



JANUS

December
Desember
2022
Uitgawe
Edition
21



A NEW ERA

It was a joyous occasion when Stellenbosch University officially announced the appointment of renowned media scholar Herman Wasserman (Class of 1994) as our new Professor and Chair.

Prof Herman Wasserman, considered *primus inter pares* in the field of media studies globally, will lead our department into her next era when he literally occupies the chair in 26 Crozier Street from January next year.

Wasserman, Professor of Media Studies at the University of Cape Town, also served as Director of the Centre for Film and Media Studies from 2015 to 2020. Previously he held positions at Rhodes University, the University of Sheffield and the University of Newcastle in the UK. He will succeed Lizette Rabe, who retires in December.

As an alumnus of Stellenbosch University (SU), he obtained the degrees BA, BA (Hons), Hons B Journ, MA and DLitt. Starting his career at *Die Burger*, he also previously taught in the department, first as Rykie Fellow, and later as Associate Professor from 2002 to 2007.

Wasserman's work has received international acclaim. He is a Fellow and Board Member of the International Communication Association, former section head of the International Association for Media and Communication Research, and an elected member of the Academy of Science of South Africa. Other awards include a Fulbright fellowship, the Georg Foster Research Award from the Alexander von Humboldt Foundation in Germany, and the Neva Prize from St Petersburg State University. Locally, he has been awarded the Stals Prize for Communication Science and Journalism from the Akademie vir Wetenskap en Kuns. Wasserman is editor or associate editor of several academic journals and sits on the editorial board of



Prof Herman Wasserman

several other journals. He has been a visiting professor at the University of Houston, Ludwig-Maximilians Universität Munich and Tsinghua University in Beijing.

Wasserman's research centres around media, democracy and society. His work has been funded by, amongst others, the International Development Research Center (Canada), the Arts and Humanities Research Council (UK), the Economic and Social Research Council (UK), the European Union, the British Academy, the Academy of Finland, the Andrew Mellon Foundation and the South African National Institute for the Humanities and Social Sciences. He has 16 books (monographs and edited volumes), 86 articles in peer-reviewed journals and 55 book chapters to his name.

His current work focuses on media and

disinformation, and he has worked with organisations such as the World Health Organization, UNESCO, Digital Public Square and Africacheck on issues such as the Covid-19 "infodemic", media freedom and development, media literacy in schools, and online disinformation. He recently led a major international study on Information Disorder in the Global South, and his latest co-edited book, *Disinformation in the Global South*, was published earlier this year.

Prof Wim de Villiers, SU Rector and Vice-Chancellor, said the SU Department of Journalism, accredited as one of the best schools of journalism on the continent, has a long history of teaching and research excellence, and that Wasserman is "ideally suited to be handed the important baton of taking the Department into a challenging, but exciting future".

Outgoing chair Lizette Rabe added that it indeed is exciting "that a media academic with Herman's global standing will be leading our Department into a totally new digital era, especially in a time in which the tenets of traditional journalism, irrespective of platform – including technologies we have not even heard of at present – will become more and more important to serve our publics and help them distinguish between verified, independent and trusted information, and dis-, mis- and mal-information".

Wasserman said despite journalism's crises of authority, trust, relevance and economic sustainability, "the challenge for journalism education is to imagine ways in which journalism can reconnect with audiences, collaborate with communities, reinvigorate democratic participation and foster critical citizenship". And: "I look forward to contributing to the growth and flourishing of this area of study, research and practice at Stellenbosch University." ■

KNOWLEDGE SKILLS SETS DEPARTMENT ON NEW COURSE

From 2023 onwards, the Department of Journalism will for the first time be involved in an undergraduate module. This newly designed first year service module will take students on a new route to acquire different types of literacies that are key to their academic success.

As part of an important Faculty-wide programme renewal initiative, the Department of Journalism volunteered to reimagine the existing Information Skills module. This redesign, which started in 2019, involved changing the module's name to "Knowledge Skills". Dr Marenet Jordaan, senior lecturer in the department and graduate of the Class of 2001, is taking the lead on this redesign and will also act as module convener.

Using basic principles of gamification of learning, the module will equip first-year students in a new way with the necessary digital and academic literacy skills they would need to successfully navigate their first year – and their studies as a whole.

This is also a new initiative for the de-

partment, as we have always been a post-graduate journalism department. Getting involved on first year level was planned as a strategic initiative to increase the footprint of the department within the broader university.

Most importantly, however, the drive behind this newly designed first-year module is to help ensure students know how to access and use knowledge, while ensuring they develop into responsible digital citizens.

The module consists of 6 credits and is a compulsory module for all first-year students in a variety of fields, ranging from Arts and Social Sciences, to Theology and Law. Designed as an "epic first-year road trip", the course is meant to equip students with the tools to successfully complete their degree.

This exciting new module is also a first for the Faculty of Arts and Social Sciences (FASS), as it is the first course that has been designed in hybrid mode from scratch. Hybrid learning is viewed as a key focus of the university going forward and involves syn-

chronous and asynchronous learning opportunities – mostly via digital platforms. Since most of the teaching and learning will be online, the student is "behind the wheel", "driving" through self-study online material, live-streamed classes on Microsoft Teams, quizzes, and peer-assessed assignments. The department anticipates that more than 1 000 students will be registered for this module in 2023.

The first part of the module will prepare students to use selected software programmes, including word processing, data processing and presentation. Other components will help them access library resources and build searches on academic databases, use existing academic research ethically (and consistently applying referencing methods), and lastly, to navigate online communities as active and responsible digital citizens. Anneli Groenewald, currently the Journalism Practice Lecturer at the Department of Journalism, is also involved in the development – specifically in developing the course content around digital literacy.

Noteworthy about the design of the mod-



To help build excitement and market the newly designed module, alumna Haidee Muller (Class of 2002) has agreed to be one of the "faces" to draw attention to the compulsory module.



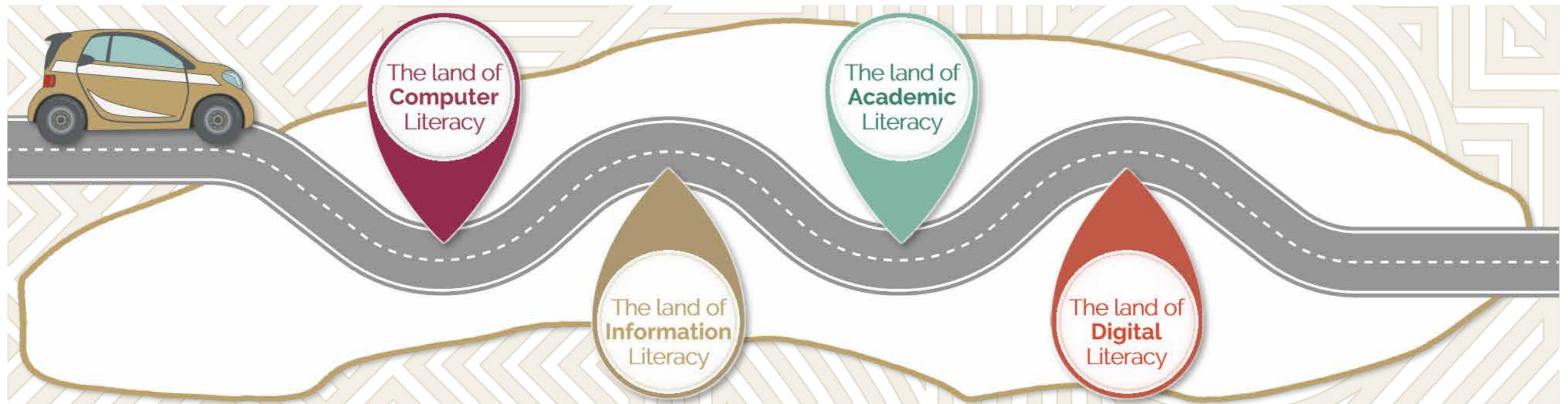
Another alumnus who will help market Knowledge Skills is Sieraaj Ahmed (Class of 2003).

ule, is the team-based curriculum design approach that was followed. Although Dr Jordaan takes final responsibility for the development and implementation of the module, various other departments and divisions were involved. These include staff from the FASS Extended Degree Pro-

gramme, Library specialists, and learning designers from the hybrid learning division. This type of interdisciplinary project is truly the future of academic course development – and can also lead to interesting and relevant longitudinal research projects.

After years of developing the module,

Dr Jordaan says: "I truly am in a love-hate relationship with our new Knowledge Skills module: I *love* the possibilities it holds, and working with the team, but I absolutely *hate* the stress and fine-tuning involved in building a first-year course from scratch – and *online*." ■



UNLOCKING A RELATIVELY NEW FIELD IN SOUTH AFRICA: ELNA'S PHD DISSERTATION

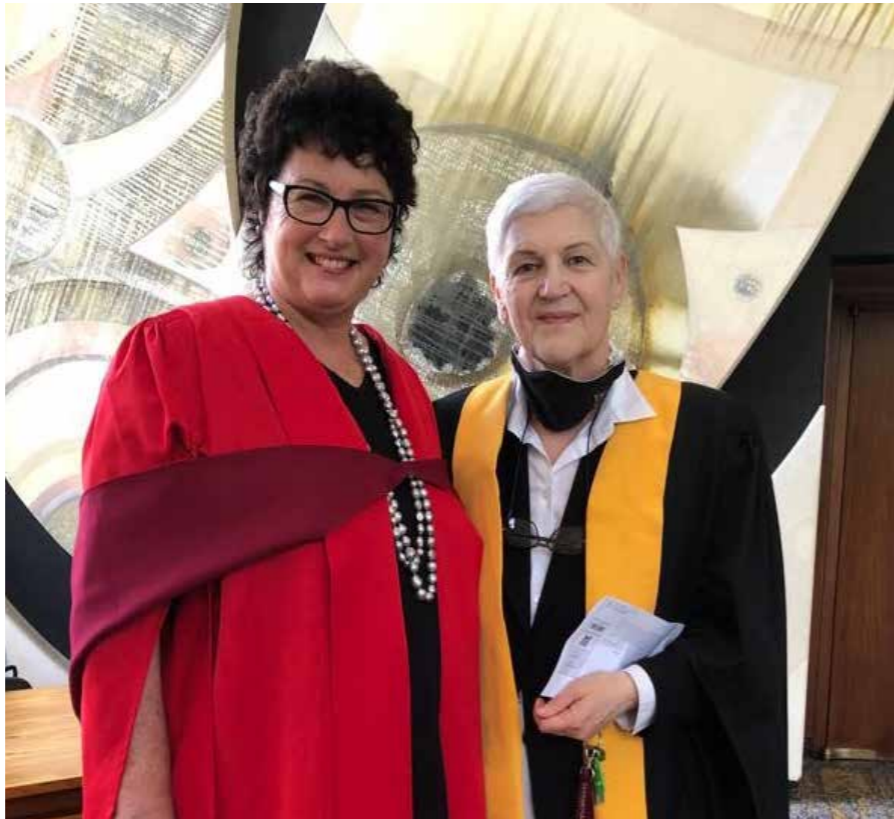
Elna Rossouw (MPhil cum laude, 2005), journalism lecturer at the University of Johannesburg, was awarded the PhD in Journalism at last year's December PhD graduation ceremony – a very special occasion as it was the only contact ceremony for graduates because of Covid-19.

Elna's excellent dissertation, highly commended by all examiners, can be regarded as a foundational study laying the groundwork for magazine studies in South Africa. Indeed, her study, titled "Making sense of the message: An analysis of the editor's letter in three archetypal South African women's magazines at the start of the 21st century" was so highly commended by her examiners that only three small editing mistakes had to be corrected.

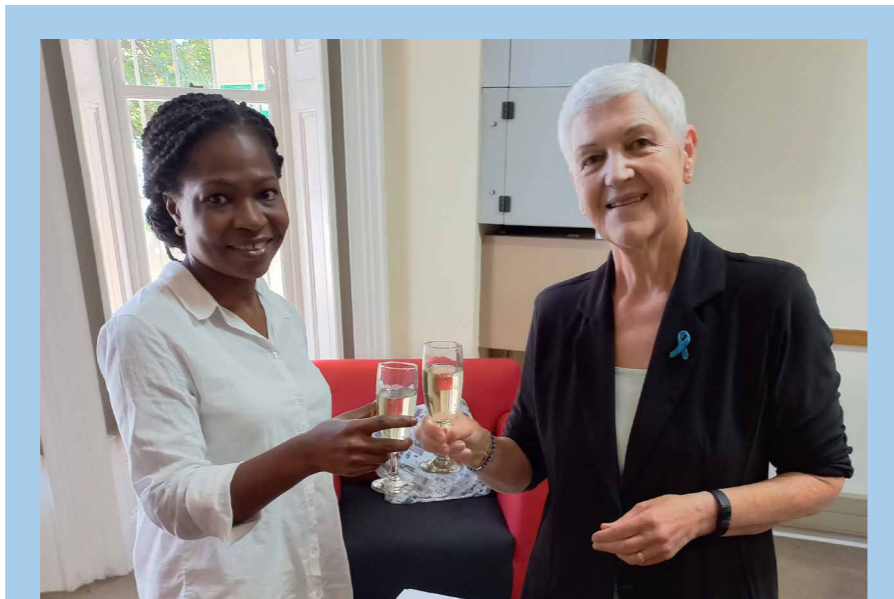
Elna investigated the notion of a magazine as "social barometer" in a particular era. It is argued that women's magazines, especially, provide essential information about society and cultures, including the "messages" conveyed in the editors' letters to their respective audiences.

Since South Africa's democratisation, the political and socio-economic contexts in the country have changed noticeably, and the euphoria associated with the naissance of democracy has dissipated. Elna's study set out to determine the "message" in the editors' letter of three archetypal South African women's magazines during the first 17 years of the 21st century.

By "making sense of the message" in these "alpha" women's magazines, namely *SARIE*, *FAIRLADY* and *TRUE LOVE*, Elna inferred that these magazines reflect the political and socio-economic issues of a young, democratic society, and are therefore "social barometers" of their time. Another conclusion was that her study proved the importance of media content, and specifically the editor's letter of a women's magazine, as "a powerful instrument to persuade, inspire and inform the audience" – thereby proving that a magazine, through the voice or "message" of the editor, acts as "social barometer" of its time. ■



Elna Rossouw, joernalistiekdosent aan die Universiteit Johannesburg, het op 13 Desember verlede jaar haar PhD ontvang. Lizette Rabe was haar studieleier.



Dr Bimbo Fafowora, who received her PhD in Journalism in 2020, was awarded a post-doctoral fellowship for 2021 in our department. For 2022, she received yet another post-doctoral fellowship from Rhodes University. Our department arranged a small farewell to her shortly before she left for Makhanda in February this year. Bimbo's year in Makhanda will officially end by 31 March 2023, but there is a possibility that her post-doc period can be extended.

BONGIE GOING (ENTREPRENEURIAL) PLACES



Dr Sibongile Mpfu, a Research Fellow at Stellenbosch University's Journalism Department, is the 2022-2023 Fulbright Visiting Scholar at Gaylord College of Journalism and Mass Communication at the University of Oklahoma in the United States.

Bongie obtained her PhD in Journalism from our department in 2017. While at the University of Oklahoma, she will be conducting a curriculum research project on entrepreneurial journalism. The goal of her research is to identify the skills and knowledge gaps in the current journalism

Bongie at Gaylord College of Journalism and Mass Communication at the University of Oklahoma.

curriculum in Zimbabwe, and to be able to learn and observe how journalism education can be realigned to advance the country's economic development.

Her premise is that universities continue to be the principal producers of political officials, public administrators, business managers, teachers, and civic leaders, thus they play a crucial role in national strategic plans. The goal of revising the journalism curriculum is to enable journalism training and education to teach entrepreneurial skills that can encourage the establishment of media start-up projects by students, incubated at universities, so that such media organisations can champion the journalism cause with some independence from commercial pressures. ■

KOBUS EN DIE WÊRELD VAN KLANK



Kobus Burger (Klas van 1994) is op 1 Oktober 2022 as RSG se nuwe programbestuurder aangestel. Sy loopbaan se roete het hom op interessante paaië geneem.

Kobus is in Mei 2012 as uitvoerende regisseur: drama by RSG aangestel en was ook die skepper van die gewilde RSG Kunstefees – beskryf as 'n "wêreld eerste". Hy is ook onder andere die skepper van die nuwe realiteitsreeks *Kragkamp*.

Voorheen was Kobus kunsredakteur by *Beeld*, die Klein Karoo Nasionale Kunstefees se programbestuurder, asook die interne kommunikasiebestuurder vir M-Net en MultiChoice.

Hy is passievol oor die kunste en kreatiwiteit, en is deur dr Eric Maisel, Amerika se voorste kreatiwiteitskenner, as kreatiwiteitsafrigter opgelei.

Buiten Kobus se rol as programbestuurder was hy ook die afgelope paar jaar die aanbieder en samesteller van *Die Midas van Musiek* – 'n gewilde musiekreeks wat op Sondag op RSG uitgesaai word.

Kobus bly voortdurend soek na nuwe programme, reekse en formate. Vir hom is sy bekroonde *Die*

Woordketting, wat tydens RSG se kunstefees uitgesaai is, steeds een van sy prettigste idees. "Radio is 'n ontsettende kreatiewe medium en 'n mens beseft nie aldag hoeveel jy met klank kan vermag nie. Die feit dat die luisteraar se verbeelding betrek word en die absolute intimiteit van radio maak dat mense soms jare later, indien nie dekades nie, nog stemme, programme en reekse onthou."

Radio is een van die "hongerste" mediums, sê Kobus. "Ons saai 24 uur per dag, sewe dae per week, uit. Dus moet die omroepers en programmakers op hul tone bly en die heeldyd nuwe inhoud skep."

Wat tegnologie betref, glo hy dat radio en klank "nog 'n hele paar nuwe horisonne het" wat ontdek kan word. "Daar is gewis 'n nuwe geslag stemme en skeppers wat nog hul unieke stempel kan afdruk."

Kobus was ook vanjaar die medeskrywer van 'n reeks slypskole, 'n handleiding en gidse vir die Wes-Kaapse Onderwysdepartement met die doel om "klankdrama" vir onderwysers en leerders toeganklik te maak. Hy bied ook gereeld slypskole in die skryf van radiodramas aan, en is die projekteur vir die RSG Radiodrama-skrifkompetisie, wat al meer as 'n halfeeu oud is. ■

REVOLUTIONARY TECHNOLOGIES – AND PREVENTING FUTURE HARM

Fanie van Rooyen (Class of 2005), the journalist who first broke the Oscar Pistorius murder story in 2013, will be capped at this December's graduation ceremony for his PhD on revolutionary technologies – and ethical communication.

Fanie's dissertation is titled "Journalism, revolutionary technologies and preventing future harm: Proposing the Flaming Torch Media Ethics Theory and the Ten Tenets Field Guide for responsible and ethical communication on science and technology's cutting edge".

A mouthful, but that title conveys the heart of his research.

Fanie was supervised by GroundUp editor Dr Nathan Geffen. The hypothesis for the study was that revolutionary emerging technologies and new scientific discoveries can radically enhance human lives and capabilities – but can also disrupt and harm society, especially if they challenge prevailing world views, established ways of doing things, or core human beliefs.

Yet, no simple, practical field guide currently exists for how people should talk



Fanie van Rooyen

about technologies and discoveries responsibly, to limit fear, misinformation, and harmful disruption.

Fanie's study proposes the novel Flaming Torch Media Ethics Theory and, as its outflow, the Ten Tenets Field Guide for more responsible, ethical communication of revolutionary technologies and discoveries in the public sphere.

His literature review identified key lessons taken from historical mass communication efforts surrounding the discoveries of the theory of evolution, human-made climate change, and nuclear energy. These key lessons formed the basis of the Flaming Torch Theory.

The theory was presented to top experts from three current emerging technology fields – Bitcoin/blockchain, artificial intelligence, and human gene editing – to further refine the theory.

The amended version of the theory informed Fanie's Ten Tenets Field Guide, which is a simple, practical list of ten important recommendations, informed by specific evidence, to remember when anyone – from scientists, developers, or science journalists, to social media users who are simply interested in sci-tech issues – wants to communicate about emerging science and technologies.

A chief aim was to create this field guide, simple enough to be fit for the era of social media, where there is very little control over who communicates what new science or technology, and to which audience. ■

ALUM JOHN MASUKU UNESCO'S WORLD RADIO DAY COORDINATOR

John Masuku, who obtained his MPhil in Journalism in 2011, was recently appointed as UNESCO's World Radio Day Coordinator for 2023.

John, a former Zimbabwe Broadcasting Corporation (ZBC) general manager of Radio Services and Executive Director of Radio Voice of the People (VOP), was appointed as the International Campaign Coordinator for World Radio Day 2023 by the United Nations Educational and Scientific Organisation (UNESCO).

Radio Day is celebrated each year on February 13, and next year's theme will be "Radio and Peace". Mirta Lourenço, Chief of Media and Information Literacy and Media Development at UNESCO's headquarters in Paris, made the announcement at a virtual meeting of the event's international coordinating committee.

John will lead and supervise the dedicated website and the implementation of social media, besides preparing infographics, a press kit, banners, news stories, tweets and other media elements – and oversee their production in the six official UN languages, namely Arabic, Chinese, English, French, Spanish and Russian.

John has extensive radio experience. Between 1974 and 2000 he worked for different radio stations under the ZBC – as

talk show host, newsreader/sub-editor, commentator, station manager and later General Manager of four national radio stations and the regional Montrose Studios in Bulawayo. He also ran the independent Radio Voice of the People (VOP) as its Executive Director until 2021.

John established the BES Journalism and Media Studies School, the first in Zimbabwe's second capital, Bulawayo, and has trained radio journalism at universities

and polytechnic colleges. He also trained broadcasters, government and NGO information officers in Rwanda, Botswana, Eswatini, Lesotho, Malawi and Zimbabwe.

Besides his MPhil in Journalism from Stellenbosch University, John also holds a diploma in Marketing from the London Chamber of Commerce (LCCI). He has won several local and international awards in radio production, press freedom and the promotion of human rights. ■



John Masuku

CELEBRATIONS ALL AROUND

2022 seemed to be a year of milestone birthdays – both Gawie Botma and Lijuan Williams-Daniels deserved a special toast.



Dr Gawie Botma, senior lecturer, celebrated his 60th birthday in February. From left to right, Lizette Rabe, Gawie, Anneli Groenewald, Lijuan Williams-Daniels, Elizabeth Newman, Saffron Greeff and Marenet Jordaan.



Ons staatsmaker- departementele assistent, Lijuan Williams-Daniels, het haar 50ste verjaardag in Julie gevier – en ons het natuurlik nie die kans laat verbygaan om 'n glasie te klink nie. Geluk met die eerste halfeeu, Lijuan, en dankie vir al jou hulp en ondersteuning in ons departement – om nie te praat van daardie vriendelike glimlag elke oggend nie.

NOG 'N PRYSJAAR VIR WILLEMEN

Willemien Brümmer (Klas van 1998) se versameling pryse is vanjaar aangevul deur die Sikuvile-prys in die artikels-kategorie. Dit was vir haar reeks "Pandemie van verdriet". Vir dieselfde reeks, asook die artikel oor die pa van die Matie op wie se rekenaargeurineer is, het sy die Wes-Kaapse Vodacom-prys gewen. En dit word voorafgegaan deur onder meer een Mondi-toekenning, vyf Mondi-benoemings, vyf Vodacom Joernalis van die Jaar-toekennings (een nasionaal en vier in die Wes-Kaap), en vier ATKV-Mediaveertjies. Sy het ook reeds 'n Mental Health Media-toekenning gewen en twee Pica-toekennings, waar sy ook *highly commended*-sertifikate in twee kategorieë gekry het. Sy was op die Jan

Rabie-Rapport-prys-kortlys vir haar bundel kortverhale. Sy het ook al drie Media24-toekennings gewen, drie Legends-toekennings by Media24, en verskeie toekennings by *Die Burger*. Sy het ook die eerste KKNK/Dagbreek-tekstkompetisie gewen. Haar eerste toneelstuk is in 2014 suksesvol by die KKNK opgevoer. Haar bundel kortverhale, *Die dag toe ek my hare losgemaak het*, is al sewe keer herdruk. Ná 'n BDram aan die US het sy die BPhil Joernalistiek in 1998 gedoen. In 2006 het sy 'n M (*cum laude*) in Kreatiewe Skryfwerk aan die Universiteit Kaapstad behaal. In 2012 was Willemien die Rykie van Reenen-genoot. Sy is tans lid van Netwerk24 se Stemme-redaksie. ■



Willemien Brümmer

Foto: Liza van Deventer

TO BE, OR NOT TO BE THE FIRST GAY KING

Here Comes the Gay King is the debut novel of Dimakatso Mokwena, Master's in Journalism 2018, published earlier this year. He writes:

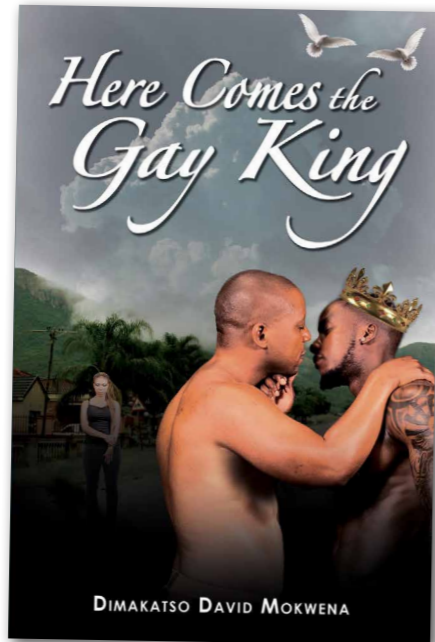
"I cannot be free as a black man if I am not free as a gay man." These were the words of anti-apartheid and LGBTQI+ rights activist, the late Simon Nkoli, at the first South African Pride March on 13 October 1990.

Now, 32 years later, South Africa has experienced major changes in legislation and attitudes towards LGBTQI+ people. It was against this backdrop that two years ago, I sat down to pen my debut novel, *Here Comes the Gay King*.

The novel centres on a gay love story between Peace and Thomas. Peace was chosen by his ancestors before he was born that he would one day ascend the throne and become the first ever king in the Maake kingdom.

Yet Peace would rather have his village remain a "queendom than put the king in the kingdom". Peace, who works in Tshwane and hails from a Limpopo village, is cohabiting with his boyfriend and the two are living idyllic corporate lives. To Peace's family, he is on the straight and narrow. This leads to his family instructing him to "inherit" his late brother's widow Mma Mogale. Despite eventually coming out to his family as gay, a reluctant Peace agrees to marry Mma Mogale to honour his family name.

To Peace's family, homosexuality is un-African and abominable, while Thomas' family understands their son's sexual identity is part of who he is. Consequently, Peace needs to find ways to embrace his destiny while rooting out prejudices from his family. Yet, his love life suffers major setbacks. His family is hard at work ensuring, through their mu-



Dimakatso Mokwena

ti-using ways, that Peace turns straight and lives up to their expectations and the life they have carved out for him.

In writing *Here Comes the Gay King*, I sought to reflect lived experiences of many black gay South Africans who trek the thorny path of living their truth, while maintaining a sense of family belonging. Again, I wanted to show that although South Africa became the first African country to legalise same-sex marriages in 2006, the reality for many LGBTQI+ people still leaves a lot to be desired. For instance, Google search results on "LGBTQI+ rights in South Africa" does not produce very encouraging results. The results show "South Africa still hasn't won LGBTQI+ equality", as the World Economic Forum puts

it in one article. Indeed, many LGBTQI+ people across all races, especially those in villages and townships, can attest they are yet to experience the rights the Constitution guarantees.

Like Nina Simone, I too, as an artist, "... choose to reflect the times and situations in which I find myself, that is my duty ... How can you be an artist and not reflect the times?" It is for this reason that *Here Comes the Gay King* explores the labyrinth of gay life with its beauty and complexities in post-apartheid South Africa. ■

Published by Dimakatso David Mokwena, using Reach Publishers. The novel is available on Takealot, Amazon and directly from the author.

THEUNIS DIGS DEEP

TJ Strydom (*Class of 2005*), alias Theunis, alias Wortel, is the author of *Koos Bekker's Billions* and Christo Wiese: Risk & Riches.

Besides being a quiz-show enthusiast, he once drove a bakkie from Amsterdam to Cape Town. When not digging into the lives and times of South African billionaires, he likes nothing better than lighting a fire and tanning a steak on a grill. Here's his take on his latest book:

I prefer writing in Afrikaans. Always

have. It feels like running with the right pair of shoes. If you want speed and comfort, lekker tekkies are often better than leather uppers. But very few authors make a decent living from writing only, and obviously commercial considerations influence the language you try on. That's why I wrote *Koos Bekker's Billions* in the Queen's (more lately the King's) English.

The subject is of course an Afrikaner who made his name in business, cleverly positioning himself and eventually Nasio-

nale Pers (later renamed Naspers) to benefit from global trends.

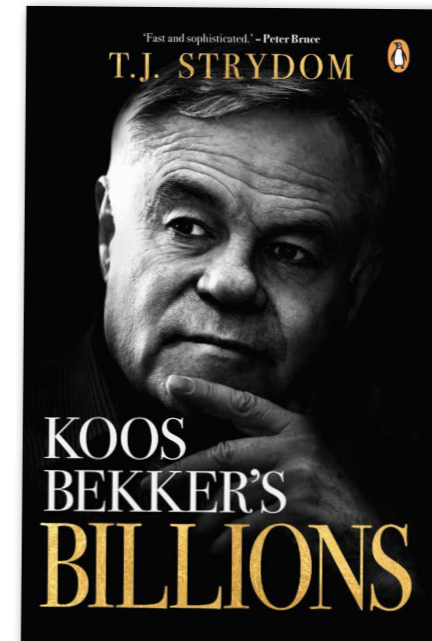
Afrikaans first? Not so much. Employing such a policy would likely have kept the company tethered to the print and entertainment consumption habits of an affluent minority in South Africa.

Instead, Bekker – who edited *Die Matie* in the 1970s and dabbled in law and advertising before doing an MBA in New York – pitched M-Net's very American pay-TV model to a hungry audience in 1980s South Africa.

It was a resounding success. Later, as Naspers boss, he reoriented the company's business towards the internet and developing giants such as China. An early investment in technology trailblazer Tencent turned a few million dollars into hundreds of billions and made Bekker astoundingly wealthy. It also generated wonderful returns for South African investors, such as pension funds, other asset managers and plenty of individuals.

The result: an organisation founded in 1915 to publish a newspaper and further the cause of the (then) downtrodden Afrikaner, has morphed into a global player competing with the likes of Facebook, eBay and Amazon. A non-journalist swooped in and changed the destiny of the nation's largest print business.

It is a story that needed to be told to as wide an audience as possible. But picking the world's most widely spoken tongue is no guarantee that people would actually read the material. In my writing, I try to avoid activism – whether of the shareholder or the social kind. And my aim has been to package the book as a useful addition to a person's own library. Not self-help. Certainly not a traditional biography. Not a business textbook either. I see it more as a piece of long form journalism, presented



TJ/Theunis/Wortel Strydom

in as neutral a way as possible.

And don't worry, neutral does not mean I list only the successes and omit the disasters – one of the chapters is titled *Survive your failures*, another *Dance with the devil*.

When did the research start? Around 17 years ago in Crozier Street. That was when I had a first face-to-face interaction with then Naspers CEO Bekker. He took the

class to lunch at a Chinese eatery.

The message: China is the future. I have since consumed everything I could find on Bekker and Naspers. But I mostly steer clear of Chinese cuisine. When it comes to flavours, I try to add something local to English. ■

Koos Bekker's *Billions* word deur Penguin Random House uitgegee.

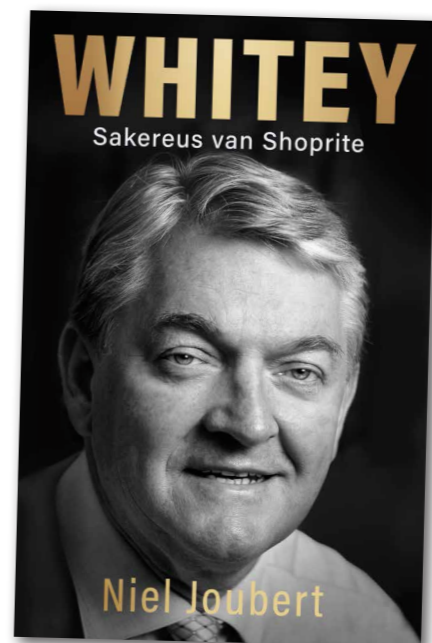
NIEL OOR BIOGRAFIESKRYF EN 'N SAKEREUS

Niel Joubert, *Klas van 2010* en voormalige sakejoernalis wat tans in die finansiële-dienstebedryf werk, skryf oor sy biografie oor Whitey Basson, legendariese sakereus met 'n voetspoor oor gans Afrika.

Een koue wintersmiddag in 2019 het ek vir Whitey Basson, voormalige grootbaas van Shoprite Checkers, die eerste keer ontmoet. Ek was daar om hom te oorreed dat ek sy verhaal moet vertel.

Twee jaar tevore het ek reeds met NB Uitgewers oor die idee begin gesels. Steinhoff se ineenstorting was in die nuus en Basson was natuurlik een van die min stemme wat gewaarsku het teen Markus Jooste en kie. Die opbou van Shoprite van agt klein winkels in die Kaap tot die grootste voedselkleinhandelaar in Afrika is 'n merkwaardige storie.

Ons het daardie middag lekker gesels in die rooiwyn het gevloei. Die volgende dag kry ek die goeie nuus: Kom ons skryf die boek! ▶



Niel Joubert

Maar wat het ek van biografieskryf ge-weet?

Nie veel nie.

Is dit nie maar net 'n lang profiel-onderhoud nie?

Vir my diepteprojek in 2010 het ek 'n profiel oor Marc Hasenfuss, destydse redakteur van *Finweek* en bekroonde sake-journalis, geskryf. Hy laat weet nadat hy dit gelees het: "Dit vat talent om 'n d*s soos ek so goed te laat klink! Dankie, Niel."

Ek het daardie jaar die Goue Pen gewen, so ek moes iets reg gedoen het. En ek het Whitey se biografie dieselfde benader: Laat die onderwerp die praatwerk doen.

En: "Less is more".

Vroeg in my joernalistieke loopbaan het ek besluit ek gaan 'n boek skryf. Die cliché lui mos "as een deur toeklap, gaan 'n ander een oop". Ek het met NB Uitgewers begin gesels nadat ek aansoek gedoen het vir 'n pos, maar dit nie gekry het nie. Met

die onderhoude het ek goeie kontakte leer ken, en gereelde kontak behou, en toe die kans aangegryp toe dit verbykom.

Die eerste onderhoude met Basson was oor twee dae in Januarie 2020, maar die uitbreek van die Covid-pandemie het ons momentum in die wiele gery. Ons sou eers weer in September van daardie jaar gereeld aanlyn begin ontmoet, en weer vroeg in 2021 in lewende lywe.

Die kern van die boek is uit onderhoude, telefoongesprekke, e-pos-korrespondensie en WhatsApp-stemnotas en boodskappe tussen my en Basson, sy familie, vriende, en werknemers oor 'n tydperk van amper drie jaar. Dit is 'n magdom se transkripsies.

My grootste fout was om te lank te wag om die figuurlike pen op papier te sit. Daardie wit blad (/skoon skerm) wat vir jou gluur, is skrikwekkend.

Maar soos hulle in die sakewêreld sê: Die idee is 10%, die uitvoering is 90%.

Begin net – jy kan dit altyd later redigeer en verder skaaf. Die boek het daarom ook verander soos die skryfwerk gevorder het. Dit sou aanvanklik 'n suiwer "sakeboek" wees, maar dit het ontaard in iets wat (ek hoop) meer toeganklik is vir 'n wyer mark.

'n Groot suksesfaktor van Whitey (en sekerlik die meeste suksesverhale) is eenvoudig: Jy moet jou gat afwerk. Laat aande, vroeë oggende, naweke, en vakansietye voor die rekenaar was ook my lewe (met 'n voltydse *nine to five*).

Dit was moeilik, maar jy moet vasbyt en deurdruk.

Sal ek dit weer doen? Ek weet nog nie. Maar onlangs hoor ek van 'n bekende sakeman wat sy lewensverhaal wil vertel. So laat ek my uitgewer bel en weer vir middagete gaan ... ■

*Whitey: Sakereus van Shoprite word deur Tafelberg Uitgewers uitgegee.

CROZIER'S HERMAN AS PRESS OMBUD

Herman Scholtz (Class of 2007) has been appointed South Africa's Press Ombud, effective from 1 July 2022.

The Press Council of South Africa (PCSA) has announced Herman's appointment as South Africa's Press Ombud earlier this year. Herman also taught Media Law in our department to our Honours students.

Herman is an advocate and member of the Pretoria Society of Advocates. He has been one of the PCSA's two Deputy Press Ombuds for the past year, and according to a press release by the PCSA, "has gained significant expertise in adjudicating complaints about breaches of the Press Code of Ethics and Conduct for South African Print and Online media".

The Press Ombud position is a part-time position. According to the PCSA there were 48 applications, shortlisted to four. Judge Bernard Ngoepe, who chaired the panel in the absence of its regular chairperson, Judge Yvonne Mokgoro, said: "We were highly impressed by Herman's understanding and application of the Press Code, and his experience in the adjudication of complaints." He added that Herman "demonstrated an advanced understanding of bringing the

Press Code to bear in complex adjudications". They added that besides Herman's "technical ability to perform the role to a high level of efficiency, he would also provide the necessary leadership in being a face for the Press Council along with the requisite level of legitimacy in the eyes of both the public and the media."

With his newsroom and legal training, he was considered to have a unique set of skills.

Herman said he was delighted to be appointed. "I am humbled by the opportunity to contribute to the important work of the Press Council of South Africa. A thriving, independent, and responsible South African media sector is more important than ever. To maintain the media's integrity, accountability to the public is vital and the work of the PCSA indispensable."

Besides Herman's honours degree in journalism from Stellenbosch University he has an LLM degree in Information and Communications Law from the University of the Witwatersrand, both obtained with distinction. ■



Herman Scholtz, South Africa's new Press Ombud

TOP TIPS FROM PIETER-LOUIS

Pieter-Louis Myburgh, Class of 2009, has won the Taco Kuiper Award for investigative journalism for the second time (the other winner is Crozier Street alum, Dewald van Rensburg, Class of 2006). Here are some of the tips Pieter-Louis shares with journalism students:

Self-taught forensic investigator. Amateur accountant. Storyteller.

These are just some of the skillsets investigative journalists may have to rely on in the pursuit of agenda-setting exposés.

Considering this, I can imagine the idea of partaking in a more probing kind of journalism may be daunting, especially to young, inexperienced journalists. But the best remedy for such apprehension is simply to get going with an investigative piece.

And it doesn't have to involve complex political corruption or highly intricate examples of money-laundering. Settle on a topic you're interested in or passionate about. Then determine if there are aspects to the issue that are not being addressed in ordinary news reports or press statements.

The idea is to dig beyond the headlines. There is almost always more to any particular topic or development than meets the eye.

One of my earliest investigative projects comes to mind. While I was working at a weekly newspaper in Johannesburg in 2012 there were a few media reports on the use of illicit performance enhancers at certain high schools.

We decided to investigate the issue and eventually uncovered a flourishing, nationwide blackmarket trade in substances like steroids. We revealed the existence of Facebook pages and other online platforms that openly promoted these goods. Many of the buyers appeared to have been high school rugby players and teenagers participating in other sporting codes.

This example also highlights another important consideration.

Contrary to what some might think, investigative journalism doesn't necessarily render reporters or newsrooms as passive recipients of information. We needn't wait around for big tip-offs from sources, or leaks from whistle blowers before embarking on investigations.

Instead, newsrooms can actively decide to probe issues they deem as being in the public interest. This enterprising approach frequently leads to the uncovering of important information that otherwise would have remained in the dark.



Pieter-Louis Myburgh en sy twee Sikuvile-toekennings wat hy ook vanjaar ontvang het, die een in die Ondersoekende Joernalistiek-kategorie en die ander een as Joernalis van die Jaar.

Meanwhile, the skillsets I referred to gradually develop as one immerses oneself in the world of investigations.

While researching multi-billion-rand corrupt contracts at our state-owned rail entities, for instance, I met forensic accountants and investigators. These individuals not only became valuable sources. From them I picked up some indispensable skills and knowledge.

Some are: Identifying instances of money-laundering. Spotting the red flags in a company or government department's annual financial statements. Learning the difference between a shell and shelf corporation.

It was like a hands-on semester in Forensics 101.

But we're not forensic investigators.

Ultimately, investigative journalists are storytellers. As with any other beat in jour-

nalism, this remains perhaps our most important task. It may very well also be the most difficult part of the job. We somehow need to convey these stories in such a manner that our readers understand convoluted cases of fraud, or the complex mechanics of corruption.

In this regard, there is always room for improvement. New tools for data visualisation, interactive graphics and other visual elements offer exciting opportunities to simplify and more effectively explain intricate stories.

Thus, apart from our roles as self-taught forensic investigators, amateur accountants and storytellers, we're also lifelong students.

We should never cease exploring and learning new methods that might enable us to present investigative stories as compellingly as possible. ■

DOWN UNDER'S 'LARRY MONSTER'

Larry Schwartz (Class of 1978), journalist, poet, and now retired media academic in Melbourne, Australia, writes about a place where a lifetime of stories have come to rest.

When an Afghan refugee I once interviewed invited me to breakfast recently he travelled 40 km or so across Melbourne to meet me early on a Sunday and came bearing a gift.

He'd arrived early at the coffee shop down the road from my place on the eastern outskirts of the sprawling city with a large brightly coloured book he thought I should have.

Called *The Divan*, it's a collection of poetry by the 14th century Sufi poet Hafez.

A member of the persecuted Shiite Hazara who fled his country more than 20 years ago, he'd bought it on a trip to Iran. It's in Persian, he explained, so I wouldn't understand it, but it would look good on my bookshelf.

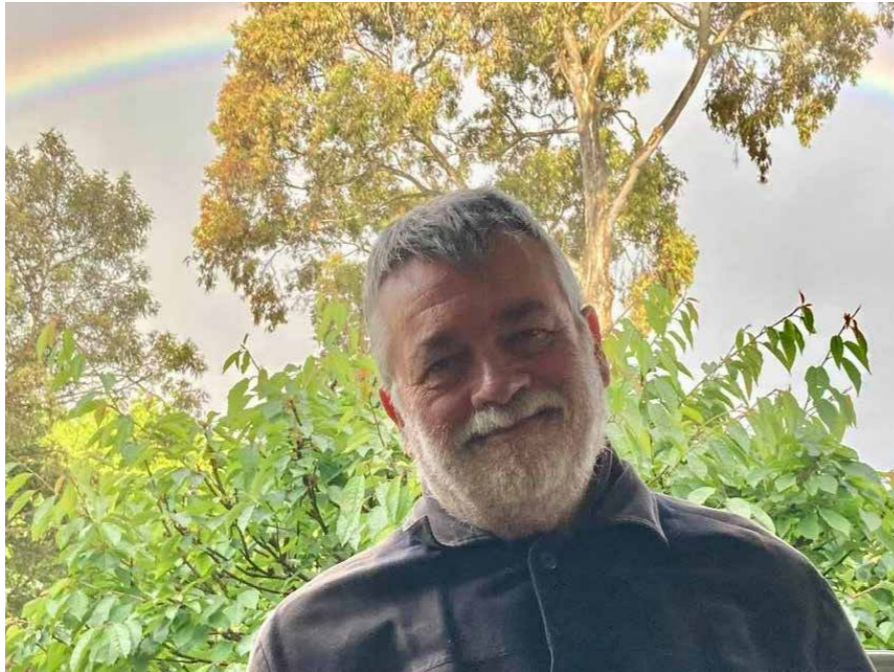
He'd learned these poems by heart after studying the Koran as a boy in the Ghazni region in south-eastern Afghanistan and carried his copy with him on the flimsy boat that brought him to Christmas Island – and detention in mainland Australia. It meant that much to him.

So I was taken aback by the gift, and on reflection, realised it was just another since we first met more than a decade ago. The greatest gift received from this man and many others in a lengthy career in journalism were their stories: The trust in sharing them with a stranger. Many are featured in a website on which I'm posting my work.

A former colleague at Melbourne's Swinburne University, where I taught journalism until a few years ago, created a website (<https://larryschwartzwriter.com/>) for me recently. It's a simpler version of one which I'd edited, that featured journalism by our students.

I joke that I call my website The Larry Monster, because it seems to have a voracious appetite, with so many stories yet to be posted. There is already much else.

At some stage it will feature photos of local birds – cockatoos, kookaburras, lorikeets, magpies, corellas, currawong, crested pigeons, ducks, and others I encounter around our house and nearby creek.



Larry Schwartz



... a place where a lifetime of stories have come to rest ...

There is a section that includes poems from my collection, *Padkos*, and others written since, as well as audio of some with readings with musical background.

But mostly it's a place for the stories I've written since migrating to Australia in the early 1980s, much of it from later decades when they appeared online.

There are articles based on interviews on writers (including Nobel Prize-winner Seamus Heaney, and Breyten Breytenbach), plenty on musicians (from Ray Charles and Neil Young to Miriam Makeba and Abdullah Ibrahim and many Australians), stories on indigenous Australians, migrants and refugees, profiles on people

well-known and not, general features on city and rural life, and more.

It occurred to me that I must have been among the least likely students in Stellenbosch University's inaugural journalism class of '78. There is no way I would have foreseen nearly four decades of work in print journalism since I came here. I must not have expected much of a journey in this profession when I first filled a flimsy scrapbook in which I pasted my first newspaper clippings. There would be others. In a sense the website is just another, a way to revisit and reflect on the stories, and stories behind stories, and make them accessible to anyone interested. ■

FROM CROZIER TO CAMBRIDGE

Byron Messaris, Class of 2012, writes about his studies, first at King's College London, and now at Cambridge.

The frosty mornings and damp muddy leaves of autumn are a reminder that the new academic year has arrived in the UK.

In 2020, seven years after graduating as part of the 2012 class, I returned to university after securing a place at King's College London, reading a Master of Science in international marketing at King's Business School.

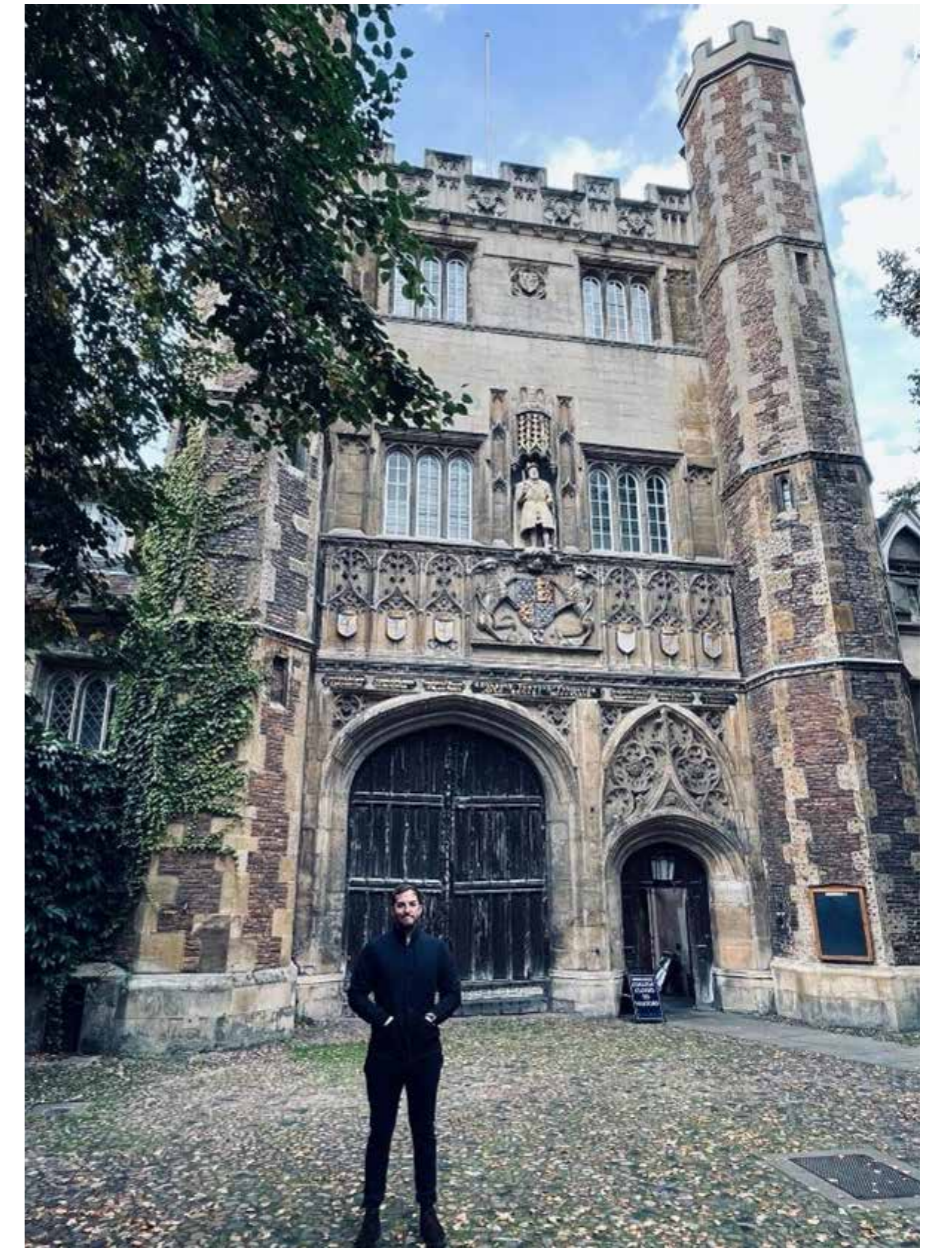
The first year, given all that was happening in the world in 2020, was chaotic. Our experiences were certainly not unlike other students' across the world. Hybrid teaching made our course – which was exclusively seminar teaching, group work, case studies and presentations – difficult to port to hybrid. Zoom university was a trip, but we all just got on with it, even though we didn't much like it.

The second year was considerably better. With all Covid restrictions in the UK scrapped over the summer of 2021, we were able to fully return to, and enjoy, campus teaching and social activities. The 2021 to 2022 academic year began with the business school ball at the De Vere Grand Connaught Rooms in Holborn, with over 1 000 students attending, one of the biggest university events held after restrictions were removed. It was surreal to see so many students from the college enjoy their inalienable rights once again ... to freely conduct themselves how they please, without sanction.

Bush House, the business school's main building, was rather quiet the next day.

The 2021/2022 academic year began and ended on high notes. We were able to return to proper dissertation supervisions, and seminars on campus, and with it, many nights explaining to unsuspecting undergrads what a bunch of mid-20- to 30-somethings were doing at the college bar on a Friday night.

With the final teaching term over, we were left to finish our dissertations. It was then that thoughts of continuing my studies began to multiply in my mind like mogwai. In between whole weekends put up at home, writing my dissertation, I decided, almost recklessly, to apply to Cambridge. Unlike in 2020, this was a one or nothing decision. I either made it or I didn't. And if I didn't, that was it, a fallow year.



Outside of the Great Gate at Trinity College at the beginning of the Michaelmas term.

Building on my current research in international firm capabilities and sustainability I wrote a research proposal on innovation policies as part of an application for an advanced diploma. My proposal was accepted, to which I was offered a place on the programme.

With a month left to power through my dissertation and with added motivation in wanting to finish on time so I could accept the study offer and register for Michaelmas term (first term), I handed in my master's

dissertation on 4 September, a solid day before submission (unlike my final in-depth project which I handed in an hour before the deadline!).

The new academic term has since started and I'm back to balancing the demands of full-time employment alongside part-time studies.

I don't know what comes next, but I know that whatever it is, I won't forget how I got here, and where it all began: A slice of heaven of a town in the Boland. ■



Some of the “survivors” of Lizette’s first class in 2001 attended the celebration. From left to right, Marenet Jordaan, Jacolette Kloppers, Lizette, Anél Lewis, Le Roux Schoeman and Magriet Pienaar.

A FESTSCHRIFT FOR LIZETTE

Lizette Rabe, Class of 1978, who retires at the end of 2022, was surprised on her birthday in February with the launch of a festschrift, edited by Dr Marenet Jordaan, Class of 2001, and featuring contributions from around 50 people who shared Lizette’s life and career.

Family, friends, and colleagues attended the event at the Adam Small theatre complex on Lizette’s 65th birthday in February this year. Among the guests were dear family members, colleagues, friends and students, including Lizette’s predecessor as departmental chair, Prof George Claassen. Willemien Brümmer (Class of 1998), specialist writer at Netwerk24 and former Rykie Fellow, said in her speech: “From her I learn that the core of journalism is not to see your name in black and white. It is caring.”

The festschrift, titled *Stories van Hoop en Onthou*, was compiled by Jordaan – one of the “Survivors” of 2001 (the first of the *Survivors* TV series was a hit just then), Lizette’s first class when she (honestly) did not yet realise that students, despite boundless energy, have limits as to what can be expected of them ...

The book contains stories around Lizette’s life, ranging from anecdotes about growing up with five brothers, what she was like as journalism student in the first honours class of 1978, the contributions she has made as founder of the Ithemba Foundation that advocates mental health, as well as abstracts from a variety of academic journal articles. Copies are available from the Department of Journalism, and also in the main campus library. ■



Lizette with some media friends, beloved food writer Peter Veldsman, Erna Oosthuizen and writer Dana Snyman.

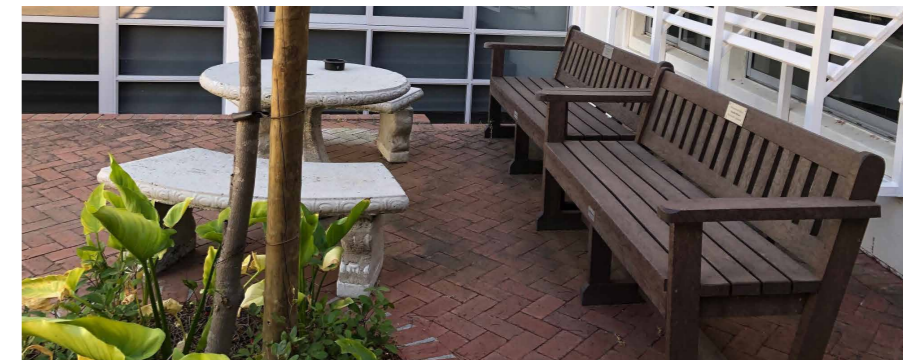


Piet Grobler (Class of 1990), renowned artist, depicted Lizette as “Vrou met vlerke”.

MISCELLANEOUS MOMENTS



PhD-candidate Florence de Vries (Class of 2004), corporate communication and brand coordinator of SU’s Faculty of Medicine and Health Sciences, was responsible for arrangements for the visit of South Africa’s president, President Cyril Ramaphosa, in January this year when he visited the Tygerberg campus.



Sadly, two alumni passed away in 2021. However, thanks to their classmates, their memory will live on. Above, the two benches keeping one another company in our quad (when not occupied by current students). Left is the plaque for Sandile Mchunu, sponsored by the Class of 2001. Above left, the plaque for Siya Africa, sponsored by the Class of 2007.



The first Senate meeting of 2022 was the first to be held in-person since the end of 2019, and the moment could not be wasted to not have a selfie with alumnus Ainsley Moos (Class of 2001), chair of SU’s Council, Professor Thuli Mandonsele, and Lizette Rabe.



Denise Lloyd, Class of 1978, with Ayn Parrott, Class of 2019, at the Garden Route Film Festival in July in Mossel Bay this year.



The MA Class of 2022 in their first week of class in January earlier this year with Dr Gawie Botma, convenor of the MA and PhD programme in the department, third from right.

2022 in pictures • 2022 in picture • 2022 in pictures • 2022 in pictures • 2022 in pictures



The BAHons Journalism class of 2022 on the first day of the year - still behind masks in the third year of Covid-19 regulations on campus.



Last day of class. The lectures for the BAHons Journalism Class of 2022 ended at the end of October with presentations of their Media Entrepreneurship business plans. Far left is Journalism Practice Lecturer Anneli Groenewald.



As part of their learning about the role of the media and ethics in culture and society, the Class of 2022 had a sobering visit to the Iziko Slave Lodge.



During their trip to Cape Town in February, the students also did a walking tour of District Six.

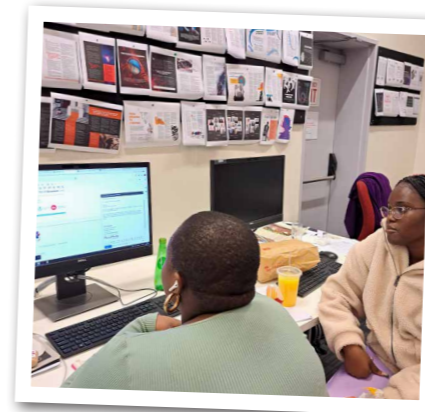


The fossil fields at Rogge Cloof made for a fascinating field walk - despite the cold weather.

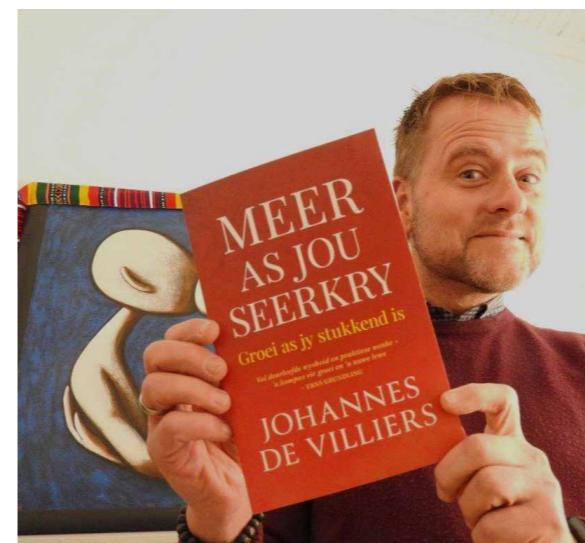


The class of 2022 poses in front of SALT - the South African Large Telescope - outside of Sutherland.

As is now tradition in the fourth term, the honours students dedicated much of their time to the production of SMF. Here are a few photos taken during the production process - the photos being part of a research project done by Dr Marenet Jordaan on the use of space by students in our building.



As always, please send your news to journalism@sun.ac.za to be included in our next *Janus*. Please encourage class mates to send news about their achievements to us - or send it in yourself - thank you!



Johannes de Villiers, Klas van 1999 en Rykie-genoot in 2012 en 2013, met die laaste in sy trilogie van boeke. Dié boek het vanjaar by NB Uitgewers verskyn.



Anneli Groenewald, last Rykie Fellow in 2021 after the fellowship has come to an end, and this year Journalism Practice lecturer, will be the first Journalism Practice Fellow, a contract position running from 2023 to 2024.



Lizette Rabe won a second Stellenbosch University Research Excellence Award, an award honouring top researchers across all faculties - to her, a gratifying exit in her last year as SU employee.



LOVE LETTER TO 26 CROZIER STREET

It's been 22 years since I walked, as Head of Department, through the front doors of our lovely Edwardian building housing the Department of Journalism in January 2001.

What am I saying ... ? It has been 44 years since I walked through that front door in January 1978 to start a career in journalism, fortunate to be selected as one of the very first cohort of honours students.

Shortly before, when 26 Crozier Street was renovated to house an academic department, the first HoD, Piet Cillie, famously shouted after a huge explosion in the loft* – with the victims stumbling out, burning and gasping for air – *not* “Call the ambulance!”, but “Call the newspaper!”

Such was the atmosphere 26 Crozier Street breathed since then: *News!*

Over all these years one of the privileges of my life was to have studied in 26 Crozier Street (with classmates whom I can still call comrades), and to have worked in 26 Crozier Street (with colleagues who will remain comrades).

Most of all: To have had the honour to accompany just more than two dozen journalism students each year to great futures, whatever routes they chose to take after leaving our department for the last time. May I add: *Thank you, I have learnt so much from you.*

And yes, I know, sometimes you were more inclined to refer to the place as Crazier Street rather than Crozier. But you will agree, this place has a unique aura.

There is a special sense of being, of belonging, to our beautiful building, what with her own crest and motto. And, of course, her very own resident ghost.

Since the first years housing our department, she has undergone huge changes. The loft has never been used until the powers-that-be could be convinced about our space issue. The department, starting off with 20 honours students, were bursting at the seams with Master's and PhD students. Plus, to accommodate our digital universe, the raw clay brick walls threatened to implode on us whenever another cable had to be installed. In the renovation/restoration processes, first the one half of the loft was modified to accommodate human beings instead of squirrels, and then the other half.

Still, it was not enough. The loft's audio and video production facilities were inadequate (#understatement). Eventually, the annual “Strategic Plan”, submitted desperately every year, landed on fertile ground. Our Annexe could be built, specifically designed for multiplatform, multimedia news production.

Today, our 26 Crozier Street is still the

elegant Edwardian building from the front, but boasts our super-modern Annexe from the back, almost literally personifying the double-headed Roman deity Janus, the god of doors, gates and transitions. Janus, also the name of our annual newsletter, represents the dualities of beginnings and ends, of looking to the future, while looking to the past. Exactly the work of journalists, the scribes of today, who record today's events against the realities of the past and the promises of the future.

Since 1978 our planet has tilted under our feet and has morphed into a 24/7 media merry-go-round. The possibilities are endless, and I do hope all who enter 26 Crozier Street will embrace all those limitless opportunities. Indeed, become agents of change to empower communities through whatever form journalism will take in future.

May our beautiful building continue to bless all those who find themselves fortunate to study, work, play, laugh, and cry – and grow – inside her walls. ■

* The explosion was caused by highly flammable gases that escaped when barrels with glue were opened – it was not the right time to light a cigarette.

This piece first appeared in SMF2022.