim sentiment and hate crimes,” says Maha Elgenaidi, CEO of the Islamic Networks Group.

Elgenaidi, writing for *The Huffington Post*, adds that media coverage of Islam-related events feeds an industry of bigotry against the faith. “One can never know when bigotry will turn violent,” she says.

Indeed, with Islam being such an immense religion, it is no surprise that opinions are almost always divided within the faith. “Sometimes Muslims are their own worst enemies when they equivocate,” says Morton. “This leads to a reluctance to openly condemn or criticise movements such as the Salafis, Al-Qaeda, the Taliban or Jabhat an-Nusra.”

This reluctance empowers sensationalism. Morton notes that Muslims muddy the waters when they applaud extremists for standing up to the West. “This ambiguity and lack of principle creates a very negative perception,” he says. “We don’t need any more Charlie Hebdos.”

A 2005 study by Australia’s branch of Monash University reiterated that the media have the potential to make or break reputations. “News stories about war and conflict are anchored in the senseless nature of terrorism. Even an informed journalist would find it difficult to avoid the negative impression that links Islam with violence and carnage.”

The study goes on to explain how Muslims

have been ‘othered’ in many western countries.

“Skewed coverage derives from ignorance, editorial laziness, superficiality and the frequent inability of contemporary media to give full and proper context to issues,” says Morton. “The other problem is that too much reporting is at a distance. Nothing replaces actually being there on the spot.”

Often, he says, the media entangle politics and religion. “In Egypt, Sisi is seen as the bad anti-Islamic force, and the Brotherhood - who made many serious errors while in power - the good guys,” he says. “The truth is that Sisi is Muslim, too. Egypt doesn’t have a ‘Muslim’ problem as everybody might think, but a political one.”

In South Africa, at least, the Islamophobia situation seems to be quite different. “South Africa is not cursed by Islamophobes who poison the discourse with their toxic diatribes,” says Morton. “The United States regards hate speech as part of free speech, our constitution doesn’t.”

He also believes that the visibility of Islam through public figures helps ease tensions. “South African Muslims such as Naledi Pandor, Moegsien Williams, Gasant Abarder, Yazeed Kamaldien, Ferial Haffajee, Azad Essa and Dr Imtiaz Sooliman are very active in media, and so lots of voices are heard.”

South African media can hold its head high for not ‘othering’ Islam. “Because our mainstream media will report on the moon-sighting for Ramadan, there is public, social

acceptance of Islam in our midst,” he says. “All religious activities are reported on as normal events on the calendar, not strange anomalies or exceptions.”

Ultimately, though, Morton reaffirms that Islamophobia goes hand in hand with sensationalism and loaded language. “Islam is the victim of the scenario of ‘if it bleeds, it leads,’” he says. “Images of Jihadi John waving a bloodied knife at Barack Obama are just so much sexier than an Imam condemning it.”

**Loaded Language:**

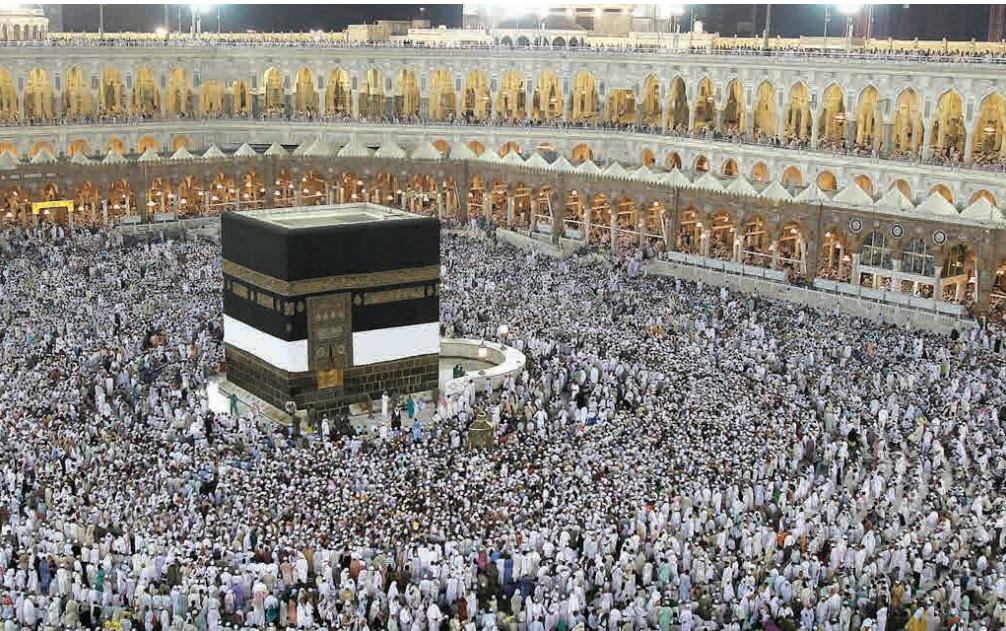
Here are two examples of the most commonly misused ‘loaded words’:

- **“Jihad”** - A spiritual inner-battle against one’s “nafs”, or free-willed soul, to become a better Muslim. “Jihad” can refer to war, but only that which defends Islam’s survival - if no peaceful solution is found first.
- **“Islamist”** - An Islamist is one who wishes to impose Islamic Sharia Law on the political aspects of a country. It is enforced by those who believe that Islam cannot be apolitical. Islamism does not equate with Islam - a fact commonly overlooked by those in the media who are quick to confuse the terms.

**Islam Facts:**

*The Huffington Post* lays down some important facts about Islam:

- Women and men are equal in Islam: “Each of you is equal to the other” (Quran, 3:195). Gender inequalities emanate from cultural practices, not the religion of Islam.
- Muslims greatly respect Jesus. He is considered a prophet in Islam.
- Violence and suicide missions are un-Islamic. At its core, Islam is a religion of peace, a message reiterated many times throughout the Quran, but often misinterpreted by Muslims and non-Muslims alike.
- Muslims fast for 30 days every year for Ramadan, to experience what it feels like to be poor and hungry, and to focus on their own inner spiritual journey.







# LEADSA:

## Stories told, and a nation built

In the wake of South Africa's triumphant hosting of the Soccer World Cup in 2010, Primedia's top brass came up with a campaign to preserve this sense of pride. **Nicola Jo Bruns** delves into LeadSA's work over the past five years.

**A** piercing beep sounds every four minutes when you are tuned into 702, Cape Talk 567 or any of the other Primedia radio stations, while presenters go on talking, news is read and opinions are shared.

"I was raped. He got up, he smiled and walked away," says Petra, a rape victim who called into the station to share her childhood experience of rape.

The beep is not a technical error. It signifies that a person is raped in South Africa every four minutes. This initiative to promote rape awareness started in 2013, after the brutal rape and murder of teenager Anene Booysen. It is just one of the ways that LeadSA is looking to encourage national social change.

LeadSA campaigns aim to cut through the apathy resulting from the flood of bad news to which South Africans are subjected. It also mobilises ordinary citizens to do something about pernicious problems where they can make a difference – such as organ donation, drinking and driving and the plight of the homeless.

Driving home the point of citizen involvement, LeadSA also celebrates individuals who go out of their way to make a difference within their communities. It has created a number of platforms on which stories can be shared, change advocated and accomplishments celebrated. Individuals can nominate heroes whom they feel have changed the face of their communities, or voice opinions regarding the current state of affairs in South Africa.

### ENGAGING IN STORYTELLING

Five years and sixteen campaigns since its establishment, LeadSA continues to encourage individuals to stand up and accept

responsibility for the challenges they face. The movement has allowed many South Africans to perfect the art of storytelling.

Karl Gostner, general manager of Primedia Broadcasting Cape Town, describes the concept behind the initiative. He says it's a way of thinking about how to approach one's own leadership development and engagement in South Africa, while taking the life of your community into your own hands.

"The most profound thing about LeadSA is really developing an appreciation for the number of South Africans who are out there simply making a difference every single day," explains Gostner. "Some of them do so under incredibly trying circumstances and some of them do so within a context of incredible privilege. Both ends of the spectrum look for ways to give back and make a difference."

### A PLEDGE TO MAKE A DIFFERENCE

When asked about the initiative's main focus, with the abundance of opportunity in South Africa, Gostner says that this has been the most challenging part of LeadSA. "There are plenty of exciting opportunities and challenges in our country, so you can very easily get pulled from one thing to the next. Trying to define what our focus area is, and then staying focused on it, has probably been the most taxing."

He adds that after five years they have only recently found a clearer sense of their own identity, and are now able to move with more direction.

A number of themes are at the forefront of the initiative's focus. Each has short-medium- and long-term objectives. These themes incorporate LeadSA's pledge to make a difference and "be the change we want to see". Leadership makes up the fundamental theme. The stories of a number of "unsung heroes" who contribute to society are being told through Twitter, Facebook, YouTube, the LeadSA website and Primedia radio stations such as Cape Talk and 702.

One of these heroes is Jenna Lowe.

### #GETMETO21

In August this year, Lowe was posthumously awarded the National Youth Hero Award by LeadSA for her work with #GetMeTo21. She started the campaign in 2012 to raise awareness of organ donation, while aiming to find herself a new set of lungs.

In 2012, at age 17, Jenna was diagnosed with pulmonary arterial hypertension, an extremely rare and life-threatening lung disease. Her only chance of survival was a lung transplant. Despite her youth and severe health challenges, Jenna launched her "Get Me to 21" campaign, encouraging everyone to become an organ donor. In exchange for this act, she would invite every donor to her 21st birthday.

To date, the campaign has seen 6 274 people sign up as organ donors through the website. This means that 43 918 organs are now available for use thanks to Jenna's campaign.

Despite receiving a lung transplant, Jenna passed away on the 8th of June this year. But her drive for awareness has left a lasting legacy.

Jenna's mother Gabi says that LeadSA is much needed in South Africa. "It drives South Africans to be more conscious of their behaviour, and encourages each individual to do what they can to make a difference to the



world around us.”

While the initiative provided the platform for ‘ordinary citizens’ to tell their stories, Gabi says that Jenna was certainly more than ordinary. “It had been that way since her birth. She knew from a very young age that she intended to make a difference and did so with her behaviour, every minute of every day. She had vast intellect, compassion, beauty and more gentle strength than anyone I have ever met - all wrapped up in that tiny feminine body. She cared deeply for humanity.

“When Jenna was diagnosed with a terminal degenerative illness at the tender age of 17, she didn’t lie down and give up. She fought every step of the way – firstly to raise awareness for pulmonary arterial hypertension in SA, and secondly to carry on really living her life in spite of all her hideous and huge health challenges,” adds Gabi.

“Jen was a true hero - that I say with every cell of my body. We had to be there to accept the award on her behalf. I was bursting with pride and pain at the same time.”

**REACHING, TOUCHING & CHANGING**

Other heroes celebrated through this campaign include Candice Sehumo, who, alongside Lukhanyo Nakho, Pearl Ngoasheng and Itumeleng Mothopeng, established the Building Blocks Foundation. This organisation “aims to restore the dignity of residents through reducing the number of bucket/portable toilet systems in Alexandra by replacing them with proper flushing toilets,” according to Sehumo.

Another hero is 22-year-old Cheslyn Steenberg, who started a youth empowerment project in Kensington, where he resides. Its aim is to empower local youth to liberate themselves from poverty, crime and other social ills that plague their community. Jenna’s story is just

one of the many that have been showcased thanks to LeadSA and the platform that it has created.

Through the use of radio, print, social and online media, LeadSA has reached, touched and changed lives.

Gostner is confident about the future of LeadSA and says that they have achieved a great deal in a mere five years. “The long-term intention is that this becomes a continent-wide gathering of people who are committed to reflecting on how they can inspire a change in the world.”

**MEDIA DEEPENING DEMOCRACY**

Simply put, and as Gostner explains, LeadSA challenges you to put yourself out there, bring back that spirit that was created in 2010, and rejoice in the stories that South African citizens have to tell. While there may be an incredible amount of negativity surrounding us every day, there are those individuals who are actively making a difference.

In a discussion on the role of the media in the deepening of South Africa’s democracy, talk radio presenter Africa Melane said: “The media has a role to play, we cannot be reporting that the economic status of South Africa is beautiful, because it isn’t. That would be lying and defaulting on our moral and legal obligation to our listeners and readers.

“Primedia has established LeadSA to celebrate the incredible achievements of ordinary South Africans, who in their own small way, and often with great sacrifice, are going about making a difference. Listening to these stories is going to make people feel good. LeadSA, Cape Talk and Primedia become the platforms where we can share these stories with the rest of South Africa. This has become a space where we don’t need to illustrate a skewed facade.”

**6 STRIKING PROJECTS**

**The Future Leaders workshop**

A programme designed to aid in developing the beliefs, values and ideals of a socially conscious young South African leader. This two-day course is presented in partnership with The Centre of Leadership and Dialogue at the Gordon Institute of Business Science. These workshops are run on request from institutions.

**Freedom Friday**

“A call on the nation to wear anything that expresses their pride in being South African on Fridays,” according to the LeadSA website. This campaign is all about showing patriotism and standing together in the name of Ubuntu.

**20 Hours of Volunteerism**

The campaign urges citizens to donate 20 hours of their time to celebrate 20 years since South Africa became a democracy. This campaign was established in 2014 in collaboration with ForGood, a website that helps people find organisations that are in need of volunteers or resources.

**Wikipedia Wordathon**

Bringing editors, writers and academics together to expand and refine the information related to South Africa on Wikipedia, incorporating the country’s development since 1994.

**#StopRape**

Since 2013, a number of campaigns have been run under the #StopRape project banner. It provides accounts of rape survivors through Speak Out, an initiative that calls on all South Africans to support rape victims. In one of the most significant campaigns to date, #StopRape launched a radio campaign across Primedia stations. A beep sounded every four minutes, to remind listeners how often rape occurs in South Africa.

**#DrugStop**

People are encouraged to come forward with any information that could help track down drug suppliers and dealers within their communities. These tip-offs are sent to Crimeline, an anonymous tip-off line founded by Primedia aimed at getting criminals off the street.





# All bodies should be on the cover



With the heightened pressure from international body-positivity movements, like the #effyourbeautystandards campaign founded by Tess Holliday, more local magazines have started incorporating diverse women in their fashion and lifestyle sections. [Kayla Alexander](#) investigates.

When paging through the fashion and beauty sections of magazines you see images of flawless women, airbrushed and modified to perfection. These images might look beautiful, but they do create an unrealistic expectation among women to aspire to something that is not real.

## WE'VE GROWN ACCUSTOMED TO THE NORM

"Lose 5 kgs in 5 days", "Look better than ever before", "Stop aging in its tracks" – we've all read these headlines in magazines, and probably felt that losing 5 kgs in five days is worth trying out. We might even have tried to stop aging in its tracks (because aging is not natural, at all). Female lifestyle magazines have the power to make you believe in almost anything.

We've grown accustomed to seeing images and headlines encouraging women to constantly change themselves, and not embrace who they are. Women easily put themselves down for not being the person

they see in magazines.

"The media has always separated the average person from those in magazines and on television. Women easily feel bad about themselves or their image, thinking the women they see on TV or in magazines are above them," says Vania Cloete-Collison, fashion and beauty editor of *Kuier* magazine.

Cloete-Collison and the team at *Kuier* aim to appeal to the ordinary woman. "In our hearts we are all models and the magazine acts as a platform to make that a reality," she says.

The magazine wants to give the reader practical and realistic advice on all spheres of life.

## WE ARE IN AN ERA WHERE BEING REAL IS APPRECIATED

*Kuier* is one of the few local female lifestyle magazines that make use of their loyal following in their fashion and beauty section. In every edition of the magazine, readers are featured as models, others get make-overs

and some even end up on the cover. Their sizes, shapes and races vary, and the magazine aims to increase diverse representation.

"We are in an era where being real is appreciated," says Cloete-Collison.

Cloete-Collison says that women still long and aspire to be the celebrity on the cover, but women want practical and realistic fashion and beauty advice. The aim of lifestyle magazines is not to alienate the reader, but to include them in the process of being the best they can be.

"Women [should] feel like the magazine is a true friend," she says, "a guide they can trust and one that makes them feel good about themselves. No exclusion."

Readers feel that magazines are an accurate and fair representation of society, yet they exclude a vast majority of people in society. It is this exclusion from representation that many body-positivity activists feel magazines promote.

Local blogger and photographer, Claire Thomson, launched her own blog,

ILOVEMYLYFIE, in an aim to appreciate her own body and also those whose bodies aren't always represented as the ideal in the media.

"I felt that, because I didn't look like the women in the pages, that I was not worthy of everything I wanted out of life," Thomson told the *Lowvelder* during an interview.

**SEEING THINGS FOR WHAT THEY ARE**

For Thomson, seeking greater diversity in our local media is not about glorifying obesity or an unhealthy body image. She says: "Seven out of ten women have significantly more body fat than what is deemed healthy. This goes against the body positivity movement. The body-positivity movement is promoting love, acceptance and care of your body as opposed to accepting being overweight and eating foods that are not good for your body."

The narrative between women and positive body image in the media has however not welcomed non-traditional beauty and the one we are more likely to see on the streets. Our senses and preferences have become the by-product of the media industry selling us images of perfection that can never be achieved.

"If we are constantly feeding our senses on only select images of sizes and races, that are so far removed from who we are as women, we leave so much room to make ourselves feel inadequate and ugly simply because we cannot relate," Thomson says.

The love-hate relationship between women and lifestyle magazines made fashion and beauty a foe to many women who do not feel empowered by it.

**BREAKING THE BOUNDARIES**

With blogs and online sites growing at a rapid pace, women can easily find new mediums where they can be catered for. For magazines to stay relevant, they need to give women something to relate to.

"Everyone should know their own target markets well, but with that said, being

real and concentrating on a more realistic approach appeals to a much wider audience and attracts a loyal following," says Cloete-Collison about *Kuier's* approach to fashion and beauty.

*Kuier* has a total readership of 783 000, with circulation figures of 105 390 fortnightly. *Kuier* started in September 2009 to cater specifically for the needs of Afrikaans coloured women by giving them advice on finance, fashion and health. The magazine started with a total of 15 681 sales over the months of October to December. The year after, during the same time, the magazine sold 58 672 copies, and the following year a total of 94 926.

**““** *Being real and concentrating on a more realistic approach appeals to a much wider audience and attracts a loyal following.*

Currently, *Kuier* has one of the highest circulation figures for an Afrikaans lifestyle magazine, behind the likes of *Huisgenoot*, *YOU* and *Move!*

The success of *Kuier* magazine was not only due to their willingness to understand their target market, but their consciousness of the audience they are catering for. "If women see that there are wider ranges of women being put on a pedestal and shown off on the glossy pages, they will have way more to identify with," says Thomson.

The female lifestyle magazine industry should be open to change. The platform is big enough to cater for a diverse group of women, and not only promote a standard image of women and how they are supposed to look. "When we see a beautiful woman in a magazine, we know she is beautiful. She has been put in the magazine because she is attractive. But instead of bringing the models in magazines down, we need to realise it is

the lack of diversity that is the issue. Size 8 tall blonde Miranda is beautiful, YES, but so is short curly brunette Gabriella," says Thomson.

Vania encourages other magazines to "jump onto the bandwagon" and create more platforms where all people are represented. "All women want to look and feel good despite race and shape," she says.

**Q What do you look for in a female lifestyle magazine?**



Vania-Cloete Collison is the fashion and beauty editor of *Kuier* magazine, South Africa's top-selling female lifestyle magazine.

A: It must be affordable, realistic and have practical tips and help the reader achieve a better version of herself.

**Q If you could change one thing about the way women are represented in women's lifestyle magazines, what would it be?**



Claire Thomson is the owner of the *ILOVEMYLYFIE*-blog and photographer.

A: I would like to see more diversity. I would like to see beautiful women who have other characteristics that make them beautiful aside from simply their aesthical appearance. We should be putting women on that pedestal who have achieved great things, who inspire and who are beautiful in many more ways than just one.

**What is the Body-positivity Movement?**  
The Body-positivity Movement sprouts from a collective of feminist activists from around the world who realised the trend in mainstream media is to promote bodies that are able, heterosexual, white and slim. This movement aims to create a narrative that promotes more diversity in the media and thereby create a platform for people who are not normally represented in the media. The movement believes that a negative body image is the result of the Photoshop and airbrush culture that creates the standards to which women and men compare themselves. This misrepresentation of bodies in the media leads to heightened anxiety and depression, especially among women, *The Guardian* reported in August 2015. Using social media as a tool, the movement has further influenced many other online blogs, vlogs, magazines and hashtags to create awareness about diverse representation in the media.

**Worth following:**  
**BP figures:** Tess Holliday: @TessHolliday  
Gabbi Gregg: @Gabbifresh  
**Online Magazines:** Skorck Magazine  
**Magazines:** Vol-Up Magazine  
**Hashtags:** #EffYourBeautyStandards  
#ImNoModelEither





# SA media objectivity on trial

South African print media's relationship with and proximity to the political establishment is fast coming under the spotlight as some within the fourth estate claim they are inherently anti-governmental, **Siviwe Feketha** reports.

In the latest of salvos aimed at thwarting the notion of objective journalism, *The Citizen* editor Steven Motale penned and columned a heartfelt open letter to President Jacob Zuma, apologising for being part of a decade-long sinister campaign for his demise.

Motale says the narrative of newsrooms was enmeshed in the prophesy of Zuma's political downfall ever since his dismissal as deputy president by then president Thabo Mbeki, and the subsequent rape charges he faced.

"I want to dispel this myth that as the media we are objective. We conveniently sacrifice objectivity, just for the sake of pursuing a particular agenda.

"We have failed the profession - all of us," says Motale.

Motale says despite Zuma never having been found guilty by any court of law, the media was constantly painting him and the ANC leadership as inherently morally bankrupt.

His apology has drawn sharp criticism from his counterparts, who lambasted him for painting all publications with the same brush of being part of an anti-government agenda.

*Business Day* editor Songezo Zibi lambasted Motale, labelling what he wrote "too stupid as a discussion".

"If there is this grand plan that is being plotted against the government or Zuma, why is he not telling us who he worked

with or who is part of this agenda? I find this extraordinarily stupid as a discussion because it lacks substance," says Zibi.

Motale's utterances form part of attacks on South African "liberal" press, which remains accused of being anti-governmental by the ANC and its apologists within the media.

Independent Newspapers, which claims ownership of most of the country's English newspapers, has overhauled its content in its stables from what the group's chairman, Dr Iqbal Surve, calls anti-government posture.

**“** I want to dispel this myth that as the media we are objective. We conveniently sacrifice objectivity, just for the sake pursuing of a particular agenda.

The move to reposition the papers, which include the *Cape Times*, *Cape Argus*, *The Star* and the *Sunday Independent*, followed after Surve bought a controlling stake of the group from an Irish company in 2013.

Surve enjoys close ties with the ruling ANC and is accused of interfering in the editorial independence of the publications since he took over Independent Newspapers.

The *Cape Times* has seen an exodus of senior journalists through dismissals and resignations since 2013, including the paper's

former editor Alide Dasnois.

Dasnois's dismissal as the paper's editor came after she ran a front page story on an R800 million tender that was irregularly awarded to a Sekunjalo subsidiary to manage the state fishery's vessels. The article was based on Public Protector Thuli Madonsela's finding that the then Agriculture, Forestry and Fisheries Minister Tina Joemat-Pettersson, was guilty of maladministration, and improper and unethical conduct in the awarding of a tender.

Dasnois refused to talk about her dismissal, as she is still waging a legal battle in the labour court.

Former *Cape Times* assistant editor Tony Weaver, who also left the paper, says many editorial decisions were taken with Surve.

"Although I never received any direct instruction from Dr Surve, it was clear that many editorial decisions were being made in consultation with him, and I was present when an important decision was made in consultation with him.

"It was clear to me that he had a direct hand in steering the direction of the newspaper," says Weaver.

Weaver believes the *Cape Times* was specifically targeted by Surve.

Weaver - who now works as a weekly columnist for *Die Burger* and freelances as a political risk advisor - says Surve is entitled to control the paper as he was the proprietor.

He says, however, that interference in

editorial decisions has never been part of the South African English language press tradition.

According to Weaver, around 15 core staff have left amid deepening newsroom politics, which he believes will be to the paper's detriment.

"If it [*Cape Times*] maintains its current editorial direction, I believe we will see its sales continuing to drop below 30 000 copies a day or to a point where it becomes no longer financially viable," he says.

Independent News executive editor Karima Brown says media owners have the right to set the course for the orientation of their newspapers.

Brown says, while she has no time or inclination to tell editors what they must do in newspapers, there is a certain set of values that underpins the group's editorial choices, which editors should follow.

"We are unapologetically African, South African and non-racial. We are unapologetic about the need for us to decolonise our society.

"We are unapologetic about the need to put people at the centre of our stories," says Brown.

A veteran journalist in her own right, Brown says the group was not unapologetic about not buying into the anti-ANC narrative.

"For us it's important to accept that the ruling party is in fact the legitimate choice of the majority of South Africans. So when we criticise it, when we critique it as we must, and as we do so constantly, we don't do so from a position of rancour.

"We don't do so from a position where we don't accept the electoral majority and the electoral legitimacy of the government of the day.

"When we criticise it, we criticise it within that context," says Brown

Brown says the group's responsibility for holding power to account is not limited to government and the ANC, but also big business, unions and the NGO sector.

She says the group is not pro-ANC.

"On the issue of editorial bias, I dispute that we are pro-ANC. What we do is that we give the ANC the space to speak for itself.

"We report on what government does without giving our opinion of what it is that the government does on the same story. What we try and do is, on the opinion pages, we critique," says Brown.

Brown says many news organisations are reporting their opinions about the news, instead of reporting the news themselves.

She says several news organisations, unlike the group, have - ironically - even made it their business to instruct citizens on how

to vote in the last general election, but still accuse the group of being biased.

*Africa News Network 7 TV (ANN7)* and *The New Age* editor, Moegsien Williams, recently weighed in on the media transformation debate, accusing the media of acting as an unelected opposition, a criticism that also drew criticism from the ranks of the print media.

Despite the two entities he heads being owned by the powerful Gupta family, which enjoys close ties with Zuma, and their open policy of positive news, Williams is a respected veteran journalist with impeccable credentials.

He is the founding chairman of the South African National Editors' Forum (SANEF) and a former editor of the *Cape Times*, the *Cape Argus*, *Pretoria News*, and *The Star*, and is

“For us it’s important to accept that the ruling party is in fact the legitimate choice of the majority of South Africans. So when we criticise it, when we critique it as we must and as we do so constantly, we don’t do so from a position of rancour.”

also a former managing editor of the *Sowetan* newspaper.

Speaking at *The New Age* breakfast discussion on media transformation, Williams lambasted what he called the mindset within the press.

"My worry is that there is a bit of a mindset in newsrooms that we are really in direct opposition to what the ruling party and the government is doing. I think it's a wrong approach.

"I believe in tension between the state and the media, but this bloody mindedness, this attempt to pull down whatever the government is doing, is going to lead to a very serious problem," says Williams.

Weaver criticised Williams for branding South African press as wrongly having an anti-governmental attitude, despite having presided as an editor of numerous reputable newspapers.

"Is he saying that he has been a complete failure as an editor in that he has failed to transform those titles?" asks Weaver.

Weaver says all those who claim to be concerned about anti-governmental reporting are campaigning for sunshine journalism for the ruling party.

"What they are in fact calling for is for major print media groups to align themselves more closely with the state and, by extension, with the ruling ANC.

"That is not the job of the media, and Mr Williams, in particular, has not done his professional reputation any favours with his latest utterances," says Weaver.

Brown is adamant that the South African mainstream narrative is about preserving white privilege.

"It is about upholding a colonial mindset. We at Independent are unapologetic. We won't buy into that narrative. We won't perpetuate a colonial mindset. Ours is to smash it," says Brown.

## What they said...



**Tony Weaver**  
Former *Cape Times* assistant editor

I believe that the *Cape Times* was deliberately targeted for wholesale transforming (note, I do not use the term transformation, as that is politically loaded). I believe that this has been done to the detriment of editorial quality and content.

If it maintains its current editorial direction, I believe we will see its sales continuing to drop to below 30 000 copies a day (from a one-time high of 60 000 to 70 000 in the 1980s, and 50 000 in the 2000s) to the point where it becomes no longer financially viable.



**Karima Brown**  
Independent News group executive editor

The South African media likes to think of itself as diverse but the truth is it's not. It likes to think of itself as transformed, but the truth is it's not. We see every single day the way in which the mainstream media polices black wealth... But there is no fetishisation of white wealth. We don't apologise for our history with the ANC. Many of our people have relations with the organisation, many of them don't. It is not a criterion for working here... People have to judge us on what we do.



# The government vs the media

The government has come under pressure due to high levels of corruption and scandals involving President Jacob Zuma. This has led to the use of propaganda and distorted information to justify its actions. **Elmarine Anthony** investigated the tactics used by government to control information.

Whether it is a corny video of the “fire-pool” built at President Jacob Zuma’s homestead, or the Minister in the Presidency, Jeff Radebe, saying the government respects the rule of law after ignoring the law by allowing Sudanese president Omar al-Bashir to leave the country, the government sometimes justifies its actions by twisting the truth.

Political journalists, more than anyone else, always have to be on their guard when it comes to deciphering government propaganda. “When the Fifagate scandal broke in May this year, government’s spinning machine clearly kicked into action,” says Maryna Lamprecht, political journalist at Media24. According to Lamprecht, all government officials, as well as members of SAFA and members of the 2010 Local Organising Committee, were given strict orders not to speak to the media and to refer all requests for comment to the office of Fikile Mbalula, Minister of Sport and Recreation.

This made the media’s job very difficult, according to Lamprecht. “Mbalula gave one press briefing. After this, every time I requested comment from the minister’s spokesperson, he would refuse to answer questions and instead just refer me back to Mbalula’s press statement.”

Furthermore, the National Prosecuting Authority, the Hawks, and the Department of Justice, were all not allowed to comment or answer questions. “This was a clear government tactic to control all information about this scandal,” said Lamprecht.

## URGE FOR SECRECY

“It is a big worry when the state wants to control the flow of information,” says Gary Pienaar, a senior research manager in the Human Sciences Research Council’s Democracy, Governance and Service Delivery Programme. According to Pienaar, more and more things are happening where there is an urge for secrecy. “Sometimes the intelligence committee will go for years without receiving a report from the intelligence agencies. When they do, it is considered altogether in secret. The Minister of Energy had a five-point-plan to battle the energy crisis in this country and she wanted to table that report in secret. This

is just bizarre.”

Pienaar says a clear way in which government is controlling information is through the parliamentary television channel. “This was seen in the way the parliamentary television feed was cut when the EFF disrupted parliament last year, and what happened during the state of the nation address (SONA).” During the SONA, the television feed was kept on the chairperson while the EFF was chaotically thrown out of parliament by policemen wearing plain clothes.

“So already government is managing information that comes out of parliament that way. In order to try to respond to the negative criticism that parliament receives, they now no longer cut the feed. They just don’t show you what’s happening,” says Pienaar.

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*The media should not be the president or the government’s lapdog*

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## ATTEMPTS BY GOVERNMENT TO CONTROL THE MESSAGE

Over the past five years, there have been numerous attempts by government to curtail media freedom and to have a say in the message the media delivers to the public. In 2010, the government proposed the Protection of State Information Bill, or the Secrecy Bill as it is commonly known. One of the controversial aspects of this Bill is the heavy penalties that would be imposed on whistle-blowers. The government also proposed a Media Appeals Tribunal in 2010 with the aim of making the media more accountable.

In July, the *Mail & Guardian* reported on the proposals made by the national communications task team (NCTT), established last year by Communications Minister Faith Muthambi. The task team proposed that government dramatically reduce its advertising in newspapers. This

would particularly apply to newspapers they see as being anti-government.

In its report, the NCTT says: “The ANC government might take courage from what the DA has done in the Western Cape, where they decided to cut ties with the *Cape Times* for they deemed it was not adding value to their communication strategies. The ANC-led government should have taken such a bold move long ago.”

The task team proposed that the government use its own platforms for advertising. This includes advertising in the free government newspaper, *Vukuzenzele*, and on its online radio station, Ubuntu Radio. The government will also increase its advertising spend on community media. The SABC should also be more aggressive in communicating government policy, according to the report. Furthermore, the NCTT proposed that government should have its own TV channel in order to deliver messages quickly to the public.

## CUTTING ADVERTISING

Lamprecht is worried about the financial effect this will have on newspapers, as well as the fairness and accuracy of the reporting. “We’ve recently seen some editors apologising to President Jacob Zuma for the way they’ve reported on him. This could well be because they are afraid of advertising being cut to their publications. The media should not be the president or the government’s lapdog,” she says. Lamprecht is referring to the apology issued to President Jacob Zuma by the editor of *The Citizen*, Steven Motale, for unfair reporting. According to Lamprecht, the role of the media is to hold government and politicians to account. “It does seem like the government is trying to control the message by punishing media houses financially if they do not like their news coverage.”

However, Pienaar said the government cutting advertising to mainstream newspapers makes financial sense. “Those who buy newspapers have access to digital media. Online media is the future. Newspapers are dying anyway. It is arguable that government is seeing the decline in newspapers. All it’s doing is making a smart business decision to reach the people it wants to reach with its advertising.” However,

Pienaar also acknowledges that government may want to control information by cutting advertising to mainstream newspapers.

**WHAT ABOUT ORDINARY CITIZENS?**

While it is easy for the educated and those with access to information to distinguish between fact and spin, that is not the case among ordinary citizens, according to Pienaar. "The concern is that a lot of our citizens don't understand the value of an open democracy,

and the absolute necessity of that in the long term to protect their interests. They accept what they hear on SABC radio and television. That's all they can afford and have access to. So they are not aware of all the criticisms against the government." According to Pienaar, not enough South Africans of all races, values and classes recognise the value of democratic institutions, freedom of speech and freedom of the media. "Therefore it is easy for government to manage information and to control what people hear."

According to Pienaar, the solution is to give people a different perspective, cheaply on their cell phones, and preferably in their own language. "Media houses need to diversify their language audiences. That's the way the media have got to fight back. Develop yourself as a trusted brand among other languages and cultural classes, and then I think your message is more likely to be heard and ordinary people who are going to be fed this diet of managed news will start receiving it at their fingertips."

# Quarrels between the state and the fourth estate

Government officials (and a few journalists) have made a number of outlandish statements about the media over the past few years. Many journalists have also publicly voiced their concern about the increasing control by the government.



"South Africa's media poses a threat to democracy. Journalists are always looking for bad news out of the ANC and its alliance partners."

"Be a nice profession. In the legal fraternity, you get struck off the roll if you do something wrong. But here [in print media], it's just an obscure apology. We can't continue to have this."

**Blade Nzimande, Minister of Higher Education**

"The reason most of our newspaper-reading public appears to be anti-ANC is because most of our newspapers are written for those who happen to be anti-ANC. But congratulations are in order for the man on the street – for the ANC's rank file – who has consistently supported Zuma, despite the sustained barrage of propaganda against him."

**Editor of *The Citizen*, Steven Motale in an open letter apologizing for treating President Jacob Zuma unfairly**

"Think of how often Zuma has threatened to sue journalists. Think of the Secrecy Bill. There have been threats to withdraw advertising from media which don't toe the line. There is the ever-present threat of a Media Appeals Tribunal. Perhaps the most insidious danger is psychological intimidation of journalists."

**Martin Williams, former editor of *The Citizen* in response to the apology to President Jacob Zuma by the current editor of *The Citizen***

"There is a ganging up on the ANC and the movement's representatives by media analysts, media commentators, the ultra-left and ultra-right forces. All the media outlets, including unfortunately the public broadcasting outlets, are dominated by the persistent attack on the NDR (National Democratic Revolution)."

**ANC's discussion document on the battle of ideas, media transformation and diversity, and accelerating the digital future**



"We expect our media to play their roles by reporting accurate and balanced stories ... stories that will promote our mutual understanding and friendship, stories that deepen our cooperation."

**Minister of Communications Faith Muthambi, prescribing to the Chinese and South African media how they should report on the two countries**

"Are we being subtly prepared for new efforts to institute state control over the media? We're not in the business of snuggling up to politicians."

**Max du Preez, journalist**

"What is a sin if media are regulated? What is the reason? Why can't we regulate journalists? This is what we are saying, there is nothing wrong about it."

**SABC COO, Hlaudi Motsoeneng**

"The media spoon-feeds the public with negative stories about government failures but fails to tell the story of how the government has turned the country around from the illegal apartheid system to a vibrant democracy."

**President Jacob Zuma**



**DieMatie**  
 BEWINDSTREKERS | NO 12  
 WEDNESDAY 11 AUGUSTUS 2014  
 DIERSTE OOR KAMPUS VERREKERS

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**High number of student DUI cases reported**

Traffic department initiative aimed at curbing alcohol abuse on campus leads to record arrests

**Stellenbosch Institute of Photography & Multimedia**

**RESOLUTION**  
 Health

**SIPS**

**Wapad**  
 LEEF JOU KAMPUS  
 25 APRIL 2013 / VOL 6

Is jy dalk rassisties?  
 BADAOKAERS IN SKOKKEMERS TOESTAND  
 'Hotel Laureus' amper oop vir besigheid

**Doesn't discriminate: glo teen student 'Homoseksuele mense moenie bestaan'**

**Rower in hegtenis geneem op kampus**

64 I have a knife, give me your phone

**Wat om te doen:**

Alhoewel 'n student...  
 Wat om te doen...  
 Wat om te doen...

**Perdeby**  
 25 June 2014

**Journalism is not a crime.**

Support a free press worldwide.

Freedom of the press is the mortar that binds together the bricks of democracy.  
 Only a free and unrestrained press can effectively expose deception in government.

Our liberty depends on the freedom of the press, and that cannot be inhibited without being lost.

Shaykh Tamoor  
 Thomas Jefferson  
 Hugo L. Black

Show your support for the al-Jazeera journalists found guilty of spreading false news. Tweet using #freejstaff.

# Studentekoerante se stryd vir mediavryheid

Studentekoerante se persvryheid word al vir jare ingeperk en dit is nog steeds 'n probleem. **Hannes Kruger** skryf oor hulle uitdagings, stappe wat geneem kan word en voorvalle in die verlede.

**S**tudentekoerante is een van min mediaplatforms waar persvryheid gereeld bedreig word – net soos persvryheid in apartheid ingeperk is, meen mediakenner.

Volgens Max du Preez, 'n veteraanjoernalis, is dit die houding van universiteitsowerhede wat nie wil hê dat studentemedia omstrede moet wees en krities berig doen oor kwessies op kampus nie.

“Die universiteitsowerhede sien die studentemedia as deel van die universiteit se openbare beeldbou - 'n neerbuigende, paternalistiese houding wat sê: ‘Ons is die universiteit, julle is net studente, ons gaan julle toelaat om te doen wat julle doen net solank óns, die owerhede of die oud-studente, nie aanstoot neem nie.’”

Volgens Cornia Pretorius, 'n joernalis en voormalige joernalistiekdosent, vorm studentekoerante se redaksies deel van 'n universiteit en dit is vir enige universiteit belangrik om sy beeld na buite te beskerm.

“Daar sal daarom konflik wees tussen die strewende na vryheid van spraak en die strewende na reputasiebeheer,” het Pretorius gesê. Pretorius was op die redaksionele-raad van *Wapad*, die Noordwes-Universiteit se Potchefstroom-

kampus se koerant. Volgens 'n studie, *Freedom of the student press in South Africa*, wat die joernalis Anna-Retha Boucher gedoen het, is daar sedert die verkiesing in 1994 dramatiese veranderinge aan persvryheid in Suid-Afrika gemaak.

“Die belangrikste aspek van die veranderinge is dat persvryheid as fundamentele regte by die grondwet ingesluit is. Dit sluit in dat studente ook dié regte kan uitleef sonder inmenging van universiteitsbesture of enige ander liggeme.”

Volgens Boucher se studie is dit egter nie so maklik nie omdat sommige studentekoerante deur die universiteit befonds word.

“Die universiteitsbestuur tree dan dikwels op as uitvoerende hoofde van 'n maatskappy in plaas van opvoeders wat studente opvoed om optimaal in 'n demokrasie te funksioneer.”

Volgens Kevin du Plessis, 'n voormalige redakteur van *Wapad*, moet studentekoerante bewus wees van hulle regte en nie skroom om dit aan die universiteitsbestuur en studenteraad uit te spel nie.

“Dit is die enigste manier waarop hulle die studente op kampus kan opvoed oor vryheid van uitdrukking en hoe om ware landsburgers

in 'n demokrasie te wees,” het Du Plessis gesê. Du Plessis is in 2013 deur 'n koshuisinwoner aangerand oor ontgroeningspraktyke in dié koshuis wat in *Wapad* blootgelê is, het *Beeld* op 10 September 2013 berig. Twee dae later het die universiteitsbestuur die koerant gesluit. Ná die sluiting het die media baie druk op die universiteit geplaas om *Wapad* weer oop te maak.

**So sê Max du Preez oor die rol van studentekoerante**

Buiten verslaggewing oor gebeure op kampus behoort studentekoerante 'n soortgelyke rol as ander media te speel: dit moet debat ontlok; ongemaklike vrae vra; mense in gesag op hul tone en verantwoordbaar hou; hul vinger op die pols hou van tendense, houdings en denkrigtings onder studente (ook die van minderhede); die studentegemeenskap gedurig herinner aan die werklikhede van die breër samelewing; en nooit vergeet dat 'n universiteit eerstens 'n instelling van kennis en vrye denke is.

## Is redaksies se hande afgekap of is daar oplossings? Kenners gee raad



**CAREL WILLEMSE**  
Perdeby se  
hoofredakteur

Daar moet geen inmenging wees deur die universiteitsbestuur nie.

Alle studentemedia moet hulself in lyn hou met die Suid Afrikaanse perskode.

Om studentemedia verantwoordbaar te hou moet hulle 'n klagte prosedure in plek stel waar die ombudsman genader kan word indien die perskode oorskry word.

Opleiding vir studentejoernaliste is van kardinale belang.

Indien studentemedia nie gereguleer wil word deur die universiteit wat hul bestaan moontlik maak nie, is dit van uiterse belang dat die redaksie van 'n studentekoerant professioneel optree en verantwoordelike joernalistiek toepas.



**CORNIA PRETORIUS**  
Joernalistiekdosent

Ek dink nie absolute persvryheid is haalbaar op kampusse nie, maar ons moet dit sekerlik nastreef.

Wat nodig sal wees is opleiding aan besture en studenterade oor wat studentemedia is en behoort te doen, maar binne die raamwerk van 'n Suid-Afrika waar daar heeltyd aan vryheid van spraak getorring word deur 'n baie sterk regerende party.

Die media moet deel wees van 'n groter universiteitsafdeling waar dit beskerm sal word en nie uitgelewer sal word nie.

Die joernaliste moet behoorlik opgelei word en behoort aangemoedig te word om vir meer as een jaar deel te wees van die organisasie.



**KEVIN DU PLESSIS**  
Voormalige  
Wapad-redakteur

Sodra daar 'n geval is waar die universiteit studentekoerante se monde wil snoer, moet die redaksie onmiddellik daarteen skop en eerstens druk plaas op die universiteit deur daarvoor berig te doen en te sorg dat nasionale media ook daarvoor berig doen.

Lê diegene bloot wat hulle magsoosposisie wil misbruik om die redaksie oor die vingers te tik omdat hulle sake op kampus krities bevraagteken en in belang van die studente wil optree.

Probeer om opleidingsessies aan te bied waar die funksionering van media deeglik aan strukture soos die studenteraad en die universiteitsbestuur verduidelik word.

### Enkele gevalle waar Wapad en Die Matie gesensor is

#### NWU-Puk sluit Wapad in 2013

Die oggend van 9 September 2013 word *Wapad* deur die Noordwes-Universiteit se Potchefstroom-kampus weens "finansiële redes" gesluit.

Volgens 'n rubriek in *Beeld* van 14 September skryf prof. Johannes Froneman, joernalistiekdosent, dit is nie weens finansiële redes nie. "Wapad het deur die loop van 2013 gereeld ontgroeningspraktyke blootgelê wat die kampusbestuur kwaad gemaak het." Dieselfde dag doen nasionale media daarvoor berig. *Beeld*, *Mail & Guardian* en mediakenners soos Max du Preez het plaas druk op die universiteit om die koerant weer oop te maak. Ná die koerant vir 'n week gesluit is, laat die universiteit op 14 September toe dat die koerant weer versprei kan word.

#### Universiteit Stellenbosch sluit Die Matie in 1996

In 1996 sluit die Universiteit Stellenbosch *Die Matie*-studentekoerant weens beweerde kontantvloei-probleme. Die redakteur van die koerant toe, Liza Albrecht, het egter gesê die universiteitsowerhede het 'n verskuilde agenda.

Sy is op die voorblad van *Die Burger* oor dié kwessie as volg aangehaal: "Was die koerant tot dusver te krities oor gebeure op kampus? Is dit 'n waarskuwing dat toekomstige redaksies gaan moet fyntrap voor hulle iets krities publiseer? Die universiteit het 'n vendetta teen die koerant."

Die universiteit se woordvoerder het alles ontken.

Volgens Albrecht was daar 'n protes op kampus oor die saak waarna die universiteitsowerhede besluit het om die koerant te heropen.

**Varsity** 

 **The Oppidan Press**

**Die MATIE**  **Perdeby**  
Student News



# CLASS OF 2015



**MIRANDI NEL**

Mirandi studied BA Language and Culture. She is a regular flower-child and enjoys puns and hashtagging.



**ADRI THIART**

Adri studied BA LLB. She enjoys good red wine, and dark chilli Lindt chocolate. She is also a stickler for grammar.



**NICOLA BRUNS**

Nicola studied BDrama and Theatre Studies. She has a keen interest in broadcast journalism.



**HELÉNE BOOYENS**

Helène studied BSc Conservation Ecology. She's interested in design, magazine layout and infographics.



**HEIKE WERTH**

Heike studied BCom Management Accounting. She has a passion for words, and enjoys listening to Taylor Swift.



**LEONARDO ANGELUCCI**

Leonardo studied BA Humanities. He loves listening to music, watching movies and reading comics.



**SIMON SONNEKUS**

Simon studied BA Communication. He loves motorcycles, and is keen on motoring journalism and photography.



**TATUM MORLEY**

Tatum studied BA Language and Culture. She likes lifestyle magazines, keeping up with the latest fashions, and pugs.



**FREDALETTE UYS**

Fredalette studied BSc Biodiversity and Ecology, and Education. She is a science enthusiast and loves photography.



**HANNES KRUGER**

Hannes studied BA Communication. He enjoys arts journalism and listening to classical music.



**JADE LAREY**

Jade has a BA degree in Language and Culture. She enjoys shooting videos and reading good lifestyle journalism.



**MILA DE VILLIERS**

Mila studied BA Humanities. She enjoys destabilising gender norms and quoting *Mean Girls* to anyone who will listen.



**MIZAN VAN DER MERWE**

Mizan studied BA Communication. She enjoys scrolling through social media and attending live concerts.



**KYLE SMITH**

Kyle studied BA PPE (Politics, Philosophy and Economics). He enjoys social justice theory and watching soccer.



**LEA-ANN VAN DER MERWE**

Lea-Ann studied BA Language and Culture. She loves sport, particularly rugby and Formula 1.



**MIKAIL BAKER**

Mikail studied BA Linguistics. He enjoys science and soccer, and has a keen interest in design.



## WHO WE ARE



**MARCELLE VAN NIEKERK**

Marcelle has a BA degree in Language and Culture. She is keen to learn new languages and enjoys drawing and coffee.



**GEORGE VON BERG**

George studied BAccounting. He is keen on broadcast journalism and social media (and enjoys singing in the shower).



**EDWARD GOFF**

Edward studied BA Social Sciences. He is keen on science and technology, and enjoys music and movies.



**SIVIWE FEKETHA**

Siviwe studied BTech Journalism. He is interested in political journalism and social justice, and enjoys reading non-fiction.



**KAYLA WARUSCHKA ALEXANDER**

Kayla studied BA Language and Culture. She has a passion for radio and arts journalism, and enjoys social media.



**JACQUES MYBURGH**

Jacques studied BA Journalism. He enjoys tabloid journalism, reading, and drinking coffee.



**MELISSA DA COSTA**

Melissa studied Fine Arts. She enjoys watching documentaries and snapping photos. She also loves the smell of books.



**ELMARINE ANTHONY**

Elmarine studied BA Social Dynamics. She loves cats (and watching videos of cats). She hopes to go into crime reporting.



**SUZAAN POTGIETER**

Suzaan studied BA Language and Culture. She enjoys good wine and biltong, and will never say no to a “stukkie braaivleis”.