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Great names in advertising know that dedication and determination have their rewards. Our teams eat, sleep and breathe publishing so it's no surprise that their dedication has resulted in more accolades and awards than any other publishing house - that's more than 61 awards over the past year. The benefit to you is a team of publishers and editors passionate about their brands and bent on perfection, who consistently deliver world-class products into the market.

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But that was yesterday.
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The issue also includes sections on:

- Profiles: media people
- Media trends
- Advances in the media

The contents also feature contributions from various authors including Louise Steyn, Janine Jellars, Alet van Zyl, Bryan Slikke, Shanaaz Ebrahim, Fanie van Rooyen, and Andrea Ketteringham, among others.
# The Great Tabloid Debate

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## Gay Media

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## Production Team

**Akkers & Aikonas**

**Produksiespan**

Production Team
Dit gee ons groot plesier om die taal te help verklein.

Verkleinwoordjies. So teenstrydig met die beeld van hardekop dwarstrekkerigheid, maar tog so tekenend van 'n volk se gulhartigheid. Daar's net een taal wat verkleinwoordjies soveel gewig verleen. Met projekte soos die Sanlam-prys vir Afrikaanse teater, die Sanlam-prys vir Jeuglektuur, die RSG/Sanlam Radioskrywers-kompetisie, gee ons 'n hupstootjie aan Afrikaans. Want elke keer dat so 'n verkleinwoordjie op eg Afrikaanse manier gebruik word, word die taal net groter. Ons dink vooruit. En jy?

Dit het ons ook vanjaar in die Suid-Afrikaanse media-landskap gesien. Die "wulpse sussie" het 'n nuwe fase van haar lewe bereik en is nou die flavour of the week. Sy's juicy, sexy, toeganklik en tog so provocative.

Basie wil haar koop, want sy's hot property, my bru.

Laai die onderwerp in tabloids – vanjaar die vuurwarm besprekingspunt, nie net in mediakringe nie – ook onder sekere sedebewakers. Ook in Stellenbosch se joernalistiekkos was daar besondere belangstelling in hierdie nuwe medium.

Gassprekers en dosente is dikwels – nog voor daar geleeheid vir vrae gegee is – hieroor gekonfronteer.

Koos Bekker, besturende direkteur van Naspers, wou weet of ons dan nie vrae oor werksmoontlikhede het nie. Die antwoord: "ons wil eintlik meer van die tabloids weet!"

Langenhoven sou trots wees op hierdie klas. Hy het nie verniet gese 'n mens moet weet waar jy vanclaan kom om te weet waarheen jy oppad is nie.

Dit is presies wat ons met die publikasie wil doen.

Ons kyk na waar tabloids vandaan kom. En uiteraard waarheen hulle oppad is. Hoe word die huidige mediaskip beinvloed? En sekerie die belangrikste: watter kwessies ontstaan in die proses?

We spoke to the people, got their opinions - and ironically, let the facts stand in the way of a good story.

It is no rumour that tabloids have made an enormous impact on the market and are even outselling established traditional daily broadsheets by the thousands. And they have readers by the millions.

It is also no rumour that the journalistic approach and principles, or lack thereof, that some of these tabloids follow, have an impact on journalism and its development.

Our SMF team found strong arguments against this latest addition to our newsstands, but also strong arguments in support of the valuable role that these papers play in some communities.

Dr. Jakes Gerwel, voorsitter van die Raad vir Geesteswetenskaplike Navorsing, skryf in sy voorwoord tot redakteur Adrian Hadland se Changing the Fourth Estate – Essays on South African Journalism, gepubliseer deur HSRC Press: "Kwaliteitsjoernalistiek verwyys egter nie net meer na die gewone kenmerke van knap skryfwerk en evokatiewe klankgereg nie." Dit vereis 'n media wat divers is, die vertale vertel van mense wat op 'n miljoen verskillende maniere hydra tot die opbou van 'n nuwe land".

So, wie weet, met 'n bietjie leiding kan die "wulpse sussie" dalk gou volwasse raak en haar plek volstaan in 'n opwindende mediaskip wat in alle opsigte inlig, opvoed en vermaak.

Louise Steyn
Redakteur

The 2005 regional award ceremony saw OFM doing it again. The station came first in the Radio News Category for the coverage of the death of Noby Ngombane, a high-profile government official in the Free State province. Ngombane was murdered in Bloemfontein in March of this year, and his death made headlines countrywide.

So stay tuned for next year’s award ceremony. Central South Africa’s number one news team will be back for...
In South Africa, tabloids may seem like a new phenomenon, but the desire to report and spread skin and skokie news has a long history. In the Roman period, it became clear that people not only wanted to know what happened in the Senate, but also the private and ghastly details of the Emperor's games with his female slaves.

Following a source, the first Western newspaper, named Ctesus, a Roman, was reported by Cicero because he deemed the political debate "sensational" to the public. The first American tabloid, the *New York Sun*, was established in 1833 with the emphasis on "stories that deal with sex and violence." The *New York Herald*, which was once a sports and financial newspaper, was founded the same year.

With other words, the *New York Sun* achieved notoriety thanks to the rivalry between Joseph Pulitzer and William Randolph Hearst. The two were trying to reach the same readership, and they increasingly produced "packed" news. Shorter paragraphs that were easy to read, large, bold headlines, and a sensational approach to news had attracted this new trend.

People's hunger for sensation—and thus stories about sex, violence, and scandal—has therefore been a fixture since the beginning of modern journalism. Today, tabloids are not only known for their controversial content, but also for their visual impact—especially on page three. Rupert Murdoch acquired the British *The Sun* in 1969, and one of the changes he made was to allow models to wear bikinis on page three of every edition.

From November 1969, the "Penthouse Pet" of the *The Sun*, Ulla Lindstrom, and the models that followed were always partially clothed. Larry Lamb, the editor of *The Sun* at the time that Murdoch purchased it, decided to publish page three, but Murdoch was not in South Africa. So on 17 November 1970, Stephanie Rahn became the first page three model to reveal her "bikini" and "breasts" in full on the cover, revealing a 40% increase in sales, reaching 2.1 million copies.

The "sport" of sex, "skinner", scandal, "skin" and sensation is not to be left by. Tabloids fulfilled clearly that role in our modern society... and then we must accept as it hydra to "dumbing down" the same. Cicero warned about it.
Rhoda vuurwarm en stroomop
menseregte-aktivis. "moeilikheidmaker". Dapper. Rhoda Kadalie leef al jare lank dié rol. en toe die samelewings piniekoerante begin kritiseer, was sy reg om te verdedig - stroomop. Deur Louise Steyn

Daar is geen twyfel dat die piniepers vanjaar 'n lewendige media-omgewing veroorsaak het nie. Maar terwyl sommige die inhoud afskryf as gemors-roerling, se Rhoda Kadalie, 'n menseregte- en geslagsegelykheid-aktivis en Busines Day-rubriekskrywer, dat daar tussen die skandes en sensasies nog werlike nuus oor werlike kwessies verskaf word.

"Ons kan die piniepers soveel kritiseer as wat ons wil, maar dit vervul 'n belangrike rol deur 'n stem aan die stemlose te gee," het sy onlangs by 'n Media24 gala-geleentheid gesê.

Kadalie reg al lank vir die "stellose". In 2003 is sy deur die organisasie South African Women for Women bekroon vir haar stryd om geslagsegelykheid en menseregte.

Maar, al het sy in Den Haag 'n meestersgraad in die studie oor vroue en ontwikkeling behaal, en al was sy die eerste geslagsegelykheidsambtsenaar aan die Universiteit van Wes-Kaapland (UWK), het die ANC-lid van sy naam van die kortlys vir die kommissie vir geslagsegelykheid weggelaat, het Willemien Brümmer verleë jaar in 'n onderhoud met Kadalie in Die Burger geskryf.


Kadalie was tot 1997 'n lid van die Suid-Afrikaanse Menseregtekommisie (SAMRK) en tot 1998 die hoof van die Distrik Ses-grondeise-enheid. Haar bedanking, skryf Brümmer, was weens 'n eindelose frustrasie met die bestuur van beide die kommissies.

'n Interessante teenstrydigheid in hierdie openbare kritieke se lewe is dat sy vandag werk as hoof van die Impumelelo-toekenningsprogram wat geslaagde regeringsprojekte beloont in dié bevordering van dienslewing en armoedeverligting.

Terselfdertyd is sy slaggereed om die piniepers te verdedig, want sy sê hulle is nie bang om politici te ontmasker nie.

En, sottos, Kadalie aan Die Burger gesê het, moet 'n patriot altyd reg wees om haar land teen die regering te verdedig.

Volgens haar gebeur dit nie in die hoofstroom-media nie. Hulle, sê sy, het hul eie agenda. "Hul politieke voorordeel is duidelik en boonop is hulle laks om die regerende party te kritiseer. Inteendeel, hulle ondersteun die party openlik."

Waarom beskou sy die hoofstroom-media as bevooroordeel? >>
n Stem is nie meer net ‘n kruisje op papier nie. Dit gaan nou daaroor om jou stem te gebruik om politici in te lig oor wat jy van hulle prestasies of tekort aan diensteering dink. Deur die ponieters kan die kiesers nou die politici verantwoordbaar hou en hul siening oor die overheid op ‘n manier in die openbaar kry.

Maar wat van elke? Is daar nie ‘n lyn wat die ponieterterte soms oorskry nie?

"Hulle neem risiko’s en waag voortdurend om die grense te verskui. Ek vermoed daar sal ‘n tyd kom wanneer hulle te ver sal gaan en dan verantwoordbaar gehou gaan word. Dit is egter ‘n geveg wat hulle moet en bereid is om te veg."

"Die hoofstream-media is vervel of juist omdat hulle nie risiko’s neem nie; juist omdat hulle bloot aangaan soos hulle al vir jare lank aangaan."

Sy glo dat dit die rede is waarom die hoofstreammedia hier en oorsee al meer in die rigting van die tabloid-inhoud begin beweeg. Volgens haar is daar ruimte vir ernstige journalistiek vir die uitgesokte gehore, maar dan moet hulle hul beperking aanvaar en besef dat die ponieterterte hul eie ding doen.

Hoe lyk die rol van die media dus ná 10 jaar van demokrasie?

"In Demokrasie word beoordeel na gelang van hoe gesond sy parlement is, hoe onafhanklik sy regstelsel is, die respekt vir die oppergereg van die reg, hoe sterk sy opposisie is, hoe luid die burgerlike samelewing van hom laat hoor, en hoe lewendig sy media is."

"met ‘n tweederde meerderheid in die parlement en die ANC se doelwit om al die magsebome te beheer, moet die vierde stand waaksamer as ooit wees”

"Die media is die Vierde Stand en nie die vyfde kolom nie.” Kadalie sê daar word egter al meer soos laasgenoemde opgetree omdat die Suid-Afrikaanse media vryheid meer onder myn as enige politieke party of politikus.

"Self-sensuur, politieke korrekttheid, rassevooroordeel en eiebelang word toegepas."

"Met ‘n tweederde meerderheid in die parlement en die ANC se doelwit om al die magsebome te beheer, moet die Vierde Stand waaksamer as ooit wees."

Daar is geen twyfel by Kadalie dat dit ‘n rol is wat deur die ponieters in die toekoms vervul kan word nie en dat hulle, soos die afgelope jaar gesien is, ‘n lewendige media-omgewing kan veroorsaak.

Dit het dalk tyd geword om verby die snert te kyk en te besef dat die ponieters tog iets weer is, meen Kadalie.

Want, soos sy met goeie rede sê: "Hulle gaan nog dekades lank met ons wees.”
shocking revelations of a tabloid journalist!
Melvin has been at the Son since it rose to prominence in March 2003. Prior to this he worked at Die Burger and Rapport. So how does a man who followed the seemingly normal path from "reporter, sub-editor and then editor of the Metro-Burger" become involved in tabloid journalism?

His answer seems simple: "More money, actually," he laughs. In a profession not known for churning out millionaires, Melvin says he earns "significantly more" at a tabloid than in the mainstream media.

Money was not the only factor, though. Referring to the tabloid phenomenon, he adds, "I thought this would never happen in South Africa, so I thought I'd just do it for fun."

It might have started as fun, but things soon became serious. At its dawn, the Son had "only three staff members and we had to do everything", says Melvin. The newspaper was given a lifespan of four years and only R4 million was invested into it -- "we didn't expect it to be successful."

More than two years later, the Son's circulation figures, at just under 200,000, are bright enough to blind its competitors.

With this success came consequences.

"At first we were having trouble finding young journalists to work for us, but when the circulation went sky-high everyone wanted to work for us," Melvin says. "When the Son started, Ingo said he wanted to start a culture of making our reporter famous," Melvin says. National editor-in-chief Ingo Capararo succeeded in a way, and Melvin has to live with this.

The man whom colleagues describe as someone "who doesn't really have much to say" finds it "difficult and embarrassing" that public attention has become part of his job description. These days he cannot even do his grocery shopping without being stopped by people eager to share their stories with him.

Melvin even has a stalker, although she is far from being an admirer.

"There's this woman, she phones me from the plateland, she tells me she's going to burn down my house because I wrote a story about her brother," he says. With a wife, Rosaline, and two daughters, the 22-year-old Siobhan and the 17-year-old Aarika, you would expect him to be disturbed, but Melvin is not easily concerned with these antics.

Public response to the Son has definitely been overwhelming. From preachers on trains advising people "moeie goed in die donker doen nie, die Son sien alles" (don't do things in the dark, the Son sees everything), to those threatening their enemies with an exposed in the tabloid -- everyone has something to say about this newspaper.

For Melvin, the controversy can sometimes become uncomfortable. "People sing hymns and pray for you over the phone because you work for such a paper. What do you do?" he asks helplessly. "You can't put the phone down!"

Then there are the "academics" that criticise the tabloid for "peddling smut, degrading minority groups, fuelling obsolete superstitions", as Kevin Bloom puts it in The Media.

The "stuff of cheap fiction" that is "a country away from credible journalism" is what Prof Guy Berger wrote about tabloids in a mail&guardian article.

Prof Johannes Froneman, subject chairperson of the School of Communication Studies at the Potchefstroom campus of the University of the North West, lambasts tabloids for their lack of ethical and professional values and he feels that "this can be to the detriment of the profession as a whole."

In an online column published earlier this year, Prof Lizette Rabe of the University of Stellenbosch's Department of Journalism called tabloidism "the antithesis of good journalism" because of the irresponsibility with which it reports on people's lives.

But Melvin says tabloids are a new kind of journalism.

"Critics attack it and say that it is degrading journalism. Why not teach students tabloid reporting?"

Melvin suggests that tabloidism be taught because "all the tabloid reporters cross over from the mainstream" and like him, they find that it is "quite a different environment".

It is in this environment that "Western or old school media values count for squat," as Bloom wrote in the same The Media article.

And Melvin agrees.

For him, the Son and mainstream newspapers are like dusk and dawn -- they differ in terms of everything from readership to writing style.

There is even a difference in the way they approach national politics. As Melvin puts it, "at the Son, we don't do politics, we do politicians" and they usually "put a sensational spin on political stories".

"We don't work like other reporters. We don't go to meetings because you waste a lot of time..."
at meetings. We rather wait until after the meeting, then go speak to the people and get the story behind the story," he says.

According to Melvin, most newspapers build their stories around speech transcripts that are sent to them beforehand while the Son's journalists "find something in the speech we can sensationalise" and then follow up on that instead.

Ethically, Melvin also believes that mainstream values need not apply. The Son initially used Die Burger's ethical code, but he felt that it "will never work for a tabloid". At the Son, they take stories "to the edge and Die Burger's ethical code doesn't allow for that. Die Burger's code won't let us go that far".

Does that mean that they are blatantly unethical? Melvin does not think so. The Son has drawn up its own ethical code and most of the principles are "the same as other newspapers".

The journalists are still expected to live up to the principles of truth and accuracy, contribution to the media world.

Tabloids also reward their readers' loyalty by being their voice when no one else is. "You meet people and some of them are in need and if you don't publish the story, no one else will", he says.

Melvin firmly believes that the Son is "there for the small guy. We must fight his battle against the giants because he doesn't have the means. If we can help him, why not?"

It is this ability to be "sympathetic towards your reader" that, according to Melvin, makes a good tabloid journalist.

For the Son's senior editor, Andrew Koopman, it is more than sympathy that makes Melvin one of the best.

"He's a very experienced guy and he's got a feel for tabloid stories. He's got contacts like you wouldn't believe and he's a good writer," says Koopman.

Sometimes experience and contacts are not enough preparation for Melvin. For a man who has written screenplays for stage and television, the stories he hears are sometimes beyond his imagination.

His long list of whacky stories includes "a woman in Athlone who says there are seven demons in her house and they're raping and touching her".

Then there's the Kraaifontein woman whose "family believed she wasn't dead" and did not want to have her buried. They eventually relented – if only to avoid any further embarrassment or stories in the Son.

He admits that at times like these he finds it "very difficult" to control his laughter, "especially because the people don't like other words. We go to the edge because of time but Melvin says that the principles of privacy are more relaxed in the Son's code because they "write about people's private lives".

They are even "allowed to use swearwords if it makes sense in the story", which is not the case at Die Burger.

This is because, as Melvin says, "the sub-editors decide on the writing style" in the mainstream press, while "you are encouraged to have your own style of writing" in the tabloid world.

Melvin feels that because of this, "mainstream writers never get a chance to develop. At a tabloid, there's so much more you can do. You're on your own, you must generate stories, you must be on the ball."

For Melvin, the main difference between the mainstream and tabloid is that the readers expect the journalist to "fight for their rights". Most tabloid readers have "never read before, and now feel that this is their newspaper".

He feels that "creating a new world of readers, not only for ourselves, but for mainstream newspapers", is the tabloid's role in the media world.

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He admits that at times like these he finds it "very difficult" to control his laughter, "especially because the people
soos Jan se boontjierank in die kinderverhaal groei die poniekoerant *daily sun* sonder end. Deon du Plessis is die man wat die saadjie geplant het in die vrugbare mark van die werkersklas van Suid-Afrika. Alet van Zyl het die wortels van die *daily sun* in die kelder van Mediapark gaan soek.
Tswelopele en Mando, wat onderskeidelik "sukses" en "oorwinning" beteken, stel albei die tipiese leser van die koerant voor. Hulle dra blou oorpakke en is deel van die werkersklas van Suid-Afrika. "As jy in die townships bly, is ons koerant soos 'n spieël."

Dit is ook nie net die mans wat die koerant lees nie. Du Plessis erken egter dat hy eers later besef het hoeveel vroulike leser die koerant lees.

"As jy in die townships bly, mag jy dit nie lees nie. Dis nie vir jou nie."

Die Daily Sun word nie verniet "die koerant van die mense" genoem nie. Du Plessis soek selfs die "eienskappe van ons leser in die verslaggewers" voor by hulle aanstel. "Hulle moet die mense wees wat hulle bedien."

Daarom maak die Daily Sun van herskrywers gebruik. Dit is 'n stelsel wat Du Plessis ontdek het terwyl hy by die Philadelphia Enquirer in Amerika gewerk het. Die verslaggewer gaan uit in die veld om die inligting te versamela en die strede saam te stel. Daarna word die berig deur 'n herskrywer geskryf in 'n "taal" wat die leser sal verstaan.

Dis vir Du Plessis belangrik dat die leser die koerant verstaan, daarom is dit vir die goue reels wat hy aan die herskrywers gegaan het: "Niks meer as twee klinkers nie."

Ten spyte van al die kritiek op sy koerant is dit duidelik dat Du Plessis en sy span sory vir die opkomende swart werkersklas in die townships. Hy herhaal voortdurend: "bottom line is, die skole het hierdie ou gegee." Behalwe vir die daagliks nuusstories, daardeur die kritiek se bloeddruk so laat styg, is daar daagliks 'n bladsy vol eenvoudige wetenskaplike verduidelikings wat wiesel van hoe glas gemaak word tot hoe om 'n veilige vuur aan te kaal. Volgens Du Plessis sal al die verduidelikings op hierdie bladsy algemene kennis wees en enige een met behoorlike skoolopleiding.

Dit moet 'n leersame ervaring wees elke keer as die leser die koerant oopmaak. "Ons wys jou dinge wat hy nie geleer het op skool nie, sonder om te leer."

Daar is ook daagliks 'n kort opsomning van die belangrikste internasionale nuus wat gerangskik word om vir die gevolgs van die leser, sodat die leser kan sien waar die land is waaroor daar geskryf word. Dis 'n idee wat ook in 'n paar meer ernstige koerante en tydskrifte gebruik word. >>

<< Du Plessis beweer "almal wil nou soos ons wees".

Maar wie sou nie wou nie? "Ons groei in een jaar met die totale sirkulasie van ander koerante."
Volgens Du Plessis veroorsaak dit nou dat die ander koerante gesplete persoonlikhede ontwikkel. "Jy moet 'n pistool wees, nie 'n haelpieewe nie. Jy moet zone. Kies jou mark en skop nes."

Hy verwys na een van hul opposisiekoerante wat min of meer dieselfde mark as die Daily Sun bedien, wat onlangs 'n motor wat R800 000 kos oor drie bladsye gedek het, maar "sy leser kan nie daarmee identifiseer nie."

Die Daily Sun se webtuiste verwys na sy leser as die "ekonomiese kern van ons land. "Vir die eerste keer het die ou aan die einde van die maand geld oor. Wat doen hy daarmee? Hy kyk sy heel eerste kar. Hy is die eerste een in sy familie om 'n nuwe kar te koop."

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Dit is egter belangrik om te weet praaties hoeveel geld "hierdie ou" aan die einde van die maand oor het om te span-deer. Du Plessis ken sy mark goed genoeg om te weet. Dis hoe om dit rede aangedring het dat geen berigte oor motors duurder as R120 000 gepubliseer mag word nie. Dis nou behalwe vir die paar uitsonderlike gevalle wat in die Dream out!-hoekie pryk. Want die Daily Sun-leser mag mos droom, soos almal.

Du Plessis het met behulp van 'n ou vriendin, die marknavorser Jos Kuper, sy mark fyn uitgekoies en behoorlik nagevors voordat hy sy visie gestel het. Hy is egter baie geheimsisig oor die resultate van die navorsing. Sy skoot was in die kol en vandag is hy aan die hoof van die enigste koerant in die land wat sy advertensiepryse in pas met die groei van sy sirkulasiesyfer aanpas. Ander koerante pas dit aan in pas met die styging van inflasie.

Nog kritiek teen Daily Sun is dat hulle nie genoeg skryf oor politiek nie. Du Plessis ontken dit, want vir sy lezers is "alles politiek."

"Die armes bliksem het nog nooit 'n stem gehad nie. Hy was net 'n gesig in die massa. Ons is die trompet."

Wat van die stories oor "tokkieslossies" en "groot rooi penisse" wat vir die kritici na wolhaarsstories lyk?

Wat Du Plessis betref, is dit deel van sy mark. "Ek gaan nie die een wees wat vir hulle sê dit besluit nie. Ons gaan dit plaas, want hulle gaan daaroor praat."

Tswelopele en Manqoba is ook deur 'n sangoma ontvang by Mediapark. Hy het voorsoop oor hulle uitgespreek.

Wat dit ook al is wat die leser verwag, is Du Plessis bereid om te gee. "Dit werk vir ons."

Enige nuwe idees wat die leser binnekort kan verwag?

"Wat van 'n algemene jaarverslag in strokiesprentformaat?"

Du Plessis wil hé die groot maatskappy moet op hierdie wyse aan die man in die fabriek die rol wat hy in die groter prentjie speel, verduidelik. Hy is altyd opsoek na maniere om sy leser se lewe te verskaf.

Die Januarie tot Junie ABC-syfer vir 2005 is reeds 437 041. Al rede waarom dit nie hoer is nie, is volgens Du Plessis omdat Media24 se rolpers nie meer kopie kan druk nie. "Nue druikers word tans aangekoop. Voorgesel Du Plessis is 'n sirkulasiesyfer van 800 000 dan nie meer ver nie.

"Die einde is nie in sig nie."
Hierdie plaas is vir sy kritikaan van sy werk, wat vir sy 2005-tydprentjie soek na rijk. Hy het verwag dat werk se resultate in die skappe in die prentjie se ferr is. Maar sy boer se brief se betekenis is dat hy in stem is van sy brief.
bigger, badder, naughtier is best

Tabloid journalism is governed by the public's perceived need for excess. To exaggerate a simple story or profile seems to be common practice in print media, yet Hollywood and its television industry counterpart are regularly castigated for far milder transgressions of journalistic excess. Perhaps it is time to re-evaluate the actual claims against Hollywood's excesses, writes Bryan Silke.
The show, however, articulated real and controversial issues such as gender stereotyping and cheating on partners through the lens of four successful career women. This points to Wasserman’s argument that script originality is what wooed television audiences. The comparison to the formulaic approach for writing daytime soap operas is a shoddy one. One reason for this is that show creator Star had the impudence to choose New York City as the location to explore the lives (though we seldom saw the women engaged in their professional work) of the four chief characters.

The Big Apple’s rich diversity in wealth, culture and levels of decadence of its inhabitants was used as a critical storytelling component, something possibly neglected in Friends. Star could have relied on a higher scale of excess if he wanted to, but kept the apartments modest and respectable, unlike the improbable settings of Friends, where Rachel could afford to share a lavishly furnished and decorated apartment on a waiter’s salary.

But the biting reality of several new age American shows is the focus on relationships where real challenges and frustrations are confronted without fear of being too shocking in nature. Luckily, talk of different sexual positions and techniques will always be less deplorable than pornographic films. In the same way, filmed brutality in cinema will always be more comfortable viewing than watching the suffering of bombing victims on Sky television.

The concept of excess in the media would be incomplete without a reference to continual anti-Tarantino sentiment that meanders through the mainstream press whenever one of his films is released. The hysterical cacophony of letters to the editors of newspapers pleading film companies not to screen “his unadulterated violence” is actually tiresome. 

According to Dr. Herman Wasserman, a media analyst and lecturer at the University of Stellenbosch’s Department of Journalism, contemporary shows such as 24 receive mainstream acclaim because fragmented narratives, chronological experiments and multiple perspectives are all characteristic of postmodern culture and narrative strategies.

Take HBO’s The Sopranos for instance. Known to non-viewers as a show about “gangsters with violence and lots of swearing”, the success of The Sopranos stems from the topsy-turvy family dynamics within the Soprano household. Joining mob boss Tony and his wife Carmela, are their two children – gorgeous university bound intellectual Meadow, and naughty adolescent son Anthony Junior (AJ). What remains interesting after several seasons of the show, is how Tony’s spousal relations and fatherly role affect his position as boss of his other “family”. Such script writing, believes Wasserman, is more effective in its originality because viewers “might have become jaded after exposure to older series” where the single plot story lines lacked the intricacy to challenge the viewer.

Another element of realism which the show advances is to use downtown New Jersey, where Tony’s bar/business is stationed (a substantial part of the show is set in the bar’s back rooms) as an additional character. Like Michael Mann’s use of the late night Los Angeles metropolis in Collateral to emphasize Tom Cruise’s hit man’s cold demeanour, The Sopranos starkly contrasts the suburban opulence of Tony’s residence against a darker view of New Jersey’s night life.

Despite the commercial and critical success of HBO’s Sex and the City, the show was bombarded with criticism about the overly explicit sexual scenes. In an op-ed piece for the New York Times on 5 September 2003, Catherine Orenstein criticised the show calling the caricatures “vapid, materialistic and hysterical”.

According to creator Darren Star, the show captured part of an audience solely based on the excessive sexual nature of the dialogue.

OUR society scorns mediocrity. Whether it is average sporting performances, films about the mundane or music without swearing, journalists will always look for something extraordinary for pure novelty value. Across three of the most popular contemporary mediums of entertainment – film, music and television – commercial success amongst the mainstream audience can be measured using excess as the yardstick.

Whether it is violence, language, gag vulgarity or dress, it is difficult to succeed in these mediums by focusing entirely on the simplicity of acting without concentrating on the above ingredients.

Yes, there are screenwriters and directors such as Woody Allen and David Mamet who produce films based almost entirely on dialogue, and some, such as David Lynch and Paul Thomas Andersen, who devoir the audiences’ imagination with an ambiguous story.

The overwhelming domestic perception of Hollywood and television however, is that the story and characters are merely secondary characters behind the humour, violence and special effects. Perhaps the opposite is true in several recent American drama and comedy shows, where excess in violence and explicit dialogue directly manifests the needs of the protagonist rather than a reverse cycle of scripted dialogue based around the excess.

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media trends

Though this is not the correct forum to examine their sad arguments and Tarantino’s usual defence, it allows the perfect opportunity to understand the concept of excess, particularly within the context of on-screen violence.

Reservoir Dogs and Pulp Fiction, two of Tarantino’s first and arguably finest films were chastised in the media upon their release for excessive, gratuitous violence. During the films a man’s ear is cut off, another’s face is accidentally blown to smithereens in the back of a car and a mob boss is viciously raped in the basement of a shop. What all of these have in common, and this is something Tarantino stresses regularly, is that none of the actual incidents happen directly on screen. Rather, the audience hears the incident taking place without complementing visuals.

The argument now becomes whether watching a bullet hit someone in the face is on a different level of violence to just a gunshot or does all violence fall under the same umbrella that some believe needs to be outlawed?

Excess in entertainment is certainly not limited to violence and sex. Language, attitude and image all fuse together for the commercial success of today’s rock musicians and hip hop stars. They are constantly under the spotlight from promoters and marketers, which indirectly causes a loss of identity.

The new, perhaps forged identity, needs to be monitored for the benefit of commercial gain, and this monitoring of the celebrity’s lifestyle will be gauged on a scale of excess whether it is the consumption of alcohol or the size of their jewellery.

Over centuries, the human thirst for material success has never changed. It is rather what constituted the material that has changed. It is the culture of competition (which has characterised the 21st century entertainment industry) that causes innovation. And that is how the concept of excess should be analysed.
to achieve commercial success, producers have spiced up Indian movies with flashy dance sequences of skimpily clad women, high degrees of sexual innuendo and violence to win over Indian cinemagoers. Shanaaz Ebrahim investigates whether or not Bollywood sold its soul in a bid for global acceptance or if it’s just going through an experimental phase?
THREE and a half hours long, colourful song and dance sequences and family melodrama are typical elements of what has become known as a masala movie.

These movies represented the traditional image of Indian society. But this did not earn the industry any respect and credibility on the international movie circuit.

More recently, there has been a gradual shift in film style that now threatens the very existence of values and culture of Indian people.

According to Lotus FM DJ Varshan Sookhun, who hosts the Bollywood Top 20 show, Bollywood is currently undergoing a revolutionary phase with its main aim to find out what its audience truly want.

Sookhun said that although the elements of sex and violence may seem foreign to an Indian audience, it should be noted that it has allowed Indian cinema to bridge the cultural gap with Western audiences. He was particularly proud of the influence Indian cinema has had on Hollywood as surprise box office hits *Bend it Like Beckham* and *Bride and Prejudice* proved to be commercial successes.

Sookhun was quick to point out that it was not only an ideological and cultural change that was noted amongst India's youthful population.

He said that even though Bollywood produced more than eight hundred films annually, the industry did not have the same infrastructure and finances at its disposal as Hollywood. He said that this was also an important factor, which forced Indian cinema on its current path.

Producers found that India's younger generation was greatly influenced by the West.

Indian youths were moving away from their traditional upbringing and moving towards a more globalised culture that encouraged them to look towards the West for cultural and financial security.

Indians adopted Western thoughts and ideas and this ideological shift was soon seen in Bollywood cinema. Bollywood underwent an image change.

This 'new and improved' Bollywood was represented through films such as *Oops* and *Boom*.

*Oops* dealt with the story of two male strippers, a concept previously unheard of in Indian cinema.

*Boom*, on the other hand, had two female leads parading around in nothing more than two-piece bikinis and who were the frequent targets of crude sexual remarks.

This would seem the norm in any Hollywood movie, but for Bollywood these storylines proved to be too risqué, resulting in riots inside the cinemas in a bid to ban the screening of *Boom*.

On their website, the Film Federation of India (FFI) complained about the methods used by producers to fill cinemas, as the current trend in Indian cinema is to use high degrees of vulgarity, sexual innuendo and violence.

The FFI believe that "films being produced [currently] are too westernised and that they were degrading and were diminishing India's true cultural identity."

Sookhun is convinced that the debate on Bollywood cinema "will die down pretty soon" as critics look beyond the current trends and see that Indian cinema can produce quality, A-grade films which can compete against top titles of Hollywood.

One of these movies he refers to is *Lagaan* which is, to date, the only Indian movie nominated for an Oscar.

Sookhun does admit that before Bollywood can get there, the formula needs to be revisited as Indian cinema has become too dependent on its Western counterpart.

In the last two years, three commercial films were released which borrowed storylines from Hollywood movies, with the formulaic masala twist to them.

*Koi Mil Gaya* was a befuddled remake of *ET* and *Bhoot* (Ghost) was the Indian version of the cult horror flick *The Exorcist*.

*Raa* (The Secret) featuring former Miss World and now Bollywood starlet Bipasha Basu and actor Dino Morea, was an interpretation of the movie *What Lies Beneath*, which starred Harrison Ford and Michelle Pfeiffer.

Sookhun ended by saying that as soon as Bollywood stops borrowing from Hollywood, and as soon as producers decide whether they are producing movies for audiences or for making a substantial profit, Indian cinema will still be better off. He said that since Bollywood has now nearly hit "rock bottom, the only way now for the industry is up".
Kom studeer en leef jou droom!

Jodi Godden
Honneursstudent
in Sielkunde

"Ek het gekies om by die Universiteit van Stellenbosch te studeer omdat dit vir my die uitdaging en geleentheid bied om nie net my droom te verwesenlik nie, maar om mense van uiteenlopende kulturele agtergronde te onmoet.

"Vandag is ek 'n selfversekerde en doelgerigte mens wat weet waarheen ek oppad is. Die Universiteit van Stellenbosch se Fakulteit Lettere en Wysbegeerte het my bemagtig met die nodige vaardighede om my droom elke dag uit te leef. Ek weet dat dit ook vir jou kan werks!"

Die volgende graadprogramme van die US Fakulteit Lettere & Wysbegeerte rus jou toe vir 'n loopbaan in vandag se kompeteerende arbeidsmark:

- BDram (Drama en Teaterstudie)
- BA in Beeldende Kunst
- BA in Geesteswetenskappe
- BA in Internasionale Studie
- B in Maaistalwerk
- BA in Menslike Hulpbronbestuur
- BMus
- BA in Muziek (rigting Muziektewetenskappe)
- BA in Ontwikkeling en Omgewing
- BA in Politieke, Filosofiese en Ekonomiese Studie (PPE)
- BA in Regsgeleenthed
- BA in Sosiale Dynamika
- BA in Sosio-Informatika
- BA in Sportwetenskape
- BA in Taal en Kultuur
- BA in Waarde- en Beleidstudie

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mediakult feit of

daar word gesê dat die nuus al hoe meer sensationeel uitgebeeld en bemark word, maar gekwalificeerde films laat mens wonder of dit nie presies is wat kykers toenemend wil hê nie, die tienere kom uit 'n city.
verwys na die "I VI <1C
t e nd ens in clie media dat nuus-
kyker en luisteraar te vermaak eerder
_ _ -.:= .-_ .et in te lig.
soos
Son ,
se
verspreidingsyfers styg elke dag. Op die
TV verskyn daar al hoe meer programme
wat ge lytgy di g informatief en vermaaklik
probeer wees, soos
The Daily Show
in die
VSA.
Realiteitsprogramme verander
"werkl ik e" ge beure en die lewens van
"we rklike" mense in kitsvermaak soo s op
Survivor, The Bachelor
en
The Amazing
Race.
Daar is waar skyn lik meer as een
rede vir hierdie onlangsge vermenging
van tradisionele feitlike joernalistiek en
goodkoop vermaak. Die jeug word egter
voor vir aJ die ge weld en tragedie in die
nuus. Van den Berg se: " Oit voel nie asof die nuus
my aJledaag se lewe as 'n Suid-Afrikaner
re flekteer nie. Daar word net gefokus op
geweld en dit is tog maar een aspek van die
samelewing. Die nuus is net vol misdaad en
hart seer."
Oit is dus heel moontlik dat Suid-Afrikaners eerde r 'n vorm van vermaak in die media
sal verkries om te kan ontsnap van die harde "realiteite" van misdaad wat in die media
voorgestel word.
Die mediawereld het die afgelope paar jaar aansienlik meer kompetiterend geraak het. Volgens Amanda Visser van Sake-Beeld in Pretoria is dit 'n hoog relevante en interessante
onderwerp.
"Veral die jeug is meer gesteld op vermaak, leefstyl en sogenaamde celeb-stories. Die
mense onder 35 se leefstil en belangstellings verskil dramaties van die van hul ouers. Ek
dink daar gaan toenemend ruimte geskep word vir vermaak en leefstyl-georiënteerde
stories, maar harde- en dieptenuus gaan steeds koerante se kos bly."
Programme, koerante, tydskrifte, en artikels het dus "kommoditeite" geraak wat aan
die jeug bemerk moet word. As 'n produk bemerk kan word met die klem daarop dat dit die
"veral die jeug is meer gesteld op vermaak,
leefstyl en sogenaamde celeb-stories"
verbruiker sal vermaak, is die kanse dat dit sal verkoop baie groter as byvoorbeeld bloot
net nuus of feitlike inligting. Veral in 'n kapitalistiese, demokratiese land soos Suid-Afrika
is kompetisie in die media uitsers groot. Media-konglomerate wat groot aantalle publikasies
besit, soos Media24 en Caxton, kan dit bekostig om reuse-beurmarkingsveldtogte te bestuur.
'N Koerant met net die nuutste nuusgebeure in hul artikels het dus minder om te bemark
as 'n nievele koerante wat die kersnuus sowel as skindernuus, vermaak, menslike intriges en
klaprobes bevat.
Jong mense word groot in 'n mediakultuur waar vermaak baie hoog op die prioritetieslys
tel. Hulle het toegang tot meer as dubbeld die hoeveelheid media waartoe die vorige
generasie gehad het. Die internet is waarskynlik vandag die grootste bron van inligting
in die Westerse wêreld. Die gevolg is dat jong mense met internet-toegang oombliklik
inligting kan verkry oor enige onderwerp onder die son.
Selfs rolprente en TV-, sowel as radioprogramme, kan oor die internet afgelaai word.
Die gevolg is dus dat die jeug 'n baie gruler verskiesheidheid media het om van te kies as
oott tevore.
DSTV is 'n goeie voorbeeld. Daar is ongeveer 50 kanale om van te kies, en amper alles
is op die internet beskikbaar. Hoërskoolkinders hoe altid wat vir 'n TV-program of
rolprent om op TV of teater uit te kom – hulle laat dit eenvoudig van die internet af
en versprei dit tussen hulle vriende.
Corne Wilke, 'n 16-jarige van Somerset-West meen hy sien meer rolprente op sy rekenaar
as in die fikel, "want ek kan dit maklik by mnuie vriende lê en dis verniet." Gevolglik raak
die ouerdomsgroep groot in 'n kultuur waar hulle enige soort vermaak of nuus enige tyd
tot hulle beskikkings kan hê.
Kommunikasie het in die laaste twee dekades so vinnig ontwikkel dat die beskik-
baarheid van inligting groot vooruitgang kon beleef. >>
Iyk die nuus al meer soos vermaak, of Iyk vermaak al meer soos die nuus?

daar is 'n neiging om die nuus 'mooier' te laat vertoon.

Markus Hagedorn (22), 'n multimedia-ontwerpstudent van die Tshwane Universiteit van Tegnologie, meen dat TV-nuus al hoe meer neig na sensasie en vermaak. "Daar is 'n neiging om die nuus "mooier" te laat vertoon. Verslaggewers en nuusleesers is meer gefokus op hoe die nuus gekommunikeer word as op die feite. Gerugte of skinderstories word gerealiseer as feite aangebied sonder dat dit deeglik ondersoek word. Die mening van verslaggewers en TV-kanale kom ook al hoe meer deur in die berigte self, en dit kan nie aanvaar word nie. Nuusverslag gewing behoort nie 'n kreatiewe oefening te wees om sensasie te veroorsaak nie."

Hierdie nuwe kultuur van oombliklikse kommunikasie en amper oneindige inligtingsbron se is waarmee die jeug groot word. 'n Mens kan dus sê dat dit nie meer beantwoord die vraag hoekom die media as inligtingsbron te bemark nie. Die meeste mense in die teken van die nuus soos dit toegelaat en het dit nie meer toegelaat nie.

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Hy meen dus dat dit wel lyk asof die media van die toekoms vermaakgecentreer sal wees, maar dat dit beslis nie 'n positiewe ontwikkeling is nie.

Van den Berg meen ook dat nuus toenemend gaan oor sensasie, skok-waarte en vermaak.

"Vir my het die nuus te wreed geraak om na te kyk. Daar word net oor slegte nuus berig omdat dit makliker is om te bemark en dus meer winsgewend is. Die nuus het ook so vaag en polities korrek gerealiseer wat dit nie meer die waarheid van die situasie reflekteer nie. Poniekoerant is selfs nog erger."

Anna van Niekerk (21), 'n student in Sosio-Informatika op Stellenbosch, glo dat vermaak 'n reuse-mark geword het. "Kyk maar oor om jou. Alles gaan oor mooier, vinniger, lekkerder, en langer. Almal wil supers terre wees met super sterke beverie, en dit kom deur op alle vlakke, insluitend die media en nuus."

Martin Lemmer (22), 'n ouditeursklerk van Pretoria, dink dat inligting oral beskikbaar is en dus nie bemark kan word nie. "Daarom word daar eerder kleen gelê op watter kanaal die beste nuusleesers het met die mees in-diepte en skokkende waarhede wat hulle onthul. Basies is dit net goed gekamoeleerde vermaak."

Volgens die mediaverbruikers is vermaak besig om die mediawêreld oor te neem, en dat inligting, waarheid en feite sal in die slag bly. Die feit dat hulle dit telkens as negatief beskryf is egter 'n teken dat tradisionele feitlike journalistiek nog steeds na waarde geskat word.


Volgens haar is dit 'n aanduiding dat mense minder vermaak "nodig het" as die vorige jaar of dat hulle makliker en vinniger vermaak elders kry. "Dit is wat die onderwerp so moeilik maak en ons sal maar net moet sien." Deur die verbruikers se gedagtes is vermaak "nodig het" as die vorige jaar of dat hulle makliker en vinniger vermaak elders kry. "Dit is wat die onderwerp so moeilik maak en ons sal maar net moet sien."
the revolving door of journalism

can journalists move from journalism to public relations and back to journalism again? **msimelelo njwabane** tries to debunk the myth of the revolving door of journalism.
THERE is nothing wrong with journalists working for government, corporate entities and the media interchangeably, Joe Tholoe, Chairperson of the South African National Editors' Forum, said in a telephonic interview with stellenbosch media forum (smf).

The logic behind this is that the revolving door is, has been and always will be a feature of journalism, because journalism skills enable people to switch between numerous fields with relative ease.

According to Tholoe, "there is nothing wrong with this phenomenon, as long as people declare their interests; in terms of our democracy everyone has a right to work where they wish to work at any given time".

It is generally accepted that journalists should not engage in activities that could compromise their integrity and credibility or affect the reputation of the organisation to which they are affiliated. Some of the most prominent international ethical codes for journalists deal with this issue of the "revolving door" in journalism.

The American Society of Newspaper Editors outlines that "freedom from all obligations except that of fidelity to the public interest is vital".

According to the American Society of Professional Journalists, all journalists should be free of obligating to any interest other than the people's right to know.

Much of the debate about the revolving door of journalism has focused on the notion of conflict of interest. This fails to address the broader implications of journalists vacillating between journalism, corporate communications, public relations and working for government, and how it affects their ability to remain objective and credible.

There are also no strict rules regarding journalists who appear in advertising commercials or commercial videos despite the fact that this might compromise their integrity. The same applies to journalists who are involved with political parties, government communications and to an extent, the corporate sector.

The journalist involved in these activities could easily become friendly with fellow politicians, which might lead to journalists being seen as partisan. Their credibility will be compromised because they will always be associated with a specific party, and hence all their political commentary will be viewed as suspect.

Senior journalism lecturer at the Walter Sisulu University of Technology (former Border Technikon), Gerry Leibel, said that he does not recommend the "revolving door" to his students.

"But how can I influence their decisions when they are offered highly lucrative salaries that double the money they get as journalists with a Heemeyer thrown in for good measure?" Leibel asked.

"After 1994," said Leibel, "the old guard of career journalists who got into journalism for the love of it and not the money, slowly disappeared, due to retirement and even emigration. They were replaced by junior journalists who saw journalism as a nine to five job that pays a terrible salary."

"At the same time a vacuum developed in corporate and government communications departments, gaps that are not being filled by graduates of public relations courses, but instead are being filled by young and ambitious journalists who are attracted by the salaries offered by these corporate companies and government departments," Leibel added.

A much-debated example of the revolving door syndrome is Snuki Zikalala, Managing Director of SABC News and Current Affairs, who went from being a broadcast journalist with the labour beat to a government communication post as the spokesperson for the Ministry of Labour and back to journalism in the space of a few years.

The debate, of course, centres on whether he is able to be objective, having "crossed over" to the other side. Assertions have been made that SABC news has become less critical because of Zikalala's alleged alignment with the ruling party. Zikalala does not hide the fact that he is a card-carrying member of the African National Congress (ANC).

Dr Herman Wasserman, senior lecturer in Media Ethics at the University of Stellenbosch, said "the question usually arises whether a spokesperson for corporate or government communications will be considered credible again when working as journalist."

"Perceptions around this in the media, also, sometimes say something about media bias, for instance there are people working as journalists that have previously been spokespeople for political parties, but one does not often hear the same questions being asked about them."

Similarly, journalists often go back and forth (or even juggle positions simultaneously) between corporate communications and journalism, without as much of a fuss being made of that, since corporate influence is usually regarded less harmful than political influence.

"In some ways Snuki Zikalala has been targeted unfairly, on the basis of his personal history rather than on the strength of evidence from his work," added Wasserman.
"The important thing to recognise is that everyone has an opinion and a political view. There is no such thing as a 'value-free' journalist," said Wasserman.

"we live in the real world, with all manner of biases, relationships and conflicts of interest that can and do colour our reporting and commentary"
The line between politics and journalism has long been blurred by political activists entering the media. The current head of communication of the ANC, Smuts Ngonyama, started out as a journalist for the Daily Dispatch in the Eastern Cape.

Mathatha Tsedu was also a political activist for the Azanian People’s Organisation (Azapo) and a political prisoner during the apartheid era.

“I think journalistic integrity does not imply political neutrality,” Wasserman said. “It is the willingness and ability to declare one’s interests rather than hide them. It is to try and think past your own biases and opinions to also see the other side, and to put the public’s interest above personal benefit.”

This illustrates that having a revolving door between politics and journalism is not necessarily a bad thing. These journalists with extensive political experience, regardless of ideology, can be a great asset in the political news business.

Kevin Bloom, Editor of The Media, a magazine on the media industry in South Africa, said he does not think that the revolving door is “too much of a problem as long as there is as a healthy antagonistic relationship between the politicians and the journalists”.

This, however, can only be true if journalists are capable of leaving personal biases aside in search of fair and balanced reporting.

“The important thing to recognise is that journalists should also not be without opinions — the important thing is to be fair and balanced, and be willing to declare one’s vested interests where applicable,” Wasserman said.

Sean Jacobs, The Media’s New York-based correspondent, recently wrote an article in which he asked whether the South African media does have its own revolving five problem. He argued that switching jobs between journalism and the subjects of their reporting is an old practice in South Africa.

According to Jacobs, journalists like Redi Direko, Thokozani Mshali, Ranjeni Munusamy, John Dludlu, Jon Qwelane, Rich Mudhondro, Snuki Zikalala, Sithembiso Ndlolile, Donwald Pressley and many others have jumped between journalism and the more lucrative posts in public relations for government ministers and corporations.

“They insist that this has little impact on their jobs. A number of them have been given a free pass to do government or corporate public relations and then return ‘objectively’ to journalism,” said Jacobs.

“Take Donwald Pressley, a parliamentary reporter for I-Net Bridge, who served as media spokesperson for the short-lived Democratic Alliance administration in the Western Cape. It is surprising, given the insistence on a separate identity, that these issues aren’t on the agenda of South African media,” he added.

“It is a tragedy that journalism educators around the country pour their hearts and souls into educating good journalists, simply to have them snapped up by the corporate world or government, where they are forced to go against the very training they receive and become spin-doctors,” said Leibel.
blowing the lid off
the blogosphere

are blogs a "dumbing down" device in an age that celebrates
the mind-numbingly mundane?

THE more traditional journalists lingering in the relics of the Fourth Estate brush
off blogs as nothing more than online diaries which the self-indulgent can publish
for the world to see.

It is becoming increasingly difficult to ignore the fact that our new-found access
to millions of opinions all over the world may indeed impact the way we interpret
news.

Blogs, short for Web logs, are online opinion journals updated at regular intervals,
with most being updated every day and many even more often than that.

They are hyperlinked to other websites and blogs and serve as a platform for
anyone with access to a computer to publish their thoughts online for a worldwide
audience.

Peter Merholts, who was blogging way back in the nineties, coined the term in 1999
when he changed the term Web log to 'we blog'. The 'we' he spoke of then referred
to a somewhat community of computer geeks but now includes over 14 million
people spread out all over the globe and so pervasive is this online phenomenon that
the latest Oxford English Dictionary has included the term.

James Francis writes in Blogging: a quick history that the medium really "exploded
as a voice" after 11 September 2001. The attack sparked worldwide discussion
and debate and what better medium for opinion than the online Web log? After
other major news events such as last year's tsunami and the London bombings in
July, the first people to tell the stories were bloggers who had witnessed the events
unfolding. The competitive edge they have on the mainstream media in this regard
is immediacy.

Within minutes of the London attacks, bloggers had posted on-scene video footage
taken with cellular phones on their Video blogs (vlogs). Readers the world over no
longer had to wait for the next day's newspaper to tell the story. Everyone with
online access could read about the first hand experiences of Londoners as events
unfolded.

There is a lot of nonsense out there, however, and Google searches are becoming
frustrating as more and more blogs pop up onto the scene.

Many blogs are the epitome of the "dumbing down" trend infiltrating media
spheres, fuelling our fascination with the ordinary. Chuck Olsen, a documentary
film maker and video blogger in Minnesota, who has been on the blog scene since
the early nineties, says that in this age of information, "mundane is the new punk
rock".

According to an eWEEK.com article, "The Cult of Blog", the only unifying theme
behind the blogging phenomenon is "an unfettered desire to let it all hang out".

Deep in the sea of blog baloney there are some gems to be uncovered, however. Take
for example the dear_raed blog written by "Salam Pax". Salam Pax, a pseudonym, is
a young Iraqi who wrote about what was happening in Iraq during the initial stages
of the American invasion.
His blog posed a very different perspective on events from that of the American mainstream media and people bought into it because he made no claims to be presenting an objective overview.

He told the story as he saw it, not glossing over his biases claiming to be objective. His blog caused such a stir that *The Guardian* persuaded him to write a regular column for them. He also worked as a journalist for *The Guardian*, writing both columns and feature articles.

In October 2004 he was sent to America by the paper to report on the American presidential race and the current thought there on the subject of Iraq.

In February 2005 a series of filmed reports by Salam Pax, produced by Guardian Films and transmitted by the BBC's *Newsnight* won the Royal Television Society Award for Innovation.

His blog was also transcribed in print and published as *Salam Pax: The Clandestine Diary of an Ordinary Iraqi* by Grove Press.

Jane Singer, associate professor at the University of Iowa School of Journalism and Mass Communication, has written extensively on blogs, bloggers and blogging, and insists there is a clear distinction between Web logging and journalism.

She describes blogs as “unedited, unabashedly opinionated, sporadic and personal” and in many ways “the antithesis of traditional American journalism”. She says that many journalists see blogs as “an antidote to the corporatisation that is silencing independent media voices”.

Bloggers have become suspicious of the media, which is increasingly owned by large conglomerates that are perceived to prioritise the so-called bottom line over journalistic integrity. They argue that blogs are offering more transparent points of view where biases and agendas are clear for all to see.

According to Matt Welch, an American journalist who has been following the blog trend, blogs are now playing the role the traditional “alternative media” used to play.

In his article “Blogworld”, Matt Welch describes the increasing conformity of the so-called “alternative” print media. He says that modern alternative weeklies have strayed from what made them alternative in the first place.

“The papers once embraced amateur writers; now they are firmly established in the journalistic pecking order, with the salaries and professional standards to match. They once championed the slogan ‘never trust anyone over thirty’; now their average reader is over forty and ageing fast. They have become so ubiquitous [that] the very notion that they represent a crucial ‘alternative’ to a monolithic journalism establishment now strains credulity.”

Welch claims that these lost qualities are embodied in the blogosphere where for the first time in history any average Joe and Jane Soap can write, edit, design and publish their own product within minutes.

According to Welch, blogs have become so popular because they have something to say.

“In a media world that’s otherwise leached of opinions and life, there’s so much life in them...When do you last recall reading some writer and thinking ‘damn, he sure looks like he’s having fun?’”

Just as the products of the print media can be arranged on a spectrum ranging from the very serious to light hearted, so too can Web logs.

One would never lump *People* magazine alongside *The Economist*. Similarly, one cannot lump together all blogs. The Web log is simply a new medium of publication; the content is diverse, ranging from the mundane to cutting edge journalism.
amateur journalism:
taking news into their own hands

has technology replaced discipline as the prerequisite for being a journalist? or does it need to be combined with the essential building blocks of skill, knowledge, talent and professionalism to make it all gel? Giselle Linström looks at the phenomenon that is blogging.
SO you've studied long and hard to get that sought-after journalism degree from Stellenbosch, Rhodes or Wits when news of the latest fad (or is it?) in amateur journalism reaches you. You're left wondering if all you need to be a journalist nowadays is access to the Internet. Or in the case of a photojournalist - a nifty, new mobile phone with built-in camera.

Digital technology - the Internet, e-mail, blogs, mp3 players, digital cameras, camera phones - has evolved to the extent where the public share with professional journalists the ability to reach a mass audience, to tell and show the world what they see and experience.

In the past, eyewitness photographs and videos of dramatic events turned up for viewing only on the evening news and in the next morning's newspaper. Today through e-mail and blogs that spread news quickly and efficiently, amateur journalists often find large audiences without the help or need of mainstream news outlets.

But, in an interview with Journalism Professor Anton Harber of the University of the Witwatersrand, he says that technology is no more than a tool which may deliver an initial fascination with its potential. However, this can quickly run dull and be overtaken by the next generation of technology unless it is brought to life by "talent", in the form of interesting and appropriate content. He says that technology without content is like a car without petrol. "It might be pretty and full of potential, but it ain't going anywhere."

Unless you have been living under a rock, you have probably heard of blogs - personal websites that offer frequently updated observations, commentary, news, photos and/or diary entries, organised chronologically.

With the help of blogs that are easier to set up than one, two, three; news events and issues are now being written about and dissected on the Internet by a new breed of "amateur journalists". Or, as some are calling them - "personal journalists".

With the terrorist attacks that occurred earlier this year in London, news spread quickly on the Internet as people tried to obtain information. With mobile phone networks suffering congestion, mainstream news sites overloaded, and most Londoners at work, blogs were the way people were getting the latest news.

The blog tracking service, Technorati, found more than 1 300 posts about the attacks little over an hour and a half after the blasts, according to the BBC online. This is an example of how bloggers have an advantage over the slower, traditional media.

Bloggers also had an advantage when it came to covering the 2004 Boxing Day tsunami. According to the Poynter Institute's blogging expert, Steve Outing, the tsunami represented a turning point in amateur journalism. What 11 September was to setting off the growth and enhanced reputation of blogs, the tsunami was to the larger notion of amateur journalism. Blogs were able to show photos that newspapers and mainstream news sites would have received criticism for had they published them. Much like tabloids, blogs can get away with much more, possibly because they are considered less "serious" and thus can be less ethical.

Rhys Johnstone, Content Manager at Independent Online (IOL), says that this is where news sites have an advantage over blogs. They have more stringent standards regarding accuracy, fairness, ethics and legality.

So, do professional journalists in South Africa have to be concerned about the "threat" posed by amateur journalists? According to Harber, there is not much of an amateur journalism community in South Africa. But, he adds, as connectivity spreads and bandwidth widens, "civilian journalism" will grow "like a boil on the bum of professional journalism".

Harber adds that hidden among the hordes of bloggers are a few potential journalists. Those who stick with it, gain credibility, build a relationship with their audience, develop the techniques and craft of journalism and use the technology not just to hear their own voice or talk to themselves, but to challenge and provoke audiences and illuminate and expose information. In other words, they become true journalists, regardless of the channels they use to convey the information.

Despite this, bloggers still face many challenges if they want to be regarded as journalists, including a lack of recognition of their status. Harber thinks that they should be afforded the same rights as "real journalists". He says that if freedom of expression belongs only to recognised or licensed journalists, then the only thing that matters is who will use and abuse the power to issue the licence.

"You must remember that in the 1980s elements of the 'mainstream' media tried to argue that the 'alternative' media was not 'real journalism' and not entitled to the same protection they demanded for themselves.

Some of the most interesting journalism in this country - »
technology without content is like a car without petrol. "it might be pretty and full of potential, but it ain't going anywhere."

<< the independent black newspapers of the early 20th century, the left wing papers of the 1950s, the resistance press of the 1980s – has come from those who were labelled 'alternative' and therefore not 'real', or 'professional'."

Another positive aspect of blogging is the interactivity factor. News is a "conversation", thus the story doesn't end when it's published, but rather just gets started as the public begins to do their part, according to Outing. With "normal" media such as newspapers, people will discuss the story, and perhaps write a letter praising or admonishing the journalist.

With blogs the interaction is taken a step further. Readers of the blogs can add to the story, discuss it amongst each other and even correct it.

But, blogs also have their shortcomings. One of them is the lack of an editor, according to Outing. He writes that an editor can help to catch spelling, grammar, factual errors, and the really dangerous issues – such as possible libel cases against the blogger. However, bloggers tend to say that their readers are their editors. Mistakes are pointed out quickly and bloggers readily acknowledge and correct their errors in plain sight.

The real question is whether the new "alternative" media can really replace the old. Can you "survive" on an appetite of blog-only news?

Non-scientific experiments have shown that gathering news solely by checking blogs will lead to a definite lack in the depth of knowledge of current events. This is because blogs seem to be better at offering commentary and starting conversations than serving a current-events-indicator role.

Johnstone says that while a lot of people are reading blogs and thus not reading news websites when they are on the blog site, the two feed each other. He says that the blogs often provide links to news websites – and often comment on articles that were posted on news websites. "I see them in a positive light," he adds.

So it seems, for the time being at least, your best bet is still a newspaper with your breakfast coffee, radio in your car and television news in the evening. And if you want more commentary, interactivity and unrivalled immediacy – turn to the blogs.
Blog is my lewe! dot com

kry jou eie blog @

www.blogger.com
www.blogmania.co.za
www.freewayblogger.com
www.myblogsite.com

Wat is 'n blog?

In kort: 'n Persoonlike ruimte op die internet waar individue die geleentheid kry om te sê net wat hulle wil, net hoe hulle wil en in soveel woorde as wat hulle wil. Enigeen kan dit doen. Jy kry net twee dinge:

1) Toegang tot die internet
2) 'n Behoefte om iets te sê

Skee binne minute jou eie ruimte op die web. Op die digitale spesie kan jy jou vriende in ander wêrelddele op die hoogte hou van jou daglikse handel en wandel, jou activistiese politieke standpunte lê, familie-resep deel, of sommer net jou foto's stoor. Onthou net: almal, letterlik almal, kan dit lees.

07:09:05 - 11:34

Vingers op die knoppies...

Om te begin:

Jy het geen kwalifikasies nodig nie. Solank jy 'n rek na ar kan aan- en afsit en weet hoe om op die web te kom, behoort jy dit te kan doen. Kies enige van die webruimtes wat op hierdie blad verskaf word en kliek daarop. Dit behoort jou te neem na 'n tuiblad waarop jy jou eie blog kan skep.

Gewoonlik is daar 'n vraelysie wat jy eers moet voltooi. E-pos-adres, land van herkoms en so aan. Dit behoort jou drie minute te neem.

Dan volg daar maklike en duidelike instruksies oor hoe om jou blog op te stel. By sommige blogging-bladse kan jy dit binne 2 minute, en met die kliek van drie knoppies, voltooi.

Kies net 'n agtergrond en 'n uitleg vir jou blog, sitjou eerste bietjie inligting daarop en stuur daarna 'n e-pos aan al jou vriende, familie en vyande waarin jy hulle nooi ("vriendelik verplig") om jou blog te besoek.

07:09:05 - 12:17

Wat kan ek op my blog laai?

Sodra jou blog geskep is, kan jy daarop laai net wat jy wil. Dit is wat blogging so opwindend, maar terselfdertyd gevaarlik, maak. Geen kontrole word daaroor uitgeoefen nie, so die man en vrou op straat kan nou onverpoos hul digitale stem laat hoor.

Die maklikste manier om uit te vind hoe om data te laai, is om weer na die tuiblad te gaan waar jy oorspronklik jou blog geskep het. Dit is belangrik dat jy na dieselfde tuiste gaan, want daar word die beste programme en metodes vir jou spesifieke blog verduidelik. Jy is nou klaar op hul databases, so jy kan net jou gebruikersnaam en wagwoord intik.

Jewers behoort daar 'n opsie soos "How to" of "Help" te wees. Kliek daarop. Gewoonlik verskaf dit 'n baie eenvoudige stap-vir-stap verduidelikting oor alles wat jy moet om data op jou blog te laai.

Onthou net: Pasop vir kopiereg-skending. Laat werklik net jou eie oorspronklike data. Onthou ook dat enigeen daardie data van jou kan aflaai en so kopiereg op jou foto's kan skend.

07:09:05 - 14:06
broadsheet style:

journalists slate decline of south african media

in the wake of the almost exponential rise of tabloids in the mainstream south african media, “serious” journalists have begun to speak out against the growing trend of commercialised news in both print and broadcast media. carolyn bind interviewed a number of journalists to hear their opinion on the matter.

JOE Thloloe, Chairperson of the South African National Editors’ Forum, has lamented the deteriorating quality of South African journalism. According to him “most publications have resorted to trashy journalism whereas some straddle between serious journalism and tabloid journalism”.

Thloloe was speaking soon after resigning from his position as editor-in-chief at free-to-air broadcaster e-tv.

“e-tv was gradually descending into a tabloid format. “the real story remains untold in the process. We seemed to have shifted from our core responsibility of bringing understanding to the viewers. In some of our programmes we embarrassed our guests. This is very entertaining to the audiences, but once again the real story is not told.”

According to Thloloe, speaking at a World Press Freedom Day panel discussion in Stellenbosch, the current trend toward commercialisation of the media is the main threat to true press freedom today. He complained that this trend had caused news bulletins to become more entertainment based and more aggressive as opposed to educational.

At the same panel discussion, Snuki Zikalala, Managing Director of SABC News agreed, saying that the country’s news needed to shift its focus to one that is more educational rather than entertaining.

Sam Bartlett, the assistant news editor of the Cape Times, reiterated that there was a trend toward more sensational reporting. She condemned it, saying that certain lines should simply not be crossed.

The Cape Times prides itself as being a “paper of record”. It has a policy known as the “Marmalade Principle”. The basic premise of this principle is that if the journalist’s mother were reading the paper whilst eating marmalade toast, would the article cause her to drop her toast. If so, the article is too sensational or shocking.

Leopold Scholtz, the deputy editor of Die Burger, said that this trend is “most definitely a problem”. He says that journalists at the paper are struggling to maintain the paper’s reputation as a serious broadsheet because managers are more interested in profit than reputation.

This also leads to juniorisation in the newsroom, which leads to a decline in the quality of the paper. Front page photographs which readers have denounced as “shocking”, “sensationalistic” and “unethical” have admittedly pushed up the sales for that particular day.

Countering this opposition to commercialisation of the news, Joseph Aranes, assistant editor at the Cape Argus, says that there is a place for all styles in a society that is still finding itself. He believes that people are beginning to express themselves differently than in the past and that there is a place for commercialisation.

Andries Cornelissen, financial editor of the Son says that “commercialisation is not a swearword”. In his opinion journalists should embrace commercialisation as he says that it results in better salaries. He does admit, however, that it places ethics as a lower priority.
In. lists o f Hear y lews need ed at there was certain lin e s known as th e list's moth er ~ her to drop st defi nit e ly the paper 's 1 profit than the quality "shocking ", It particular es, assistant to "journalists shou ld embrace economicisation as it means better salaries"

"journalists should embrace commercialisation as it means better salaries"

ssi, himself who helped create the fresh and upbeat style of the station, the same style which he now calls trashy.

"When Tholoe left, he used the opportunity to turn on e-tv the author of a defamatory, yet true, tabloid article by cunningly using the opportunity to condemn them both," said another source*. "He has gained his revenge."

Financial whizz, Andries Cornelissen, who works at the reputable Western Cape newspaper, the Son, vehemently disagreed with Tholoe's claims that the media were "resorting" to commercialised reporting with the result of trashy publications.

"Commercialisation is not a swearword. Journalists should embrace commercialisation as it means better salaries."

Several journalists speaking on condition of anonymity* admitted that broadsheet journalists are envious of tabloid journalists who earn better salaries and enjoy better lifestyles largely as a result of more relaxed bosses who can afford to treat their employees well.

While the broadsheets insist on enduring with conservative reporting, the nation is yawning. In today's fast-paced, ever-changing information age, it's bound to be the survival of the fittest and right now it seems that the tabloids are the way of the future.

*Note: This article has been written in an exaggerated manner in order to highlight some stereotypical tabloid traits. All unnamed sources are fictional.
smaller is better?: the tabloidisation of layout
THE tabloidisation of the media in terms of content is still a blister on the writing hand of most “serious” and academic journalists in South Africa and worldwide. In this ongoing debate, points for and against tabloidisation have been argued across the board like paper projectiles thrown across the newsroom by angry editors.

Those against it state the erosion of ethical journalism as their strongest case, whilst those in favour cite the dominance that tabloid circulation numbers hold over serious, or broadsheet newspapers.

Whatever the case may be, this trend (whether it is just a trend or the future foundation of newspapers is unclear) is well-known and well-explored.

The tabloidisation of layout, however, is a development that is not given the same recognition, but is potentially just as important.

This type of tabloidisation entails the shift towards a smaller, easier to hold format (A4 size up to roughly half the size of a broadsheet). Mario Garcia, co-founder of the Poynter Institute and Garcia Media, holds a poignant view of layout tabloidisation in an article on the Poynter website.

"Everything makes a comeback," he says. "There is an eternal renaissance of essential things. In journalism, design, literature and art. Things tend to simplify themselves. As life in the big cities become more chaotic, technology becomes more accessible with wireless, fast communication available to larger masses of the population."

In terms of newspapers and other print media, he says this "translates into smaller formats, more reader-friendly for users who seek simpler storytelling, quicker messages and who seem to prefer, as in everything else, the smaller packages".

Henno Kotze pins down the increasing trend towards tabloidisation within the newspaper industry and answers the question: is this the future of newspaper layout?
Six years ago Garcia predicted that a large number of American newspapers will shift towards tabloid form by 2020. Last year, he changed his prediction to 2010.

Perhaps most notably has been the shift of the world's most famous business newspaper, the Wall Street Journal, to tabloid form. This shift can also be seen globally, including South Africa.

South African Media Facts 2005 states that "the last few years has seen a surge in popular journalism with the launch and massive success" of the tabloid the Daily Sun. The circulation figures amongst the 18 main dailies through the second half of last year show the dominance that the Daily Sun has had over its competitors. Its circulation of nearly 500 000 is more than double that of its nearest daily rival, the Star.

It seems as though tabloidisation is paying off in South Africa - but is it because of the editing, content or layout?

Prof Klaus Schoenbach, Chair of the Amsterdam School of Communications Research, approaches this question differently in an article entitled "Does tabloidization really make newspapers successful?". Schoenbach asks whether "dynamic, vivid and colourful layouts with many visual elements (such as pictures, graphs and logos) help sell copies?" He also questions whether "newspapers with shorter articles and bigger headlines attract more readers". Conversely, he asks if it is a case of "a greater share of entertaining stories at the expense of 'serious' politics" or whether more sensational topics loaded with "emotional language" increase circulation.

One can apply the same questions to South African newspapers.

The American organisation Poynter, who sees itself as a "school for journalists, future journalists and teachers of journalists", believes it comes down to the WED philosophy. Ron Reason, Creative Director of Garcia Media, says this principle is the integration and "harmonious marriage of Writing, Editing and Design (WED) to produce a journalistic project that is more powerful than any one element in isolation".

This, agrees Garcia, is the fundamental principal that makes tabloid layout more powerful, quoting various examples such as London's The Independent and The Times. Both made successful conversions to this format, yet call themselves "compacts" to distinguish themselves from "tabloids".

The underlying argument of Garcia's article entitled "The March of the Tabloids" is that the myth of tabloids being of lower journalistic quality is unfounded.

He says it is the "irrational fear of some editors and publishers of the word 'tabloid' itself that keeps many from contemplating the idea of testing their newspaper in a smaller format".

Garcia says that "using stereotypes, and even worse, formats, to determine what constitutes serious versus sensational journalism is not going to lead to better products".

Despite the polemic about the tabloidisation of newspaper content continuing, tabloid layout should be seen in a different light. It is a phenomenon on its own, one that requires different deductions and solutions.

Circulation figures speak for themselves when it comes to tabloidisation and cannot be ignored in the competitive and potentially lucrative print industry. One can clearly see that there is a significant distinction between the tabloidisation of layout and the tabloidisation (or sensationalism) of news, or content.

From the various successful conversions of "serious" papers to tabloid format as well as new tabloids making significant impacts, it does not seem a question of if, but rather when, broadsheets will be looking at this conversion towards a more user-friendly format.

One clear distinction of this kind in South Africa is Die Wêreld, a "serious" tabloid that did not last long. This, however, was more a case of internal financial difficulties and amateurish content than of layout.

Nevertheless, this conversion may become more viable only when the "tabloid myth" is debunked and the public become aware of a distinct difference between tabloid content and tabloid layout.
Die system is corrupt, sê 'n man die ander dag vir sy vriend.
En nie nie nie! Niese corrupt!

Toe check ek: As jy net geweet het hoe corrupt jou language is, my bra, dan sou ek maar die stukkie mind vir my self gehou het.

Toe scheme ek, dis mos maar eintlik hoe die masses praat, of hoe?
Wie is ek nou om vir die man en sy tjommie te praat? Ek mean, wat ons favourite Kaapse koerant, Die "sunshine in my life", aka die Son, for instance.

Wat sou die masses nou worry oor een of ander awargee mishou van die taal so lank hulle dit versmaa? Nei wat, dis eintlik duidelik.

Koerante is mos nie gemak om Wagter se hok te line vir warmte in die winter nie.
Hulle is daar om gelee te word, of hoe?
Die enigste system wat corrupt is, is die ene wat dictat dat ons nie mag skryf soos ons praat nie.

Kyk net hoe't die ou Nederlandse ballies geord toe Cape Dutch sy kop uitgestek het in Van Riebeek se times. Hulle was so gekant teen dit soos die Katolike teen kooks en die goed.
Hulle moes daar net accept dat die taal verander soos wat society verander en develop.

Sulke koerante het eintlik die guts om dit sê hoe dit is.
Die Son steek gevaarlik uit met sy stories en dis hoekom ek hom like; hy praat met my.
Ons is op 'n level. Hulle mince nie hulle woorde soos wat 'n Sexy Boy se hare mince nie.

En toe besluit ek om vir daal self en mighty's 'n woordeboek te mix van hoe die masses praat. Ek roep hom die "Oxford to Athlone Advanced Tabloid Taalboek".

Van boobs, Okapi's en Gatsby Dite's, tot tjokie tjommes en tikkoppe, my lanie.

Die taal is mos 'n mengelmoes van uitdrukkinge, 'n fruit cocktail van expressions.

Dis die kern van wie jy is en hoe jy met ander mense communicate. True, partykeer is dit rof, rou en onbesk, maar dit reflect mos ons society, so why not? ✪

<table>
<thead>
<tr>
<th>Boobs/Tits</th>
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<tr>
<td>Bliksem</td>
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<td>Donner</td>
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<td>Gatvol</td>
<td>Moeg, nie meer lus vir iets nie.</td>
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<tr>
<td>Jislaaik</td>
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<td>Moegoe</td>
<td>Slegte persoon, krimineel</td>
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<td>Moffie</td>
<td>Homoseksuele man</td>
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<td>My Bra</td>
<td>Vriend</td>
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<td>Lanie</td>
<td>Meer bevoorregde persoon/wit persoon</td>
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<td>Nommer (26, 27, 28)</td>
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<td>Skhokho</td>
<td>&quot;Die Man&quot;, &quot;main konyn&quot;, &quot;baa van die plaa&quot;</td>
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<td>Tuisgebroude bier</td>
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<td>Tjoekie</td>
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<tr>
<td>Tokoloshe</td>
<td>Mitologiese Afrika ondertjie</td>
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Ek kry altyd 'n holte vir jou voet vind.

As 'n student van die joernalistiek sal jy by die grootste uitgewersbedryf in Afrika altyd 'n holte vir jou voet vind.
skotl

enigste reklame

AL gehoorvan *Titti-opkoftus* – die gevreesde "vrou-agtige uitgroeiel, hoofsaalklik op die hoof van manis"? Dan is jy waarsynlik nie 'n Son-leser nie. Of jy was nie vanjaar by die Klein Karoo Nasionale Kunstefees op Oudtshoorn nie.

Want volgens die piekkoertjie, die Son se reklameveldtoeg vanjaar by hierdie einde fees is die virus die gevolg van Bladse 3 Sindroom. Dis eenvoudig as 'n man te lank of te veel na die bostuklose "dames" op die Son se derde bladse staar, groei 'n kaalborsrvrou by sy kop uit.

Tannies (en ooms) het in hul koeltrank gestik en kinders het vervolgens gevrees, elke keer wanneer 'n verslopende middeljarige man met 'n kewensgrote kaalborspop op sy nek hulle 'n skimpik in die hand stop. Diewoordblad, wat soos die panflute in medisyn-staphakkings lyk, vertel leersers van *Titti-opkoftus* en bevat 'n eksplisiete foto van 'n kaalborsvrou.

Maar dit was nie die einde van die veldtoeg nie.

Die Son het 'n Spaanse woonpas op die hoek van die twee besigste strate op Oudtshoorn staangemaak. Die woonpas is omskep in 'n ambulans met 'n hoeragtige waardeur feesangers na 'n regte bostuklose model, wat op 'n man se kop sit, kon koekdoos.

En nog is dit net die einde nie.

Motoriste onderweg na die fees is begraaf met reuse waarskuwingsbordte wat soos amptelike padbordre gelyk het. Die boodskap: "Waarskuwing: Page 3-sindroom kwarantyn gebied" (sic).

Ontstoke boere het getoos dat die borde onmiddellik verwys na die die die son se enigste vir die volstruikbedryf so kort ná voelige in die Oos-Kaap uitgebrei het, gevrees.

Die fees het skarp begin of die Son het ingestem om die woord "kwarantyn" van die borde te verwys.

Dit lyk asof die piekkoere hom die reg toeg discrete het om minagend op elke moontlike gebied te wees. Ook reklame. Die Son was uit daarom om te skok, nie net in die koerant nie, maar ook met hul openbare beeld.

Mr. Steve Immelman, Son-projekbestuurder, verduidelik die veldtoeg as volg: "Die veldtoeg het gepoog om humor en pret aan die handelsmerk te koppie, die Son is 'n pretpublikasie en daarmee veldtoeg. Ons wou nuu maak en ons het."

Volgens hom is die bladse 3-meisie "een van die Son se vele sterk punte wat ons blitsvinnig die grootste verteker in die Wes-Kaap gemaak het."

"Ons navorsing het gevry dat die bladse 3-meisie geweldige nuus vir die publikasie maak, almal praat daaroor wanneer daar oor die Son gepraat word."

Hy meen die KKNKveldtoeg was in goeie smaak. "Ons het honderde mense aan die loer gekry, alles in 'n goeie gees sonder om mense aanstoot te gee."

Mr. Charl Nel, direkteur van die advertensiesagentskap 9November Unie, wat vir die Son se veldtoeg verantwoordelik was, sê: "Die boodskap wat oorgedra moes word is dat die
die son se reklameveldtog op die klein Karoo nasionale kunstefees laat dit lyk asof die poniepers hulle die reg toegeëien het om op elke denkbare vlak te skok - nie net binne die bladsye van hul koerante nie. en die hoofstroommedia raak kriewelig hieroor. lucille botha het probeer vasstel wat die motivering hiervoor is.
"by feeste is daar baie bemarkingsgeraas. as jy 'n boodskap wil oordra, moet dit skerp wees. skoktaktiek is die beste vorm van reklame"
het gaan onderzoek instel.

Son, se gehelp ak.

u beter n hoër die Son ker dat mense net nie. wenoor

vandie die prontuit van 'n of van tement dit asof bede by reste as

Baie, maar wat die bietjie kan

Son entieke wil dit die van lerante kode kode in hulle ding s hulle koop dit dat nie as sien

gaan koersers te m die enige

Son die enige die

gebruik koerante vroue om sensasie te wek en só sirkulasie te bou?

waaroor het die bohaai oor die “kaal-advertensie” gegaan? en wat van die berugte bladsy 3-meisie?

ema buffel het gaan onderzoek instel.

prikkelplesier
of sirkulasietier?
Die omstrede advertensie referer aan die nuwe Opiumparfum van die modehuis Yves Saint Laurent en was 'n foto van Sophie Dahl, 'n 23-jarige model en klein kind van skrywer Roald Dahl. Die foto toon haar kaal op haar rug, alleen met 'n paar hoë hakskoene, 'n halsnoer en 'n armband. Die advertensie is in Brittanje deur die Britse ASA verbied omdat dit volgens hulle vernederend teenoor vroue is.

The Star se webwerf verskyn etlike menings van leesers. Verskeie bloggers het ook deelgeneem aan die debat. Op die webwerf se die koorgelede van die Christian Youth-groep aan die Oos-Rand, Stephen Sampson, het hy baie teleurgesteld was in The Star omdat hulle die beeld gepubliseer het wat voorstel dat "pornografie aanvaarbaar is as 'n metode om produkte aan die publiek bekend te stel".

Volgens Sampson is die publiek geprovoker. Hy meen dat die beeld van Sophie Dahl met niks anders as goue hoë hakskoene, 'n halsnoer en 'n armband nie. Die advertensie is in Brittanje deur die Britse ASA verbied omdat dit volgens hulle vernederend is.

Die advertensie in The Star se verskynsels van die modehuis Yves Saint Laurent is kontroversieel en verskyn in verskeie tydskrifte. Die advertensie het die aandag van enkele leesers en bloggere gemaak, waarvan sommige die advertensie as verwaarloosend en onwaardig aanvaarbaar beskou het. Andere het die advertensie as een van vele halfnaakfotos van die internet aflaat en beweer dat dit die uitbeelding van seks en geweld bevorder.

Die ASA het in Brittanje die advertensie verbied omdat dit volgens hulle vernederend is teenoor vroue. Die klag is deur die Persombudsman, Ed Linington, afgewys. Sampson het gesê dat die gebruik van naakfotos van lede van die medium is onwaardig en 'n overtreding van grondwetlike reëls. Dit misken ook menswaardighed en geslagsgelijklhood.

Die debat oor die Sow se foto's vorm deel van 'n bredere debat oor die rol van die media in die onthulling van fotografie in die media. Sommige het die gebruik van naak- of halfnaakfotos in die media as onwaardig beskou en oorgrondlik as seksuele onskeerbaarheid. Andere het die gebruik van solos fotos as wettig en wettig gehou beskou.

Die debat oor die rol van die medium in die onthulling van fotografie is aktueel en het oorgrondlik as seksuele onskeerbaarheid. Andere het die gebruik van solos fotos as wettig en wettig gehou beskou.

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Die ontwikkeling van die tegnologie bring mee dat suike pornografie nie net 'n publikasie of op 'n rekenaarskerm gesien kan word nie, maar letterlik saam met jou kan stap. Kyk bietjie wat sê die Son se webwerf verder:

"As jou lus vir ons girls groot is, sms (dit kos R5) dan die kodewoord 'Son' na die nommer 36900 om 'n geheime kode te kry waardeur jy 24 uur-toegang kry na ons witwarm foto-galerye hier op die web. En as jy nie net wil kyk nie, kan jy selfs aan hulle raak ook! Op die rekenaarskerm natuurlik."

Mense van enige ouderdom, wat R5 op hul selffoon het, kan dus wettig halfnaakfoto's van die internet aflaai.

Die rekenaarsiging van ons wêreld sedert die vroë 1990's het letterlik meegedra dat beelde en boodskappe voortdurend ons daaglike lewe beïnvloed. Gedagtes en ervaringe van die werkelike word só gevorm.

Volgens 'n berig op IOL is dit 'n feit dat redaksie- of kringbots as oor foto's wat tonele wys van geweld of dood. Associated Press, een van die wêreld se grootste nie-nieuws agentskappe, weier om volle naaktheid te publiseer, behalwe in uiterste omstandighede. Volgens die biografieë van die "meisies" in die Son se bladsy 3onderskrifte, is baie van hulle professionele ontkleedansers by ontkleuklubs. Met die toename in naakfoto's van vroue in die media rondom ons, van drukmedia tot selfgene, sou 'n mens dink dat meeste mense daaroor sou uitspreek.

Verlede jaar het slegs een persoon Son by die Geslagkommissie aangekla. Volgens IOL het sy spesifiek gekla oor die bladsy 3meisies wat sy as vernederend teenoor vroue gesien het.

Die akademici Karen Ross en Carolyn Byerly skryf in hul boek Women and Media dat die meeste hedendaagse studies, ten spyte van die bemagtiging van vroue, nie net in die mediabedryf nie, steeds met geslagangelykheid worstel. Ross en Byerly meen ook dit by spesifiek af die media vasgeval het in die groef van tradisionalisme en stereotypering.

Juis die beslissers in die media moet dus meer bewus wees van dié invloed van die media op die samelewing. Hoe vroue daarin uitgebeeld word, is krities. Die media moet 'n rol speel om denke oor stereotypering, veral van vroue as seksobjekte, te verander.

Anders gaan vroue se liggame steeds uitgebruik word, of dit vir parfum-advertenties of oniekkoerante is.
my kerk is net my werk

janice burnice johannes
gesels met die redakteur van son-noord, dirk lotriet, én met mense op straat, oor die stereotipering van kerke - oftewel geestesgenootskappe - in poniekoerante.
‘verneuk-dominee’ mag vir drie weke nie preuk.

Kerk weier om man te betaal vir bouwerk.

Die lekker Ds. Becker hak af met buurvrou.

‘Moenie met Son praat’ pleit benoude pastoor.

Die groot tabloid-debat

verneuk - dominee' mag
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‘Moenie met Son praat’
pleit benoude pastoor.

Die groot tabloid-debat

Die groot tabloid-debat

Die groot tabloid-debat
"kyk, geestelike leiers is mense en gesagsposisies en het baie meer mag as parlementariërs. en juist op grond daarvan verwag sowel volgelinge as gemeenskappe dat hulle oproep moet lewe. maar hulle is nie altyd so eties as wat hulle moet wees nie"

<< "Maar dit gebeur al hoe meer dat baie van hulle nie altyd so eties lewe as wat hulle moet nie."

Maar is dit dan eties van poniekoerante om die naam van 'n kerk, of 'n denominasie se reputasie, skade aan te doen?

"Ongelukses is dit 'n kwessie van asosiasie. Enige persoon wat homself in die publiek se oog plaas, of dit nou in 'n kerk is, en sy magsposisie misbruik, se misstappe moet op die lappe gebring word. Dis nie 'n geval dat Son-Noord daarop uit is om 'n geestesgenootskap te teiken nie."

Hulle werk dus binne 'n etiese kode?

"Ja natuurlik het ons 'n etiese kode."

Toe begin hy sy lesse na sy laaste deurgaan, maar die gesoek het niks opgelever nie. En toe sit hy die soekstof op sy rekenaar voort, ook sonder sukses. Na die vrugteloese gesoek gee hy moed op.

"Ek het ongelukkig nie nou een in my besit nie, maar jy kan gerus ons nasionale redakteur, Ingo Capraro, vra," se hy.

"Gaan, kan jy sommer sy telefoonnummer gee?"

"Ongelukses is dit etiket in die bedryf dat joernaliste en senior werkers se nommers nie uitgegee moet word nie," se Lotriet.

Dus dankie vir die onderhoud en voort met inligting soek vir my storie: Die volgende stap is na Son se webwerf toe. Na 'n paar vinnige klikke kan mens darem die nasionale redakteur se e-pos-adres kry. Maar die redakteur het nie my navraag beantwoord nie.

En toe is dit na die mense op straat om hul menings te kry oor die brandende kwessie. As die koerant se mense nie wil kommentaar lewer nie, wat se Jan en San in die straat?

"Ek glo dat die Son wat ons hier elke Vrydag in Johannesburg kry, nie so smetterig is soos die een wat Kapenaars daagliks kry nie!" se 'n wou in Aucklandpark.

"Baie van die stories in poniekoerante is snert. En ek glo dat dit verkeerd is om die naam van 'n kerk te plaas. Nie net veroorsaak dit konflik tussen geestesgenootskappe nie, maar dit veroorsaak dat mense nie meer kerk toe wil gaan nie!" se 'n lidmaat van die NG Kerk op Stellenbosch, wat glad nie die koerant lees nie. Volgens hom is die Son niks minder as "'n cheap, low class koerant wat 'n ouderdomsbeperking kort" nie.

"Ek glo dat die Son wat ons hier elke Vrydag in Johannesburg kry, nie so smetterig is soos die een wat Kapenaars daagliks kry nie!" se 'n moslem-vrou van Kaapstad.

"Ek's jammer, maar ek lees nie daai stront nie. Dis net lae lakke wat Son lees l," se 'n vrou van die Calvynse kerk in Northpine, Brackenfell.

"Ek lees die snert in Son wanneer ek die dag 'n lekker laag nodig het, want dit is net goedkope vermaak. Maar ek sal dit nie self koop nie. Hulle joernaliste moet weer training kry, want wanneer af die die Nuwe Apostoliese kerk dan nou pastore?"

So se 'n lidmaat van die Nuwe Apostoliese Kerk in Kraaifontein.

Terug na Lotriet. Wat het hy oor die negatiewe kommentaar oor die Son se storie?

"Sloppy joernalistiek gebeur in gevalle waar joernaliste nie hul huiswerk behoorlik doen nie. Dis jammer wanneer so iets gebeur, maar ongelukkig gebeur dit soms met die beste van ons."

So, dis maar "tough luck" as jy die een is wat deur die Son "raakgesien" is, en dit 'n joernalis is wat nie sy of haar huiswerk gedoen het nie. Inderdaad. Die Son sien alles.

Soms ten regte, en soms ten onregte. ☞
dis 'n lang pad huis toe

die "tabloidisation" van die media
beteken onder meer meer dat inligting in klein, kragtige sarsies afgevuur moet word om lesers se vlietende aandag te behou. Maar hoe gemaak met 'n storie wat nie in dié maatlynne inpas nie? Neem die storie van "die burgemeester se plan", die doelwit was optimisities; naief volgens sommiges: teen junie 2005 sal geen kinders op die strate van die kaapse middestad leef nie. Só het me. nomaindia mfeketo, burge-
meester van die moederstad en beskermvrou van die smile-a-child-veldtog, die vorige jaar aangekondig, toe junie aanbreek, het sy volgens kaapse dagblaaie gesê die probleem is meer kompleks as wat aan-
vanklik vermoed is. eppy strydom wou weet wat die situasie só ingewikkeld maak.
DIE atmosfeer is uitbundig in Langstraat, Kaapstad. Dit wemel van jongmense, mooi mense, keurig uitgesoekte *onfis*. Tussen kuiereplekke en kafees meng hip-hop, jazz en *chill-out trance* met vrolike stemme en die geklingel van glase. ’n Botel bier spat van ’n balkon in duisend stukke op die sypaadjie. Dit is Saterdagmiddag en ’n parfum van vermaak hang in die lug.

Sy hou ’n blom gebuig uit bloudraad in haar hand terwyl sy al om die man met die lang, blonde harie fladder wat reeds met sy hande na sy beursie vroetel. Hulle gaan staan wanneer hy die donasie oorhandig – ’n handvol munte wat sy seenend aanvaar. Wanneer hy aanloop, huppel sy terug in die rigting vanwaar hulle gekom het – die bloudraad-blom ’n towerstaf van geluk.

As jy haar volg, sien jy dat sy deur ’n groep ouer kinders aangeneem is.

Wanneer die strate leegloop en die dag breek, krui hulle deur die treines van ’n krot waaruit ’n bittersuur stank opblaas.

Die bewusssyn, god dank, reeds uitgedoof.

**DIE kinders**, hier op die parade in Kaapstad, is skaars groot genoeg om oor die toonbank te sien, maar op tien, elf jaar is hulle reeds hul eie baas.

Daisy* is een van sowat 180 hawelose kinders wat in die strate van Kaapstad bedel.

“*Staatkinders*” noem die media – en dus ook die gemeenskap (of is dit andersom?) – hulle.

“Asof hulle ’n ander soort spesie is,” sê me. Sandra Morreira, direkteur van die nie-regeringsorganisasie (NRO) The Homestead aan die bokant van Strandstraat.

Twee stereotipes word meestal in die media geskets: weerlose slagoffers van armoede en brutaliteit, of klein, bedwelminge misdadigers.

Engeles en Duilewels.

Maar die rand van die munt – so ooglopend sigbaar dat ’n mens dit miskyk – is dat hulle in die eerste plek net kind is.

Mnr. Gavin Joachims, koördinerende van sosiale ontwikkeling van die onderneming Opheffing van die Sentrale Sakekern (CCID) in Kaapstad, werk saam met webysbeanspetes van NRO’s om die kinders se vertroue te wen. In die middestad se strate, op die Parade en in Die Gat, helder die gesigte op wanneer hulle houm sien. Glimlagte. Hande wat bladskud.

“Hoeziit Gavin, bru?”

**Die reuk van goem duiel uit die plastiek-sakke wat ’n paar in die hand klém**.

“Jy kan nie die kinders se omstandighede veralgemoen nie,” sê Joachims toe ons ’n rukkie later aanstap. Iets soos “armoede” speel in die meeste gevalle ’n rol, maar nie altyd nie. Talle kinders word uit die huis geskop omdat hulle gay is. Maar baie keer is dit aangeleerde gedrag. Mense gee maklik vir ’n dogtertjie geld. En gay sekse is lonend.

“Terloops, Daisy is ’n seun.”

Berigte in die hoofstroom-media wek telkens simpatie vir dié kinders se omstandighede. Die ponieters weer, skep dikwels ’n uitsiglose prentjie van die gemeenskap waaruit die meeste van hulle kom. Elk van die raamwerke is problematies.

Simpatie veroorsaak dat mense aanhou om vir kinders geld of kos te gee. Dit hou hulle op straat, sê Colum McGregor, eienaar van die jazz-klub Kennedy’s in Langstraat.

Die ponieters versterk die negatiewe stereotipes onder kinders oor die omgewing waarin hulle grootgeweek het. Morreira.
“Ek het nie omgee of ek lewe of doodgaan nie. die crime, die drugs, die slegte vriende...”

“Kyk, hul situasie is benar. Maar ek dink nie mense besef hoe baie dié kinders lees nie - en hoewel dié invloed strek nie. Die kinders dink daar is geen hoop vir hulle nie - dat dit maar is hoe die wêreld werk.”

Hoewel daar die afgelope tyd meer positiewe berigte in die Kaapse poniekoeanter verskyn het oor byvoorbeeld “tikkers” wat hul verslaving oorkom het, is die algemene trant dat tikkers hul toekoms klaar vernietig het.

So skryf ‘n “berader” onlangs: “Tik is een van die gevaarlikste drugs ter wêreld. Die klomp onnoorse goed wat dit gebruik, besef dit, maar hulle gee gee nie om nie. Ten minste nie totdat hulle daar met niks soë en ‘n opgeneukte liggaam op hul sterfbed lê nie. Dan verwag hulle dat mense na hulle moet omsien.”

Joachim tref ‘n onderskeidel tussen “wegstoot” en “aantrekfaktore”.

Die verlies aan een of albei ouers, ‘n huishoudelike situasie van sekseuele of fisiese mishandeling en ‘n omgewing van drank-en dwelmsmisbruik is van dié fakte wat kinders van die huis wegstoot. Dan is daar natuurlik ook ouers wat self op straat bly.

“Ons kry kinders wat deur hul ouers as prostitute uitgehuur word om geld in te bring,” sê hy. “Of ‘n pa of ma wat hul kinders laat bedel om hul tik-verslaving te finansier.”

Onder die “aantrekfaktore” is ‘n gebrek aan ontspanningsgeriewe in woonbuurte. Kinders kom in die stad na vermaak soek na hulle moet omsien.”

Soos mnr. Lorenzo David, direkteur van die City Mission Assessment Centre in Soutrivier, dit stel: “Big business dink hulle is so barmhartig! En die media maak dit uit: gratis bootritte vir straatkinders; gratis McDonalds. Die kinders in die townships lees dit en dink: ‘Kom ons gaan stad toe, want die kinders daar het ‘n lewe.”

Vernietigend. Só is die invloed van die straat, sê Patrick*, ‘n kind van Mitchell’s Plain, wat die afgelope jaar deur City Mission se programme gewerk het en deur voogouers aangeneem is.

“Ek het nie omgee of ek lewe of doodgaan nie,” vertel hy. “Die crime, die drugs, die slegte vriende... Daar’s een ding wat die mense van City Mission my geleer het: Never give up to find the purpose of your life. Connect met jou goal.”

Die eerste stap na herstel is die besluit om “huis toe te gaan”. NRO’s huisves die kinders in “Plekke van Veiligheid” terwyl weskombuise bedryf, glo ander dat dit juis die kinders op straat stuur.

“Dié meer as 100 NRO’s wat elk in verskillende oplossings en straatzentres,” se ‘n aanonim se werker. “Soos mnr. Lorenzo Davids, direkteur van die City Mission Assessment Centre in Soutrivier, dit stel: “Big business dink hulle is so barmhartig! En die media maak dit uit: gratis bootritte vir straatkinders; gratis McDonalds. Die kinders in die townships lees dit en dink: ‘Kom ons gaan stad toe, want die kinders daar het ‘n lewe.”

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“Deur byvoorbeeld die owerheid aanspreeklik te hou wanneer opheffingsprogramme in arm gemeenskappe kwyn. Maar die kinders se omstandighede na hulle moet omsien.”

Mense is bereid om name te noem. Filosofie, eerder as praktiese oplossings, is die norm.

Davids het wel konkrete voorstelle. Volgens hom moet NRO’s wat “net ‘n voordeurdiens” (die tipiese sopkombuis of “shelter”) lewer, uit die burgemeester se plan gesyn word. Die “agterplasdiens” is die belangrikste – om kinders en families se omstandighede tuis te verbeter en hul potensiaal te ontwikkel.

“Ja, maar kyk hoe grêf is City Mission se sentrums,” sê ‘n aniomi se welsynwerker.

“Dit weerspieël nie die kinders se omstandighede nie en dan moet hulle weer voor af in hul stukkende gemeenskappe aanpas.”

So gaan die verdagmaker voort, terwyl die bottom line en beperkte spasie en tyd – “the pressures of the marketplace,” soos die musikant Roger Waters dit gestel het – veroorsaak dat journalistie nie al die kante van ‘n saak kan ondersoek nie. En dat sekere stories nooit verskyn nie.

Maar straatstories kan ‘n belangrike bydrae tot die Suid-Afrikaanse gesprek lewer deur byvoorbeeld die overheid aanspreeklik te hou wanneer opheffingsprogramme in arm gemeenskappe kwyn.

Daar sal altyd hoop wees.}

* Skuilname is gebruik om die kinders se identiteit te bekermer.
With growing international (and national) attention drawn to the role that scientists play in communicating about their work to the lay public, one might very well think that science communication is the latest buzz word in the world of communication. In the last two decades science has delivered dramatic results relevant to health, survival and lifestyle. In many cases the pace of scientific change has accelerated beyond what the public can keep up with, let alone comprehend and accept - just think about advances in genetic modification or cloning technology.

Within the international scientific community there is an increasing awareness of the duty and responsibility of publicly funded scientists to make their work more accessible to the general public. For many scientists public communication does not come naturally, and even when they are willing to get involved, they need some help. Journalists, on the other hand, are often intimidated by science and don’t know where to find credible science stories and media friendly scientists. Insufficient knowledge about the scientific peer review process also leads to doubts concerning the reliability of a science story.

Within a democratic society where science must be answerable to the public, there is a real need to find new and innovative ways of more effective mass communication about the benefits of science, but also about areas of concern to the general public.

The mass media undeniably is the major role player in stimulating public debate and shaping public opinion on scientific questions and issues. If scientists don’t engage the media effectively, people with opposing views (anti-science) will! Silence and avoidance on the part of scientists will fuel ignorance and mistrust of science.

Scientists have to accept that they must operate within the parameters and news values of the media. Worldwide science reporting is moving away from ‘celebratory’ reports about ‘space and dinosaurs’ towards debate and issues around the impact of science on society. It’s no longer “Professor, please tell us about this fantastic project?” but rather: “Explain why you are doing this research, who’s funding it, what is your agenda?”

While we want to challenge (and help) the mass media to do science better, it is equally important to challenge (and help) scientists to do media better!

Just like good science, good communication requires commitment, planning, skills and appropriate levels of resources.

Science communication is not about promoting an institution, glorifying science without asking questions or one-way flow of information. Rather, it is about dialogue, engagement, respect for audience and context, science and how it matters to society and scientists as the key actors.

Through its mandate the South African Agency for Science & Technology Advancement (SAASTA) assists in bringing science closer to society - science communication is one of SAASTA’s strategies towards achieving this goal.

Some science communication activities include:

- Science & Mass Media:
  Science and media networking events, media resources and networks, science journalism training, and media partnerships for competitions.

Communication of research to public audiences:
Developing researchers’ media and communication skills, science and society dialogue, debate and discussion forums, and focused communication efforts linked to research priority areas.

- Communication products and networks:
Printed publications, communication tools and resources, online materials, conferences, exhibitions and science theatre.

For more information, go to www.saasta.co.za or e-mail info@saasta.ac.za
bloom and doom

of the rising sun

Tabloids have been received with fear and excitement in South Africa, leading Namhla Tshisela to ask — how far has journalism come in this country, and where is it going?
THE state of journalism has changed into something that the fathers of journalism in South Africa, Thomas Pringle and Charles Fairbairn, would barely recognise were they still alive. Thabo Leshilo, editor of the Sowetan, once said, "The 1970s and 1980s have gone, this year is one of tabloid journalism." Leshilo was referring to a phenomenon of the "noughties" in South Africa, something that has revolutionised the media scene.

The current state of the print media has left some media watchers perplexed, some hailing the advent of tabloids as something that could change South Africa's media landscape for the better, and some predicting its impending doom.

The debate started with the Daily Sun, a tabloid newspaper that has grown into a staple in the South African media diet. In its long history of the newspaper industry, the media has seen nothing like it. Before the Daily Sun and other tabloids, there was not a newspaper that catered for the South African working class, both black and white. "Serious" newspapers have generally been deemed inaccessible to the working class, a factor that was probably worsened by low literacy levels in South Africa.

The now defunct ThisDay, according to Phillip de Wet, a former journalist at the newspaper, "was very clear on its 'national' target market: educated people who prefer thoughtful political and economic coverage over the popular crime-scandal-celebrity mix. Such readers, it believed, would fall into a high living standard measurement group with significant disposable income, or would aspire to fall into that group."

Prof Anton Harber, head of the Department of Journalism at the University of the
the impact that the tabloids will have on the future south african landscape cannot be ignored. whether the daily sun will outwit, outlast, & outshine all its competitors, however, remains to be seen.

Witwatersrand, says "more people are reading papers, making us one of the few countries in the world where newspaper sales are going up, and that has to be a good thing that will affect the quality of our democracy.

"These papers - with their influence on millions of voters - will become politically more important."

However, Harber argues that this is not a feat that we can yet celebrate. "What an irony: apartheid and its repression brought us some courageous, outspoken, probing journalism that won international admiration and few readers; democracy and normality have brought us popular silence. The price of freedom is that the bottom feeders also enjoy it."

Leshilio's statement heralds a trend that is growing massively in South Africa, and brings about the question of standards and the basics of journalism.

"Journalism is based on a mix of accuracy, impartiality and the quest for truth at all times. This is now debatable as this new form of journalism has come on the scene. Some believe that the standards have changed, and some may go as far as implying that the standards have dropped with the advent of tabloid journalism."

Prof Guy Berger, head of the Department of Journalism and Media Studies at Rhodes University, remarked that "newspapers have to become interesting and popular" in order to gain popularity and attention in this country.

As a result, tabloids have been berated and accused of ignoring social issues and diverting people's attention from them. Justice Malala, former editor of ThisDay, accused the tabloids of only "tack[ing] Zola or Mandoza", referring to the prominence of entertainment stories in the tabloids.

However, newspapers like the Daily Sun, Sow and the Daily Voice have moved in what Harber refers to as "popular sleaze", unmasking a market filled with mystic and wonder. Newcomer to the Western Cape tabloid scene, the Daily Voice prides itself of dishing out "sex, scandal, sinister and sport", a heavy mix that can be found in small doses in mainstream newspapers, if at all.

Thembi Khumalo, the editor of the Daily Sun, once commented in a radio interview that stories are often published without verification and in most cases with only one source. Accuracy is not something that the tabloids usually go for, he seemed to suggest, as most stories are published because of their absurdity or entertainment value.

Khumalo claimed that tabloids are allowed a certain level of "mystery", a factor that has come to be associated with certain media such as television and film. Berger referred to this notion as "crass archetypal narratives" usually reserved for "cheap fiction". It seems that tabloids have their own ethical standards that are far removed from mainstream newspapers.

Prof Lizette Rabe, the head of the Department of Journalism at the University of Stellenbosch, says, "It seems that there are two sets of standards. One the mainstream media should adhere to, one for the tabloids. Tabloids carry on with their destruction of what is socially and morally acceptable in our constitutional democracy."

Tabloids can get away with murder it seems. A recent edition of the Daily Sun carried a bloody photograph of a murdered shop owner in East London. The headline read: "Slaughter of the aliens!" The introductory paragraph read, "Cruel gunmen on a rampage through foreign-owned spaza shops murdered two makwerkewere businessmen!" Their brash use of sensation and their xenophobic use of words like "aliens" and "makwerkewere" leave little room for sensitivity and ethics, as shown by the example above.

But are all tabloids bad? This, like everything else dished out on the tabloids, is debatable. With more people reading, it is a great achievement for our democracy.
tabloids: gewild- én goed vir jou?

almal wil die nuutste skindernuus lees. of dalk is dit die informele taal wat deur koerante soos die Son gebruik word wat dit meer toeganklik maak. gebruik poniekoerante hul gewildheid om tussen die skinder en skandaal mense darem ook toe te rus met waardevolle inligting? michelle viljoen soek die nuus agter die skinder.

WAT is die doel van die poniepers? Om te vermaak, te “skinner”, of in te lig?

Dit hang af wie jy vra. En as ’n mens eers begin bespiegel oor die journalistieke integriteit van tabloids soos die Son en die Daily Voice, dan word die debat eers virig.

Só het prof. Lizette Rabe, hoof van die departement journalistiek van die Universiteit van Stellenbosch, gevind toe sy sekere poniekoerante “die antitesis van goeie journalistiek” in haar rubriek op news24 se webtuiste genoem het. Mnr. Ingo Capraro, nasionale redakteur van die Son, het onder meer gereageer met ’n artikel in Die Burger en ’n kommentaarstuk in die mail&guardian (m&g).

Volgens Capraro is poniekoerante soos die Son in pas met die “liberaliserende veranderinge wat plaasgevind het in Suid-Afrika”. Die “onskuldige” halfnaak foto van ’n vrou op bladsy 3, kontroversiële opskrifte en geselstaal is wat hul lesers soek.

“Ons fokus op die kwessies en belange van ons lesers. En natuurlik vermaak ons hulle,” skryf Capraro in Son’s shining success in die m&g van 3 Junie vanjaar.

Om mense te vermaak is een van die min eienskappe wat die Son en Heat, ’n tydskrif wat fokus op skindernuus oor vermaaklikheidssterre, in gemeen het.

“Nie alles wat jy eet, hoef volledig gebalanceerd en vol vitamienes te wees nie. Soms is mens lus vir goeie sjokolade – Heat is die tydskrifekwivalent,” sê Melinda Shaw, redakteur van Heat. Ten spyte van die tydskrif se groot vermaaklikheidsaandel (“die grootste van enige publikasie in Suid-Afrika”) klassificeer Shaw nie die tydskrif as deel van die poniepers nie.
Daar is dus 'n verskil tussen vermaaklikhede, soos *Heat* en *People Magazine* wat fokus op skinderne van beroemdese, en die poniekoeante. Bestaan daar ook verskille tussen die poniekoeante soos die *Daily Sun* en die *Son*, "nec daar verschillende tipes van enige ding is."

"Ons en die *Son* pik op verschillende soorte mense, hulle dek byvoorbeeld baie rugby en ons nie. Dit nie 'n vraag van beter of nie, net verskillend. En dis hoe dit behoort te wees. Verskillende markte vra na verschillende produkte, sê Du Plessis.

En wie is hierdie mark? "Die ou in die blou overall. Die opgeleide werkersklas wat in die stedelike LSM groep tussen 5 en 6 val, sê Du Plessis.

En vir die *Son*, met sy skrapsgeklede bladsy 3-vrou wat ontbreek by die *Daily Sun*, is dit die mark die "laer LSM-groep", volgens mnr. Andrew Koopman, redakteur van die *Kaapse Son*.

En die verkoopsyfers wys die koerante het hul mark reg geleë. Die *Son* se ABC-syfers vir 2005 het die 250 000-kop verbygesteek. En die *Daily Sun* se syfers is selfs hoër - 437 041.

Maar wat maak die koerante so gewild onder hul teikenmarkte? "Juis omdat mense weet hulle kan na ons toe kom as hulle te na gekom word en omdat ons dinge kaalvuis sê. Ons beoefen vreeslose beskrywing van enige ding is".

Dié woud beweeg ... en so moet die dinosaurus. "Niet alles wat jy eet hoef volledig gebalanceer en vol vitamine te wees nie. Sommig is mens lus vir goeie sjokolade..."

Swak taalgebruik, skraps geklede vroue en twyfelaagte joernalistiek tersyde, is poniekoeante steeds gewild. En dit bereik 'n mark waarby meer gevestigde koerante soos *Die Burger* of *Cape Times* nie aankland kan vind nie. "Ons navorsing het gewys dat mense wat koerante en die *Son* lees, sê Koopman.

Het poniekoeante dan die potensiaal om as 'n soort opvoedingsmedium te dien, omdat dit so baie mense bereik?

"Beslis kan dit - behoort dit - ontwikkelingsjoernalistiek te wees. Dis wat nodig is in 'n jong demokrasie - die media het eintlik so 'n verpligting teenoor die bevolking," sê Rabe.

Sy dink egter dat poniekoeante slaag heeltemal in so 'n doel nie - onder meer as gevolg van bladsy 3. "Om vroue te objectifiseer op die manier waarop dit gedoen word, is 'n skending van basiese menseregte - en vir die media en die samelewing om dit toe te laat, is eenvoudig 'n aanklag teen ons eie waardestelsels," sê Rabe.

Froneman dink ook poniekoeante kan "beslis" gebruik word as 'n opvoedingsmedium, "maar nie die *Son* nie." Froneman is egter meer positief oor die *Daily Sun* se bydrae tot ontwikkelingsjoernalistiek. Hy verwys na sy ongepubliseerde referaat, *Tabloid journalism in the aftermath of the apartheid conflict*, waarin hy skryf ...die *Daily Sun* is nie 'n tipiese poniekoeante nie. Dit publiseer nie uitlaat-en-opsit foto's van mensies of 'n stroom skinderne oor bekendes nie - soos dit gewoonlik die geval is. Dit dra ook heelwat nuus en rubriek wat as ontwikkelend beskryf kan word." Froneman sê verder, "dit verskaaf baie soliede en bruikbare inligting".

"dit het al die potensiaal om waarlik die *media van die massa's* te wees"

Rabe is egter vol hoop vir die potensiaal van poniekoeante as opvoedingsmediums. "Die rol van 'n ware poniekoeante behoort te wees om die stem van die stemloos te wees, die 'underdog' te help, die overhede verantwoordelik te hou vir dit wat saak maak vir gewone mense: huisvesting, dienste, skole, ens. Dit het al die potensiaal om waarlik die 'media van die massa's te wees," sê Rabe.

Sy glo nogtans poniekoeante sal meer suksesvol wees en groter adverteerders lok as hulle hulself "beter posisioneer met 'n redaksionele beleid wat getruer aan die joernalistiek is".

"My vraag is, is dit nodig om platvloers te wees om op te hê?" sê Froneman. "Ek glo nie aan hoogheilige, primajoernalistiek vir almal nie, want ons almal is nie so nie en wil dit nie so he nie. Maar nogmals: wie sê jy kan nie populistiese joernalistiek bedryf sonder om almal na die laagste vlak af te sleepe nie?"

Du Plessis glo egter mens moet verstaan dat tabloids nie noodwendig gewild gaan wees onder ieder en elk nie.

"Wat te erg is in die stedelike gebiede nie, is nie te erg vir die *townships* nie," sê Du Plessis.

Volgens hom het selfs die persombudsman al sy syning van poniekoeante verander.

"Al wat ek sal sê, is dat die Persraadsombudsman sedert die begin van die *Daily Sun* sy horisonse effens verbred het. Volgens my aanvaar hy mens is anders.

"Die woud beweeg... en so moet die dinosaurusse."
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What are we reading?
MANY South Africans support the rise of tabloid newspapers by arguing that they are improving society by encouraging more and more people to read. Although tabloid newspapers are still fairly new to South African audiences, the Daily Sun tabloid has made newspaper history in South Africa.

Today, the newspaper has an estimated daily readership of about 2.3 million, with sales reaching approximately 437,000 units per day. These figures are proof that more South Africans are buying newspapers than ever before. But are tabloids really improving society? Or is their sensationalist content countering this?

If, as the old saying goes, “it is what is inside that counts”, then are tabloids really serving their readers?

When comparing a week’s worth of news from the Daily Sun and the Pretoria News, from 1 July to 8 July, it is clear that the Daily Sun often favours weird and wonderful stories over the deep, pressing issues of the day.

Granted, the Pretoria News is a serious, broadsheet newspaper with a circulation of 28,187, and the Daily Sun is a tabloid, but is the Daily Sun being fair to its readers in assuming that they will not find more serious issues interesting and worth reading?

According to Daily Sun editor Themba Khumalo, the newspaper is giving its readers what they want because it represents “the voice of the people”. The newspaper caters for the blue overall-wearing working class, he says, and so it “needs interesting stories; it needs to captivate its readers with colour and wonderful, amazing headlines”.

But do interesting stories with colour necessarily exclude stories of social, political and economic relevance?

Khumalo says that his newspaper does deal with big political issues, it just approaches them from the perspective of its readers. He gives the example that when Zuma was fired, the Daily Sun interviewed people on the streets to get their comments and opinions, rather than using an official governmental source, or analyst, for example.

“We are not interested in deep driven politics,” he says. “We would rather give the people a chance to speak.”

Even though Khumalo says that the Daily Sun does deal with political stories, in an entire week the tabloid had only one major political story on 4 July about Mbeki receiving a standing ovation when he closed the ANC national general council the previous day.

The majority of articles that appeared in the Daily Sun in the first week of July were filled with sensational scandal and gossip, or stories like the one about the tokoloshes that seem to be more rooted in myth than in truth.

Anton Harber, Professor of Journalism at the University of the Witwatersrand, says that although tabloid newspapers often do not deal with big social and political issues at the moment, this is likely to change in the future.

In a Business Day column entitled “Rich diet at bottom of trough”, Harber predicted that tabloid newspapers, “with their influence on millions of voters, will become politically more important”.

For the moment, however, purely sensational news in tabloids remains a serious concern, so much so that it has even been said that tabloids only serve to dumb down their readers.

In a Business Day article that appeared on International Media Freedom Day this year, the Freedom of Expression Institute (FXI) went so far as to say that “the proliferation of tabloid newspapers over the past two years in South Africa was the biggest problem facing the media industry”.

The head of FXI’s access to information programme, Console Tleane, said the problem with tabloids was that they “shifted attention away from important issues such as transformation and instead placed it on sensational and scandalous news pieces”.

Although FXI sees tabloids as a potential threat in the media industry, Harber sees both positive and negative aspects that tabloids bring with them.

“Of course, we would all prefer people to start reading with Nadine Gordimer,” he says, “but since this is not and never will be the case, the Daily Sun is better than not reading at all.” Harber also cautions that all tabloids should not be grouped together and referred to as being one and the same thing. According to Harber, “one has to differentiate between the tabloids, because some of them are giving considerable space to educational information that is of high value”.

Instead of dismissing all tabloids as sensational trivia, Harber argues that people should try to understand tabloids and their impact, rather than turning their noses up at them.

“We need to take account of this super-phenomenon which – like it or not – is fundamentally reshaping our profession, our media and our audience,” he says.

In defence of the Daily Sun’s often sensational slant, Khumalo says that sensationalism is the device the newspaper uses to captivate its readers. He is adamant, however, that although the stories are sensational, they are not fabricated.
"of course, we would all prefer people to start reading with Nadine Gordimer, but since this is not and never will be the case, the Daily Sun is better than not reading at all"
the great tabloid debate

In Independent Newspaper's Daily Voice is the latest in a string of tabloids to launch in South Africa over the last few years. According to the news editor, Gsant Abade, it is selling up to 200 000 copies every single day in the Western Cape. To put this into perspective the Cape Argus, the next most successful English daily in the province, sells just under 75 000. According to Francois Groep, Financial Director of Media24, one of that company's daily tabloids, the Daily Sun, sells up to 500 000 copies every day, in seven of the nine provinces.

But what does this mean? Are tabloids, with their "Sex, Scandal, Skinner, Sport" (the slogan of the Daily Voice) contents and sensational headlines the way the print world is moving? Will more serious broadsheets have to adopt tabloid terms in order to sell papers?

In an interview conducted in April this year with the Sunday Independent's Judy van der Walt, Karl Brophy, editor of the Daily Voice, predicted that in the next 10 years there would be no serious broadsheet newspapers left. Anywhere in the world.

It seems many others concur. Our Stellenbosch honours journalism class is often faced with lecturers shaking their heads about the current state of journalism, as the class debates the relevance of splashing a snippet of Patricia Lewis's breasts on page one. They have also implemented a competition once a month often endorsed by local Egoli stars whose pictures take up almost a third of their above-the-fold space on the front page. Crime is a regular lead story.

This is the way the world is moving, we have heard journalism lecturers say, there is no point fighting it.

Chris Whitfield, editor of the Cape Times, believes that his newspaper is one of the few dailies in the Western Cape to maintain its serious persona. He feels that papers that have aimed lower will lose out in the end.

When Whitfield arrived at the Cape Times four years ago, he elected to keep the paper serious. In fact, to make it even more serious. He wanted it to be politically and environmentally focused. "We hardly ever lead with a crime story", said Cape Times news editor, Tony Weaver, who is happiest when the entire front page constitutes politics.

Is this approach working for Cape Times or is it just a matter of time before they too are forced to run the latest about Posh and Becks?

Dr George Claassen, respected science journalist and Die Burger's ombudsman, told the journalism class that the Cape Times approach was really working. He said: "Cape Times readers are dying of old age every year."

I put this to a surprised Whitfield. His reaction: "Since we have taken our paper upmarket our circulation has increased more than 10% in four years." The paper is selling at a ten-year high and, he said, their group of 25- to 35-year-old readers is steadily on the rise. This despite the launch of another English morning paper, the Daily Voice, which is selling at half the price of the Cape Times, and targeting the same area.

"There is most certainly a market that wants credible news. They want information that can help them and they want to see debate and what is happening in politics."

66
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or bust?
Whitfield believes that there is space for both tabloids and serious broadsheets. He cited the United Kingdom as an example. "The Sun is by far their most successful newspaper, but the Guardian does very well too."

Whitfield is actually a fan of tabloids: "Tabloids are a campaigning voice for the community that make the politicians sit up and listen."

The Daily Voice, in its first three weeks on the stands, launched a "Kill the bush" campaign and got the mayor of Cape Town to commit to chopping down a section of bush on the Cape Flats where many women and children had been raped and even killed.

The Cape Times has on a few occasions followed up on big stories broken by Daily Voice. Melanie Gosling, environmental reporter at the Cape Times, said this was because the tabloids catered directly to a larger section of the population. The Cape Times focuses on a LSM of 8-10, while the Daily Voice caters to LSM of 3-6 which covers a much greater number of people.

A blue collared worker that stumbles onto a story would probably not feel comfortable phoning the Cape Times about it and would rather call the Daily Voice. Newspapers often rely on the public informing them of stories in their workplace or community. Basically the Daily Voice has more readers and therefore more public to call in with leads.

"Attracting new readers into the newspaper market is the most compelling argument for tabloids", said Whitfield. "I hope that some of these people will develop a taste for news and move onto a more serious paper, but most Daily Voice readers were never and won't ever be Cape Times' readers."

Whitfield is, however, totally opposed to invasive journalism. "Going through somebody's rubbish bin is over the top." South African tabloids follow their British counterparts in this regard. In fact, the Daily Voice's editor, Karl Brophy, said that although they are hard hitting and do not beat around the bush, precisely that means that the stories have to be true.

"We don't equivocate. We go heavy on a story, so we have to be sure of our facts. We find someone to blame: 'this is the man, this is where he lives'. To do this we have a very senior newsroom," he told Van der Walt. The slogan of Ray Joseph, former Daily Voice news editor, was: "You can't make it up — you don't have to."

The question of ethics is another aspect that does not deter Whitfield's support of tabloids. Being unethical would be to manufacture a story, being sensational is not unethical, said Whitfield, whose sentiments were reiterated by Gosling. She said journalists working for serious papers like the Washington Post and the New York Times, like Janet Cooke and Jayson Blair, had blatantly lied — that was unethical. Sensationalising a story, as long as it is true, does not make it unethical.

Judging from their exceptional success, it does not look as though tabloids are going anywhere. The good news is that journalists hoping to do quality journalism should not fear. There is still a market out there for you.

Stopped at a traffic light in the city, if you listen very carefully, you may still hear the familiar call of the "CAAPPPEE TTIIIINNEESS", almost, but not quite, drowned out by "DAAAIILLLYY VOOOOICE".
ubuntu
sit die regte vleis in jou skinder

party mense vind dit onsmaaklik en wil dit verban. ander is verslaaf en neem dit met ontbyt.

anneli groenewald probeer vasstel of poniekoerante met 'n afrika-geur dalk makliker gelsuk sal word.
ONS eet dit, praat dit, drink dit, speel dit, doen dit, koop dit en lees dit. Die drie s’e wat die voorblaaie, agterblaaie en bl.3’s van koerante verkoop: sport, seks en skinder.

Ons voe ’n kitskosbestaan en wil alles in ’n haastige trant ontvang, verwerk en vergeet. Ook ons nuus moet in maklik verteerbare stukkies teks verkrygbaar wees sodat ons dit kan kou-en-sluk, kou-en-sluk, kou-en-sluk... of dalk uitspoeg, sou jy verkieks om dit te doen.

Poniekoerante bied die drie s’e (en soms selfs veel meer) in ’n kleurryke en sakpas-formaat. Al waaroor die leser hoef te be sluit, is “sluk” of “spoeg”.

Die Suid-Afrikaanse nuusmedia het die laaste paar jaar die opbloei van die poniepers beleef. En dadelik ’n groot hap van die plaa stlike le sersmark bekom.

In sy boek *Black, white and grey* skryf Franz Krüger dat *Daily Sun* slegs maande nadat dit in 2002 teen R1 op die mark verskyn het, reeds 200 000 kopieë per dag verkoop het. Dit was volgens Krüger baie nagedink vir *Sowetan*.

Maar is dit werkelik die sensasie wat mense hul kleingeld laat uittel vir hul *Son*, wat sedert 2003 gepubliekeer word, of *Daily Sun*? Of is ’n poniekoerant bloot meer toegnuklik en maklik om te kou as die hoofstroom-nuus?

In ’n artikel deur prof. Anton Harber wat in 2003 in *Business Day* verskyn het, het die sligter van *Daily Sun*, Deon du Plessis, sy mening oor die poniepers se lesers gelug.

“Ons lesers is nie baie gesofistikeerd nie,” het Du Plessis gesê. “Hulle is mense wat vir die eerste keer daaraan dink om hul huise te vergroot, of ’n nuwe motor te koop. En ons gee hulle die nodige inligting om in die mark te beweeg.”

Is dit waar dat poniekoerante hul lesers van nodige en relevante inligting verskaf? Of kan die aard van hul inhoud soms bevraagteken word?

Vroeër vanjaar in haar rubriek op news24.com het prof. Lizette Rabe, hoof van die department journalistiek aan die Universiteit van Stellenbosch, geskryf dat sekere Suid-Afrikaanse poniekoerante onverantwoordelik “teenoor die samelewings en individue” optree. Volgens haar moet die menswaardigheid van diegene “wie se geld goed genoeg is” vir die poniekoerante ook erken word.

Media met ’n meer humanistiese en burgerlike journalistiek het reeds in die 1980’s ontstaan. In die tyd het journalistie in die Verenigde State van Amerika (VSA), Europa en Kanada besluit om iets anders op die tafel te sit. Hulle het ongemaklik gevoel met die idee dat die probleme wat op die nuusagenda is na berigging steeds onopgelos wou word.

In realisie is die konvensionele Westerse nuusaard soos konflik, bekendheid en die omvang van gebeure (wat gewoonlik aan ‘n voorblad besorg het) gedeeltelik op die agtergrond geskuif. Journaliste het sosiale verantwoordelikheid as eerste prioriteit beskou. Volgens Arthur Charity, die skrywer van die boek *Doing public journalism*, was die soort journalistiek oor die verskeie kontinente heen gesetel in ’n sensitiviteit vir die gemeenskap. Daar is probeer om antwoord vir probleme te bied eerder as om paniek daar rondom te skop. Nuus is dus nie meer deur ’n negatiewe bril aangebied nie, maar juus as ’n positiewe poging tot die ontlonting van die probleem.

Poniekoerante skep die nodige ruimte om ’n soortgelyke sousie oor Suid-Afrikaanse nuus te gooi. Maar ’n sousie met ’n Afrika-geur: Ubuntu. Die Afrika-filosofie is ele aan die kontinent, maar toon terseldertyd sekere ooreenkomste met die gemeenskapsjournalistiek wat in Europa en Noord-Amerika beoefen word. Dit is gesetel in die begrip van sosiale verantwoordelikheid.

Clifford Christians, ’n media-kundige, het in 2004 in ’n artikel in die akademiese jaargawe *Equid Novi* gargeumenteer dat verskillende wereldstrekte binne verskillende denkraamwerke staan. In die artikel, getiteld *Ubuntu and communitarianism in media ethics*, noem Christians dat daar ’n sterk ooreenkomst is tussen die gemeenskapsjournalistiek wat in Europa en Noord-Amerika beoefen, en die Afrika-tradisie ubuntu. Volgens hom dien die twee onderskeidelik as normatiewe denkraamwerke binne die bepaalde streke.
Richard Owen, ’n wetenskaplike in natuurlike hulbronse in Harare, stel in die Financial Mail van 19 Augustus vanjaar voor dat die media ’n stem moet gee aan die gemeenskap.

“Die konsepte ubuntu, kubatana en harambee moenie meer net leë slagspreuke wees nie. Dit moet uit die bladsye van tydskrifartikels kom en op die straat beland,” skryf Owen.

Kubatana en harambee verwys beide na eenheid, gemeenskaplikheid en samewerk-

ing.

Ubuntu verwys weer volgens Christians na ’n gesindheid waarin menswees teenoor ander alles vooraf gaan. Die belang van die gemeenskap is die belangrikste en eerste oorweging. Dit is gesetel in die idee dat individue sy menswees slegs deur ander, die gemeenskap, verkry.

Met só ’n benadering tot nuus, is ’n verandering in die bestaande nuus-psykskaart onvermydelik. Ontwikkelingsnuus móét dus voorkeur geniet.

Volgens nog twee navorsers, Gordon Adam en Lina Holguin, is die Kaapstadse gemeenskapsradiostasie, Bush Radio, reeds besig om ubuntu as ’n nuusbeginsel toe te pas. “Bush Radio in Kaapstad, die eerste gemeenskapsradiostasie in Suid-Afrika, was al die laaste 15 jaar baie betrokke by bemiddeling,” skryf Adam en Holguin in hul artikel The media’s role in peace-building: asset or liability. Volgens hulle het Bush Radio destyds besluit om nie verslag te lewer oor die vigilante-groep People against gangsterism and drugs (Pagad) nie. Die groep het in die omgewing van Kaapstad verskeie vermeende kriminele aanrand en om die lewe gebring. Bush Radio het aangevoer dat die moorde nie werkelik meer nuus was nie, en dat die bendes ontevredens was oor die radiobestuursfonte en die ontheoming van hul omte. In haar rubriek stel Rabe voor dat poniekoerante hulself ook moet onderwerp aan ’n stel reëls of etiese kodes.

Is ubuntu-joernalistiek, ’n gemeenskapsgeorienteerde joernalistiek wat bevordering van die gemeenskap ten doel het, die antwoord? En sou dit moontlik wees om só ’n poniekoerant tot stand te bring? 

laat saak jou koei genoeg melk vir twee gesinne?
deel met jou buurman.
ubuntu-wysheid
tabloids hit the south african market in 2001. their circulation tell a tale of popular success. but criticism rises with their circulation. marie-louise du bois went to find out whether the tabloids story really is one of success and found that it takes more than circulation numbers
tabloids’...
Groepe's argument is that what the public is interested in is more or less the public interest. He judged high readership as evidence that tabloids produce what readers are interested in and thus successfully serve the public interest.

This may not have much to do with the accepted definition of the public interest. According to Dennis McQuail, author of the book *Media performance: mass communication and the public interest*, the public interest is both difficult to define and to recognise. Circulation numbers and readership are not enough.

Prof Guy Berger, head of the Department of Journalism and Media Studies at Rhodes University, has also opposed matching the public interest with what the public is interested in. In a forum in *Die Burger* of 12 April this year entitled “Tabloids: where are the limits?”, Berger stated that the public interest is an important standard. Criticising tabloids, he said “(tabloids) are quick to say that the public interest is the same as what the public is interested in. But what the public is interested in is not the standard. They are two different things”.

Yet Groepe asserted that tabloids “most significantly” serve the public interest in that “we have brought and packaged the news, education and entertainment, in a way that appeals to the target market”. They serve the public interest by “carrying stories of scandals the broad sheets often avoid carrying”.

Thlolo pointed out that whether or not tabloids serve the public interest depends on how one defines it. The circulation success, he said, may be due to a number of factors other than whether they serve the public interest. One reason he noted was that tabloids are substantially cheaper than broad sheet papers. Although it may be of financial interest to the public, it does not fit the accepted definition of the public interest.

McQuail’s book states that the media does have a “significant contribution to make to the general welfare of society and carries a corresponding social responsibility”. To serve the public interests, tabloids have to fulfil this as much as other papers. Their price, however high or low, is not such a contribution.

Instead, a defining characteristic of serving the public interest, according to McQuail, is “the content or product offered by the media, to overall service”. He notes including different views of many sources as a trait. Given Thlolo’s concerns about poor journalistic practices, specifically the use of a single source only, not all tabloids may be living up to serving the public interest.

Andrew Koopman, senior editor of the *Son*, said that his paper does. Readers, he stated, “are sick and tired of reading about violence and politics”. His paper serves the public interest by offering “a different type of news, an entertaining read”. But is this not once again what the public is interested in, rather than the public interest?

The *Son*, according to Koopman, does play an important role in the broader community it aims to serve. A recent human-interest story about a tik drug abuser prompted a reader to donate R10 000 for rehab. The *Son* also organised an “anti-tik march” earlier this year. Koopman emphasised that the paper sees its role not only as moneymaking, but also as serving the community. He named other projects, such as charity donations, with which the newspaper, according to him, serves the public interest.

From a journalistic point of view, it seems that if tabloids do not serve the public interest in their content, they are hardly successful. This is regardless of what the numbers say, whether they are readership numbers or the figures of charity donations. Thlolo pointed out that “Sanef welcomed the tabloids since they expand the scope in South Africa, but they are still expected to adhere to journalistic ethics and quality”.

Once it is clear that they do so, it would make tabloids a true success story. But the different sources, for now, tell a different tale...
die suid-afrikaanse media-omgewing word by
die dag groter, nispublikasies is die reël
en nie meer die uitsondering nie en
webtuistes word geskep om aantyn-
behoeftes te vervul, maar
steeds is die gay media
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edvan maggo het betjie in die kas gaan... umh... rondkrap.
DIE samelewing word gewoonlik in populêre kultuur uitgebeeld. Maar wanneer die LGBTQ+ gemeenskap (lesbiers, gay, biseksuele, transgender, interseksuele en "neutrale" persone, sommer net gay in kort) in die spel van populaire kultuur toer, sien hulle ons die algemeen... niks. Of 'n verwronge karikatuur van die hoofstroom media se interpreteering van 'n gay leefstyl.

Gemeet hierdie, lyk dit of daar 'n behoeftes is aan media wat spesifiek tot die LGBTQ+ gemeenskap spreek. Nie dat gay mense wel van die breër samelewing onderskei wil word nie. Is daar een plek vir media wat spesifiek die gay gemeenskap bedien? "Verseker," staan reder Edon Cameron in die winter-uitgawe van die gay-tydskrif *Wrapped*. "As gays en lesbiërs ons onderskeibare belange. Nie om onsself af te sonder, of om onsself af te sluit of te ghettoiser nie." Hy sê hy is teen ghettoisering, maar dat die gay media vir spesifieke belange kan sorg, soos vir spesifieke rolmodelle.

Die radioprogram *Tuesday night* – *non-stereotype radio* op Radio2000 was bemark as Suid-Afrika – en die hele kontinent – se eerste nasionale gay geselskapsradio-program. Die stigter en vervaardiger van die program, Maciek Mazur, sê dat die wydverspreide publiek rooilike en vermaaklik is.

Ten spyte hiervan is opsig in die gay media beperk. Die gedrukte media het uit vier publikasies bestaan, naamlik *Exit* en *The Closet*, koerante, asook *Wrapped* en *Gay Pages* (oorspronklik *sakeblad*). Buiten *Tuesday night* is *In the pink* elke Donderdag op die gemeenskapradioasie Bush radio uitgesaai. Die webwerwe Mambaonline, q-online en gmax.co.za is die nuwe media se bydrae.

Dis 'n handvol opsigse in 'n bedryf waar slegs een mediamaatskappy, Media24, dertiens spesialistydskrywers publiek.

Lourens Joubert, redakteur van *Wrapped*, sê dat die bandelike geneem van gay media is dat homofobie steeds wyd voorkom. "Dis nie soos 'n geïnterneerde homofobie by groter maatskappye nie; hulle is te skerp om in regelvokele gevalle te vertrou. Maar beslis onder medium en klein organisasies." Mazur sê dat hierdie situasie is besig om te verander.

"Enige publikasie het advertentiers nodig om rekeninge te betaal, 'n produk die lig te laat sien en om beter inhoud te verskaf," sê Mazur. "Daar is 'n hard kettig waardeer advertentiers moet gaan om by advertentiemaatskappy uit te kom voordat hulle uiteindelik die publikasie bereik." Hy noem ook dat die advertentiemaatskappy nie altyd weet hoe om die gay media aan hul klinte te verkop nie.

Navoring wat die marknavoringsmaatskappy Future Fact 2003 in SA gedoen het, toon mense in die hoër LSM-groepe aanvaar dat die gay gemeenskap 'n merkwêrdige bydrae tot die samelewing maak. Verder toon nog 'n mensingspelting, die 1995 Outright opname, dat 73% van die respondente maatskappy wat in gay publikasies adverteer, sal ondersteun. 'n Verdere 74% het oor naskoolse kwalifisasies beskik, terwyl twee derdes meen die gay gemeenskap moet nie-gayvriendelike organisasies booiok. Slegs 2% van die 799 respondente was tydens die opname werkloos.

Mazur sê dat die publikasies word tradisioneel op die onderste rukke van tydskrifrakke in supermarkte geplaas – as dit hoegenaamd verskyn. Hy vermoed dat winkels versigtig is vir teenkanting van hul klante omdat die tydskrifte vir sekere mense kan aangemoedig gee. "Nie omdat die materiaal onaanvaar is nie, maar slegs omdat die totale samelewing nie gemaklik is met homoseksualiteit nie." Dit maak die kortdurende sukses van die gay media nog meer besonder.

*Wrapped* is onafhanklik vanuit Fourways uitgegee; advertensiemarketjies die publikasie gedra. Met sy eerste uitgawe verlede jaar, het *Wrapped* 'n totale sirkulasie van 4 140 gehad. Die syfer is vanjaar ongedraan na 2 257 vir die herfs publikasie. Altesame 7 500 tydskrifte is gedruk vir die winter publikasie (tetwat ironies, die laaste uitgawe). Ná slegs twee uitgawes het die tydskrif in databasis van 3 641 e-pos-adresse en selfie-nommers gehad, wat gebruik is om die tydskrif te bemark en direk met die leiers te kommunikeer.

In 'n onderhoud in Junie vanjaar sê Joubert: "Ons skryf ons sukses daaraan toe dat ons die homoseksuele leefstyl positief uitbeeld. Ons wys dat gays suksesvol kan wees. Gay mense kan vervulde en gelukkige lewens lei." Hy noem ook dat die gay gemeenskap oor 'n unieke rykheid en diversiteit beskik.

Mazur het ook vroeër vanjaar gesê: "Hulle is anders - die diversiteit van die gemeenskap, alhoewel dit juis een van hul grootste uitdaging is. "Dit is enigendal ook 'n voordeel, want sou ons een deel van ons tekens as oor ons ander deel aankant, vind," sê hy.

Volgens die Radio Audience Measurement Survey (RAMS) het Radio 2000 'n 70% toename in luisteraarskap
Program uit

Thursday night op dinersdag 16 augustus by Laatste

Stegs die dea na die Wrapped anokondiging saal

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Brian Berkman (English daily newspaper) I think the “gay market’s” needs are well covered by regular media - and that what is missing is perhaps a sex-focused guide. Gays are profiled in the media all the time and the décor industry, for example, often features the home of a gay couple.

Andrew October (Two English daily newspapers) In a nutshell the state of gay media in SA is nothing short of sad! My assumption is that gay media has to sell muscles, tight asses and drag queens. Oh yeah, I forgot to mention blond and pretty white teenaged boys. It has to feature stories like the latest BMW for white readers and gay life in Soweto for white readers who never travel that far south in Gauteng unless they’re flying business class. I don’t do gay media - there is no such thing as gay media. I surf the net as most other tech savvy gays tend to do.

Q&A

Siala Automobile (Weekly family magazine) I can only speak for my own experience, of course. As far as my company is concerned, I have not experienced any discrimination because of my sexual orientation. I do not hide my sexual orientation and have mostly found my colleagues (from senior editors to junior colleagues) to be inclusive and non-discriminatory.

My problem with existing ‘gay media’ (specifically printed ‘gay newspapers’) is that they come across as superficial in the extreme. I perceive a lack of professionalism and an inability to present (or lack of interest in presenting) more than one stereotypical view of gay men (rich, white, driving convertibles around Green Point). Giving the publishers the benefit of the doubt though, I guess there must be difficulty in producing a newspaper that would attract advertisers while also attracting the target readers. The market of readers is small enough, and the market of readers who would actually pay for a gay newspaper is miniscule, so it would be tough for any publisher to sustain a paid product in this market. My suggestion for a free newspaper would be to try widening the advertising net beyond just the most upmarket brands and products. Diversifying the content and advertisers will diversify (and hopefully increase) readership, and increased readership would help attract even more advertisers.

Waldo Muller (Afrikaans daily newspaper for about seven years) From my experience, which is limited to 1994 to 2001 and thus a bit outdated, not many were openly gay, especially in the Afrikaans newspaper environment of that time. I myself was certainly totally closeted, but in recent years I have become more emancipated and less afraid to be open. Back then one co-journalist of mine came out of the closet at work after which he was promoted into various managing positions. So I don’t think being openly gay had a negative impact on his career path at all. Depending on your manager and their level of sophistication on issues like sexual orientation stereotypes and gender, and especially if they are unenlightened heterosexuals, a gay journalist could end up having to cover issues that are somehow deemed to be fitting for a gay journalist to focus on. But in your average newspaper I think everybody does a bit of everything and there is often not time for managers to delegate stories according to whether they fit into the personality/orientation of a particular journalist or not.

The biggest problem of the gay media is that it upholds and perpetuates stereotypes about gay sexuality and gay people. This is partially because of advertising needs – many adverts in the gay media need these stereotypes in order to sell their products. For instance, the objectified image of the young six-packed hunks, which is being repeated ad nauseam – eventually youthfulness and certain bodily attributes are being held up as prerequisites for mental/emotional fullfiment, which is utter nonsense, but has a lot to do with capitalist notions about what sells products.

Furthermore, the SA gay media is very white in its thinking and ideologies. In terms of demographics or numbers, there are probably more gay black people in South Africa than gay white people, yet the whole look and content of SA gay media is very white. And when blackness features in the SA gay media it is often merely as objectified bodies, not as a state of being or a social perspective that is being articulated.

Waldo Muller: Yes, but it needs to progress/transform into something that undermines stereotypes instead of upholds them, something that broadens the notion of the “gay culture” it claims to represent to include township gay life or rural gay life on an equal footing with the glitzy, nightclubby notion of gay culture.
An AKKER to Vanity Fair for breaking a story which solves one of journalism's most enduring mysteries: the identity of "Deep Throat". "Deep Throat" was the pseudonym for the source who leaked secrets about the Watergate cover-up that brought down U.S. president Richard Nixon. A retired FBI official, Mark Felt, now 91, admitted to being the source. Former Washington Post reporter Bob Woodward confirmed this. (An akker is also due to Bob Woodward and Carl Bernstein of the Washington Post who protected their source through decades of pressure.) CB

An AÏKÔNA to the public broadcaster SABC for not showing footage of the deputy president Phumzile Mlambo-Ngcuka being booted while delivering a speech in Utrecht in KwaZulu Natal on National Women's Day. The SABC claimed that their freelance cameraperson, Sanjay Singh, arrived too late to film the event, but e.tv broadcast footage proving that Singh was at the event, and did film the crowd booing Mlambo-Ngcuka. NB

An AKKER to the Mail&Guardian for breaking the Oilgate scandal, and for braving a police investigation into how the M&G acquired Inkunzi's financial statements. Despite the threat of Section 205 of the Criminal Procedures Act being used against them to force them to reveal their sources, the M&G has stood true to one of the most important journalistic principles as far as freedom of expression is concerned. NB

An AKKER to Deon du Plessis for his pioneering work in the newspaper industry. This time he has identified a previously underserved niche known as the COOLS - "career-oriented, online, out of time and living to the full and doing it in style" - and bravely broke out of the mould to do something different. NS

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An AKKER to Fear and Loathing, and for breaking the story which solves one of journalism's most enduring mysteries: the identity of "Deep Throat". "Deep Throat" was the pseudonym for the source who leaked secrets about the Watergate cover-up that brought down U.S. president Richard Nixon. A retired FBI official, Mark Felt, now 91, admitted to being the source. Former Washington Post reporter Bob Woodward confirmed this. (An akker is also due to Bob Woodward and Carl Bernstein of the Washington Post who protected their source through decades of pressure.) CB

An AÏKÔNA to the public broadcaster SABC for not showing footage of the deputy president Phumzile Mlambo-Ngcuka being booted while delivering a speech in Utrecht in KwaZulu Natal on National Women's Day. The SABC claimed that their freelance cameraperson, Sanjay Singh, arrived too late to film the event, but e.tv broadcast footage proving that Singh was at the event, and did film the crowd booing Mlambo-Ngcuka. NB
smf is saamgestel deur die klas van 2005 van die departement joernalistiek aan die universiteit van stellenbosch

Louise Steyn

Giselle Linström

Ema Buffel
Shanaaz Ebrahim
Namhla Tshisela
Leanne Raymond
Janice Johannes
Wortel Strydom

Eppy Strydom
Michelle Viljoen
Marie-Louise du Bois
Msimelalo Njwabane
Giselle Linström
Eduan Maggo

Janine Jellars
Carolyn Bind
Lucille Botha
Natalie Bosman
Andrea Ketteringham
Anneli Groenewald
Henno Kotzé
Bryan Silke

Fanie van Rooyen
Alet van Zyl

Photo: Loanna Hoffmann
Layout: Eppy Strydom & Eduan Maggo
AS GOOD AS THE BEST

Sanlam Awards for the Community Press

Hulle sit nie in journalistiek se voorste gestoeltes nie; word nie altyd na die glansgeleentheede in die groot stede genooi of dikwels op buitelandse reise gestuur nie. In die parlement, langs die grootste sportvelde en tussen die supersterre soek jy hulle verniet.

Maar die journalistie van Suid-Afrika se talle kleiner koerante lewer op hul tuisveld — die platteland en die voorstede — prestasies wat hulle in die beste geselskap in dié beroep kan laat saampraat.

Danksy Sanlam se pryse vir lede van die gemeenskapspers kry dié journalistie én hul kollegas in ander afdelings van hul koerante nou jaarliks erkenning en bietstelling wat hulle verdien. En danksy die mededingende Sanlam-kompetisie styg die gehalte van dié publikasies pal.

Die Sanlam- pryse vir die Gemeenskapsers is vanjaar vir die veertiende keer in Johannesburg aangebied en is deur 450 mense bygewoon. Altesame 1 635 individuele inskrywings van 482 journalistie by 198 gemeenskapskoerante is ingeskryf.

Hier is ’n keur van bekoonde wenfotòs in die kategorie: portrette wat vanjaar ontvang is.

regs bo: Schalk le Roux (Hoorn). 1e plek;
middel: MC Botha, 2e plek;
onder: Jacci Babich (Sandton Chronicle), 4e plek
As jy ernstig is oor 'n loopbaan in die journalistie, is die US se nagraadse Departement Journalisstiek jou leerskool. Besoek ons webwerf by www.sun.ac.za/journalism/programmes.html vir inligting oor ons nagraadse journalistiek kursusse.

If you are serious about a career in journalism, study at Stellenbosch University’s graduate Department of Journalism. Visit our website at www.sun.ac.za/journalism/programmes.html for information on our postgraduate journalism courses.

Journalism

We breath it!

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