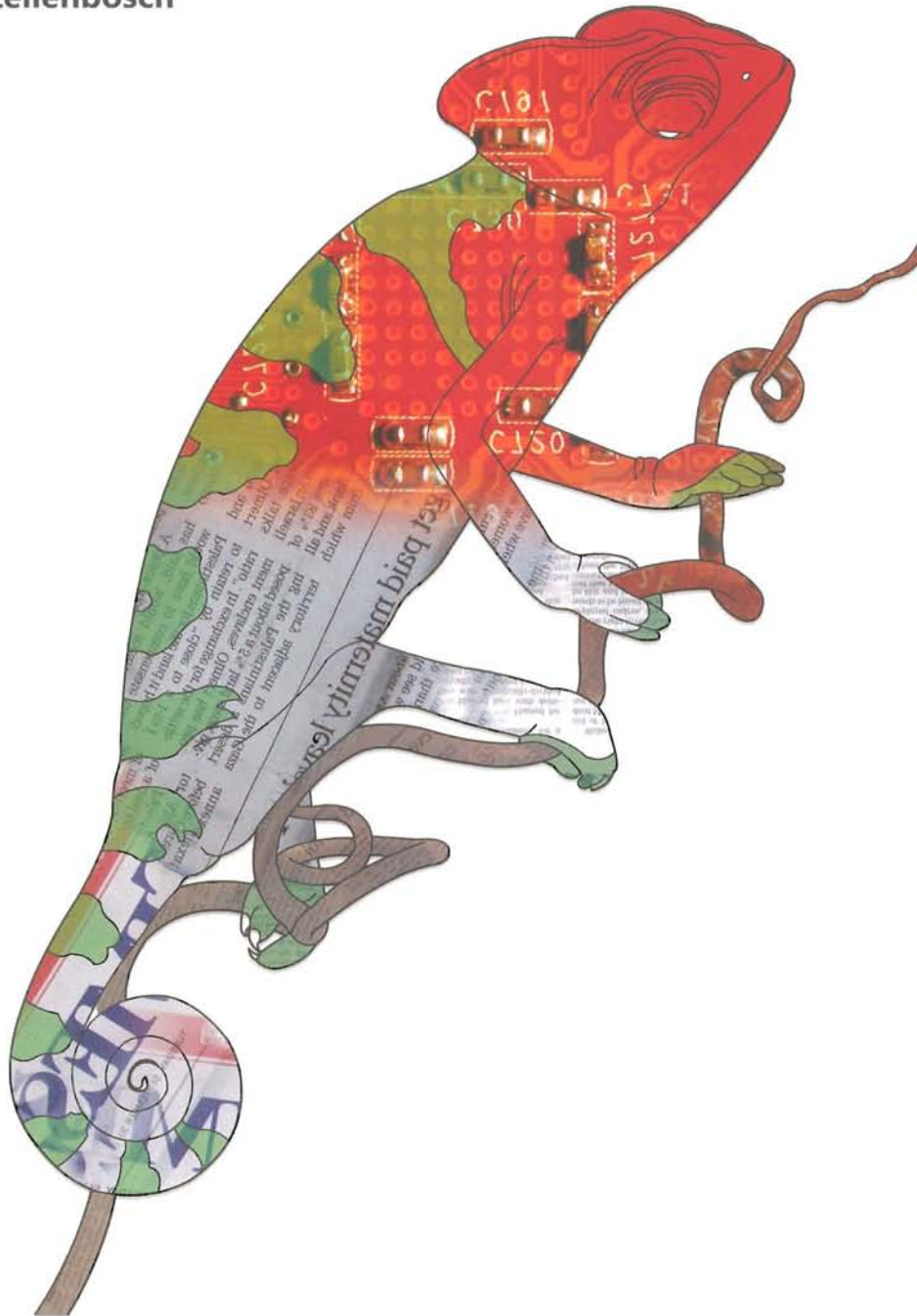


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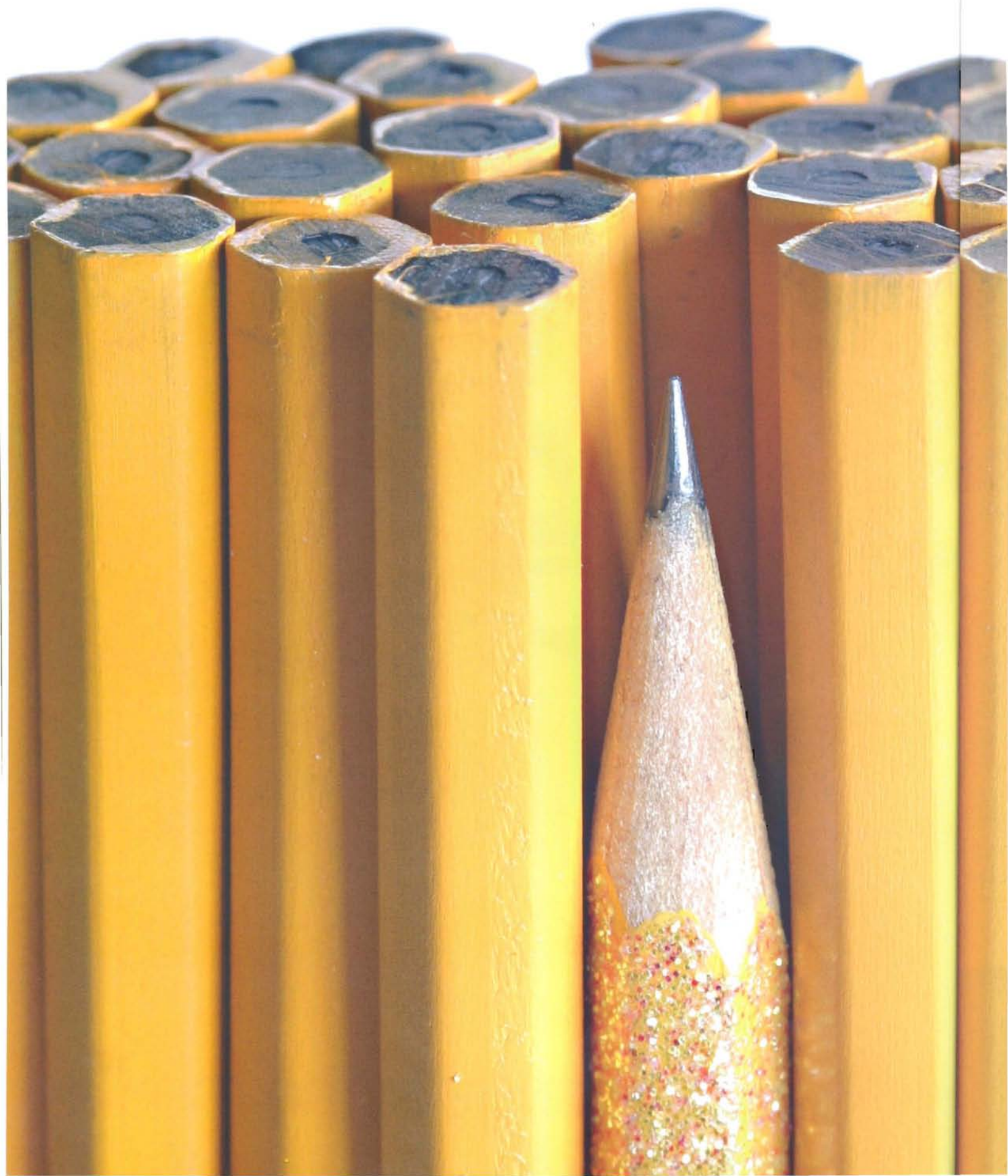
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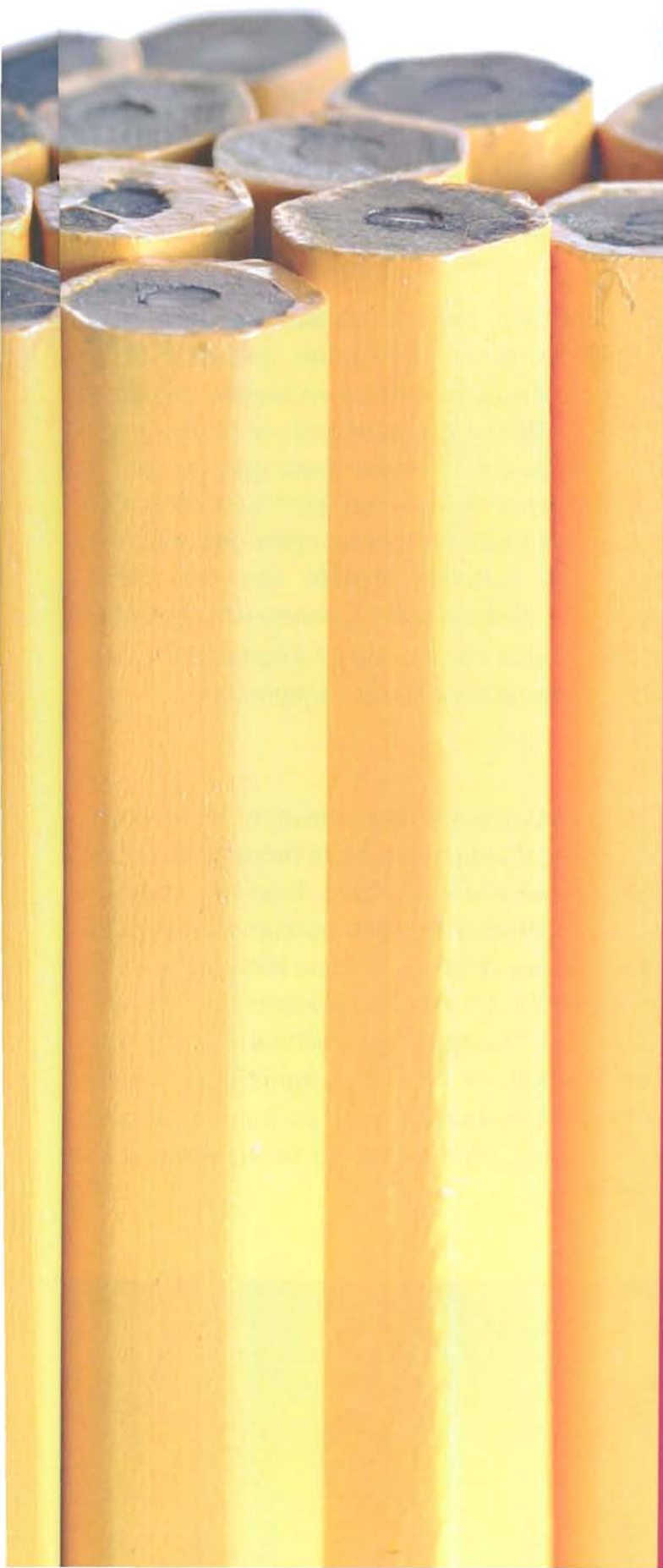


change in the media

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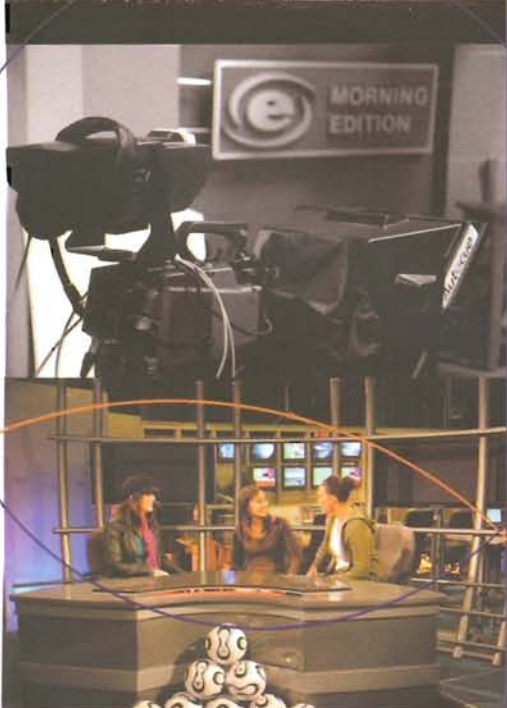
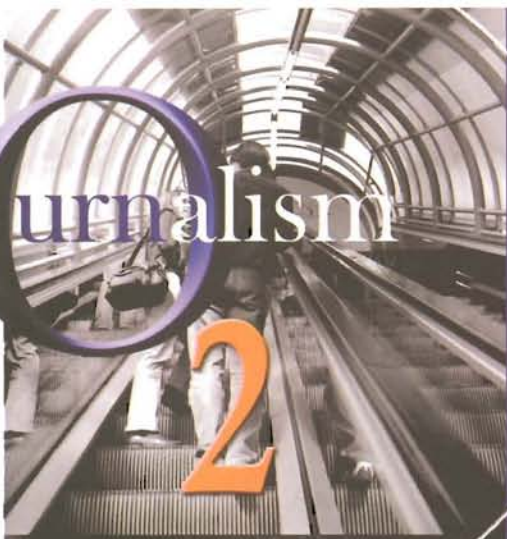
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Journalism

2



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Inhoud Contents

Technology

Reinventing the tube - Stephan Matthee	6
Keeping up with the <i>Times</i> - Susan Smit	8
J-blogging: The best of both worlds? - Carolyn Meads	10
'n Kykie na die veranderende eenoog-koning - Crystal Robertson	14
Mxit worth its moola - Delia de Villiers	16
Techno impaired - Stephan Matthee	18
Mobile media: a threat? - Peni Dodo	20

People

Solo journalism - Jason Boswell	24
What the eyes do not see, does grieve the heart - Chris Boonzaier	26
Beautiful journalism - Nozuko Basson	30
Vrouetydskrifte + die internet = 'n blink toekoms? - Amelia-May Woudstra	34
Can u SMS it 2 me? - Delia de Villiers	38
Do you get your news? - Tarryn Kay Trussell	40
<i>Die Burger</i> vir die burgers - Vania van der Heever	42
The artist formerly known as the audience - Jason Boswell	44

The changing role of the media

Rebuilding the Chinese wall - Thania Gopal	48
Politici en hul waghonde - Jóhann Thormählen	54

Environment

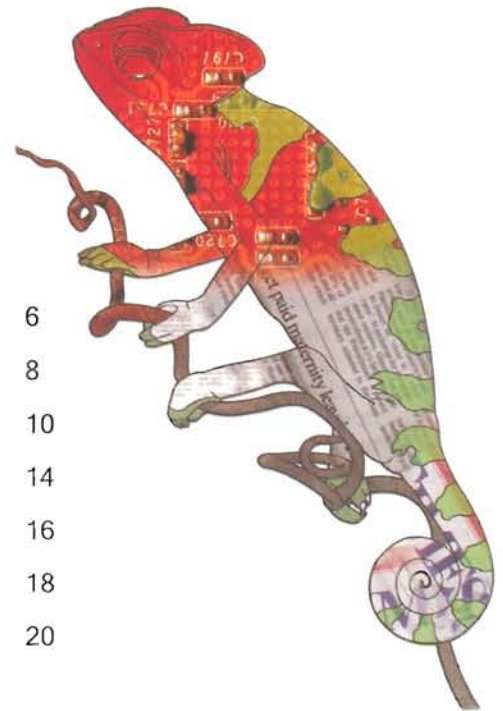
Burning issue: a changing climate, a changing media - Lezette Engelbrecht	56
Van toeka tot nou: die 50/50 suksesverhaal - Marlene Neethling	60

Art

Kort aan kortverhale? - Ingé Lamprecht	64
"Tea:er van die gedagte" se swanesang? - Sven Hugo	66
Gevra: 'n Drukmedia Harry Potter - Janice Keogh	70
Fluit-fluit...is die storie uit vir boeke en boekresensies? - Carolyn Meads	72

Sport

Wat sport van vol is, loop die pen van oor - Marco Botha	74
Keeping the game alive...with "sportainment" - Philippa Francis	76



Redakteursbrief Editorial

Earlier this year Koos Bekker, owner of Media24, said he would not buy the *New York Times* even though his company could afford it. According to *Moneyweb.co.za* Bekker said the days of print media are numbered and the *New York Times* is old news.

Die afgelope klompie jare het die media 'n transformasie ondergaan. In Suid-Afrika spesifiek is talle beperkinge op die media in die post-94-era opgehef. Die media funksioneer in 'n vryemark-stelsel en die algemene persepsie is dat dit meer fokus op die kommersiële as tevore. Met die ekonomiese afplating is daar boonop gerugte van personeelvermindering - en word selfs meer verwag van die Gideonsbende wat in die nuuskantore oorbly.

Exposure to a variety of TV channels and internet websites is increasing the visual stimulation of media audiences. Media products are being redesigned to satisfy specific needs, in specific niches. One big change in terms of design is that more - and bigger - visuals and less text are being used.

Vanjaar het e.tv die eerste 24-uur-nuuskanaal in Suid-Afrika geloods en al hoe meer drukmediaprojekte fokus op hul aanlyn-teenwoordigheid. Die *Mail&Guardian* het in Junie sy webtuiste herontwerp en sy groepblog, *Thoughtleader*, het die prys vir die Beste Suid-Afrikaanse Blog in die 2008 Suid-Afrikaanse Blogtoekennings gekry. *The Times*, die *Sunday Times* se interaktiewe dagblad, het vanjaar sy eerste verjaarsdag gevier en bewys (sover) dat die konsep van 'n koerant wat met 'n webblad geïntegreer is, wel werk.

We are living in exciting times as far as development in the media is concerned. And that is why this year's edition of *SMF* has as its theme "Change in the media".

Dié veranderende media is hoofsaaklik te danke aan die ontwikkeling van tegnologie, soos dat jy jou nuus op jou selfoon kan kry. Nuttig, veral in Suid-Afrika waar die toegang tot breëbandinternet gebrekkig is. Die koms van blogs noop koerante nou om onmiddellikheid en interaksie na te volg.

These developments also influence journalists, sources and their audiences. With the advent of democracy in South Africa, changes in the consumer demographics of certain media products have occurred. And, oh yes, women have also advanced in the media since 1994, both as producers of media, and how they are represented. And then there is the youth, who "owns" new media technologies. And the disabled, who can get access to a new world through media technology.

But, there are still many people in South Africa who do not have access to media, because of socio-economic circumstances: too poor to own the latest technology; illiterate and forgotten by the media elites.

Die rol van die media, om debat te stimuleer, as wag hond op te tree en die stem van die stemloos te wees, word deur al hierdie veranderings uitgedaag. Toenemende kommersialisering kan mediavryheid van binne erodeer. En dan is daar steeds die moontlikheid van politieke inmenging, al is mediavryheid grondwetlik verskans. Tradisionele kunsvorme in die media, soos kortverhale, radiodramas en boekresensies word gemarginaliseer, maar tog is daar die moontlikheid dat hulle kan aanpas en bly voortbestaan.

Another challenge is the media's coverage of environmental issues, which has to be in sync with the phenomenon of global warming. Sport reporting also has to adapt to new developments, with sport writers now needing to have a knowledge of economics and politics as well.

Een ding is seker: maatskappye, mense, produkte en onderwerpe wat by die media betrokke is, sal soos 'n verkleurmannelietjie moet aanpas om te kan oorleef.



Carolyn Meads

Foto: Marlene Neethling

Die Span/ The team

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Besoek ons blog by:
<http://smf2008.wordpress.com/>

Carolyn

What on earth...?

Technology changes so fast these days that you may feel like a foreigner with all the new media-lingo flying about. This might help you out a little.

Backpack journalists, also called solo journalists, or "sojos," are journalists who make use of inexpensive, lightweight technology to act as a self-contained media production machine. Lightweight laptops, satellite phones, inexpensive editing software and digital cameras mean that one journalist can produce everything from their own backpack.

iReport is a form of citizen journalism initiated by CNN where people send in footage or photos of news events that happened while they were on the scene.

Fark is a news aggregator and an edited social networking news site, which receives about 2000 news submissions per day from its readership.

Twitter is a microblogging service where you write frequent short updates on what you are doing. Twitter uses either a web interface or SMSes or instant messaging to communicate. The website explains the reasons for twittering: "Eating soup? Research shows that moms want to know. Running late to a meeting? Your co-workers might find that useful. Partying? Your friends may want to join you."

The Amazon kindle is an electronic e-book device that allows you to download best-selling books, magazines, newspapers and blogs from the Amazon whispernet. In November 2007 the kindle was launched in the United States. This paperback sized device works with wireless technology like cell-phones and you don't need a computer to use it. Unfortunately the kindle is not available in countries outside the US.

The iPhone is a multimedia smart-phone, made by Apple. Combining a phone, music player, camera and web browser, the iPhone is a revolutionary device, utilising a touch screen instead of a keypad or joystick. However, its high cost and strictly regulated applications mean that it is a flawed beauty. The iPhone was launched in SA in September.

Digg is a social bookmarking site where you can submit the online articles, videos and podcasts that appeal to you. Other visitors to the site can indicate whether they like it as well. If enough people "Digg It" it moves to the homepage in its category. In other words, the readers determine what is interesting and important on the web and share it with others. They determine the content of the Digg It website. You will often see a Digg It icon at the end of an article, video or podcast found on the web, allowing you to immediately bookmark it.

Amatomu is a South African blog search engine and article aggregator founded in March 2007. It organises bloggers by topic and lists blog keywords.

StumbleUpon is a browser plug-in that allows users to discover and rate web pages, photos, videos and news articles. It basically works as a recommendation system which uses peer and social networking principles. StumbleUpon was acquired by eBay on May 2007 for U\$75 000 000.

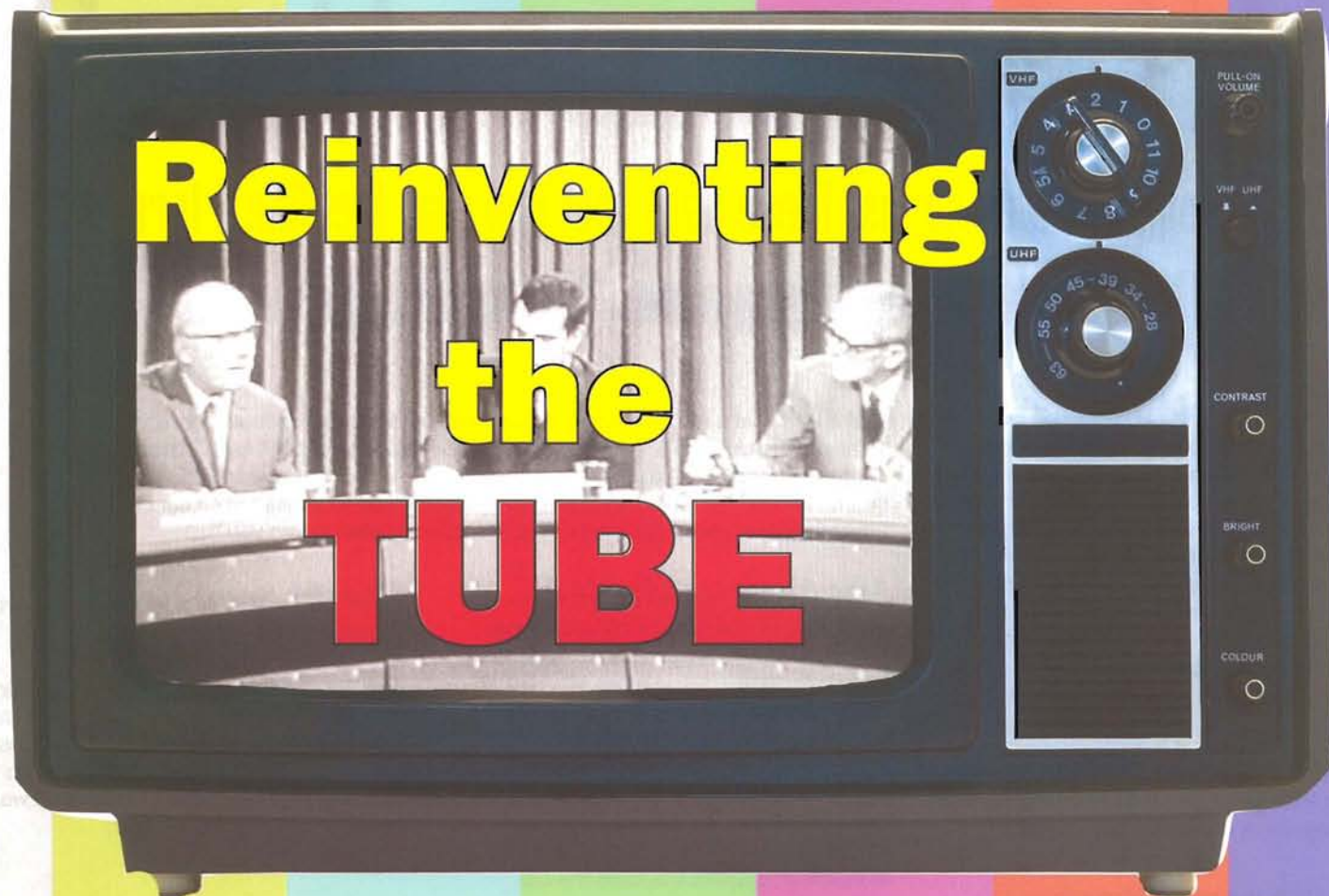
Mobizine is the electronic version of a newspaper or magazine which can be downloaded onto one's cellular phone.

Mash-up is a web application where data from one source is integrated into another to create new content or systems e.g. using Google maps or photos from sites like Flickr in online articles.

Google Phone, officially called the G1, is the internet giant Google's first phone and a rival to the iPhone. Equipped with both a touch screen and a slide-out QWERTY keyboard, the G1 has all the features of the iPhone and a slick new operating system, Android.

Newsvine is an "instant reflection of what the world is talking about at any given moment" - A community-driven news website that features articles from users, as well as news agencies such as AP.





Think you know television? Think again! The government is revolutionising free TV, switching from an analogue to a digital signal. **Stephan Matthee** investigates what this means for soapie-lovers across the country.

6 SMF

TV is set for radical changes. As new technology demands revolutionise the medium, South Africa is getting a jumpstart on the competition, switching from the outdated analogue signal to a digital one. TV was introduced to SA in 1976, with no major advancements in the interim. This is a major leap forward for adherents to what is also known as the "idiot box".

What this means for the average viewer is, firstly, a change in cost (see box), and secondly, a wealth of choice and an increase in the number of free stations. Digital terrestrial television (DTT) could result in as many as 45 new channels being freed up for use.

The Independent Communications Authority of South Africa (ICASA) has yet to indicate how the new channels will be allocated. Allowing new players in the field is a possibility, as the Department of Communications (DOC) recently did in allowing seven new licenses for satellite television. The possibility of making money from the switch is also an option. The United States recently auctioned off its analogue bandwidth, raising \$19.6 billion.

From the 1st of November 2008, the four existing terrestrial SA television stations, namely SABC 1, 2 and 3 as well as e-TV, will be broadcast in digital format. This will be broadcast alongside the analogue system, an arrangement known as "dual illumination" because both signals

will operate side by side.

Sentech, the state-owned broadcast network operator, has announced the following timetable:

- 1 Nov 2008 - begin DTT transmission.
- 31 Dec 2009 - 50% of households receive DTT.
- 31 Dec 2010 - 80% of households receive DTT.
- 1 Nov 2011 - 100% digital coverage and end of analogue signal.

Sentech's acting Chief Operations Officer, Frans Lindeque, claimed in a statement to the media that DTT "opens the way to combine the pay-per-view services available on the internet with the simplicity of television". He adds that a primary benefit of DTT will be "clearer, sharper pictures provided without interference and ghosting that some residents of built-up areas or hilly terrain sometimes experience". Lindeque says DTT also offers a widescreen format and multiple language offerings per channel.

The Government is also excited for the opportunities of interactivity that digital television offers. This means that the set-top box will be able to send information from the viewer back to the broadcaster, as well as receiving and downloading new software and content.

"This feature enables the full and interactive provision of e-government services such as accessing, filling in and sending back government forms without the viewer leaving home or the place where the TV set is located," says Joe Makhafole, spokesperson for the Department of Communications (DOC).

There have been some questions as to whether the DOC can effectively roll out the decoders in time for their own three-year deadline. Makhafole is adamant: "SA has learnt a lot from countries that have completed the analogue switch-off," he says. "When Finland, for example, switched off the analogue signal last year, there was 99.9% coverage," he says.

Other players in Africa are Senegal, who pioneered DTT in 2005, and Mauritius, who launched broad-based DTT in 2006 through private enterprise London Satellite Systems (LSS).

Sentech plans to have most of South Africa ready for digital broadcasts of the 2010 FIFA World Cup, and also plans to transmit key games and the tournament final via a high-definition signal. DTT was a prerequisite for South Africa hosting the World Cup, according to FIFA.

Whether South Africa will be in compliance by the DOC's own deadline is unclear. The International Telecommunication Union has set a more realistic deadline of a switchover by 2015, a deadline for member states to adopt the new international standard.

In its latest annual report, Sentech said it had received "only R500 million" for the roll-out of its DTT infrastructure and making set-top boxes available. This may hamper the more ambitious plans that Sentech had implemented. This is an echo of Sentech's internet ventures MyWireless and Biznet, which proved dismal failures and will reportedly soon be abandoned. This was despite the company getting a headstart on competitors such as wireless internet provider iBurst, thanks in large part to sluggish funding.

The DTT set-top boxes may also have economic benefits, provided that funding is rolled out promptly. Communications Minister Ivy Matsepe-Casaburri has said the government's plans for digital television, and the consequent switching off of the analogue signal, will result in job creation in the manufacturing and service industries. Casaburri said the set-top boxes, used to receive the digital signal, will be manufactured in South Africa, resulting in job creation, not only in the manufacturing industry, but also in the installation and repair of the product as well as further jobs through call centres (see box).

The Government hopes that its strategy to build a "first class" set-top box manufacturing sector in South Africa will lead to the expansion of a domestic electronics manufacturing sector. The boxes may be delayed, however, as the specifications for the boxes have to be approved by the South African Bureau of Standards (SABS) before manufacturers can start building the devices.

If this happens, those who would be subsidised by the Government would be at a disadvantage, as would those unwilling or unable to buy a brand new digital television. They can only hope that the

South African government's desire to modernise immediately does not leave them by the wayside.

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The Digital TV Group Ltd
 South Africa: Government vows to meet digital-tv deadline - *Business Day*
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Television's digital future - The Weekender, Saturday 23 August 2008.
Digital opportunities - Mail & Guardian,

Price options

Consumers are due to be set back between R210 and R3000 to take advantage of the analogue-digital switchover.

Boxing clever: Normal analogue television sets can be fitted with a decoder box, much like the existing MNet or satellite decoders. These will sell for R700, according to estimates from the Department of Communication. Government is subsidising the cost by 70% for the poorest 5 million households that own television sets, which would then cost R210. The subsidy will cost government R2.45 billion.

Costly communication: Alternatively, viewers with old sets can buy new digital sets, already set up to receive digital signals. These can be expensive, with sets starting out at about R3000.

Show business: The set-top boxes will be manufactured in large amounts by local electronics manufacturers. The Department of Communication says this is to encourage local firms and familiarise them with the new technologies. The firms could be set to make as much as R4.9 billion from the decoders.



Keeping up with

The fast growth of the internet has meant stiff competition for one of history's most trusted sources of information, the newspaper. Despite this, a new South African daily, *The Times*, has been described by its editor-in-chief, Mondli Makhanya, as a "mega success". Susan Smit tries to establish if *The Times* has a formula that might be print's saving grace.



In mid-2007 the 102 year-old South African newspaper the *Sunday Times* published the first edition of its new daily, *The Times*. The tabloid-size newspaper is aimed at a younger, faster paced generation and is a welcome addition to a print market that many have already declared dead.

The Times has embraced the internet by completely integrating its print and online operations, trying to give readers the best of both.

This approach is not surprising. The 2007 edition of *Trends in Newsrooms*, a report published by the World Editors Forum, discusses the integration of the newsroom as one of the most important trends in the media today.

In an email interview with SMF, the editor of *The Times*, Ray Hartley, said the idea for *The Times* began in 2006 when the *Sunday Times* started looking at ways to "power up" their web presence.

Publishing daily would mean turning their site, www.thetimes.co.za, into a 24/7 operation. While stories are published in the newspaper, readers are given the opportunity to "comment and engage with stories online".

Hartley says the stories are also enhanced with online videos, slideshows and audio. Consequently Hartley prefers the term "audience" to "readers".

Hartley describes the average reader (or audience member) of *The Times* as someone probably "employed in a high-pressure job or looking after kids".

He says while the *Sunday Times* offers them their weekly dose of opinion, analysis and large features, *The Times* is aimed at giving the reader a quick morning news fix. The paper is then left for the parent and/or child that stay at home to read at a slower pace.

In 2005 Media24 tested the same target

market in Johannesburg with *Nova*, a daily aimed at "professionals on the move".

After four and a half months the daily closed, citing "unsatisfactory sales". The CEO of Naspers, Koos Bekker, in an interview with SMF described *Nova* as a "total flop". He said it was due to poor journalism, delivery problems and Gauteng's over-saturated newspaper market that caused the paper to fail.

Hartley feels that *Nova* was "just another old-school newspaper launched in an era when people demand so much more from print". According to Hartley *Nova* was not effectively integrated with the web and did not meet the demand for interactivity. Hartley adds that *Nova* also did not have the readership base that *The Times* had by going direct to the *Sunday Times* subscribers. Initially *The Times* was only delivered

A newspaper cannot be left behind when society is changing.

to subscribers of the *Sunday Times*, but is now also sold at selected outlets and street corners.

According to Hartley another reason *The Times* was launched was to grow the subscriber base of the *Sunday Times*. It currently has a circulation of 504 400 of which 136 000 are subscribers. Taking *The Times* directly to subscribers, at no additional cost, also removed the biggest obstacle faced by start-up dailies, namely building a readership from scratch.

While addressing a group of journalism students from Stellenbosch University at

the *Sunday Times* offices, editor Mondli Makhanya said the biggest challenge for the newspaper has not been racial demographics (a consideration for any mainstream newspaper in South Africa), but catering for younger readers. "A newspaper cannot be left behind when society is changing," Makhanya said.

Although Makhanya is still the editor-in-chief of both the *Sunday Times* and *The Times*, he insists that the new daily is autonomous. "*The Times* runs *The Times*," he says.

In 2006 the World Editors Forum and Reuters commissioned a Newsroom Barometer. The Barometer is intended to "promote better knowledge of the evolution of the newspaper through the eyes of senior news executives". The survey posed media related questions to 435 senior executives from newsrooms all over the world.

A total of 53% of the respondents claimed to already have an integrated newsroom. Of those respondents that indicated that they did not have one, 69% said they expect to have one within the next five years.

George Brock, president of the World Editors Forum, said in his analysis of the results published in *Trends in Newsrooms 2007*, that newspapers which innovate and adapt will survive because "their qualities are more important than the medium".

At *The Times*, managers, including the editor, don't have offices. According to Hartley the strategy was to create an open environment with "free communication where digital and print operations are totally integrated".

The writers, videographers and photographers also sit together in "pods", each one assigned to a different beat.

Hartley says that journalists are excited about working at *The Times*, because it is a

the Times

paper "for the times".

"Journalists will acquire vital skills that will position them for a future in which pure print skills will not be enough," he says.

In the Newsroom Barometer, 83% of the respondents agreed that within five years journalists will be expected to know how to produce content for all platforms: print, video, audio and web. Furthermore, 36% of the respondents indicated that their number one newsroom investment would be to train journalists in new media.

According to Makhanya the *Sunday Times*' website traffic has grown by 75% since *The Times* was launched. This seems to indicate that the "audience" is embracing the concept of the integrated newspaper and sees the website as a legitimate source of information in an ever competitive online market.

In his analysis of the Newsroom Barometer published in *Trends in Newsrooms 2007*, Jeff Jarvis, head of the interactive journalism programme at City University New York, says that the biggest threat to newspapers is not the internet or free sheets, but editors who have "resisted change and missed so many of the opportunities technology provides to expand journalism".

The Times is only a little more than a year old and only time will tell if it will survive. However *The Times* has proven not to be your average print newspaper, choosing instead to reach a new generation of media consumers through the platforms that they prefer.

Jarvis describes the move best when he says, "print will not die, but print is not our future".

Sources

Ray Hartley, *The Times*.

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8 February 2006.

"New Jhb daily for professionals" on *fin24.com*.

19 September 2005.

Graphics: *The Times*



The *Mail&Guardian* launched a new site in June 2008. According to former M&G online publisher, Matthew Buckland, the website functions as a daily, publishing more hard news, while the newspaper remains a weekly publication, providing in-depth analysis. Buckland says although the current dominant model is to integrate print and online, a business model for keeping them separate still exists. Buckland says the M&G's print and online divisions still function separately because of the daily/weekly division. Buckland admits that communication can be a problem, but that better collaboration, not necessarily integration, is the solution.

Die Burger

Die Burger recently redesigned their newspaper and changed its whole production process. According to Willem Jordaan, assistant editor at *Die Burger*, the multimedia journalists have now been completely integrated with the traditional newsroom. Jordaan says the aim is to get one editorial team producing for different platforms. A platform editor now decides which stories end up on which platform, this editor will also push journalists to file their stories as soon as possible considering the "deadline is always now". Jordaan describes it as a symbiotic process, where the newspaper draws users to the website and website users are drawn to the newspaper.

Sowetan

Bruce Fraser, online manager at the *Sowetan*, says their online division and newsroom are situated in two different buildings, 20km apart. However, by the end of the year both the *Sowetan* and the *Sunday World* will move to the main office where the online division currently is. Five people work in the online division, downloading the daily content of the newspaper onto the website, but also producing content exclusively for the website. Fraser says they will definitely move towards increasing their online presence as this is a growing trend. Interestingly, Fraser says 50% of the *Sowetan*'s online readers access the site from abroad.



J-blogging :

ANYONE CAN BLOG:
 Johan Swarts, considered one of the best Afrikaans bloggers, blogs from his dorm room at Stellenbosch University
 Photo: Carolyn Meads

the best of both worlds ?



In the past few years the amount of blogs on the internet have increased tremendously. Some of these bloggers see themselves as journalists.

Newspapers are also appointing their own journalists as bloggers.

Carolyn Meads investigates the influence of blogs on newspapers and finds out exactly what a “j-blogger” is.

There are about 200 000 000 blogs on the internet...and the number is growing.

Technorati, an internet search company counted 185 620 000 blogs on the internet in February this year. This company estimates that 175 000 new blogs are created every day.

Anyone can start a blog - an elderly tannie, a cheeky teenager or a frustrated director of a company.

According to the *Techencyclopedia* of the website *techweb.com*, a blog is an on-

line journal in which the entries appear in reverse chronological order. This website says the word “blog” is short for “weblog” (webjournal). Blogs can be written about any subject. It can be a newsletter, a personal journal or just “ranting and raving”. Readers can comment on the entries and the blogger or other readers can reply.

The *Techencyclopedia* says, previously, bloggers were programmers that could design their own webpages. Today, with templates such as Blogger.com, it is possible for anyone to start a blog in a few

easy steps.

Any blogger can also try to report on events like a journalist. The Addict, a blogger who’s blog, Toomuchcoffee, was nominated for the award of Best South African and Best Political Blog at the 2008 South African Blog Awards, said in an email interview with *SMF* there are websites such as The Observers and Pajamasmedia that collect and present the best news and commentary from blogs from all over the world. According to him, these websites act as alternative news agencies.

The Addict says traditional media such as newspapers realise the potential of this new media. "Newspapers will be spurred to move more content online to compete with bloggers," he says.

Blogs vs newspapers

According to The Addict there are certain similarities between blogs and newspapers. Like newspapers, blog entries appear regularly. "I try to write daily," he says. "If I miss a day or two I get emails and SMS messages that say things like 'Where is my daily fix?' or 'BLOG!'" As with most blogs, you can subscribe to Toomuchcoffee and receive The Addict's newest entry in an email as soon as he writes it. He also has an ethical code, although it is not a written one like newspapers have. It is: "Do no harm". The Addict also recognises differences between newspapers and blogs.

Not all bloggers have an ethical code. Shaun Oakes, whose blog was also nominated in the 2008 South African Blog Awards for the award of Best South African Blog and Best Humorous Blog, said in an email interview with SMF: "With blogs, ethics and morals can be thrown out the window. If I am going to write something insulting or defamatory about a public figure, I always ensure that it's incredibly insulting or defamatory, otherwise there is no point in doing it". According to him,

"In order to stay relevant, newspapers will have to improve interaction"

ethical codes restrict traditional journalists.

Renee Moodie, interactive head of Independent Online (IOL) also said in an email to SMF that blogs are different from newspapers because they are not checked by subeditors. IOL is the website of all the Independent Newspapers publications. They have recently added a blog to their website.

Oakes claims his girlfriend is his editor. "She proof reads everything I write. If the quality is not up to scratch, she beats the soles of my feet with strips of droëwors," he says. Usually blogs are run by only one person and there is no one to question accuracy or improve quality and style.

According to Ray Hartley, editor of the printed and online version of *The Times*, South African blogs as yet do not break news like traditional media. He said via email that bloggers rather report on news that they find in the traditional media. They do not just repeat the news, but comment, analyse and give their opinions. According to Hartley this is "something special". He also says, "Some blogs are better than others at noticing small stories that deserve more attention than they have been given by a traditional news source".

Johan Swarts se b10g is seen as one of the best Afrikaans blogs according to *blogtopsites.co.za*. He is a post graduate student in Afrikaans and Dutch at Stellenbosch University and is writing his thesis about blogs. Johan said in an interview with SMF that blogs differ from traditional media because of the personal manner in which bloggers report. Blogs of people involved in the tsunami in Indonesia, the American election and the war in Iraq, are examples of personal reporting.

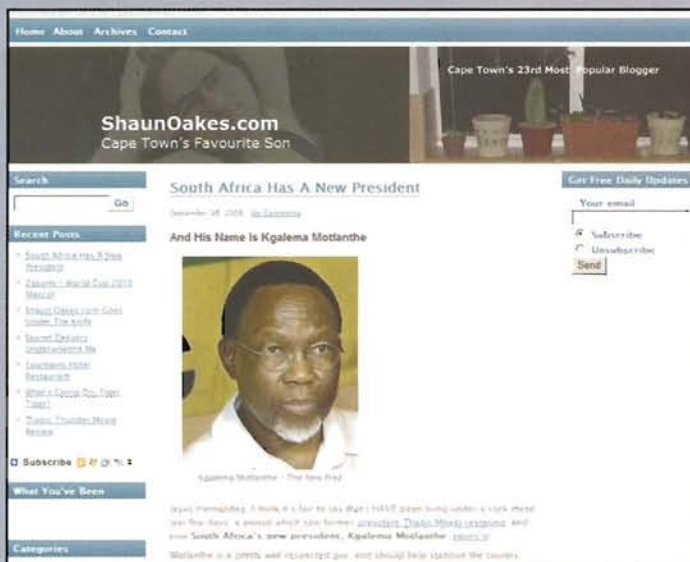
Bloggers also have a more intimate relationship with their readers because they communicate with them directly. "It is like a microcosm of people that I've never met, but still I know them very well," he says.

Florence de Vries, a journalist for *Sake24*, said in an email interview that interaction is one of the advantages of blogs that newspapers do not have. She says bloggers can get ideas for future entries from the comments of their readers. Interactivity is also important according to her. If newspapers do not encourage interaction, they will be out of touch with what their readers want. "In order for them to stay relevant, newspapers will have to improve interaction," she says.

PERSONAL REPORTS:

The blogs of Johan Swarts (left), Shaun Oakes (bottom left) and The Addict (bottom right), all have new entries almost on a daily basis, just like newspapers.

Photos: <http://goremendizer.co.za>; www.shaunoakes.com; <http://toomuchcoffee.co.za>





“A blog belonging to a newspaper is obviously different from an ordinary weblog belonging to Sannie or Jannie”

What in the world is a j-blogger?

De Vries wrote a thesis about whether an ethical code for j-bloggers would be fitting for *Die Burger*. “J-bloggers” are journalists for traditional media that, due to the popularity of blogs, have been appointed as bloggers for the online version of the publication. With J-bloggers’ traditional media attempt to get the best of both worlds. These J-bloggers are journalists, with all the ethical and professional implications of the occupation, but also bloggers that can communicate to readers directly.

De Waal Steyn, multimedia editor for *Die Burger*, says: “A blog belonging to a newspaper is obviously different from an ordinary weblog belonging to Jannie or Sannie.” According to Steyn these blogs have to uphold the good name of the publication. He says their bloggers have to adhere to *Die Burger’s* ethical code.

This is the challenge for j-bloggers, because, like De Vries finds in her thesis, certain ethical concepts such as accuracy, objectivity and anonymity can be interpreted differently when it comes to blogs. De Vries suggests that contributions by readers should be tested for accuracy. She also says: “Readers’ commentary written under a pseudonym should be seen as an anonymous source and should be handled with the necessary care”. Objectivity will

also have to be handled differently, according to her, because bloggers usually give commentary. She believes traditional media will have to adjust their ethical codes due to the influence of blogs.

She personally thinks that ethical considerations are necessary where blogs belong to a specific publication, but says: “I find blogs that do not belong to a publication much more spontaneous”.

Influential Internet

Mail&Guardian has also been influenced by the proliferation of blogs. They created the website Thoughtleader where readers can blog. There are about 170 bloggers that contribute to the site. Matthew Buckland, former general manager of *Mail&Guardian Online*, says on his blog that they tried to create a hybrid between the blog and the media model when they created Thoughtleader. He says: “The aim was to take the addictive features of blogging and transmute it into a new platform – with rankings, stats, trackbacks, comments and instant feedback.”

To address the problem of ethics and quality, they decided all content would go through their editor before appearing on the group blog. “It is subject to traditional gatekeeping,” Buckland says. According to him, quality content is the key characteristic of the media. He says, “Media are control freaks about their content. They should be proud of this fact.”

Some of the content generated on

Thoughtleader is used in the *Mail&Guardian* newspaper. Buckland would like to see more print journalists blogging.

Every day *The Times* publishes the work of bloggers in their blogumist column. The link between their print publication and the online version is very strong. Hartley says, “We push interactivity to our Internet site and we take comments from the web and publish them in a paper to complete the interactivity circle”.

Steyn says that in the future blogs will be an “essential ingredient in the arsenal of any senior or specialist reporter”. Blogs are a way to tell the “story behind the story” and to converse with readers, he says. They hope blogs will soon play a much bigger role on *Die Burger’s* website.

“Newspapers will have to look at making blogs the online version of their columns, not just a cyber copy of it, but an actual extra to what has been published in the newspaper,” says Steyn.

In the time it has taken to read this article, a whole lot of blogs have been created. Readers are probably already clicking on it and writing comments. Newspapers want the same kind of interaction, but also the positive characteristics of traditional media. They believe j-bloggers can give them both.

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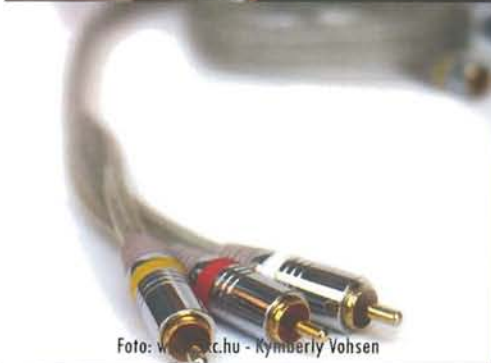


Foto: www.sxc.hu - Kimberly Vohsen

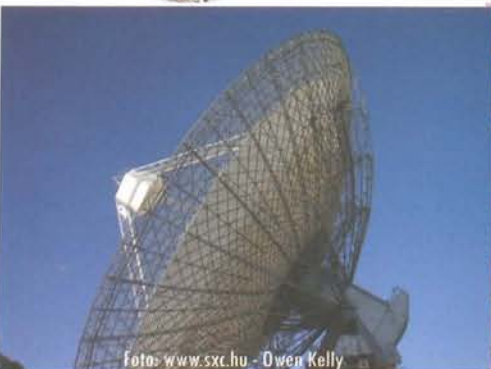


Foto: www.sxc.hu - Owen Kelly

’n Kykie na die veranderende eenoog-koning

Soos alles, het ook die televisie as nuus-medium oor die jare verander. Die snelgroeiende tegnologiese ontwikkelinge van vandag beteken egter dié veranderinge is nog lank nie verby nie.

Crystal Robertson het gaan kyk wat die toekoms vir die eenoog-koning inhou.



Foto: www.sxc.hu - Bartłomiej Stroinski

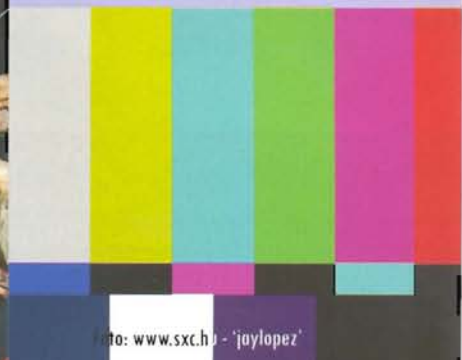


Foto: www.sxc.hu - 'joylopez'

Van swart-en-wit na volkleur, van groot en bonkig na ligter en platter. Só het die gesig van die kassie verander. Die swart-en-wit spikkelbeelde met die soms sigbare, bewegende wit lyntjie is lankal iets van die verlede. Die tegnologie vir beeldsending het verfyn en televisieskerm is deesdae nie net plat nie, daar is selfs dié soort wat opgerol kan word. Die verwickelinge wat die kassie reeds ondergaan het, is egter niks in vergelyking met wat wag nie.

Peet van Staden, uitvoerende regisseur van Afrikaanse televisienuus by die SABC, het in 'n telefoniese gesprek gesê: "Die kassie sal in die toekoms in twee opsigte verander. Nuusprogramme sal meer aangrypend wees en tegnologie vir beeldsending sal verbeter."

Drie mediums vir televisie

Volgens Van Staden begin die proses van televisieuitsending by 'n rekenaarbediener. Die sein kan deur drie verskillende mediums na die verbruiker gestuur word.

Die eerste medium behels seinversending deur die aardstasies na 'n huishouding. Kykers ken dit as die tradisionele televisie.

Van Staden sê die afgelope 20 jaar het kabeltegnologie vir televisieuitsending dieselfde gebly met slegs enkele aanpassings vir tradisionele televisie. Die uitsending is 'n analoge proses aangesien dit van 'n satelliet per telefoonlyn in een rigting na die kyker gestuur word.

Die tweede medium is die internet in die vorm van internet protokol televisie.

Die derde medium vir televisieuitsending is draagbare toestelle soos selfone en iPods. Dié toestelle is maklik om te gebruik en jy het enige plek en enige tyd toegang tot die mees onlangse nuus.

Die meeste mense het selfs twee tot drie televisies tuis. Ander Suid-Afrikaners, veral in townships en die platteland, moet radio luister. Hulle span hul verbeelding in om 'n visuele beeld te vorm.

'n Visie vir televisietegnologie

Deesdae word weg beweeg van die standaard eenrigting versending. Tweerigting interaksie tussen selfoon en televisie, wat bekend staan as Standaarddefinisie Reeks Koppelvlak is vandag moontlik. Kykers kan per selfoon vir hul gunsteling *Pop Idol* stem of Sondagaand in die gemak van hul sitkamer standpunt oor 'n *Interface*-debat inneem. Op satellietkanale is die proses lankal nie meer eenrigting nie. Kykers laat reeds hul meening hoor.

Van Staden het ook gepraat van die toegang tot televisie op draagbare toestelle. Vir die grootskaalse verspreiding van nuus per draagbare toestel is lisensiering nodig. Om dié rede is nuusverskaffing beperk tot gelisensieerde organisasies en die mark is nog nie oop vir lede van die publiek nie.

Volgens die webwerf

www.intomobile.com is Japan en Suid-Korea die baanbrekers in mobiele televisie. In middel 2007 was daar sowat 38 miljoen mobiele televisiegebruikers in Japan en Suid-Korea.



Mense dáár kan hul lugtyd gebruik om televisieprogramme te kyk. Twee kanale is vir dié mobiele gebruikers beskikbaar.

David Terblanche, Wes-Kaapse streekbestuurder van Air Time TV Outside Broadcasts, het in 'n telefoongesprek gesê die koms van video-op-aanvraag sal meer interaksie en betrokkenheid van kykers verseker. Die diens sal die kyker in staat stel om 'n program van keuse aan te vra en dit te kyk wanneer die kyker wil. Die afgelaai program word op 'n toestel gekyk selfs al is daar geen netwerk nie.

Nog 'n tegnologiese verandering vir televisie is die Hoë-definisie Reeks Koppelvlak, sê Van Staden. Volgens 'n berig wat in *Sake24* se inligtings en kommunikasietegnologie-afdeling gepubliseer is, is Multi-Choice en DSTV, as satelliet die eerste om reeds in Julie vanjaar sy nuwe generasie hoë-definisie televisie na Suid-Afrika te bring.

Hoë-definisie lewer 'n televisiebeeld met 'n hoër resolusie en is helderder. Dié tegnologie maak dit moontlik vir televisie om 'n skerper beeld en duideliker kleursamestelling te projekteer. Dié verwickeling is net betyds om die hoogste gehalte kykplezier aan entoesiaste van die 2010 FIFA Wêreldbeker te bied. Selfs die beste televisieskerm sal 'n nog skerper en duideliker beeld gee, sê Van Staden.

'n Visie vir nuusprogramme

"Nuus se verpakking op die televisie is vir kykers belangrik en dit sal ook verander," sê Van Staden. Volgens hom ondersteun kykers gewoonlik televisiekanale waarvan die nuus gesaghebbend, goed geskryf en aantreklik is.

Hy sê in vroeër jare is die feite akademies verpak. Die taal en styl van nuus was nie gebruikersvriendelik vir 'n groot groep kykers nie. Diegene wat nie 'n hoë geletterdheidsvlak gehad het nie, het nie belang gestel om die nuus te kyk nie. Van Staden sê kompetisie tussen televisiekanale soos e.tv en SABC 1, 2 en 3 verseker dat nuusverskaffers nuus met goeie perspektief, balans en deeglike verpakking lewer.

Joernaliste kan reeds nuusgebeure wat hulle met 'n draagbare toestel opgeneem het, op die internet plaas. In die toekoms sal mense betaling hiervoor kry. Die nuusmark sal oop wees vir enigeen wat inhoud op die internet wil plaas. Sterk kompetisie om die beste nuusstorie en -hoek te kry sal plaasvind. Mense wat nuus verskaf op hul eie webtuiste se uitdaging sal wees om so veel as moontlik kykers te lok. Die nuusverskaffers wat meer kykers het, sal meer geld maak en suksesvoller wees.

Volgens Van Staden het die aantal televisiekykers min of meer dieselfde gebly ondanks die groei in die wêreldbevolking. Meer organisasies het die wêreldwye mark betree om televisienuus aan hulle te verskaf, sê Van Staden.

Die mark vir televisieuitsending op die wêreldwye web en draagbare toestelle gaan oor die volgende paar jaar volgens Van Staden vinnig groei, veral aangesien tyd 'n bepalende faktor in die mens se besige daaglikse roetine word.

Die tyd het aangestap, maar die eenoog-koning sal nie verdwyn nie. Dit word eerder in die broeksak en handsak oral saamgedra.

Het jy geweet?

Die woord televisie word afgelei van Latynse en Griekse stamwoorde, wat beteken 'ver sig'.

Op 25 Maart 1925 het die Skot, John Logie Baird 'n demonstrasie van bewegende televisiebeelde by Selfridge se Winkel in Londen gegee. In 1927, het Baird die sein oor 'n 705km lange telefoonlyn tussen Londen en Glasgow uitgesaai. In 1928 het Baird se maatskappy die eerste transatlantiese televisie sein tussen Londen en New York van die land na 'n skip uitgesaai.

In sommige lande, net soos in Suid-Afrika, is verbruikers verplig om 'n televisielisensie te betaal. Die Verenigde State se BBC kry hul volle inkomste van kykers. Hulle saai geen advertensies uit nie.

Bron: Wilt, BA. *Television History: The beginning of a new medium.* (www.merbers.tripod.com)



MXit worth its moola



It's more than just an application on your cellphone. It is more than just something that distracts teens from their homework. It is a brand experience. It is a lifestyle. **Delia de Villiers** takes a look at the MXit phenomenon.



Photo: Marlene Neethling

Moola. Tradepost. Joe Banker. Slut list. These are all concepts associated with MXit. And if you know what they are you are probably young and innovative and exactly the individual that MXit wants to target to share in this new brand experience.

MXit says they have achieved "cult status in the youth market".

In its simplest form MXit is an instant messaging service. It runs on GPRS/3G- enabled cellphones with java support. It can also be used on computers with Adobe Flash Player. It is a service that allows its users to send and receive multimedia messages to and from other MXit-enabled cellphones and computers.

MXit is known as a form of "community software". This is simply software that only has a function when there is more than one person using it. One of the outstanding features of MXit is that while it is about the technology it is also about the community

it creates.

MXit is not a new concept. Its success can be attributed to its cornering of a certain part of the market. MXit is similar to any other form of instant messaging. The difference is that it uses a cellphone as its vehicle. Cellphone access and use in South Africa is much more prevalent than internet access and usage, according to Frieda le Roux, editor of research and product development at *Die Burger*. MXit is cheap and fast, unlike SMSes that take longer and are comparatively more expensive.

Uno de Waal, an independent social media and applications consultant, said in an email interview with *SMF*: "The community is what matters most. If you rally enough people around a niche then you'll have a sustainable model that will keep itself running, policing itself and going forward."

MXit is aimed at 12 to 15-year-olds, according to their website, www.mxit.co.za. De Waal says that this does not mean it excludes older people. "If a 50-year-old and his or her peer group are on MXit, they would have the same experience as someone who is 16, that is, they'd be able to chat to their friends." MXit believes, as stated on their website, that its growth and development has not been restrained by demographics.

MXit is built around the brand, the website states.

Described by its creators as "simple, energetic, iconic and a little rebellious", they believe the brand is something that anybody can identify with and aspire to. MXit prides itself on being in touch with its users with a special focus on "community creation", according to the website.

The brand facilitates the building of the community. De Waal says media products are increasingly presented as

a brand experience. MXit states on their website that they want to create a brand experience that everyone can identify with".

The MXit creators believe the MXit brand demonstrates its connectedness to its users with a strong emphasis on community creation, according to their website. "It eliminates barriers enabling communities to develop, grow and interact unhindered by demographics."

De Waal believes that MXit has been successful because it facilitates communication between people in a cheap, interesting and novel way. The MXit website states: "MXit crossed the boundaries of affordable communication and connected people across the globe."

MXit has a registered userbase of 9 million in South Africa, according to the website www.webaddict.co.za.

It transmits 230 million messages every day. The service is distributed internationally to more than 120 countries with the largest portion of users in South Africa and Indonesia. Herman Heunis, the founder and CEO of MXit, says they hope to have 50 million international customers by the end of the year.

Arthur Goldstuck, managing director of the telecommunications research company World Wide Worx, says in an article on the website www.busrep.co.za, that the number of users does not necessarily equal revenue. He was speaking on Naspers's 30% acquisition of MXit in January 2007.

Having Naspers as an investor has meant a great cash injection for

MXit which allows them the ability to expand. Goldstuck points out that MXit can also help Naspers grow future markets because MXit's userbase are efficient internet users, accessing it through computers and cellphones. CEO of Naspers global internet, Antonie Roux, said in a statement issued by and accessed through the website www.bizcommunity.com: "MXit has a wonderful product and an impressive entrepreneurial management team. We are delighted at the prospect of working with them."

"MXit says they have achieved 'cult status in the youth market'"

MXit Timeline

2001:

Clockspeed Mobile develops a Massive Multiplayer Mobile Game. It is unsuccessful due to high SMS costs and GPRS not being implemented widely enough.

Late 2003:

First version of MXit released.

April 2004:

Clockspeed Mobile becomes independent.

1 July 2006:

MXit Lifestyle (PTY) Ltd launched.

January 2007:

Naspers acquires a 30% stake in MXit for an undisclosed amount.

August 2007:

MXit commissions their European Data Centre in Frankfurt, Germany. This is essentially a server farm to handle most of the international traffic from South Africa.

February 2008:

MXit introduces a self-developed, high scalability software to assure continued growth and innovation.

In the same statement Heunis said: "We are very excited about teaming up with a South African company that has such an extensive global footprint, not only in media but other technology sectors."

Naspers also has stakes in Blueworld, Gadu, Tencent and Nimbuzz.

MXit's vision is to be a global lifestyles communication company and they know the journey has just begun.

De Waal says MXit is still a largely under-developed application. "I'd like to see MXit be more open and allow developer applications. At the moment the experience is still very limited."

But fear not, because MXit does not compete, it creates.

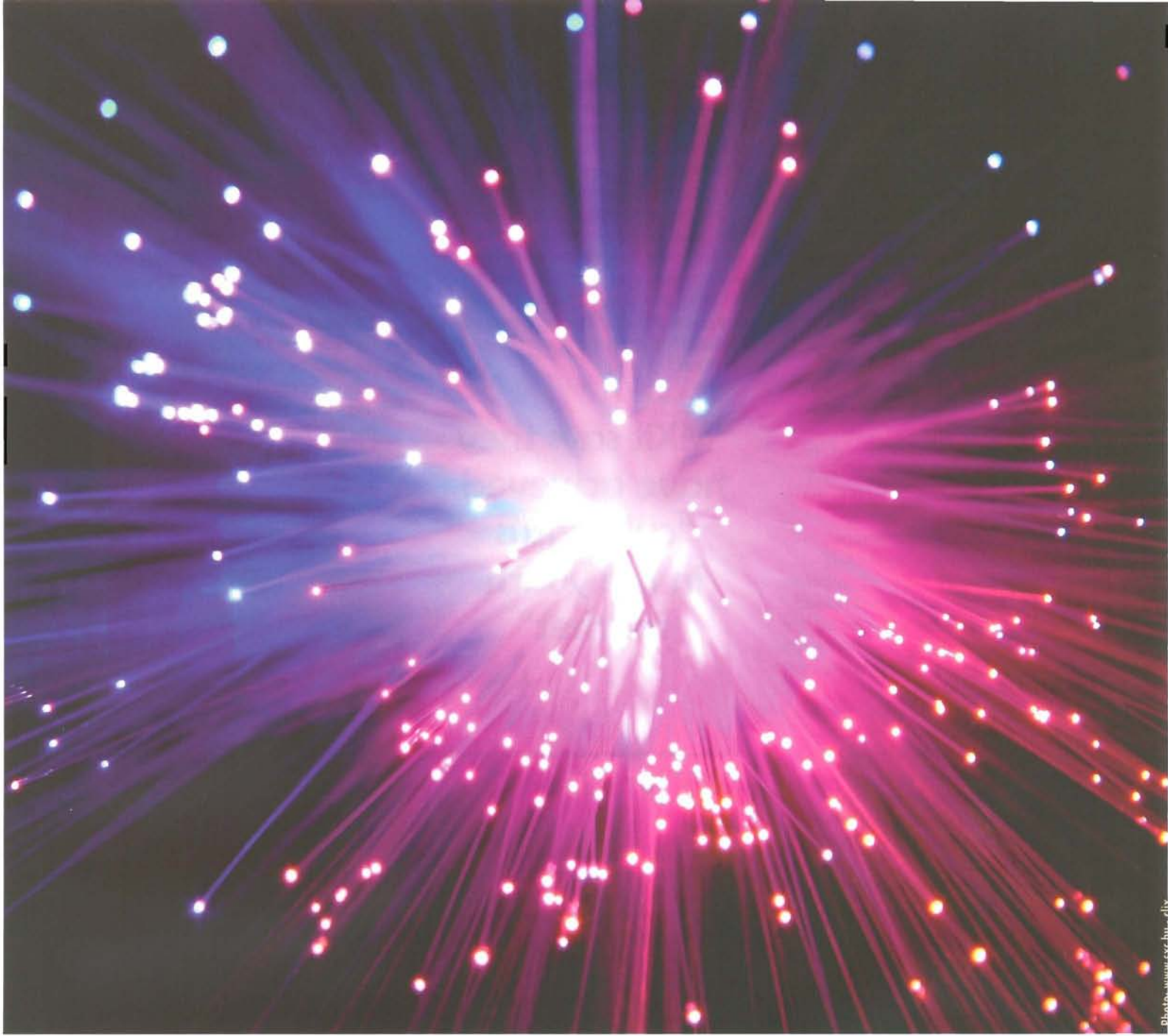
MXIT safety tips:

1. A MXit user's identity remains anonymous.
2. MXit users are reminded to keep all personal details private.
3. All teen chat rooms have age restrictions.
4. MXit users can leave chat rooms at any time or simply type the "ignore" command to ignore someone who is behaving inappropriately.
5. All MXit chat zones are subject to random monitoring by MXit moderators.
6. All chat zones are moderated during peak times and up to fourteen hours per day.
7. Most chat zones (all teen zones) contain profanity filters.
8. MXit does not store user profile information.
9. MXit actively discourages any form of discrimination and/or explicit sexual chat or sexual naming of chat rooms.
10. MXit users are encouraged to report any abuse they may have experienced on MXit.
11. MXit safe chatting tips are on the MXit website and the MXit forum as well as on the mobile phone application.

<http://www.mxit.com/web/safety.htm>

Slut list

MXit has not been without criticism. The most controversial criticism thus far is about the so-called "slut lists" where teenage girls are named and shamed. MXit responded by removing the offensive lists and publishing a list of actions that they are taking to ensure that similar incidents do not occur in the future. De Waal says: "Criticism aimed at new technology does not understand the communication tools. Slut lists have been around for decades. MXit is merely a new communication method. If someone breaks into a car using a hammer, do you blame Black and Decker for manufacturing a hammer that people use to break into cars? No, it's the person's fault."



TECHNOIMPAIRED



Africa has a population of approximately 800 million but has been historically limited by poverty, under-development and internal conflict.

STEPHAN MATTHEE investigates whether current shortcomings in communications networks are limiting the media's development.

Hundreds of years of slavery, colonisation and political and economic subjugation have left Africa poor and wracked with a litany of woes. With the "third wave of democratisation," as Samuel P. Huntington called the period in which former African colonies democratised after 1974, it appeared as if Africa had finally escaped the ravages Western imperialism had wrought.

In these fledgling democracies, the media were presented with a new role. "Holding government and other powerful institutions to account is crucial," says Dr Paddy Coulter of Oxford University's Reuters Foundation. The late twentieth century saw the African media expanding and taking on the role of watchdog.

Simultaneously, the 1980s and 1990s heralded astounding progress in the field of digital media across the world. Africa and much of the developing world was "unsurprisingly tardy" in adapting to the new media, according to economist and political scientist Paul Collier. "Because of the colonial heritage, Africa's relatively small states each have poor communications networks," he maintains. With the vital role of informing the populace and keeping the new leaders liable, it may be problematic if these networks can't keep pace with global developments.

The United Nations estimates of Africa's population indicates that a seventh of the world's population inhabit the continent. The International Telecommunications Union (ITU) show that it accounts for only 3% of global internet usage in 2007. With global internet usage having risen approximately 290% since 2000, according to Netcraft data collection, Africa is punching far below its weight class in the cyber world. The digital divide looms deeper over time, but with the world media racing ahead, "Africa can ill afford to be left behind," says Coulter.

What then is the problem? In simple terms, money. Africa's telephone networks are old and largely outdated, and the costs passed on to consumers relatively high. Recent measures to improve the continent's networks include new under-sea fibre-optic cables along Africa's East Coast and the opening of telecom markets, such as the granting of a new licence to Neotel in South Africa. As an alternative to the monopoly posed by Telkom, Neotel launched in 2006, but has yet to establish a meaningful footprint in the South African market. South African telephone and ICT costs are acknowledged as some of the highest in the world, and competition could lower costs and increase access to fixed-line telecoms. Fixed-line ADSL is increasingly the standard, and is vital to access many of Web 2.0's more complex features, according to the ITU.

Though South Africa and several of its SADC partners may be ahead of the pack as there are more than 5 million internet users in SA's population of 47 million, as

OMD South Africa reports, it is leagues behind the former colonial powers, for example. The ITU reports that France, Germany and the United Kingdom each has upwards of 30 million internet users, more than triple the total number of users in the SADC.

Africa's telephone networks are old and largely outdated, and the costs passed on to consumers relatively high

Africa is making do without the terrestrial technology in parts, though. Cellular phone networks and satellite technology are already "leapfrogging" infrastructure shortcomings. Africa is the fastest growing cellular telephone market in the world. In South Africa, there are almost 40 million cellphone users according to OMD, compared to a mere 5 million landlines. Wireless internet is a possible solution, but even then it is only viable in urban centres and contingent on wireless servers. Cellular telephone-based networks are also a possibility – South Africa has some of the cheapest cellphone-based internet in the world, according to South Africa Online. Fixed-line internet is still fast, information-dense and efficient. Whether this will be enough incentive for the necessary capital investment is yet unclear.

South African telecommunications policy has historically meandered between the ideals of the Reconstruction and Development Programme's proposed national economic growth and impartial development within the internet, communication and technology (ICT) sector according to the Independent Communications Authority of South Africa (ICASA). The economic liberalisation of the post-1994 period came into conflict with the fact that a de facto telecom monopoly squashed competition and therefore lowered costs and improved services.

"South Africa needs deregulation of telecommunications," says Naspers CEO Koos Bekker.

Instead, South Africa is a microcosm of sub-Saharan Africa's digital divide from the developed world. While sub-Saharan Africa remains economically and developmentally inferior, information should be equal to us all. Policies throughout Africa

need to be reassessed for the universal aim of improved networks, and therefore media, to be realised.

Instead, petty infighting between states seems to be the order of the day. The Eastern Africa Submarine Cable System (EASSy) is an initiative to connect countries of Eastern Africa using an ultra-high-bandwidth fibre-optic cable system to the rest of the world's high-speed fibre-optic networks.

The project is a "milestone in the development of information infrastructure," according to the Collaboration on International ICT Policy for East and Southern Africa. EASSy was planned to run from Mtunzini in South Africa to Port Sudan in Sudan, with landing points in six countries, and connected to other landlocked countries, none of which would then have to rely on expensive satellite systems. The system began construction in March 2008, and is due to be completed towards the end of 2009.

The only problem, as the BBC reported, is that Kenya has withdrawn from the initiative before the project even began. President Mbeki opted to rename the project the NEPAD-friendly moniker of the Nepad Broadband Infrastructure Network (NBIN).

The Kenyans have jumped ship to a cable system partnered with China in order to keep political bragging rights divorced from the multilateral NBIN.

Coulter says that competitiveness and one-upmanship have historically been a stumbling block for post-colonial Africa, where the prestige of infrastructure projects often overshadow their practicality or lack thereof.

Africa is already playing catch-up from a position of considerable disadvantage. Perhaps the smartest approach would be cooperation to aid one another in upgrading and going digital.

NBIN will be "a broadband network that links 54 African countries and will provide abundant bandwidth, easier connectivity and reduced costs," says the NEPAD eAfrica Commission.

Africa's media users hope so.

SOURCES:

International Telecommunications Union
 Netcraft World Server Survey
 Bridges.org
 South Africa Online
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 ICASA
 Nielsen/NetRatings
The Role of the Media in the Development of Africa — Dr Paddy Coulter, Oxford University
The Third Wave of Democratization — Samuel P. Huntington, NEPAD eAfrica Commission



Mobile Media: a threat???

With South Africa being largely penetrated by cellular technology, accessing the news from one's cellphone has become a popular development in the South African media landscape. One does not need the fanciest phone to do this either, it can be done by accessing 3G (the mobile internet) or by subscribing to an SMS news service. **Peni Dodo** speaks to South African experts in the media field to establish how this will impact more traditional forms of media in the country.



According to an article published on Reuters online at the beginning of this year, worldwide mobile phone subscriptions reached 3.3 billion users at the end of 2007. This is half the world's population. Compared to older media, this shows an extraordinarily large growth of a medium in a relatively short time - cellular phones were introduced to South Africa less than two decades ago.

Inevitably, the media have caught onto this trend and now a fast, accessible and cheap version of the news and current affairs is available on one's cellular phone, either by subscribing to an SMS service or by using 3G (the mobile internet). 3G stands for third generation, as internet-enabled mobiles are the third phase in mobile technology (analogue cellular and digital PCS were the first and second).

Matthew Buckland, former general manager of the website, Mail&Guardian Online, says South Africa has a high cellular phone penetration rate and this has poised mobile technology to be the mass media device of the future in South Africa.

Buckland says an example of this is the large online company Google announcing last year that it would make a "big mobile play" in South Africa. That's not surprising on a continent that has more mobile users than fixed-line telephone users.

Professor Anton Harber, Head of the Journalism Department at Wits University, however, feels this won't have a large impact on more traditional media



"South Africa has a high cellular phone penetration rate and this has poised mobile technology to be the mass media device of the future in South Africa."

forms. He says, "You will get only very brief, very quick news this way and will still need to go to other media to get more. I think it will add to the options available

for news and information, but not displace anything else".

Gregor Rohrig, New Media Specialist at Avusa Media, works with mobile applications for the media group. In an email interview, he said he too feels that more traditional forms of media need not see mobile technology as a threat but rather as an aid.

"Traditional media forms won't really be impacted since the traditional media forms offer a different type of content and experience. What needs to change, however, is the type of content being produced, since content for print, online, and mobile differs immensely due to the means (output) through which it is consumed."

Other journalism departments, such as Rhodes University's School of Journalism, are embracing this new media approach in their teachings. Guy Berger, Head of the Journalism School says, "As cell-

phones become more powerful and their screens get bigger, and as the mass media take on board the value of citizen journalism, so the South African public information circuit can extend across the digital divide."

Part of the Rhodes project involves using cellphone power to cultivate citizen journalists among local high school learners. Over the next year, the cellphone journalism project will offer 80 senior scholars a chance to be part of the information loop by getting targeted news feeds on their cellphones.

The content will be about local politics, school news, sports and entertainment, and emanate largely from the *Grocott's Mail* newspaper and Rhodes journalism students.

Harber said in a telephonic interview that he expects this kind of journalism will strengthen the need for news agencies and that in the next few years these will boom. He also feels that larger media corporations in the country will have a role to play in this new media form. "What is important for an unknown new medium like this is experimentation with different kinds of content to see what works best, and it is the larger companies like Naspers which can do this."

Rohrig too feels that mobile technology will stimulate the development of multimedia, as new mobile devices are all equipped to output video, images and sound. He also says the behaviour of mobile users is changing as users are no longer merely using their mobiles as phones but rather as media devices. He said in the interview, "The current and future mobile technologies are aimed at giving users rich-media experiences, which will definitely include the multimedia offerings of media companies. Newsrooms need to adapt to a new form of mobile reporting, which will be challenging since they will be focusing on three different content outputs: print, online (web), and mobile."

It was previously thought that accessing news from your mobile phone was an elite form of accessing the news, but the opposite has proved true with the cellular phone market penetrating more than 90% of South Africa, according to OMD. Users don't need the most high-tech, expensive phones to access the web. Screens are getting bigger and better. It's getting easier and cheaper to surf the internet via cellphones. This has proven that mobile media cuts across the income gap, with the ability to appeal to both high and low-income earners.

But why is the mobile market so popular in South Africa? Rohrig feels the lack of internet connectivity has definitely played a major part in mobile technology being welcomed with



open arms. "The barriers to entry to be online and consume media have previously been very high. This has resulted in people using their mobile phones to communicate and go online more, since nearly every South African owns a mobile phone. Mobile phones now offer a high value of entertainment, since they are completely customisable, and since they can output rich media," says Rohrig.

This means that cellphone service providers may be set to dominate all aspects of the media landscape in the future.

Harber, however, is doubtful: "I don't think it will affect the other media, as it only fills a very particular slot for quick, short news." Rohrig makes it clear that news that is short is not automatically of a lower quality. "Content needs to be much shorter and to the point in comparison to content added to a print publication or a news website. This does not necessarily mean that the content will be of lower quality, the content will just be more concise."

However, the question needs to be

asked: Who owns the mobile market? Is it the service providers or the content providers? According to *Ad Review*, a supplement in the May 2008 edition of *FinWeek*, it would be a gross misperception to view cellphone operators as the only players in the market. The middle men involved in this technology are those that allow users of wireless technology to gain access to the internet, those that bypass the cellular operators by using Bluetooth technology, content providers and producers. According to *Ad Review*, "Control of this particular market will never rest with the media owner anyway, but rather with the consumers themselves".

Although this medium has much hype surrounding it and the potential to change the face of the South African media landscape, more traditional forms of media need not worry. For the present, what is available on mobile is fast, quick and cheap news, which means one is still dependant on other media for in-depth understanding and analysis.

* Images courtesy of stock.xchng.com - Blas Lamagni, Sanja Gjenero and John Lee



Going it alone

SOLO JOURNALISM

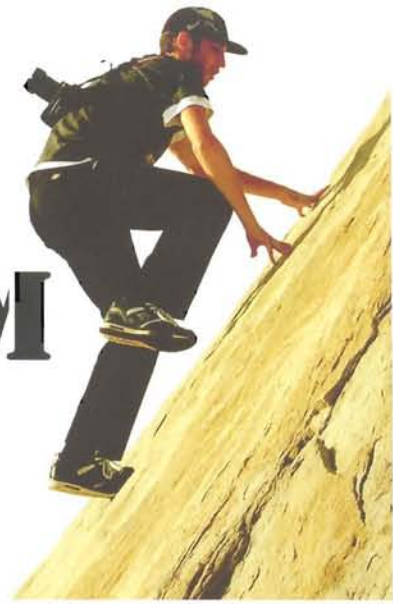


Photo: www.sxc.hu - sflood02



What happens when one journo can write engaging accounts, capture defining still images, shoot and edit high-quality video and upload it all on the internet? **Jason Boswell** guides you through the brave new world of Solo Journalism.

In a constantly evolving media world, journalists are becoming increasingly multi-skilled, often writing stories and having to shoot their own pictures. Media education is also focusing on developing multi-faceted journalists. Would that mean, by looking through the evolutionary crystal ball, that the epitome of modern journalism would be a single journalist that could do all these things simultaneously? What exactly is this "SoJo" stuff anyway, and is the media world ready for it?

Aptly, the solo journalism trend started with one man. When you plug the words 'Solo Journalism' into any internet search engine, and hit enter, one name is guaranteed to be blinking back at you from the screen; Kevin Sites.

Sites pitched this idea to a major internet company in 2005: "Yahoo! outmaneuvers its internet competitors and the dinosaur television networks by deploying veteran combat correspondent and pioneering SoJo (solo journalist) Kevin Sites into global hotzones for live, interactive reports using video, text and still imagery to tell the stories the world isn't seeing and providing them in a way they haven't seen before."

The veteran correspondent's idea was accepted, and a new trend in journalism

was born.

"Solo journalist" as a term is fairly self-explanatory; a single journalist kitted out with a high-tech mobile office in their bag who is able to report from anywhere on the planet across a range of media. So to start off with, a solo journalist is going to need some powerful equipment. Mobile and "backpack" journalism are some of the other terms used to describe this type of journalism. These terms not only show that this new journo needs a load of equipment, but the stuff needs to be compact enough for one person to lug about, often in strenuous conditions.

Sites carried with him an arsenal of multimedia equipment which included a high-definition video camera, a back-up video camera which could be mounted to his head to provide an exceptionally geeky-looking hands-free kit, a laptop computer loaded with a top-notch video-editing suite and other essential programmes, a digital still camera, a satellite modem and a satellite phone.

All this in one backpack.

Whilst this seems like a huge amount of equipment for one person to be dragging around, in total Sites' equipment weighed in at around five kilograms, - metaphorical dynamite. According to his website,

kevinsitesreports.com, Sites also initiated a research project with Xybernaut Inc. to modify wearable computers for solo digital reporting.

So while you don't need to be a muscle-bound superhuman to carry the equipment, another concern becomes evident. Carly Ritz, multimedia editor at *The Times*, says, "You'll have to be really careful about

"The veteran correspondent's idea was accepted, and a new trend in journalism was born."

burn-out and fatiguing these journalists." Her concern was echoed by John Strauss, an online reporter and editor for *Indy Star.com*, who covered the Indiana State fair as a solo journalist. He says on *mobile-journalism.blogspot.com*, "Do that for a week and a half, and you'll not only need a backpack for the gear, you'll want a vacation to recover, even if you're a former



EXTREME REPORTING: Kevin Sites recording a solo piece to camera in Grozny. Photo courtesy of Kevin Sites

television and wire-service reporter.”

The numbers consolidate their concerns. In his book, *In The Hot Zone*, Sites lists the statistics for his assignment; 368 days travelled, 71 airplanes, 30 countries travelled, 21 conflicts covered. And the real crunch numbers; 1320 still photos posted, 153 text stories written and 131 video stories produced.

In addition to the fatigue concern, Ritz also says that the technology in South Africa would still need to improve before such an initiative is considered locally. She cites the bandwidth of the country's internet connections as one of the main hindrances for online multimedia and video productions. Bandwidth is not the only handicapping factor with regards to the uploading of video material on the internet. Ritz also says that mindsets in the local newsrooms have to change and journalists have to get used to writing for print as well as for the web.

Even Sites had his doubts about working for a company that has an exclamation mark in the official spelling of its name. John Strauss quotes Randy Covington, director of the Ibra Newsplex Training Center, who says “he thinks the most powerful multimedia storytelling is being done by newspapers, using still pictures and audio,” stating that video is difficult to produce and often the quality is such that it does not add much value to the story. In a South African context, this is clearly visible by the popularity of the slide shows on many of the newspapers' sites.

At London's prestigious Frontline Club, a media club which provides media training amongst other things, courses are being introduced to counteract this problematic

video quality. They are now offering a training program in Solo Video Journalism open to working journalists as well as those with little or no experience in shooting video. Their website, *frontlineclub.com*, says: “This course has been developed in response to the increasing demands on journalists to become multi-skilled and embrace the rise of video journalism.”

Yes, the change is happening.

And while it may be expensive to kit out a new solo journalist, Sites also had an identical kit as a back-up in case of emergencies; as with any business the costs must be weighed against the benefits. Equipment prices will come down over time and sending in one journalist would be more cost-effective than a team of journalists.

Initially this sort of work will be done by journalists such as Kevin Sites with years of field experience from which to draw. However, a new generation of journalists is coming up through the ranks. Jonathan McCarthy, assistant managing editor of cross media at Newsday in the United States, was quoted in the March edition of *The Quill*, published by the Society of Professional Journalists in the States.

“Most of the kids in journalism schools have their Facebook pages and their MySpace pages – they're all jacked up already,” McCarthy said. “They don't even use email anymore; they're texting. They expect to be doing this (multimedia work).”

So where does this leave the solo journalist in South Africa? Covington says, “In 2008, I don't think anybody can stick their head in the sand and say this is a passing trend...this is a reality. We either do it or we risk not having jobs.”



People

“One man:
368 days travelled, 71
planes, 30 countries
travelled, 21 conflicts
covered...1320 still
photos posted, 153
text stories written
and 131 video stories
produced...imagine the
possibilities...”





Photo: www.sxc.hu/photos — Darko Novakovic



How would you read a newspaper, access the internet, read your favourite magazine or use the latest portable technology to gain information... if you were blind?

It sounds impossible.

Christiaan Boonzaier investigates how more than 225 million visually impaired people in the world (according to the South African National Council for the Blind) "read the news" and whether the media is accommodating them or leaving them behind while it constantly innovates, upgrades and improves technology for accessing news in the twenty-first century.



Like Winter, Gichuhi hopes his company can find a solution to make technologies less expensive, so that more people can have access to them.

In an SMF interview with five of the 17 visually impaired students at Stellenbosch University, the question about accessing media brings nervous laughter and a unanimous answer: "It's difficult!"

Hanro Louwrens, a postgraduate psychology student, says that text-to-speech software is available at the university, and gives them access to the internet and media.

"The problem is that the internet isn't really friendly to the software that blind people use because pictures, links and other graphics can't be interpreted by the software," says Louwrens.

Tamaryn Watson, a third-year sport science student, adds that Jaws (the software that reads text to them via headphones that are plugged into the computer) has its limits.

"Although most newspapers have websites, we have no access to lifestyle pages or supplements like *By in Die Burger*. Also, most websites are extremely complicated to navigate and takes hours to access," says Watson.

Programmes like Jaws can only read English and people therefore have no access to Afrikaans newspapers.

Elna Dürr, a second-year humanities student, says she feels sorry for every blind person that is not at a university and does not have access to the Jaws software.

"It is too expensive to buy and when

we leave the university during the holiday we don't have any access to the internet, newspapers or magazines," she says.

She adds that most blind people are older than 50 and do not have money to even think of buying a computer.

Andre Manders, access consultant at the South African National Council for the Blind, says the Jaws software costs between R10 000 and R12 000.

He adds that optical scanners, which can scan newspapers and magazines

"PEOPLE WITH DISABILITIES IN SOUTH AFRICA LIVE ON A GRANT OF R940 AND THEREFORE CANNOT AFFORD SCANNERS AND SOFTWARE..."

and then print them in Braille, cost around R16 000.

Manders also comments on new technologies like the BrailleNote PK, SpeakOn and other gadgets that can read newspapers to users by just holding the device over the desired text.

Unfortunately, the gadgets, which retail at R40 000 and R6 000 respectively, can only interpret English.

"People with disabilities in South Africa live on a grant of R940 and therefore cannot afford scanners and software like

these," he says.

An SMF inquiry into some of South Africa's biggest libraries delivered dismal results for any visually impaired person who has the need to read a newspaper or magazine in the comfort of a library.

Currently, the National Library of South Africa has "no facilities to assist users that are visually impaired" and, more ironically, the South African Library for the Blind in Grahamstown does not offer newspapers to members.

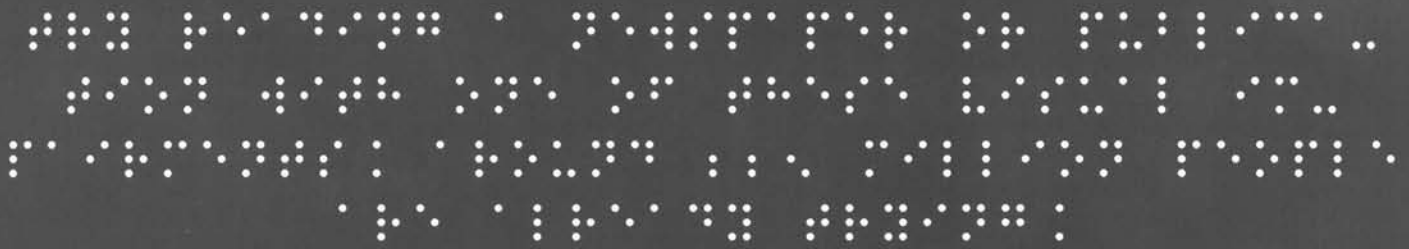
Ria Greaves, section head of circulation at the South African Library for the Blind, explains that newspapers are not offered because of logistical problems.

She says newspapers are not in the right format for software to translate it into Braille and that attempts to receive newspapers directly in electronic format from publishers have not been successful.

"With electronic format I mean any file that can be placed on a compact disc or something as basic as a Microsoft Word document that publishers can email to me," says Greaves.

Philippa Louw, Braille Officer at the Office for Students with Special Learning Needs (OSSLN) at Stellenbosch University, says it would be wonderful if publishers would make electronic available.

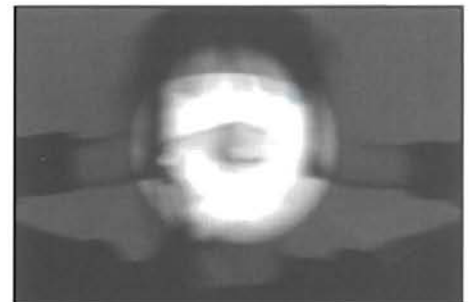
Louw confirmed that if a document was sent to her with all of the newspaper's articles in text form, i.e. with no graphics or layout, that she would be able to print it in Braille with the touch of a button.



Cataracts



Diabetic Retinopathy



Glaucoma



READING A NEWSPAPER Michelle Nell, a blind student at Stellenbosch University, with some of the equipment she uses that enables her to "read the news". The technology reads documents and online content to her via headphones.

Photo: Christiaan Boonzaier

She also says not all documents need to be printed out because some students have text-to-speech programmes on their computers which would be able to read those documents to them.

But is a document like this possible? Jacolette Kloppers, senior subeditor at *Die Burger*, said generating such a document wouldn't be difficult, but it

would be quite time-consuming. "Every story lies in a different file, therefore every heading, byline and article needs to be copied and pasted separately into one big document."

Kloppers adds that while it is technically possible and basically a matter of copy and paste, this task would take a few hours to complete.

As far as she knows, there are currently no extra hands available on the staff to compile this document. She also did not have any success in finding out whether *Die Burger* plans to compile such a newsletter. For now, however, the visually impaired will have to continue struggling to gain access to their daily news.

(Try reading a newspaper or publication with one of these visual impairments below. Around 225 million people are already trying.)



Hyperopia (Farsightedness)



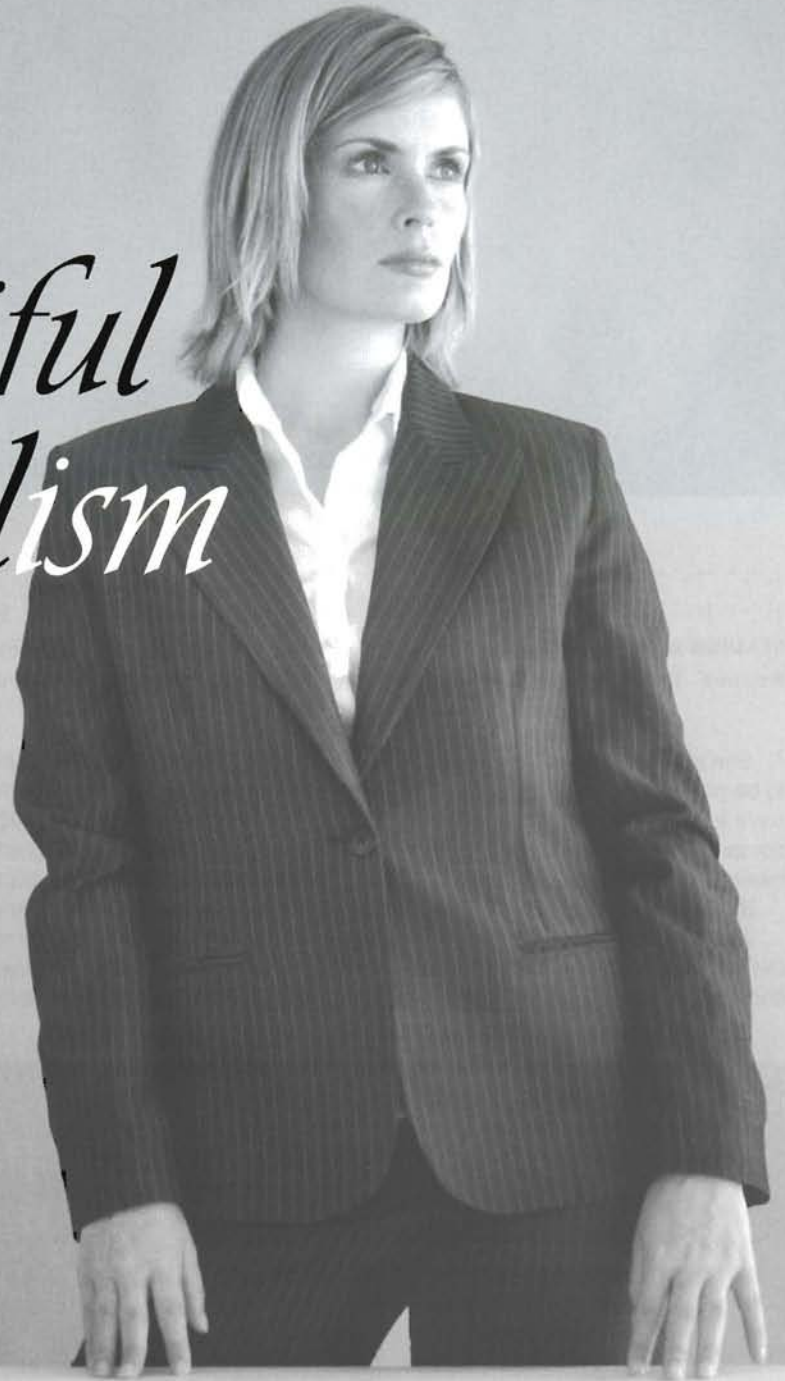
Macular Degeneration



Retinitis Pigmentosa

(All of the images in this section were researched and manipulated by the writer, using a Visual Impairment Simulator.)

Beautiful Journalism



Picture: Microsoft Office Online



Lerato Mbele and Khanyi Dhlomo are regarded by many as the two most fashionable and elegant women in media. The two are major players in an industry that has for years been dominated by men in grey suits and they do it looking as graceful as ever. WRITTEN BY NOZUKO BASSON

The South African media, since the birth of democracy, has gone through dramatic changes which have led it to where it is today. In her address delivered on 7 March 2006 at the launch of the Global Media Monitoring Project (GMMP) at Constitution Hill, Braamfontein, the then Deputy President Phumzile Mlambo-Ngcuka highlighted the question "who makes the news?" According to the GMMP findings, it was clear that women did.

The rights to dignity, equality, and non-sexism were the cornerstones of the Freedom Charter and were subsequently included as founding provisions in the South African Constitution. "Women's rights are included in our Bill of Rights today," said Mlambo-Ngcuka. With that in mind, it would only be fair to say that for equality to take place in the media, it is up to the individual to make a difference.

Khanyi Dhlomo, founding editor of *Destiny* magazine and managing director of Ndalo Media, and Lerato Mbele, anchor of CNBC Africa's *The Other Dimension*, have set a new standard of class and elegance in media. According to numerous news reports in the *Sowetan*, the two are a combination of "beauty and brains" and are always finding ways to empower the South African woman through their influence in media.

Who can forget the Face of Lux who took a black women's magazine and revamped it to become South Africa's best seller. During her years with *True Love* magazine, Dhlomo received many awards. In 1997 she was voted South Africa's 'Best Dressed Woman' and 'Most Stylish News Reader' by *Elle* magazine and in 2001 *AdVantage* voted her 'Magazine Editor of the Year'.

It was by being the best that Dhlomo changed the world of women's magazines. Under her leadership, *True Love* doubled its readership and circulation figures and was voted 'Consumer Magazine of the Year' in 2001 by *AdVantage*. In 2003, Dhlomo was named one of the most influential women in media by *The Media* magazine.

Now back with a new "baby" called *Destiny*, Dhlomo has gathered some of the top women in South African media to create a high-end business and lifestyle magazine for women. They include Aurelia

Dyanty from *The Star*, Ingrid Wood from *Elle* magazine and Cara Boucher, former deputy special projects manager for *Business Day*.

In an email interview about her role as editor, Dhlomo said: "As founding editor of *Destiny* magazine and managing director of Ndalo media, my job entails driving all aspects of the magazine from editorial content, directing sales and marketing teams and working with the operations manager to ensure long term growth of *Destiny*."

Like Dhlomo, Mbele is no stranger to the pressures of the media world and is vocal about her passion for the development of young women in South Africa and Africa. Mainly focusing on

Viewers see past the expensive clothes and coiffed hair...

political affairs through

the broadcasting medium, Mbele has been one of the few women in media who has changed the way women are represented in the industry. "I feel wonderful when I am told that I am a role model and then being invited to do outreach and charity work with young women who need encouragement," says Mbele.

At the start of her career, Mbele produced the current affairs radio programme *AM Live* at SAfm. Because of her dedication, hard work and passion for African affairs, Mbele proved she was a woman who could be the voice of Africa, something media companies soon realised when she began making headlines with her journalistic skills.

Soon after she left SAfm, Mbele was approached by SABC Africa to anchor a weekly programme focusing on diplomacy and politics. On her return from London, where she had completed a postgraduate degree in African Studies, she was approached by SABC News to host the *SABC 3 News@10* and *In the Public Interest*. In 2007, CNBC Africa approached her. She was to be the face of *The Other Dimension*, a current affairs television programme that



Picture: Microsoft Office Online

focuses on issues that affect Africa and its people.

"It's important to realise that TV is team work, and many people are paid to make you look and sound good, so acknowledge them and respect them," says Mbele. It's no wonder that *The Star* called Mbele one of the 'Top 100 South Africans' in 2006.

This thirty-year-old dazzles viewers with her beauty, intelligence and professionalism. Having had the honour of interviewing African leaders and other great people of our time, Mbele not only demands the total attention of her viewers, but does it with grace and elegance. "Each Tuesday night I interview world leaders, mainly African, about the challenges we face on the continent and I get their perspective on finding solutions to Africa's problems," says Mbele.

Inspired by different things in life, Mbele has relied on the mercy of God. "It is important to note that I am where I am by the grace and blessings that God has brought upon me, so saying thank you to my Redeemer is the nucleus of how I start and end my day," says Mbele.

Talent goes a long way in the journalism business, but hard work and determination are key factors when wanting to make a difference. Though many people think these two women are glamorous, they are in fact, down to earth. Maybe this is why they are able to understand the daily experiences lived by any woman.

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...nothing wrong with being
beautiful and professional...

Lerato Mbele

on looks, life and broadcasting

*...I strive to be a woman of beauty, peace and integrity.
That's all that matters at the end of the day...*

What does your job entail?

I cover business and market news about Africa, to the rest of Africa. That's done on my daily breakfast programme, *Business AM*. The other programme I present is on politics and the economy, entitled *The Other Dimension*.

What dress code does your job require?

News, especially business news, requires a level of conservative formality, usually dark suits. But I like fitted wrap-around dresses, so it's usually a dress and a smart, matching jacket, or if I wear a formal suit, then after the show I change into jeans and a smart top.

How do you dress to meet those requirements?

Fortunately, as a senior anchor at CNBC, I have been given a sponsorship deal with Stuttafords, so I have been able to choose from their gorgeous Polo, Oak-tree and Carducci ranges. When I spend my own money, I love the Woolworths Classic Woman range, Nicci Boutique, Hip-Hop and Jo Borkett for some eclectic velvets and French cuts.

Do you dress to look the part, or does being comfortable contribute?

Comfort is key! I think in TV and in life, it's important to be yourself. Viewers see past the expensive clothes and coiffed hair, if you are elegant and soulful it will come across whatever you're wearing. So a professional demeanour is important, but it's critical to be comfortable in your own skin.

Who is your favourite designer?

Stoned Cherri, Prada, Yves St. Laurent and most things that are just elegant and clean-lined.

Define what power dressing means to you?

It means being feminine and elegant and comfortable.

Does being a public figure determine how you dress?

Never!

What is the greatest moment in your career?

Having Nobel Peace Prize winners Wangari Maathai and FW De Klerk on the show. Getting an interview with President Paul Kagame of Rwanda and United States civil rights activist and Baptist minister, Jesse Jackson a few years ago.

What is your key to success?

Humility and confidence all wrapped up in spirituality. I believe it's absolutely important to believe in yourself and trust your own instinct. But even with this level of confidence, it's important to recognise your limitations, so that you are open to learning from others.

What are your ambitions in life and what motivates you towards them?

I strive to be a woman of beauty, peace and integrity...That's all that matters at the end of the day.

Where do you see yourself in the next five years?

Maybe in business, maybe doing an Oprah-style talk show, maybe being a mother, maybe doing all these things in one go.



Khanyi Dhlomo

on dress, designers and the print

...I see myself heading up a successful media and investment company in the near future...

What does your job entail?

As managing director I am concerned with driving business growth by continuing to explore new opportunities and ventures for Ndalo Media.

What dress code does your job require?

One that is quite formal and professional.

How do you dress to meet those requirements?

I love tailored suits and shirts. I also love dresses that make me feel feminine.

Do you dress to look the part or does being comfortable contribute?

A little bit of both. I always try to be comfortable in whatever I wear whilst respecting the dress code.

Who is your favourite designer?

Diane von Furstenberg, Dior, Bottega, and Veneta.

Define what power dressing means to you?

It's when you wear the clothes, and not the other way round. I understand my body and dress accordingly by playing up my best features. With this in place, I automatically feel more confident about my look. I always try not to succumb to trends and fads by choosing timeless pieces.

Does being a public figure determine how you dress?

I always like to look presentable in whatever I wear. But I always like to be true to myself when I dress.

What is the greatest moment in your career?

Obtaining my MBA from Harvard in 2007 and the launch of *Destiny* magazine.

What is your key to success?

Focus, hard work and being good to others and to yourself.

What are your ambitions in life and what motivates you towards them?

I want to grow my business into a leading media and investment company in South Africa and stay as happy as I am now.



Pictures of Lerato and Khanyi courtesy of *Destiny* magazine

Photographer: Nick Boulton



Vrouetydskrifte + die internet = 'n blink toekoms?



Tydskrifte moet voortdurend verander – anders stagneer hulle en is hulle gedoem. Maar hoe verander dié getroue drukmedia-metgesel van vele in die lig van al die tegnologiese ontwikkelings soos die internet?

Amelia-May Woudstra het die invloed van die internet op die toekoms van vrouetydskrifte in Suid-Afrika ondersoek.

Twintig jaar gelede het die Suid-Afrikaanse tydskrifmark uit enkele groot publikasies bestaan wat aan 'n wye spektrum van verbruikers se behoeftes voldoen het. Vandag bring digitale ontwikkeling mee dat publikasies by die internet sal moet aanpas om aan die moderne verbruikers se behoeftes te voldoen.

Koos Bekker, uitvoerende hoof van Naspers en media-visioenêr, het onlangs in 'n onderhoud gesê drukmedia se dae is getel: die toekomst is digitaal.

Maar wat hou dié ontwikkelings in die mediabedryf vir Suid-Afrikaanse vrouetydskrifte in? Veral omdat breëband-toegang in Suid-Afrika nog 'n probleem is.

Volgens OMD se jongste *Media Facts 2008* is daar maar slegs 5.1 miljoen internetgebruikers in Suid-Afrika. Elna Rossouw, 'n vorige assistent-redakteur van *rooi rose* en tans dosent in joernalistiek aan die Universiteit van Johannesburg, skryf in haar meesters-tesis: "Waar daar eers net 'n tiental vrouetydskrifte was waaruit lesers kon kies, is winkelrakke nou tot boordensvol met glanspublikasies wat elke moontlike behoefte of begeerte van vroulike lesers aanspreek."

Clare O'Donoghue, redakteur van die tydskrif *InStyle*, sê in die Augustus 2007-uitgawe van *The Media* die vrouetydskrifmark het die afgelope tien jaar ontplof, wat mededinging in die bedryf 'n paar grade warmer gemaak het.

Dit word bevestig deur die *Media Facts 2008*. Volgens Rossouw het Suid-Afrika in 2004 meer as 400 hoofstroom-tydskriftitels gehad. Die meeste fokus op hoogs gespesialiseerde nismarkte en het gevolglik kleiner sirkulasiesyfers.

John Relihan, hoof van Media24 Tydskrifte, sê in *The Media Online Review 2006*: "Indien 'n tydskrif nie in die bedryf aanpas nie, sal die gevolg daarvan duidelik in die verkoopsyfers weerspieël word. Ons vasteland is 'n diverse en fassinerende deel van die res van die wêreld en die inhoud, styl en produksiewaardes van tydskrifte moet voortdurend aangepas word om aan 'n spesifieke mark se vereistes te voldoen."

Volgens Rossouw het die voorkoms en samestelling van tydskrifte in die Suid-Afrikaanse verbruikersmark radikaal verander gedurende die laaste twee dekades.

Hierdie fragmentasie in die Suid-Afrikaanse vrouetydskrif-mark het byna oornag gebeur en daar is geen twyfel dat die koms van vrou-gerigte nistydskrifte die landskap van Suid-Afrikaanse vrouetydskrifte heeltemal verander het nie. Volgens Rossouw fokus nistydskrifte vandag op bepaalde vrou-gerigte onderwerpe soos huis, dekor, tuin, kos, gesondheid, leefstyl, handwerk en ouerskap.

Asof die "nissifisering" van die mark, wat in al hoe kleiner fragmente splin-

ter, nie genoeg is nie, is die internet 'n verdere uitdaging. Gaan vrouetydskrifte en die internet teenoor mekaar te staan kom of verenig om te oorleef in 'n uiters kompeterende mediabedryf?

In die Augustus 2007-uitgawe van *The Media* sê Patricia Scholtemeyer, Suid-Afrika se sogenaamde *magazine queen* en vorige uitvoerende hoof van Media24 Tydskrifte, verbruikers se smake en voorkeure verander vinnig en voortdurend. Daarom moet uitgewers altyd twee treë vooruit wees om die toekomstige verloop van tendense in die verbruikersmark raak te sien.

Maar wat in dié verhouding tussen die internet en vrouetydskrifte gaan gebeur, is op die oomblik bloot nog 'n raaisel, want sulke vooruitskattings is noodwendig gebaseer op aannames wat onderhewig is aan die onvoorspelbaarheid van die verbruiker se smake en voorkeure.

Die gevestigde titels en handelsmerke word vandag nog as belangrike rolspelers in die Suid-Afrikaanse tydskrifbedryf beskou. *Rooi rose* het in April 1942 verskyn, en op 1 Julie 1949 is die eerste uitgawe van *Sarie Marais* (vandag net *SARIE* en Suid-Afrika se voorste vrouetydskrif) uitgegee, met *Fair Lady* (vandag *FAIRLADY*) wat in 1967 op die rakke verskyn het.

Rossouw skryf in haar tesis, *Die Fragmentasie in die Suid-Afrikaanse vrouetydskrifmark: Die Invloed van "vrougerigte" nistydskrifte op die "tradisionele algemene belangstelling"*, daar is voorheen wêreldwyd nie veel aandag deur die hoofstroom-massamedia aan die vroue gegee nie. Dit kan toegeskryf word aan 'n minderwaardige rol wat vroue in die samelewing vertolk het, en die reklamewese wat nog nie so 'n manipuleringsmag was nie.

Prof Lizette Rabe skryf in haar meesterstesis, *Die ontstaan en die ontwikkeling van Sarie Marais as massa-tydskrif vir die Afrikaanse vrou*, daar is vóór die verskyning van *SARIE* nie veel gedoen aan vrytydlesstof vir die "ontwikkelde" Afrikaanse vrou nie. Sy moes tevrede wees met die genoemde vrouetydskrifte of die rubrieke in bestaande tydskrifte soos *Huisgenoot* en *Landbouweekblad*.

Die Engelse vrouetydskrifmark het aansienlik ontwikkel met die koms van internasionale vrouetydskrifte. In 1984 is *Cosmopolitan* deur Jane Raphaely se Associated Magazines ver-Suid-Afrikaans en onder lisensie saam met Media24 (toe Nasionale Tydskrifte) uitgegee. Dit is in 1990 gevolg deur die Franse tydskrifte *Elle*, in 1997 deur *marie claire* en in 2000 met *The Oprah Magazine*, O.

SMF het met medialeiers, uitgewers en redakteurs van onder meer *FAIRLADY*, *Lééf met hart & siel*, *Femina*, *Psychologies*, *Tuis*, en *Home* per e-pos onderhoude gevoer om te hoor wat hulle dink die toekomst vir vrouetydskrifte in Suid-Afrika





inhou.

Volgens Ton Vosloo, voormalige uitvoerende hoof van Naspers, moet tydskrifte hulself wêreldwyd herposisioneer met die koms van die digitale era.

Media24 Tydskrifte skep só digitale uitgawes en ontwikkel spesialis-afdelings as alleenstaande titels in die vorm van nistydskrifte.

"Daar is meer optimisme by Media24 Tydskrifte oor hul toekoms in gedrukte vorm as by koerantredakteurs. Vanweë tydskrifte se langer koopfrekwensie, meestal maandeliks, is vrouetydskrifte minder kwesbaar teen die frenetiese daaglikse aanslag van die internet."

Verder, sê Vosloo, bring die internet onmiddellike nuus, en baan die weg vir rustiger agtergrond-artikels wat ook op die internet geplaas kan word. Vroue raak verknog aan tydskrifte wat hulle as hul eie toe-eien, sê hy.

"Vroue waardeur die taktiese gevoel van goeie papier, keurige drukwerk, puik illustrasie-materiaal en die intimiteit wat gunstelingrubrieksrywers meebring." Dit ontbreek op die internet, sê Vosloo.

"Maar, hierdie benadering kan dalk oor die lange duur onverstandig blyk, want leespatrone kan anders kristalliseer oor 'n paar jaar wanneer die internet met sy breëband in Suid-Afrika deeglik in aksie is.

"Dan kan bevind word dat die jonger geslag by ons ook nie meer tydskrifbewus is nie, soos nou reeds die geval is by dagblaaie. Maar Media24 Tydskrifte se ondervinding is tans dat vroue oorsee, waar daar reeds sterk breëband-internet is, nog gereeld hul gunsteling-vrouetydskrifte koop. Dit is asof vroue tog periodiek 'n stil tyd van afsondering soek met 'n vertroude tydskrif in die hand as teenmiddel teen die gejaagde lewe waarin sy haarself bevind, en dit behoort vir Media24 se vrouetydskrif-redakteurs rede tot volgehoue geloof in die voortbestaan op volhoubare basis van hul tydskrifte te gee."

Uit onderhoude met redakteurs en uit-

gewers Heather Parker, Anneke Blaise, Charlene Beukes, Suzy Brokensha en Christine Ferreira blyk dit dat daar op tydskrifte se inhoud, handelsnaam, sosiale netwerke, idees en ideale gesteun word om die titels se identiteit te behou in hul digitale vorm.

Hoewel die internet 'n "bedreiging" inhoud vir vrouetydskrifte, wil uitgewers eerder toesien dat tydskrifte hul kenmerkende formaat behou, maar aanpas by die internet, deur gebruik te maak van kuber-geselsruimtes, elektroniese gebedskamers, inspirasie e-posse, vinnige mode- en skoonheidswenke en selfs resepte en reisgidse om die interaksie tussen die tydskrif en die leser te verbeter.

"Media24 Tydskrifte se ondervinding tot op datum is dat vroue oorsee, waar daar reeds sterk breëband-internet is, steeds gereeld hul gunsteling-vrouetydskrifte koop."

Verder word van redakteurs verwag om nie net goeie redakteurs te wees nie, maar om mediabestuurders te wees. Hulle moet die nismark verstaan, hul tydskrif-handelsnaam ontwikkel en fokus op goeie inhoud, maar moet ook regverdige bestuurders, slim bemerkers, selfversekerde openbare sprekers en kundige sakevroue wees, sê O'Donoghue in 'n *The Media*-onderhoud.

Michéle van Breda, redakteur van *SARIE*, sê: "Wat vandag werk, sal heel moontlik nie môre werk nie. In die tydskrif-wêreld is daar nie so iets soos 'n vyf-jaar-plan nie."

Tydskrifte word nie net deur die internet gekonfronteer om hulself gedurig te herdefinieer nie. Deeglike bemarking is ook 'n noodsaak.

Daarom maak sommige tydskrifte soos *Lééf met hart & siel* staat op die produk se oorhoofse handelsnaam. Die *Lééf*-tydskrif word steeds as die vlagskipprodukt beskou, maar met ander splinterprodukte kan tydskrifte verdere uitbreidings soos aanlyndienste ontwikkel onder die dak van die handelsnaam en só steeds aan verbruikers se behoeftes voldoen én aanpas.

'n Mens kan dus voorlopig sê die verhouding tussen vrouetydskrifte en die internet kan waarskynlik tot groot vernuwing lei. Dan sal vrouetydskrifte getrou moet bly aan dit wat hulle uniek maak: inhoud, voorkoms en handelsmerk.

Bronne:

Rabe, L. 1985. *Die ontstaan en die ontwikkeling van Sarie Marais as massa-tydskrif vir die Afrikaanse vrou.*

Rossouw, E. 2005. *Die Fragmentasie in die Suid-Afrikaanse vrouetydskrifmark: Die Invloed van "vrougerigte" nistydskrifte op die "tradisionele algemene belangstelling" - Vrouetydskrif.*

The Media, Augustus 2007

The Media, Collection Online Review 2006

Voorbladfotos: Toestemming Media24

Grafika: www.sxc.hu - dreamjay

Woorde vir Afrika

Miljoene Suid-Afrikaners raadpleeg daaglik Media24 se titels vir nuus, inligting, raad en vermaak. En hoewel elke titel 'n unieke karakter het, het almal die vermoë om mense met die krag van woorde te raak.

Media24, as Afrika se toonaangewende uitgewer van die geskrewe woord, het belange in koerante, tydskrifte, digitale besighede, boekuitgewerye, drukkers en verspreidingsmaatskappye.

Media24 Koerante gee jaarliks bykans 60 titels en ongeveer 341.8 miljoen koerante uit, waarvan talle leiers in hul onderskeie markte is.

Venster

Times People'sPost MyWeek

Maluti

Standard

Beeld

Herald

DAILY SUN

Tyger

City Vision

Jou wêreld, Jou koerant

Tyger Express

DIE BURGER Sondag

ALLES WAT JY WIL WEET

STER

Vaal weekblad

City Press

DISTINCTLY AFRICAN

CAPE SUN

Vrystaat

Witness Rapport Sun

THE

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MOORWATER GAZETTE

Stellenbosch Gazelle

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My Week

YOUR GUIDE TO EASY LIVING

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Vaal Weekly

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Kroonnuus

Herald Bloemnuus

Vista

Forum Gazette

Eikestad Weslander

CALEDON KONTRO NUUS

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Media24

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Can u sms it 2me?



Teenagers and young people appear to be more interested in what's happening on their cellphones than in the world around them. What does this mean for the future of news media? Delia de Villiers investigates.

You heard that video killed the radio star. Now it seems that the cellphone is killing print.

Teenagers and young adults may be able to accurately explain how GPRS works on their cellphones, or how Facebook can be accessed from their phones. But they are uncertain of where this year's Olympic Games are being held or how old Madiba is.

Generation Y are growing up with a myriad of information at their immediate disposal. New technologies bring the world to their doorsteps, or rather their N95s or X510s, yet they know very little about the world.

With the media, in its widest definition, gradually infiltrating every aspect of our lives, should we be concerned about this seemingly uninterested and apathetic generation? The medium appears to be very important to them but the message is lost, or rather, deemed unimportant.

It appears that part of the solution to the problem lies in bringing the world to young people in the format they prefer. Khwezi Magwaza, editor of *Seventeen* magazine, said in an email interview, that when catering for the youth market it is important to constantly be ahead of the trend because teens live in a much faster technology-driven environment than adults.

Teenagers are growing up in a world where "mobile interactivity is a given and technology has made participation a reflex", says the Fleishman and Hilliard Professional Communication Spring 2008 Youth Trends Report. An SMF survey amongst grade ten learners at Brackenfell High School found that nearly all of them have cellphones and 90% use Mxit on a daily basis. The teenagers reported that chatting to friends on this mobile instant messaging application is one of their favourite pastimes.

This should then be read as one of the signals of how young people want to experience the world. Brackenfell High learners all agreed that getting the news on their cellphones would be the best way to get them interested.

"Going mobile" may be the way of the future to both inform and educate. Frieda le Roux, editor of Research and Product

Development at *Die Burger*, said in an email interview that she is interested in seeing how cellphones as a medium for receiving and producing news will develop and shape the media landscape in South Africa. Cellphones, Le Roux believes, have the ability to put people in developing countries on the same footing as in developed countries. Only 8% of the South African population have access to the internet while 70% have access to cellphones, according to www.mediaclubsouthafrica.com.

Using mobile technology as a means to inform and educate young people should then be considered more seriously. It could potentially be the way to bridge the digital divide that exists in South Africa. Inequality concerning access to information remains an obstacle in South Africa due to socio-economic factors.

"Young people are ruthlessly efficient media consumers"

An article recently published on the website www.thoughtleader.co.za written by Steve Vosloo, a Communication and Analytical Skills Fellow at the Shuttleworth Foundation, considers the merits of using Mxit to learn. Early last year the Meraka Institute of the Council for Scientific and Industrial Research launched an initiative. It allows learners to send questions about maths to the 'Math on Mxit' number and enter into a discussion with a tutor ready to answer any question from the entire high school mathematics syllables, according to Vosloo. The initiative has about 1 000 learners that it helps weekdays between 2pm and 8pm. While it is difficult to assess its success rate, learners have been asking for a similar service for science.

Mxit has more than 5,8 million subscribers in South Africa, adding 10 000 to 12 000 subscribers daily, according to Vosloo. It is a cheap way of providing access to informational content and it's mobile, which means it can be used anytime, anywhere. Its potential is gradually being realised. As a means of supplementing classroom education, Vosloo believes this may be the only opportunity many young people in South Africa have to benefit from the skills of qualified educators.

And what about news media? South

Africa is one of the countries with the cheapest cellphone internet in the world, says Peet Kruger, editor of *Beeld*. He was addressing the BPhil journalism class of Stellenbosch University at *Beeld's* offices in Auckland Park. This is another reason why it should be encouraged and exploited as a means of bringing news to young people in particular. Mondli Makhanya, editor of the *Sunday Times*, also speaking to the BPhil class at the *Sunday Times* offices in Rosebank, says: "You want to get young people reading so that in ten years' time they are still reading, perhaps not the paper, but online, or wherever then."

Does this mean that print is dying? Not just yet, says Le Roux, especially not in developing countries. She says *Die Burger* are actively trying to make younger people part of the newspaper. This is taking place in the production phase by employing younger people, as well as in the content of the paper, with younger faces and voices, for example.

Gavin Rheeder, Communications and Marketing Manager for *Beeld*, speaking alongside Kruger at the same event, says the paper's penetration of the 16-24 age group market has increased from nine to 22%. He says that there is the perception that it is a very difficult market to reach. He adds, however, that it is the market that consumes a lot more media simply because they have the time to do so.

Beeld's secret has been to identify the youth as a distinct market and cater specifically for that market. "This marketing has to take place through channels that the youth are familiar with." *Beeld* also realised that the youth are not going to go looking for the product so it has to be taken to them.

Rheeder argues that it's when news becomes relevant to one's life that one starts reading. The important thing then is to go through the different life stages with people and constantly adapt and cater to their changing needs. Often this means presenting the product using the right medium.

Young people are "ruthlessly efficient media consumers", states the Youth Trends Report. "Young people are not used to being quiet and in the corner anymore," Le Roux says. "They know what they want, they ask for it, and they will go wherever they get it, or even create or produce it themselves. Respect them as a market."

DO YOU GET YOUR NEWS?



People are finding new and innovative ways of accessing information faster. Today South Africans quickly access news updates from their cellphones, do a search on the internet or switch to the twenty-four hour news television channel that constantly provides news feeds. This has allowed people to get a fair variety of news, putting individuals in a position to critically decide on their stance. **TARRYN KAY TRUSSELL** explores the developments in technology and how they have made news more accessible for South Africans.

Do you remember the time when word of mouth was the main source of information? When your neighbour would pass on the message. Christa van Louw (49) was born in Calvinia, where she lived for the first ten years of her life. "I remember being sent as a child to my mother's friend with a message that the church had burnt down," says Van Louw. "We were not fortunate enough to make a phone call," she added.

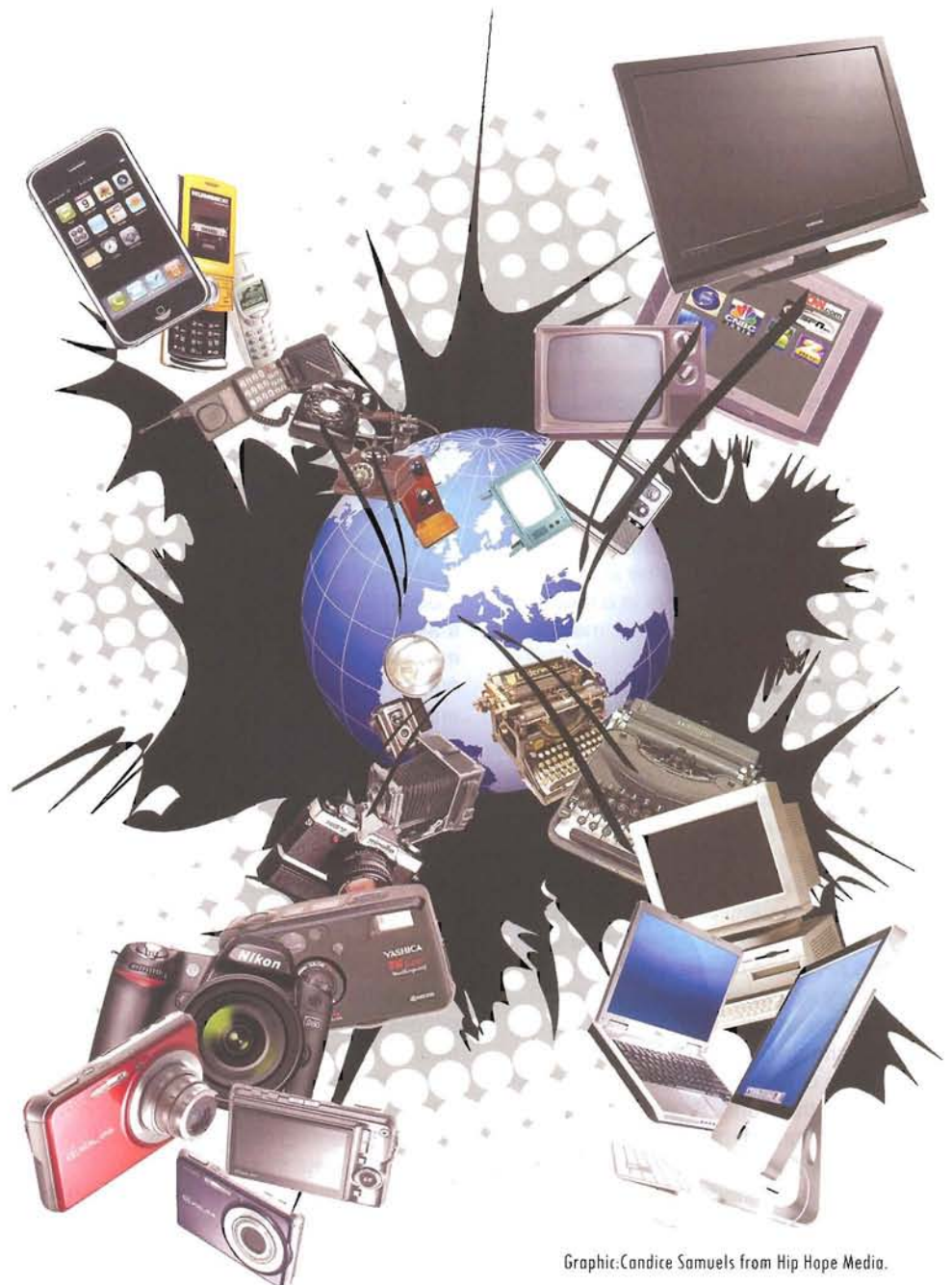
She recalls this as the time when radio presenters provided the times and dates of events, and when the seven o'clock news was family time because everyone gathered around the television set to get an update of the day's events. It was not too long ago that these minimal sources of information were the fundamental ways in which people accessed the news.

The exciting world of the media is restructuring society as technology is changing. These changes are creating new and different modes of accessing information. Before 1990 South Africans used television news, magazines, radio and newspapers as their primary sources of information. Today people are bombarded with an assortment of news sources ranging from blogs on the internet to mobile news.

According to *internetworldstats.com*, the Internet Corporation for Assigned Names and Numbers (ICANN) granted South Africa with her za in 1990.

This has made information more readily available and obtainable in different media and people can now choose how they acquire their news.

Due to the fact that there is a greater variety of media, people are exposed to different views.



Graphic: Candice Samuels from Hip Hope Media.

People are thus able to be more critical about the information they are being fed. Technology has also allowed information to become more accurate.

Cellphone technology, for example, provides for on-the-spot retrieval of information.

South Africa is bracing herself for a burst in media technology. According to *southafrica.info*, South African schools are

Groepe explains that IPTV, a digital television service delivered using internet protocol, is a system new to South Africa. People can now receive television via technologies commonly used for computer networks and not the universal method of broadcast and cable format.

Naspers CEO Koos Bekker told *SMF* that he has doubts about the technological viability of IPTV in South Africa.

“The only regret is that we have fallen behind on digitalisation due to the Telkom monopoly...”

joining a pilot project which will involve the use of cellphones as a learning instrument.

The eighteen-month project, called MobilED, is being run by the Meraka Institute, in partnership with the University of Pretoria and Finland's Helsinki University of Art and Design.

This enables learners to adapt to the technological modifications happening within society, while gaining educational benefits in the process. These children will eventually be well-equipped with the necessary skills to access news in different technological modes.

Along with these exciting developments come setbacks we often overlook. As technology evolves, so should accessibility to the modifications taking place. However, the daunting reality is that in 2007, only 8% of South Africa's population had access to the internet, according to World Wide Worx.

Media24 CEO Francois Groepe explains that South Africa is not what it was a couple of years ago in terms of media and technology. According to Groepe, immense changes such as the digitalisation of radio have already happened, with various South African radio stations being listed, particularly by foreign-based nationals, and Internet Protocol Television (IPTV) growing fast.



Graphic: Hip Hop Media

“IPTV is a system of television broadcasting that was launched in South Africa and failed because of poor infrastructure,” says Bekker. It took off in South Korea and became a big success, but a different dynamic exists over there, he added.

These advancements are brave steps towards world standards in technology. However, the reality is that many South Africans are not fortunate enough to afford a pay channel, own a cellphone or have access to the internet. For that reason not all people are able to be as critical about their news feed as those within the economic bracket that can access these media.

According to the website *markettree.co.za*, up to 60% of all South African households own a cellphone.

Groepe sees the advancements in the media as a progressive step for South Africa. Yet this still poses great information access barriers for technological advancements. If there is not a market for cellphone technology, then its development will inevitably be prolonged. He believes that once these changes commence, South African society will restructure into a new state of technological innovation.

Groepe says South African media are innovative and growing fast. “The only regret is that we have fallen behind on digitalisation due to the Telkom monopoly which has caused us to fall behind in terms of internet and broadband penetration.”

Bekker adds that private companies are desperately trying to reach world standards in terms of technology. This process is being delayed by red tape and regulations from the Department of Communications.

However, the media is diverse and dynamic. It varies from broadcast to writing to advertising. The days of one medium of information creating perceptions for society are slowly coming to an end.



Graphic: Hip Hop Media

For individuals that cannot afford internet access, tabloids such as the *Daily Sun* and *Son* have become essential news sources.

Groepe says the middle class has a patronising attitude towards tabloids. This, he says, is regrettable, as these papers are far more in tune with their readers. Loyal readers of the *Daily Sun* and *Son* do not originate from a culture where people read newspapers religiously. For people in the lower classes of society, tabloids like the *Daily Sun* and *Son* are a primary information base.

In order for the progression of technology within the media to happen, change should be embraced, says Groepe. The main forces in media are the people who assemble and produce the information that is transmitted in different modes. According to Groepe, people such as journalists, who hold an enormous responsibility, should embrace technology and maintain the highest levels of ethics and accountability. Because whatever the changes in format, the media still have the duty to, as Groepe says, “inform, educate, entertain and update society”.

WHAT IS IPTV?

A digital television service brought to the viewer by technologies commonly used for computer networks.

Die Burger vir die burgers



Die Burger was geassosieer met apartheid - en toe kom 1994. Die koerant moes herposisioneer vir die eise van 'n nuwe samelewing – van 'n mondstuk vir 'n regering tot 'n onpartydige koerant vir 'n gemeenskap.

Vania van der Heever het 'n bietjie gaan rondvra of mense met dié stelling saamstem.

Die Wes-Kaapse dagblad *Die Burger* is reeds generasies lank vir baie huishoudings 'n bron van inligting. *Die Burger* word deur baie Afrikaanssprekendes ongeag van ras gelees. In die meeste winkels in die Wes- en Oos-Kaap is dié koerant die gunsteling op die nuusrakke.

Dit is algemene kennis dat *Die Burger* 'n mondstuk van die Nasionale Party (NP) was. Oor die jare het dit wel van partyblad tot 'n onpartydige koerant ontwikkel.

Anthony Jacobus, 'n onderwyser van Mitchells Plain, is 'n getroue leser van *Die Burger* vir die afgelope 32 jaar. *Die Burger* is deel van sy gesin se leesmateriaal. "In die verlede is net 'n paar bladsye aan die bruinmense afgestaan. Dit het verslag gedoen oor nuusgebeure wat ons geraak het. *Die Burger* het 'n mark in die bruin gemeenskap gehad, omdat Afrikaans die moedertaal van baie van ons is," het hy gesê.

Baie van die bruin lesers kan dus met Afrikaans identifiseer. Sydney Mackenzie (76) van Bishop Lavis koop elke dag dié koerant. Hy was voorheen 'n ondersteuner van die Nasionale Party en al is dié party nie meer aan bewind nie, lees hy steeds *Die Burger*. "Daar is nie 'n ander koerant wat vir my die nuus kan gee soos dié koerant nie, ook nie die televisie nie. Die koerant het baie verander oor die jare, maar bly die beste." Hy meen *Die Burger* is onpartydig en hy hou daarvan.

Volgens Media24-statistiek van 1999 tot 2007 is bruinmense die grootste lesersgroep van *Die Burger*. In 1999 het dié koerant 501 000 lesers gehad. Van dié getal was 55,3% bruinmense. Tussen 1999 en 2007 het *Die Burger* se lesers van 501 000 lesers na 434 000 afgeneem. In 2007

was daar 'n geringe afname onder bruin lesers.

Ná 1994 het die rol van *Die Burger* verander. Dit wou weggom van hul beeld as 'n mondstuk van die ou regering. Jacobus sê: "As die berigte van die NP-era met vandag se mediastandaarde gemeet word, sou dit as haatspraak en politieke opruiery beskou word."



Jongbloed sê 50% van *Die Burger* se hoofredaksie is mense van kleur.

Volgens Zelda Jongbloed, adjunkredakteur van *Die Burger*, lê daar nog baie veranderinge voor vir dié koerant. "Ons probeer tog om ons aanbod gemeenskapsgerig te maak. Ons is tans besig met 'n aggressiewe plaaslike nuusstrategie wat ons sonering noem. Die doel van ons soneringsaksie is om die unieke verhouding wat *Die Burger* met sy bestaande mark opgebou het, uit te bou tot sy voordeel en sodoende sake te bemoeilik vir ons mededingers wat ons mark wil betree. Die uitdaging is om streek- of gebiedspositiesief te dink en nie sone-gegenereerde kopie op te weeg teen belangriker en nasionale nuus nie."

Volgens Jongbloed behels die plan

om vyf streekuitgawes met sy eie geur en prikkels elke aand saam te stel. Die soneringsplan is gemik op die Suid-Kaap, Boland, Noord-Skiereiland, Suid-Skiereiland en die Metropool. Sy sê Suid-Kaap en die Boland se soneringsbeleid word reeds toegepas.

Frieda le Roux, navorsingsbestuurder van *Die Burger*, sê hulle doen moeite om nuus uit sekere gebiede waar daar baie lesers is, aan te bied.

Die verandering is selfs in die personeel te sien. As 'n mens die koerant oopslaan en na die name van verslaggewers en fotografe kyk, is dit meer verteenwoordigend. Jongbloed meen dié koerant probeer ook in lyn met die wetlike voorskrifte bly. *Die Burger* stel meer mense van kleur en vroue aan en probeer hulle in diens hou. "Dit is 'n stryd om opgeleide produksiepersoneel te kry."

Jongbloed sê 50% van *Die Burger* se hoofredaksie is mense van kleur. Daar is meer joernaliste van kleur as wit joernaliste in die nuuskantoor. "Ons lewe in 'n land waar dit noodsaaklik is dat wanpraktyke reggestel word."

Nog 'n fokuspunt vir dié koerant is die multimedia-nuusplatform. *Die Burger* het 'n aanlyn-webtuiste waar nuusstories eerste gesien kan word. "Sover ek weet, is dié koerant se multimedia-afdeling meer gevorderd as ander koerante," het sy gesê. Dié koerant se nuwe "vryvloei-model" gee lesers die nuus op die webtuiste, in die koerant en nou selfs op hul selfone. "Dié koerant word herontwerp om dit 'n vriendeliker, jonger voorkoms te gee."

Le Roux beaam dit: "*Die Burger* gaan beslis nie terugstaan vir enige ander koerant wat die aanvaarding en omarming van nuwe tegnologie betref nie. Ons glo die multimedia-platform is die enigste manier om die toekoms suksesvol aan te pak en ons posisioneer onself ook so."



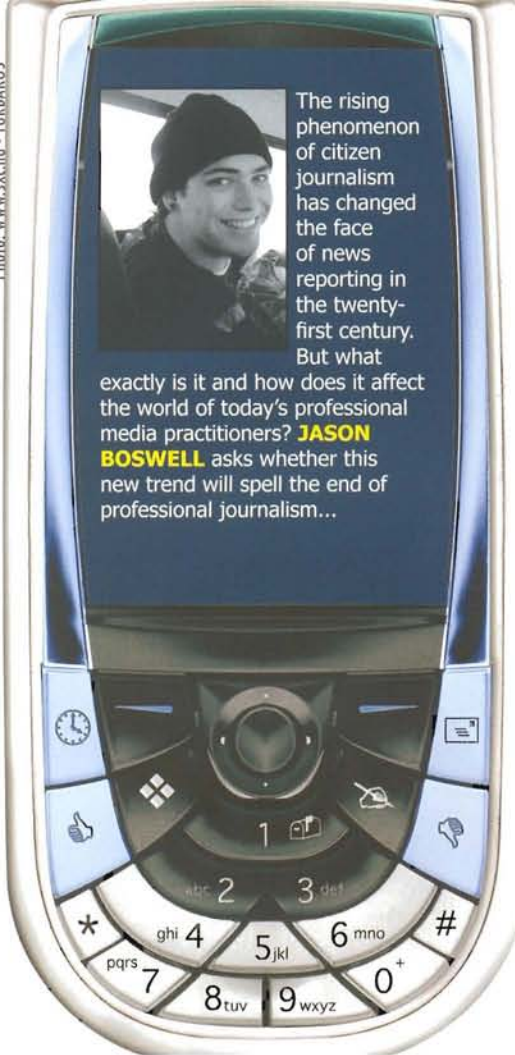
Fotos: Vania van der Heever

“Ná 1994 het die rol van *Die Burger* verander.”



The Artist formerly known as the Audience





The rising phenomenon of citizen journalism has changed the face of news reporting in the twenty-first century. But what exactly is it and how does it affect the world of today's professional media practitioners? **JASON BOSWELL** asks whether this new trend will spell the end of professional journalism...

of professional media. Rick Sanchez, a presenter on news network CNN, introduced a plasma screen on set during his show, *CNN Newsroom*, less than three months ago.

Sanchez uses the screen to receive instant feedback from a social networking and micro-blogging service known as Twitter. Essentially, the system works in the same way as people SMSing their thoughts and reactions to a show, except it happens much faster and the flow is considerably higher.

However, Sanchez is not the only one using this innovative technology to create a more communal approach to news gathering and presentation.

Locally, Nicholas Haralambous, the Gauteng general manager of social networking site Zoopy, has also been using Twitter and other such services to his advantage.

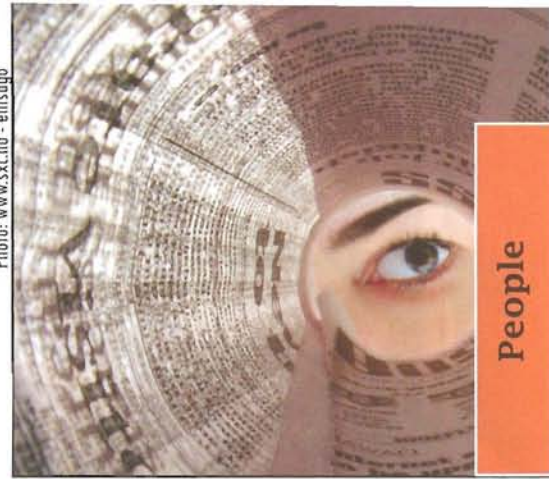
In a recent article in the *Cape Argus*, Michael Morris revealed how Haralambous covered the Million Man March by transforming himself into a "broadcaster-cum-publisher that day, connecting with networks and news communities through nearly a dozen applications - Mxit, YouTube, Flickr, Twitter, email, Blogger and WordPress, among others".

"grainy cellphone images are not going to replace a professional photographer."

So whilst citizen journalism can create a finer mesh for the selection of news and allow more "journalists" to cover more ground, the first thought going through many editors' heads is "How good is it?"

There are those who doubt the quality of this surging trend in journalism. Andrew Keen writes in *The Cult of the Amateur*, "In today's self-broadcasting culture where amateurism is celebrated and anyone with an opinion, however ill-informed, can publish a blog, post a video on YouTube, or change an entry on Wikipedia, the distinction between trained expert and uninformed amateur becomes dangerously

Photo: www.sxc.hu - emsago



People

blurred".

However, there are some in the media who believe that it is not a purely black and white affair.

"I was at a concert and there were so many cellphones up in the air capturing the moment. I think it is great that we now all carry around cameras in our pockets," says Eric Kuhn, a new media consultant in the United States.

Kuhn, who is also a contributor to the *Huffington Post*, said in an email interview: "The mainstream media outlet that figures out how to best use these images will benefit greatly, but grainy cellphone images are not going to replace a professional photographer. Still images are powerful and can say a lot about a particular moment."

But the main impact thus far has been through instant video captured from the public's phones. Initiatives such as *iReport* on CNN and *The Listening Post* on Al-Jazeera use viewers' clips as the basis for their shows.

These user-generated clips can sometimes attract a massive audience, such as the one shot right here in South Africa.

In an article in Britain's *Guardian*, Bobbie Johnson describes one of citizen journalism's greatest achievements, a video clip entitled "Battle at Kruger Park".

An American tourist filmed an epic eight-and-a-half minute video of a pride of hungry lions attacking a herd of buffalo. Johnson writes, "It is so incredible that it is taking the internet by storm. Almost 10 million people have watched the epic scrap since he put it online in May".

When asked if citizen journalism would ever work in print, Kuhn said, "That happens every day. A print reporter goes to the scene and asks the citizens what happened, and then writes the story based

The phrase is bandied about in the media on a daily basis: "Everyone with a cellphone is now a journalist." From Kuala Lumpur to Washington to Abu Dhabi, nearly everyone who has a cellphone has a digital camera. And with the decrease in price of technologies like video and still cameras, more and more people are able to shoot news as it happens. Long before a professional journalist even gets to hear about it.

Citizen journalism has created tension in the media environment with some saying it is the way into the future and others disagreeing entirely.

Recently, Dan Gillmor of Arizona State University spoke at the Highway Africa Conference 2008 held at Rhodes University and said, "Citizen journalism turns consumers into creators and takes media from lecture to conversation - something traditional media has not been able to do for a long time".

Gillmor's sentiments have already had very visible effects in the world





Photo: www.sxc.hu - konr4d

on their reports.

"Reporters use the public's quotes and descriptions. Television is about video footage, so now the citizens are sending in videos to news stations, adding to the coverage of an event."

One critique levelled at citizen journalism is that its very nature involves abandoning the ideal of objectivity in journalism. This is because some of the material could come directly from activists in a certain field portraying a very limited view of the situation. These views were echoed by the vice-chancellor of Rhodes University, Saleem Badat, who was quoted by Morris as saying that a possible danger of citizen journalism is that it could just as easily "become a vehicle" for fundamentalist ideology, racism and xenophobia.

However, in an attempt to counteract these two problems of quality and objectivity, the *iReport* website contains a section informing their contributors how to construct newsworthy stories. This includes which elements to utilise and how contributors can increase the quality of the sound and images in their productions.

Morris quotes Jovial Rantao, chairperson of the South African National Editors' Forum (SANEF): "In the absence of basic journalistic practice, citizen journalism isn't worth much." Rantao added, "There are new sources, new platforms, but these exciting things will be useless if we don't practise proper journalism - truthfulness, honesty, balance and impartiality."

So if these two practices, citizen journalism and professional journalism, are not going to eclipse each other, what is the way forward? Kuhn thinks there is a place for both: "A journalist is someone who can put context around the image, but if the citizen captures that image, all the more power to them!" And it seems, in the words of Bob Dylan, "that the times they are a-changing".

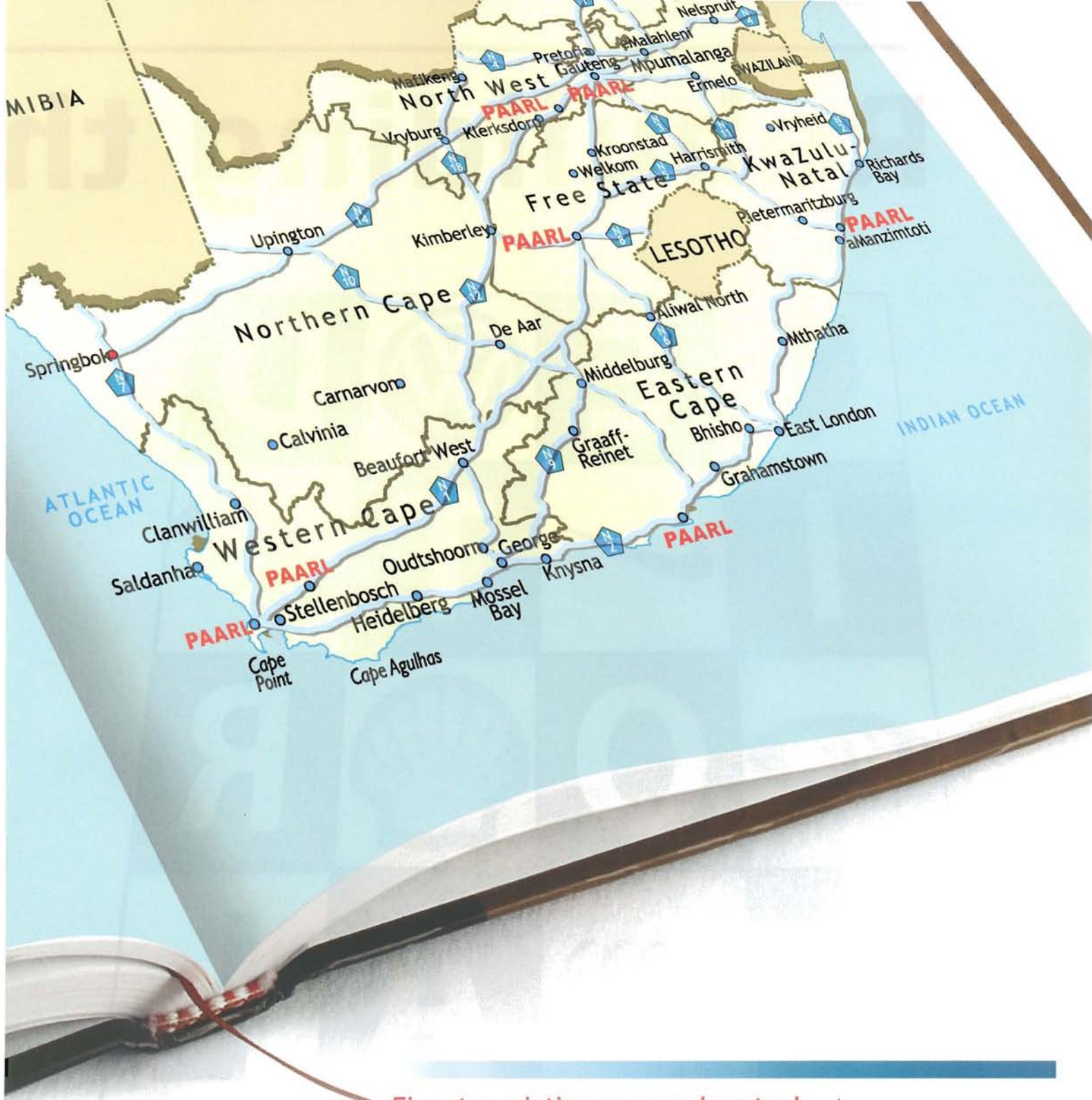
A symbiotic relationship seems to be developing between the two approaches.

The integration of citizen journalism material such as video and still images as well as commentary through various channels is being used to enrich the existing coverage of news.

And at the other end of the spectrum, those practising citizen journalism seem to realise that if they are to survive in the media the credibility and quality of their products will need to improve.

For members of the professional media, Morris has a strong message: "It's easy picking holes in citizen journalism. But it takes an effort of introspection, some humility and a dose of realism to recognise that there's a lot to be learned. Conceivably, the harder truth is that there is no longer a choice."





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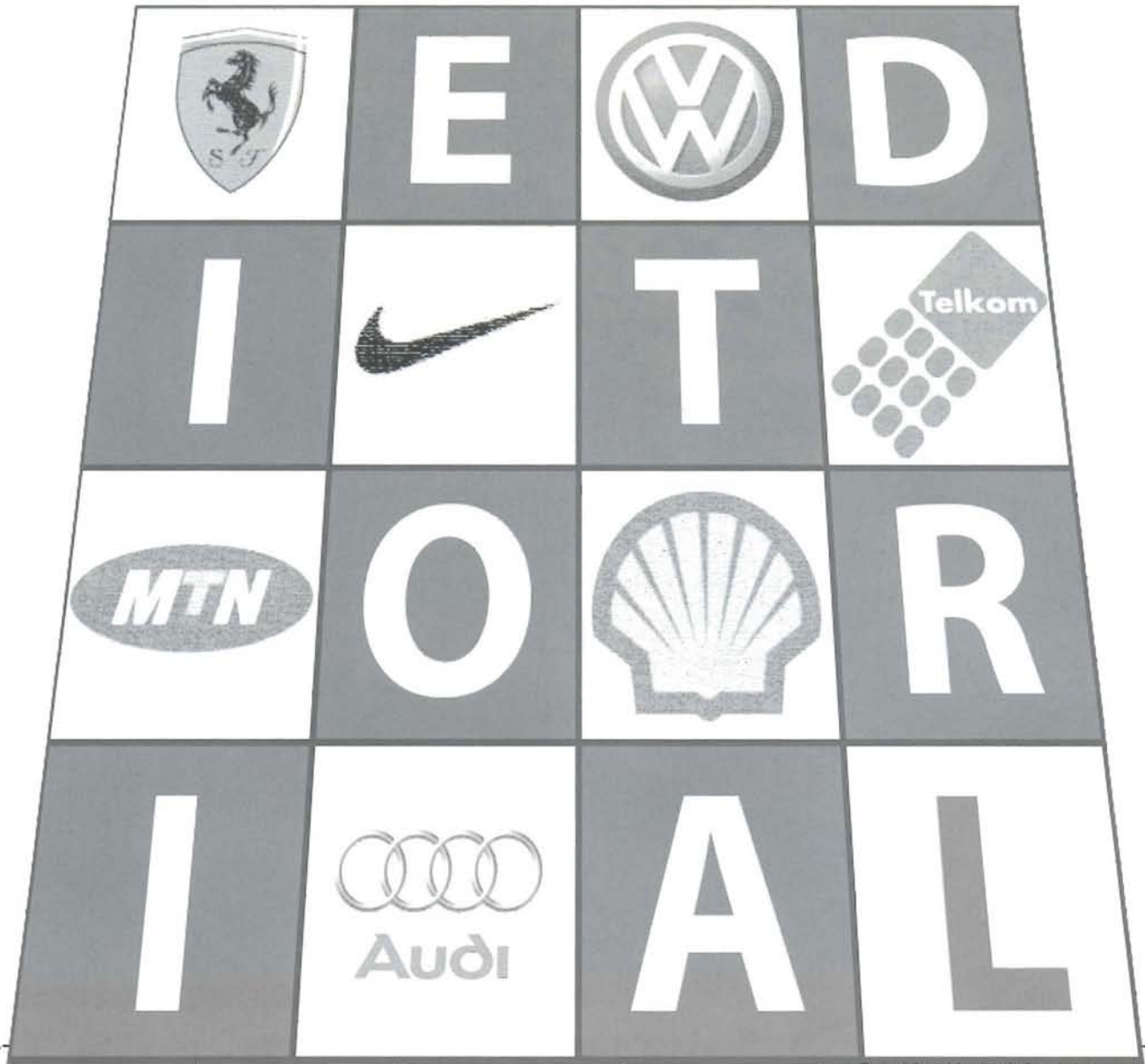
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Rebuilding th



Graphics: Umar Jakoet

e CHINESE WALL

Advertorials and the future of the media's credibility



How much of what you read in newspapers can be trusted? How much influence do advertisers have over what you read? **Thania Gopal** investigates the blurring line between editorial and "advertorial" content in the South African print media.

"Imagine being whisked away to an exotic island in the Zanzibar Archipelago, free to laze on the golden beaches, swim in the clear blue Indian ocean and soak up the African sun while sipping the local brew..."

The journalist, breathlessly, tries to capture the moment in increasingly lyrical prose.

But just beneath the copy sits an attractive advertisement featuring "special deals" to visit the beautiful islands of Zanzibar. Coincidence?

Most people open their newspapers and expect to find the truth. And nothing but the truth. At least as far as editorial content is concerned.

Readers expect journalists to maintain their independence from the advertising department and boldly shrug off any influence. While most readers understand the commercial imperatives behind advertising, they also want advertisements to be clear and not portrayed as editorial content so that they may choose what to read or discard.

Rogier van Bakel, former editor-in-

chief of *Creativity*, a magazine specialising in advertising and design, emphasises this relationship built on trust between publications and their readers on the Christian Science Monitor website. He says publications which "allow marketers a stealthy foothold represent a destructive, short-term approach that could cost them loyalty and circulation".

In an email interview with *SMF*, Dr Adrian Hadland, chief research specialist in the Democracy and Governance unit at the Human Science Research Council (HSRC), says the increasing prevalence of advertising messages cloaked beneath the veil of editorial copy is a disturbing trend. Hadland is co-author of a study released by the HSRC and the University of Witwatersrand (Wits) titled *Advertising in the News: Paid-For Content and the South African Print Media*.

Hadland says South Africa is experiencing a large increase in unmarked paid-for content - that is editorial content that somebody has paid for in order for it to appear. According to Hadland, the reason for this increase is that "media com-

panies, like other corporate entities, need to make money to survive and thrive".

In the past, a distinct divide existed between editorial and advertising content. But this separation, commonly known as the "Chinese Wall", may be under threat.

There is no denying the commercial pressures and stiff competition for advertising revenue facing the media industry. According to the Newsroom Barometer 2008, a study published by the World Editor's Forum, 42% of editors perceived the main threat to their editorial independence in the future as being related to their newspapers' financial dependence, whether on shareholders or advertisers.

The International Research and Exchanges Board (IREX) analyses the media environment in over 20 countries. According to the IREX website, total ad spend in South Africa, excluding self-promotion, was R20.1 billion in 2006.

Of the R20.1 billion spent on advertising, print holds the highest share at 40%. This includes newspapers (28%) and magazines (12%), and amounts to over R8 billion.

Even though revenue is derived from publication sales and advertising, IREX says cover prices tend to cover only production and printing while advertising funds the rest of the business.

Addressing a group of journalism students from Stellenbosch University, features editor of South Africa's *Financial Mail*, Sven Lünsche, says 85% of the publication's revenue comes from advertising. Referring to the comparatively low price of the publication, Lünsche says the "most important thing is circulation, not the cover price". Part of *FM*'s strategy is to keep the cover price low, to increase circulation and therefore attract more advertising.

The HSRC study contends that increasing economic pressures and competition for advertising revenue has resulted in publications searching for new and innovative strategies to attract more advertising.

One of these strategies is to "develop and devise new forms of paid-for content, including the use of sections and supplements that are targeted to attract advertising and the packaging together of editorial content and advertising material for sale to advertisers".

Sometimes the adoption of unmarked paid-for content as a strategy for revenue growth may have the reverse effect. *Leadership* magazine discovered this the hard way when it was revealed in Parliament that the SABC had paid over R 100 000 for their CEO, Dali Mpofu, to grace the cover, according to Anton Harber, Professor of Journalism at Wits University on his website *TheHarbinger.co.za*.

Harber says *Leadership* is not the only influential publication to "stoop this low". "Every day you can open newspapers and magazines which have features, supplements and surveys which are paid for - and this fact is either heavily disguised or completely hidden."

The boundaries between advertising and journalism "have steadily been getting fuzzier," says Peter Hart, media analyst at Fairness and Accuracy in Reporting (FAIR) on the Christian Science Monitor website. "It's not clear anymore which is exactly what advertisers want."

Corporate marketing analyst and former head of strategic planning and public affairs for BMW South Africa, Chris Moerdyk, refers to the increasing use of "blackmail advertising" on the Bizcommunity website. He claims that "reputable mass media" are using paid-for advertorials, which are "advertisements disguised as editorial content" without warning

consumers that "they are reading an ad and not a news story".

A key area of research in *Advertising in the News* examines the use of signalling - "the practice of clearly marking advertising copy as 'Advertisement'". Labels previously used include "Special", "Advertorial", or "Commercial Feature". The authors suggest that this practice "has either disappeared or is too obscure for readers to identify".

Hadland says the lack of adequate signalling undermines the integrity of journalism. "It means readers can't trust what they read and therefore damages magazines and newspapers as sources of real facts and information..."

In an email interview, Dr Herman Wasserman, Extraordinary Associate Professor at Stellenbosch University and lecturer at Newcastle University in the UK, says signposting or signalling to the reader is often "deliberately vague or made to resemble editorial copy in the rest of the publication."

Wasserman believes the trespassing of the "Chinese Wall" goes much further than just "advertorials" masked as editorial copy. "Lazy journalists also take over press releases meant to promote commercial ventures under the smokescreen of 'news', or go on press junkets and report uncritically."

Media analysts agree that the blurring of editorial content and advertising copy will ultimately obliterate the integrity of journalism. "When you push it too far, you can damage the credibility of your product and lose far more in the long run than the income gained from a few adverts or features," says Harber.

Wasserman says the long-term impact will be a "loss of trust in journalists, commercialisation of the news and the erosion of news values in favour of commercial imperatives".

The long-term consequences will not only result in the loss of public trust and journalistic integrity but also create immense difficulty for the free media to "perform its role as a vital cog in the wheel of democracy," says Hadland. "How can the media hold government accountable if nobody trusts it or reads it?" he asks.

As a self-regulating body, what can the media industry do to revive its reputation as the ambassadors of truth and prevent itself from being viewed as another marketing stooge?

Press Ombudsman, Joe Thloloe, said in a question and answer session with Stellenbosch University journalism

Advertising invad



BLURRING THE LINES: The main news section of newspapers with advertisements (marked in red) in a week. Photos: Umar Jakoet

ing editorial space



Sunday Times (21 September 2008) is filled with marked the end of Thabo Mbeki's presidency.

students that his mandate extends only as far as editorial content is concerned. He says guidelines regarding advertising content should be governed internally by every publication and complaints regarding advertising should be directed to the Advertising Standards Authority of South Africa (ASASA).

On the other hand, marketing specialist Moerdyk explains on *Bizcommunity.com* that ASASA has no jurisdiction over editorial matter in the media and can only act against "misleading, offensive or unsubstantive advertising".

Clearly, there appears to be a grey area in the ethical guidelines that does not account for the increasing trend of blurring advertorial and editorial content, or "advertising-in-drag", as Harber dubs it. This oversight leaves the backdoor open should any profit-driven publisher want to milk the "advertising cash cow" and escape relatively unscathed.

Bearing testimony to this loophole, in the seven years since records were computerised at ASASA, *Advertising in the News* claims just one contravention has been reported.

According to Hadland, ASASA will only investigate if a formal complaint is lodged.

And nobody has complained.

This indicates that consumers of print media may not recognise paid-for content or fully understand the implications.

Wasserman feels strongly that not enough is being done in managing paid-for content. He says clear guidelines should be given to publications. In addition, "readers should also be empowered to read critically, to be able to distinguish between paid-for content and ordinary news".

Hadland believes that paid-for content needs to be signalled "loudly and clearly". He says "content masquerading as journalistically-generated content", which is really paid for by a commercial client, needs to be declared. According to Hadland, the public doesn't mind paid-for content and appreciates the necessity of having it, but "this doesn't absolve the media from declaring (hidden) interests".

Aside from misleading consumers, Moerdyk believes these practices are harmful to the profession in the long run. "The time is coming where more and more advertising will be disguised and unless the mass media wants to

completely lose its promotional power, it would be well advised to start looking at ways of curtailing practices that are slowly but surely eating away at their credibility."

Wasserman says the heavy reliance on advertising also has a more insidious negative effect - the press intentionally seek out "lucrative audiences" that will attract more attention from advertisers. The result is "the poor and the marginalised do not get heard in the media".

The conflict between editorial interests and advertising influence is an age-old dilemma that has once again reared its ugly head as a result of prevailing market conditions.

According to Hadland, the media needs to respond with tighter self-regulation and work towards improving the quality and integrity of the press. Dario Milo, partner at Webber Wentzel Attorneys and author of *Defamation and Freedom of Speech*, writes in the *Sunday Times* that the print media wield significant power

... It is imperative, even if the wall is full of holes and in need of repair ...

and should be accountable for their actions.

The South African National Editors Forum recently established a sub-committee to work on recommendations for the industry. Hadland says, "There is a sense, among editors especially, that this is a problem that needs to be addressed."

Failure of the media industry to act decisively in policing itself according to more stringent guidelines may lend credibility to public calls for someone to "guard the guardian".

Long before the battle for advertising proceeds and the skirmishes over circulation figures, quality journalism is what defined the industry. Hadland believes the cornerstones of excellent journalism such as "honesty, integrity and quality will always shine through, win readers and build titles".

As far as the Chinese Wall is concerned, he is adamant that there should be a clear divide between editorial and advertising content. "It is imperative, even if the wall is full of holes and in need of repair".

~~editorial~~
advertorial

HEARD IN THE MEDIA:



Professor Lizette Rabe, Head of Department of Journalism, Stellenbosch University
"Money can be and should be made in another way than "sell" journalists' or news-readers' credibility by expecting them to be conveyors of commercial news."

"Journalists and other news workers should not compromise their integrity, nor their personal and their profession's credibility with these actions. Also not their independence."

"An infomercial should not have the power to undermine the soul of journalism. A soul that consists of independence, credibility and integrity. This cannot be bought for any amount. Certainly not for the pittance that infomercials add to the bottom line."

[www.news24.com]



Louise Marsland, Editorial Director, Editor Marketing, *Bizcommunity.com*

"Misleading the viewer/listener/reader has long-term consequences as regards a free and independent media (this is eroded where advertisers dictate content or put pressure on editorial/news) and the reader/viewer/listener will lose trust in that publication or the media industry in general. Already editors are losing their clout in determining what news is and pressure is brought to bear everyday on our editors as regards commercial interests and the bottom line. Gone are the days when the editor's word was the final one."

"Publications need to have a code of ethics and editors need to belong to peer organisations to ensure they have the support of industry peers to deal with such issues. The fight for independent news and media freedoms must never relax. It is the duty of every journalist to ensure that a free press prevails to protect our democracy and the public interest above private interest."

[Email interview with author]



Martin Weltz, Publisher *Noseweek*

"South Africans should be worried. Without an aggressively free press your whole democratic system collapses. If you don't have a democratic system informing society, people will elect leaders the enmities. Zimbabwe placed no limit on advertising, the only limit was on editorial comment. When you do that you land up with a completely stuffed-up economy."

"The real problem with the commercialisation of the media is when the media get to a point where they don't have a moral leg to stand on, and things have gotten a long way down the line. Already we're in territory where there is maximum investment in advertising, and minimal focus and investment in editorial."

[Photo and Interview with Mandy de Waal, *Thoughtleader.co.za*]

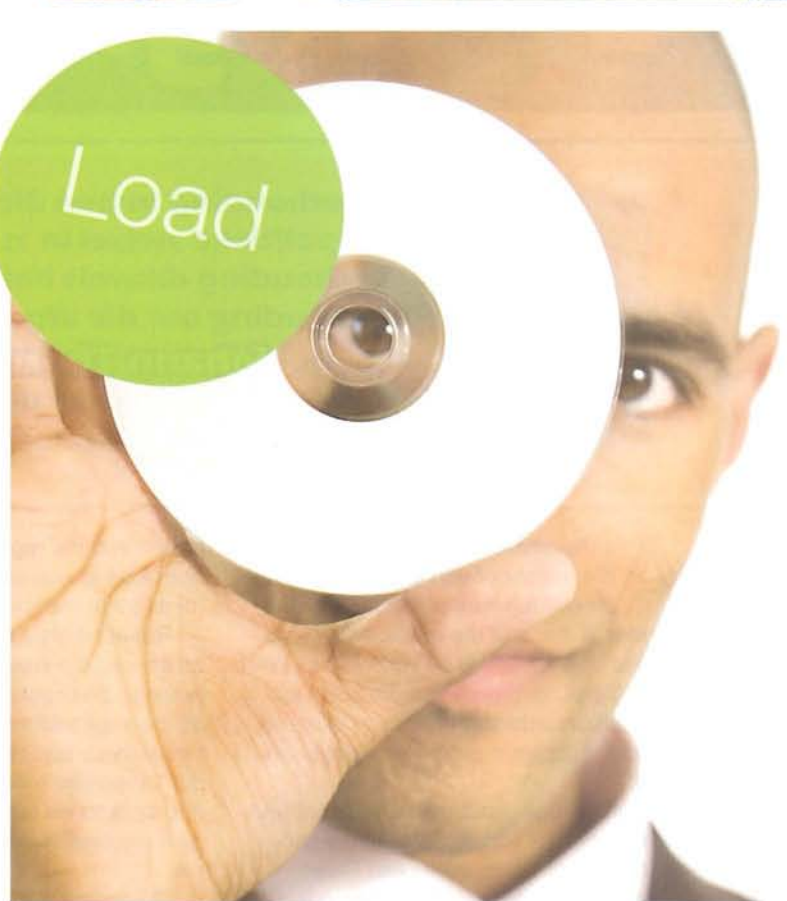
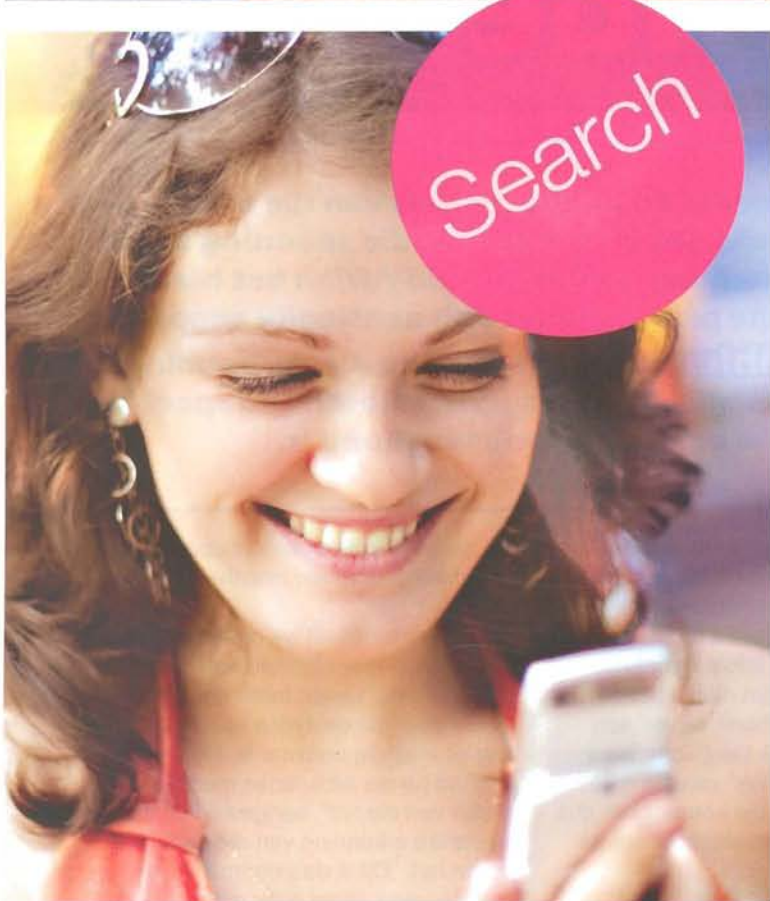


Gabriel Botma, Lecturer, Department of Journalism, Stellenbosch University, Masters dissertation: Synergy as a political economy strategy at *Die Burger*

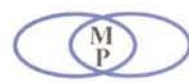
"One of my interesting findings is that often paid-for content is generated in the process of self-promotion. A publication would do a number of deals with advertisers (e.g. to donate prizes for reader competitions) in exchange for giving advertisers coverage in editorial space. The publication can also act as the sponsor of an event and then use editorial space to promote it. Because it seems as if many publications do not really consider self-promotion in editorial space as a problem, I see this as probably the biggest "hidden" factor which can lead to the blurring of the lines between advertising and editorial spaces in the media."

"In the ethos of professional journalism, journalists are positioned as "independent" from political and commercial pressure, so you can argue that a publication that sells its journalism to the highest bidder will not have a lot of cultural capital in the industry or the public sphere. As far as content is concerned, studies indicate certain "dumbing down" due to commercial pressure, so one could argue that paid-for content might contribute to that process."

[Email interview with author]



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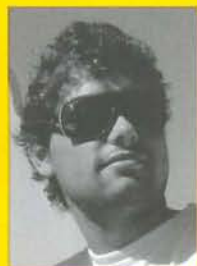
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Foto: Bongwiwe Gumede/Be

Politici en hul waghonde



Die verhouding tussen die media en politici sê baie van die welsyn van die politieke stelsel in 'n land. Dit is daarom dat die spanning in dié verhouding dikwels baie aandag geniet. In Suid-Afrika het hierdie verhouding oor die afgelope paar dekades ook aansienlik wipplank gery. **Johann Thormählen het gaan kyk hoe dié verhouding verander het en of die media steeds regeringskoothond speel en of dit deesdae eerder 'n goeie waghond is.**

As die uitvoerende hoofbeampte én die nuushoof van die SABC binne dieselfde week afgedank word, wonder 'n mens of die media werklik so polities onafhanklik is as wat veronderstel word. Veral as 'n deel van die krisis tot dié bestuurslede se politieke verbintenis aan die regerende party toegeskryf kan word.

Franz Krüger, joernalis en dosent aan die Universiteit van die Witwatersrand, sê in sy boek *Black, White and Grey: Ethics in South African Journalism* oor media-etiek dat enige regering foute maak, en dat joernaliste dit nog altyd as 'n belangrike funksie beskou om ten alle tye 'n arendsoog oop te hou vir wanneer hulle fouteer.

Volgens Johan Retief, joernalis en media-konsultant, was die Suid-Afrikaanse media, veral die Afrikaanse pers, nie altyd op die uitkyk vir die regering se foute gedurende apartheid nie. Hy skryf in sy boek *Media Ethics: An Introduction to Responsible Journalism* dat die media se

bande met die regerende Nasionale Party hopeloos te nou was, en hulle dus nie hul rol as staatswaghond kon vervul nie.

Retief sê die Afrikaanse media was tot en met die vroeë 1990's so onkrities teenoor die regering dat dit nie behoorlik as die sogenaamde "fourth estate" kon funksioneer nie. Hy sê *Die Burger* is as die "amptelike mondstuk" van die regering beskou en meen die koerant kon dus glad nie onafhanklik en objektief optree nie.

"Wanneer president P.W. Botha byvoorbeeld nie van 'n sekere deel van die nuus op SAUK-televisie gehou het nie, het hy bloot die telefoon opgetel en 'n korreksie of weglating daarvan in die volgende bulletins geëis," skryf hy in sy boek.

Jan-Jan Joubert, joernalis en politieke redakteur van *Die Burger*, sê 'n mens moenie veralgemeen wanneer jy na die destydse Afrikaanse media verwys nie. Hy stem nie heeltemal met Retief saam nie en verduidelik in 'n telefoononderhoud

dat daar wel kritiese media soos die *Vrye Weekblad* gedurende apartheid bestaan het.

Joubert meen dit lyk op die oog af of die oorgrote meerderheid van die media onkrities was, omdat feitlik net Afrikaanse media deur die destydse apartheidsregering as waardig aanvaar is. Hy verwys daarom na die Afrikaanse media as "die media van die tyd", aangesien dit meer amptelike erkenning van die owerheid geniet het. "Dit is daarom maklik om te veralgemeen, maar daar moet eers na al die feite gekyk word" sê hy. Joubert noem dat selfs *Die Burger* by tye soos die Sharpeville-opstand krities teenoor die regering was.

Volgens hom het die apartheidsregering nie noodwendig die media opsetlik as propagandameganisme gebruik nie. Hoewel hy erken dat hulle die nasionale uitsaaier doelbewus gebruik het, het die meerderheid van die apartheidsjoernalistiek bloot met politici "saamgestem". Hy sê die regering het nie noodwendig

opsetlik die media gebruik nie, maar eerder toevallig die regering "nagepraat".

Die SABC moet volgens Joubert vandag nog van ander media onderskei word. "Omdat hulle die openbare uit-saaier is, is hulle steeds tot 'n mate naperers van die politieke mag. Die SABC is geensins objektief nie. Hul dekking van verkiesings is byvoorbeeld skandelik."

Dr Karen Smith, politieke wetenskap-dosent aan die Universiteit van Stellenbosch, sê in 'n e-pos onderhoud dat die media beslis vandag nog deur politici gebruik word om hul persoonlike agendas te propageer. Sy skryf die ongesonde verhouding toe aan die media se afhanklikheid van regeringsbronne, aangesien baie van die media se inkomste deur advertensies van die staat en politieke instellings gegenereer word.

"Die verhouding is baie keer een van *I'll scratch your back...* Ons sien ook dat politieke partye baie keer die media gebruik om politieke gevegte in die openbaar te voer soos byvoorbeeld die spioen-sage in Kaapstad," sê sy.

Joubert is egter meer optimisties oor die huidige stand van sake. "Natuurlik praat Helen Zille nie met ons omdat sy van ons hou nie, maar eerder omdat sy wil hê kiesers moet van haar hou. Die media is 'n spreekbuis en dus gebruik politici wel die media op 'n manier, maar solank politici nie die verslaggewing beïnvloed nie, is dit nie die einde van die wêreld nie." Volgens hom kan dit nie as die propagering van politici se persoonlike agendas gekwalifiseer word nie, maar is dit eerder bloot die "uitdra van stellings van mense". In 'n demokratiese land word die onafhanklikheid van die media dikwels as 'n vereiste vir 'n suksesvolle samelewing beskou. Hierdie onafhanklikheid kan prakties gemeet word aan die objektiwiteit waarmee joernaliste verslag doen.

"Balans" is volgens Joubert 'n beter beskrywing van die media se taak. Hy sê dit is bitter moeilik om werklik objektief te wees, terwyl gebalanseerde verslaggewing op 'n balans tussen verskillende bronne dui.

Smith beklemtoon die verantwoordelikheid wat elke dag op joernaliste se skouers rus. Sy meen vandag se media het 'n plig teenoor die publiek "om objektief verslag te doen oor sake, insluitend politieke kwessies, wat vir die publiek van belang is".

"Ek dink nie die Suid-Afrikaanse media is altyd heeltemal onpartydig nie," sê Smith. Sy erken dat sy nie te optimisties is oor die manier waarop die media vandag verslag doen nie en verwys na die dekking van die Jacob Zuma-hofsake as voorbeeld. "Die feit dat die media duidelik eensydig en nie objektief was nie, het op baie mense die teenoorgestelde effek gehad. Dit het die



Foto: Theano Calitz/Beeld

idee geskep dat die media kop in een mus met politieke figure is wat volgens hulle Zuma probeer *frame* het." Smith sê dit veroorsaak dat die media nie meer as 'n "objektiewe, verantwoordelike rolspeler" beskou word nie.

"...dus gebruik politici wel die media op 'n manier, maar solank politici nie die verslaggewing beïnvloed nie, is dit nie die einde van die wêreld nie."

Joubert stem saam dat verslaggewing oor Zuma nie altyd na wense is nie en meen dat veral die Engelse media hieraan skuldig is. Hy sê hulle het Zuma skuldig bevind voordat die hof 'n uitspraak gelewer het. "Die Engelse media het die kant van die verkragtingslagoffer gekies en dit is baie gevaarlik."

Die media speel volgens die huidige regering ook 'n belangrike rol in die heropbou en ontwikkeling van die samelewing in Suid-Afrika. Krüger noem dat Essop Pahad, destydse adjunkminister in die presidensie, in 2001 die media gekritiseer het omdat hulle na sy mening te negatief is en dus nie tot die vooruitgang van die samelewing bydra nie. Smith beaam dat die media dalk "vandag te krities teenoor die staat" is en sê dit kan die proses van nasie-bou negatief beïnvloed.

Sy meen daar kan van albei kante aan die huidige verhouding

tussen die media en politici gewerk word. Volgens haar is dit belangrik om 'n balans tussen die media se rol as staatswag-hond en vyand van die regering, soos baie politici dit beskou, te kry. "Mens wil nie hê dat die media die staat se mondstuk moet wees nie, maar terselfdertyd is die huidige, ongemaklike verhouding ook nie ideaal nie."

'n Mens kan redeneer dat die mediavandagskap in Suid-Afrika meestal ten goede verander met die koms van demokratisering. Smith meen die grootste verandering in die verhouding tussen die media en politici is beslis "meer persvryheid". Joubert sê die verhouding is vandag meer gesond as in die verlede en meen dat 'n mens daarmee tevrede kan wees. "Die wet is baie sterk en die media is totaal vry van enige beperking. Die verhouding tussen die media en die politiek is wat ons wil hê dit moet wees."



Foto: Theano Calitz/Beeld

Foto: Leon Botho/Beeld



DUST DEVIL: Extremely dry conditions plague a maize farm in Delmas, Mpumalanga Photo: Deaan Vivier/Beeld



Image: www.sxc.hu - Lynne Lancaster

Burning Issue: a changing climate, a changing media



Climate change is no longer a distant blip on the public radar but a looming reality featuring in news headlines, political debates, and mainstream films. As global warming and climate change pose more immediate threats, the media have had to adapt their coverage to capture the scientific and social implications of a worldwide challenge. **Lezette Engelbrecht** explores how a changing environment is changing the media.

The science is clear. Climate change is happening. The impact is real. The time to act is now."

These four short sentences from United Nations Secretary-General Ban Ki-moon at the Bali convention last year said it all. Yet, media coverage of climate change has not been as pithy or precise, for various reasons.

Earlier reporting on global warming and climate change was marked by a degree of caution, as journalists wavered between raising the alarm and sounding a false one. A 1999 *Time* magazine article speaks about "the potential perils of climate change", "spotty temperature records" and "nagging doubts". It echoes the hesitant

tone in many South African newspapers in the past decade, with reports of it being "too early" to draw conclusions from "preliminary" and "speculative" evidence.

Climate change refers to significant changes in systems like the atmosphere, ocean circulation and weather patterns over a prolonged period of time. These changes can result from natural causes, but there has been growing concern over the impact of human activities, such as burning fossil fuels, on the state of the climate. As debates surrounding the severity of this influence raged, the media were challenged with reporting on widely divergent opinions and findings from a variety of specialists. Jorisna Bonthuys, environmen-

tal reporter at *Die Burger*, said in an email interview that many journalists' scientific knowledge was relatively limited in the past, making it difficult for them to properly assess the various claims being made.

The journalistic principle of objectivity also resulted in early attempts to "get the other side", by including alternative explanations for global warming and arguments from climate denialists. "Too much attention was given for a long time to climate sceptics in the name of greater balance," says Bonthuys. "This was in relation to evidence from the large group of mainstream scientists about global warming." Fiona Macleod, an environmental consultant for the *Mail&Guardian*, said in a telephonic

interview that reporting on climate change is challenging because it is technical in nature and can seem boring. As Celia Brayfield wrote in the London *Times* in 2000: "Climate change is a subject that will not reduce to three bullet-points and a neat solution."



The green age cometh

Dramatic weather events like Hurricane Katrina and decisive scientific reports have thrust climate issues into the popular consciousness, with related news items appearing more frequently in the media. "Stories on climate change are now making front pages and lead headlines whereas a few years ago they weren't always taken seriously by many readers and editors," says Bonthuys. David Parry-Davies, editor of the information and networking site *Enviroopaedia*, said in a telephonic interview that Al Gore's 2006 documentary film, *An Inconvenient Truth*, was pivotal in raising public awareness about climate change. "Before that it was seen as an alarmist 'greeny' issue," says Parry-Davies.

As the realities surrounding climate change become more imminent, a growing sense of urgency has arisen regarding the earth's resources.

"There is a greater level of eco-anxiety," says Macleod. "News reporting in newspapers and television make it clear that the planet is in trouble and ordinary people want to know what they can do."

Recent concerns about food, water and energy shortages have also put renewable energies and methods of saving in

the spotlight. Macleod, who is the editor of several lifestyle publications in the Home-Grown Magazines group, says reader surveys show that people are interested in eco-friendly lifestyles. Bonthuys feels this is a positive development, as "changes to the status quo will only happen once people seriously adapt their consumption and behaviour patterns."

Greater and more compelling scientific evidence has also contributed to increased coverage of climate issues. In November last year, the Intergovernmental Panel on Climate Change, an international body of top scientists, released the Fourth Assessment Report on Climate Change. The report, released by UN Secretary-General Ban Ki-moon in Valencia, Spain, stated that warming of the climate was "unequivocal" and warned that continued greenhouse gas emissions at current levels would induce many changes in the global climate system.

"Climate change has moved to the top of the world's political agenda."

Widespread scientific consensus that humans are causing increased warming has resulted in a media focus on taking action. "There is definitely a strong move towards providing people with solutions," says Macleod. Yolandi Groenewald, environmental reporter at the *Mail&Guardian*, advocates a multi-pronged approach. "We have to give the scientific facts, the human tragedies that occur as a result of climate change and tips on how to save energy,"

Talking temperature:



Global warming: An average increase in the temperature of the earth's atmosphere, which can result from both natural and human

factors. Commonly used to refer to the warming that occurs due to human emissions of greenhouse gases, which can lead to changes in global climate patterns.

The greenhouse effect: The build-up and trapping of greenhouse gases like carbon dioxide in the earth's atmosphere. As heat radiates from the earth towards space, some of it is absorbed by greenhouse gases. This heat is then redirected back to the earth's surface, resulting in an increase in temperature.

Climate Change: Any significant changes in measures of climate (such as temperature or precipitation) occurring for an extended period of time. Causes include natural factors such as changes in the sun's temperature, ocean circulation, or human activity that affects the atmosphere or land surface - burning of fossil fuels or deforestation, for example.

Source: <http://www.epa.gov/climatechange/glossary.html>

Image: www.sxc.hu - Flávio Takemoto



THE RIVER RUNS THROUGH IT: Tourists are ferried on a raft across the Taeng River in Thailand, where rising sea levels and drought are just some of the effects of climate change. Greenpeace reports that losses from floods, storms and droughts have cost the country over R16 billion between 1989 and 2002. Photo: Elise Tempelhoff/Beeld

she said in an email interview.

Recently, there has been a shift from reporting on more immediate weather-related incidents to longer-term social, economic and political impacts. "Climate change has moved to the top of the world's political agenda," says Groenewald. "It has become more than just an environmental topic."

Bonthuys agrees, citing the fact that climate change is now being discussed at high-level forums such as the UN Security Council and G8 nation summits.

Consequently, business and finance sectors are also taking note of environmental concerns, which is reflected in business pages and supplements focused on ways industries and consumers can adapt to climate change.

In some cases, the message is less about curbing consumption and more about implementing preventative policies. In recent

years, the implications of climate change for developing countries have gained increased media attention. Africa is one of the regions that will be severely affected in terms of resources, food availability and disease, but is poorly equipped to deal with these challenges.

"There is a need to inform people that it will be the poorest of the poor who will be first and hardest hit by climate change," says Parry-Davies.



The day after tomorrow

Ban Ki-moon has described climate change as "the defining challenge of our age", and the media will have to keep adapting as future scientific, political and



ICE BREAKER: Melting ice in Ontario, Canada. The IPCC stated in their Fourth Assessment Report that global warming is highly likely to cause glaciers and ice sheets to recede, which will affect surrounding ecosystems. Photo: www.sxc.hu - Maarten De Wispelaere

social developments arise. Macleod says journalists will still play an informative role, but if efforts at addressing climate change are unsuccessful, there will also be more reporting on consequent disasters and weather changes.

Bonthuys, who received a Mondi award for her reporting on the build-up to the Bali convention, would like to see correspondents being sent directly to report on big international climate conferences. "Due to financial constraints, almost all newspapers depend on news agencies like Sapa and Reuters for their coverage of these kinds of events. Agency stories often have a pre-determined European angle, and fail to provide local context."

A lack of localised content may be why environmental journalism is not as much of a force in the country as in some overseas media. "It seems South Africans are more interested in having politics and sleaze on their front pages than environmental stories," says Groenewald.

Another challenge in reporting on climate change is the perceived lack of immediacy. "If you tell people that something is going to affect them in 20 or 10 years, or even one year, it's not that easy for them to absorb," says Macleod. Parry-Davies feels the problem is not a lack of information but a lack of will. He argues that the public have until very recently avoided looking at environmental issues because the media have painted a doom and gloom scenario.

"People are failing to act for two reasons: a feeling of helplessness because they are being bombarded with information that is not empowering, and the scale of the problem. The issues are so huge it's

"The issues are so huge it's like standing at the base of a mountain. The message needs to change."

environmental journalism is not as much of a force in the country as in some overseas media. "It seems South Africans are more



GLOBAL WARNING: Al Gore's 2006 documentary thrust global warming and climate change into the public spotlight.

Poster: www.climatecrisis.com

like standing at the base of a mountain. The message needs to change."

Groenewald admits that the media can sometimes over-dramatise stories to make climate change more sensational. "It is critical to report factually. We have to educate South Africans not only about the effects of climate change, but about the players, the science and what the future holds, as well as changing our citizens' lifestyles."

In a telephonic interview, John Yeld, environmental writer for the *Cape Argus*, said the print media will continue to play an important role. "I think for a fair number of people it is their major, and in some cases only, source of information about climate change."

Upon entering a decade in which climate change predictions are set to become realities, the media face a challenge similar to that confronting the political leaders, policy makers and citizens it informs.

It will require changed messages, changed mindsets, and changed methods of living. A challenge succinctly captured by H.G. Wells in *A mind at the end of its tether*. "Adapt or perish, now as ever, is Nature's inexorable imperative."

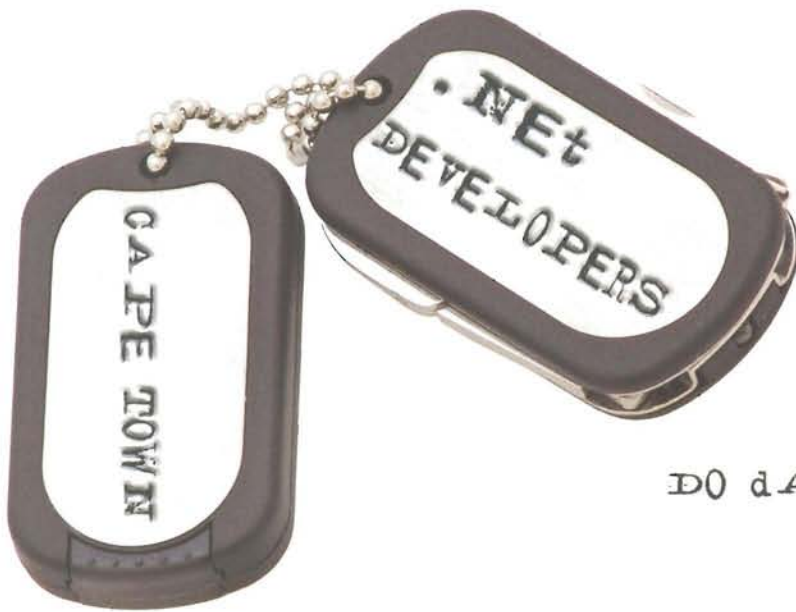
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Van toekas tot nou

Die 50|50 suksesverhaal



Op 31 Maart 2008 moes Suid-Afrika afskeid neem van die 50/50, wat hulle vir 24 jaar betower het. Wat was die program se wenresep om die wêreld se langste lopende omgewingsprogram te word? Gaan die nuwe 50/50 die paal haal? Marlene Neethling skryf oor die verlede en toekoms van Suid-Afrika se gunsteling omgewingsprogram.

Die een was 'n gesondheidsinspekteur en kranige natuurbewaarder in die Krugerwildtuin. Die ander was 'n dosent aan die destydse Randse Afrikaanse Universiteit met 'n agtergrond in joernalistiek en 'n belangstelling in die sosiale wetenskappe.

In Januarie 1984 het Danie van der Walt, die gewese gesondheidsinspekteur, en Attie Gerber, nou 'n professor aan Noordwes Universiteit, hul kennis en belangstellings saamgevoeg en 'n program geskep wat Suid-Afrika se sosiale posisie, sowel as omgewingskwessies, aangespreek het.

"Ons het nog altyd geglo elke saak het twee kante en mense het ook die reg om die natuur te benut. Daarom die naam 50/50," vertel Van der Walt, die uitvoerende regisseur van 50/50 vir die afgelope 24 jaar, aan SMF.

Met vyf personeellede en hul "antieke" 16mm-filmkamas, het hulle programme gemaak om die natuur Sondagaande na kykers se sitkamers te bring. Vir lank is die tydrowende proses van "raampies ontwikkel" en "klankbane skep" gebruik om hul programme te vervaardig, totdat hulle "een

van die eerste spanne in die SABC geword het wat die Betacam videokamas, wat in die 1980's ontwikkel is, gebruik het," sê Van der Walt.

Maar dié was ook nie sonder probleme nie. 'n Harde stamp aan jou kamera en dinge kon lelik skeefloop.

"Hierdie kamas was nie juis bevorderlik as jy in die veld agter diere moes aanjaag tydens wildvang-ekspedisies nie."

Ondanks die tegnologiese beperkinge was hulle van die eerste program af gewild. Die programlengte is later van 30 na 45 minute verleng, om sô die eerste tweetalige program op die kassie te word.

Die program en die vervaardigers het saam van 1984 tot 2008 al 80 pryse vir omgewingsjoernalistiek en natuurbewaring gewen. Van der Walt is onlangs deur die ATKV met hul hoogste toekening vereerd - die ATKVeerfje Prestigeprys vir 2008.

Boonop is 50/50 die langste lopende program op die SABC én die langste lopende omgewingsprogram ter wêreld.

Onder: ONTHOU JY NOG? 50/50 het nege keer van voorkoms verander onder die leiding van Danie van der Walt. Hier is 'n paar van die heel eerste logo's.

Logo's verskaf deur SABC



Wat was 50/50 se wenresep om 'n vinnig veranderende land se belangstelling só lank te behou?

"Die proses van evolusie geld nie net in die natuur nie. Televisieproduksie ondergaan oor die jare gedurig verandering," vertel Van der Walt.

"Die byltjie moes gereeld geslyp word en die styl en inhoud van die program moes verander word om aan te pas by wat mense wil hê."

Van die begin af het hulle elke oggend ná 'n uitsending 'n werkwinkel gehou en alle betrokkenes genooi vir 'n gesprek oor die program. "Die werkwinkels was daar om rigting aan nuwe programidees te gee, sodat ons nie dieselfde foute bly herhaal nie, of om regisseurs wat nie die paal haal nie uit te skakel indien hulle nie verbeter nie."

Van der Walt glo sy geheime bestanddeel in die 50/50 wenresep was kyker-interaktiwiteit en sê dit is 'n les wat hy al jare gelede geleer het. "Omdat ek self in die Krugerwildtuin gewerk het, weet ek dis baie moeilik om altyd presies daar te wees met 'n kamera as iets unieks gebeur."

Die kans is goed dat 'n toeris iewers iets belangriks gaan sien - dit maak hulle jôu oë," vertel Van der Walt. Só is VeldFokus gebore - "n skitterende suksesstorie wat baie kykers gelok het".

Op 31 Maart vanjaar moes kykers hoor 50/50 gaan vir vier maande van die lug af wees en sal in Julie weer verskyn - met 'n hele nuwe voorkoms. Hierdie verandering is egter nie iets wat sommer net oornag gebeur het nie. In 'n brief wat die mediawerkersunie, Bemawu (Broadcast, Electronic, Media and Allied Workers Union), aan die SABC gerig het om die oorgee van 50/50 aan buitevervaardigers teen te staan, het hulle uitgewys die

"Die proses van evolusie geld nie net in die natuur nie. Televisieproduksie ondergaan oor die jare gedurig verandering"

bestuur van SABC Inhoudsondernemings het in 2004 alreeds besluit om die interne 50/50-eenheid toe te maak. Dié besluit is sterk deur Bemawu en 50/50-personeel teengestaan, maar in 2007 het die nasionale uitsaaier finaal besluit om die program aan buitevervaardigers te gee.

Die gelukkige "wenner" van 50/50 is Clive Morris Productions - vervaardigers wat onder meer al programme soos *Backstage* en *Die Nutsman* vervaardig het. Johann Botha het ook by Van der Walt die leisels oorgeneem as die program se

uitvoerende regisseur. Botha het homself in 1994 by die program aangesluit as 'n aanbieder en het vinnig kykers se vertroue gewen. Hy was tot die laaste program op 31 Maart betrokke by die program.

Twee aanbieders pleks van een in 'n hi-tech, moderne ateljee is vanaf 7 Julie vanjaar die nuwe 50/50-formaat. Verder het die program nou beweeg van die outydse "blok-struktuur" na 'n vryer formaat waar kykers nie weet watter segment van die program wanneer sal verskyn nie.

"In die verlede sou iemand aan die einde van die program inskakel om byvoorbeeld net VeldFokus te kyk. Die vrye struktuur 'dwing' mense om die hele program te kyk, omdat hulle nie weet wanneer hul gunstelingsegment gewys gaan word nie," sê Botha.

Nie asof dit nodig is om mense te dwing om geïnteresseerd te bly vir die duur van die program nie. Saam met die ou konsepte wat oorgedra is van die vorige 50/50, is verskeie nuwe segmente bygevoeg.

Dit sluit in insetsels deur verskeie spesialis-wetenskaplikes, 'n onderwater- en veldgids, asook ateljeedebatte met kenners om "kontroversiële kwessies rakende die omgewing op te volg", sê Botha.



Bo: DIE NUWE GRAFIKA van 50/50, soos dié, is ontwerp deur Core - Design Essence, 'n multi-dissiplinêre animasie en ontwerp studio.



50 | 50

human | nature

Interaktiwiteit met 50/50-kykers, wat altyd deur Van der Walt nagestreef is, is 'n tydlose eienskap wat ook in die nuwe program ingesluit is. 'n Segment is geskep waar "kykers byvoorbeeld insetsels kan lewer oor 'omgewingshelde en -skurke', waaruit die 'omgewingskurk van die week' aangewys sal word," sê Botha.

Hy en die nuwe 50/50-span moes heelwat veranderinge aanbring om aan die vereistes van die veranderende SABC te voldoen. Waar 'n fokusgroepstudie met die ou 50/50 gewys het die program sal sy gereelde kykers verloor indien meer Afrikatale of Engelse onderskrifte gebruik word, is dit 'n verandering wat nou aangebring móés word.

Verder is daar ook 'n paar jong aanbieders gekies in 'n poging om jonger kykers te werf. Volgens Van der Walt "lyk die kykersprofiel van 50/50 baie dieselfde as alle ander omgewingsprogramme regdeur die wêreld - dis die 35-plus ouderdomsgroep". Om dié rede is die program se styl bepaal deur ouer kykers se voorkeure.

"Om jong kykers geïnteresseer te kry, verg 'n heel ander inslag en styl," en indien dit toegepas word "is dit 'totsiens' vir die ouer kyker", sê Van der Walt. Botha stem saam dit gaan hul grootste uitdaging wees om nuwe kykers te lok sonder om die bestaande kykers te verloor.

"Ook om wetenskaplikes gelukkig te hou én uiteenlopende wêreld saam te bring in een program gaan 'n groot

uitdaging wees".

Met "nuwe kykers" verwys hy na jonger mense, asook swart stedelikes wat nie voorheen deel gevorm het van die kykersprofiel nie. Hy meen die veranderinge is wel nodig, want "die kwessies wat ons bespreek, is belangrik en ons wil hê so veel moontlik mense moet daarvan bewus raak".

Onder Van der Walt se leiding het 50/50 geloofwaardigheid in alle kringe, veral ook onder natuurbewaarders, verwerf. Soos Bewamu in sy brief aan die SABC uitgewys het: "50/50 is 'n beproefde sentrum van uitnemendheid. Vra enigiemand in die land watter uitsaaier vertel ons plaaslike omgewingstories die beste. Die antwoord sal heel waarskynlik die SABC se 50/50 wees."

Botha is trots om te kan sê 50/50 se vervaardigers het al programme gemaak saam met die invloedryke *National Geographic* en *Discovery* en dat dié ook al menigte kere van 50/50 se beeldmateriaal gekoop het.

"Tot ministers het al hul besluite op ons program gebaseer," sê Botha.

Dit is Botha se doelwit om in die nuwe program hierdie nalatenskap reg aan te doen, "om nie net 'n TV-program te wees nie, maar ook 'n rolspeler in die omgewing; om 'n program te maak wat leiding gee." In Botha se woorde: "Ons wil dit mode maak om omgewingsbewus te wees."

"Ons wil dit mode maak om omgewingsbewus te wees"

Onder: DIE NUWE BAAS. Johann Botha, die nuwe uitvoerende regisseur van 50/50.

Foto verskaf deur 50/50





What you can't see, can hurt you.

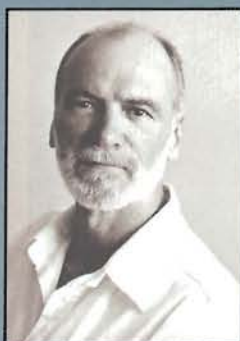
South African National Editors' Forum
SANEF

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Kort aan kortverhale?



Die veranderinge van die laaste halfeeue, wat veral deur tegnologiese ontwikkeling verhaas is, het ook die Afrikaanse media nie onaangeraak gelaat nie. Ook jōu behoeftes as leser verskil moontlik van dié van 'n dekade gelede. Die pas is vinniger en as jy te besig is om 'n roman van voor tot agter deur te lees, of jou aandagspan dit eenvoudig nie toelaat nie, is jy waarskynlik 'n liefhebber van kortverhale. En stem jy dalk volmondig met 'n gerekende pen uit kortverhaalgeledere saam dat hedendaagse tydskrifte dié genre begin afskeep het. Maar wat sê kortverhaalkeurders in die Afrikaanse media oor die saak? *Ingé Lamprecht* het gaan vasstel.



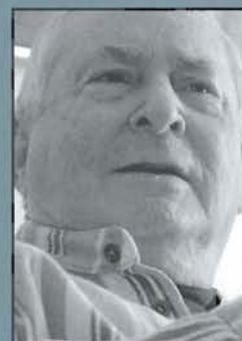
André le Roux
Foto: SARIE/Inge Prins



Corlia Fourie
Foto: rooi rose



Willemien Brümmer
Foto: Simone Scholtz



Hennie Aucamp
Foto: Die Burger/Edrea Cloete



Chris van der Merwe
Foto: Verskaf

Vrydag, en jy het pas by die huis aangekom ná 'n moordende week op kantoor. Jy plof op die rusbank met jou gunsteling Afrikaanse tydskrif, skeur gulsig die plastiek af, asem vir 'n behaaglike oomblik die nuutheid van die papier in en blaai dan vinnig tot by jou gunsteling gedeelte - die kortverhaalafdeling. Net sodat jy teleurgesteld na die enigste twee bladsye met kortverhale in die tydskrif kan staar.

As die toneeltjie bekend klink, stem jy dalk saam met die bekroonde Afrikaanse kortverhaalskrywer, Hennie Aucamp, wat onlangs in die Saterdagbylae van *Die Burger*, *BY*, gewonder het waar die Afrikaanse kortverhaal heen is.

Aucamp skryf onder meer: "Die natuurlike tuiste vir verhale is tydskrifte, maar tydskrifte het met die jare promosie tydskrifte geword wat vere voel vir die geesteslewe van 'n groep." En hy vervolgt: "Waar, wil ek luid vra, is 'die sneeu van voorverlede jaar'? Waar is *Die Huisgenoot* wat Jan van Melle, Leipoldt, Elise Muller, J.F.W. Grosskopf vir ons gebring het? Waar die *Sarie Marais* wat ons aan Nadine Gordimer voorgestel het in 'n puik vertaling deur Fred le Roux?"

Is sy retoriese vraag geldig? Wat sê dié tydskrifte oor die stand van die Afrikaanse kortverhaal?

Volgens Cecilia van Zyl, kortverhaalkeurder van *Huisgenoot*, is die grootste rede vir die plaas van minder kortverhale die gebrek aan ruimte in die tydskrif. Corlia Fourie van *rooi rose* stem saam - sy meen dat hoër koste die plaas van meer verhale belemmer.

"Omdat drukkoste sowel as papier die afgelope tien jaar so hoog geword het, is daar minder plek vir verhale. Daarom gee ek dikwels voorkeur aan korter verhale - hoewel ons ook 'langer' verhale aanvaar. 'n Paar lesers het wel al daarvoor gekla," sê Fourie.

Sy bied neigings in die oorsese tydskrifmark as 'n moontlike rede vir dié tendens aan.

"Oorsese tydskrifte plaas al jare lank min of geen verhale nie. Dalk is die hedendaagse mens meer visueel ingestel?"

Nuwe voorkeure

André le Roux, eindredakteur en kortverhaalkeurder van *SARIE*, voeg by dat lesers se voorkeure oor die jare verander het.

Ruimte in tydskrifte kos al hoe meer geld, sê hy. "As ons kon, sou ons tien verhale in elke uitgawe wou publiseer. Dit is egter nie prakties moontlik nie. En hoewel daar altyd 'n goeie groep lesers sal wees wat kortverhale in enige tydskrif verkies, is kortverhale ongelukkig nie goeie verkopers nie."

Volgens Le Roux suig kortverhaalbundels in die boekbedryf nes poësie aan die agterspeen wanneer dit met romans moet kompeteer.

Hoewel Le Roux erken dat lesers se

behoefes met die jare verander het, meen hy nie lesers se behoefte aan spesifiek kortverhale lyk veel anders as tien jaar gelede nie.

Die lesers wat graag kortverhale lees (tydskrifverhale), sal dit bly lees en sal dit steeds in 'n tydskrif soos *SARIE* verwag, sê hy. "Ek dink nie ons 'wen' juis lesers vir die Afrikaanse kortverhaal nie. Dis bloot 'n diens aan die leser."

"Oorsese tydskrifte plaas al vir jare min of geen verhale nie.

Dalk is die hedendaagse mens meer visueel ingestel?"

'n Nuwe neiging by *SARIE* is om kortverhale van bekende persoonlikhede, soos sepie-akteurs, te gebruik. Volgens Le Roux is dit 'n vorm van bemarking.

"Ons probeer *SARIE* verkoop. Bekendes verkoop eenvoudig beter as onbekendes, en die kopers bepaal die inhoud van die tydskrif," meen Le Roux.

Hy voeg egter by dat *SARIE* probeer om 'n gebalanseerde mengsel van gevestigde en onbekende skrywers 'n geleentheid tot publikasie te gee.

Van Zyl reken *Huisgenoot*-lesers se voorkeure het "definitief" verander "soos wat hul smaak in alles, van modes tot kos verander het, en steeds verander". *Huisgenoot* probeer om die tydskrifinhoud "kontemporêr" te hou om só die lesers se behoeftes te bevredig, sê sy.

Prof Chris van der Merwe van die Afrikaanse Afdeling by die Skool vir Tale en Letterkundes aan die Universiteit van Kaapstad, benadruk dat tydskrifte wel 'n belangrike rol in die uitbou van die kortverhaalgenre te speel het. Van der Merwe sê aan *SMF* die belangstelling wat E.K.M. Dido se reeks "Emma" in *Die Burger* gewek het, is "'n teken dat daar wel 'n plek vir literêre skrywers in die media is".

"Die ideaal is dat dit 'n skrywer sal wees wat die fynproewer-leser sowel as die leek bevredig - skrywers soos Dido, en vroeër Elise Muller, M.E.R. of Boerneef - ek dink ook aan Jan Spies," sê Van der Merwe.

Van Zyl sê 'n gesinstydskrif soos *Huisgenoot* bied nuwe skrywers die geleentheid om hul verhale te publiseer en die vertroue om moontlik hul hand aan ander genres soos romans te waag.

Volgens Fourie is haar ervaring en beleid by *rooi rose* om goeie, verstaanbare kortverhale te publiseer wat "literêre en ontspanningsverhale insluit".

"Ek probeer om so 'n groot verskeidenheid as moontlik goeie verhale te plaas - ter wille van ons lesers, sowel as Afrikaanse skrywers. Ons aanvaar verhale van gevestigde skrywers sowel as beginners. Soms het beginners 'n voordeel omdat hul stories 'vars' is," meen Fourie.

Die meerderheid verhale wat vir publikasie ontvang word, is egter te swak om uiteindelik in die tydskrifte opgeneem te word. *SARIE* publiseer meestal verhale wat "op aanvraag" geskryf is, terwyl *Huisgenoot* en *rooi rose* ongeveer 40 bydraes per maand uit verskillende oorde ontvang.

Volgens Van Zyl is ongeveer 10% van hierdie bydraes publiseerbaar.

Nuwe lewe

Ook *BY*, *Die Burger* se bylae op Saterdag, het 'n inisiatief van stapel gestuur om die kortverhaal te laat herleef. Willemien Brümmer, self 'n kortverhaalskrywer, staan aan die stuur van sake. Haar kortverhaalbundel, *Die dag toe ek my hare losgemaak het*, het in Julie vanjaar by Human & Rousseau verskyn.

"Die hoofmerk by *KortBY* is juis om weer 'n belangstelling in kortverhale te ontken en skrywers aan te moedig om hulle weer tot hierdie verhaalvorm te wend. Omdat *BY* op meer intellektuele pitkos gemik is, het ons gedink dit sou iets wees wat ons lesers sou waardeer - en tot dusver kry ons heel goeie terugvoer," sê Brümmer.

Ook Aucamp dink daar is "tekens van ontwaking" - hy meen die publiek het 'n behoefte aan 'n nuwe tydskrif wat "soos van ouds" ruimhartig verhale aan sy lesers bied.

Nou is die vraag: Sal die sirkulasiesyfers met hom saamstem?

Bronne: Aucamp, H. Kortverhale: Waar is die "sneeu van voorverlede jaar"? *BY*, bylae by *Die Burger*, 12 April 2008, p. 13.

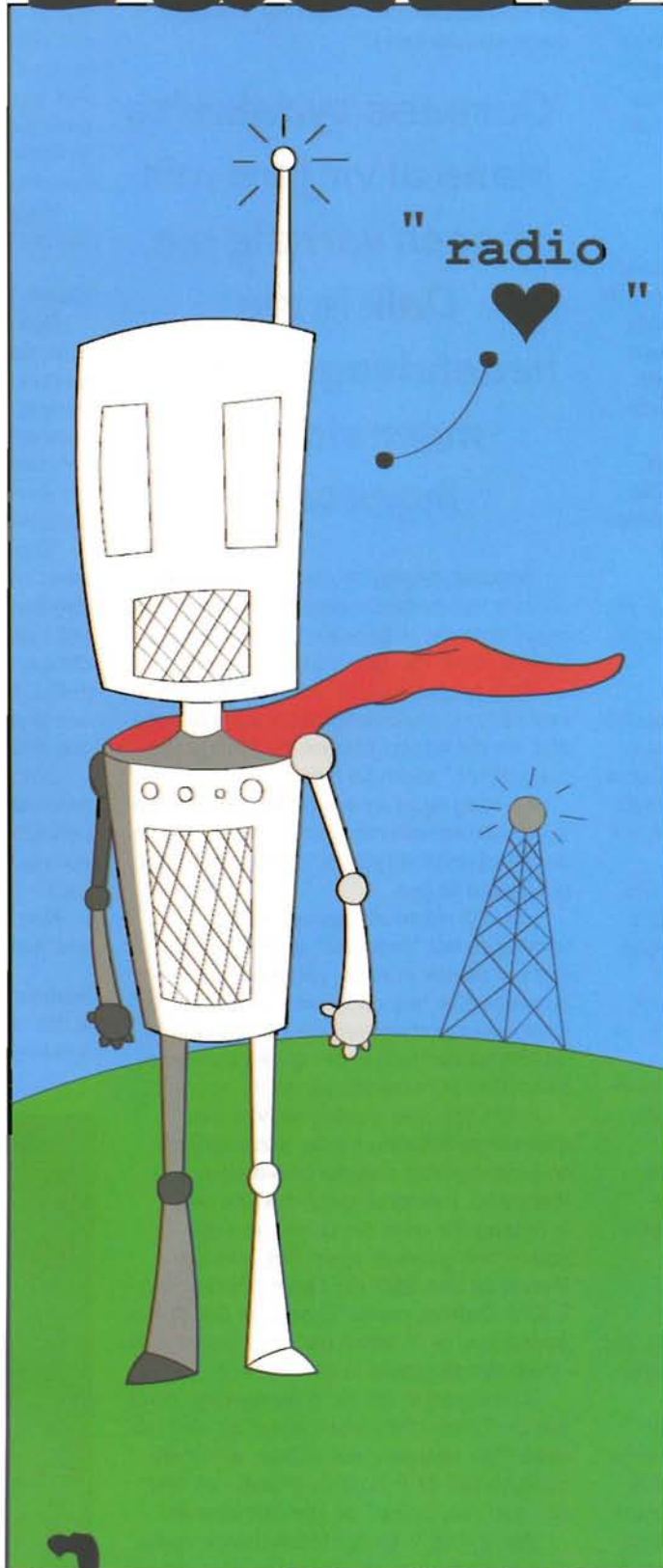
Willemien Brümmer se raad aan kortverhaalskrywers:

- Skryf waaroor jy weet en delf dieper as die oppervlak.
- Wanneer jou verhaal klaar is, laat lê dit vir 'n week en bekijk dit weer krities.
- Verhaalstruktuur is uiters belangrik en verg baie oefening en leeswerk om onder die knie te kry.
- Vertrou jou intuïsie.



KORTVERHALE

radio



drama

"Teater van die gedagte" se swanesang?



Dekades voor die televisiesepie sy aanslag op oud en jonk gemaak het, was daar 'n medium wat luisteraars gaande gehad het. Kenners sê dié medium het 'n knou gekry met die koms van televisie en nog meer met die internet. Sven Hugo het gaan ondersoek instel om te kyk - en te luister - na die huidige stand van radioverhale en of dié medium 'n toekomstige plek in die ewige veranderende medialandskap het.

Radioverhale of radiodramas het lank ooms en tannies - en die jonger geslag volgens kenners - vermaak met verhale soos *Wolwedans* geskryf deur Leon van Nierop.

Voor verslaafdes hulself aand ná aand aan die stoel begin vasboei het vir die nuutste intriges van *Egoli* - een van Suid-Afrika se gunsteling sepies, het onsigbare karakters gehore se verbeeldings geprikkel. Die enigste verskil: luisteraars het self besluit hoe hul gunsteling karakters en hul omgewing lyk. Anders as vandag waar gesoute sepievervaardigers soos Franz Marx van *Egoli* of Danie Odendaal van *7de Laan* faam hul karakters en omgewings se voorkomste bepaal.

In 'n e-pos onderhoud met Leon van Nierop, skrywer van radiodramas soos *Herberg vir 'n vlugteling* en die treffer televisiereeks *Ballade vir 'n enkeling*, en professor in film by die Tshwane Universiteit van Tegnologie, sê hy dit sal moeilik wees vir radiodramas om met programme op televisie of die internet mee te ding. "Die jeug het soveel visuele stimulasie dat ek nie dink klank - behalwe musiek - sal hulle betrek nie."

Die bekroonde radiodrama-regisseur Margot Luyt, sê in 'n onderhoud die regieproses van radiodramas verskil van film of teater-regie. "Die regisseur moet 'n

produk skep wat die drama in die gedagte van die luisteraar gestalte laat kry."

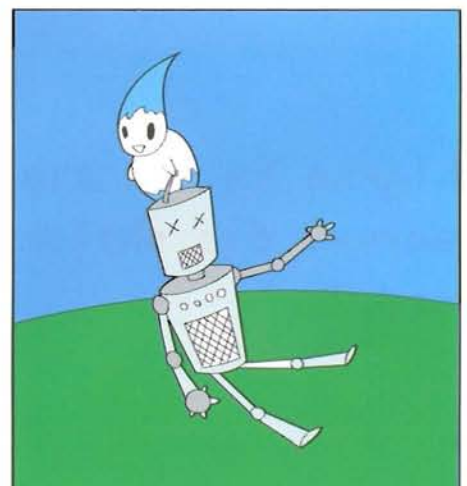
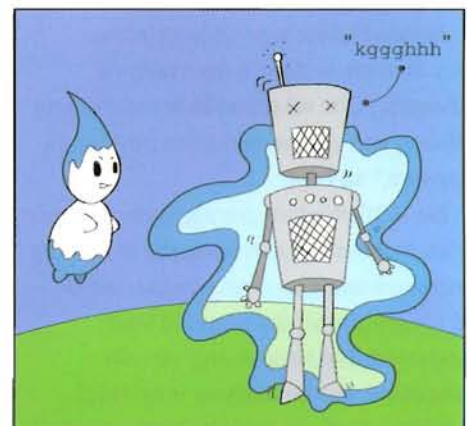
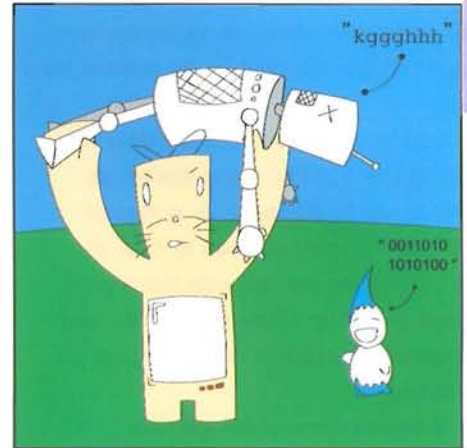
"Jy werk net in klank, dus moet jy klankprentjies skryf en skep sodat die luisteraars dit kan sien," sê Van Nierop.

Luyt sê radioverhale staan ook bekend as "teater van die gedagte". Sy sê radiodramas vergoed vir die gebrek aan visuele stimulasie deur klank te gebruik om omgewing en atmosfeer te skep.

"Klanke is dus die kwashale waarmee die skildery gemaak word. Myns insiens is dit 'n betowerende situasie," sê sy.

Tekste wat vir radioverhale geskryf is, is dus 'n "opwindende uitdaging" sê Luyt. Die teks word vir 'n blinde gehoor geskryf en "moet die luisteraar se belangstelling vasvang en dit enduit hou," sê sy.

William Scanton skryf in sy artikel "Die onsigbare teater van die radiodrama" in die *Critical Quarterly*, hoe elke luisteraar intiem verkeer met die verhaal, maar salig onbewus is van die hordes ander wat ook betrokke is by dié proses. Scanton verwys na Martin Esslin wat in sy oorsig oor dié medium skryf: "Gekonsentreerde luister na 'n radioverhaal is meer soos die ervaring van droom as dié van boek-lees."



Luyt sê sy kom agter dat hul mark jonger sowel as ouer luisteraars insluit. Teksskrywers word dus aangeraai om so 'n wye gehoor moontlik in gedagte te hou wanneer hul tekste skryf. Van Nierop sê egter dié teikengehoor is hoofsaaklik ouer luisteraars en diegene in motors.

Hy sê luisteraarsgetalle het die afgelope dekade afgeneem. "Dalk omdat dié medium nie meer teen ander media kan kompeteer nie en skrywers nie meer daarin spesialiseer om vir die radio te skryf nie."

Luyt sê luisteraarsgetalle wissel van 100 000 tot 150 000 per radioverhaal. Getalle wat belowend is vir 'n medium wat baie sê op sy sterfbed lê. Luyt sê die verskyning van televisie het 'n groot impak gehad op luisteraarsgetalle, maar sy vermoed getalle is weer besig om toe te neem.

Bekende name in die televisie- en-teaterwêreld is betrokke in die radioverhaal-bedryf. Die akteur Francois Toerien doen gereeld stemwerk vir dramas op RSG. "Ek is baie opgewonde oor die belangstelling by spelers," sê Luyt.

Alhoewel daar wye belangstelling is by akteurs, is daar 'n aanvraag na skrywers. "Ons wil graag baie meer tekste ontvang van voornemende en bestaande skrywers," sê Luyt.

Die RSG/Sanlam-dramaskryfkompetisie is juis ingestel om skrywers aan te moedig om radiodramas te skryf. Vanjaar word dié kompetisie vir die twaalfde keer aangebied. Die handleiding van dié kompetisie, wat beskikbaar is op RSG se webwerf, sê die "basiese toerusting" waarvoor skrywers wat deelneem moet beskik, is die vermoë om te kan skryf, 'n fyn waarnemingsvermoë, en goeie beheer oor die taal waarin geskryf word.

Dié handleiding voeg by dat, anders

"Die jeug het soveel visuele stimulasie dat ek nie dink klank sal hulle maklik betrek nie."

as in 'n teater waar die toeskouers 'n vervelige vertoning uit hoflikheid sal aanhou kyk, kan 'n radioluisteraar eenvoudig net na 'n ander stasie oorskakel. "Die luisteraar moet reeds op bladsy een besluit of hy gaan luister." Van Nierop sê die tempo moet "vlot" en "vinnig" wees om die luisteraar se aandag deurentyd te hou.

"'n Uitstekende radiomatige teks, 'n begrip vir dié medium en knap radio-geletterde spelers is wat 'n radiodrama besonders maak. *Nou reisiger* wat einde Junie op RSG gespeel het, is 'n goeie voorbeeld," sê Van Nierop.

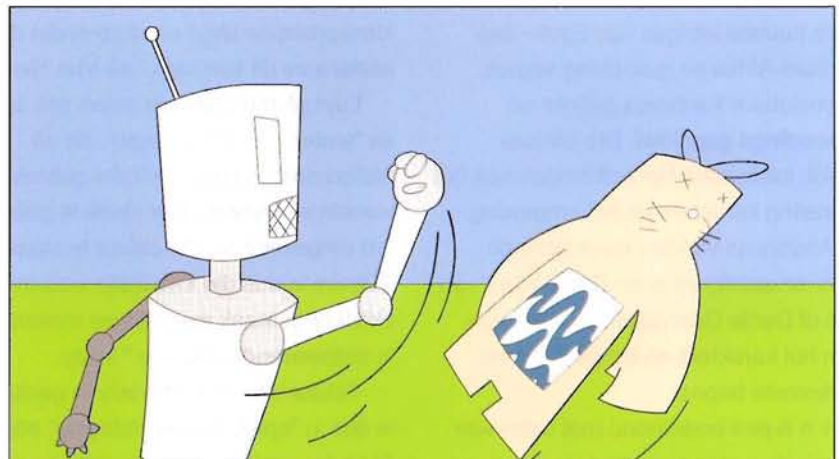
Volgens Luyt, is Chris Barnard se

Blindemol 'n voorbeeld van 'n uitstekende en suksesvolle radioverhaal.

"Dit is my missie dat mense weer van die radiodrama begin kennis neem," sê Luyt oor die dalende gewildheid van dié medium. Luyt is seker radioverhale gaan luisteraars aan die skinder hê vir 'n geruime tyd. "Daar is beslis 'n toekoms vir die radiodrama," sê sy.

Van Nierop is meer skepties. Hy sê luisteraarsgetalle het afgeneem die afgelope dekade, maar glo die radiodrama het nog 'n plekkie in die son.

"Radiodramas het 'n toekoms in die mediawêreld, indien dit reg bestuur, geskryf en opgevoer word."



"Klanke is dus die kwashale waarmee die skildery gemaak word."

What on earth...?

continued

Technology changes so fast these days that you may feel like a foreigner with all the new media-lingo flying about. This might help you out a little.

Electronic newspaper

is a large light-weight plastic portable screen that is constantly updated with the latest news and mimics the look - but not the feel - of a printed newspaper. The ideal format, a flexible display that could be rolled or folded like a newspaper, is still years off, but color displays with moving images and interactive clickable advertising will be coming in only a few more years.

Eyeballs

is slang for viewers, as in "Our website can deliver a lot of eyeballs for your ad." (www.metromemetics.com)

Bells-and-whistles

are features of a design which do not add content and are used just to impress viewers with the medium's sophistication.

Brochureware

is a website created to promote a company or its services.

Technorati

is an internet search engine for searching blogs. Combining the words 'technology' and 'literati' (intellectuals), the engine uses writer-generated tags on blogs to search.

Advertising-in-drag

is advertising posing as editorial content.

RSS

is a family of web feed formats that is used to publish frequently updated content such as blog entries, news headlines or podcasts. It contains either a summary of the content from the relevant website, or the full text. In this way people can automatically keep up with their favourite web sites, without having to do it manually (wikipedia.org).

Web 3.0

(also called the Semantic Web) envisions that machines will be able to read web pages like we do. Search engines and software agents will be able to better search the net for exactly what we are looking for (pcmagazine.com). It is also sometimes described as web 2.0 "with a brain".

Web 2.0

refers to the supposed second generation of web communities, which aim to facilitate interaction and sharing between users. This would include social-networking sites like Facebook or sites to which anyone can contribute, like Wikipedia.

Platypus

is a journalist who performs a variety of different tasks such as writing and capturing video and still images and then editing these images for online use.

Digital terrestrial television

is the implementation of digital technology using aerial broadcasts to a traditional antenna instead of a satellite, to ultimately provide a greater number of channels and/or better quality pictures and sound.

Integrating newsrooms

is the practice of combining the traditionally separate print newsroom and online division of a publication to produce content for both platforms.

Docutainment

is a combination of documentary and entertainment. It could be a television programme which includes both news and entertainment content, or a blending of both. (www.mediacollege.com)

Podcasts

are digital media files, or a collection of such files, which is distributed over the internet and is intended for playback on portable media players and personal computers. A podcast is different from other digital media formats because of its ability to be syndicated, subscribed to, and downloaded automatically when new content is added (wikipedia.com).



Photo: www.sxc.hu - ppreacher

Gevra: 'n Drukmedia Harry Potter



Koerante weerspieël die werklikheid van 'n tydgedrewe samelewing. Dit geld ook vir die tegnologie, want soos dit ontwikkel, hou koerante daarmee tred.

Janice Keogh het gaan kyk hoe dié veranderinge die uitleg van koerante geraak het om in pas met die gejaagde mens te bly.

Op 'n drafstap gryp jy jou cappuccino en croissant by die vrou agter die toonbank en op pad deur toe loer jy blitsig na die koerante op die winkelrak. Foto's van die vermoorde Sheldean Human en Zim-despoot Robert Mugabe staan uit, so ook die vetgedrukte "Stormers", "Verkragting" en "Xenofobie". Jy gryp die een wat die meeste opval, stop die geldstuk in die kassier se hand en storm uit. Miskien kry jy later 'n tydjie om gou daarna te loer.

Ons lewe in 'n wêreld waar tyd 'n luukseheid geword het. Mense wil vinnig by die werk kom, vinnig kommunikeer en nog vinniger inligting kry. Die media moet uithaal om by te bly.

Mense wil nie meer deur eltelange artikels wroeg nie. Hulle wil nou weet wat aangaan. Die foto en die opskef moet sê wat gebeur het.

Dis nie net in Suid-Afrika die geval nie. Nils Indahl, die voormalige Europese direkteur van

PressLink in Swede, sê hierdie wêreldwye gejaagdheid van mense het gemaak dat sy spesialiteitsgebied, internetjoernalistiek, so gegroei het.

Die internet is egter nie dagblaaie se enigste kompetisie as dit kom by visuele storievertelling nie. Televisie plaas media-verbruikers in die middel van nuusgebeure met behulp van video en klank. Die drukmedia moet alles tot hul beskikking gebruik om die leser te lok.

Mense kommunikeer al vanaf die vroegste eeue deur die visuele, hetsy dit rotstekeninge, rookseine of hiërogliewe was. Die mens se voorkeur vir die visuele is vandag dus niks ongewoon nie.

Jennifer George-Palilonis, wat meer as 25 koerante in die VSA herontwerp het, sê in haar boek, *A Practical Guide to Graphics Reporting*, wat handel oor grafiese verslaggewing, dat die media vandag meer as ooit méér visueel gesofistikeerd moet wees om by die verwagtinge van die leserspubliek te hou.

Volgens Jacolette Kloppers, 'n senior bladuitlegkunstenaar van *Die Burger*, vat dagblaaie soos die *Beeld* en *Die Burger* dikwels die kans om iets buitensporig visueel te probeer.

"Met groot nuusgebeure is koerante in kompetisie met mekaar en gaan dit oor wie dit die beste regkry om die grootheid en belangrikheid van die geleentheid oor te dra. Spesiale geleenthede soos Madiba se verjaarsdag en die 2007 Rugby Wêreldbeker bied baie ruimte tot kreatiwiteit, en dit is dikwels waarom die koerant dan so 'n sterk visuele aanslag het."

Andries Gouws, *Beeld* se tipografiese redakteur, sê "toeganklikheid" is die wagwoord. Dit is belangrik om die lees van 'n koerant vir lesers maklik te maak en om deur die gebruik van groot foto's en 'n groot lettertype te vertel wat belangrik is om te weet. Hopelik tref dit dan hul oog op die twee-minuut resies deur die koerant. Nóg 'n groot verandering oor die afgelope twee dekades in bladuitleg, is modulêre uitleg. "Die uitleg van artikels in blokke het dit baie makliker gemaak vir lesers.



Hulle kan duidelik sien wat aangaan," sê Gouws. Arlene Prinsloo, *Die Burger* se tipografiese redakteur, stem saam dat modulêre uitleg dit makliker maak om te lees, maar sê egter dis die aanhalings, grafiese elemente en inligtingskassies wat die lokaas van die koerant is. Sy meen ook dat agendastelling 'n groot deel van 'n bladopmaker se taak is. "Die oomblik wat 'n groot storie breek, soek 'n mens die beste foto-materiaal moontlik om 'n impak te maak en só vir lesers te wys hoe belangrik die storie is."

Prinsloo, wat *Die Burger* herontwerp het en haar bes probeer het om ook visuele joernalistiek op elke bladsy die norm te maak, sê dagblaai gebruik vandag baie meer kleur, en plaas groter klem op grafika en inligtingskassies. Dit trek aandag en kan vinnig gelees word - in die moderne koerantleser se kraal.

Wat foto's betref, het koerante net toenemend beter geraak. Die eerste kleurfoto's wat in *Beeld* verskyn het, was dié van Prins Charles en Diana se troue in 1981. Vandag kan jy jou amper nie 'n dagblad sonder kleur voorstel nie, laat staan 'n voorblad.

Tydens die onlangse vreemdelinge-haataanvalle in Suid-Afrika het *Die Burger* byna elke dag 'n groot kleurfoto op die voorblad gehad. Iemand wat aan die brand gestee is, hawelose kinders, en talle wat met skreeuende plakkate in ons groot stede betoog.

"'n Foto soos die brandende man tydens hierdie aanvalle dra waarskynlik die ontstellende werklikheid beter oor as 'n beskrywing daarvan," meen Kloppers. Koerante is die "oë en ore van die publiek". "Deur foto's te plaas wys jy vir die publiek presies wat daar gebeur het en hoe dit gelyk het. Jy plaas die publiek op die toneel."

'n Meester in koerantuitleg, Mario García, wat reeds vir 30 jaar publikasies herontwerp, sê mense skenk 20% minder aandag aan swart-en-wit foto's as aan kleurfoto's. Vir diegene wat net na foto's kyk vir die nuus, gaan daar dalk 'n

belangrike boodskap verlore. Soos García bylas, "ons is 'n gemeenskap van 'scanners' wat na die koerant loer en lees wat ons aandag trek. Die uitdaging bestaan dan vir koerante om van die eerste tot die laaste bladsy aandag te trek."

In 'n studie oor *Die Burger* se voorblaaie van die laaste twee of drie dekades, is dit duidelik dat koerante aansienlik verander het in terme van uitleg. Die inlasfoto's van *Die Burger* vanaf 1978 tot vandag spreek vanself: Kleiner foto's, kleiner opskrifte, uitleg wat nie modulêr is nie en natuurlik kleur wat eers veel later in die prentjie gekom het. Selfs die "gryse ou dame", *The New York Times*, het in 1998 ook die oorgang na kleurfoto's gemaak

Daar is ook 'n mate van "kul jou hier, kul jou daar" as dit kom by koerantverkope. Koerante se grafiese personeel sal elke toertjie in die boek probeer as dit sal verseker die leser tel hul koerant in plaas van die kompetisie s'n op.

Volgens Gouws is *Rapport* se voorblad, die eerste Sondag ná die storie van René Burger se verkragting gebreek het, 'n goeie voorbeeld hiervan. Met die druk van die koerant was haar naam egter nog nie bekendgemaak nie, maar die voorblad met 'n groot foto van Karen Zoid saam met die berig van die persoon wat verkrag is, het dit laat lyk of Zoid die slagoffer was. Dit was selfs vir 'n kenner soos Gouws verwarrend.

Maar hoe lank kan hierdie kompetisie vir die vinnigste nuus, kortste stories en meeste interaktiwiteit voortduur voordat koerante die punt bereik waar die internet reeds vir etlike jare is? Waar internetverbruikers die nuus in 'n vinnig-lees formaat letterlik aan hulle vingerpunte het.

Rodger Fidler, 'n professor in joernalistiek aan die Universiteit van Kent in die VSA, het selfs so ver gegaan om die stelling te maak dat drukmedia, soos wat ons dit vandag ken, teen 2020 nie meer sal bestaan nie en deur digitale media

vervang sal word. "Die skrif is al klaar teen die muur, of eerder, op die skerm."

Maar is dit werklik die begin van die einde? Het ons só ontwikkel dat koerante dalk nog net een generasie gaan bestaan? In die lig van al die veranderinge in die mediategnologie, kan 'n mens maar net wonder oor die toekoms van koerante.

Prinsloo is egter nie bekommerd nie. "Ek dink dagblaai het 'n toekoms indien ons saam met die samelewing en hul behoeftes verander."

García het dit tydens die WAN-kongres in Kaapstad verlede jaar beaam. "Mense lees nog steeds, al wat hulle nodig het is bietjie 'magic'. Dink Harry Potter."

Die toekoms van koerantuitleg

- Minder bladsye is in; intimiderende koerante is uit
- Niemand wil meer 1 000-woord artikels lees nie; korter formate is 'n móët
- Vergeet van die WAT, fokus op die HOEKOM
- Swart en wit koerante is geskiedenis
- Volkleur is die toekoms
- Besige voorblaaie is uit; minimalisme is in
- Enkel-medium joernaliste is dinosourusse; multi-media joernaliste is weners
- Minder nuus, meer stories
- Meer selektiewe lesers
- Koerante gaan kleiner wees en makliker om te lees
- Koerantontwerpers is uit; visuele joernaliste is die toekoms

Uit Juan Antonio Giner se *The future of newspaper design and the newspaper design of the future: 30 challenges*. (Junie 2004, *Shaping the future of the newspaper*, Volume 3)

Foto's: Janice Keogh



SPREEK BOEKDELE: Prof Louise Viljoen praat met Rachele Greeff, boekeredakteur van *Rapport*, Melt Myburgh, inhoudsbestuurder van *Litnet* en Gerrit Brand, boekeredakteur van *Die Burger* oor die rol van resensies by Versindaba 2008.

Foto: Carolyn Meads

Fluit-fluit...is die storie uit vir boeke en boekresensies?

Eendag lank, lank gelede, voor die koms van televisie en die internet, het feitlik almal geles. Baie spasie is in publikasies aan boekresensies gewy. Vandag, in die tegnologies-gevorderde wêreld, wonder 'n mens of die storie nie (fluit-fluit) uit is vir boeke en boekresensies nie. **Carolyn Meads** het resensente, boekeblad-redakteurs en uitgewers gevra wat hulle dink.

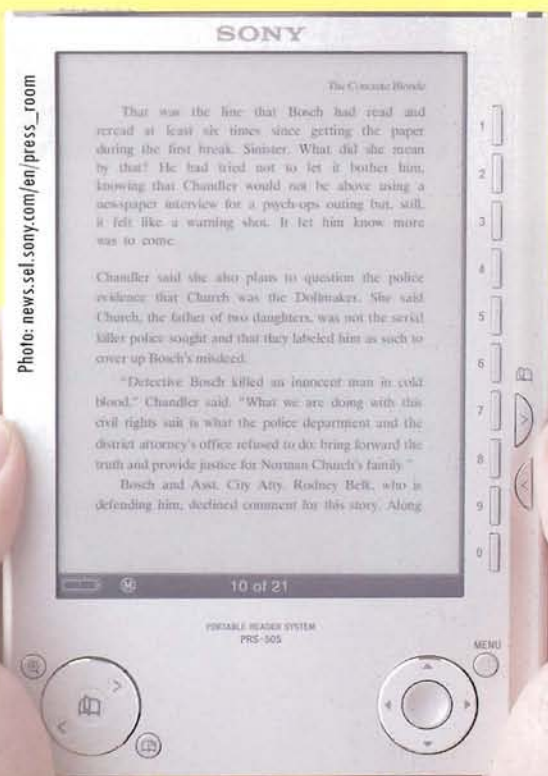


Photo: news.sel.sony.com/en/press_room

Het jy al die reuk van 'n nuwe boek geruik? Was jy al deur 'n omslag betower? Het jy al oor die gladde bladsye gestreel? Of het jy al heeltemal verdiep geraak in 'n storie terwyl jy opgekrul onder die kometers gelê het? Het jy met die boek vasgedruk teen jou lyf aan die slaap geraak? Dié ervaring is die rede waarom resensente, boekeblad-redakteurs en uitgewers sê boeke sal nooit verdwyn nie. Tegnologiese ont-

wikkelings bied wel uitdagings vir boeke. Ons word deur televisie en internet met klank, beweging en visuele aan-

bieding gebombardeer. Dit blyk dat meer kykers as lesers gekweek word.

Volgens Annari van der Merwe, direkteur van Umuzi-uitgewers, is daar egter bewys dat mense wat wêl lees, nou meer lees as ooit tevore. In 'n onderhoud met *SMF*, sê sy "die uitdaging is om 'n lees-kultuur onder die opkomende geslag te vestig." In Suid-Afrika is dit moeilik omdat daar benewens die mededinging met al die ander media, baie jongmense is wat slegs by die skool met boeke kennis maak. Die idee dat jy vir suiwer plesier kan lees, word selde by hulle tuisgebring. Dit is vir haar 'n hartseer toedrag van sake, want "baie jongmense besef nie jy kan jou uit on-ingeligtheid en agtergeblewenheid lees en jou situasie verbeter nie".

Rachele Greeff, boekeblad-redakteur van *Rapport*, het ook in 'n onderhoud met *SMF* gesê sy wens sy kan 'n hele bladsy aan jeugboeke wy. "Só ontwikkel 'n mens die mark en vang lesers vir die res van hul lewens." Ongelukkig, sê sy, word al hoe minder ruimte aan boekresensies in *Rap-*

“Binnekort sal jy boeke in digitale vorm op mobiele elektroniese toestelle kan lees.”

port en ander publikasies toegestaan.

Volgens Mariana Loots, subredakteur en resensent, is die internetgenerasie verknoeg aan kitsbevrediging. Haar oplossing? In 'n e-posonderhoud met SMF sê sy resensies moet daarom bondiger geskryf word.

Gerrit Brand, boekeblad-redakteur van *Die Burger*, het in 'n paneelbespreking oor resensies by vanjaar se Versindaba wat in September op Stellenbosch gehou is, gesê die stelsel waar *Die Burger* 'n aantal sterre aan 'n boek toeken, is deels ook om aan die behoefte van kitsbevrediging te voldoen. “'n Persoon wat nie tyd het om die hele resensie te lees nie, kan vinnig aan die sterre sien wat die resensent daarvan gedink het.” Greeff vind dié stelsel “'n bietjie simpel”.

Ten spyte van die uitdaging wat tegnologiese ontwikkelings aan boeke en resensies bied, is rolspelers in dié bedryf positief. Hulle probeer juis tegnologie tot hul voordeel gebruik.

Binnekort sal jy boeke in digitale vorm op mobiele elektroniese toestelle (sogenaamde “readers”) kan lees. Sogenaamde e-boeke (elektroniese boeke) is reeds op die internet beskikbaar, maar dit is nie altyd gemaklik om voor 'n statiese rekenaar te sit en lees nie. Daarom dus die draagbare “readers”. 'n Voorbeeld hiervan is die Sony Reader. Volgens Sony se pers-webblad is dit 'n draagbare, draadlose toestel, so groot soos 'n slapbandroman - net dunner en ligter. Volgens die webblad het die reader 'n skerm van “nuwe-generasie elektroniese-papier” en dit lees glo maklik, selfs in helder lig. Die toestel kan altesaam 160 e-boeke stoor.

Volgens Johann van Tonder, bestuurder van digitale strategie by Via Afrika, gaan CNA waarskynlik teen volgende jaar Sony Readers invoer. Media24 gaan inhoud verskaf wat op die readers gelees kan word.

David Schröder, redigering- en produksie kontroleerder van Penguin-uitgewers, meen e-boeke sal veral 'n groot impak op akademiese instansies hê. Biblioteke sal nie 'n fisiese kopie van 'n boek hoef aan te hou as hulle toegang tot 'n digitale weergawe het nie. Volgens hom sal dit nog ongeveer vyf jaar neem voor e-boeke deel van die algemene handel word. “Die tradisionele boekhandel sal relatief veilig wees, totdat readers so algemeen soos iPods is, of as 'n standaardfunksie op selfone uitgebring word,” sê hy. Penguin beoog om binne 'n jaar hul eerste e-boek te publiseer.

Eloise Wessels, besturende direkteur van NB-uitgewers, sê per e-pos aan SMF: “Dit begin al hoe meer lyk of ons op die ou end alles met ons selfone gaan doen: boodskappe stuur, foto's neem, TV kyk, banksake doen, alarms aan en afskakel en ook boeke lees.”

Wessels, Schröder en Van der Merwe meen daar sal steeds 'n mark vir die fisiese produk ook wees. “Wie wil nou op die strand sit met 'n masjien?” vra Van der Merwe.

Indien e-boeke in groot getalle toeneem, sal druk-op-aanvraag volgens Schröder die behoefte aan 'n fisiese produk by baie mense kan bevredig.

Volgens Techweb se *Techencyclopedia* is druk-

op-aanvraag 'n nuwe gerekenariseerde drukproses waar kopieë van 'n boek net gedruk word wanneer 'n bestelling daarvoor ontvang is. Baie klein opgawes kan gedruk word. Verskeie webtuistes vir druk-op-aanvraag bestaan reeds op die internet. Hulle bied gewoonlik gratis sagteware aan waarmee 'n voornemende outeur 'n boek kan ontwerp. Dit kan in minder as 20 minute gedoen word. Die maatskappy druk dan teen 'n bepaalde prys die aantal kopieë wat die outeur wil hê. Tradisionele uitgewerye begin ook druk-op-aanvraag oorweeg.

Volgens Wessels word boeke wat uit druk is en wat nie genoeg verkoop om voorraad-houding te regverdig nie, só op aanvraag beskikbaar gestel. Sy sê dié stelsel moet verfyn word en is nog te duur. Uiteindelik kan dit, volgens haar, 'n positiewe invloed op die bedryf hê. Uitgewerye kan minder voorraad aanhou en loop nie die risiko dat 'n boek nie sal verkoop nie.

Van der Merwe meen druk-op-aanvraag sal net op klein aanvraag werk en daarom sal tradisionele drukmetodes steeds vir boeke gebruik word wat in groot aanvraag is.

Brand gebruik ook deesdae tegnologie tot sy voordeel. *Die Burger* het onlangs, weens onder meer die invloed van tendense by aanlyn-koerante, sy koerant herontwerp. Die klem val nou op kort brokkies inligting en visuele aanbieding. Ook die boekresensies moet, soos in *Rapport*, korter geskryf word. Brand het egter 'n blog genaamd Boekeblok op *Die Burger* se webtuiste geskep

“Myns insiens sal die mensdom sigself nooit die luuksheid van papier in die hand ontsê nie.”

waar langer en meer resensies geplaas kan word.

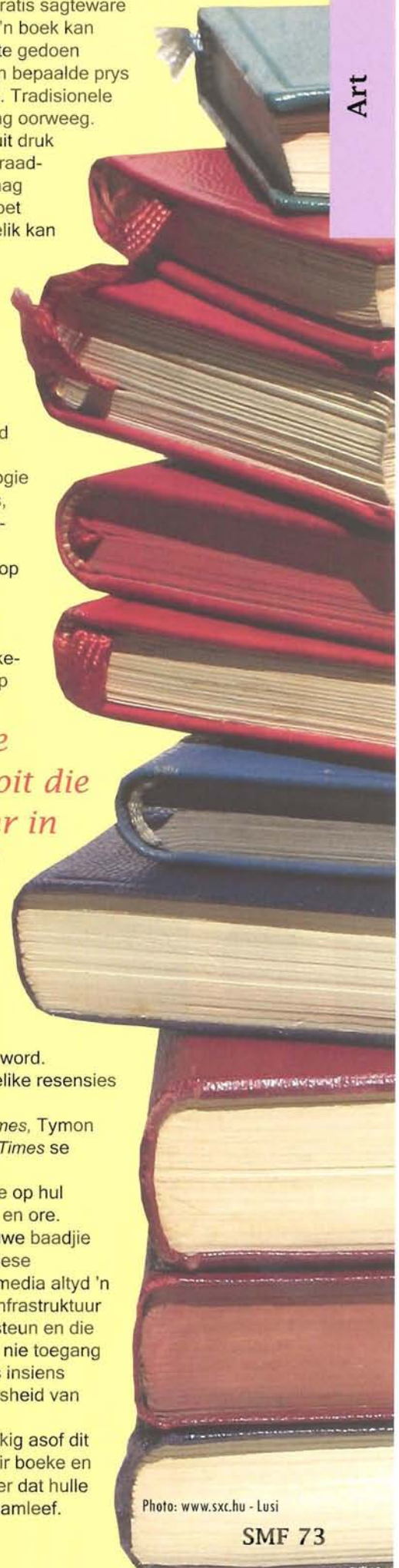
Tydens die Versindaba-gesprek het Brand gesê: “Ek het reaksies op resensies ontvang wat verdien om geplaas te word, maar as ek dit sou doen, sou minder boeke geresenseer word. Op die blog kan ek nou alle verdienstelike resensies en kommentaar plaas.”

Die boekeredakteur van *Sunday Times*, Tymon Smith, het 'n soortgelyke blog op *The Times* se interaktiewe webwerf.

Albei bied ook beeld- en klankgrepe op hul blogs en stimuleer só hul lesers se oë en ore.

Loots meen resensies moet “'n nuwe baadjie aantrek” en tred hou met die tegnologiese ontwikkelinge, maar dat die gedrukte media altyd 'n plek sal hê. Sy noem die gebrek aan infrastruktuur om tegnologie in Suid-Afrika te ondersteun en die feit dat 'n groot deel van die bevolking nie toegang tot tegnologie het nie, as redes. “Myns insiens sal die mensdom sigself nooit die luuksheid van papier in die hand ontsê nie,” sê sy.

Die les in die verhaal? Dit lyk gelukkig asof dit nog lank nie fluit-fluit, die storie is uit vir boeke en boekresensies is nie. Inderdaad, eerder dat hulle lank en gelukkig met tegnologie sal saamleef.





Wat sport van vol is, loop die pen van oor...



Dok Craven het hard gepleit om die "game" weg van geld te hou. Maar wat sou hy vandag dink as hy die koerant moet oopmaak en lees die Vodacom Cheetahs speel teen die Vodacom Stormers op Vodacompark in die Vodacom Super 14. Dis duidelik: skop soos jy wil, sport is deesdae gróótt geld! Marco Botha het gaan vasstel wat die toekoms vir sportjoernalistiek inhou.

Lank, lank gelede kon 'n sportjoernalis soos Quintus van Rooyen (eintlik "van Blouen") van *Beeld* 'n Noord-Transvaler op papier ophemel totdat Dok Craven gesê het, "gee hom 'n Springbok-jersey en bôl, laat ons kyk wat maak hy."

Daar was die sportkommentator Zandberg Jansen, wat dalk nie kon hoor nie, maar die "draadloos" sou nie dieselfde gewees het sonder sy rugby-insigte nie.

Hierdie joernaliste was vertrouwd met hul sport en onmiskenbaar deel van Dok Craven se amateursideale.

Gert van der Westhuizen, sportredakteur van *Beeld*, sê in 'n telefoongesprek met *SMF*, dit was die tyd toe 'n sportjoerna-

lis "iemand was wat met sy werk getroud was, en alles geweet het van wat in sy span aangaan. Hy is baie keer as eenogig gebrandmerk, maar dit het die lesers aan die gesels gehou."

Dit neem egter 'n enkele oproep na Francois Pienaar, deesdae voorsitter van Eerste Nasionale Bank (ENB) Wes-Kaap en nasionale hoof van ENB-borgskappe, om te besef gekommersialiseerde sport kan in 'n oogwink geldsakke se nate laat bars.

Hy sê Suid-Afrika sou tussen R6 miljard en R8 miljard se inkomste verdien het, sou hy en sy span die 2011 Rugby Wêreldbeker-bod vir die land kon wen. "Ons het

tussen 120 000 en 150 000 besoekers voorspel. Dink net van hoeveel geld ons praat as die 400 000 besoekers wat ons vir 2010 voorspel, opdaag."

Volgens die Australiese Buro vir Statistieke se webblad, het daardie land se ekonomie in die vierde kwartaal van 2003 met 1,4% meer gegroei as wat hulle verwag het. Die rede? Die 2003 Rugby Wêreldbeker is op Australiese gras gespeel.

Irvin Khoza, voorsitter van die 2010 Plaaslike Reëlingskomitee, voorspel dié sokkerskouspel kan meer as R40 miljard se omset in die Suid-Afrikaanse ekonomie stort. Ander skattings is R21,3 miljard.

Hoe dit ook al sy: Jammer, Dok, maar die hop van die bal is gunstig vir die geldmakers, en sporthelde is vir sommiges net knoppies op 'n OTM. En ja, spelers staak ook deesdae. "Vir die liefde van die spel..."

Gevolglik moet 'n mens vra watter uitdagings hierdie gekommersialiseerde sportomgewing nou én in die toekoms aan sportjournalistiek gaan bied?

Van der Westhuizen laat weet per e-pos sportborge begin op 'n al groter sê in die drukmedia aandring. Neem die voorbeeld van die Vodacom-spanne op Vodacompark in die Vodacom Super 14 as 'n absurde, maar realistiese voorbeeld van wat 'n mens Vodacom-inisiasie kan noem. "Dit maak 'n storie onleesbaar, en watter ondersteuner dink in elk geval aan sy span as die Vodacom Bulls?"

Hy sê sportowerhede probeer ook al meer om media te reguleer, dikwels omdat hulle nie borge wil afskrik nie. Joernaliste word ook van spelers af weggehou, sê hy, en word net 'n "amptelike line" gevoer deur 'n woordvoerder. "Dit maak inbreuk op persvryheid."

'n Belangriker vraag is waarskynlik deur watter deugde 'n sportjoernalis in die toekoms gedefinieer gaan word?

Is sinergie tussen sake- en sportjoernalistiek 'n realistiese vooruitsig vir die toekoms?

Charles Naudé, groeipredakteur van *Sake24*, dink nie so nie. In 'n telefoononderhoud sê hy: "Sakejoernaliste bemoei hulself met dinge soos die bou van stadions, kontrakte, sementskaarstes en handelsmerk-kwessies by 'n Wêreldbeker. Daar is reeds bestaande velde, soos bemarking en konstruksie, wat sakejoernaliste self kan hanteer. Met die groei van sportkommersialisering kan 'n klein afdeling daarvoor in sakepublikasies vir die toekoms oorweeg word."

Mark Smit, sportredakteur van *Business Day*, stem saam met Naudé dat sake- en sportjoernalistiek afsonderlike velde moet wees. Hy voel egter sportsake moet sterk oorweeg word as spesialiteitsgebied in die algemene media.

Dit kan veral waardevol wees by 'n sakekoerant soos *Business Day*, waar hulle die gewone stories dek, en verder soek vir sake-invalshoeke, "soos Manchester United se geldsake aan die einde van hul finansiële jaar".

Al meer media-instansies wend hulself tot sportnuusredakteurs, en Smit dink dit is die toekoms vir sportjoernalistiek. Pieter Kruger beklee hierdie pos by *Beeld*, hoewel hy tans meer met die produksie van sportnuus te doen het as Van der Westhuizen. "Klein begrotings maak sportredakteurs én sportnuusredakteurs in elke nuuskantoor ongelukkig moeilik haalbaar," sê Smit in ons telefoongesprek.

Sake-insigte is volgens Van der Westhuizen 'n noodsaak in enige joernalis se mondering en hoewel dit 'n groter rol mag speel by sportjoernalistiek in die toekoms, "moet 'n werklike goeie verslaggewer met

gesag oor enigiets kan skryf: sake, sport, misdaad, politiek, en so meer."

Vanuit hierdie perspektief meen Van der Westhuizen die Britte en Amerikaners is Suid-Afrika ver voor in die sportkantoor. Naudé sê ook koerante kan dalk nader aan die 2010 Wêreldbeker 'n spesialisspan oorweeg wat kyk na die ekonomiese impak van die toernooi op grondvlak, sakebelange en dies meer. Daar bestaan nie tans só iets in die drukmedia nie.

Voor Suid-Afrikaners in sak en as sit omdat ons (weer) agteros is vergeleke met die genoemde wêreldmoondhede, moet 'n mens net aanklop by Anton Snyman, sportnuusredakteur van die SAUK, om moed te skep, én te sien hoe sportjoernalistiek in die toekoms gaan lyk.

Snyman meen ook sport gaan nie sommer die sakeblaaie of -bulletins haal nie, "maar indien daar sportbyeenkomste of -toernooie in 'n land aangebied word, sal 'n sportverslaggewer die ekonomiese implikasies moet kan verstaan en vertolk. Wat sake-insigte betref, moet 'n sportverslaggewer meer 'n algemene kennis as in-diepte kennis van sakeverslaggewing hê."

"... 'n werklike goeie verslaggewer [moet] met gesag oor enigiets kan skryf: sake, sport, misdaad, politiek, en so meer."



Grafika: Fred Mouton

Dit is hiermee in gedagte dat hy 'n 2010-span geskep het in sy sportredaksie, met joernaliste wat hulself met die Wêreldbeker en sy wyd uiteenlopende implikasies bemoei tot ná die toernooi. Hulle sal daarna deel vorm van die algemene sportredaksie, maar intussen sal Snyman joernaliste in Johannesburg, Kaapstad, Port Elizabeth en Durban hê.

Sy 2010-span se fokus is tans voorvalle wat kan lei tot 'n onsuksesvolle Wêreldbekertoernooi. Dinge soos stakings by stadions oor lone, wat dus konstruksiewerk vertraag, vreemdelinge-haat, die buiteland se mening oor veiligheid van toeriste, en die sosio-ekonomiese impak van die toernooi, is voorbeelde hiervan.

Verder is menslike stories, soos bed-en-ontbyt-eienaars in Soweto wat by *Match*, die amptelike 2010 verblyf-agentskap, geregistreer is, hul kos. Snyman sê dié span sal mettertyd begin kyk na spanprofile en ander meer sportspesifieke stories.

Hy meen ook dit is veral by uitsaaime-dia waar afgeronde sportjoernaliste wat enige soort storie kan dek, onmisbaar gaan raak in die toekoms. Soos Naudé gesê het, sakeverslaggewing dek alles wat met sake te doen het, en die sportredaksie hanteer sport in die drukmedia. Uitsaaime-dia is 'n ander storie.

"Omdat daar soveel minder tyd aan sport op nuusbuletins afgestaan word as wat daar spasie in 'n koerant vir sport is, is ons sportredaksie betreklik klein, en beteken dit dat sportverslaggewers oor allerlei sportsoorte móet kan verslag doen," sê Snyman.

Ofskoon koerante nog altyd meer "beat-gerig" was as uitsaaime-dia wat sport betref, neem Snyman dus reuse treë in die ontwikkeling van sportjoernalistiek in 'n gekommersialiseerde sportwêreld met sy 2010-span.

Die skep van 'n span soos dié een van die SAUK wat oor alle aspekte van dié Wêreldbeker verslag doen, en wat daarna weer deel van die algemene sportredaksie word, skep 'n nuwe soort sportjoernalis. Een wat Smit se ideaal van 'n sake/sportjoernalis kan verwesenlik. "A jack of all trades, and master of some."

'n Kennis van sport en 'n liefde daarvoor alleen gaan nie meer die weg kan baan vir 'n aspirant-sportjoernalis nie.

"Van Blouen" sou vandag soos 'n leek in die Blou Bul Maatskappy se raadsaal voel, want Naas Botha se skopskoene sal aan rande en nie aan punte gemeet word nie. Vodacom sou tot dié Bul se salaris bydra.

Soos Snyman sê: "Die sportjoernalis van die toekoms is 'n veelsydige verslaggewer met 'n breë kennis van sport, 'n intense belangstelling in nuus en iemand wat nie sal skroom om skouer aan die wiel te sit nie." Iemand wat ook "deeglik bewus is van sportpolitiek op alle vlakke."

Waarop alle Suid-Afrikaanse sportliefhebbers kan sê: "Sela. Amen!"



Keeping the game alive with...

“sportainment”



The Television Match Official in rugby, the third umpire in cricket, the instant replay challenge system in tennis, television, radio and internet coverage of all big matches... the relationship between sport and media technology has developed dramatically in the last few years. Sport has become a professional business. Have these advances changed the way sport is played in any way?

Philippa Francis takes a look at three professional sports; rugby, cricket and tennis to find out more...

A sportsman or woman is equal to an entertainer. Sport is equal to entertainment. This is what David Emslie, Chief Executive Officer of Eastern Province Cricket, thinks and he calls it "sportainment". He says the professional sportsmen and women of today are entertainers and they simply have to get used to it.

"It is part of a sportsman's duty to entertain. There are parts of sport these days that are not necessarily good and that is just the way it is. If you want to be an entertainer, you have to fight for your place," he says.

Most people think technological developments in sport are a good thing, but sometimes for different reasons. Emslie is excited about the new developments happening in cricket circles.

"Technological innovations have brought enormous advantages to the sport. The television audience has saved the life of cricket because it created money in the game.

"The TV industry made cricketers well-known and the players are now public property because the game is brought right into the homes of spectators," he says.

Broadcast developments in sport mean that there are other media, besides newspapers, to get the message across to the public immediately at an affordable rate, unlike in the old days.

"My main goal is to keep the game alive while keeping the spectators and players happy. We rely heavily on the media from a business perspective as it is a viable communication tool. It is important for sponsors as they are generally guaranteed a good return from broadcast advertising," Emslie says.

"The technical innovations including the third umpire* definitely enhance the spectator experience but the authorities

will have to be careful to keep the good old umpire relevant."

He also says that coverage of the games has killed cricket as a live spectator sport.

"More people tend to watch the match on television instead of coming to the grounds. This is why the Twenty20 format* is so popular because it is exciting and draws spectators to the live game," he says.

Marais Erasmus, an International Panel Umpire, is experienced on and off the field as umpire and third umpire respectively in international matches. He agrees that Twenty20 has made cricket more of a spectator sport with the action-plus-extras approach.

“
Nowadays, there is so much at stake in professional sport, we do not want any decision to negatively influence the outcome of the game.”

"Twenty20 is more 'sportainment' than the gentleman's game ever was. The competition with other sports for television time has necessitated it," he says.

He says that cricket is to go even further by introducing a challenge system very similar to that in professional tennis tournaments. He admits that the technological advances do put pressure on the umpires to make the correct decisions all the time.

"There is pressure but it also shows who the better umpires are and with the new challenge system, decision-making

will be made a lot easier," he says.

Erasmus says that luck still plays a big role in cricket.

"Maybe luck with decisions going your way may be gone, but in the game itself, luck is still alive with dropped catches and so on."

As with everything else, progression is necessary. Emslie says that as equipment becomes more high-tech, sport has to evolve along with it.

In rugby, the Television Match Official (TMO)* has enhanced the game because it has given a new dimension to the spectators who can become more involved in match play.

Shaun Veldsman became a TMO in 2006 after he seriously injured his knee while refereeing a rugby match. He wanted to stay as involved as he could and suggested to the authorities that they use him as a TMO.

"As a referee, and especially as a TMO, there is pressure all the time. Referees are allowed to make mistakes on the field.

"When a TMO makes a decision, it is scrutinised by the players, coaches, live spectators and home viewers. We are expected not to make mistakes because we have technology and a little time at our disposal.

"And I agree, TMOs should not make mistakes. We should get it right every time," Veldsman says.

He also thinks that the introduction of technology and the media into the sporting world is great news.

IMPORTANT DECISIONS Left: Peter Parker and Billy Doctrove umpire a test match between South Africa and Pakistan in 2006. Below: A Maties third league final between Dagbreek and Majuba residences.

Photos: EP Cricket and Dagbreek archives



Sport Speak

Cricket's third umpire*

The third umpire is an off-field official who makes the final decisions in questions referred to him by the two on-field umpires concerning dismissals or boundaries.

Rugby's Television Match Official (TMO)*

According to international TMO Shaun Veldsman, the TMO assists the referee in making decisions in the in-goal area of the rugby field and other related queries, especially in the act of scoring a try. The ultimate decision is left to the on-field referee.

Tennis' instant replay challenge system*

The system uses a minimum of eight cameras per court and a computer system to chart the path of the ball to where it touches the court surface. Players may challenge a line call twice in a set. An additional challenge is added if the set goes into a tie-breaker.

Twenty20 format*

Twenty20 cricket was introduced by the England and Wales Cricket Board in 2003. It is a kind of one-day cricket but each team bats for only 20 overs, instead of the 50 overs for a standard one-day game. A game can be played in around three hours which gives it great spectator-entertainment value.

(Information for this insert was obtained from Wikipedia and the Associated Press)

THE TINY TIGER The name the South African media gave Yvonne Vermaak in her heyday because of her small frame and feisty sporting spirit.

Picture Provided



MAKING TIME FOR HIS FANS Makhaya Ntini is one of South Africa's greatest cricketers of all time but he always has time for his supporters. Being an Eastern Cape man himself, it is no surprise that fans follow him wherever he goes in Port Elizabeth, even to private functions.

Picture provided by Eastern Province Cricket

"Nowadays, there is so much at stake in professional sport with money and sponsors that we do not want any decision to negatively influence the outcome of the game," he says.

He does agree with Marais Erasmus that luck and chance is still there in any game or sport with a catch that is dropped or the awkward bounce of a rugby ball. Not much has changed according to Veldsman except for the fact that sports broadcasters now control the rugby schedule.

"It has affected the game of rugby because we have to play according to broadcast times. The television and radio stations determine the times and we just have to follow," he says.

Yvonne Vermaak, a former Springbok tennis player, cannot believe how much the sport has changed since she played professionally.

"In my day, tennis players socialised together, today they definitely do not. It is a much more powerful game with the technology of racquets, balls and takkies. People work out more and it is also about making a living," she says.

Vermaak played in the days of John McEnroe and Jimmy Connors in the late 70s and 80s. One of her greatest achievements is playing the Wimbledon semi-finals against tennis legend Martina Navratilova in 1983.

"The atmosphere was special, the stadium was full. Tennis was already an entertainment sport in those days. Just look where it is today. I was very nervous to be in front of all those people but it only made me enjoy the moment more," she says.

Vermaak played at Wimbledon for 25 years, 12 years in the open age group and another 13 in the veterans section. She has played in stadiums all over the world. She says she would have liked to play

when the instant replay challenge system* came out.

"I would have loved it to be around when I was playing to see the benefits first hand. At first I did not think it was a good thing and just a gimmick for the crowds. But now one can see the players do not get as angry and it cuts out a lot of the arguments with officials.

"I do not think it has changed tennis at all, it has just eased the tension between players and officials. I think it has done the same in cricket and rugby," Vermaak says.

The International Cricket Council has recently introduced a challenge system (very similar to that of tennis) which allows challenges of on-field umpires' decisions. The television referral system was given a trial run during the India/Sri Lanka series.

Jonty Rhodes, a former Protea player, told the *Cape Times* he thinks the TV referral system is a "step in a positive direction".

"I watched a lot of the Wimbledon and the French Open tournaments, where I saw it being used quite effectively," Rhodes told the *Cape Times*.

According to David Emslie, sport has evolved naturally into what it is today. This evolution has evened things out, the better players win, luck is ruled out of the game and it is entertaining. But he says technology has definitely benefited the fairness of the game of cricket as well as rugby and tennis.

As Yvonne Vermaak says, she does not like unfair decisions. Not many people do.

"I think players prefer it to be fair. All sports players are for fair play. Well, I hope they are?" she says.

Now media technology will have the final say. ■



Really?

Fun facts
about a
changing
media society

Technorati, a blog search engine, estimates that there are **175 000** new blogs everyday. According to this estimation, on 12 October 2008 there were **214 240 022** blogs.

According to OMD's Media Facts 2008 South Africa has **5.1 million** internet users, but there are only 3.5 broadband subscribers per 1000 people.

In the *Newsroom Barometer 2008*, **85%** of editors expressed optimism about the future of their newspapers. An overwhelming number, **79%**, view online and new media as a welcome addition.

In the *Newsroom Barometer 2008*, a study published by the World Editors Forum, **42%** of editors perceived the main threat to their editorial independence in the future as being related to their newspapers' financial dependence, whether on shareholders or advertisers.

According to OMD's Media Facts 2008 in 1975 South Africa had no television channels, in March 2008 there were **85**, this includes DSTv and non-commercial stations.

A study by Gender Links entitled *Gender and Advertising in Southern Africa* found that men featured in **59%** of the advertisements studied and women **41%**.

According to the International Research and Exchanges Board (IREX), total ad spend in South Africa, excluding self-promotion, was **R20.1 billion** in 2006. Of the R20.1 billion spent on advertising, print holds the highest share at 40%. This includes newspapers (28%) and magazines (12%), and amounts to over R8 billion.

According to OMD's Media Facts 2008 in 1975 South Africa had 7 radio stations, in March 2008 there were more than **135**.

According to OMD's Media Facts 2008 South Africa has **39.66 million** mobile subscribers, covering **96%** of the country's population.

Five of the ten best-selling novels in Japan last year were written on cellphones. (*The Economist*, 10 April 2008)

The World Association of Newspapers, a non-governmental organisation, was founded in 1948 and represents **18 000** publications on the five continents.

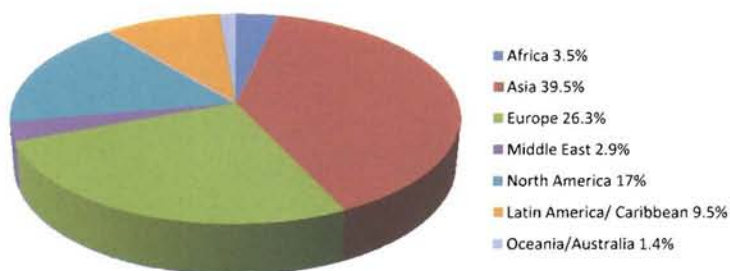
In August 2008 Sony unveiled the world's thinnest LCD television, the ZX1, at the IFA consumer electronics fair in Berlin. It measures **9.9mm** deep at its slimmest section.

Researchers believe the first search engine to be "Archie", created in **1990** by Alan Emtage, a student at McGill University in Montreal, Canada.

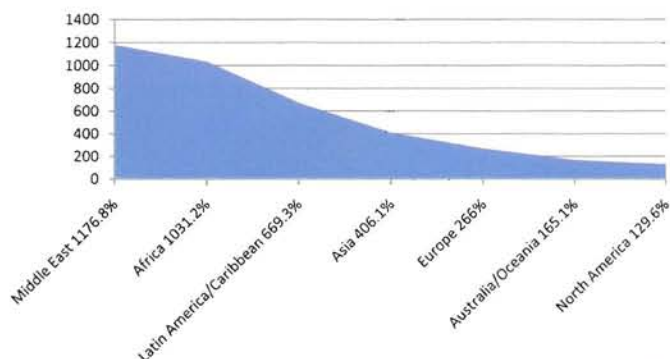
According to OMD's Media Facts 2008 in December 1998 South Africa had 250 million internet web pages, in March 2008 there were more than **12 billion**.

WORLD INTERNET USAGE (according to www.internetworldstats.com/stats.htm)

Internet usage as % of the world



Usage Growth 2000-2008



Agterosse



&



Voorlopers

- ◀ SABC is an *agteros* for allowing politics to cloud their mandate.
- ▶ e.tv is a *voorloper* for launching South Africa's first 24-hour news channel.
- ◀ *The Daily Voice* is an *agteros* for calling foreign nationals "aliens", especially during xenophobic violence.
- ▶ Smaller newspaper formats like *The Times* and *The Weekender* are *voorlopers*.
- ◀ South Africa's slow broadband development is an *agteros*.
- ▶ So are South African newspapers that are integrating their newsrooms.
- ◀ *The Sunday Times* is an *agteros* for reporting wrongfully on Transnet and the Land Bank.
- ▶ Press ombudsman Joe Thloloe is a *voorloper* for demanding front page apologies for front page blunders.
- ◀ David Bullard and Jon Qwelane are *agterosse* for their respectively racist and homophobic columns.
- ▶ *Mail&Guardian* is a *voorloper* for expanding their award-winning blog collection *thoughtleader.co.za* with *sportsleader.co.za*.
- ◀ The ANC is an *agteros* for proposing a "media tribunal" and talking about starting their own newspaper.
- ▶ Satirical news website *Hayibo.com* is a *voorloper* for putting a new spin on the news.
- ◀ *Rapport* is an *agteros* for firing columnist Deon Maas after he called satanism a legitimate religion and readers threatened to boikot the paper.
- ▶ Congratulations to the *voorloper* *The Times* for celebrating its first birthday this year.
- ◀ The Forum for Black Journalists are *agterosse* for creating a racially exclusive forum.
- ▶ CTV is a *voorloper* for being the first Cape Town based non-profit, community television station.

Visit our blog at
<http://smf2008.wordpress.com>
for video's, photos and more information about
change in the media.



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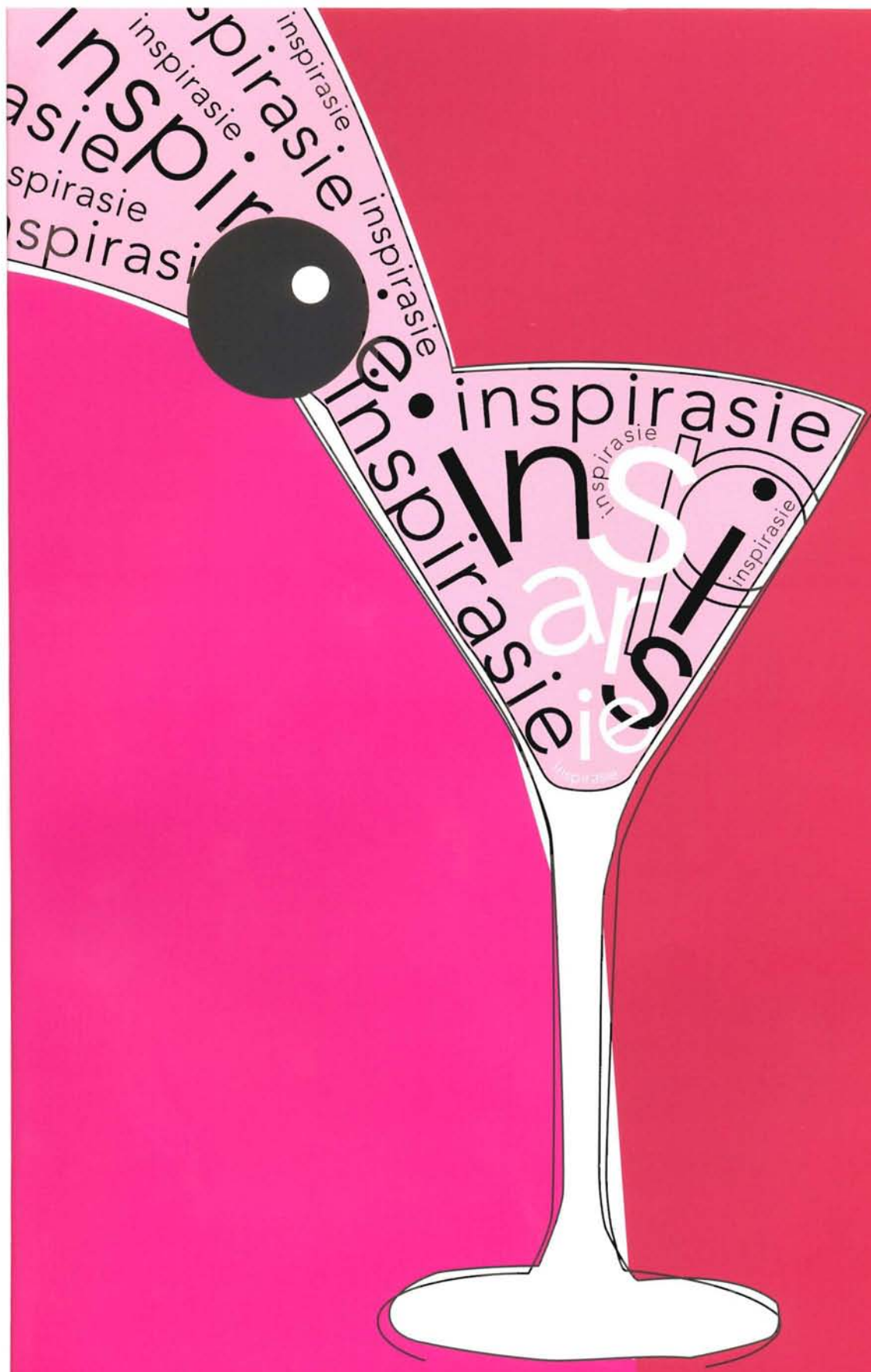
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