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Edited by | Saamgestel deur
Lizette Rabe



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Departement Joernalistiek se Veertig Jaar
Journalism Department's Forty Years

Edited by | Saamgestel deur
Lizette Rabe



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#Journalism | #Joernalistiek4.0

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Foreword | Voorwoord

This publication celebrates – and reflects on – forty years in which Stellenbosch University’s small journalism school with its big shadow changed and morphed as the country changed and morphed.

Founded in 1978 by legendary newspaper editor and then chair of Naspers, Piet Cillié, regarded at the time as a liberal Afrikaner thinker, the postgraduate Department of Journalism in the elegant Edwardian house at 26 Crozier Street had by 2010 expanded into a super-modern annexe to house its Honours, Master’s and Doctoral students.

The need for journalism education and training in our technological age is more important than ever. Amidst all the noise in the digisphere’s post-truth/alternative truth/fake news era, a clear and strong voice of professional media workers providing weighed, balanced, independent information is crucial. And such a clear, strong voice, to provide a trusted public record of our times, begins with the education and training of young media professionals who have the necessary conceptual and practical knowledge and skills that need to dovetail constantly in our merciless, 24/7 news cycle. To quote a former UNESCO official: “Fostering journalistic training institutions in Africa is key to Africa’s development as a whole, whether for tackling poverty, ushering in democratic practices or promoting social change.”¹ Or, in the words of a valued Crozier Street friend, our honorary professor in journalism and former newspaper editor and chair of Naspers, Ton Vosloo, South Africa’s “constitutionally guaranteed freedom of speech can remain standing with the aid of thoroughly trained journalists. Stellenbosch University’s Department of Journalism is an excellent training facility and this strength must be expanded.”²

In fact, the role of the media in society is so important that it is mentioned in the 2030 Agenda for Sustainable Development that was adopted by the United Nations in 2015.³ In the previous Millennium Development Goals, which guided development between 2000 and 2015, there was no reference to the role of the media. Yet a strong media sector is now regarded as so fundamental to the Sustainable Development Goals (SDGs) that the importance of public access to information as a fundamental freedom is mentioned explicitly. These SDGs should guide our planet’s actions in the crucial next fifteen years to address the challenges facing us, from poverty and inequality to climate change. In South Africa, particularly, a myriad of problems face us as a society, from state capture resulting from an immoral and corrupt leadership, to inequalities such as the vast, growing and unsustainable reliance on welfare grants, plus all the other complex factors destabilising the promise and potential of a post-colonial and post-apartheid “New South Africa”. And, as said by advocate Pansy Tlakula, Special Rapporteur on Freedom of Expression and Access to Information of the African Commission on Human Rights, and

1 Abdul Waheed Khan, at the time Assistant Director-General, Communication and Information, UNESCO.

2 Ton Vosloo in SU’s *Phambili*, Autumn 2017, p 19.

3 Sustainable Development Goals. 2015. “The Sustainable Development Agenda.” <http://www.un.org/sustainabledevelopment/development-agenda/>, accessed 22 June 2017.

former Chief Electoral Officer, it takes “strong commitment” to ensure that freedom of expression and access to information become a reality, “not just words on paper”.

Therefore: it also takes a strong commitment to education and training to ensure that our publics are served by a professional, ethical media sector. Indeed, may one hope that a professional, ethical media can be an agent of change in addressing our problems?

This collection of essays reflects on what has happened over these four decades regarding our commitment to media education and training inside – and therefore mostly outside – of 26 Crozier Street. In Part I, the history of the Department is presented in two sections as a reflection in the “rear-view mirror” – from 1978 to 1994, and from 1994 to today. This is followed in Part II by academic essays on journalism education and training. The next section consists of class photos of the Honours students’ who stepped over 26 Crozier Street’s threshold for over forty years. In Part IV, a number of Rykie van Reenen Fellows reflect on the role of journalism, their secondment to the Department, or other relevant issues. The publication concludes with essays by a number of alumni representing the Department’s four decades.

Dit was ’n eer – en daarby suiwere plesier – om hierdie bundel saam te stel. Dit gedenk die eerste vier dekades van ’n baie spesiale plek met ’n unieke atmosfeer (en ’n eie inwonende spook, dalk selfs meer) wat al meer as ’n duisend baie spesiale studente gehuisves het – ’n groep mense wat die beste vergestalt van wat ’n joernalis en professionele mediawerker kan en moet wees: nuuskierig, talentvol, analities, krities, skeppend, skepties, sinies. En dalk as laaste maar beslis nie die minste nie, en ’n voorvereiste vir oorlewing: ’n superskerp gitswart sin vir humor.

Long may this very special place still produce critically minded media professionals who can answer all the needs of our society, thereby providing a public record of events and people – the first rough draft of history: honest, clear, strong and reliable.

Lizette Rabe

Stellenbosch Journalism Department

Chair 2001-2011, 2015-2017

Die Departement Joernalistiek van die Universiteit Stellenbosch wil graag die Hiemstra Trust bedank vir die welwillendheid en ondersteuning om hierdie publikasie moontlik te maak.

Die joernalis se taak is nooit volbring nie

- TON VOSLOO

Volgens die Bybel het die Israeliete veertig jaar in die woestyn rondgeswerf voordat hulle die beloofde land bereik het. Stellenbosch Universiteit se joernalistieke departement stuur nou al veertig jaar lank joernaliste die land in, maar die beloofde land sal hulle nooit bereik nie. Want die joernalistiek het nie 'n einddoel nie – dis voortdurende werk in vooruitgang. Alles met een doel: om ons samelewing 'n beter plek te maak deur die uitbou van demokrasie in die volste sin van die woord.

Om by die Bybelse tradisie te bly – en die meeste koerantmense is maar skepties oor Bybelse dinge – noem dan die joernalis 'n bespieder. Deels spioen, deels wagter op Sionsmure. Hy of sy moet die voorvinger teen die lug hou om die temperatuur te meet. Dis 'n vingerpuntgevoel wat die skerpsinnigste joernalis van die ploeteraar onderskei.

Dus: 'n groot hoera vir veertig jaar se bydrae uit Crozierstraat om ons media in al sy vertakkinge meer beroepsmatig te maak.

En hoe het die mediatoneel nie oor die afgelope veertig jaar verander nie! Toe die eerste kwekelinge nagraads by prof Piet Cillié aangemeld het, was dit tikmasjien- en knip-en-plak-koerantmense. In die geagte oud-koerantman Cillié se kop was dié gereedmaak van kandidate in die eerste plek vir dagblad-koerantwerk, en die geslaagdes kon dan besluit of hulle hul talente elders wou wy aan tydskrifte, of radio, of – sê dit saggies – skakelwerk.

Vandag is dit die eerste wat laaste is: die koerantwêreld van gister suig aan die agterste speen, en voor loop die verskietende sterre van Facebook, Google en Twitter as die draers van nuus, inligting, skinderstories, die hier en nou. Daarna eers kom die koerant môre met gister se nuus, wat hom laat lyk soos 'n outydse stoomtrein teenoor 'n rooklose, soomlose, onsigbare draer genaamd die internet via digitalisering.

Dis alles goed en wel, maar een faset is nie opsy te skuif nie. Dit word vervat in een woord: inligting. Jy kan dit ook noem nuus, of kommunikasie. Die mensdom spu nou inligting uit wat die eter besoedel. Dit kos opgeleide joernaliste om die kaf van die koring te skei. Hierdie feit is die aambeeld waarop die ganse mensdom se sekuriteit berus. Die Vierde Stand staan na my oordeel ver voor die ander drie, naamlik die uitgediende aristokrasie, die kerk en die politieke hiërargie. Nie dat twee van die drie nie nodig is nie, maar met die tsoenami van inligting wat alle instansies oorweldig, vat dit die geofende oog en oordeel om feit van propaganda te onderskei.

Die joernalis wat sy of haar sout werd is, besit 'n ingeboude *bullshit detector*. Maar dit kom nie vanself nie. Skoling, afronding en ondervinding is nodig. Dit begin by 'n nuuskierige wese wat aangetrokke voel tot die mediawêreld. Die skoling in 'n instelling soos Crozierstraat is broodnodig, want anders word landsburgers gefop met fopnuus.

Die toepassing van alles hierbo genoem, is die vermoë om koelkop feitelike nuus en gebalanseerde kommentaar op verteerbare wyse oor te dra of aan te bied. Teenoor hierdie toegewyde bende van joernaliste is opgestel 'n bouse wêreld van egoïste, parasiete, opportuniste, skelms, kansvatters en naïewes, mense wat op die oog af ordentlik lyk, wat politieke mantels of sakehoede dra, gladdebekpraters, uitbuiters en bedrieërs, wat die regte weg wil omseil.

Die nering van die geskoolde joernalis of kommunikasievaardige vandag is daarom nodiger as ooit. Die oorblufte mensdom smag na die waarheid. Maar die waarheid het baie gedaantes. Saam met vryheid van spraak, die selfstandige regbank en sy onkreukbare stelsel van justisie en die reg tot ingeligte diskoers staan die joernalis saam in gelid.

Mag die mensdom dit maar besef. En daardie besef begin by die joernalis wat leiding moet gee tussen reguit en skeef. Crozierstraat moet sy 41ste jaar aanpak met dié wete: die taak is nooit voltooi nie.



Ton Vosloo is ereprofessor aan die Departement Joernalistiek. Hy was redakteur van Beeld, van 1984 besturende direkteur van Naspers, en het in 2015 uitgetree as voorsitter van Naspers. Vosloo was 'n Nieman-genoot aan Harvard en het 'n leidende rol op verskeie gebiede benewens die media gespeel – van die kunste tot natuurbewaring. Hy is 'n innoveerder wat geleenthede kon raaksien en was instrumenteel met die stigting van M-Net, wat die sleutel was om Naspers 'n voorlopermaatskappy te maak om elke nuwe tegnologiegolf te ry wat die maatskappy die globale tegnologiemaatskappy van vandag maak.

I

Forty Years' Journalism Education and Training at Stellenbosch

History is a vast early warning system.

Norman Cousins

The past is not dead. In fact, it's not even past.

William Faulkner

*We need to see history in the round ...
The past can't be undone, it can only be transformed.*

Nelson Mandela

*He who controls the past controls the future.
He who controls the present controls the past.*

George Orwell

SU Journalism and the rear-view mirror

TRUTH AND RECONCILIATION 1

This history of the Department of Journalism, marking its 40th anniversary, is presented in two sections. The first will cover the Department since its establishment in 1978 until democracy in 1994. The second will focus on the years from 1994 up to its 40th year. The approach is that of historical studies, namely mining data from various sources, and presenting it from the humanities paradigm and in the form of a narrative. In this first section, an overview of existing scholarship regarding global and South African journalism education and training is presented. This is followed by a general contextualisation regarding the specific time and space in which the Department was established, as well as contextual information regarding the Department itself. After this broad contextual background regarding journalism education and training, the specific founding history of the Department up to 1994 is presented.

Introduction

A reflection on the past necessarily is a process of establishing positives and negatives, the plusses and minuses of a certain entity and identity – not only to know what lies behind, but especially to help chart the road ahead in order to be cognisant of possible mistakes in the past. Thus: what is the history of Stellenbosch University's (SU) Department of Journalism, and what can be learnt from that history?

As a first caution: In such a process one needs to heed the maxim of *what you see depends on where you stand*. In the words of Wittgenstein: "We see the world the way we do, not because that is the way it is, but because we have these ways of seeing things."¹

Therefore, the first caveat about the person who is doing such a reflection is that the micro-history of that individual should also be taken into consideration and needs disclosure. In this case, and on an ethnographic note, what I have to offer as author of this specific version of the history of the Department of Journalism is an individual who has a certain cultural identity and a lived experience as an outsider,² especially in a certain Stellenbosch/Western Cape milieu. This, of course, necessarily presupposes the author's own bias and subjectivity, as the notion of objectivity is accepted as unattainable.³

1 L. Wittgenstein *Philosophical Investigations*, (Basil Blackwell, Oxford, 1953).

2 As personal disclosure: as member of a very small sub-culture, namely the descendant community of German immigrants at Philippi, I have always felt an outsider in the broader South African society, of not being part of any grouping. A disclosure is also needed that I was a member of the very first class selected for the SU Journalism Honours degree in 1978. In 2001 I was appointed as HoD.

3 To this can be added that, although journalism cannot be objective, professional journalism is not "subjective" but adheres to the principles of fair, verified, unbiased information. The same can be said of historiography and its

The terms subjectivity and objectivity of course are appropriate, as the focus of this exercise is the history of a department of journalism – a profession that strives to be “objective”, although that is unattainable, as proposed in footnote 3. More importantly, the purpose of this project is an attempt (note the word) to establish what can be seen in the rear-view mirror of SU’s Department of Journalism on the occasion of its 40th anniversary.

How can the Department’s past be analysed? And, being an academic department at Stellenbosch, does it automatically mean the soul searching has to be doubled simply because it is “Stellenbosch” – a loaded term in the South African post-colonial, post-apartheid narrative? An institution that, interestingly, in 1978, the year the Department was founded, was described as “the university that is the bastion of ‘liberal’ Afrikanerdom – the people who, for the most part, believe that the South African system must be made more humane and internationally acceptable”.⁴

Where does one begin with the reckoning of such a past? What is our “komvandaan”,⁵ to honour the majority language of the Western Cape (as the original Cape creole language,⁶ as well as an integral, and inclusive, characteristic of Stellenbosch and the Boland).

Does one begin with the fundamental question of what the nature of a university should be? As discussed in one study on the origins of universities,⁷ it is a place of “unity of learning and research and of research and learning – one must say both in both formulations because no one has priority over the other”. It is also, significantly, a place where “semper reformanda” – continuous reform – should be the only motto. In the decolonisation/Africanisation debate, the fact that it is a Western institution is also stated by Karikari: “It is superfluous to restate the fact of the colonial origins of the educational system, and specifically of the university.”⁸ In this specific debate, attempts to locate higher education in an Africanist paradigm need to be acknowledged. One such contribution is in the form of the publication, *Africanising the Curriculum*.⁹

To provide a broader context regarding higher education, colonialism and Africanisation, one must foreground the fact that serious introspection cannot be a Stellenbosch-specific obligation within the current foci on higher education, colonialism and transformation. It is certainly also not an Afrikaner-specific obligation, nor a South Africa-specific obligation. It is a global imperative to search below the too easily accepted landscapes and soulscapes, and to acknowledge pasts that constitute a layered

ideal to be “objective scholarship”. The Rankean dictum of *wie es eigentlich gewesen* can never be “as it really was” because it will always be coloured by the historian her- or himself, despite the best ideals (as in journalism) to “tell it like it is”.

4 S.J. Ungar, “South Africa – the siege mentality”, *The Atlantic Monthly*, September. 1978, p 6.

5 Direct translation of “komvandaan”: “Where we come from.”

6 F. Poneis, “Codes in contradiction: The sociolinguistics of ‘Straatpraatjes’”, in M Adikhari (ed), *Straatpraatjes. Language, Politics and Popular Culture in Cape Town, 1909-1922* (Van Schaik, Pretoria, 1996), pp 129 – 140.

7 H.-A. Koch, *Die Universität. Geschichte einer Europäischen Institution* (WBG, Darmstadt, 2008), pp 14 & 15.

8 K. Karikari, “What would an Africentric journalism curriculum look like?”, Paper read at the Confronting the Challenges of Africanising the Curriculum in Media Disciplines Workshop, 3 – 4 July 2017, Wits, Johannesburg.

9 V. Msila and M.T. Gumbo, *Africanising the Curriculum. Indigenous Perspectives and Theories* (SunMedia, Stellenbosch, 2016).

prehistory. In that sense, one might even state that South Africa is lightyears ahead of other countries concerning sensitivities and actions in terms of re-evaluating the geo-political colonial histories of what has brought us to this time and space – although one can simultaneously state that we might have come a long way, but still have a long way to go.

But back to the focus of this project, namely an attempt to officially record the history of SU's Department of Journalism – which may also be regarded as an occasion “to do the right thing”. It may even be regarded as our own Truth and Reconciliation Commission (TRC) in our search for what constitutes the truth – or truths – and what must be reconciled.

It is indeed of relevance that a glaring omission during the TRC's hearings at the end of the 1990s was submissions by the higher education sector. According to one source, there was one exception: In the TRC's final report there was a reference to the role of medical schools.¹⁰ Higher education as a whole, however, shone in its absence.

It is known that the final TRC report had harsh words about the role of the media. Thus the journalism education sector should also have interrogated itself at the time: What did the TRC's ruling about the media infer about the role of journalism schools?

A revisit of the histories of higher education in general therefore seems necessary, if not critical, especially in the light of #feesmustfall and the inequalities and inhumanities that have boiled to the surface since 2015 and could no longer be ignored.¹¹ It is crucial that academia does a thorough interrogation of its pasts. How could the SU (and other universities) possibly have foreseen the student protests and worked pro-actively together with the millennials towards a more equal society, especially as it defines itself as a “New Africa University” (and everything this term implies)?¹² Consequently: how could SU have equipped the next generation of leaders with the best intellectual and technical skills for a future that South Africa deserves?

Turning the attention to the Journalism Department itself: What have we done, or left undone? What were our actions, or inactions? In 2008, after our 30th anniversary conference, we were accused of leaving certain aspects of our past “undisturbed”. Which rocks on the landscape of our past should we have turned over to investigate what might lurk below? Is it, in other words, about time to do a truth and reconciliation exercise regarding the history of the SU Journalism Department?

10 G. Berger. A Truth Commission for SA's journalism education? <http://thoughtleader.co.za/guyberger/2008/10/20/a-truth-commission-for-sas-journalism-education/> Accessed 13 October 2012.

11 Although, for the record, it must be stated that this does not mean that the accompanying violence can be condoned, even though Fanonists will say that there can be no revolution without violence.

12 N. Koopman, “Nuwe-Afrika-universiteit skep energie”, *Die Burger* 28 December 2016. p 9.

Approach and method

As a point of departure this contribution is built on the premise that the media are an essential part of society and an imperative for a democracy. As a very broad framework, and without going into a detailed discussion – since space does not allow for this – the libertarian and social responsibility theories of the media, plus the media’s developmental role within a young democracy, are acknowledged. One can state that without a free media there can be no democracy. In fact, a democracy without a free media is an oxymoron. Therefore, the media as Fourth Estate (on all platforms, from print to digital),¹³ together with the other estates of governance, is an essential element for a democratic environment. (The so-called “Fifth Estate”, as metaphor for social media, complements the watchdog role.)

As methodology, the historical method from within the humanities’ positivistic (or idiographic or particularising) point of departure of collecting historical evidence through accessing primary and secondary sources was followed, in, amongst others, the SU Archives, as well as Departmental archival sources.

It might be of interest to add at this point that journalism is a foundational element in all modern histories as the so-called “first rough draft of history”, even “history in a hurry”. Or, as formulated by a professor of history: “Due to the contemporary evidence contained in newspapers compiled by eyewitnesses and other role-players in the rapidly developing drama of human life, it is not only desirable that the historian should study newspapers [in the 21st century media environment: the news, irrespective of medium] thoroughly, but imperative.”¹⁴ As a result of the disruptive digital technology, newspapers will soon be “mediasaurs” – something of the past – yet journalism as public record must remain, irrespective of platform.

A second caveat to be recorded is historiography’s eternal albatross and enduring problem: the matter of what is permitted in any given era. In Solzhenitsyn’s words in his 1978 commencement address at Harvard – again, co-incidentally, the same year in which the Department was established:

*Without any censorship, in the West fashionable trends of thought and ideas are carefully separated from those which are not fashionable; nothing is forbidden, but what is not fashionable will hardly ever find its way into periodicals or books or heard in colleges. Legally your researchers are free, but they are conditioned by the fashion of the day.*¹⁵

13 Those aspects of social media, also called the “Fifth Estate”, which are equivalent to news/journalism, are naturally included in this discussion. In reality, only a very small part of the social media landscape can be regarded as being equivalent to the news media. All journalists, and journalism products, can have a presence on social media platforms, but the majority – by far – of users of social media are not doing so in a journalistic trope. Still, the so-called “post-social world”, in which “shareability matters more than ever”, is also acknowledged, where, amongst others, “the most successful news outlets are leaning on audiences to pick up the task of distribution” and the internet has created “the great, great democratization of content” (“2016 wasn’t the worst for it,” <http://www.poynter.org/2016/2016-wasnt-the-worst-of-it/443168/> Poynter. Accessed 10 January 2017).

14 J.J. Joubert. “Huidige bedreigings vir en toekomsplanne ter beskerming van persvryheid.” Symposium of the Suid-Afrikaanse Akademie vir Wetenskap en Kuns, 2016, quoting from a 1976 lecture by Prof At van Wyk, history professor at UNISA.

15 C Abbott, *21 Speeches that shaped our world* (Rider/Random House: Great Britain, 2010).

This pronouncement is applicable to what is allowed to be expressed, and what remains omitted in our post-colonial, post-apartheid narrative. Therefore, a third, related caveat should be added: In any process of critical reflection it is important to be aware of the notion of presentism,¹⁶ especially in a society (blissfully) ignorant of the complexities of history, and one that prefers to accept superficial, simplistic, populist rhetoric, thereby exalting perception into fact.

Context

What then should a revisit of the history of SU's Journalism Department entail? How did the education and training (E&T)¹⁷ of journalists fit into the bigger picture of Stellenbosch, into that of higher education, and into the South African media sector?

This question is particularly pertinent if one takes into account that a certain "Unholy Trinity" – SU, the National Party (NP) and an Afrikaner Nationalist press company – once thrived with Nationalist idealism behind whitewashed gables in the shade of oak trees in the beautiful town of Stellenbosch. Might it not simply be easier to acknowledge blanket complicity in terms of the sins of the past just because the Department is part of SU?

When the Department was founded in 1978 it was still a time of Deep apartheid – in other words, a time when the media system in South Africa had to function in an autocratic environment – or, as it was described (mindful of the relativity of everything), the "freest unfree" media in Africa.¹⁸ Or, as it was also formulated: "The newspapers are free to publish whatever they wish as long as they do not publish whatever they are told not to publish." Or, as formulated by an NP cabinet minister: "We [the Nationalist Government] give all the basic information, but, of course, we do not give the story behind the story."

How should the Journalism Department do introspection of its past *and* simultaneously chart a future *raison d'être* regarding the E&T of JMC (Journalism and Mass Communication)? Such an introspection is especially challenging in a fast-changing media ecology in which new species of nimble algorithms, apps and #everythingmustfall populisms of every possible shade are feasting on post-truths and fake news while making mincemeat of slow-moving mediasaurs.

How has the Department approached the E&T of JMC over the past 40 years? How should it define JMC E&T for the future? First, a review of relevant literature on the E&T of JMC is necessary to provide context.

16 Presentism is understood as the tendency to uncritically interpret past events in terms of modern-day values and concepts.

17 "Education": encompassing conceptual skills; "training": encompassing practical and technical skills.

18 Quotes from L. Rabe, *Quote/Unquote. Quotations on freedom of speech, journalism, the news media and a world of words* (SunMedia, Stellenbosch, 2016).

Literature review

As is the case with many foci in South African JMC scholarship, work on E&T specifically is not superfluous. The main studies were found to be the following:

Mukasa and Becker theorised as far back as in 1992 about an indigenised philosophy of communication by analysing African communication educational resources and needs.¹⁹ In 1997, Thloloe reflected on a new paradigm for journalism in South Africa.²⁰ The first research article on South African journalism education scholarship can be regarded as that by De Beer and Tomaselli in 2000.²¹ This study highlighted the ideological schisms in what can be described as the two main university traditions at the time, namely historically Afrikaans and historically English institutions. This schism of course also reflected the societal schism, namely that between the two “white” languages under apartheid, namely Afrikaans and English.

In 2001 Claassen explored a model for the training of journalism students,²² and in 2004 Berger gave an overview of journalism E&T in South Africa from 1994 to 2004.²³

In 2005, Rabe focused on “Afro-humanist” elements in South African journalism education²⁴ and Wasserman looked at journalism education as transformative praxis.²⁵ In 2006 Steenveld emphasised the matter of context with regard to journalism education.²⁶ Other studies include Botha and De Beer’s 2007 study on South African universities,²⁷ and De Beer, Mukela and Banda’s paper in the same year on African institutions.²⁸ Also in 2007, Berger and Matras published a major study on South African and African journalism schools, funded by UNESCO.²⁹ In 2008 Thloloe again focused on the afro-humanism

19 S.G. Mukasa and L.B. Becker, “Toward indigenised philosophy of communication: An analysis of African communication educational resources and needs”, *Africa Media Review*, 6, 3, 1992, pp 31 – 50.

20 J. Thloloe, “A new paradigm for journalism in South Africa”, *Rhodes Journalism Review*, 15, 1997. <http://journ.ru.ac.za/review/15/paradigm.htm> Accessed 21 March 2008.

21 A.S. de Beer and K.G. Tomaselli, “South African journalism and mass communication scholarship: Negotiating ideological schisms”, *Journalism Studies*, 1, 1, 2000, pp 9 – 33.

22 G. Claassen, “Exploring a model for training journalism students”, *Ecquid Novi*, 22, 1, 2001, pp 3 – 23.

23 G. Berger, “Past performance and future practice: Journalism teaching in South Africa 1994-2014”, Paper presented at 10 years of media freedom seminar convened by SANEF, 2004, Bloemfontein, South Africa.

24 L. Rabe, “Reflections on mapping the curriculum – towards Afro-humanist values in identifying ‘new basics’ in South African journalism”, Paper presented at a Colloquium on “Taking Stock: 10 years of Media Education and Training”, 2005, Rhodes University, South Africa.

25 H. Wasserman, “Journalism education as transformative praxis”, *Ecquid Novi*, 26, 2, 2005, pp 159 – 174.

26 L. Steenveld, “Journalism education in South Africa? Context, context, context”, in A. Olorunnisola (ed), *Media in South Africa after Apartheid: A Cross-Media Assessment* (The Edwin Mellen Press, Lewiston, New York, 2006), pp 253 – 295.

27 N. Botha and A.S. de Beer, “South African journalism education: Working towards the future by looking back”, *Ecquid Novi*, 28, 1&2, 2007, pp 198 – 206.

28 A.S. de Beer, J. Mukela and F. Banda, “Looking for journalism education scholarship in some unusual places: The case of Africa.” Paper presented at the 16th AMIC Annual Conference / 1st World Journalism Education Congress, 2007, Singapore.

29 G. Berger and C. Matras, *Criteria and indicators for quality journalism institutions and identifying potential centres of excellence in journalism training in Africa*. UNESCO Series on Journalism Education, 2007, <http://unesdoc.unesco.org/images/0015/001514/151496E.pdf> Accessed 21 March 2008.

challenges for journalism education.³⁰ Du Toit also looked specifically at university-based journalism education in her 2009 paper,³¹ and Prinsloo analysed the “shifts and dilemmas” in journalism education in South Africa.³²

Two significant doctoral studies on JMC E&T have been conducted. Dube studied the challenges for E&T in a transforming society, using a case study approach to evaluate the programmes of three selected South African institutions.³³ Du Toit’s research focused on the global and local migrations of concepts between discipline and practice in journalism education at South African universities.³⁴

Other academic and mass media papers, articles and chapters on JMC E&T with specific reference to (South) African needs that have been read and published over the past decade are that of Rabe,³⁵ Steyn and De Beer,³⁶ Steyn, De Beer and Steyn,³⁷ Fourie³⁸ and Mabweazara.³⁹

Globally, there is understandably much more scholarly work on JMC E&T, also with journals dedicated solely to scholarship on JMC E&T, such as the AEJMC’s *Mass Communication Quarterly*.⁴⁰ One scholar who has global issues of JMC E&T as research focus is Deuze, with some of his work focusing on theory in journalism education⁴¹ and overviews of global journalism education issues.⁴² The most recent book publication on JMC E&T is Goodman and Steyn’s *Global Journalism Education in the 21st Century: Challenges and Innovations*.⁴³

A number of forums have been held to review the state and future of JMC E&T. Considering the specific postgraduate focus of the Stellenbosch programme, this approach was restated by a colloquium of about

30 J. Thloloe, “Afro-humanism and the challenges for journalism education”, *Global Media Journalism: African Edition*, 2, 2008, pp 132 – 135.

31 J. du Toit, “In search of critical engagement: A history of South African university based journalism education”, Paper presented at the WJEC Africa – Regional Preparatory Colloquium “Towards a Pan-African Agenda for Journalism Education”, 2009, Rhodes University, Grahamstown, South Africa.

32 J. Prinsloo, “Journalism education in South Africa: Shifts and dilemmas.” *Communicatio*, 36, 2, 2010, pp 185 – 199.

33 B. Dube, “Challenges for Journalism Education and Training in a Transforming Society: A Case Study of Three Selected Institutions in Post-1994 South Africa”, PhD, Stellenbosch University, 2013.

34 J.E. du Toit, “Journalism Education in Universities: The Global and Local Migration of Concepts between Discipline and Practice (Social Science Methods)”, PhD, Stellenbosch University, 2012.

35 L. Rabe, “The Fourth Estate under siege – a call for synergy”, *Ecquid Novi*, 23, 1, 2002, pp 115 – 119.

36 E. Steyn and A.S. de Beer, “The level of journalism skills in South African media: A reason for concern within a developing democracy?” *Journalism Studies*, 5, 3, 2004, pp 387 – 397.

37 E. Steyn, A.S. de Beer and D. Steyn, “Obtaining ‘better news’ through better internal news management – A survey of first-line managerial competencies in South Africa”, *Ecquid Novi*, 26, 2, 2005, pp 212 – 289.

38 P.J. Fourie, “Journalism Studies: The need to think about journalists’ thinking”, *Ecquid Novi*, 26, 2, 2005, pp 142 – 158.

39 H.M. Mabweazara, “Revisiting journalism’s self-understanding of its social practice in Zimbabwe: Some critical reflections for African journalism”, Paper presented at the Journalism Brazil Conference, 2006, Porto Alegre, Brazil.

40 AEJMC. *J&MC Quarterly*. <http://www.aejmc.org/home/2012/03/jmcq-index-content-analysis/> Accessed on 6 July 2017.

41 M. Deuze, “Redirecting education: considering theory and changes in contemporary journalism.” *Ecquid Novi*, 21, 1, 2000, pp 137 – 152.

42 M. Deuze, “Global Journalism Education”, in AS de Beer and JC Merrill (eds), *Global Journalism: Topical Issues and Media Systems*, 4th Edition (Pearson Education Inc., Boston, Cape Town, 2004), pp 128 – 141.

43 R.S. Goodman and E. Steyn (eds), *Global Journalism Education in the 21st Century: Challenges and Innovations* (Knight Center for Journalism in the Americas, University of Texas, Austin, 2017).

twenty journalism schools from the US, UK and Europe in 2013 in their endorsement of the postgraduate approach. According to them, postgraduate-level education provided the “standard dividing line between a profession and a skilled trade”.⁴⁴ It is only in postgraduate programmes that “a coherent body of knowledge, methods and practice” can be found “that rises above the level of an undergraduate major”. There was also “an endorsement” of greater emphasis on the intellectual development of journalism graduates, hence the authors’ “plea” for the strengthening of postgraduate programmes.

The SU postgraduate Department of Journalism: Context

The Stellenbosch Department of Journalism was established specifically as a postgraduate school of journalism. As also attested by the latest 2013 report referred to above, this was, and still is, regarded as the tried and tested approach, with the supreme example being the venerated Graduate School of Journalism at Columbia University in New York, funded by Joseph Pulitzer in 1912.

The Stellenbosch programme has been a selection programme since its inception, as mandated by the University’s Senate. Since the first 20 students at the Honours level in 1978, the programme expanded to graduating its first Master’s student in 1983, and the first doctoral student in 1997. After the structured, modular Master’s programme was introduced in 1998, students could follow coursework options and not only do a 100% thesis, as in the initial years. Altogether, the Department has delivered almost a thousand Honours students, 173 Master’s students and 11 PhD students.

Today we accept a cohort of 26 Honours students per year in what can be called the typical vocational journalism school programme. In our academic Master’s programme we have about 40 students at various stages of progress. We have eight registered doctoral candidates, with a number in the process of preparing research proposals.

Regarding our academic staff: For the first almost 25 years the Department had only one full-time academic position. A Senate-mandated budget⁴⁵ for a senior lectureship provides for a number of part-time specialist lecturers. With the growth in the Department since the introduction of the modular Master’s programme, together with the doctoral programme, and based on the performance of the Department regarding lecture-student ratios and research output, first one, and then a second, full-time position was allocated to the Department. With higher education under extreme financial pressure, and with the mandatory budget for one lectureship having to provide for several specialist lecturers, it means the Department runs a tight ship regarding the academic management and administration of its programmes, as well as the management of its learning and teaching load, research obligations, and community interaction.

The Department is located at 26 Crozier Street in an Edwardian building that used to be a boarding house for students, and, since 2010, in our annexe, the Mediafrika building. The latter was developed

44 J. Folkert, J.M. Hamilton and N. Lemann, *Educating Journalists: A New Plea for the University Tradition* (Columbia Journalism School, New York, 2013).

45 Stellenbosch University Archives: Minutes of Faculty Board 6 May 1975; Senate Minutes 1976/02.

thanks to the Hope Project of the late rector, Prof Russel Botman – indeed a symbol that hope is never in vain, as plans had been submitted for a tailor-made JMC E&T centre for a number of years. From 2001, several building projects were undertaken, either as urgent maintenance to restore the Edwardian building as it threatened to collapse on us, or, as consolation prizes before our annexe, two extensions into the unused loft.

We now have a functioning multimedia newsroom where multimedia platforms in terms of text, audio and video converge and where our Honours students – the vocational j-school aspect of our Department – learn to tell multiplatform stories. We also have a Master’s hub for our full- and part-time Master’s students, as well as one for our PhD candidates.

The Department’s infrastructure – with our gracious Edwardian lady (from the front) and hypermodern annexe (from the back) – gives us something of the face of the Roman god Janus: simultaneously looking back and to the future, and maybe also offering the symbolism of moving seamlessly from the past to the future. Janus is the Roman god of beginnings, gates, transitions, of corridors of time, and of passages. January, as first month in the Gregorian calendar, is also named after him, and so is our Departmental newsletter. The Janus symbol is an excellent metaphor for the role of journalism as society’s watchmen/ women on the towers to warn about coming danger, and, in doing so, to provide the necessary perspective.

Beginnings, of course, also imply endings, and perhaps “ending”, in particular, is an apt description for the phase in which the media find themselves today – but then an ending inevitably implies a new beginning – maybe adding something of TS Eliot’s “in my end is my beginning” into the debate – as, clearly, it is not an ending for the news media, but a new beginning. In our information-saturated society, journalism is namely needed more than ever before.

The above provides context regarding the Department’s numbers, infrastructure and physical location. The real importance of introspection, and the reason for this “rear-view” exercise, however, is to look beyond the obvious, to search below the surface.

The need for introspection is true especially for the media, and therefore also media E&T as part of the Fourth Estate – the final bastion in a democracy, namely to interrogate also ourselves and continuously question ourselves, particularly in the Fourth Industrial Revolution,⁴⁶ a time of social and technical disruption amidst hashtag revolutions.

46 K. Schwab, “The Fourth Industrial Revolution: what it means, how to respond”, 2016, <https://www.weforum.org/agenda/2016/01/the-fourth-industrial-revolution-what-it-means-and-how-to-respond/> Accessed 22 June 2017. According to Schwab (2016): “We stand on the brink of a technological revolution that will fundamentally alter the way we live, work, and relate to one another. In its scale, scope, and complexity, the transformation will be unlike anything humankind has experienced before. We do not yet know just how it will unfold, but one thing is clear: the response to it must be integrated and comprehensive, involving all stakeholders of the global polity, from the public and private sectors to academia and civil society. The First Industrial Revolution used water and steam power to mechanize production. The Second used electric power to create mass production. The Third used electronics and information technology to automate production. Now a Fourth Industrial Revolution is building on the Third, the digital revolution that has been occurring since the middle of the last century. It is characterized by a fusion of technologies that is blurring the lines between the physical, digital, and biological spheres.”

The disruptive digital economy has probably affected the media industry the most. The print media model is no longer profitable; the digital media model may never be profitable. But, in this critical interregnum, with media companies struggling to survive, their crucial societal role is more important than ever. Amidst the tsunami of information that engulfs society, we need media that can help make sense of an increasingly nonsensical – post-truth – society. To quote Eliot again: “Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?”⁴⁷

On a less philosophical and more (socio-political) pragmatic note: Without a news media sector there is no such thing as a democracy. Democracy needs a free media.⁴⁸ In particular, the higher education sector responsible specifically for educating and training the critical, analytical watchmen and -women on the towers has a special responsibility to society.

Therefore, especially for us, a process of self-interrogation should be as normal as breathing. If we hold others accountable, then we must also be held accountable – as this project attempts to do.

The beginning

As a young journalist in the late 1960s, Ebbe Dommisse,⁴⁹ returning from his Master’s degree studies at the Graduate School of Journalism at Columbia, suggested the idea of a graduate journalism school to SU’s public relations head at the time, Piet Lombard.⁵⁰ The latter wanted to know what Dommisse had learnt in New York; Dommisse’s answer was that Stellenbosch “certainly should start a journalism school”.

Dommisse: “My motivation was on the one hand that there is a need for tertiary education of journalists in the South [meaning the Western Cape].” The only other (Afrikaans) university at the time with such a course was Potchefstroom and, according to Dommisse, “it was not very highly regarded”. As inferred earlier on, it should be noted that the media industry at the time was divided along language lines – as was higher education. Stellenbosch, together with Potchefstroom, were two of the then historically Afrikaans universities.⁵¹

47 The complete quote reads: “Where is the Life we have lost in living? Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?”

48 As, e.g., was also stated by outgoing US president Barack Obama, when he said in his last press conference that the media is essential to democracy. “Democracy ‘doesn’t work if we don’t have a well-informed citizenship.” “Obama to the press: ‘America needs you’, <http://www.poynter.org/2017/obama-to-the-press-america-needs-you/445800/> Accessed 19 January 2017.

49 E. Dommisse, Email, 10 May 2013. He would later become editor of *Die Burger* and complete a PhD at the SU History Department.

50 M. Vermeulen, Email, 30 June 2016. Mr Piet Lombard was the first director of the Department of Development that was established in 1963 and is today known as Corporate Marketing.

51 This was Dommisse’s opinion. He referred to an Afrikaans communication studies course with, amongst others, “perswetenskap” as module. According to De Beer and Tomaselli (“South African Journalism and Mass Communication Scholarship: Negotiating ideological schisms”, *Journalism Studies*, 1, 1, 2000, pp 9 – 33), journalism education began at the Afrikaans-language Potchefstroom University (PU) in 1959. “By the 1970s the prospect of national television, combined with an approach by universities in 1967 to the Education Ministry on the need for more JMC courses, resulted in the opening of new departments. First came Rhodes University’s department of journalism in 1969. This was followed in the 1970/1980s by departments of communication at the University of South Africa (Unisa), Rand

For Dommissie it was also necessary that such a school should be close to a major media centre. Columbia's "Pulitzer school" was near the *New York Times* and other newspapers, TV networks like CBS and NBC, and magazines such as *Time* and *Newsweek*. "Journalism students could thus, besides academic teaching, richly draw on the practical experience of working journalists." Stellenbosch was "conveniently close to the Cape dailies, the SABC's Cape Town office, and Naspers⁵² as headquarters of a lot of magazines".

Significantly, Dommissie also added in his conversation with Lombard that "knowledge of the media and good media relations for Stellenbosch itself are of the utmost importance".

At Lombard's request, Dommissie drafted a memorandum which Dommissie himself later could not find.⁵³ Enquiries at the Corporate Marketing division and the SU Archives were also not successful. According to Dommissie, he explained in his memorandum

what such a course should look like, with lectures and assignments on the daily practice of journalism – the writing of reports and articles, language skills, reference and resource use, accurate reporting, sound analysis, indepth reporting, and opinion journalism, etc., etc.

Such a course "should have a significant academic foundation". Dommissie referred to Columbia's "Basic Issues in the News" courses offered by academics or professionals in law, international affairs and health "on medical issues, aerospace and scientific innovation". Presented by specialists from outside, they should give such a course depth.⁵⁴

According to Dommissie, Lombard took the matter further, but it took almost another decade for the establishment of the Department of Journalism under the then rector, Jannie de Villiers.

Final preparations took place in 1977. Piet Cillié, who retired that year as editor of *Die Burger* and who was appointed as chair of Naspers in October, would lay the foundation for the Department as a graduate journalism school, ready for the first cohort of 20 Honours students to arrive in January 1978.

Piet Cillié: "The un-ideal professor" – 1978-1984

In 2003, with the Department's 25th anniversary, Tim du Plessis, member of the first class of 1978 – his "prehistoric class" as Cillié would later refer to them⁵⁵ – wrote that Cillié "wasn't the ideal journalism

Afrikaans University (RAU), the University of the Orange Free State (UOFS) and at the traditionally black universities of Fort Hare, Zululand and Bophuthatswana (Unibo)."

52 At the time, Naspers consisted solely of the enterprises that today form the legacy products of Media24, a Naspers subsidiary.

53 E Dommissie, Email, 10 May 2013.

54 According to Dommissie, Cillié differed from him, as he thought journalists should only get practical education after their Bachelor's degree.

55 The author was also a member of this class.

professor”.⁵⁶ But: “He was the right person to get the journalism department going because he knew how to lay the right foundations for such an enterprise.”

Cillié was a prime example of what can be called *Homo africanus stellenbossiensis*, hailing from one of the elite Stellenbosch families, his father a former rector of SU. This also meant a deep affinity for what being an Afrikaner meant. But, and nevertheless, he – a socialist during his student days – was liberal- and open-minded enough not to stamp a certain way of thinking on journalism students, dissidents by nature and per definition anti-establishment. For the time, the student cohort were from a diverse background (though lily-white), representing almost all South African universities, with both Afrikaans and English as languages of tuition.

His right hand as departmental secretary, and the only other full-time position in the Department, was Winie Rousseau, journalist in her own right and daughter of well-known economics Professor CGW Schumann – in other words, another member of the Stellenbosch establishment.

Regarding teaching the art of the profession: Cillié would refer to writing as “composing” by comparing learning to write with learning to play a musical instrument. You had to do your “finger exercises” every day. In fact, he could do both: He was master of his Remington’s keyboard, from which arose his crystal-clear prose, as well as of the piano and organ, and although agnostic/atheist,⁵⁷ would play the church organ in Bloubergstrand on Sundays.

At the time there were no local textbooks. Two prescribed books were by the famous British editor and friend of Cillié’s, Harold Evans. Evans was also a guest lecturer in the very first year of the existence of the Department,⁵⁸ thus establishing the system of guest lecturers, as and how they were available, adding to the permanent “full-time part-time” lecturers for their specialist skills.

Naturally, politics was a constant theme. It was the end of the 1970s and Cillié, a “liberal” in terms of the more conservative Afrikaner North, was an arch loyalist in “lojale verset” [loyal revolt] terms à la NP van Wyk Louw, as was later also evident in a biography on him.⁵⁹ Paradoxically, he was a classic unbeliever in every sense of the word, yet the dichotomy regarding his loyalty to his ethnic grouping remained.

He certainly did not try to brainwash his students in terms of a certain world view. Du Plessis: “I experienced him as a tolerant man, someone with a big spirit [ruimgeestig]”⁶⁰ – although he once exclaimed in exasperation: “But children, there must be a conservative [behoudende] factor!”⁶¹

Cillié can be described as having an almost “volksverbond” with the ideals of Nationalism – not the dehumanisation into which it developed. Giliomee refers to him and his commentary on apartheid as

56 T. du Plessis, “Piet Cillié – die on-ideale professor”, *Stellenbosch Media Forum*, 1, 2003, p 49.

57 Cillié would describe himself as either agnostic or atheist. Claassen quotes him as stating to him in an interview in 1993 that he was an atheist, and not agnostic; in other conversations Cillié would emphasise his agnosticism.

58 L. Rabe. Own memories/experience.

59 J. Steyn. *Penvegter* (Tafelberg, Cape Town, 2002).

60 Du Plessis, “Die on-ideale professor”.

61 L. Rabe. Own memories.

a “time before the dogma of apartheid smothered the Afrikaners’ cultural nationalism”.⁶² Cillié coined the phrase “petty apartheid”; wrote about South Africa as the “skunk of the world”; and is known as the only Afrikaner Nationalist journalist of his time to cross swords with Verwoerd. (Indeed, Verwoerd vowed to “crush *Die Burger* against Table Mountain”.⁶³) Cillié came second in this pivotal Afrikaner clash – unfortunately. This is an episode still not analysed enough in the history of Afrikanerdom and the Afrikaans media – one that can be described as the seed from which Afrikaans reform journalism sprouted.⁶⁴

Cillié did lay the foundation for the journalism school, as referred to by Du Plessis: Stellenbosch’s small graduate school of journalism quickly built a big reputation for delivering journalists with conceptual (critical, analytical) skills dovetailing with practical skills. As was the case at the time, of course, they were mostly educated and trained for print media.

It is also to Cillié’s credit that he went out of his way to include the first student of colour in the Department – Mohamed Shaikh.⁶⁵ Shaikh would become a well-known print and radio journalist, as well as head of corporate communication at both SU and UNISA.⁶⁶

When Cillié retired in 1984, Dommissie was “asked if I would take over from him, but at that stage I thought a career in journalism was more up my alley”.⁶⁷ Johannes Grosskopf, Naspers representative in Washington at the time, was then contacted.

Johannes Grosskopf: “Integrity and courage” – 1984-1993

Grosskopf, a descendant of German missionaries to South Africa and known as a more liberal Afrikaner journalist, said his appointment came as a total surprise. In 1983, while in New York as representative of Nasionale Koerante, he received a letter from the then rector, Mike de Vries, asking “whether I could be considered as Cillié’s successor”.⁶⁸

He could draw on immense experience, having worked for Nasionale Koerante in London in 1955, as well as for *Die Volksblad*, and being assistant editor in 1965 for the new “liberal” (although Nationalist) Sunday paper *Die Beeld*, also when it amalgamated with its opposition to become *Rapport* in 1970. He was also editor of the daily *Beeld*.

62 H. Giliomee, *Historikus* (Tafelberg, Cape Town, 2016), p 42.

63 H. van Vuuren, “Alba Bouwer: Onderhoud en oorsig deur Helize van Vuuren”, 2010. Litnet. http://argief.litnet.co.za/article.php?news_id=83962 Accessed 10 January 2017.

64 L. Rabe, “Twintig dae in Desember. Naspers, *Die Burger*, Cillié en Verwoerd”, in L. Rabe (ed), *’n Konstante Revolusie. Naspers, Media24 en oorgange* (Tafelberg, Cape Town, 2015).

65 See Shaikh’s contribution in this publication for an account of him being the first student of colour in the Department.

66 In 1986 Sandile Memela would become the DJ’s first ethnic black student, thanks to a bursary sponsored by Ton Vosloo. Also see Memela’s contribution to this publication.

67 E. Dommissie, Email, 10 May 2013.

68 J. Grosskopf, “Gross die Grote”, *Janus*, November 2011.

Winie Rousseau proved to be immensely helpful to Grosskopf in the new environment, especially for Grosskopf who, as “verloopte Vrystater” [strayed Free Stater], studied at the University of Cape Town where he majored in chemistry and economics.

The two other stalwarts in the Department were Mrs Leona Amoraal, initially specialist lecturer in the purely technical skills of typing and shorthand, and Mr Danie Williams, departmental assistant, also from an established Stellenbosch family. As during Cillié’s time, specialist lecturers brought their diversity of skills, and guest lecturers supplemented course contents. One of these was Judge Albie Sachs, who was invited during the Grosskopf term.

During his tenure, Gross, as he was known, would show his students what integrity and courage meant when his son Hein was accused by the then minister of police, Adriaan Vlok, of being a “terrorist”/bomber. South African media unquestioningly accepted Vlok’s judgement, finding Grosskopf Jnr guilty without any evidence in an unprecedented case of character murder in the name of political subservience.⁶⁹

A remark by one of Gross’s students (of the Class of 1989) indicated how the Crozier Street students were by nature liberals and activists: “It was a fascinating year, 1989, and the journalism department was filled with people who quite frequently couldn’t make it to class because they were busy being activists or in holding cells.”⁷⁰

On the death of Grosskopf in 2014, the academic and columnist Wilhelm Jordaan referred to how Grosskopf took a stand in 1984 when the then rector wanted to sanction the editor of the student newspaper *Die Matie*.⁷¹ She was Jordaan’s daughter, Corinne Oosthuizen, the first female editor of *Die Matie*, who criticised the appointment of prime minister PW Botha as chancellor.

She was summarily suspended on the grounds that she has insulted the premier and acted unethically. Jordaan attended a meeting with the rector, at which the then newly appointed head of Journalism was also present.

Jordaan: “We thought it was going to be a long and delicate conversation and we felt our way ahead. But even before the rector could say anything, Gross, without hesitation, said: ‘Of course she took the right position. Perhaps it could have been more nuanced, but a politician does not belong in such a position. That’s ridiculous. It sends the wrong signals.’”

According to Jordaan, Grosskopf took the wind out of the rector’s sails. “He did not expect a new lecturer to have such a free opinion against that of the rector’s.” Oosthuizen was restored in her position the very same day. Jordaan assessed Grosskopf’s journalistic gravitas as “[d]edication, integrity, fearlessness and fairness”.

69 Grosskopf Jnr testified at the TRC Hearings in 2000 that he was responsible for detonating a car bomb in 1987 in which 26 people were injured, <http://www.iol.co.za/news/south-africa/grosskopf-recounts-1987-wits-command-bombing-53550> Accessed 11 January 2017.

70 J. Crocker, Email, 29 December 2016.

71 W. Jordaan, “Herinneringe van integriteit”, 2014, Netwerk24, <http://www.netwerk24.com/Stemme/Menings/Johannes-Grosskopf-Herinnering-van-integriteit-20141022?mobile=true> Accessed 30 June 2016.

Grosskopf retired at the end of 1993 and was succeeded in 1994 by George Claassen.

Summary

This first part of the two-part history of SU's Department of Journalism has presented a broad, contextual overview, as well as a literature review, of some relevant scholarly work on JMC E&T. It ended with a discussion of the first years of the Department up to 1994 and its first two HoDs, Cillié and Grosskopf. The next part discusses the era since 1994 and presents an attempt to assess the past in a critical, analytical way.



Lizette Rabe obtained a BA degree (with Philosophy, cum laude), an Honours in Journalism (cum laude), and the MA in Journalism (cum laude) from the SU, as well as a PhD. She worked for more than twenty years in the media industry, including as editor of Sarie magazine. She was appointed Head of Department of the Stellenbosch Journalism School in 2001. She is author, co-author, or editor of several publications. Rabe is a recipient of the Rector's Award for Excellence in Teaching and was on the first Rector's List of the SU's 25 top researchers across all faculties. She is also holder of the Chancellor's Award and the Stals

Award for Communication and Journalism of the Suid-Afrikaanse Akademie vir Wetenskap en Kuns. Rabe is an activist for mental health awareness and founded the Ithemba Foundation, a non-profit organisation that focuses on awareness raising of depression and related diseases.

SU Journalism and the rear-view mirror

TRUTH AND RECONCILIATION 2

This is the second part of the history of the Department of Journalism, marking its 40th anniversary. The first part covered the Department since its establishment in 1978 until democracy in 1994, including a review of some relevant literature. This second part will focus on the years from 1994 up to its 40th year, and how the Department, co-incidentally at the same time as the dawn of democracy in South Africa, was elevated to a new level of education and training, not only with regard to journalism practice, but also with regard to the academic field of journalism studies. The approach is that of historical studies, namely mining data from various sources, and presenting it in a narrative from the humanities paradigm. This second part will also reflect in a critical, analytical way on the meaning of the Department of Journalism in Stellenbosch, and the needs of a post-colonial, post-apartheid curriculum and South African society.

Introduction

This chapter follows on the first part of this two-part history of the Department of Journalism at Stellenbosch University (SU). Whereas the first part presented a contextual introduction, including a review of the relevant literature, and discussed the first years of the Department up until just before South Africa's first democratic elections in 1994, this part will reflect on the post-1994 era.

It is co-incidental that the first academic-cum-journalist was appointed to be Head of the Department from 1994 – at the same time that South Africa moved from the suppressive apartheid state to a democracy. It is also significant that, at exactly this tipping point, SU's JMC E&T was also elevated to a new level of not only having a head of department (HoD) who was an experienced, professional journalist, but also someone who could take the SU Journalism School to the necessary new heights thanks to his academic credentials and gravitas. This meant the Department was immediately catapulted into a new era of JMC E&T to answer the challenges of a changing South Africa and a changing media sector.

The approach and method applied in this second part of the Department's history remain the same and will not be repeated here.

George Claassen: The scientific approach – 1994-2000¹

George Claassen was appointed head of the Department in 1994 – the first professional journalist who also had the necessary academic qualification of a PhD for such a position. When he reported to the grand old Edwardian building in October 1993 to find his feet before Grosskopf's departure in December, he acknowledged the Department as a place "where my predecessors, Professors Piet Cillie and Johannes Grosskopf, had established a training school for beginner journalists that in 15 years became the indisputable leader in South Africa and Africa – and still is."²

Claassen's journalistic experience included working at *Beeld* and *Rapport*. He obtained his PhD from UNISA, worked as sociolinguist at the CSIR, and joined academia at the Pretoria Technikon (now Tshwane University of Technology), where he spent ten years, including as HoD.

He had three immediate goals: to establish a proper selection test (the previous ones were not really scientific); to upgrade the Department in terms of technology (regrettably, the Department did not keep track of technology under Grosskopf, who was from a pre-computer era); and thirdly, to restructure the programme.

Claassen also refers to Winie Rousseau: "Her knowledge of journalism, the pitfalls of Stellenbosch a new professor from the north should avoid, and her compassion and empathy played a major role in making Crozier House an important training centre."

Rousseau was succeeded as secretary in Claassen's time by "legendary" Leona Amoraal, "a natural and logical choice because she already had years behind her in the Department trying to help students and their clumsy fingers to slip smoothly and quickly over the Qwerty keyboard. That she has shown great patience with me as a four finger typer remains one of the wonders of our Crozier House."

One of the stalwarts over more than a quarter-century among the full-time part-time specialists in Crozier Street was Doctor Billy Trengove, known as Dr T – "that gentleman who had to attempt all these years to convey the finer nuances of English to hundreds of journalism students". Claassen: "I remember once when the class of 1994 decided the spring heat would be better utilised on the beach than to attend Dr T's class. As I entered the building the next day, I heard Winie giving the students a grilling and how they have put the new professor to shame."

Claassen describes his period as "coinciding with probably one of the most interesting times in South African history". In 1994 the transition to the new environment of a democratic system "made training much more challenging". During this period he also tried to introduce a sub-module, "Xhosa

1 Technically, Claassen was HoD until January 2001, overlapping with the new HoD, Lizette Rabe, who was appointed from 1 January 2001.

2 G Claassen, "Nuweling uit die Noorde", *Janus*, November 2011.

for journalists”, with the help of the Department of African Languages. This experiment, unfortunately, failed (as did a later one under the next HoD).³

The Naspers (now Media24) fellowship was also established in Claassen’s time. Claassen “took a page from the Engineering Faculty where they used professionals from industry”. With the aid of the then managing director of Naspers, Ton Vosloo, the secondment was secured. The first fellow was Bun Booyens (also an alumnus, of the Class of 1986), later editor of *Weg!* and *Die Burger*. Shortly after the establishment of the Fellowship it was named after pioneer journalist Rykie van Reenen. This secondment is a lifeline to a small department that cannot do without assistance from the industry. Each Rykie Fellow brings a unique combination of experience, professionalism and enthusiasm – a unique package of expertise – to the Department and mentors a new group of journalists in an exceptional 24/7 way.

The Class of 1995 launched *Stellenbosch Joernalistieke Insig/Stellenbosch Journalism Insight (SJI)*. It saw three editions; the fourth could not be published due to a lack of funds. In 2003, the Department’s 25th year, the *SJI* was revived as *Stellenbosch Media Forum (SMF)*.

One of the challenges in Claassen’s time was the still mainly white cohort of students. How could they be made more representative, especially in Stellenbosch? Claassen approached various stakeholders and launched the *Sowetan* Bursary (now the Aggrey Klaaste Bursary, although dormant due to a lack of funds from the sponsor), with the first recipients being Muzi Mkhwanazi and Thabiso Tserema, Class of 1995. Thanks again to Vosloo, the Percy Qoboza Bursary was also established, with recipients such as Zolile Nqayi, Wellington Hlophe, Siphwiwe Mboyane, Mpumelelo Mkhabela, Moses Ramothwala and Lebogang Motabogi.

Claassen’s tenure, coinciding with the dawn of the new South Africa, experienced the renaming of academic programmes under a new Department of Education. In the Department’s case, the Honours in Journalism was renamed the BPhil in Journalism in 1998, and the Master’s in Journalism became the MPhil in Journalism.

Claassen not only brought a more scientific approach to JMC E&T to the Department, but also was the pioneer in establishing science communication, not only in a South African journalism school, but also on the continent. Regarded as a *primus inter pares* in science communication by his peers in the USA, this was a unique curriculum development. Another submodule thanks to Claassen was Cultural Literacy, also unique in the offering at South African and African journalism schools.

Prof Claassen currently is professor extraordinaire in the Department and director of CENSCOM, the Centre for Science and Technology Mass Communication, a centre founded in 2016 through his advocacy for science communication and his pioneering work. Under Prof Claassen’s leadership, the Department hosted its third science communication conference in 2017. Titled the “International Summit on Quackery and Pseudoscience”, it was the first such global conference. Through Prof Claassen, the

3 This experiment ceased. The second one also had to be stopped because the students, who came from all backgrounds, were not interested, but especially black students felt that learning to write in a journalistic way in an indigenous language would not enhance their careers.

international Organisation for News Ombudsmen (ONO) also hosted its 2015 conference in Cape Town and Stellenbosch. He is also still active as ombud for Media24's community newspapers and, through his part-time involvement with the Department, serves unselfishly and gracefully as source of experience and wisdom to current colleagues.

Prof Claassen left the Department for a position of Deputy Editor at the Cape Town newspaper *Die Burger* in January 2001, where he also served as ombud and established a solid science journalism desk.

The 21st century⁴

This section will deal with the period from January 2001, of which the author was HoD until December 2011, with a period of research leave from April to December 2009. Colleague Gawie Botma was acting HoD for this period. From January 2012, the Department accepted the rotating chair model on a three-year basis. The first chair was Dr Botma, from January 2012 to December 2014; I took up the next three-year period from January 2015 and handed over the position to colleague Gawie in January 2018.

Among the goals I set for myself when I was appointed as HoD in January 2001 was to establish the Department more strongly outside the Afrikaans culture, where we were regarded as the undisputed top j-school thanks to my predecessors. I had big shoes to fill.

Short-, medium- and longer term goals for the Department were identified regarding the three pillars of academe, namely teaching and learning, research, and community interaction. Although we were well established and known for our Honours programme, one important aim was to establish a research profile for the Department. To this must be added the necessary administration and management, not only of academic matters, but especially also regarding a historic building to which one sometimes had to bring one's own tools to get something done.

Allow me some ethnographic remarks. Although I was a SU alumna, finding myself as a member of the academic staff can simply be described as something resembling a thriller. I can only hope that transformation has made it easier since then for new academics to feel more welcome in the "Heiligen Hallen" of Stellenbosch. Having experienced Stellenbosch as a hostile environment, I wanted to establish a communitarian/Ubuntu atmosphere and sense of belonging in the Department, especially for students far from home (and especially far from their culture).

We had to diversify in several ways, still keeping a holistic view and not sacrificing Afrikaans as co-language of tuition, while continuously pricking what can be called the "Stellenbosch Bubble".

Although my predecessor was the first academic to fill this position, circumstances were such that he could not contribute to research as he would have liked to, although he indeed succeeded in starting to

4 I am an alumna of the Department (Class of 1978), was a journalist for just more than twenty years, the last six years as editor of *Sarie* magazine. I obtained my Master's in Journalism in 1985 and my DPhil in 1994 (both at SU) while working as a journalist. Colleague Gawie, also an alumnus of the Department (Class of 1988), worked as journalist and ended his career as Arts Editor of *Die Burger*. He was a Rykie Fellow in 2007 and obtained his Master's the next year. He obtained the PhD in Journalism in December 2011.

build a research record for the Department. I quickly understood Claassen's warning of being "chief cook and bottle washer", together with having 17-hour workdays – this merely to edit the two news reports and one feature article per week per student, along with the other practical radio work, academic assignments and preparing for lectures as the only full-time lecturer, while managing the organisation of part-time lecturers. To this had to be added SU's new emphasis on establishing itself as a research university, with the expectations to contribute to research impossibly high.

Fortunately, because of the research outputs, SU's rectorate could be convinced that the student/lecturer ratio as well as research output warranted a second academic position. This was granted in 2003, after which the Department's research output soared⁵ – to such an extent that a second lecturer position was granted in 2007.

Our current research contribution is significant, as is our throughput of students and our contribution to community interaction.

In 2010 the Department grew literally, in physical stature, with the addition of our annexe, Mediafrika, which contains all the latest technology for text, video and audio production. This was achieved after having made annual submissions since 2002 for a state-of-the-art E&T facility. Still, we wanted to remain small, as in our "boutique-style" journalism school we believe in quality, not quantity.

Our mission/vision/core business is developing our three postgraduate tiers in terms of JMC E&T, and research. In this we take into consideration the continuous stream of studies on JMC E&T⁶ – all of which have as point of departure the conundrum of the importance of the role of the media in society and how to adapt to the tectonic plate shift in the industry. For South Africa in particular, we also have to add the challenges of de-westernising, or decolonising, or Africanising, the curriculum – as was said in a recent colloquium on the matter:

On the one hand, the decolonisation and Africanisation of our courses is a necessary, and, in some instances, long overdue process. On the other, we are expected to produce graduates who can operate in a global world, and, as academics, are pushed to compete in international scholarship.⁷

5 This was thanks to the strategic plan to build research, and the contribution of the then second full-time academic staff member, the brilliant academic and alumnus Herman Wasserman (Class of 1994), now professor and director of UCT's Centre for Film and Media Studies.

6 Such as Poynter's "Core Skills for the Future of Journalism", http://www.newsu.org/course_files/CoreSkills_FutureofJournalism2014v2.pdf, and F. Banda, C.M. Beukes-Amiss, T. Bosch, W. Mano, P. McLean and L. Steenveld, "Contextualising journalism education and training in Southern Africa", *Ecquid Novi: African Journalism Studies*, 28, 2007, pp 156 – 175.

7 F. Kruger, L. Cowling and M. Tsedu, "Confronting the challenges of Africanising the curriculum in media disciplines" (WITS Journalism, Johannesburg, 2017).

The SU JMC E&T programmes

Regarding the Honours level, conceptual and practical skills for beginner journalists are foundational in terms of the typical journalism school approach, with conceptual skills and practical skills dovetailing on a daily basis, as is to be expected from a professional, vocational programme.

The Department is grateful that the nomenclature of Honours in Journalism was restored at the beginning of 2016, after the very confusing programme classification of the BPhil in Journalism. This vocational programme has to be revised every year to ensure it reacts in a dynamic way to challenges in the industry – in fact: the Department wants to pre-empt challenges. In this regard, in terms of curriculum developments, our Honours-level media entrepreneurship module was unique and pioneering in South African media education when it was initially developed.

In terms of Africanising the curriculum, this is an ongoing challenge. Since the initial inclusion of the submodule Cultural Literacy, this has, in an attempt to de-westernise the curriculum, also developed to include African Cultural Literacy.

The SU Honours students have to do a compulsory credit-bearing industry internship at the end of their course. Since statistics started being kept in 2001, the average for the internship has been a *cum laude* mark, even up to an average of 81% – a sign of how highly the SU students are assessed by the media industry.⁸

Our modular Master's programme, first the M Journ, then the MPhil in Journalism from 1998, and since 2012 the 180-credit MA in Journalism, is designed for working media professionals who want to embark on an advanced postgraduate course. Students are also admitted through the RPL⁹ policy. Our current structured modular Master's programme is an academic, theoretical qualification and not a practical journalism course. With its foundational compulsory modules of Research Methodology and Mass Communication Theory, it prepares students for the research component in their eventual elective and, hopefully, will also lead to more students in our PhD programme.

Regarding our doctoral programme: Through the Faculty of Arts and Social Sciences' Graduate School programme we are hoping to deliver consistently in terms of doctoral candidates per year. This qualification is obtained through a 100% thesis with its location in Journalism Studies as field.

A constant challenge is diversity. We cannot reach the SU's diversity goals if institutional bursaries are not available on a significant scale. Previously, media companies could provide bursaries, but, being in survival mode, they currently cannot afford such expenses.

8 One can accept that this was also the case prior to 2001, as from its inception the Honours course was widely recognised by the industry as delivering the best beginner journalists.

9 Recognition of Prior Learning. This is a policy according to which candidates may be allowed to register under certain conditions for a qualification without having the prior academic qualification.

26 Crozier Street, circa 2018

With regard to general administration and academic management, our Department runs on well-oiled wheels thanks to a dedicated team. Colleagues Gawie Botma (alumnus of the Class of 1988) and Marenet Jordaan (alumna of the Class of 2001) contribute to super administration and management at all levels, including academic programme co-ordination. The departmental secretary was promoted in 2016 to departmental administrative officer – a truer reflection of the tasks of our current departmental central pillar, Ms Elizabeth Newman. Our departmental assistant, Ms Lijuan Williams-Daniels, is also an integral part of the Department. Again, I must add that, because we are housed in a free-standing building, we have to manage and carry out many activities as a free-standing entity, and these also have an impact on our operational budget.

In terms of academic leadership, and planning for when the then two full-time colleagues received their PhDs at the end of 2011, we changed from the Head of Department leadership structure to a rotating chair system of three years in January 2012. This is a much more democratic, empowering and enabling structure, with colleague Gawie Botma who excelled in serving as first chair for the first rotation from January 2012 to December 2014.

Besides Prof Claassen, another professor extraordinaire in the Department is Prof Arrie de Beer, pioneer in communication science in South Africa and founder-editor of the acclaimed journal *Ecquid Novi*, now *African Journalism Studies*. Dr Michael Eckardt, an MA alumnus, is a senior lecturer extraordinaire. After his retirement as chair of Naspers in 2015, Ton Vosloo was appointed as an Honorary Professor, the first such position in the Department.

The Department has delivered a number of media leaders over its almost 40 years, from Tim du Plessis (1978), thought leader over almost four decades in the Afrikaans media, to Esmaré Weideman (1984), CEO of Media24, Mpumelelo Mkhabela (1999), editor of the *Sowetan* and chair of the South African National Editors' Forum (SANEF), Ainsley Moos (2001), former editor of *Landbouweekblad* and *Volksblad*, currently Head of Group Communications at Sanlam, Yvonne Beyers (2002), editor of *Huisgenoot*, Noluthando Gwebu (2002), previous editor of *Move* as well as *DRUM*, and Charlene Rolls (2004), editor of *You* magazine – in fact, too many editors to mention.¹⁰

In terms of academic leadership, for example, Herman Wasserman (1994) is the leader of a brilliant new generation of media academics, including the Department's own Botma, who is also editor of *Global Media Journal – African Edition*, based in the SU Department, and Jordaan.

We want to build on the strong foundation of our predecessors, but while we build on our strengths we also want to strengthen our weaknesses in order to serve democracy and to help our publics to be informed communities, as informed communities are empowered communities.

¹⁰ It will be unfair to the numerous media leaders who are alumni, and apologies to all, but to mention a few more: Michelle van Breda, Izelle Venter, Irna van Zyl, Andrea Weiss, Bun Booyens, Willem Jordaan, Chris Burgess, Waldimar Pelsner and Janine Jellars.

The Africanisation/de-westernising/decolonising debate

In (South) Africa in particular, the question of “de-westernising” the curriculum, in our case that of journalism, or from an African perspective, “Africanising” journalism, is also at issue.

In his address at the inaugural African Editors’ Forum in 2003, the previous South African president, Thabo Mbeki, stressed the fact that African stories need to be told not from a Western perspective, but from an African one, stating that journalists have to be Africans first, then journalists.¹¹ A new way of doing journalism was also called for at the celebration of the 10th anniversary of SANEF in 2006.¹²

If journalism thus is at a crossroads, it follows that journalism education should find itself at the same crossroads. This fact is generally accepted, as has been described in various publications following a national skills audit among entry-level journalists. The original 76-page article on the audit also gave an overview of the state of education and training in this sector in South Africa.¹³ The authors conceded that journalism E&T and its challenges are not something new, and not something particular to South Africa.

With the call by Mbeki that (African) journalists should report from an African perspective, “Africanising” the journalism curriculum is a continuous challenge. In his address at the 30th anniversary conference of the Department to academics and practitioners from across Africa, the then CEO of Media24, the leading South African media company with various operations in several African countries, also called for the training of journalists with “a distinct African focus”.¹⁴ At the same conference, the editor of the *New African* magazine argued that African journalists should look after African “national” interests, and fashion journalism education not in terms of inherited colonial models, but of indigenous knowledge.¹⁵

At a workshop in 2017 it was suggested by Karikari that course material and text books from an African perspective are of the utmost importance, and that the “Communication Training in Africa: Model Curricula” can be adopted to serve as framework and guide.¹⁶ These “Model Curricula”¹⁷ were developed by UNESCO, with the Department’s Prof Claassen writing the curriculum for science communication.

11 T. Mbeki, Address at the inaugural African Editors’ Forum, Johannesburg, 2003. Notes taken by author during the speech. Full speech available on: <http://www.anc.org.za/ancdocs/history/mbeki/2003/tm0412.html>

12 N.S. Ndebele, “Some thoughts on the state of journalism and the country”, Keynote Address, SANEF Ten Years, 2006, Durban. Copy of address in possession of author.

13 A.S. de Beer and E. Steyn, “Sanef’s ‘2002 South African National Journalism Skills Audit’”, *Ecquid Novi*, 23, 1, 2002, pp 11 – 86.

14 F. Groepe, Address at the “Journalism Education and Training: The Challenges conference”, 30th anniversary conference of the Department of Journalism, October 2008, Stellenbosch University, South Africa. Copy of address in possession of author.

15 B. Ankomah, “Why should journalism curriculum be Africanised”, 30th anniversary conference of the Department of Journalism, October 2008, Stellenbosch University, South Africa. Copy in the possession of the author.

16 K. Karikari, “What would an Africentric journalism curriculum look like?” Paper read at the “Confronting the Challenges of Africanising the Curriculum in Media Disciplines” Workshop, 3-4 July 2017, Wits, Johannesburg.

17 *Communication Training in Africa: Model Curricula*, <http://www.unesco.org/new/en/communication-and-information/resources/publications-and-communication-materials/publications/full-list/communication-training-in-africa-model-curricula-non-degree-and-degree-programmes/>

What about truth and reconciliation?

So much then regarding a broad chronological overview of the history of the Department over almost 40 years, as well as touching on the issue of the Africanisation/de-westernising/decolonising of the curriculum.

But what was omitted? How should we have educated and trained differently in the past?

What if the SU Department of Journalism presented a report to the TRC in 1997, especially with the raging controversy inside media houses at the time? For the record, in 1997, the then HoD, George Claassen, as ex-*Beeld* staffer, signed the “rebel” submission of Afrikaans journalists to the TRC.¹⁸

I know of only one South African journalism school where the departmental head tried to write a reconciliatory report.¹⁹ Colleague Guy Berger referred in 2008 to this 2004 paper, titled “The view in the rear-mirror does not give much guidance”.²⁰ This paper, revised in 2005, was regarded as so controversial that, even in a much diluted form, it was deemed not fit to publish²¹ – and this at a so-called liberal institution, namely Rhodes University.²²

Berger read it at a “so-called” (Berger’s description) “Critical Tradition Colloquium” marking Rhodes’s centenary in 2004. The reason for Berger to refer to this paper in 2008 was SU Journalism’s 30th anniversary, when he criticised the SU Department for leaving “certain aspects” of our past “undisturbed”.

Berger’s 2004 paper “elicited outrage” amongst his colleagues. They feared its publication would foster divisiveness, and, as mentioned, the editors decided to exclude it from their conference proceedings even in a more nuanced form.

*If this was the response at Rhodes, one can easily understand then why Stellenbosch journalism school ... avoided raising issues ... about the past of [the] institution. Better perhaps to use an anniversary to look to the future and forget about a past that is, after all, behind us.*²³

18 The submission was organised by alumnus Tim du Plessis and was also signed by Herman Wasserman and Gawie Botma, both working at *Die Burger*, as well as by the current Rykie Fellow, Andre Gouws.

19 G. Berger, “The view in the rear-mirror does not give much guidance”, revised version of paper presented to Critical Tradition Colloquium Grahamstown, August 2004, 2005. Paper in possession of the author.

20 G. Berger, “A Truth Commission for SA’s journalism education?” 2008, <http://thoughtleader.co.za/guyberger/2008/10/20/a-truth-commission-for-sas-journalism-education/> Accessed 13 October 2012.

21 According to Peter Vale, who was the organiser of the conference at Rhodes in 2004, the reason for this was more because of an internal schism within Rhodes’ Journalism & Media Studies. Vale commented on this at the SU FASS History Seminar, Stellenbosch, 26 January 2017.

22 Or, as was heard, the University Formerly Known as Rhodes, as JMS faculty at this university refer to their institution post-#Rhodes-must-fall.

23 Berger, “A Truth Commission for SA’s journalism education?”

Berger added: “Indeed, Rabe’s own tenure at Stellenbosch has seen a push for gender and race transformation in the media and in journalism education more generally, as well as ‘Africanisation’ of the curriculum.”²⁴

He wrote that these themes also informed the SU Journalism Department’s 30th celebrations, stating that “it might have been prudent” not to refer to the past because of how SU was “polarised a few years ago over the proposal there to posthumously award an honorary doctorate to the late Communist leader Bram Fischer”.

Still, the question – or the elephant in the room – remains. How should journalism schools deal with their pasts? Particularly, in our case, the Stellenbosch past?

In his 2008 article, Berger referred to a journal article that “began to scratch the surface”. This article, referred to in Part I, was published in 2000 in the first edition of *Journalism Studies* and looked at the “ideological schisms” in JMC scholarship.²⁵ It referred to how courses at “Rhodes and Natal”, from the 1970s onwards, “specifically [were] influenced by the dynamics of struggle generated by the Mass Democratic Movement (MDM) and the variety of small community and union-supportive anti-apartheid news agencies and newspapers”.

On this, Berger commented that “Rhodes journalism back then had its share of right wing students, apathetics, the fearful, the police spies, and of course future emigrants”.²⁶

Referring to the then Afrikaans universities (Rand Afrikaans University, the University of the Orange Free State and Potchefstroom University), the authors of the article did “not say much about the politics of their programmes”. Unisa’s head of communications, Professor Pieter Fourie, “was singled out for, in 1989, having provided the ‘first positive acknowledgements from an Afrikaans academic of the ‘critical’ work of English-speaking anti-apartheid JMC scholars’.”

But, according to Berger, the article neglected to mention Unisa’s JJ Roelofse,

who was reported in the early 1980s as providing special communications courses for the PW Botha government, [although] it does note that some “conservative (mainly Afrikaans-speaking) administrative researchers at parastatal institutions assisted the state by publishing research such as content analysis on the ‘negative’ news coverage South Africa received”.

24 Berger added this disclaimer to his observations in 2008: “Lizette Rabe kindly sponsored my attendance at Stellenbosch’s 30th anniversary celebrations. The remarks here are not intended to detract from her outstanding leadership there, her integrity and her transformation-oriented achievements. There should also be no reading of this piece that implies that Rhodes’s history should escape critical questioning on a par with that of Stellenbosch.”

25 A.S. de Beer & K. Tomaselli, “South African Journalism and Mass Communication Scholarship: Negotiating ideological schisms”, *Journalism Studies*, 1, 2000, pp 9 – 33.

26 Berger, “A Truth Commission for SA’s journalism education?”

Stellenbosch was not mentioned in the article. Berger assumed it was because the “department’s historical concentration [at that point] has been on practice rather than research”, the latter being the focus of the article in 2000.

Then Berger refers to Cillié, the founding head of the Department, as having “spent decades editing *Die Burger* newspaper”, and quoted Cillié from a 1977 seminar in Grahamstown when he said: “I personally have no professional or ethical qualms about producing recruits for a job market which I know from direct experience as well as from sustained contact through the chairmanship of the Nasionale Pers group.”

Berger acknowledges that Cillié was “not entirely at one with the architect of apartheid, Hendrik Verwoerd (at least on the question of the Coloured franchise), but he was still always a loyal member of the National Party and its media”.

To this, Berger added: “Stellenbosch cannot be expected to disown such a figure, but an alternative could be to contextualise his significance with today’s hindsight.”

Berger refers to the Department’s second HoD, Grosskopf, as being “much more verlig”, but that his tenure would have “had to negotiate two other challenges”. The first was the student body of the 1980s, which, “according to evidence to the TRC by Stellenbosch’s Jannie Gagiano”,²⁷ lived in a “closed socialisation environment”. According to Gagiano, in June 1989 the United Democratic Front and ANC had less than 5% support in white student ranks. Amongst Afrikaans-speaking students (mostly white), some 25% supported right-wing parties, and 60% supported the ruling National Party.

The second challenge that Berger identifies is that of the “Afrikaans-language media”. He refers to Max du Preez, who argued at the TRC that, “until the last few months of PW Botha’s term as state president, Afrikaans newspapers never opposed the NP or their security forces on any important issue”.²⁸

Berger then raises “the historic significance of action and inaction”, and queries “whether South African journalism schools – as claimed by the TRC for their medical counterparts – were complicit in much of the past”.

For Berger it was not about brow-beating or finger-pointing,

[b]ut it could be important especially to excluded or discriminated against black students, who in the case of at least one Rhodes generation, felt too alienated to attend their graduation, and where remorse could therefore be expressed where appropriate.

Berger continued: “By engaging what happened, it becomes possible to understand the roles that university journalism schools played and how each negotiated (or not) the constraints of their contexts.” This would benefit j-schools in having “knowledge that can inform discussions how universities and their departments, like the wider media, can better serve a changed society”.

27 Retired SU professor in political science.

28 Berger, “A Truth Commission for SA’s journalism education?”

In 2008, Berger wrote, as he had argued at the 2004 Rhodes colloquium, that the future cannot be seen “by looking in the rear-view mirror”. Instead, he said, “the value of an insightful retrospective is that we can then grasp where we have lacked, and where we have excelled. It provides a deeper understanding of what has shaped us.”

At Rhodes the attention was on staff and student exclusions “and on one shameful honorary doctorate”. Yet, wrote Berger, “further and wider historical evacuation could signal other issues as well, at the level of specific departments”.

According to him, “there may be merit in looking more closely at the past and future of curriculum (what exactly was and is being taught, and what was not)”, and that the same applies to research and community outreach. Berger concluded in 2008 that “[g]rasping the challenge of history – at the level of each department, at Rhodes, Stellenbosch and elsewhere – might sensitise us all to just how far we still need to travel. Perhaps.”

The past cannot be undone, it can only be transformed

How then to contextualise the significance of SU’s past, particularly its Department of Journalism, with today’s hindsight, not to mention insight? Add to this the complexities of the South African reality of a post-1994 democratic project that spectacularly failed to deliver on its promises, as well as the millennial generation’s #feesmustfall uprising – one that is more about 350 years of historical trauma, inhumanities and suffering as a result of colonialism and apartheid, and less about class fees in itself. Although, of course, unaffordable higher education is one of the symptoms of the malaise.

What are the answers when it is so difficult to even begin to formulate the questions? One answer may lie in a Mandela quote that is used in the Department’s Media History modules on both Honours and Master’s level: “We need to see history in the round ... The past can’t be undone, it can only be transformed.”

Therefore, in attempting to see “history in the round”, and finding ways to deal with the past: It is not possible to “undo” the fact that the founder of our Department was an Afrikaner Nationalist, or that SU kowtowed to the Nationalist Party. These facts have to be assessed in the contexts of their time in terms of “history in the round”. For example, Cillié, at the time, was regarded as liberal and reformist. The Department cannot disown Cillié, nor judge him with presentism. And, as part of the context, it should be stated that Afrikaner Nationalism was the result of colonialism and imperialism – not in an attempt to deflect liability or responsibility, but merely in an attempt to see “history in the round”. Indeed, under different circumstances, Cillié could have been an African Nationalist.

But what it means for us, today, is that we, as the current Stellenbosch academic community, should say that Stellenbosch has to acknowledge complicity in the rise of Afrikaner Nationalism and how it turned into an ideology and a morally indefensible political regime. Although we were not part of that generation, we need to apologise for that past and, in humility, should work together to transform Stellenbosch – a Stellenbosch that can be a catalyst to unlock the potential of all of us who call ourselves South Africans, to work together towards a prosperous future from the perspective of an inclusive South

Africanism – a future this special country deserves. Of all campuses, Stellenbosch is uniquely placed to be such a catalyst.

We should work in transformative ways with all our legacies, including colonialism and imperialism for three hundred years and apartheid for fifty, and how these have robbed fellow South Africans of their humanity and dignity and have resulted in severe historical trauma. We cannot “undo” these pasts, but as a “New Africa University” we must work towards “transformative social impact[s]”.²⁹

Indeed, already in 1978 Cillié described Stellenbosch as “a power plant for South Africa, the most important of its kind, and as such our best abilities and efforts worth through and through”.³⁰

It is imperative that we use this time and this space to work through our complexities and realities with these “best of our abilities”. We carry enormous responsibility on our shoulders.

As for the role of the media in society, in terms of the libertarian and social responsibility theories of the media, plus the media’s developmental role within a young democracy, it is imperative that media professionals understand their role in contributing to enabling communities and individuals. In fact, the planet is experiencing a global crisis, and it needs a solid, free media system. This is also why the media are mentioned in the 2030 Agenda for Sustainable Development that was adopted by the United Nations in 2015.³¹ Previously, the Millennium Development Goals, which guided development between 2000 and 2015, did not refer to the media’s role. Yet a strong media sector is now regarded as so fundamental to the Sustainable Development Goals (SDGs) that the importance of public access to information as a fundamental freedom is mentioned explicitly. The SDGs should guide our planet’s actions in the crucial next 15 years to address the challenges facing us – from poverty and inequality to climate change. And, as has been said: it takes “strong commitment”, certainly “not just words on paper”.

Thus allow me two last observations:

- As a general comment: Our “New” South Africa was the result of a participatory, conciliatory, consensus-seeking project. We can do it again. Above all, we owe it to ourselves to repeat it, on every level, whether on campuses, or as a country: We need new Codesas.
- As a more specific comment: We might not have the answers, but that does not mean that we, especially as journalism educators and trainers, should not at least attempt to formulate the difficult questions. To paraphrase a famous cartoonist³² about the role of the media in society: Without the grit in the oyster, there will be no pearls. For our own profession to remain significant in a corrupt and cynical world, especially inside the disruptive digital tsunami and in a dystopic post-truth and post-values society, we need to be the grit in the oyster.

29 N. Koopman, “Nuwe-Afrika-universiteit skep energie”, *Die Burger* 28 Desember 2016, p 9.

30 SU Department of Journalism Archives: P. Cillié. Letter dated 5 June 1978.

31 Sustainable Development Goals, 2015, “The Sustainable Development Agenda”, <http://www.un.org/sustainabledevelopment/development-agenda/> Accessed 22 June 2017.

32 Herblock (Herbert Block, 1909-2001).

Conclusion

This two-part attempt to chronicle the history of the SU Department of Journalism in an analytical, critical way is a sincere effort to start to scratch the surface in terms of revisiting the past and rephrasing certain histories, to acknowledge injustices and, in Berger's words, to grasp "where we have lacked, and where we have excelled".

This must form part of an on-going attempt to build a foundation for an inclusive, Africanised, yet globalised curriculum that will prepare beginner journalists in our vocational programme for a career as media professionals in the Fourth Industrial Revolution. On a next level, it must contribute to scholarship in the field of journalism studies through our Master's and PhD programmes, as well as our research projects. And all of this must be done from and within the campus of Stellenbosch University to contribute to a just and equal society – as a "New Africa University".

For a brief bio of the author of this chapter, please see the previous chapter.

II

Joernalistiek, die media en die
akademie | Journalism, the media
and academia

Asking the right questions

- HERMAN WASSERMAN

It would probably have been beyond the capabilities of even the most visionary of students in the first class of aspiring journalists in Crozier Street forty years ago to imagine what journalism would look like today. If you told them then, while they were hammering away on their typewriters or lugging around heavy cassette recorders and microphones, that in forty years' time their counterparts would walk around with devices in their pockets that could instantaneously record sound, take pictures and send messages around the world, that serious news reports would appear, side-by-side with videos of kittens, on a television screen the size of a cigarette box (remember those?), or that journalists would deliver updates directly from Parliament in dispatches of 140 characters or less, they would probably have thought that you had spent too much time in De Akker instead of practising your shorthand.

But then again, if you told them that four decades hence they would have to contend with “fake news”, that news outlets were being bought by government allies, and that it is sometimes difficult to separate journalistic fact from fiction, their eyes might have lit up in recognition – after all, they had just lived through the Information Scandal, when the apartheid government bought two newspapers to spread their propaganda. There might, after all, not be so much of a difference between “post-truth” and “pre-truth” – it always remains elusive and partial.

Since the journalism students of forty years ago were being trained in the era of “mass media”, when television was still relatively new in this country and, when radio and newspapers still commanded large, captive audiences (albeit, like everything else in those days, separated according to race and language), they might struggle to grasp the full intensity of the competition that today's journalists face in a fragmented, individualised, “attention economy”, characterised by a dazzling array of news and entertainment options to choose from.

But while fragmentation into today's “filter bubbles” is primarily a byproduct of technological advances in digital media that tend to expose audiences only to the viewpoints they agree with, the denizens of Crozier Street forty years ago were preparing for careers in a media landscape characterised by silos of a different kind. They worked in an era of strong political parallelism: The SABC was a state broadcaster, Afrikaans media by and large supported the National Party regime, the English-language press offered a limited, liberal critique of apartheid and the alternative press was increasingly driven underground, harassed and threatened. In that environment, they might be able to tell you when you meet them on your time travels, reality also looked very different depending on which politically-flavoured filter bubble you got your news from. Being accepted as a credible and legitimate purveyor of news by those that did not form part of your own group was probably difficult in such a polarised news landscape.

Today South Africa does not have formal apartheid anymore, nor is news controlled by a host of laws and regulations like it was back then. But in 2017 ours is still a highly unequal society, and often journalists are still too constrained by the demands of the market to do journalism that is truly in the interest of the public at large.

When journalists identify as a “professional” class rather than a community of practice rooted in society, they can easily become removed from the everyday struggles of ordinary citizens. Then, as recent research¹ has shown us, citizens feel that media do not listen to them or are not relevant to their daily lives. Where politics created a distance between journalists working for the Nasionale Pers or the SABC in 1978 and the greater South African public, market imperatives which orient journalism towards elite audiences today still often fulfil a similar function of marginalising the views and voices of the poor.

But one thing is certain: Only the most ardent optimist would have imagined in the dark days of the 1970s in apartheid South Africa that journalists would one day be protected by a Constitution that guarantees free speech and that they would be regulated by independent self-regulatory bodies. Furthermore, the journalists trapped in the South Africa of 1978, isolated by economic and cultural sanctions against an illegitimate regime and muzzled by an oppressive government, would marvel at the access that journalists and audiences have today at global media resources, and the extent to which they can use global media as a platform for their work.

Many things have changed in the country and the world in the years since students were bashing at their Olivettis in the same building where today they are moving their thumbs up and down the screen of their smartphones. Some of the skills of the seventies, like shorthand and developing photographs in a dark room, have become redundant. Others, like the ability to smell a good story, listen attentively, express yourself clearly, sharpening your curiosity and reading widely, have remained the same. Of the skills indispensable to journalists both then and now, the most important one probably remains the same: *the ability to ask the right questions.*

Between these various similarities and differences, what has remained the same, at the core of journalism as a practice?

Yes, the country we live in today, the world we inhabit, the frames of reference we draw upon, have changed dramatically. We live in a democracy, one that might look ailing at times, but one nevertheless that is built on the moral foundations of equality, dignity and freedom that in 1978 were still ideals for which many of our compatriots were imprisoned or killed. Let us never forget this, even as our front pages and homepages today, filled with corruption, poverty and crime, sometimes brings us to despair's door.

Yes, there have been some spectacular changes in the technologies driving and sustaining journalism. In many cases, these technologies have broadened the scope, range and speed of journalism in ways

1 H. Wasserman & A. Garman, “The meanings of citizenship: media use and democracy in South Africa”, *Social Dynamics* 40 (2) 2014, pp 392 – 407.

that have improved journalism practice tremendously. The advent of digital media have also disrupted traditional business models of journalism, and, for the newspapers around the world that have had to close, for the journalists who have lost their jobs or had to move from a stable career to a precarious occupation, this might seem disastrous. But there is a danger that we might fetishise the changes – good or bad – that have occurred on technological level so much that we neglect the more substantive ideological and ontological questions. Such as: Why are we here? What are we doing? Why do this, and not something else?

The challenges facing journalism today may be prompted by a different set of political circumstances and play out in a different media ecology than forty years ago. But at heart they remain the same and deal with the same questions:

What values should journalism be guided by?

How can journalism best serve all of society?

How can journalism not only shine a light in the dark places of corruption, malfeasance, crime and power, but also lend an ear to the faintest of voices around us?

In addition to playing the much-celebrated watchdog role, how can journalism also foster ethical values of compassion, care and social justice? What does a journalism look like that keeps powerful interests to account but also enable citizen-to-citizen conversations across difference? What are the conditions that would sustain a journalism that could contribute to social justice? And, in a globalised era where journalism in the Global South has a much better chance to impact on, and speak back to, Northern narratives, how do we decolonise journalism practice and journalism scholarship in non-essentialist, inclusive and dialogical ways?

These are questions that are in the first place philosophical and ethical in nature. They are normative questions that apply equally to journalism produced for a newspaper, broadcast on radio, posted on Facebook or distributed via mobile phone. They are questions that require slow contemplation, often lost in the urgency of commercial survival in an era where journalism is often seen as being in a crisis, often drowned out by the noise of daily news events and the clamour of new technological bells and whistles.

But these are the questions that aspiring journalists should have been asking of themselves in Crozier Street in 1978, and they are the questions that journalism students should be asking themselves today.

Indeed, among all the skills journalists should master, the ability to ask the right questions might be the most vital. And perhaps the one question that every journalism student should ask themselves before walking out the door of the famous little building in Crozier Street into this ever-changing country and further into the interconnected world, is this: What is journalism for?



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Die media en die ‘bose wêreld daar buite’

- GABRIËL J. BOTMA

Inleiding

Sommige uitdagings wat eietydse joernaliste trotseer, het dieselfde gebly, maar die digitale era sorg vir nuwes. Die nuus- en publikasiesiklus van 24 uur, met “digitaal eerste”, hou gevolge in vir “inhoudskeppers”, soos sommige nuusinstansies deesdae hul multimedia-verslaggewers noem, en ook vir die keuse en aanbieding van nuus. Uit die bedryf hoor ons dat sommige organisasies nou ’n stelsel het waarvolgens lesers se “kliks” op nuusberigte en -artikels as maatstaf vir die vergoeding van (vryskut-) verslaggewers dien. Dit dryf moontlik ’n soeke na die soort nuus wat die grootste gemene deler bevredig, met ander woorde, joernalistiek waarin die publiek belangstel eerder as joernalistiek in die openbare belang. Daar was sedert die ontstaan van joernalistiek nog altyd ’n fyn balans tussen die twee, maar die vraag ontstaan of sosiale media en aanlyn publikasie dit nie finaal versteur het nie. Hierdie artikel fokus op die media-dekking van ’n opspraakwekkende geval ter illustrasie en op soek na antwoorde.

Die geval in die media

Op Donderdag 24 Augustus 2017 is die grootste deel van die voorblad van *Die Burger* in beslag geneem deur beriggewing oor die geval van ’n 13-jarige meisie van Brackenfell in Kaapstad wat van die huis af weggeloop het en vier dae later in ’n informele nedersetting, Malawi, in Bishop Lavis op die Kaapse Vlakte, deur die polisie aangetref is. Hoewel die identiteit van die meisie aanlyn en in *Die Burger* prominent geopenbaar is, word dit hier om etiese redes, wat onder bespreek sal word, weerhou.

Die aanvanklike nuus dat sy vermis geraak het, het vinnig op sosiale media versprei, aangevuur deur vrese dat sy ’n misdadslagoffer was. Later het dit geblyk dat sy op Facebook kontak gemaak het met ’n ouer man, haar ma om die bos gelei het om weg te glip, en met ’n huurmotor na Bishop Lavis is om hom te ontmoet. Nadat sy die naweek saam met die man daar deurgebring het, is sy, volgens die berigte, “uitgeskop”, maar uiteindelik deur twee “samaritane” na die Malawi-nedersetting gebring nadat sy onwillig was om polisie toe te gaan. Die polisie het haar omstreeks 22:30 die aand in ’n “enkelvertreksinkhut” met “slegs twee beddens” saam met vier ander mense aangetref, “almal vas aan die slaap”.

Die geval het lank reeds opslae gemaak op sosiale media en op die internetnuuswebwerf waarvan *Die Burger* deel is, Netwerk24, toe dit uiteindelik op die koerant se voorblad gepubliseer is. Trouens, op bladsy twee van *Die Burger* van 24 Augustus, onder die gereelde rubriek “Hoogtepunte” op www.netwerk24.com, handel die eerste vyf van die top tien “mees gelese berigte van die dag” oor dié geval.

Oor die algemeen het *Die Burger* bloot foto's en berigte van Netwerk24 op sy blaaie gedupliseer. Dit laat vrae ontstaan oor *Die Burger* se motivering om “ou” nuus so prominent te publiseer. Is dit omdat die koerant meen sommige van sy lesers volg steeds nie die nuus aanlyn nie, en/of het hy weens praktiese en pragmatiese redes (soos krimpende nuuskantore) verlief geneem met die feit dat “digitaal eerste” beteken om bloot aanlyn nuus te herhaal?

Die fokuspunt van die voorblad van 24 Augustus is 'n groot foto van 'n vierkantige sinkkonstruksie waaroor die woorde “Hier is sy gevind” deels gedruk is. Twee kleiner foto's is langsaan gerangskik, een van 'n jeugdige wit meisie, met haar naam as onderskrif, en daaronder 'n foto van twee bruin volwassenes, wat luidens die onderskrif die meisie by hulle in die hut onderdak gegee het. Die velkleur van die betrokkenes is in hierdie geval relevant omdat die dekking van die voorval teen die agtergrond van die nalatenskap van Suid-Afrika se geskiedenis van kolonialisering en apartheid afspeel. Oor die algemeen is baie woonbuurte byvoorbeeld nog op grond van apartheid-kategorieë van ras gesegregeer, met die meerderheid arm mense wat in bruin en swart woonbuurte te vinde is.

In *Die Burger* se berig word die informele nedersetting by monde van die inwoners self as 'n “gevaarlike” ruimte beskryf, met die implikasie dat dit vir middelklas en wit mense (en veral wit kinders) 'n waagstuk is om daar te beland. Terselfdertyd onderbelig die dekking die feit dat dit juis daar is waar ten minste vier mense nie gehuiwer het nie om hulle oor haar te ontferm (en kan die retoriese vraag gestel word of dieselfde sorgsaamheid 'n verdwaalde swart meisie in die oorwegend wit en middelklas-woonbuurte van Brackenfell te beurt sou geval het?).

Waarskynlik het die groot openbare belangstelling op die internet en sosiale media oor die geval 'n rol gespeel in *Die Burger* se seleksie van die nuusberigte en artikels vir sy drukuitgawe. So hoog is die “nuuswaarde” van die geval geskat dat *Die Burger* op Vrydag 25 Augustus basies die patroon herhaal het, met dié keer as voorbladberig die meisie se pa wat “sy hart oopmaak”. Verskillende foto's van pa en dogter illustreer die lang onderhoud, wat volgens 'n teksblokkie daarby volledig op Netwerk24 te vinde is.

Twee dae, twee voorblaaie, met voldoende aanduiding dat die digitale voetspoor van die opspraakwekkende gebeurtenis en die beriggewing daaroor veel wyer strek. Wat vertel die geval ons van die uitdagings in die (media-)wêreld waarin ons leef?

Hierdie bespreking vind plaas aan die hand van 'n inhoudsanalise en in die lig van die Suid-Afrikaanse Perskode, wat deur Netwerk24 en *Die Burger* onderskryf word.

Inhoudsanalise

Deur na mediateorieë soos semiotiek, raming (*framing*) en diskoers/narratief te verwys, kan vasgestel word dat die dekking van die geval in *Die Burger* en op Netwerk24 boekdele spreek.

Volgens Pieter Fourie² behels semiotiek die ontleding van tekens en kodes, en die sisteme wat hulle verbind, op soek na verskillende soorte en vlakke van betekenis. Daar kan dus volgens hierdie teoretiese en metodologiese raamwerk gevra word watter narratief deur die voorblad van 'n koerant, of 'n berig of foto oor 'n bepaalde gebeurtenis, gekonstrueer word.

Raamteorie sluit hierby aan deur te kyk na die invloed wat joernaliste se keuses op die begrip en houdings van lesers het.³ Joernaliste verstaan hierdie proses goed, want die eerste vraag onder mekaar is dikwels wat die invalshoek (“angle”) en kapstokparagraaf (“intro”) van 'n “storie” is. Hierdie fasette van joernalistieke idioom is 'n sterk aanduiding dat hulle in die “storievertelbesigheid” is, soos dit al deur mediakenners uitgedruk is.⁴ Stories probeer 'n houvas op die werklikheid kry en is deel van ons alledaagse sosiale interaksies en belewenisse, wat mede-bepaal word deur die verskillende kontekste waarin ons funksioneer (insluitend taal, kultuur, gender, etniese groep, kerkverband en ander gemeenskaplike affiliasies).

Die toelaatbaarheid en keuses van stories in spesifieke kontekste (onderwerpe en taalgebruik wat byvoorbeeld in- en uitgesluit word) asook die reëls en konvensies waarvolgens dit vertel mag word, word beskryf deur diskoersteorie. Kritiese diskoersanalise sluit dus in die spesifieke tekste wat geproduseer word, diegene wat die teks produseer, en die konteks waarin dit plaasvind en mag uitoefen.⁵

Etiek-raamwerk

Soos bo genoem, is Netwerk24 en *Die Burger* onder die talle Suid-Afrikaanse nuusinstansies (druk- en aanlyn media ingesluit) wat die Suid-Afrikaanse Persraad en die Perskode onderskryf. Vir die doeleindes van hierdie bespreking is Hoofstuk 8 van die Perskode, wat spesifiek oor kinders handel, van belang.⁶ Veral Punt 8.1.1 is ter sake, waarin die media aangemoedig word:

[to] exercise exceptional care and consideration when reporting about children. If there is any chance that coverage might cause harm of any kind to a child, he or she shall not be interviewed, photographed or identified without the consent of a legal guardian ... (taking into consideration the evolving capacity of the child), and a public interest is evident.

Voorts is daar Punt 8.1.3 wat stipuleer dat die media kinders nie mag identifiseer nie

... who have been victims of abuse, exploitation, or who have been charged with or convicted of a crime, without the consent of their legal guardians (or a similarly responsible adult) and the child (taking into consideration the evolving capacity of the child), a public interest is evident and it is in the best interests of the child.

2 P.J. Fourie (red.), *Media Studies: Media content and media audiences* (Kaapstad, Juta, 2009), p 41.

3 P.J. Fourie (red.), 2007: *Media studies. Media history, media & society* (Kaapstad: Juta, 2007), p 245.

4 R. Campbell, C. Martin & B. Fabos, *Media & Culture* (Boston, Bedford/St Martin's, 2007), p 15.

5 S. Sonderling, “Media, language and discourse”, in P.J. Fourie (red.) *Media Studies: Media content and media audiences* (Kaapstad, Juta, 2009), p 90 – 91.

6 Code of ethics and conduct for South African print and online media, 2016, <http://www.presscouncil.org.za/ContentPage?code=PRESSCODE>, afgelaai 14 September 2017.

Bespreking

In hierdie geval is die naam van die meisie deur haar ouers en ander familieleden op sosiale media en aanlyn nuusplatforms geplaas nadat hulle haar by die polisie as vermis aangemeld het. Vir die media was daar dus toestemming van die ouers, en die dekking het geblyk in die belang van die vermiste kind en haar ouers te wees.⁷

Wat die openbare belang betrek, kan die media egter nog beter doen, want hy berig sekerlik nie oor alle vermiste kinders in Suid-Afrika nie (volgens statistiek word daar jaarliks meer as 860 kinders as vermis aangemeld, hoewel dié getal diegene insluit wat gou daarna weer opgespoor is).⁸ Talle lede van die hoofstroommedia in Engels en Afrikaans het dekking aan die verdwyning en opsporing van die meisie verleen, wat aan die een kant aandui dat 'n wye spektrum van joernaliste die kwessie as nuuswaardig beskou het. Die prominente aanbieding daarvan deur Netwerk24 en *Die Burger* is egter waarskynlik sterk beïnvloed deur die feit dat sy wit en Afrikaans is en uit 'n middelklas-omgewing kom, soos baie van die lesers van dié twee nuusinstansies. Talle van hierdie lesers is ook ouers, en kon dus identifiseer met ouers wie se laerskoolkind verdwyn. Hierdie subjektiewe seleksie-kriteria is bekend as “nuuswaardes” en talle joernaliste glo nog vas dat dit 'n objektiewe en onbevooroordeelde maatstaf is. In die digitale era plaas die voorkoms van 'n “sosialemedia-storm” joernaliste onder nog meer druk om deur die subjektiewe belangstelling van lesers gelei te word, en dié fenomeen behoort onder die akademiese beskouing van “nuuswaardes” ingesluit te word.

Sommige aanlyn lesers het nie net die kommer van die ouers gedeel nie, maar was ook heftig krities omdat die kind haar (geskeide) ma se huis al teen Vrydagmiddag verlaat het, kwansuis om by 'n vriendin oor te slaap, en dat die ma eers teen Sondagaand bekommerd geraak het en die kind se pa en die polisie betrek het. Sy kon haar dogter intussen nie op haar selfoon bereik nie, en het geen kontakbesonderhede van die sogenaamde vriendin of dié se ouers verkry nie.

Die meisie se ma het aanvanklik aan die media gesê hoe bekommerd sy is, want “daar is siek mense daar buite”. Later sou dit blyk die ma was gedeeltelik reg, want haar dogter het onbehoorlike sosiale-media-kontak met ouer mans gehad, en is glo deur een van hulle na Bishop Lavis, 'n oorwegend bruin woonbuurt, gelok. Maar ironies genoeg het die kind in gelyke mate duidelik behoefte gehad om van haar ma se huis weg te kom en wou sy nie vrywillig na die polisie gaan toe sake by haar oorspronklike kontak skeefgeloop het nie.

Die oorspronklike media-narratief van die onskuldige, wit, Afrikaanse skoolmeisie wat ten prooi van bose (swart?) kriminele elemente “daar buite” geval het, was dus nie heeltemal in die kol nie, maar nietemin val die seleksie en aanbieding van die aanvanklike verdwyning gerieflik binne die riglyne van die Suid-Afrikaanse Perskode.

7 R. Baantjies, “Missing teen’s mom: ‘There are sick people out there’”, News24, 22 Augustus 2017, <http://www.news24.com/SouthAfrica/News/missing-teens-mom-there-are-sick-people-out-there-20170822>, afgelaai 14 September 2017.

8 G. Makou, “[Fact Check] Does a child go missing every 5 hours in SA?” EWN, 2016, <http://ewn.co.za/2016/10/13/FACT-CHECKDoes-a-child-go-missing-every-5-hours-in-SA>, afgelaai 14 September 2017.

Vrae ontstaan egter oor wat die reaksie van die media moes wees nadat die meisie gevind is, en meer agtergrond oor die presiese toedrag van sake aan die lig gekom het.

Soos bo aangetoon is, het Netwerk24 en *Die Burger* voortgegaan met dekking, klaarblyklik steeds met die toestemming van die ouers (en die feit dat haar naam toe reeds in die openbare domein bekend was). Te midde van groot openbare belangstelling is nog 'n tradisionele joernalistiekpraktyk, dat “stories opgevolg word”, geaktiveer. By *Die Burger* het die staaltjie die ronde gedoen van hoe 'n vorige redakteur sou gesê het: “Wanneer die koerant iemand in die hospitaal gesit het, moet die koerant daardie persoon weer huis toe neem.” Maar 'n betreklik eenvoudige inhoudsanalise van die media sal aantoon dat verreweg die meeste “stories” nooit opgevolg word nie, en dat die opvolg-verweer deel van die subjektiewe raamwerk van nuusseleksie is. Dus, wat was die openbare belang van voortgesette dekking, en was dit in die beste belang van die kind?

Die Burger het met die terugskouende aanbieding van die gebeure op 24 Augustus openbare belang gesuggereer deur 'n artikel, “Kenners: Sô hou jy jou kind veilig op sosiale media”, op die voorblad aan te kondig en op bladsy drie aan te bied. Die tipiese leser van *Die Burger* word dus opnuut attent gemaak op die gevare van sosiale media, wat 'n voortsetting is van die “gevaarlike wêreld daar buite”-narratief. Nie net is dit 'n “bose wêreld” nie, maar dit dring ongemerk die veilige, gesonde, wit, Afrikaanse middelklasbestaan binne.

Daar was ook 'n tweede berig, “Klasmaats by laerskool kry berading ná drama”, wat die narratief ondersteun dat iets broos onder druk gekom het, en dat alle moontlike hulpmiddels ingespan word om die kokon te herstel.

Maar die vraag kan hier gestel word: Waarom was daar byvoorbeeld nie ondersteunende artikels oor die gevolge van egskeidings op kinders, verhoudings en ontlukende seksualiteit by tieners, en die psigiese gesondheid van die jeug nie?

'n Moontlike antwoord is dat dit nie so goed sou inpas by die narratief van “die bose wêreld daar buite” nie.

Terwyl die media wel 'n rol gespeel het daarin dat die meisie opgespoor is,⁹ is dit onseker of die voortgesette diepgaande dekking, soos deur onder meer Netwerk24 en *Die Burger*, nadat sy gevind is, in haar beste belang was. In die “openhartige” onderhoud wat die koerant op 25 Augustus met die pa gepubliseer het, word hy as volg aangehaal: “Sy voel skaam, jammer en vernederd ... Sy voel hartseer ... En sy het hom belowe dat sy dit nie weer sal doen nie ... Sy het nie gedink hierdie ding sal so groot gaan nie.”

9 Betrokkenes by haar opsporing het verwys na radioberigte en Facebook-inskrywings wat hulle van die soektog na die meisie bewus gemaak het.

Ten slotte

Dié geval toon aan dat sommige drukmedia as gevolg van “digitaal eerste” tot sekondêre dupliseerders van nuus gereduseer kan word. Dit is in teenstelling met die idee dat die drukmedia ’n oorspronklike stem sou kon behou deur meer in-diepte op die aanlyn nuus te reageer. Aanlyn media, op sy beurt, hardloop agter sosiale media aan en is onder druk om te publiseer eerder as om te besin, wat etiese besluitneming negatief kan beïnvloed, ’n tendens wat ongelukkig dan ook na die drukmedia oorspoel. Daar is voorts aangetoon dat die druk om te publiseer beteken dat die media gou terugval op geekte narratiewe, in dié geval die “bose wêreld daar buite”, al word dit nie heeltemal deur die feite ondersteun nie.



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Communication Educator, Ecquid Novi: African Journalism Studies, Communicatio en Critical Arts, gepubliseer. Tot en met sy aanstelling by die US was hy kunsredakteur en -skrywer/resensent van Die Burger in Kaapstad.

Geen koninklike kortpad nie¹

- GEORGE CLAASSEN

Mathematics takes us into the region of absolute necessity, to which not only the actual word, but every possible word, must conform

- Bertrand Russell

It is safer to have a whole people respectably enlightened than a few in a high state of science and the many in ignorance

- Thomas Jefferson

Die 21ste herdenking van die ontbloting van wat ironies waarskynlik een van die noodsaaklikste en funksioneelste slenters in die geskiedenis van die wetenskap was, beklemtoon opnuut die uitdaging wat aan die moderne joernalistiek gestel word: hoe kan joernaliste in die eeu van die wetenskap en te midde van alledaagse fopnuus, nog sinvol as waghonde optree as hulle nie die taal waarin wetenskap beoefen word, begryp en bemeester nie?

In 1996 lê die Amerikaanse fisikus Alan Sokal 'n gefabriseerde artikel voor aan die vaktydskrif *Social Text*.² Dit word aanvaar, maar lei tot 'n groot verleentheid vir 'n sektor sosiale wetenskaplikes, die postmoderniste, veral omdat dit hul kunsmatige en obskure vakwetenskaplike taal en vyandige houding teenoor die natuurwetenskappe skerp ontbloot.

Sokal kom met die sak patats vorendag, maar die verwyte en verskonings deur die redakteur en ander postmoderniste (onder die vaandel van die wetenskap), laat die keiser net ontdaan van sy laaste agtenswaardige kledingstuk. Dit lei tot humoristies sardoniese aanvalle op die postmoderniste deur natuurwetenskaplikes, 'n proses wat veroorsaak dat alle sosiale wetenskappe oor dieselfde kam geskeer is en steeds in dieselfde put van bespotting en vernedering gegooi word. Die mondigwording van die Sokal-poets val saam met die monstergeboorte van fopnuus en bring 'n koersverandering in die wyse waarop joernaliste se onsinverklikkers gekalibreer behoort te word om dié soort fiktiewe nuus te kan raaksien om te verhoed dat Saturnus sy eie kinders à la Goya verslind.

1 Dié bydrae is 'n omvattende verwerking en uitbreiding van artikels en rubrieke deur die outeur: "Onwetenskaplike blindes wat lei", *Die Burger*, 20 Maart 2002, p 13; "Kennis ontbreek by filosowe om Einstein verdag te maak", *Die Burger*, 24 April 2002, p 11; "Daar is geen koninklike pad nie", *Die Burger*, 8 Mei 2002, p 13, en "As volgelinge in vreemde tale spreek", *Die Burger*, 30 April 2003, p 15.

2 A. Sokal, "Transgressing the boundaries: towards a transformative hermeneutics of quantum gravity", in *Social Text*; http://www.physics.nyu.edu/faculty/sokal/transgress_v2/transgress_v2_singlefile.html. Toegang op 20 September 2017.

Joernalistiek skole word dekades lank al deur voornemende joernaliste, hoofsaaklik opgelei in die sosiale wetenskappe, oorspoel. Hulle is meestal numeries en wiskundig ongeletterd en kan beswaarlik nuus op enige terrein wat syferkundigheid vereis, interpreteer. Ook in die lig van fopnuus, en om wetenskaplike aansprake en bevindings behoorlik te kan evalueer, skep dit vertrouensprobleme vir die joernalistiek. Verskillende studies werp lig op dié gebrekkige mondering van joernaliste en hoe dit reggestel kan word.^{3, 4, 5, 6, 7}

Die vader van die postmoderniste, Jacques Derrida, word in sommige sosiale wetenskapkringe steeds Messiaans aangehang en sy navolgers wend uiterste pogings aan om die natuur-, aard- en fisiese wetenskappe te verfoei en af te kraak.

Studente in die sosiale wetenskappe word opgelei met die premisse dat alle uitsprake, of dit nou in die wetenskap of letterkunde is, net verhale is, soos stories en mites bloot die kulturele vooroordele van die verteller weergee, aldus die fisikus Victor Stenger.⁸

In die lig van die verkondiging dat enige fiktiewe “werklikheid” aanvaar kan word, dat selfs enige skrywer op sosiale media ’n joernalis is, styg die invloed van sosiale media as kanaal waardeur fopnuus maklik en oombliklik versprei word. Soos Bell aantoon:

Our news ecosystem has changed more dramatically in the past five years than perhaps at any time in the past five hundred... Social media hasn't just swallowed journalism, it has swallowed everything. It has swallowed political campaigns, banking systems, personal histories, the leisure industry, retail, even government and security. The phone in our pocket is our portal to the world. I think in many ways this heralds enormously exciting opportunities for education, information, and connection, but it brings with it a host of contingent existential risks. Journalism is a small subsidiary activity of the main business of social platforms, but one of central interest to citizens.⁹

Vir joernaliste raak dit gevolglik al hoe moeiliker om nuus na waarde te skat. Veral op wetenskaplike gebied is hulle kwesbaar weens hul numeriese ongeletterdheid en onvermoë om statistiek te interpreteer. Swendelaars en fopnuuskeppers buit dit uit. Syfers en wiskunde het op alle vlakke van die samelewing ’n wesentlike invloed, toenemend ook die joernalistiek. Syfers “saturate the news, politics, life. For good

3 R. Brand, “The numbers game: A case study of mathematical literacy at a South African newspaper,” *Communicatio* 34(2), 2008, pp 210 – 221.

4 A.S. de Beer & E. Steyn, “Sanef’s ‘2002 South African national journalism skills audit’”, *Ecquid Novi* 23(1), 2002, pp 11 – 86.

5 J.A. Prinsloo, “Worstel joernaliste om syfers te ontsyfer? ’n Gevallestudie van ’n steekproef Suid-Afrikaanse joernaliste se syfervaardighede”, ongepubliseerde meestersgraadtesis, 2006, Universiteit van Stellenbosch, Stellenbosch.

6 G. Claassen, “Covering science in South Africa: Perspectives of science journalists”, Navorsingsverslag vir die South African Science Journalists’ Association, Kaapstad: South African Science Journalists’ Association, 2011.

7 G. Claassen, “Science and the media in South Africa: Reflecting a ‘dirty mirror’”, *Communicatio*, 37(3) 2011, pp 351 – 366.

8 V. Stenger, *The unconscious quantum – metaphysics in modern physics and cosmology*, Amherst, New York, Prometheus, 1995, p 74.

9 E. Bell, Facebook is eating the world. *Columbia Journalism Review*, http://www.cjr.org/analysis/facebook_and_media.php, 7 Maart 2016.

or ill, they are today's pre-eminent public language – and those who speak it, rule,” soos Blastland en Dilnot dit stel.¹⁰ “Statistics is far from a dry collection of facts; it is the science of making what subtle sense of the facts we can. No science could be more necessary, and those who do it are often detectives of quiet ingenuity.”¹¹

Vir die joernalistiek kan nie enige storie maar as die werklikheid gereken word nie. Omgekeerd: nie elke skrywer op sosiale media kwalifiseer as joernalis nie. So is dit byvoorbeeld vir elke joernalis belangrik om die verskynsel van toeval in die lewe te begryp en wat die P-waarde in 'n wetenskaplike studie beteken. Nie enige waarheid kan geld omdat iemand dit na willekeur so wil interpreteer nie, soos Muller dit ook beklemtoon in sy kritiek op die wyse waarop howe byvoorbeeld forensiese getuienis waninterpreteer weens 'n gebrekkige kennis by regspraak oor die rol van toeval in die lewe, ook in die oplossing van misdade.¹² Hy noem dit die “prosecutor's fallacy”, wat lei tot onreg in hofbeslissings, waarvan die tragiese Sally Clark-geval in Brittanje een van die bekendste voorbeelde van skreiende onreg en aandadigheid van die mediese, regs- en joernalistieke beroep was.¹³

Joernaliste se onvermoë om statistiese moontlikhede te beoordeel, lei hulle byvoorbeeld dikwels van die wal in die sloot, soos die kunsmatige debat oor klimaatsverandering toon waardeur die media platforms aan klimaatsveranderingontkenner rojal beskikbaar stel.

Die intellektuele swendelary van die postmoderniste kom verder onder die soeklig in boeke deur die bioloog Richard Dawkins¹⁴ en die bekroonde skrywer Francis Wheen.¹⁵ Een van die insiggewendste dele onder die sambreelhoofstuk met die gepaste titel “Sense and sensibility” is Dawkins se resensie van Sokal en Jean Bricmont se boek *Intellectual Imposters*, wat ook as *Fashionable Nonsense* in die VSA gepubliseer is.¹⁶ Dawkins vra:

*Suppose you are an intellectual impostor with nothing to say, but with strong ambitions to succeed in academic life, collect a coterie of reverent disciples and have students around the world anoint your pages with respectful yellow highlighter. What kind of literary style would you cultivate? Not a lucid one, surely, for clarity would expose your lack of content.*¹⁷

Sokal en Bricmont – onderskeidelik hoogleraars in fisika aan universiteite in New York en Leuven – se boek bevat talle voorbeelde van die soort denke wat dikwels blom in sosiale wetenskapfakulteite, met

10 M. Blastland & A. Dilnot, *The Tiger That Isn't – Seeing Through a World of Numbers*. Londen, Profile Books. 2007, p 1.

11 Ibid. p 3.

12 M.A. Muller, “Handling Uncertainty in a Court of Law,” *Stellenbosch Law Review* 23(3) 2012, pp 599 – 609

13 *R. v. Sally Clark*, 2000, EWCA Crim 54, [2003] Crim 1020; Muller, op.cit., pp 7 – 8.

14 L. Menon (red), *A Devil's Chaplain: Selected Essays by Richard Dawkins*, Londen, Weidenfeld & Nicolson, 2003.

15 F. Wheen, *How Mumbo-jumbo Conquered the World – A Short History of Modern Delusions*, Londen, Harper Perennial, 2004

16 A. Sokal & J. Bricmont, *Intellectual Imposters*. Londen, Profile Books, 1998. Ook Sokal & Bricmont, *Fashionable Nonsense*, New York, Picador, 1998. Dawkins se oorspronklike resensie het verskyn in *Nature*, 394 (9 Julie 1998), pp 141 – 143.

17 R. Dawkins, “Postmodernism disrobed” in Latha Menon (red.), *A Devil's Chaplain: Selected Essays by Richard Dawkins*, p 47.

obskure taalgebruik en 'n miskennis van wetenskap se werkmethode as kenmerke. Dawkins verwys in sy resensie na Sokal en Bricmont se vernietigende ontbloting van postmodernistiese Newspeak,¹⁸ waarvan die komieklikste duisterpraat die beskrywing/omsnywing van 'n manlike ereksie deur Jacques Lacan is (een van die mees gerespekteerde name in sosiale wetenskapfakulteite wêreldwyd), as “equivalent to the $\sqrt{-1}$ of the signification produced above, of the *jouissance* that it restores by the coefficient of its statement to the function of lack of signifier (-1).”¹⁹

Dawkins se antwoord hierop:

*We do not need the mathematical expertise of Sokal and Bricmont to assure us that the author of this stuff is a fake. Perhaps he is genuine when he speaks of non-scientific subjects? But a philosopher who is caught equating the erectile organ to the square root of minus one has, for my money, blown his credentials when it comes to things that I don't know anything about.”*²⁰

Sokal en Bricmont wy 'n hele hoofstuk aan die Frans-Belgiese feministiese “filosoof” Luce Irigaray se beskuldiging dat Einstein se vergelyking wat die relatiwiteitsteorie beskryf, $E=mc^2$, 'n “sexed equation” is. Sy verduidelik: omdat $E=mc^2$ “privileges the speed of light over other speeds that are vitally necessary to us” (Dawkins se beklemtoning).²¹ Dit sluit aan by 'n ander berugte postmodernistiese beskrywing, dié deur Sandra Harding wat Newton se meesterwerk, *Principia Mathematica*, 'n “manual to rape” noem.²²

Wheen noem Derrida en sy dekonstruksie-pionierkollegas, Lacan, Roland Barthes, Louis Althusser en Michel Foucault, die “demolition merchants of reality”.²³ Hy beskryf die postmodernistiese denke se slagoffers as

*those who could not recite the post-modern shibboleths. Even a don sympathetic to Derrida admitted that ‘deconstruction, which began as a heresy, soon turned into dogma, and hardened into a theology, sustained by a network of evangelists and high priests and inquisitors’. The Vatican of this new creed was Yale University, where the three ‘boa-deconstructors’ Jacques Derrida, Paul de Man and J. Hillis Miller reigned as pontificating pontiffs, but the papal jurisdiction extended far beyond their own department of comparative literature.”*²⁴

Die aanvalle deur postmoderniste op die natuur- en fisiese wetenskappe bevat een gemene deler: die skrywers beskik nie een oor voldoende opleiding in die fisika, wiskunde en ander natuurwetenskappe om hul teorieë deeglik te ondersoek nie. Dié soort kritiek op byvoorbeeld Einstein is niks nuuts nie.

18 Die taal van die fiktiewe totalitêre staat Oceania in George Orwell se *Nineteen Eighty-Four*.

19 Ibid., p 49.

20 Ibid.

21 Ibid.

22 S. Harding, *The Science Question in Feminism*, Ithaca, Cornell University Press, 1986, p 113. Vergelyk ook die bioloog Paul Gross en wiskundige Norman Levitt, *Higher Superstition – The Academic Left and its Quarrels with Science*, Baltimore, Johns Hopkins University Press, 1994.

23 F. Wheen. op. cit. p 78.

24 Ibid. p 81.

Pogings om sy teorieë oor relativiteit verdag te maak, het reeds vroeg in die 20ste eeu ontstaan, volgens 'n hoofartikel in *Theoria*, 'n Sweedse filosofie-vaktydskrif.²⁵ Dit was veral die sogenaamde Uppsala Skool wat as dominante rolspeler in die Sweedse filosofie die sosiale wetenskappe se aanvalle ingelui het.

Onder leiding van die filosowe Axel Hägerström (1868–1939) en Adolf Phalén (1884–1931) vertoon die Uppsala Skool 'n sterk anti-metafisiese karakter, skryf Sven Ove Hansson in die hoofartikel. Phalén se boek, *Über die Relativität der Raum- und Zeitbestimmungen*,²⁶ is 'n uitgebreide kritiek op Einstein se relativiteitsteorie. Die Uppsala-filosowe word stelselmatig deur wetenskaplikes intellektueel geïsoleer, veral nadat die Weense Kring, 'n filosofiese beweging wat 'n sterk ondersteuner van die moderne fisika is, in debatte met Uppsala betrokke raak.

In 1969 beklemtoon 'n ander filosoof uit die Uppsala Skool, Harald Nordenson, opnuut die kloof tussen die sosiale en natuurwetenskappe.²⁷ Die Skool probeer aandui dat sy lede relativiteit as 'n kennisleerteorie kritiseer, nie as 'n fisiese teorie nie, maar dit is duidelik dat dit min verskil van die gebrekkige kennis oor die fisika wat die Skool se aanvanklike Achilleshiel was. Ongelukkig erf moderne joernalistieskole hierdie wanpersepsie oor die natuurwetenskappe weens twyfelagtige Gamaliëls se invloed op voornemende joernaliste en ook 'n groot gros praktiserende joernaliste.

Hoe is dit moontlik dat briljante filosowe so verkeerd kan wees? vra Hansson in sy hoofartikel. Hy gee die volgende redes:

- Fisici het nie self die grense tussen die fisika en filosofie behoorlik getrek nie en soms selfs aangetoon dit val op die terrein van die kennisleer. Weens die teenstand van sekere eksperimentele fisici teen relativiteit, ontvang Einstein nie die Nobelprys in 1921 vir sy navorsing oor relativiteit nie, maar eerder vir sy ontdekking van die foto-elektriese effek.
- Die Uppsala Skool ken aan filosofie 'n meerderwaardige rol in verhouding tot die ander akademiese dissiplines toe en benader fisika duidelik nie met respek as eiesoortige dissipline nie. So lui 'n brief wat die Sweedse fisikus Oskar Klein aan Hägerström skryf: "As jy hoop dat 'n fisikus, hoe geïnteresseerd ook al in konseptuele ontleding, jou kritiek ernstig moet benader, moet jy hom eers oortuig dat jy die essensiële basis van die fisiese teorieë begryp wat jy kritiseer."²⁸
- Een van die belangrikste kenmerke van die Uppsala Skool is dat dit 'n filosofiese skool was. Ná Phalén se dood is kritiek op sy filosofie deur sy studente gesien as 'n aanval op sy filosofiese metode. Volgens Hansson is filosofiese skole onder meer verdedigingsalliansies en as sodanig dra hulle by tot intellektuele onbuigsaamheid.²⁹

25 S.O. Hansson, *Theoria*, 67(1) 2001, pp 1 – 3.

26 A. Phalén, *Über die Relativität der Raum- und Zeitbestimmungen*, Uppsala, Akademiska Bokhandeln, 1922.

27 H. Nordenson, *Relativity, Time and Reality – A Critical Investigation of the Einstein Theory of Relativity From a Logical Point of View*, Londen, Allen & Unwin, 1969.

28 S.O. Hansson, op.cit. pp 2 – 3 (my vertaling).

29 Ibid., p 3.

Vir die moderne joernalistiek, soos in die geval van die filosofie, kan wetenskap nie verken word deur 'n kompas te gebruik wat wiskunde nie as taal erken en respekteer nie – anders is jy soos iemand wat deur die strate van Johannesburg loop met 'n padkaart van Kaapstad.³⁰

Pogings deur sommige filosowe en die postmoderniste om Einstein se relatiwiteitsteorie verdag te maak, wek argwaan by fisici wat maan dat hierdie groepe hulle liever by hul lees moet hou. Oor die feit dat filosowe nie fisika begryp nie en hulle dus daarvan moet weerhou om Einstein te probeer ontleed, bied 'n Nobelpryswenner in fisika, Richard Feynman, 'n ander blik op die verhouding tussen filosoof en fisikus. In *The Character of Physical Law*³¹ skryf hy oor die verhouding tussen wiskunde en fisika, ook met verwysing na filosowe (en 'n mens kan maar joernaliste byvoeg). Feynman verwys na die woorde van die Britse wiskundige James Hopwood Jeans, “the Great Architect of the Universe now begins to appear as a pure mathematician”.³² Dit is moeilik om die werklike gevoel oor die skoonheid, die diepste skoonheid, van die natuur aan diegene oor te dra wat nie wiskunde ken nie, skryf Feynman.

Hy verwys na die onderskeid wat die skrywer/wetenskaplike CP Snow in 1959 tussen die natuur- en sosiale wetenskappe getref het:

*Literary intellectuals at one pole – at the other scientists, and as the most representative, the physical scientists. Between the two a gulf of mutual incomprehension – sometimes (particularly among the young) hostility and dislike, but most of all lack of understanding.*³³

Volgens Feynman skei “those two cultures ... people who have and people who have not had this experience of understanding mathematics well enough to appreciate nature once”.³⁴ Hy benadruk:

It is too bad that it has to be mathematics, and that mathematics is hard for some people. It is reputed ... that when one of the kings was trying to learn geometry from Euclid he complained that it was difficult. And Euclid said, 'There is no royal road to geometry'. And there is no royal road. Physicists cannot make a conversion to any other language. If you want to learn about nature, to appreciate nature, it is necessary to understand the language that she speaks in.

Hy waarsku filosowe kan nie die natuur begryp nie omdat hulle dit kwalitatief probeer beskryf, terwyl Feynman en fisici se beskrywing deur middel van die taal van wiskunde by filosowe verlore gaan “because their horizons are limited in this way that some people are able to imagine that the centre of the universe is man.”³⁵

30 Ek leen hierdie beeld van verkeerde padkaarte by Robert Park, *Voodoo Science – The Road from Foolishness to Fraud*, Oxford, Oxford University Press, 2000, p 67. Park verwys na alternatiewe mediese behandeling se dikwelse onderstebo kyk na die wêreld: “...alternative medicine reinforces a sort of upside-down view of how the world works, leaving people vulnerable to predatory quacks. It's like trying to find your way around San Francisco with a map of New York.”

31 R. Feynman, *The Character of Physical Law*, Londen, Penguin, 1992.

32 J.H. Jeans, *The Mysterious Universe*, Cambridge, Cambridge University Press, 1930, p 134.

33 C.P. Snow, *The Two Cultures*, The Rede Lectures, Cambridge, Cambridge University Press, 1959, p 4.

34 R. Feynman, op.cit. p 58.

35 Ibid., p 58.

Opsomming

Vir die joernalistiek het die aanskaf en gebruik van 'n onsinverklikker³⁶ in die era van fopnuus 'n kwessie van oorlewing geword, nie net om persoonlike geloofwaardighedsredes nie, maar ook omdat die voortbestaan van betroubare, verantwoordbare joernalistiek daarvan afhanklik is. 'n Belangrike onderdeel van die onsinverklikker is 'n grondige begrip van statistiek, numeriese geletterdheid en 'n werkbare kennis van wiskunde. Die dae is lankal verby dat die Aristotelese en Plato's hulle gesaghebbend oor die wetenskap kan uitspreek, bloot omdat die kennis van die wêreld danksy fisici soos Einstein, Heisenberg, Dirac, Feynman, Leavitt en Bell-Burnell, wiskundiges soos Bernoulli, Erdős en Gödel, en bioloë soos Darwin, Haldane, Watson, Crick, Franklin, Barré-Sinoussi en Venter so uitgebrei het dat filosowe nie met die ontwikkelings en werklikhede van die wetenskap tred gehou het nie – ongelukkig ook nie die oorgrote meerderheid joernaliste nie.



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36 Die term is 'n vertaling van Carl Sagan se "baloney detector", 'n onderdeel van die onsinverklikkertoestel, 'n noodsaaklike instrument om geldige wetenskaplike aansprake te onderskei van kwaksalwery en pseudowetenskap. C Sagan, *The Demon-haunted World – Science as a Candle in the Dark*, Londen, Headline Books, 1997, pp 196 – 198.

Is there strength in numbers? From solo local authorship to international multi-authorship

- ARNOLD S. DE BEER

Introduction

Little research space has been afforded to the issue of the number of authors per article in journalism research journals. A simple content analysis was undertaken to ascertain the number of authors per article in *African Journalism Studies* (AJS) from 1980 to 2017 (N = 468 articles). Single authors contributed overwhelmingly to the journal (77% of all articles from 1980 to 2017). Although there were 17.1% articles from double authors, no multi-authored articles in an international context was found. Consequently, the paper highlights the possibilities of projects with research groups sharing in international multiple authorship. A case in point is the comparative data-driven research undertaken by the Worlds of Journalism Study (WJS). Such research could not only offer new insights by comparing the international with the local, it might also open another way for young/new South African researchers to publish in international refereed journals.

Journalism research: solo and double authorship

Little to no attention has been given in South Africa to the question of solo and partnership journalism research vis-à-vis that of multi-author international authorship and the advantages it might bring.¹ The early history of journalism research in South Africa (as portrayed since 1980 in *Ecquid Novi/African Journalism Studies – EN/AJS*),² and well into the 21st century, is predominantly that of the single male author writing about journalism issues, such as press freedom and media ethics.

1 See internationally: D. Crase and F.D. Rosato, "Single versus Multiple Authorship in Professional Journals", *Journal of Physical Education, Recreation & Dance*, 39(2), 2017, pp 28 – 32.; J.M. Levitt, "What is the optimal number of researchers for social science research?", *Scientometrics*, 102(1), 2015, pp 213 – 225.

2 The present author founded EN/AJS in 1980 at the then Rand Afrikaans University, today University of Johannesburg. The then head of the Department of Journalism at Stellenbosch University, Piet Cillié, took a keen interest in the journal, acting as advising editor and writing articles. His successors, George Claassen, Lizette Rabe and Gabriël Botma, as well as the later chair of Naspers, and honorary professor in the department, Ton Vosloo, also contributed to the journal. On invitation of Rabe, then chair of the department, De Beer was appointed in 2003 on contract basis and EN/AJS moved to Stellenbosch. In 2007, Herman Wasserman, from the same department, took over from De Beer as editor. *Ecquid Novi* was renamed *African Journalism Studies* in 2015. AJS is the only journalism research journal outside the UK and the US listed as such by the ISI. Now published by Taylor&Francis/Unisa Press it was also the first communication journal in Africa to be ISI listed.

It was not until the 1990s that sustained partnerships, engaged in strict journalism research (as opposed to media and other communication fields), developed. Large-scale international journalism research with multiple international authors remained absent.

Survey

For the purpose of this article, a survey was undertaken of the volumes of EN/AJS to ascertain the number of authors per article. Based on personal knowledge of the journal and the field of journalism research in South Africa, it was assumed that:

1. Single authorship would dominate the contents of the journal in its first decade and possibly unto the present.
2. There would be relatively few author partnerships.
3. There would be little or no multi-authored international articles with seven or more authors.

Noting that a large number of journalism related articles appeared in other South African communication and media journals since the 1970s, EN/AJS was singled out for this article for the following reasons:

- It is widely recognised as the major or foremost refereed journal for journalism research on the African continent with the largest body of peer reviewed journalism research articles (468 articles over 37 years);
- It has been open to all perspectives and methodologies since its founding in 1980, e.g., the first number carried two articles on the South African freedom fighter Steve Biko, whilst methodologies ranged from functionalist to radical.
- It was the first South African communication journal set about to bridge the gap between conservative/functionalist and radical thinking.³

Solo authors dominated the authorship of EN/AJS from the beginning in 1980 right up to the present time. Single authors were responsible for 77% (N=362); double authors for 17.1% (N=81) and 4.8% (N = 25) between three and five authors. One article had six authors in the form of comments.

One should see these low author numbers against articles with up to 17 authors working together in the WJS collaborative news project⁴ as well as other WJS articles with multiple authors⁵.

3 K. Tomaselli. "First and third person encounters – Ecquid Novi, theoretical lances and research methodology", *African Journalism Studies*, 25(1), 2005, pp 210 – 234.

4 T. Hanitzsch, M. Anikina, R. Berganza, I. Cangoz, M. Coman, B. Hamada, F. Hanusch, C.D. Karadjov, C. Mellado, S.V. Moreira, P.G. Mwesige, P.L. Plaisance, Z. Reich, J. Seethaler, E.A. Skewes, D.V. Noor & K.W. Yuen, "Modeling Perceived Influences on Journalism: Evidence from a Cross-National Survey of Journalists", *Journalism & Mass Communication Quarterly*, 87(1), 2010, pp 5 – 22.

5 S. Hughes, C. Mellado, J. Arroyave, J.L. Benitez, A.S. de Beer, M. Garcés, K. Lang & M. Marquez-Ramírez, "Expanding Influences Research to Insecure Democracies: How violence, public insecurity, economic inequality and uneven democratic performance shape journalists' perceived work environments", *Journalism Studies*, 18(5), 2017, pp 645 – 665.

It therefore seems fair to aver⁶ that South African journalism research did not keep up with the trend to multi-authored articles as Subramanyam already described in 1983 and as Riffe and Freitag have shown in 1993 to be the case in *Journalism and Mass Communication Quarterly*.

It is then the contention of the present author that the time might be ripe for South African journalism researchers to scale the national research wall and consider multiple authorship in international contexts.

Multiple authorship in an international context

In 2012, the reliance in South Africa on single or double journalism research authorship was about to change when the present author was afforded the opportunity to join the Worlds of Journalism Study (WJS), the largest international collaborative journalism research project with multiple authorship ever undertaken. De Beer was elected as African coordinator and as a member of the executive committee of the WJS. For the South African leg of the project, De Beer was joined by Sean Beckett (Stellenbosch University), Vanessa Malila (Rhodes University) and Herman Wasserman (University of Cape Town).

As can be gleaned from its website (www.worldsofjournalism.org) the aim of the WJS is to study the transformation of journalism at the beginning of the twenty first century through extensive comparative and collaborative research.

According to its website, the present wave of the WJS is continuing and extending the work carried out through a pilot study (2007–2011) undertaken in 21 countries. The current study (2011–2017) broke all records in comparative communication and journalism research when researchers from 67⁷ countries from around the world joined the project under the leadership of Thomas Hanitzsch from the Ludwig-Maximilians-Universität of Munich.

The study (www.worldsofjournalism.org) interviewed over 27 500 journalists between 2012 and 2016 by way of a questionnaire based on a common methodological framework. The questionnaire, expressly designed for this purpose through extensive international collaboration, elicited views of journalists on several important issues journalists and news organisations face today. Questions dealt among other things with journalism's place in society, ethics, autonomy and influences on news making, journalistic trust in public institutions, and the transformation of journalism in the broadest sense. The questionnaire also gathered relevant biographical information that facilitated the process of developing a national and international profile of journalists from around the world in all WJS member countries.

6 D. Riffe & A. Freitag, "A Content Analysis of Content Analyses: Twenty-Five Years of Journalism Quarterly", *Journalism and Mass communication Quarterly*, 74(3), 1971, pp 24; K. Subramanyam, "Bibliometric studies of research collaboration: A review", *Journal of Information Science*, 6, 1983, pp 133 – 138.

7 As publications flow from the project, the number of participating researchers might have reached about 200 or more by the end of 2017. Presently the database is still embargoed, however, researchers are invited, on application, to collaborate with regional and national coordinators

The questionnaire was applied in national states according to a division of the world in five regions with the data being collated at the WJS headquarters. Given certain criteria, the whole dataset was then made available for national as well as comparative research on a global scale.⁸

National Bibliographic findings (South Africa)

In the South African national leg of the project,⁹ it was found, inter alia:¹⁰

Gender, age and education: 62.1 percent of the 371 journalists interviewed were women. On average, South African journalists in the sample were 39.92 years old ($s=11.98$); half of the journalists were younger than 37 years. A total 62.9 percent of the respondents held a Bachelor's degree.

Employment: The majority of the journalists held a full-time position (79.7%); 4.9 percent of the respondents had part-time employment, and 13.8 percent worked as freelance journalists.

Juniorisation: Despite complaints since the early 2000s about the "juniorisation" of the newsroom, respondents had worked as journalists for 13.65 years ($s=10.78$), and about half of them had more than ten years of journalism experience. Just over three-quarters (76.0%) of journalists worked as general reporters dealing with news on various topics, such as politics, entertainment or sports.

Such national projects can then be utilised within comparative international analyses in order to bring to light differences and similarities on a national level.

Global Issues

As an example of how South African journalism research could also enter the field of collaborative multi-authored international research papers, the present author then further took the opportunity to work on a number of salient journalism research issues with groups of WJS authors, e.g., on news and economic influence with De Beer as first author,¹¹ and also on trust and violence.

Journalistic freedom and trust: Together with Alice Tejkavlova¹² as lead author and eight other WJS researchers the levels of trust that journalists have in various social institutions were interrogated in eight post-authoritarian and post-totalitarian countries (Argentina, Bangladesh, Brazil, Czech Republic,

8 The WJS also opened the way for the first continent wide collaborative research project in Africa, with seven countries from different regions delivering data and publications, namely Botswana, Ethiopia, Kenya, Malawi, Tanzania, Sierra Leone, South Africa. The present author was the African coordinator.

9 Worlds of Journalism Study: https://epub.ub.uni-muenchen.de/30988/1/Country_Report_South_Africa.pdf.

10 For detail of this project, see A.S. De Beer, M. Vanessa, S. Beckett & H. Wasserman, "Binary opposites – Can South African journalists be both watchdogs and developmental journalists?" *Journal of African Media Studies*, 8, 2016, pp 35 – 53.; also A.S. De Beer, "Here We are: A rather ethical group of news messengers", *Rhodes Journalism Review*, 35, 2016, pp 60 – 64.

11 A.S. De Beer, F. Láb, W. Strielkowski & A.N. Tejkalová, "Business influence on media news processing: a comparison of journalists' perceptions in the Czech Republic and South Africa", *Economics and Sociology*, 8(1), 2015, pp 222 – 233.

12 A.N. Tejkalová, A.S. de Beer, R. Berganza, Y. Kalyango Jr., A. Amado, L. Ozolina, F. Láb, R. Akhter, S.V. Moreira & Masduki, "In Media We Trust: Journalists and institutional trust perceptions in post-authoritarian and post-totalitarian countries", *Journalism Studies*, 18(5), 2017, pp 629 – 644.

Indonesia, Latvia, South Africa and Tanzania). In each country, results showed the level of trust in journalists' own institution – the media – is higher than the level of trust in both political and regulative institutions. The expression of low trust, particularly in regulative institutions, in the sampled countries represents significantly different results from previous studies about journalists' trust in countries with longer democratic traditions.

Journalism and violence: The WJS also made it possible to research how violence, public insecurity, economic inequality and uneven democratic performance shape journalists' perceived work environments.

A study with Sallie Hughes¹³ as lead author, and De Beer as one of seven co-authors, indicated

that democracies with sharp violence and public insecurity have proliferated in recent decades, with many also featuring extreme economic inequality. These conditions have not been explicitly considered in comparative research on journalists' work environments, an omission that may obscure important realities of contemporary journalism (when the focus is only on the local and the national). It was found that democracies with uneven democratic performance tend to have more journalist assassinations, which is the extreme form of influence on journalists' work.

Conclusion

As K. Subramanyam¹⁴ rightly indicates:

The nature and magnitude of collaboration vary from one discipline to another, and depend upon such factors as the nature of the research problem, the research environment, and demographic factors. These studies have shown a high degree of correlation between collaboration and research productivity, and between collaboration and financial support for research.

At a time in South Africa when there is progressive pressure on university staff members to increase their publication output, international multi-authored articles might be a satisfying and profitable avenue to explore – also in the field of journalism data based research.

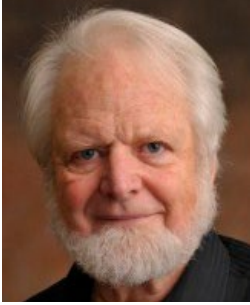
The WJS offers a treasure trove of data for comparative and other research on journalists and the work they do, as the large number of WJS articles already show.¹⁵

The time is ripe to take an (international multi-authored research) bite from the proverbial apple.

13 S. Hughes, C. Mellado, J. Arroyave, J.L. Benitez, A.S. de Beer, M. Garcés, K. Lang & M. Marquez-Ramírez, "Expanding Influences Research to Insecure Democracies: How violence, public insecurity, economic inequality and uneven democratic performance shape journalists' perceived work environments", *Journalism Studies*, 18(5), 2017, pp 645 – 665.

14 See footnote article 5.

15 <http://www.worldsofjournalism.org/publications/>.



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'This is a safe space': The need for reflection by journalism educators

- MARENET JORDAAN

The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn and relearn.

- Alvin Toffler quoting the psychologist Herbert Gerjuoy

Introduction

Journalism is a practice and profession that has and always will be in a state of uncertainty and constant evolution. Thus the need exists for journalism educators to keep abreast not only of industry changes, but also of changes to the learning styles of each new generation of students. This contribution argues that one way for journalism programmes, such as the honours course housed in the Department of Journalism at Stellenbosch University (SU), to adapt and grow, is for journalism educators to reflect and adapt their teaching approach and curricula based on student feedback. The example of regular, informal focus groups with these honours students is used to illustrate this argument.

As (relatively) young hackademic,¹ I entered a lecture hall at the University of Pretoria (UP) in 2009 with lofty ideals of changing the future of journalism and inspiring a new generation of media professionals. In my very first lecture, one of the students nonchalantly started to paint her nails while I was talking. Back then I was too flabbergasted to respond. A lot has since changed – not least my ability to reprimand students for such behaviour. When I returned to my academic home² at Crozier Street at the beginning of 2015, my ideals were a bit more realistic. I now know that not all students will respond with the same enthusiasm to carefully prepared lectures and discussions. Yet, I still believe journalism educators should reflect on their approach in an attempt to improve the learning experience for each new cohort of students. For me, as qualitative researcher, and more specifically, as media ethnographer, the importance of self-reflection can thus not be overstated.

1 This term refers to journalists-turned-academics, or “hardy hybrids... who have moved from the newsroom to the classroom to face a challenging array of new professional demands...”, as in J. Errigo & B. Franklin, “Surviving in the hackademy,” *British Journalism Review* 15(2) 2004, pp 43 – 48.

2 I am an honours and Master’s alumna and PhD candidate of Stellenbosch University’s Department of Journalism.

One should constantly be aware of your position in society, and how your actions might influence what happens around you. My argument here is that we, as “hackademics”, increasingly need to be cognisant of how we are shaping students’ perceptions and experience of journalism as practice and its future as profession.

Teaching in uncertain times

The need to reflect on the way we train aspiring journalists is especially relevant in the contemporary journalistic climate where “flux seems to be the only certainty”.³ With journalism as practice and profession changing at an ever-increasing rate, the core skills that journalism graduates need “is forever changing and evolving”.⁴ While the honours course in Journalism at SU prides itself on having regular input from renowned industry professionals, I would argue that we as Department also face the “particular challenge... of preparing students for working in a newsroom setting far different from the ones that trained their professors”.⁵ We all have ink (or digital circuits) running through our veins, and have since the Department’s inception tried our best to create what has been called a “pedagogical newsroom”.⁶ Since 2017 this newsroom has been running as a digital-first news production hub through the introduction of *MatieMedia*,⁷ a student-run news platform that was established under the mentorship of the Rykie van Reenen Fellow, Andre Gouws. Despite the obvious success⁸ of our honours degree, I would argue that university-based journalism training programmes such as ours still find it difficult to constantly adapt to industry expectations. On the one hand there are, for instance, the “deliberating funding cuts and new waves of student activism” coupled with a student body of which the majority comes from “largely dysfunctional schools” that fail to sufficiently prepare them for tertiary education.⁹ On the other hand is a media industry faced with challenges ranging from so-called fake news, job losses and technological innovations, to personalised news and virtual reality journalism.¹⁰

Furthermore, we are dealing with a generation of millennials who seemingly have learning styles and expectations that differ tremendously from journalism students from previous decades.¹¹ These

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- 3 S. Siegelbaum & R.J. Thomas, “Putting the work (back) into newswork: Searching for the sources of normative failure,” *Journalism Practice* 10(3) 2016, pp 387 – 404.
 - 4 H. Finberg & L. Klinger, *Core skills for the future of journalism*. St Petersburg: Poynter Institute for Media Studies, 2014.
 - 5 M.D. Clark, “WhichWayNC: A model for mobile media development,” *Journalism & Mass Communication Educator* 70(3) 2015, pp 251 – 263.
 - 6 Pedagogical newsrooms can be described as “university-run physico-virtual spaces where future journalists are taught practical competencies in journalism”, as in M. Jaakkola, “S(t)imulating journalism in the classroom: A structured comparison of the design of pedagogical newsrooms in Nordic academic journalism training,” *Journalism & Mass Communication Educator*, 2017, pp 1 – 18.
 - 7 www.matiemedia.org.
 - 8 The SU Department of Journalism has delivered a variety of well-renowned industry professions, such as Esmaré Weideman, chief executive officer of Media24.
 - 9 A. Bawa, “Time for a change at universities,” *Mail & Guardian*, 2017. <https://mg.co.za/article/2017-04-07-00-time-for-a-change-at-universities>. Accessed 24 July 2017.
 - 10 N. Newman, *Digital News Project 2017: Journalism, media, and technology trends and predictions 2017*. Reuters Institute for the Study of Journalism, Oxford, 2017.
 - 11 J.P. Mazer & J.A. Hess, “Forum: Instructional communication and millennial students – Editor’s Introduction,” *Communication Education* 65(3) 2016, p 356.

millennials, for instance, “are accustomed to living within a rich information environment where they can be agile in searching for, selecting, and using information”.¹² My colleagues, however, will most probably agree with me that students’ ability to successfully search for information, does not necessarily translate into being better informed.

My contention is thus that it is incumbent upon journalism educators and researchers to continuously reflect, not only on changes to the industry, but also about changes to student expectations and experiences. Only then will we be able to package our collective wisdom in a way that equips students with the appropriate skills that “are essential for journalism – and for preserving journalism’s role within society”.¹³

It falls without the scope of this article to address the myriad of ways in which hackademics can reflect on their own experiences in order to shape the minds of aspiring media professionals. I will, however, discuss one example of how we have started to engage with honours students in a mutually beneficial reflective activity. Naturally, there has always been feedback mechanisms in place – both within the Department, as well as in the broader university context. We have continuously gathered comments from students about their experiences of specific courses, from video editing to investigative journalism. The Department also undergoes regular institutional external evaluation. In the case of the student focus groups that I want to highlight here, I would argue, however, that it is a somewhat more expedient way of gathering student feedback that the Department can use during its own reflective practices.

Creating a ‘safe space’ for feedback

When students started to jokingly refer to one of my favourite sayings that “this is a safe space”, I realised that I am perhaps overusing the phrase during my discussions with them. Notwithstanding this not-so-subtle hint on the students’ part, I still believe in the value of regularly creating a “safe space” for constructive criticism and feedback. One of the ways I envisioned gathering such feedback was by bringing the 2015¹⁴ honours class together, feeding them all a muffin and making them sit in a big circle on and around their beloved red couches.¹⁵

Affording students the opportunity to respond to the way they are taught and guided is a regular feature of tertiary education.¹⁶ In this case, I worked from the premise that focus groups allow participants to

12 A.M. Hosek & S. Titsworth, “Scripting knowledge and experiences for millennial students,” *Communication Education* 65(3) 2016, pp 357 – 359.

13 Finberg & Klinger, *Core skills for the future of journalism*.

14 I joined the Department as lecturer in 2015 and have facilitated such focus groups at least once a year since.

15 These focus groups are informal sessions that do not form part of any research project. The students are, however, made aware of the fact that their comments might be used during further discussions. All the comments are kept anonymous.

16 See for instance: J. McCarthy, “Enhancing feedback in higher education: Students’ attitudes towards online and in-class formative assessment feedback models,” *Active Learning in Higher Education* 18(2) 2017, pp 127 – 141.

react and build on each other's contributions, and that these group discussions allow the researcher to delve deeper into certain opinions.¹⁷

The first time I facilitated such a focus group (at the end of 2015), I was more inclined to ask questions about the practical aspects of the course content and structure. In my notes on this discussion, for instance, there are a lot of references to “computers”, “cameras”, “deadlines” and “internal communication”.¹⁸ The discussion also yielded more general results, some of which we found positive, and others a little disconcerting. Students listed as one of the highlights of the course, the opportunity to be part of such a diverse group in terms of views and ideologies.¹⁹ Yet, at the same time, they were critical of the lack of diversity in terms of specialist lecturers and guest speakers at the Department. The often disseminated impression that the SU Journalism Department is too connected to Media24 was also raised.²⁰

Despite our best efforts, during my focus group discussion with the Class of 2016, the students, similarly, raised the issue of diversity when it comes to staff and guest speakers. More concerning, however, was the feeling among certain students that we are too Eurocentric in our approach and teaching. This is, of course, a recurring theme in South African tertiary education – especially since the advent of the #feesmustfall movement in 2015.²¹ I would argue, therefore, that this concern is not restricted to our Department.

Naturally, we cannot counter all the criticism of students in one session, or even in a few years. I am confident, however, as is the argument of this article, that reflecting about these reactions of students will benefit the Department in the long run. We have, for instance, increased the diversity of our specialist staff profile at a more rapid rate than before, and our Rykie Fellows concentrate on throwing the net wider when searching for relevant guest speakers. In 2017 we also invited the Centre for African Studies at the University of Cape Town²² to share their expertise with our students. In the course-specific feedback²³ on these lectures, our students wrote, amongst other things: “It opened my mind a lot. It was a safe space to discuss many topics”, “I learned a lot about topics that I have not had an opportunity to engage with” and “I think sensitive topics and matters were treated as such. The lecturers made it easy to engage with a normally ‘heavy’ subject.”

Thus our efforts apparently bore fruit, since the Class of 2017 were also more eager to make special mention of the “variety” of people that they had engagement with, from specialist lecturers to guest

17 A. Engelbrecht. “Kwalitatiewe navorsing: data-insameling en –analise.” In I. Joubert, C. Hartell & K. Lombard (eds), *Navorsing: ‘n Gids vir die beginnavorsers* (Van Schaik, Pretoria, 2016).

18 These notes were for the most part intended for internal Departmental use, and the comments have not been ascribed to specific students.

19 Another outstanding feature of the BA Hons Journalism course is the fact that students with undergraduate degrees from all faculties, across all South African universities, can apply.

20 I would argue that this perception is ill-informed, since the Department also relies on input from other media institutions, as well as freelance media professionals.

21 See for instance: B. Wekesa. “Which way for media and journalism curriculum transformation?, 2017. <http://www.journalism.co.za/blog/media-journalism-curriculum-transformation/>. Accessed 18 July 2017.

22 www.africanstudies.uct.ac.za.

23 Students were given generic feedback forms, which they completed anonymously.

speakers. They said such diversity ensured that they were “not bored” and that they were exposed to “other perspectives”. We were also pleased that the students were happy that the Department “listens” to them and that the staff is very “approachable”.

It would be erroneous to claim that we have made large strides in only three years since these focus groups were initiated. I would contend, however, that we have taken small steps to ensure students’ voices are heard and reflected in curriculum changes, such as the introduction of the aforementioned lectures by the Centre for African Studies. Another small example follows on the recurring comments from students that some lectures are unnecessarily long, and that they do not have enough time to contact sources for their practical work, namely reports and articles. During our planning for the new curriculum,²⁴ which comes into effect in 2018, we have therefore shortened some of the lectures, and reserved time in the students’ daily schedule for the regular weekly news assignments they have to complete, most of which are published as articles on *MatieMedia*.

The way forward

How does encouraging students to talk about their experiences then contribute to the broader process of curriculum development and the future of journalism education?

As I have argued here, university-based journalism training programmes cannot change overnight; nor should they. It will not benefit anyone – least of all the students – to throw out, in our case, four decades’ worth of tried and tested experience and curriculum development based on three years’ worth of feedback. What I am rather advocating for, however, is the need for journalism educators to constantly reflect on where they come from and where they are going.

One cannot get away from the fact that journalism as practice and profession is facing tough times. Naturally, the challenges faced by the industry will have a knock-on effect for journalism education. It has been suggested that, while journalism training programmes from certificate and diploma level, to undergraduate and doctoral degrees, abound, enrolment for these courses are declining as news from the industry gets bleaker.²⁵ Apparently there is an “increasing sentiment” amongst students that “traditional journalism degrees are not particularly marketable”²⁶ – at least in the Global North.

Notwithstanding these challenges, to my mind one fact will remain undisputed for at least the next forty years, namely that journalism’s fundamental role of “providing, contextualizing and interpreting information”²⁷ is as important as it ever was; if not more so. If professional journalism should disappear,

24 While the essence of the course remains the same, the focus will shift to a definitive digital-first approach. More information on the new curriculum is available here: <http://www.sun.ac.za/english/faculty/arts/journalism/study-with-us/programmes/honours>

25 M.R. Gotlieb, B. McLaughlin & R.G. Cummins, “2015 Survey of Journalism and Mass Communication enrolments: Challenges and opportunities for a changing and diversifying field,” *Journalism & Mass Communication Educator* 72(2) 2017, pp 139 – 153.

26 Gotlieb et al, “2015 survey of Journalism and Mass Communication enrolments”.

27 Y. Rodny-Gumede, “A teaching philosophy of journalism education in the global South: A South African case study,” *Journalism*, 2016, pp 1 – 15.

it will leave a void that cannot be filled with citizen journalism, user-generated content or Facebook news feeds. The only way to ensure the future of “newswork”²⁸ is to enable a new generation of media workers to enter the profession, confident in the knowledge that they can make a worthwhile contribution. I would argue that giving these aspiring media professionals the opportunity to reflect on – and possibly influence – their own training, will empower them to believe they can affect change.

I concede that I might once again be accused of having lofty ideals. Notwithstanding this expected criticism, I would still argue that self-reflection – on the part of educators and each new generation of students – will create a collaborative environment in which journalism education and its future will flourish.



Marenet Jordaan is sedert 2015 'n lektor en PhD-kandidaat aan die US se Departement Joernalistiek. Sy het haar met 'n BA in Uitgewerswese van die Universiteit van Pretoria (UP) en houer van die UP se Kanseliersmedalje by Stellenbosch se Klas van 2001 aangesluit. Ná haar honneursstudies het sy vir byna agt jaar as joernalis by Die Burger en Rapport gewerk. Sy het haar eerste tree as lektor aan die einde van 2009 geneem toe sy by die UP se Joernalistiekprogram aangesluit het en het in 2012 haar meestersgraad in joernalistiek aan die US voltooi. Sy put groot vreugde daaruit om by die mentorskap van 'n nuwe geslag mediawerkers betrokke te wees.

28 This term is used to describe “news as work” or labour, in other words: journalism that people get paid to do. See for instance: M. Deuze & T. Marjoribanks, “Newswork”, *Journalism* 10(5) 2009, pp 555 – 561.

III

Rykie-genote | Rykie Fellows

Om nie blindelings aan te neuk na selfvernietiging nie

- BUN BOOYENS

In 1986 het dit bolangs heel goed met Suid-Afrika gegaan. Goud het by \$420 per ons gedraai. Die winter was die natste in dekades. WP het die Curriebeker die vyfde jaar na mekaar gewen.

Op TV het Bobby Ewing van *Dallas* uit die dode opgestaan. Andrew en Fergie het getrou. Op kampus kon die gekunsteldes na *A room with a view* gaan kyk, die res van ons na *9½ weeks*. Jy het Paul Simon se *Graceland* oral gehoor. Halley se komeet het gekom en gegaan.

Joernalistiekstudente van daardie tyd wat terugkyk, onthou gewoonlik twee dinge: 'n Goeie jaar by Crozierstraat, en dinge wat ernstig skeefloop in Suid-Afrika.

Die koerante was vol van driekamer-politiek – 'n gekibbel oor “eie sake” en “algemene sake”, 'n grensgeskil tussen die Transkei en Ciskei. Cliff Saunders en Pik Botha was saans op *Netwerk*. Boetie was op die border (en sou eers veel later die bliksem in word).

Sanksies het begin byt. In die binneblaai van die koerante het jy gelees van die “onbekende ploftoestelle”, die handgranate en kleefmyne wat oral ontplof. En toe van die halssnoermoorde.

Vir die joernalistiekklas van '86 het die jaar verrassend informeel afgeskop. By 'n geselligheid by sy huis het prof Johannes Grosskopf op sy gebruiklike bondige manier sy vrou aan die studente voorgestel: “Dis Santie.” Een van die studente het nie mooi geluister nie en het haar toe die res van die aand joviaal as “Antie” aangespreek.

Soos vandag, het die meeste joernalistiekstudente die eerste kwartaal onseker begin. Niemand kon behoorlik skryf nie en, veel erger, niemand kon tik nie – 'n formidabele probleem, want mev Leona Amoraal, tikdosent, was in die 20ste eeu veel strenger as in haar latere jare.

Haar daaglikse spoedtoetse is met 'n skril “Begin!” ingelui. Die gekletter van tikmasjiene het dan soos reën op 'n sinkdak losgebars. 'n Sekonde of wat later, wanneer die voorlopers die einde van die eerste reël bereik het, het mev Amoraal hulle aangepor met 'n meer uitbundige “Gooi terug die wa! Gooi terug die wa!”

Ná presies 'n minuut het sy die hele stormloop met 'n ferm “Stop!” weer tot stilstand gebring. Skielik was alles weer stil, buiten vir so drie of vier tentatiewe tikke iewers agter in die klas, 'n wanhopige poging van iemand wat probeer nader kruip aan die slaagperk van 35 woorde per minuut.

'n *Bona fide* tikfout van my tydens een van hierdie spoedtoetse het destyds amper tot tugstappe gelei. Een van die sinne wat ons moes tik (gewoonlik uit *Boland-Burger*) het gelui: "Hy kweek vetplante op sy plaas en hou hulle in houers op sy dorps erf." Ek tik toe per ongeluk "hy hou *holle* in houers op sy dorps erf." My reputasie by mev Amoraal het nooit ten volle herstel nie.

Vra maar vir enige student van daardie era, rekenaars is goed en wel, maar in een opsig swakker as tikmasjiene: Jy kan nie 'n rekenaar se wa teruggooi en letterlik voel hoe vorder jou berig nie.

In die 1980's het die studente se roetine om Vrydae gewentel, wanneer elk sy weeklikse kwota van drie berigte by die departementele sekretaresse, mev Winie Rousseau, moes inhandig.

Sy het forensies boekgehou van hoeveel berigte jy verskuldig was en het klasbywoning ewe nougeset gemonitor. Tot 'n paar van ons se ontnugtering het dit boonop geblyk dat sy nie gehuiwer het om afwesiges tuis te bel nie en bowenal 'n verrassend akkurate mediese diagnose oor die telefoon kon maak: "Nee wat, jy klink glad nie siek nie," het sy een keer aan my gesê. "Kom klas toe."

In die Grosskopf-jare was die departement se beproefde resep reeds goed gevestig. "Gross" en vyf deeltydse dosente het die onontbeerlike joernalistieke vaardighede sistematies (of Pavloviaans vir die diegene wat nie wou hoor nie) in die twintigstuks studente ingedril en hulle dan aan die einde van die jaar as afgeronde beginnerjoernaliste na die bedryf gestuur.

Die korps dosente was uiteenlopend. Daar was die departement se twee taalghoeroes, "Dr T" en "Tripple J" – dr Billy Trengove, met sy fyn sin vir humor en weergalose kennis, en die nimlike JJJ Scholtz, 'n ouwêreldse heer wat nie verhewe was om onder die lukwartboom 'n sigaret van 'n student te bedel nie.

Ná Scholtz se aftrede is sy plek geneem deur prof Johan Combrink, 'n taalfenomeen in eie reg. Ek wonder hoeveel mense het al vir my gesê hulle wens Combrink het minder gerook sodat hy langer kon leef en sy entoesiasme aan nog 'n geslag studente kon oordra.

Vir redigering was daar Andy Moth van die *Cape Times* en Dolf Els van *Die Burger* (en ek twyfel of een student in daardie dekade die departement verlaat het wat nié geweet het Franschhoek het twee h's nie). Terloops, Andy was diep skepties oor die nuwe mediakonsortium, M-Net, wat toe pas gestig is, maar moes sy woorde sluk toe die eerste uitsendings in Oktober begin. Teen R29 per maand kon geen student egter bekostig om in te teken nie en ons moes maar tevrede wees met "oop tyd" tussen vyfuur en seweur saans.

Daar was die departementele assistent, Danie Williams ("oom Danie" vir die volgende geslag studente), wat 'n koppie Van Riebeeck-koffie kon maak wat vir Lasarus uit die dode kon wek vir 'n agtuurklas. En dan was daar Gross, die deurwinterde koerantman, kundig, beleefd en streng.

Suid-Afrika was in sy vasvaljare en dit was 'n besonder moeilike tyd om joernalistiekstudente opgewonde te maak oor hul beroep.

Wanneer ek terugdink aan 1986, staan een nuusgebeurtenis uit. Nie die pendeltuig Challenger wat in Januarie ontplof het of die Tsjernobil-kernramp in April nie, maar 12 Junie, toe PW Botha 'n

noodtoestand afgekondig het wat die Suid-Afrikaanse media vir alle praktiese doeleindes gemuilband en geblinddoek het.

Vir die aspirantjoernaliste was dit slegte nuus. Die beroep waarop jy jouself voorberei het, is as't ware afgeskaf.

Te midde van dié beklemmende stand van sake het Breyten Breytenbach op die Matie-kampus kom praat op sy eerste besoek aan Suid-Afrika ná sy tronkstraf en ballingskap. Ek het vandag nog die kasset wat ek daardie aand in die Sanlamsaal in die Neelsie opgeneem het. “Hoe durf julle God soos ’n Casspir rondmaneuveer?” het Breytenbach gevra.

Op die kasset kan jy hoor hoe ’n student langs my van verontwaardiging na sy asem snak. Die res van die 400 mense in die saal is doodstil, selfs die manskoshuis wat ’n vrouekoshuis saamgenooi het om vir Breyten te kom hekel.

Iemand het gesê Breyten moet darem probeer verstaan dat die Nasionale Party in die binnekamers worstel met al hierdie politieke kwessies. “Daar is nou al so geworstel dat julle moreel kaalgat voor die wêreld staan,” het hy geantwoord.

In vraetyd wou iemand by Breytenbach weet hoe dit voel om weer terug in Suid-Afrika te wees. Hy het ’n rukkie gedink en gesê: “Ek kom agter dit is ’n absoluut verskeurende ervaring om deur ’n land te reis wat so onuitspreeklik mooi is, met sulke wonderlike mense, maar wat só blindelings aandonder na selfvernietiging.” Met sagte klem op daardie a-a-a-n-dônner.

Dit was die tydgees waarin Stellenbosch se joernalistiekdepartement in die 1980’s onder die leiding van prof Johannes Grosskopf sy studente moes oplei.

Gross, belese en beredeneerd, se grootste bydrae was waarskynlik die manier waarop hy in hierdie uiters moeilike en destruktiewe dekade gesorg het dat daar elke jaar ’n klein groepie ondernemende en kritiese joernaliste uit Crozierstraat na die land se nuuskantore gestuur is – joernaliste, so glo ek graag, wat gehelp het dat Suid-Afrika deesdae ’n land is wat allesbehalwe blindelings aanneuk na selfvernietiging.



Bun Booyens was die eerste Rykie van Reenen-genoot aan die departement van 1997 tot 1999. Hy was die adjunkleier van die Suid-Afrikaanse Nasionale Antarktiese Ekspedisie van 1987-89 en direkteur: kommunikasie van die WWF van 1992 tot 1997. Hy het sy M in Wetenskapkommunikasie aan die Departement Joernalistiek in 2000 verwerf. Booyens was ook stigterredakteur van die reistydskrif Weg! en redakteur van Die Burger van 2010 tot 2016 en samesteller van die eeufeesboek Die Burger 100 – Sy Mense en Hul Stories (1915-2015).

After Bell Pottinger, we need to talk about the media and the cult of white victimhood

- HANNELIE BOOYENS

Given the anniversary theme of this book, it was tempting to reminisce about 2011, the year I had the privilege to fill the Rykie van Reenen chair.

So many “goue tye, ongelooflike tonele,” as Dana Snyman would say.

My fondest memory doesn't relate to a specific event but more generally to the amazing freedom of working in an academic environment. I will always be grateful for how Prof Lizette Rabe allowed me to just do my thing. I don't think I've ever left her office without a book or photocopies of interesting articles or at least a list of sources that would broaden my understanding of difficult concepts.

And now I risk getting sentimental, something I'm very wary of. In Afrikaans journalism nostalgia is too often used as a way to sugar-coat our problematic past and offer escapism to audiences who prefer not to engage with current challenges.

To be honest, looking back to 2011 sometimes makes me cringe. These days I'm constantly reminded of how misplaced my optimism was about social media and even citizen journalism. I didn't see the fake news monster coming at all. I wish I could have prepared the Class of 2011 better for the treacherous waters they were about to set sail in.

The tectonic changes that have happened in our industry have created many new opportunities. But the rise of social media and fake news have created serious challenges for the Fourth Estate. For this article, I would like to focus on what I consider one of the chief dangers to our fragile democracy.

The elephant in the room

2017 will surely be remembered for Guptagate and State Capture and how solid old-school investigative journalism assisted by new technology destroyed an unscrupulous British PR firm. We should congratulate the media for doing a great job as watchdogs to expose the Zupta business empire and their proxies siphoning off billions in public funds.

But in the wake of these scandals, a disturbing narrative began to take shape that made me think our media might be just as out of touch as the American press when they failed to accurately measure the temperature of the alt-right that led to Donald Trump's victory in the presidential race in 2016.

In dozens of opinion pieces, journalists and editors repeated the self-congratulatory trope that exposing Bell Pottinger's racially divisive campaign was a victory in the war against racism in South Africa.

I kept looking for the analysis that would pinpoint other propaganda campaigns that also pose a threat to race relations, but none was forthcoming. It's as though consensus was reached that because the central focus of Bell Pottinger's propaganda (white monopoly capital) was based on a lie, the slaying of that dragon would safeguard us against anything similar.

Civil rights activists or economic terrorists?

In the week of Bell Pottinger's demise in September 2017, another story relating to racism made the news. A black presenter at Jacaranda FM was crucified for an on-air comment she made about apartheid. In a few days, the Boycott Jacaranda Facebook Page grew to more than 30 000 likes.

For the first time commentators started drawing a link, but for the most part only superficially comparing the right-wing trade union Solidariteit and its civil society arm AfriForum's hate campaign against the Jacaranda FM presenter to Bell Pottinger's dirty tricks.

It is only when you look closely at Solidariteit and AfriForum's modus operandi over the past few years that you realise how successful they've been in framing white victimhood to benefit their political agenda. Their poison has seeped into the national discourse far more seamlessly than Bell Pottinger's Twitter campaign ever did.

When Tumi Morake drew an analogy on Jacaranda FM between the effects of apartheid and how a school ground bully reacts after being forced to make peace with his victim, the wheels of Solidariteit's propaganda machine were set in motion immediately.

It's no coincidence that one of the first social media updates Solidariteit made to give momentum to their hate campaign against Tumi was to warn Jacaranda 94.2 to "learn from Spur's pain".

The organisation's insidious support for the Spur boycott has been their most successful show of force up to date. When they flexed their muscles to protest the restaurant's decision to ban an aggressive white man who violently confronted a black woman and her child, they helped to mobilise thousands of white Afrikaans people to join the boycott.

The impact was devastating, and for the first time, the scope of the cult of white victimhood that AfriForum and Solidariteit have cultivated so meticulously over two decades could be measured.

It was clear from Solidariteit's thinly veiled threats to Jacaranda FM that their act of economic terrorism against Spur has strengthened their resolve to push their divisive agenda even more brazenly.

The Spur boycott and the Jacaranda FM incident reveal disturbing insights into the fear-based narratives that AfriForum/Solidariteit promote so tirelessly: White people are victims of discrimination and "reverse racism"; white people are blamed for everything that is wrong in South Africa; whites are sick and tired of being "marginalised" and "punished" for apartheid; whites are the prime targets of racist attacks.

The tens of thousands of people who felt strongly enough about their own victimhood to support a race-based boycott of Spur provided quantifiable proof that a substantial number of white Afrikaners have been radicalised. The cost of the boycott – some observers say it could be as much as R20 million in revenue to the Spur Corporation and hundreds of millions of losses suffered by franchise owners – showed the effectiveness of right-wing mobilisation.

When Solidariteit's Deputy General Dirk Hermann said he had "lost his appetite" to eat at Spur, it was a clear message to his supporters that he favours the boycott. He denied that this was a right-wing boycott and that the boycotters acted out of racist prejudice – rather, they were merely white people who feel upset about the company's "biased handling" of the incident that started it all.

It is telling that Hermann would try hard to avoid accusations of a racist boycott.

Every time white racist attitudes are exposed Hermann and AfriForum CEO, Kallie Kriel, frantically try to show that most white people are not racist, but decent salt of the earth people who are simply sick and tired of being treated "unfairly".

These organisations have masterfully exploited the false equivalence that "reverse racism" is the same as racism. By claiming that they operate in a neutral, a-political middle ground fighting for fairness and justice for minorities, they've given room to uncritical journalists to buy into this false equivalence. Editors who give the most publicity to AfriForum and Solidariteit will justify this by saying it is in the interest of "balanced reporting" and relevant to their Afrikaans target market.

Making money from fear and loathing

Described as "cultural entrepreneurs", Solidariteit and AfriForum have benefited greatly from the politics of division by using disinformation and crude propaganda to convince Afrikaans people they are the victims of "reverse discrimination" and affirmative action.

In a country with a huge economic divide between rich and poor, a bizarre situation has arisen in which the haves consider themselves greater victims than the have-nots.

This did not happen by accident, but by design. Solidariteit and AfriForum have laboured for two decades to preserve the racist thinking of the apartheid era because it benefits them financially and harness the white economic power they're trying to preserve.

Apart from very effective marketing drives through well-funded SMS campaigns, advertising, and social media, they have established their own online news platform, Maroela Media.

No other organisation or political group in post-apartheid South Africa has influenced the discourse in mainstream Afrikaans media more skilfully and deliberately than Solidariteit and AfriForum. They do this through a very efficient PR and marketing department (its daily press releases are often printed unaltered in mainstream newspapers) and by building relationships with key role players in the media.

Solidariteit and AfriForum have succeeded not only in influencing the agenda of the Afrikaans media but also in framing specific narratives that promote the ideology of white victimhood. For every one article that is critical of AfriForum and Solidariteit, *Beeld* and its sister newspaper *Rapport* will carry dozens of stories that promote these organisations as defenders of minority rights.

Taking the media for a ride

With circulation and sales dropping, newspapers and magazines are desperate for readers, so they've adopted Solidariteit's and AfriForum's fear mongering on issues such as crime and language rights as means to fire up engagement with readers.

Statistically, farmers are no more likely to be the victims of violent crime than any other demographic group, and Afrikaans is the strongest indigenous language in every public sphere, with more publications, radio and television channels and other media outlets than any other indigenous language. Forty years after the Soweto uprisings, Afrikaans is still offered as language in most schools and millions of black pupils still have no option to be educated in their mother tongue. But people who consume only Afrikaans media are likely to believe whites are prime targets of violent crime and Afrikaans is under attack.

The media have started to treat AfriForum and Solidariteit as the official spokespeople for Afrikaners and they act as if they represent the interests of all white people in South Africa.

Biased reporting has fuelled nostalgia for the apartheid era, which suits the agendas of these organisations perfectly. Because the media don't have the resources to investigate corporate corruption comprehensively, they focus almost exclusively on government corruption.

The collusion of big corporations in state capture came to light with revelations that accountants KPMG, consultancy McKinsey & Co, and software company SAP facilitated many corrupt deals for Zuma and the Guptas. But because consent was manufactured that "white monopoly capital" is a myth, the dominant narrative remains that all black people in power are corrupt and inefficient, and, by citing "white monopoly capital", blame only whites for the country's problems.

Very few Afrikaans journalists make an effort to draw any links between prevailing racist attitudes and the state capture discourse that is rooted in a need for economic transformation.

Toxic media narratives have reignited the latent racism, and social media are the perfect vehicle to amplify bigotry and prejudice. Fear mongering inevitably leads to a search for scapegoats, and an indoctrinated audience is constantly looking for evidence that they are the underdogs. The Spur and Jacaranda FM incidents provide that "proof" – with social media as a platform to vent anger and resentment. Cognitive dissonance rules out any possibility of a productive debate about white privilege or the legacy of apartheid.

By defining Afrikaners in terms of permanent victimhood and by limiting the rights of others to challenge this group and its ideology, these right-wing propagandists are undermining democracy.

Stopping the right-wing wrecking ball

It is time for the media to shine the same harsh light on AfriForum and Solidariteit that they did on Bell Pottinger and the Gupta's state capture saga. But to do this, the media first have to come to terms with the way they've served the interests of these groups. They need to get a critical distance from the organisations so they can show the damage AfriForum and Solidariteit's strategy of racial polarisation has done.

They should take a long hard look at the pattern of bullying that has emerged over the past few years. The success of the *Beeld* boycott in 2014 gave Solidariteit the confidence to use the same tactics on Spur, the ATKV, and now Jacaranda FM.

Each time the attack becomes more aggressive. After the direct assault comes the offer to "help facilitate" an understanding of white people's feeling of victimhood. To stop the punishment, the entity they're threatening must start catering to white concerns in a special way. The flood of publicity they're getting from such campaigns is a warning to other companies not to dare criticise the dominant white hegemony.

If the media don't manage to divorce themselves from AfriForum and Solidariteit, the ticking time bomb of white victimhood will eventually explode in all our faces.



Hannelie Booyens is a seasoned journalist, publicist, layout artist and social media expert with more than 20 years' experience at South African newspapers and magazines. After ten years as a reporter at Huisgenoot magazine, she moved to academia in 2011 lecturing journalism at Stellenbosch University (seconded by Media24 as the Rykie van Reenen Fellow) and later worked as a lecturer at North-West University's School of Communication Studies. In 2014 Hannelie started her own new media company Kreativmedia Hub, focusing on writing, marketing and social media training.

Crozier (2008) in 'n neutedop

- GERT COETZEE

Wie: 21 Nagraadse studente

Wat: BPhil Joernalistiek (nou die BA Hons Joernalistiek) met “nuus” as kernsaak

Waar: Crozierstraat (26, om presies te wees)

Wanneer: 2008

Hoe: Om met groot pret oor ernstige sake te leer

Hoekom: Sien “Hoe”

Name: Van B tot W. Christiaan (twee a's) Boonzaier (een a) tot Amelia-May Woudstra, muurlangs ingeryg in die “nuuskantoor” van die “ou” Crozierstraat. Elk met 'n eie plekkie in die klein lesingsaal.

Konteks: Begeleiding tot die joernalistiek

Hooffokus: The wonderful thing called news

Joernalistiek: Om die nuuswaarheid sover as moontlik vanuit 360 grade te belig met feite en/of menings wat aan geloofwaardige en betroubare bronne toegeskryf word.

Joernalistiekpraktyk: Nuus. Nuuswaardes. Nuusskryfwerk. Die intro. Die kapstokparagraaf. Praktiese voorbeelde. Beats en bronne. Voer van onderhoude. Gevorderde skryfwerk. Hofberiggewing. Misdaadverslaggewing. Sagte nuus. Koppe. Sportjoernalistiek. Nuusprotokol en telefoon-etiket. Rubrieke. Poniekoerant-skryfwerk. Nuus-ontleding. Taal-truuks, -toertjies en -goëлары.

Klasopdragte: 52 Praktiese opdragte geskoei op ware nuusgebeure.

Die intro: Beste voorbeeld (verwysing ongelukkig verlore, maar vermoedelik in *The Star*): NOENIEPUT (Northern Cape). – It rained here yesterday.

Nuusbeginsels: Waghond. Spieëlbeeld van die wêreld. News is something that someone somewhere does not want to be published; all else is advertising – Lord Northcliffe, 1852. Weens 1 001 veranderlikes bly nuus 'n hoogs plooibare verskynsel met baie gesigte – dit word nie met strakke lyne rigied in 'n hoek vasgekeer nie. *Ecquid novi?* Laat feite met 'n goeie storie inmeng. Aanneme is die pappie en mammië van alle bokkerops. Hou jou onsinverklikker aangeskakel. Haal bronne aan. Wees nederig oor nuus. Hou jouself uit die storie (en die nuus) uit. As jou lesers jou nie met die klein dingetjies kan vertrou nie, hoekom moet hulle jou met die groot goed vertrou?

Skryfbeginsels: Showing and not telling. Skryf soos jy praat. *My magtig, Martha!*-beginsel. Sub jou eie berig. Skryf een woord op 'n slag – Stephen King. KISS. Kill your darlings. Leef met woordeboeke. As jy nie lees nie, kan jy nie (wil) skryf of nuuswerk doen nie. Franschhoek het twee h's en Philippolis twee p's. Skryf is om in woorde te dink – net jy kan jouself leer skryf. Gebruik ! en ... spaarsamig.

Mediaregs- en etiese beginsels: Maksimum inligting, minimum skade. *Audi alteram partem*. Die meeste comebacks spruit daaruit dat reaksie nie gevra is nie. Elke bron het 'n agenda. Pasop vir naamlose bronne. Jou joernalistieke geloofwaardigheid is van onskatbare waarde; as dit in die slag bly, is dit vir altyd daarmee heen.

Die reëls: Ken en pas die reëls toe, voordat jy die reëls wil breek. Magic starts when you start breaking the rules.

Lewensbeginsels: Leef kreatief – dink in prentjies. Wees leer-ingestel – daarsonder kan daar nie groei wees nie. Bestuur tyd doeltreffend. Verkry maksimum resultate met minimum moeite – it's not how hard you work, but how smart you work. Leer hoe om jouself in die ander party se skoene te stel. Find a mentor, and be a mentor.

Scoop van die Jaar: Jason Boswell en Stefan Matthee se hoofberig vir *Die Burger* se Maandag-voorblad oor polisie-“aanvalle” daardie naweek op studente-kuierplekke in Die Bos.

Aanhaling van die Jaar: Journalism is a service industry, not an ego industry – Helen Zille.

Leer-ondervinding van die Jaar: Die skorsing van 'n student weens internet-plagiaat.

Digitale deurbraak van die Jaar: Klas 2008 kry dit reg om die Rykie-genoot se toetrede tot Facebook te bewerkstellig.

Besoeke: Robbeneiland. Iziko Slawemuseum. Kaapse Hooggeregshof. Distrik Ses-museum. Parlement. Paarl Print Coldset-drukkery. *Die Burger*. *Weg*. Sutherland (oftewel Sudderland). Rupert-kunsmuseum. Blue Peter. Solms-Delta-slawemuseum.

Hoogtepunt van die Jaar: Mediatouer. Pretoria: Danville, Voortrekkermonument, Vryheidspark, Uniegebou, Loftus (van 'n veilige afstand). Johannesburg: Soweto (Regina Mundi, Hector Peterson-museum, aandete), Apartheidsmuseum, *Sowetan*, SABC Television News, RSG, FXI, Konstitusionele Hof, *Beeld*, *Mail & Guardian*, Persombudsman, Nuno's (Melville) vir aandete, Carte Blanche, kykNet, klaskonsert (in Twickenham Lodge).

Vandag: Klaslede is omroepers, onderwysers (ook in die Ooste), mediapraktisyns, uitgewers, bestuurders in die reklamebedryf, fotojoernaliste, navorsers.

Slotsom: 2008 was 'n goeie oesjaar.



Gert Coetzee, 'n oud-Kovsie, is redakteur van Volksblad sedert 2015. Hy het sy joernalistieke loopbaan by Volksblad in Bloemfontein in 1986 begin en onder meer as Noord-Kaapse kantoorhoof, spesialisskrywer, politieke beriggewer en Londense korrespondent (vir Media24) gewerk en talle beats ontgin. Hy is 'n gevestigde rubriekskrywer, ook op Netwerk24. Sy jaar as Rykie van Reenen-genoot by Crozierstraat was 'n hoogtepunt.

Om te rykie en sêlf verryk te word

- ANASTASIA DE VRIES

Ná byna 'n dekade kan ek steeds hul name soos 'n outydse resitasie opsê. Al 22 van hulle, in alfabetiese volgorde. Mia Cilliers, Salette Cloete, Roeline Daneel, Tracey-Lee Davis, Blanché de Vries, Thinus Dippenaar, Charl du Plessis, Francois Haasbroek, Tarryn Harbour, Colin Hendricks, Alet Janse van Rensburg, Martinette Louw, Annelie Maré, Olebogeng Molatlhwa, Pieter-Louis Myburgh, Nokuthula Ncala, Jody Nel, Samantha Steele, Rudolf Stehle, Kristen van Schie, Gerda-Marie Viviers en Joe Warren, wat ons vroeg in die jaar verlaat het.

Die Klas van 2009. My mense. Ek, hul mens.

Dit was 'n mooi jaar, 'n harde jaar, 'n jaar van baie lag en bitter trane, die jaar 2009. Ons was saam in dié ding wat mens joernalistiekopleiding noem. Dit het ek geweet toe ons die eerste dag op ons verkenningstog van Stellenbosch die pad na ons volgende bestemming byster geraak het. Ná wat soos ure se verdwaal gevoel het, is ons terug huis toe, Crozierstraat 26. Ons sou later in die jaar, wanneer die dorp nie meer so 'n vreemde land was nie, op ons verdwaalspore terugloop, het ons mekaar belowe. Ons het. Hulle het nie vergeet nie, was knaend aan die onthou dat ons 'n ereskuld het om te betaal.

Hulle was die nuwe geslag verslaggewers aan wie ek moes help vorm, maar wat my eerder omvorm en vernuwe het.

Wat is die joernalistiek, het hulle gevra, en skielik moes ek die beroep of roeping wat ek toe al 'n dekade beoefen het, in woorde omsit. Die praktyk verteoretiseer, was geen maklike taak vir my, die doener, nie. Maar ek het knap leermeesters in die media gehad, en ure se herskryf aan 'n enkele berig of kop of vertaling op vertaling agter die rug. Wees jou eie beste subredakteur, is by my ingedril, wanneer nóg een van my stories deur die nuusredakteur teruggestuur is.

Ek kan julle net wys, het ek gesê, en vandaar terugwerk na die teorie. Die joernalistiek is 'n doen-ding, het ek gesê, en, veel later, dat ek saam met hulle geleer het hoe belangrik dit is om na te dink oor hoe ek 'n berig aanpak. Hoekom juis uit daardie hoek? Hoe kan die storie "anders" vertel word? Hoekom? Wat ontbreek in die berig? Wie praat nie in die storie nie? Hoekom nie? Ons het die vyf W's en 'n H op hul kop omgekeer.

Wees jou eie beste sub, sweat the small stuff, het hulle spottend gesug wanneer hulle hul stories teruggekry het, met my annotasies en vrae en uitroeptekens en dik potloodstrepe onder spel- en taalfoute.

Wat sê die slordighede van ons integriteit as joernaliste, ons geloofwaardigheid, ons betroubaarheid? En die feitefoute? Hoekom is dit eties verkeerd om dié of daardie inigting te verskaf? En wetlik?

Aan die hand van hul werk het ons eindelose debatte gevoer oor goeie of etiese joernalistiek, oor die noodsaak om jou feite die eerste keer reg te kry, oor wat regstellings aan die integriteit van 'n joernalis en die nuusmedia doen. Debatte oor die dinge in en om ons: godsdienste, die taaldebat, identiteitsvorming, kwotastelsels, regstellende aksie, elke denkbare heilige koei. Ek het geleer om soveel van myself te gee soos wat ek van hulle verwag het. Om, soos hulle, met my eie vooropgestelde idees en vooroordele gekonfronteer te word sodat my gees en denke verruim kon word.

Jou klasse is so raserig, het iemand op 'n keer gesê. 'n Mens kan die studente wie weet waar hoor lag of praat. Nou ja, we work hard and we play hard, het ek gedink. By my het hulle geleer van kezat (wanneer elkeen die bedrag bydra wat sy of hy kon) sodat ons Vrydae vis-en-tjips vir almal kon koop. Wanneer hulle deurnag moes werk aan 'n publikasie of werkstuk het ons vroegdag ná klas in my kombuis kerrie en rys of 'n pot breyani aanmekaar geslaan. Ons was immers saam in dié ding ...

Maar by hulle het ek geleer wat deursetting werklik beteken, vertroulikheid, aandagtig luister, soms weer dink en doen, soos toe jy hulle ouderdom was, maar bowenal jou beste gee vir die groep se beste.

Ek onthou hoe ingestel hulle op mekaar was, 'n span wat hard met mekaar kon verskil, maar soos een kon saamstaan. Soos die klasmaat wat keer op keer weens siekte in die hospitaal beland het, hoe hulle by haar was voordat sy kon seerkry wanneer sy in die klas siek geword het. Sy was in die hospitaal toe haar groep die dag hul voorlegging moes doen, maar daar vanuit haar bed, het sy via video-opname haar deel gedoen. Die klas het haar toegejuig.

Soos ek hulle toejuig wanneer ek lees van nóg 'n sukses van een van hulle, nóg 'n toekenning, nóg 'n boek, nóg 'n bevordering. Klas van 2009, dink ek dan, en aan 'n onvergeetlike jaar in Crozierstraat toe dié groep mense met my gebeur het.

Soms haal ek nog die nou al verslete briefie uit wat een van hulle aan die einde van die jaar vir my geskryf het: "Antjie, dankie dat jy vir ons kom rykie het."

Ek dink Rykie van Reenen sal nogal daarvan hou dat haar naam 'n werkwoord, 'n doenwoord, by Crozierstraat 26 geword het. Om hier te kon rykie... ek is 'n veel ryker mens as voor 2009.



Anastasia de Vries is sedert 2014 verbonde aan die Department Afrikaans & Nederlands aan die Universiteit van Wes-Kaapland (UWK). In 2009 was sy Stellenbosch se Rykie-genoot. Van 2000 tot 2003 was sy subredakteur en verslaggewer by Die Burger en tot 2013 rubriekskrywer en assistent- en boekeredakteur by Rapport. 'n Keur uit haar rubrieke, Baie melk en twee sykers (Protea Boekhuis), het in 2010 verskyn. 'n Artikel oor die literêre gebruik van Kaaps deur nie-moedertaalsprekers van dié variëteit is in 2015 gepubliseer en haar hoofstuk oor Kaaps in die koerante het in 2016 verskyn in Kaaps in fokus (SUN PRess).

Anastasia het haar BA in Afrikaans, Engels en Nederlands aan die UWK behaal waarna sy 'n honneurs in Afrikaans en Nederlandse taal- en letterkunde voltooi het. Hierna het sy 'n Drs Litt in Nederlandse taal- en letterkunde aan die Vrije Universiteit in Amsterdam verwerf. Sy is tans besig met haar DPhil oor Afrikaans in die Katolieke Kerk.

Dié ding, joernalistiek, wat mens laat luister en dink

- JO-ANN FLORIS

Om joernalis te wees, veral in ons huidige onstuimige tyd, voel toenemend soos om aanhoudend net-net uit die pad van 'n sneltrein te spring.

Dit is 'n frustrerende tyd, maar ook 'n opwindende tyd. Frustrerend, want daar is sóveel wat jy wil help regmaak, of mense tot verantwoording roep óm reg te maak. Opwindend, want jy sit in die goue sirkel en sien hoe die geskiedenis om jou geskryf word.

Een ding is seker – jy sal nooit weer “net” 'n joernalis kan wees nie. Soos die sneltrein nader kom, raak die lawaai en gesuis en chaos meer. Toenemend moet jy die chaos verteer en vir die leser sin daaruit maak.

Almal en alles skree. Die politici. Die kerk. Facebook. Twitter. Pinterest. Protesteerders. En almal is kenners.

Maar om te vertolk en verteerbaar weer te gee, beteken jy moet self eers verstaan. Jy kan immers nie iets aan iemand verduidelik wat jy self nie verstaan nie.

En om te verstaan, moet jy inneem. Om in te neem, moet jy luister. Dit is die hedendaagse joernalis se waardevolste bate, reken ek. As jy luister, gaan jy hoor wat ander nie kan nie.

September verlede jaar bars 'n bom – eintlik 'n sweer wat lankal oopgesteek moes geword het. Die komediant en omroeper Tumi Morake sê apartheid was verkeerd, 'n vernederende stelsel waarvoor nog nooit amptelik om verskoning gevra is nie.

Dis soos die boelie by die skool wat jou fiets afvat, maar in plaas daarvan dat die boelie oor die vingers getik word, moet julle twee nou maar die fiets deel. Dís hoe dit vir haar voel, het Morake gesê. Niemand het die boelie laat jammer sê nie.

Sy het nie gesê wit mense is diewe nie. Sy het gepraat oor 'n stelsel wat verkeerd was. Mense het gehoor, maar nie geluister nie. En toe bars die storm los en die geskree begin. As mense geluister het na wat sy sê, sou hulle iets heel anders gehoor het.

Daar is wonderlike gesprekke aan die gang oor nasiebou, en vergifnis, oor verskoning vra, en aanbeweeg, maar ongelukkig is dit beperk tot diegene wat bereid is om te luister. Watter fantastiese geleentheid mis ons nie hier nie.

Kleintyd is ons dié les geleer, en in my kinderbrein was dit 'n angswekkende beeld: 'n Kind het buite met sy maatjies gespeel, en sy ma het hom geroep om te kom eet. Maar nee, hy het haar gehoor maar nie geluister nie, en toe die tragedie: die muur waarlangs hy gespeel het val om, en die kleintjie kry baie ernstig seer.

Nie 'n lekker beeld nie. Maar dit het ons laat lúister.

Verplaas dit na die nou. Ons land het die potensiaal om te blom en groei tot iets fenomenaal. Soos die 2010 Sokker Wêreldbeker se slagspreuk gelui het: *Feel it, it is here*. Dit was so naby, jy kon dit ruik en voel, en geen gegil en geskreeu van die doemprofete en dié wat vasklou aan mag kon dit uitdoof nie.

Dit beteken nie daar is ontkenning van die probleme en uitdagings nie. Nog minder dat ons die kombes oor ons koppe trek. Dit beteken eenvoudig jy gaan slimmer maniere moet vind om mense te laat praat met mekaar, lúister na mekaar, anders gaan die muur val en mense gaan seerkry.

Bouwer Bosch, met sy reeks videos #Versoening waarmee hy om verskoning vra vir apartheid – maar meer nog, die gesprek oor die verlede en die toekoms wil aanmoedig – som dit op: Almal wil gehoor word, maar te min mense wil luister.

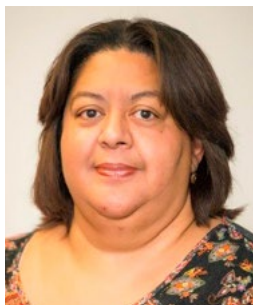
Daar is diegene wat op hom skree dat hy 'n volksverraaier is, maar dié keer kies hy om nie te luister nie – anders gaan die stemme van die wat wil vooruit beweeg, by hom verby.

Natuurlik moet jy jou eie skerpste kritikus wees, en pynlik bewus wees van jou eie vooroordele, anders kan jy nie die volledige prentjie sien nie. Dit is immers jou werk om konteks te gee, te vertolk, en feite te gaan haal op plekke waartoe min mense toegang het. Enige vooroordele moet deur die feite reggetrek word.

Joernaliste het sterk menings, en jy kom met 'n bepaalde perspektief, maar jy moet dit balanseer. En dit kan jy net doen as jy luister na wat ander te sê het.

Dis net soos aanbevelings oor stories, wat alte gou deur joernaliste as persoonlike kritiek ervaar word. As jy ophou luister na kritiek, hou jy op leer en groei. Niemand kan hoor bo die geskreeu van 'n ego nie.

Ek weet nie van julle nie, maar ek is nie bereid om my toekoms in iemand anders se hande te laat nie. Nie politici nie, nie geestelike leiers, nie die (a-)sosiale media-brigade nie. So ek gaan my stem laat aanhou hoor, en op 'n dag sál iemand moet luister. Ons is dit aan onself en mekaar verskuldig.



Jo-Ann Floris het “jare en jare gelede” voor die keuse gestaan om onderwys te gaan studeer (met 'n beurs) of joernalistiek (sonder 'n beurs). 'n Wyse onderwyser het gesê “volg jou hart”. Sy het, en het met blinde geloof joernalistiek gaan studeer aan die destydse Skiereilandse Technikon (PenTech). En sy hét toe 'n beurs gekry wat boeke en studies betaal het, vir die res het familie geraap en geskraap. Haar eerste werk was as algemene verslaggewer by die Paarl Post – sy glo steeds alle joernaliste moet hul tande by 'n gemeenskapskoerant slyp. Toe volg

die “groot” stap Beeld en Johannesburg toe, en daarna ’n rondomtalie van die Oos-Kaap, Stellenbosch (as Rykie-genoot), Durban, Kaapstad en weer terug Johannesburg toe. Sy kan haar nie ’n lewe voorstel waar sy nie stories kan vertel of help vertel nie. Nog minder waar jy nie die blootstelling kry wat die joernalistiek bied nie. En: “Ek wil die merkwaardige mentors wat my loopbaan help bou het uit die diepte van my hart bedank. Julle weet wie julle is. Ek is so bly ek het vir julle geluister.”

The future of news is in your hand

- ANDRE GOUWS

Journalism has never been static. The Department of Journalism at Stellenbosch University has faced constant change, from the days when news was produced on typewriters to the time of computers, from when printed news and traditional broadcast journalism dominated the media landscape to the current rollercoaster ride of digital journalism and a future that, in many ways, has already arrived, where almost all news consumption will be on mobile phones.

I was privileged to join the Department in 2017 as Rykie van Reenen Fellow at a time of great innovation. Our students launched their own public news website, a site that now offers fresh and relevant Stellenbosch news to the local community of students and residents, *and* readers worldwide. Within just five months the site reached more than 50 000 views, with, somewhat surprisingly, even one view in North Korea. Some students remarked we must be doing it right if Kim Jong-un's people notice us!

The site offers students the opportunity to explore and master the tools of digital journalism in a real-life news environment. The Class of 2017 designed and developed the site themselves and continually updated it with fresh news. They wrote stories, took pictures, made videos and designed interactive and static graphics. They did most of this by using their mobile phones. *MatieMedia*¹ is one of only two such student-run sites in South Africa² and among a few worldwide.³ A website such as this offers students invaluable practical experience in digital journalism.

MatieMedia is one tool we use to prepare our students for the future. The media are moving from the age of printed news to a time where most news will be consumed on mobile digital devices. The annual Reuters study⁴ of digital trends in the media, now in its sixth year, highlights this surge towards digital and mobile with increasing regularity. This is especially true among young people, where more than 64% of 18-24-year-olds globally access their news online, mostly via social media on smartphones. The Reuters study, unfortunately, does not include South Africa, but trends in other developing countries,

1 www.matiemedia.org.

2 The University of the Witwatersrand has a similar site, www.witsvuvuzela.co.za.

3 Some well-known student news websites at universities abroad are *Peninsula Press* at Stanford University and *The Thunderbird* at the University of British Columbia.

4 N. Newman, *Digital News Project 2017: Journalism, media, and technology trends and predictions 2017* (Reuters Institute for the Study of Journalism, Oxford, 2017).

such as Chile and Turkey, all show the unstoppable march to mobile news consumption, often via social media as gateway.

Research and audience numbers locally⁵ confirm this. Most online news readers access their news on mobile phones. Some of these figures are staggering: In mid-2017 *News24* had 6,5 million unique browsers per month and 61% were mobile users, *TimesLive* had 3,6 million unique browsers, 68% on mobile phones, while IOL had 2,8 million unique browsers, 50% on mobile phones. The same trend was seen for sport readers, with well over 60% using mobile phones, as well as business readers, where more than 50%, and in the case of *Business Tech*, 70%, accessed their news on mobile phones. In the US⁶ more than 87% of mobile users (a total of 144 million people) accessed news on their phones in 2016. This is a contributing factor to depressingly regular falling newspaper readerships,⁷ also in South Africa.

Some view the declining influence of print as the end of journalism, which, of course, it is not. I am of the opinion that we are moving into an exciting and different world with hitherto unexplored and unexpected opportunities. There will come a time when the news will be everywhere, not merely on mobile phones, but also on digital screens in cars, on fridges or by the side of the road.

I believe the growth of the internet and wider access to mobile phones and broadband connections in a developing country such as South Africa offer a wonderful opportunity to bring the news and, by definition, the real story in a time of fake news, to more people than ever before. Scholars locally⁸ and internationally⁹ see the internet as a more egalitarian space for public participation, a real public sphere where everyone has access to deliberation and information. If more people have smartphones with internet access, the space for public deliberation will naturally widen. It is just a matter of maintaining some form of reasoning and rationality¹⁰ among all the noise out there, but that is a topic for another article.

5 B. Moss, "And South Africa's best-read websites are..." *The Media Online*, <https://themediainline.co.za/2017/07/and-south-africas-best-read-websites-are/>. Accessed 6 August 2017.

6 Knight Foundation. 2016. "Mobile first news: How people use smartphones to access information." *Knight Foundation*, <https://knightfoundation.org/reports/mobile-first-news-how-people-use-smartphones-access>. Accessed 19 June 2017.

7 H. Manson, "ABC Analysis Q4 2016: The biggest-circulating newspapers in SA." *MarkLives*, <http://www.marklives.com/2017/02/abc-analysis-q4-2016-the-biggest-circulating-newspapers-in-sa/>. Accessed on 19 June 2017.

8 H. Wasserman, "Mobile Phones, Popular Media, and Everyday African Democracy: Transmissions and Transgressions." *Popular Communication*, 9 (2) 2011, pp 146 – 158, <http://www-tandfonline-com.ez.sun.ac.za/doi/pdf/10.1080/15405702.2011.562097>. Accessed 25 July 2017.

9 A. Bruns & T. Highfield, "Is Habermas on Twitter? Social media and the public sphere." In Bruns, A., Enli, G., Skogerbø, E., Larsson, A.O. & Christensen, C. (eds.), *The Routledge Companion to Social Media and Politics* (Routledge, New York, 2016), pp 56-73; S.D. Reese & P. Shoemaker, "A Media Sociology for the Networked Public Sphere: The Hierarchy of Influences Model." *Mass Communication and Society*, 19 (4), 2016, pp 389 – 410, <http://www-tandfonline-com.ez.sun.ac.za/doi/pdf/10.1080/15205436.2016.1174268>. Accessed 25 July 2017.

10 Z. Papacharissi, "The Virtual Sphere 2.0: The Internet, the Public Sphere and beyond." In Chadwick, A. & Howard, P. (eds.). *Routledge Handbook of Internet Politics*. (Taylor & Francis, Abingdon, 2008), pp 230 – 245.

Events such as #FeesMustFall and #RhodesMustFall¹¹ are examples of ordinary people creating a space for robust debate and opening discussion on topics that, initially, were not covered in the mainstream media. Those students mostly used their smartphones and social media to access the news, and, in fact, often make their own news.

This is the space where journalists now need to engage with audiences. It is our role as practical journalism educators to show our students how to reach their audiences in their new “homes” on social media networks, on their smartphones, to engage with them, to inform them, to educate them. It is a challenge to do this with users being bombarded by so much stimulation that they often suffer from information overload. Often our audiences simply cannot distinguish between what is real and what is not. We have to make sure the news we give them is so strong, so correct and so beautifully presented that they simply cannot miss it.

The rise of fake news (which is nothing new, there has been fake news for at least 200 years,¹² it has simply become easier to distribute on digital platforms), shows there is an urgent need for media organisations to stand out in the crowd, and to make sure informed voices of reason and truth stand out in the crowded media space.

This offers great opportunities to use the tools and platforms in the world of digital journalism. Journalists can still be storytellers, they can still inform the public sphere, they just need to think in different ways and become better storytellers for a digital age, also for people who are often not as highly educated as traditional print-media readers. The audience has widened, so storytelling techniques need to adapt.¹³

Storytelling must become more visual. The visual display of information is crucial in the age of social media giants such as Facebook, Twitter and Instagram, who all thrive because they are so visual. News audiences have become visually literate.¹⁴ As a visual journalist myself,¹⁵ I feel strongly about the power of visual journalism. Our students need to learn to tell visual stories.

Visual storytelling has become easier thanks to digital technology. Every journalist now has a useful piece of hardware right in their pocket. It will come as a surprise to many that even large, legacy organisations such as the BBC and Al Jazeera now rely mostly on smartphones as their “tools of the trade”. The BBC Academy offers online tutorials for using smartphones to record audio and video and to take good photographs.¹⁶ Al Jazeera journalists have used smartphones to cover many news events, such

11 S. Thomas, “#FeesMustFall: how SA students are using social to subvert traditional media.” *Memeburn*, 2015. <http://memeburn.com/2015/10/feesmustfall-how-sas-students-are-using-social-to-subvert-traditional-media-narratives/>. Accessed 5 October 2016.

12 J. Steinhauer, 2017. “Of Fake News and Fake History.” *Foreign Policy Research Institute*, 2017. <https://www.fpri.org/article/2017/06/fake-news-fake-history/>. Accessed 20 August 2017.

13 R. Parrick. 2017. “Journalists must become better storytellers for low-literate readers.” *International Journalists Network* 2017. <http://ijn.net.org/en/blog/journalists-must-become-better-storytellers-low-literate-readers>. Accessed 6 August 2017.

14 Y. De Haan et al. 2017. “When Does an Infographic Say More Than a Thousand Words?” *Journalism Studies* 2017. <http://dx.doi.org/10.1080/1461670X.2016.1267592>. Accessed 25 May 2017.

15 I was founding editor of Graphics24, the award-winning information graphics team at Media24.

16 <http://www.bbc.co.uk/academy/journalism/skills/digital-journalism>.

as the war in Syria and the 2015 Mobile World Congress in Dublin. The broadcaster states in a training manual¹⁷ that smartphones have become so sophisticated that they can consistently deliver broadcast-quality material.

Our students learn to be real mobile journalists who not only use their mobile devices to collect video and audio material for stories, but they are also able to edit their stories on the scene and file directly to their newsrooms.

The output quality from many of these devices is of a very high standard, as the BBC and Al Jazeera experiences mentioned above have shown. There are also simple tricks to improve quality, such as using a hands-free kit, often supplied with smartphones out of the box, when recording interviews. This is something our students tried in practice and the resultant difference in quality is remarkable. Background noise virtually disappears. There are many useful apps journalists can use to cut and edit videos and add text right from the scene. There are now apps that enable ordinary smartphones to shoot 3D images with sound that can be viewed in Virtual Reality headsets. Virtual reality storytelling offers the power of immersive journalism by taking users on incredible journeys.

Future storytelling devices and techniques may very well be something that we cannot even foresee now. As revolutionary and, perhaps, strange, as new storytelling techniques may sound to traditional journalists, this is probably only the beginning. There is no knowing where the digital world is heading. It is our aim at Stellenbosch Journalism to stay on top of the game and make sure our students enter the professional journalism world with the skills to join any modern, digital newsroom.

The future of journalism is, quite literally, on a small computer in your hand.



Andre Gouws is the 2017 and 2018 Rykie van Reenen Fellow. His career in journalism kicked off as a crime reporter in Pretoria in 1993. Among others, he was chief sub-editor and night editor at Die Burger, worked in the Middle East for three years as deputy night editor at a major English-language newspaper and then returned to Johannesburg as founding editor of Graphics24, Media24's multiple award-winning information graphics division.

17 Al Jazeera Media Training and Development Institute. "Mobile Journalism", http://institute.aljazeera.net/mritems/Documents/2017/1/24/e60d6cf73db74eb7ab55b0f24a8836a8_100.pdf. Accessed 6 August 2017.

Aanhou beweeg en geraas maak

- JACOLETTE KLOPPERS

Crozierstraat 26 het oor die jare 'n huis geword, 'n tweede tuiste. Dit het in 2001 begin, my honneursjaar. In daardie jaar was dit inderdaad nog net 'n huis, met 'n voordeur en 'n agterdeur, 'n kombuis met vuil koffiekoppies in die wasbak, 'n leeskamer met stapels koerante en tydskrifte, leunstoel by die vensters wat oor die voorstoep uitkyk, warmsjokolade en malvalekkers op koue wintersdae (dankie prof Rabe!), en 'n tuin waarin ons onder die lukwartboom of in die son kon sit.

Twintig studente het daardie huis hul eie gemaak (eintlik heeltemal oorgeneem). Soms is slaapsakke onder lessenaars uitgerol, soms moes dit maar deug om teen die muur op jou arms te slaap, die koffie en melk was altyd te min, die hope papiere het al hoe hoër geword, die nerwe was dikwels maar dun, en *Big Brother* het pal in die agtergrond oor die TV geblêr. (Werklikheidstelevisie was toe splinternuut in Suid-Afrika en ons het ons verkyk.)

Ons het gelag en gehuil en gebaklei en gestry. Ons het vriende gemaak en geliefdes geword en o, as daardie agtertuin kon praat... Maar bowenal, die heel belangrikste, het ons van uitnemende joernalistiek geleer.

Die departement (prof Rabe...) was streng en het hoër verwagtinge gehad. Soms het dit gevoel of hulle bloed uit 'n klip tap. Ons het heeldag en aldag sonder ophou klas gehad, uitstappies en besoeke en gassprekers, radionuus sewe dae per week, 'n twee uur lange aktuele radioprogram elke Donderdagaand, elke oggend seweuur 'n nuusoorsig vir MFM, dosyne opdragte en artikels en berigte.

Maar by die departement (prof Rabe...) het ons geleer van aanhou beweeg en geraas maak. Jy moet vorentoe kyk en deurdruk. Ons het geleer van gehalte, om die beste te wees, om die ekstra myl af te lê, hoe om nog 'n storie in die beskikbare tyd klaar te maak (hetsy dit 300 of 3 000 woorde was), dat 'n mens baie hard kan speel as 'n mens baie hard gewerk het, dat goeie redigering (en goeie maniere) eenvoudig ononderhandelbaar is, dat 'n goeie begrip van die geskiedenis en 'n wye algemene kennis gewoon 'n gegewe is, en dat kontakte en netwerkgeleenthede van onskatbare waarde is. Ons het geleer wat 'n goeie storie is en hoe en waar om hom te gaan haal. Platforms het toe glad nie saak gemaak nie; dit het oor die basiese beginsels gegaan. Dit het oor die joernalistiek gegaan.

Ja, die departement het alles uit ons gehaal, maar daardie einste beginsels kan ons vandag nog toepas.

Elke student wat Crozierstraat 26 se gange bewandel het, sal 'n eie weergawe van die gebeure hê. Vir niemand was dit dieselfde nie. Sommige het die jaar van hulle lewens gehad terwyl ander nie kon wag om daar weg te kom nie.

Vir my bly dit egter 'n eindelose voorreg om daardie kursus te kon voltooi met soveel vaardighede en kennis saam met mense wat vandag nog hartsvriende is. Die departement verdien erkenning vir die wye blootstelling wat ons gekry het, vir die geleenthede wat hulle geskep het, dat hulle streng nagesien het, nie tevrede was met die tweede beste nie en dat hulle (as jy daarvoor ontvanklik was) vir ons 'n tuiste in daardie huis geskep het.

Dankie prof.

A luta continua.



Ná haar joernalistiekkursus het Jacolette Kloppers by onder meer Insig, Die Burger en Beeld gewerk. In 2007 was sy die eerste vroulike Rykie van Reenen-genoot. Daarna was sy onder andere Kaapse redakteur van die Saterdagbylae By terwyl sy deelyds aan die departement klasgegee het. Later was sy joernalistiekdosent en vakhoof aan die Noordwes-Universiteit se Vaaldriehoek kampus. Sy het haar meestersgraad in die joernalistiek in 2009 verwerf. Haar huidige pos is dié van Redakteur Spesiale Projekte by Landbouweekblad. Sy is ook redakteur van Ink, amptelike feeskoerant van die Woordfees.

Joernalistiek se hart der harte

- JOHAN RETIEF

Ek gebruik hierdie kosbare geleentheid om iets oor die hart van die Suid-Afrikaanse Perskode te sê. Dít is verwoord in die volgende twee sinne, met die klem op die tweede een: “As journalists we commit ourselves to the highest standards, to maintain credibility and keep the trust of the public. This means always *striving for truth, avoiding unnecessary harm...*” (My kursivering.)

Strewe na ‘waarheid’

Ek het grootgeword in die vyftiger- en sestigerjare in ’n óf-óf-samelewing. Jy was óf Nat óf Sap. As jy Nat was, het jy by Volkskas gebank; die Sappe was by Standard Bank. Jy moes kies tussen Ford of Chef; jy kon nie gelyktydig van Elvis Presley en Cliff Richard gehou het nie; en as jy vir een kerk gekies het, was die ander anatema.

Dit is met dié paradigma dat ek as agtienjarige, wat op Montagu gebore is en gematrikuleer het, my in die Groot Wêreld aan Stellenbosch Universiteit begewe het.

In die filosofie-klas het hierdie óf-óf-ingesteldheid my telkens laat kies tussen filosowe en teoloë – as ek aanklank by Aristoteles gevind het, was Plato taboe; as ek tot Anselmus aangetrokke gevoel het, kon ek nie ook na Abelardus geluister het nie; ek moes kies tussen Barth en Schleiermacher, tussen Brunner en Bultmann.

Want die lewe was mos so? Iets was mos reg of verkeerd? Swart of wit? Mense wat van mekaar verskil het, kon tog nie terselfdertyd reg gewees het nie?

Reg?

Verkeerd...

Dit was etiek, en spesifiek media-etiek, wat my uiteindelik van hierdie diep-gewortelde, benouende, beklemmende paradigma bevry het.

Ek het ontdek dat die “waarheid” geskakeerd is en nie “besit” kan word nie; dat elkeen deur ’n bril na die wêreld kyk, en dat elkeen ’n lens gebruik wat hom of haar pas; dat perspektiewe, wat deur letterlik miljoene invloede op ’n mens inwerk, subjektief is.

Natuurlik het ek dit al lankal (teoreties) geweet – maar die tyd het gekom dat dit so deel van my moes word dat dit my oordeel, my gedrag, moes bepaal. Die intellektuele wete moes ’n eksistensiële werklikheid word.

Skielik was keuses tussen goed en kwaad, en reg en verkeerd, glad nie meer so swart-en-wit nie. Die sprong (want dit was niks minder as ’n sprong nie) was diepgaande, fundamenteel, aardskuddend – en

traumaties (ja, traumaties!), al kan ek dit eenvoudig stel: Die skuif moes kom tussen 'n óf-óf-ingesteldheid, na een van én-én.

Nou was dit in orde om gelyktydig van Elvis én Cliff te hou, van Ford én Chef, om by Volkskas én Standard te bank, om die goeie én slegte in die Natte en die Sappe raak te sien...

Mense wat van mekaar verskil, kon tegelykertyd reg – en verkeerd – wees.

Dit het my keuses onmeetlik moeiliker gemaak, want nou sou ek skakerings óók moes verreken – maar natuurlik was daardie keuses terselfdertyd ook baie meer genuanseerd, en daarom gebalanseerd en verantwoordelik. Want daar was ook waarheid in die standpunte van hulle met wie ek verskil het. Want hulle het óók gedeel in die waarheid. Ek moes nou ruimte gee aan dit wat ek vroeër as onsin afgemaak het...

Inderdaad: Mý wysheid kan jóú dwaasheid wees; mý beskrywing van 'n terroris kan vir jóú 'n vryheidsvegter wees. En omgekeerd.

Dit is die aard van media-etiek – só het ek dit by Crozier-huis ontdek gedurende my tyd as Rykie-genoot, en só sou ek dit later as pers-ombud toepas. Ek het toe nooit “die” waarheid in pag gehad nie, ek het hoogstens daarin gedéél – soos ook diegene wat van my verskil het.

Anders gesê: “Waarheid” was toe nooit 'n objektiewe gegewe nie, dit was altyd mý waarheid, mý interpretasie van gebeure, mý evaluering daarvan. En dit te midde van ander mense wat ook húl waarheid, húl interpretasie van gebeure, húl evaluering daarvan gehad het. En wat noodwendigerwys nie altyd met mýne ooreengestem het nie.

Inderdaad: Dit hang af van deur watter bril jy na die lewe kyk, van watter lense jou oë bedek. Daardie insig het my arrogante altyd-reg-wees-gesindheid verander in 'n baie meer beskeie mening wat ruimte sou gee aan diegene wat met my verskil het – en om hulle krediet daarvoor te gee.

Want ja, daar is 'n verskil tussen waarheid en werklikheid. “Waarheid” is altyd subjektief, dit is 'n perspektief, vanuit 'n sekere hoek bekyk, altyd grys, nooit meer swart of wit nie. Grys, wat uit vyftig – nee een-en-vyftig – skakerings daarvan bestaan.

Hierdie – onontbeerlike – insig het my as pers-ombud in staat gestel om sake vanuit die perspektief van sowel die klaer as die publikasie te (probeer) sien, om my in albei se skoene in te dink. Om my arrogansie in beskeidenheid te verander. *En om daarom billik oor 'n klag te beslis.*

Vandaar dié versigtige bewoording in die voorwoord tot die Perskode: “As journalists we commit ourselves to the highest standards, to maintain credibility and keep the trust of the public. This means always *striving* for truth...” (My beklemtoning.)

Die waarheid is nie “iets” wat “bereik” kan word nie – dit is altyd 'n *strew*e.

Hierdie is 'n fundamentele insig wat elke joernalis behoort te hê – en wat elke verslaggewer tot versigtigheid en beskeidenheid behoort te maan. Want dít stel jou in staat *om fyner te luister na bronne en na diegene wat jy as teenstanders of skelms beskou – en om beter, meer gebalanseerd en genuanseerd oor hulle te berig. Meer akkuraat en meer billik.*

Onnodige skade

Die media berokken mense elke dag skade. In 'n sekere sin is dit die media se plig om dit te doen. Wanneer 'n ampsdraer wat deur belastingbetalers vergoed word, byvoorbeeld korrupsie pleeg, is dit die Vierde Stand se plig om dit te ontbloot. In dié proses word daardie ampsdraer skade berokken – maar daardie skade is vir sy of haar rekening, en nie vir dié van die media nie.

Die media kan egter maklik mense skade berokken wat dit nie verdien nie. Die skeidslyn is fyn – maar dit is daar.

As ek een enkele saak moet uitsonder uit die letterlik duisende klagtes wat ek oor die jare heen gehanteer het, is dit die tragiese feit dat die media gereeld mense onnodige leed aandoen – soms met verreikende, en blywende, gevolge vir hulle, hul gesinne en hul werk.

Dit moet teen elke prys vermy word.

Daarom gaan die twee aspekte wat ek hier uitlig, hand aan hand. Want 'n én-én-ingesteldheid help jou om jou in die persoon se skoene te plaas wie se openbare aansien en integriteit in jou verslaggewing op die spel is, en om so onnodige skade te vermy.

Luister tog: *Die joernalistiek soek diegene wat die hart het om feite te openbaar wat skade kan berokken aan mense wat dit verdien, maar nie die hart het om skade aan onskuldige mense te doen nie.*

Sáám vorm dit die hart

Sáám vorm hierdie twee beginsels die hart van die Perskode en van media-etiek. Joernaliste wat dit beoefen en toepas, doen inderdaad wat die eerste sin van die voorwoord tot die Perskode sê: “The media exist to serve society” – dan lewer jy diens nie aan jouself, jou ideale, jou voorkeure, jou insigte nie, maar aan die gemeenskap.

Die hele gemeenskap.

Miskien kan jy dit nooit bereik nie – maar dit is ononderhandelbaar dat jy daarna strew.



Dr Johan Retief was die tweede Rykie van Reenen-genoot, van 2000 tot 2001. Hy het op Montagu gematrikuleer en het sy doktorsgraad in teologie aan Stellenbosch Universiteit verwerf. Hy was 'n joernalis vanaf 1990 en het vir ongeveer 'n dekade by Die Burger gewerk. In 2009 het hy adjunk-persombud geword en is sedert 2013 Suid-Afrika se persombud. Johan is die skrywer van Media Ethics: An Introduction to Responsible Journalism (Oxford University Press, 2002).

Dis tyd vir 'n terugkeer na mentorskap

- CORLI VAN DER MERWE

Die jaar as Rykie van Reenen-genoot in 2016 het my diep onder die indruk gebring van die belofte wat die millenniër-generasie vir die mediawêreld inhou en die potensiële impak wat in hulle opgesluit lê. Maar die amper-jaar terug in die nuuskantoor het my weer eens laat besef dat die kapasiteit vir mentorskap vir groentjies in die nuuskantoor teen 2017 só verweer het dat dit bykans nie meer bestaan nie.

Dié gebrek aan kapasiteit beteken dat van die talentvolle, ambisieuse studente in my klas moontlik nie tot hul reg sal kom nie, of nog erger, vir die bedryf verlore sal wees.

Die enigste verskil tussen daardie student en joernaliste van my generasie sal wees dat daar nie 'n senior joernalis, nuusredakteur of hoofredaksielid is wat genoeg kapasiteit het om die jongeling touwys te maak nie. Die gevolge vir ons redaksies is ooglopend: laer standaarde, groter foute (of hofsake) en 'n verlies aan kennis wat saam met die aftrede of uittrede van ouer joernaliste verlore gaan.

Min hande, geen mentorskap

Dié stand van sake is ooglopend die gevolg van redaksies wat uiters uitgedun is. Dit is deesdae meer opmerklik as ooit hoe klein spanne selfs by lywige weeklikse tydskrifte is.

Ek is nou vir my tweede skof by *Landbouweekblad*. Die span is kleiner as in die eerste ronde en gee behalwe vir die weeklikse tydskrif nou ook verskeie jaarlikse of halfjaarlikse handelsmerkuitbreidings en spesiale publikasies vir kliënte uit. Die meeste uitgawes se redaksionele inhoud word ook aangevul met puik (en lywige!) promosiebylae. Ons reël deesdae selfs konferensies vir boere en die breër landboubedryf, en tussendeur tree redaksieledede in hul professionele hoedanigheid op by feeste, op boeredae en selfs ook op televisieprogramme.

Met só 'n druk skedule, waaronder ander redaksies in die media ook gebuk gaan, is dit verbasend dat jong joernaliste deesdae aan die diep kant ingegooi word? Beslis nie, maar die gevolge kan ons duur te staan kom. Voeg hierby die algemene verjonging van die nuuskantoor, en dis duidelik dat standaarde in die media bedreig word.

Waar sou ons wees?

Soms wonder ek of ek naastenby op dieselfde plek in my loopbaan sou wees sonder die belegging van verskeie mentors en senior redaksieledede in my. Mense soos Annalize Doubell, hoofredaksielid

by *Volksblad*, Jannie Momberg, voorheen redakteur van *News24*, Chris Burgess, redakteur van *Landbouweekblad* en Adele Hamilton, besturende redakteur: leefstyl by 24.com. Eintlik moet ek nie wonder nie, want ek voel steeds die impak van hierdie mense se belegging in my menswees en loopbaan.

Ten spyte van druk skedules en oorlaaide redaksies wil ek dus steeds voorbrand maak vir die herlewing van doelbewuste mentorskap in ons nuuskantore, juis omdat ek die verskil aan my eie lyf gevoel het.

Jou impak maak saak

Een van die vele lesse wat my jaar as Rykie my geleer het, is die impak wat jy kan maak op 'n jong mens se lewe as jy in hom glo, jou kennis oordra en 'n hand uitsteek om 'n deur oop te maak of klip uit die pad te rol vir hom of haar. Natuurlik het nie elke student in my klas die geleentheid gesien en aangegryp nie, maar as ek nou kyk hoe van hulle reeds in hul professionele lewens vorder, moet selfs die nederigste deel van my erken dat mentorskap 'n verskil maak.

En wat meer is, hulle het dit só nodig! Die druk in vandag se nuuskantore is intens en die nuwe generasie joernaliste sukkel om kop bo water te hou. Dít is telkens nie weens 'n gebrek aan talent, vaardigheid of gewilligheid nie, maar omdat jong joernaliste kop eerste in diep water ingegooi word. In sulke omstandighede maak 'n goeie mentor 'n groter verskil.

Dus, bestee in die toekoms 'n minuut of 15 saam met die nuweling in jou nuuskantoor. Vra 'n paar vrae, bied hulp aan en volg op met sy of haar vordering. Soos die verjonging van die nuuskantoor deesdae voortduur, is die nuweling van vandag dalk spoedig in die toekoms jou redakteur... met die nodige mentorskap, natuurlik.



Corli van der Merwe het haar joernalistiekloopbaan by Volksblad in Bloemfontein begin. Die Kaap het egter hard na die gebore Vrystater geroep en sy het in 2011 mielielande vir Wes-Kaapse kanolalande verruil. Ná 'n paar jaar by Landbouweekblad het sy 'n draai by News24 gemaak voor sy ná die Rykie van Reenen-genootskap (2016) teruggekeer het na Landbouweekblad. Corli is 'n digitale spesialis in wie se are steeds drukkersink loop – die soort joernalis wat verslaaf is aan die onmiddellikheid en meetbaarheid van die aanlyn wêreld maar wat steeds elke Vrydag haar varsgedrukte Landbouweekblad se bladsye wil ruik.

Die joernalistiek as benadering en strewe

- JEANNE VAN DER MERWE

Daar is aspekte aan Crozierstraat wat oor die jare ongetwyfeld dramaties verander het. Tik en snelskrif is nie meer verpligte vakke nie, jy hoef nie meer 'n eerstejaarmodule in 'n Afrikataal deur te kom om jou honneurs te kry nie en die newelagtige vakke “Afrikaans vir joernaliste” en “English for journalists” (ek moet bieg, ek kan absoluut niks uit hierdie modules onthou nie, behalwe dat prof George Claassen 'n aversie aan die woord “dat” het), het vervorm in die baie meer praktiese taalredigerings-modules.

Dan is daar goed wat niks verander het nie. In 1978, toe Piet Cillié sy eerste groepie protegés hier ontvang het, was die toekoms onseker. Met die vrot reuk van die Soweto-opstande en Steve Biko se dood in die lug, 'n sensuurraad wat namens die volk besluit het wat is aanvaarbare leesstof en die wolke van sanksies wat begin saampak het, was die joernalistiek sweerlik vir baie mense 'n twyfelagtige loopbaankeuse.

Toe ek in 1999 as 'n afvallige musiekstudent hier ingedwaal het, was die joernalistiek vasgevang in 'n eksistensiële krisis, ten beste verwoord in Marshall McLuhan se wekroep “the medium is the message”, wat heel verstaanbaar aanklank gevind het by die invloed wat “nuwe media” (televisie, meestal) op die “ou media” (radio en koerante) se benadering tot verslaggewing gehad het, en min of meer toe die internet 'n werklikheid in die meeste gewone mense se lewens begin raak het. Joernalistiek soos ons dit altyd geken het, was besig om onherkenbaar te verander, en dit was nie seker hoe die bedryf homself volhoubaar en relevant sou hou nie.

Teen 2015, toe ek as Rykie-genoot begin het om daardie jaar se honneursstudente te probeer leer hoe om 'n nuusberig aanmekaar te sit, was Donald Trump se plan om die VSA-presidentskap in te palm met die hulp van “fake news” op die alte gewillige sosialemedia-platforms Facebook en Twitter goed op dreef, en werksekuriteit in die joernalistiek 'n baie vae konsep weens onmoontlik klein begrotings, piepklein nuuskantore en 'n siniese staat én private sektor wat die waarheid skaamteloos vertroebel met disinformasie en “spin”.

Dis maklik om koers te verloor te midde van al hierdie lawaai.

Is dit nog nodig om vir studente HTML te leer?

Hoe presies differensieer jy tussen 'n radionuus-insetsel en 'n “podcast”?

Hoekom leer jy die studente kunsjoernalistiek as daar omtrent niks oor is nie van die eens gesonde en formidabele kunsredaksies wat by die meeste groter publikasies 'n vanselfsprekende teenwoordigheid was?

Om die waarheid te sê, is dit selfs nog nodig om joernaliste te hê wanneer soveel maatskappye sommer hul eie media produseer, en elke mens met 'n selfoon en 'n internetverbinding nou (dink hy kan) dieselfde doen as wat 'n joernalis doen?

En dis wanneer hierdie twyfel en verwarring jou tref dat die kompakte eenvoud van Crozierstraat jou weer terugbring na dit wat regtig belangrik is.

Joernalistiek is 'n benadering en 'n strewende. Hoe die inligting sy weg vind na die leser is minder belangrik as die ingesteldheid en optrede van die joernalis wat die inligting insamel en weergee.

Is jy eerlik? Streef jy na onpartydigheid, en om te alle tye eties en respekvol op te tree teenoor almal wat jy nader vir inligting? Sonder om dit wat hulle aan jou opdis vir soetkoek op te eet?

Daar is heelwat goed wat hulle my in 1999 in Crozierstraat geleer het wat glad nie meer ter sake is nie. PageMaker. Filmkameras.

Maar dan is daar ander goed wat eenvoudig en onontbeerlik is. Vra die regte vrae. Wees deeglik. Wees akkuraat. Spel mense se name reg. Moenie bang wees nie. Probeer nuwe goed. Moet nooit ophou leer nie. Geniet wat jy doen.

Ek glo vas een van die groot redes vir Crozierstraat se sukses as 'n wegspringplek vir joernaliste is sy vermoë om onwrikbaar getrou te bly aan die basiese beginsels van die joernalistiek, ten spyte van al die lawaai en die veranderinge.

Mediahuise raak dalk armer en suiniger, en Google en Facebook en Twitter ál magtiger, en gehore al minder gesofistikeerd, maar Crozierstraat wyk nie af van dit wat belangrik is nie:

- Kies die regte soort mense vir jou kursus – nuuskierig en heeltemal die teenoorgestelde van goedgeelowig – uit 'n diverse groep maatskaplike en kulturele agtergronde, en uit 'n verskeidenheid dissiplines.
- Leer hulle die basiese vaardighede wat nodig is om aanpasbaar en pragmaties te wees, sonder om etiek uit die oog te verloor.
- Kry gesoute mense uit die bedryf om hulle voor te stel aan die wye verskeidenheid middele waarmee hulle joernalistiek kan pleeg.
- Koester 'n gesonde skeptisisme.
- En doen jou bes om hulle te leer om reg te spel.

Ons weet dié formule werk. Kyk net na wat alumni van dié departement al alles vermag het.

Jeanne van der Merwe is 'n joernalis in Kaapstad en 'n oudlid van Media24 se bekroonde ondersoekspan waar sy in data- en ondersoekende joernalistiek gespesialiseer het, met spesifieke fokus op onderwys, korrupsie en owerheidsbesteding. Voorheen het sy reg, politiek en opvoeding vir die Sunday Times en Cape Argus gedek, en was artikelredakteur van die



reispublikasies Weg! en Go! Ná haar jaar as Rykie-genoot in 2015 is sy as Landbouweekblad se nuusredakteur aangestel. Sy het musiek, letterkunde, joernalistiek en antieke kulture aan die Universiteit Stellenbosch bestudeer en haar belangstellings sluit in wetenskap en tegnologie, aktuele sake, geskiedenis, reis en media.

'Only a free person can seek the truth'

- TOBIE WIESE

Why now talk about the need for (journalistic) freedom when our freedom struggle was supposed to be over 24 years ago, with freedom of speech and the consequential media freedom since then well-entrenched in the Constitution?

You may as well ask, why do people still read and get inspired by the Bible, the Quran or the words and thoughts of Buddha, Confucius or, for that matter, Shakespeare?

Isn't the answer simply that human nature hasn't changed much over the centuries?

It is quite instructive to look back to 40 and 20 years ago. In the year prior to 1978 – as an indication how the Nationalists dealt with dissent – Steve Biko died at the hands of the Security Police, and the NP government closed down two anti-apartheid newspapers: *The World* and *Weekend World*. Ten years later, in 1987, the *New Nation* and *South* temporarily fell to the same fate. A provision on the statute book allowed the Government to institute, at any time, statutory control of the press.¹

Twenty years later all of this had changed dramatically. By 1998 the country's first democratically elected government had been in power for four years, with a liberal Constitution and its marvellous Bill of Rights providing the legal and constitutional framework. One can hardly resist quoting section 16: "Everyone has the right to freedom of expression, which includes: (a) Freedom of the press and other media; (b) Freedom to receive and impart information or ideas; (c) Freedom of artistic creativity; and (d) Academic freedom and freedom of scientific research."

And now, in 2018?

There have been worrying tendencies over the last 15 years. To mention a few: The draft bill under the name Prevention and Combating of Hate Crimes and Hate Speech which would make it a criminal offence to "bring into contempt or ridicule, any person or group of persons". Inevitably, most cartoons for example would become illegal. A first offender could land up in jail for three years!²

Following its conferences in 2002 and 2007, the ANC declared its resolve to change the media landscape, which in itself has merit, but the format and powers of the proposed Media Appeals Tribunal were

1 *Report on Press Regulation in South Africa*. Press Freedom Commission, April 2012.

2 Available at <http://misa.org/resource-centre/so-this-is-democracy-reports> Accessed on 11 September 2017.

so wide and loosely defined that it met with huge and intense opposition from the public. Ditto the controversial Protection of State Information Bill. Some apartheid era laws like the National Key Points Act and the Films and Publication Act also came in for resuscitation or amendments.³

Thankfully, due to wide resistance from the press and the public all of these were put on the back burner – but not all-together scrapped.⁴

Another ominous development has been “the increasing hostility of the police and authorities” towards the media, as well as violence towards journalists by service delivery protestors, according to the 2016 report of the Media Institute of Southern Africa (MISA). Journalists and photographers covering the #feesmustfall protests across the country reported intimidation and harassment by the police, security staff and protestors. The South African National Editors’ Forum (SANEF) recorded several incidents in which journalists were attacked while on assignment. Some were assaulted and kidnapped in the presence of police officers who allegedly assisted the assailants or did not intervene.⁵

In 2014, during a service delivery protest near Brits in North West, a freelance photographer, Mike Tshele, and three protestors were shot dead by police. According to a protester the only threat Tshele posed “was that his camera was recording evidence of what the police were doing”. Policemen on the scene confiscated his cellphone and camera and deleted the pictures. Tshele was the first journalist in twenty years in South Africa to be killed on the job.⁶

Sadly, this is in line with tendencies elsewhere on the continent where several journalists have been killed “with total impunity” over the past four years, “a development which has had a chilling effect on the enjoyment of freedom of expression rights by African citizens”, according to the African Freedom of Expression Exchange (AFEX).⁷

MISA noted that government leaders in South Africa continue to label the press “the opposition” and adopt practices which obstruct the media and prevent the public from being informed. In response to criticism by the press and civil society institutions of the ANC’s misrule and corruption, the government “has resorted to attempts to cloak its activities in secrecy”.

This lamentable situation led Freedom House, an international monitor of media freedom, to downgrade South Africa’s “free” press status to “partly free”. In 2016 it concluded that the media environment in

3 Available at <http://www.r2k.org.za/2016/05/03/world-press-freedom-day-2016>. Accessed on 11 September 2017.

4 See <https://ipi.media/south-african-journalists-from-joy-to-jitters>. Accessed 12 September 2017.

5 Available at <http://misa.org/resource-centre/so-this-is-democracy-reports>. Accessed on 11 September 2017.

6 Available at https://en.wikipedia.org/wiki/Michael_Tshele. Accessed on 11 September 2017.

7 In June 2017, at its annual general meeting, AFEX took note of “the deteriorating freedom of expression situation in Africa”. It deplored the increasing incidents of killings, physical attacks, arbitrary arrests and detentions, threats and harassment of media professionals and activists and stated that most of these violations “are left unpunished due to the deep-seated culture of impunity and entitlement in the continent”. Available at <http://www.fxj.org.za/press-releases>. Accessed on 12 Sep 2017.

South Africa, long considered one of the freest in sub-Saharan Africa, “continued to deteriorate under President Jacob Zuma, whose government has long been highly sensitive to criticism”.⁸

But we should not be misled. Limitations on our freedom of thought and expression do not only come from outside; it can be self-imposed. The media scholar and philosopher John C Merrill⁹ opened my eyes to this reality.

When Merrill talks about freedom, it is not so much about rights and a space guaranteed by a social contract. His point of departure is the individual’s choice to be free, or not. He argues that for the journalist, freedom is indeed an imperative, because it is the very source of personhood, it is “the wellspring of ethics”, the foundation that supports the related concepts of rationality, commitment, integrity and responsibility. The free journalist who cherishes his or her authenticity and integrity has one dedication: to his freedom and the viability of that freedom.

But who wouldn’t want to be free, especially those in journalism?

Escaping from freedom – and abdicating integrity and responsibility – is a very strong human desire. This happens all the time, but when the journalist abdicates his or her pursuit of autonomy and freedom, he largely projects his stance on his whole audience.

This leads Merrill to the insight that freedom is a prerequisite in the search for truth. “Only the free journalist can be a truth-seeker.”

This entails freedom from fear, freedom from undue influence, freedom from the pursuit of personal agendas and freedom from the desire for wealth or fame.

The free journalist may still distort or provide misconceptions. The unfree journalist, on the other hand, cannot be dedicated to the truth, because the importance of truth is not part of his philosophy. To seek the maximum truth, the journalist must seek the maximum freedom – for himself, his medium, and ultimately for his readers, viewers and listeners.

At the same time one should not assume that a free media environment guarantees personal freedom. When there is opposition to freedom, freedom-lovers operate best; where freedom comes easy – ostensibly so in present day South Africa – freedom-lovers who take it for granted are likely to settle into complacency and hardly notice the erosion of freedom.

Having a free media is meaningless unless journalists exercise their freedom through it, and unless they constantly defend it through using it to the maximum, Merrill argues.

The same obligation applies to citizens, I would add.

8 Available at <https://freedomhouse.org/report/freedom-press-2017>. Accessed on 11 September 2017.

9 J.C. Merrill, *The Imperative of Freedom. A Philosophy of Journalistic Autonomy* (New York, Hastings House Publishers, 1974), pp 201 – 207.



Tobie Wiese worked in various editorial capacities at Volksblad, Die Burger, Huisgenoot and Insig. He received Pica and Mondi awards for excellence in journalism and was a Rykie van Reenen Fellow at the Journalism School of the University of Stellenbosch. He has written, co-written and edited a variety of books ranging from history and rugby to motorcycling and espionage.

IV

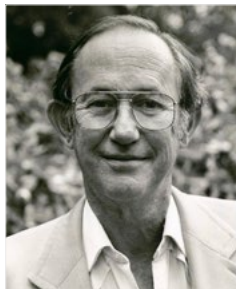
Fotobeeld | 40 years in Pictures

Joernalistiek se 'Tradisionele Wapen'

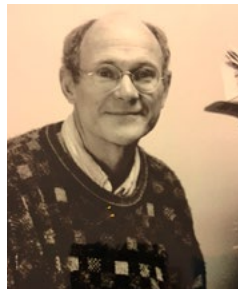
Aan die begin van 1978 het prof Piet Cillié die bekende Kaapse heraldikus dr Con Pama gevra om 'n wapen te ontwerp. Sedertdien het Joernalistiek se "tradisionele wapen", links by Crozierstraat se voordeur, ook die toets van die tyd deurstaan en kan dit vandag steeds modern geïnterpreteer word. Die silwer skywe in die swart skildhoof stel die toetse van 'n tikmasjien voor – vandag die toetse van 'n rekenaartoetsbord, of, breëer gesien, simbolies vir die tegnologie van digitale kommunikasie. Die groen eikeblare weerskante is natuurlik simbolies van Stellenbosch. Die rooi basuin – of dalk meer gepas, 'n vuvuzela – op die goue agtergrond wys dat die joernalistiek inligting uitbasuin. Dit kan ook geïnterpreteer word as 'n tregter vir joernalistieke kondensasie en trefkrag, en hoe 'n veelvoud van data verfyn word tot een sinmakende geheel. Vir 'n leuse is prof Frans Smuts (vader van die argitek wat ons aneks ontwerp het) van die destydse departement Latyn geraadpleeg. Cillié het 'n omvattende kennis van die klassieke gehad, en die finale leuse kan aan sy tipiese aweregse humor toegeskryf word. "Plane et probe" kan vertaal word as "suiwer en waar", of "helder en beproef". Die woorde kom uit die *Asinaria*, of *Komedia van die esels*, van die Romeinse skrywer Plautus (ongeveer 250-184 VGE), 'n verwerking van 'n ouer Griekse drama. Die volle aanhaling lui "Adde, et scribas vide plane et probe," oftewel "Voeg dit by, en maak seker dat jy dit met 'n stewige, vaste hand doen". Dit verwys na die ooreenkoms tussen 'n souteneur (die mooi woord vir 'n pimp) en sy kliënt, naamlik dat daar geen misverstand sal wees insake ooreengekome dienste nie (en die ironie dat die "j" en "h" reg langs mekaar op die toetsbord staan: joernalistiek kan baie maklik hoernalistiek word...). Sover dr Pama destyds kon vasstel, was daar nog nie so 'n leuse nie. Die wapen is in Mei 1978 by die Staatsheraldikus geregistreer.



Piet Cillié, stigter en departementshoof van 1978 tot 1984. Hy het in 1977 uitgetree as redakteur van *Die Burger* en is daarna aangestel as voorsitter van Naspers se direksie.



Johannes Grosskopf, departementshoof van 1985 tot 1993. Hy was onder andere redakteur van die dagblad *Beeld* en verteenwoordiger van Nasionale Koerante in Londen en in Washington.



George Claassen, departementshoof van 1994 tot 2000. Hy het hom in Januarie 2001 weer in die joernalistiekpraktik terugbevind nadat hy gevra is om hom as adjunkredakteur by *Die Burger* aan te sluit.



Lizette Rabe, departmental head from January 2001 to December 2011. From January 2012, the rotating chair model was implemented by the Department. Lizette was chair again from January 2015 until December 2017.



Gawie Botma, first chair of the department after the rotating chair system was accepted, from January 2012 to December 2014, and chair again from January 2018.



Oom Danie Williams, assistent en faktotum van die departement van die eerste jaar, wat in 2003 afgetree het.



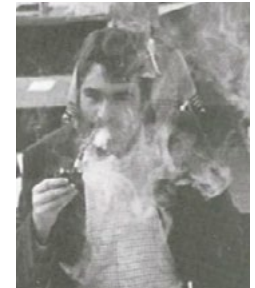
Winie Rousseau (links), eerste sekretaresse van die departement, van 1978 tot 1994. Sy is opgevolg deur Leona Amoraal (regs), wat in 2004 uitgetree het – hier afgeneem as legendariese instrukteur van snelskrif/shorthand (in die vorige eeu).



Elizabeth Newman, Departmental Administration Officer (also known as Office Ninja and/or Mother Superior) and Lijuan Williams-Daniels, Departmental Assistant. Lijuan is Oom Danie's daughter – but there was nothing nepotistic about her appointment – she was simply the best candidate.



Die eerste drie departementshoofde bymekaar in Oktober 1993: van links Johannes Grosskopf en sy vrou Santie, George Claassen en sy vrou Hanneltjie, en Piet Cillié.



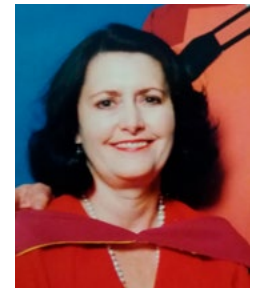
Studentejoernaliste kan werk dat die rook so staan: Tim du Plessis en Larry Schwartz, albei in die eerste klas van 1978, kon gelyktydig rook én tik. Die foto's is in die Departement se ou werklokaal geneem (waar elkeen in daardie tyd ook sy eie tikmasjien moes bring).



Die foto is in Desember 2000 geneem met George Claassen se aftrede en Lizette Rabe se verwelkoming: van links Johannes Grosskopf, Izak van der Merwe (dekaan van Lettere en Sosiale Wetenskappe), Lizette Rabe en George Claassen.



Heloïse Davis was Crozierstraat se eerste meesterskandidaat en het haar M in 1983 onder Piet Cillié verwerf met die onderwerp *Die politieke en joernalistieke impak van die Sondagkoerant, Die Beeld, 1965-1970.*

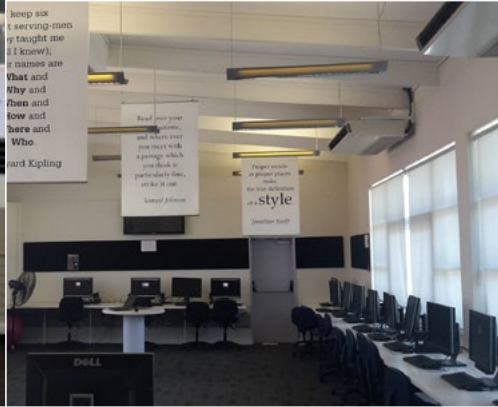
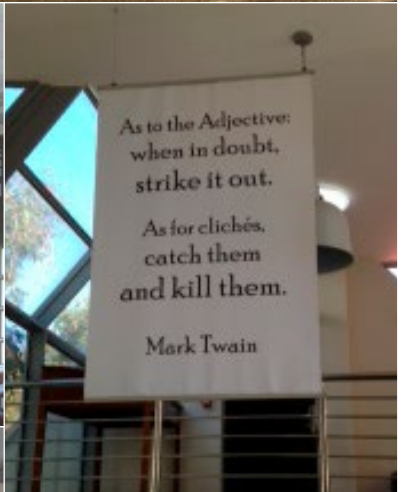
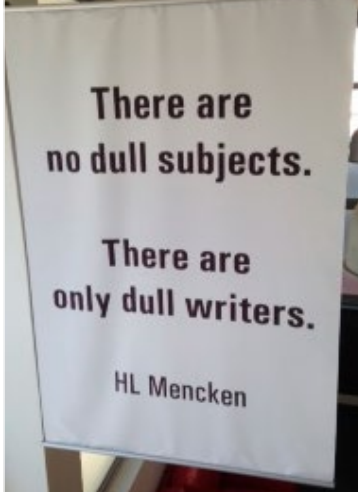


Malene Breytenbach, eerste doktorsale kandidaat, het ook haar Honneurs en M in Joernalistiek verwerf. Haar DPhil, in 1997, was getitel *The manipulation of public opinion by state censorship of the media in South Africa (1974-1994)* onder George Claassen as hoofstudieleier.

A collage of the old and the new:

26 Crozier Street since 1978 up to our brand new annexe Mediafrika, designed in 2009 and completed in 2010





Klas 1978 Class



Henriette Lategan, Lisel van der Spuy, Larry Schwartz, Theoniel Potgieter, Roline Hepburn, Gerrie van Aarde, Denise Lloyd, Julia Page-Wood, Louise de Wet, Marlene van Eeden, Fanie Krige, prof Piet Cillié, dr Pat McMagh, mnr Eldred Green, mev Winie Rousseau, mev Leona Amoraal, Stella du Plessis, May van der Merwe, Bruce Hopwood, Tim du Plessis, Wietske Stighling, Lizette Rabe, mnr JJJ Scholtz, Deon Ebersöhn, Ulla Schüler, Hugo Truter, Elza Esterhuizen en Victor Holloway.*

35 jaar later...



Saamtrek in 2013: Danie Williams, Lisel Krige, Larry Schwartz, Denise Lloyd, Fanie Krige, Bruce Hopwood, Tim du Plessis, Henriëtte Lategan, Leona Amoraal, Lizette Rabe, Deon Ebersöhn. Ulla Schüler, Hugo Truter.

* All names and surnames throughout as per the Department's Photo Gallery.

Klas 1979 Class



Lilla Horn, Marita van der Vyver, Melanie Gosling, Irna van Zyl, Theoniel Potgieter, Yvette Botes, Besoeker, prof Piet Cillié, Ari Oberholzer, Madeleine van Niekerk, dr Billy Trengove, Victor Munnik, mev Leona Amoraal (met Lezél), Alex Barnard, mev Winie Rousseau, Gerlind Behrens, Rachelle Greeff, Louis Heyneman, Pieter Erasmus, Christelle Malan, Elsabé Wessels Michèle Alexander, Constant Steyn, Pieter Marais, Riaan Gerber (met Jolanda), mnr Danie Williams en Niel du Bois.

Klas 1980 Class



Agter: mnr Victor Holloway, mnr Danie Williams, Erich Lutz, Esté du Toit, Ingo Capraro, mev Winie Rousseau, mev Leona Amoraal, dr Billy Trengove, Mohamed Shaikh, Toitjie Smith, Getti Mercoria, Andrea Vinassa. Middel: Jeanne Cillié, Lettie van Niekerk, Mariana Malan, Marieta van Niekerk, prof Piet Cillié, Michéle du Plessis, Linda van Deventer, Linda Uys, Noelline van Wyk. Voor: Willem Möller, Herman Jansen, Radie Kotzé, Andrew Harrison, Jan van der Poll, Riaan Louw.

Klas 1981 Class



Agter: Marita de Villiers (De Beer), Van Heerden Heunis, mev Leona Amoraal, Hugonette Theron, Bester van der Merwe, Lize Odendaal, Carine Burger, Rothea Uys, Marc Scholtz, Christelle Terreblanche, Susan Rabbets, Heila Lagoe, Irma Louw, Mariana Ackerman, Johann de Wet, Shayne Richardson.
Middel: Louis de Villiers, mnr Dolf Els, dr Billy Trengove, mev Winie Rousseau (met Lezél en Jolanda Amoraal), prof Piet Cillié, mnre JJJ Scholtz, Andrew Moth, Charl Pauw. Voor: mnr Danie Williams, Marc Botha, Gys Reitz, Hugo Redelinghuys, Anne Barber, Handa Pretorius, Egmont Sippel, Ted Botha, Monica Graaff.

Klas 1982 Class



Agter: Hendrik Verwoerd, Sabina Mossolow, Gottfried Maas, Danie Keet, Juan Ferreira, Iaan Basson, Ian Theron. Middel: Romi Boom, Marguerite Clift, Alida Kotzé, Adri Troskie, Paula Lombard, Adri van Zyl, Marian Rupert, Deanne Vorster, Rhonette Fick, Barbara Fölscher, Jenine Coetzer. Voor: Dr Billy Trengove, Dolf Els, mev Leona Amoraal, prof Piet Cillié, Ruffles (Marian Rupert se hond), mev Winie Rousseau, mnre JJJ Scholtz, Andrew Moth, Danie Williams.

Klas 1983 Class



Agter: Deon Schoeman, Valdi Strauss, Maria Bodenstein, Mariëtte Crafford, Willem de Waal. Middel: Anet Brunner, Elbie Smit, Irma Smit, Alta de Beer, Anine Truter, Nelia Symington, Grietjie Odendaal, Dalene Rademeyer, Hein Marais, Marie Droomer, Albie Deetlefs, Catherine Hoffe. Voor: Dr Billy Trengove, mnr JJJ Scholtz, Mattie Kruger, Johan de Smidt, mev Leona Amoraal met Lezél, prof Piet Cillié, mev Winie Rousseau, mnre Dolf Els, Andrew Moth, Danie Williams.

Klas 1984 Class



Agter: Marthé le Roux, Petro de Jager, Doria Joubert, Erika Oosthuysen, Magda Roux, Egbert de Waal. Middel: Nico Müller, Esmaré van der Merwe, Jayne Conyngham, Nicolene Gerber, Nissa Vosloo, Stefanie Hefer, Anita van Zyl, Jeanne Ellis, Wendy Toerien, Renee Van der Merwe, Marius Greeff, Karla Crous. Voor: Cobus van Bosch, André Joubert, mnr Danie Williams, Penny Fraser.

Klas 1985 Class



Agter: Jan Hanekom, André du Toit, Annemarie Holleman, Annelie Greeff, Malcolm Fried, Janine Ockenburg, JP Nel, Marisa Honey, Ria Rörich, Ina Olivier, Eric Janssen. Middel: Sandra Kleynhans, Marie Goldie, Ilse Pauw, Carolin Bock, Beulah Brown, mnr Danie Williams, Kathy Thompson, Fanie Heyns, Truia Mentz. Voor: Dolf Els, dr Billy Trengove, prof Piet Cillié, mev Leona Amoraal, prof Johannes Grosskopf, mev Winie Rousseau, mnr JJJ Scholtz, Andrew Moth. Heel voor: Marietjie van Rensburg, Marieke Brand, Thérèse Fensham.

Klas 1986 Class



Heel agter: Murray la Vita, Thom Graven. Middel: Mimi Buys, Adri Schütz, Cathy Lanz, Alta Fölscher, Deon Sonnekus, Anso van Zyl, Pier Plougmann, Aletta Steytler, Marina de Villiers, Sandile Memela, Bobbi van der Spuy, Carolyn Newton, Lizl Kruger. Voor: Bun Booyens, Dolf Els, dr Billy Trengove, mev Winie Rousseau, prof Johannes Grosskopf, mev Leona Amoraal, mnre Andrew Moth, JJJ Scholtz, Danie Williams. Heel voor: Madeleine van Niekerk, Elize Fölscher, Sonja Delpont, Suzette Truter, Inge Steyn, Henriette Pauw.

Klas 1987 Class



Heel agter: Jaco Wolmarans, Emile Joubert. Middel: Ursula van der Westhuizen, Marina Joubert, Marguerite van Wyk, Mary-Ann Schreuder, Adri-Louise van Renen, Mariëtte Hanekom, Liesel Koch, Piet van Niekerk, Robert Brand, Jannie Ferreira, Charl de Villiers, Ashwin Poodhun, Carin Smith, Sandile Madolo, John Ross McGregor, Sophia Meyer, Quinta Basson. Voor: mnr Danie Williams, Bernhardine de Bruyn, Andrea Weiss, dr Billy Trengove, mev Leona Amoraal, prof Johannes Grosskopf, mev Winie Rousseau, mnre JJJ Scholtz, Dolf Els, Renée Abrahamsen.

Klas 1988 Class



Agter: Marí Brody, Esmé Visser, Dirk Potgieter, Barrie Terblanche, Isabelle Oosthuizen, Charl Hattingh, Christo van Staden, Janien Delpont, Gawie Botma. Middel: Annica Marincowitz, Arlene Prinsloo, Anchen Nel, Hettie Roos, Cilene Bekker, Carin Ferreira, Marianne Laurie, Carolyn Frost, Louise le Roux, Madeleine Barnard, Ronel Nel, Sharon Sorour, Marion Shaer. Voor: prof Johan Combrink, Dolf Els, mev Winie Rousseau, prof Johannes Grosskopf, dr Billy Trengove, Monica Graaff, mnr Danie Williams. Afwesig: Jacqueline Myburgh.

Klas 1989 Class



Agter: Werner Swart, Stephen Forbes, Riaan Terblanche, Margarethe Visser, Hilde Roos, Pearlle Joubert, Karen Smalberger, Esáhn van Rensburg, Karen van Essen, John Viljoen, Hans-Peter Bakker, Bongani Keswa, Mynhardt Marais. Middel: Carolien Saayman, Malene Breytenbach, Julia Hart, Libby Peacock, Suzette Kotzé, Aviva Singer, Alethea de Vos, Karen van Heerden, Isolde Lombard, Susan Pretorius, Jen Crocker. Voor: mnr Danie Williams, Jeanne Els, Monica Graaff, mev Winie Rousseau, prof Johannes Grosskopf, mev Leona Amoraal, dr Billy Trengove, prof Johan Combrink, Christine Lenton (besoeker).

Klas 1990 Class



Agter: Lizelle Langford, Stefaans Brümmer, Dirk Binneman, Piet Grobler, Philip Gelderblom, Nick Bezuidenhout, Max Lourens, Theuns Laubscher, Pieter Redelinghuys, Bronwyn Cox. Middel: Petra Cillié, Elsabé Marais, Rochelle Gosling, Inge Lichtenberg, Estelle Fritz, Anja Küssler, Henriette Geldenhuys, Hymlye Krige, Vanessa Brand, Igna Schneider, Maryke Muller, Marise du Preez, Ilse Cilliers. Voor: mnr Danie Williams, Monica Graaff, dr Billy Trengove, mev Winnie Rossouw, prof Johannes Grosskopf, mev Leona Amoraal, prof Johan Combrinck, Jeanne Els, Desireé Labuschagne.

Klas 1991 Class



Agter: Amelia Genis, Riana Auret, Theo Erasmus, Sarah le Grange, Dominique McClarty, Riana Geldenhuys, Maggi Hugo, Rupert Neethling, Esta de Wet, Marion Edmunds. Middel: Karin Schimke, Louisa Mocke, Joy Quixley, Jan Neethling, Russell Brownlee, Wessel Pretorius, Marion Edmunds, Jan Badenhorst. Voor: mnr Danie Williams, Liezl Barnard, dr Billy Trengove, Katherine Nuff, prof Johannes Grosskopf, mev Leona Amoraal, Jeanne Cillié, Stephan Coetzer.

Klas 1992 Class



Agter: Charlotte James, Almarie Ferreira, Christa de Swardt, Lorette Grobler, Francois Williams, Willem Eksteen, James McMenamain, Ron Anderson, Marié Liebenberg, Chrisna O'Connell, Iolanda Olivier. Middel: Jeandri van der Merwe, Elise-Marie Tancred, Desiréé Tesner, Marana Brand, Liezl Human, Heidi Geldenhuys, Amanda Laubscher, Amelia Burger, Caro Kriel, Elmarie Potgieter, John Viviers. Voor: Jaco Barnard, dr Billy Trengove, Caro Kriel, Jeanne Els, prof Johannes Grosskopf, mev Leona Amoraal, mnr Danie Williams, Leanne Seeliger.

Klas 1993 Class



Agter: Stephan Coetzer, Keina Neethling, Nic Buchanan, Karlien Viljoen, Cobus Heyl, Wolf-Dieter Wohlers, Esther Joubert, Peter van Noord, Linda de Jager, Bianca du Plessis, Liezl Squier, Shanda Luyt.
Middel: mnr Danie Williams, Helena Reid, Ilse von Zeuner, Pierre de Villiers, Madalé Viljoen, Nadia Louw, Pieter Malan, Mari le Roux, Santa Holtzhausen, Michelle Pieters, Sue Blaine, Anita Fouché. Voor: Dr Billy Trengove, Malcolm Fried, prof George Claassen, mev Winie Rousseau, prof Johannes Grosskopf, mev Leona Amoraal, prof Johan Combrink, me Jeanne Els.

Klas 1994 Class



Agter: Herman Wasserman, Gustav Thiel, Kobus Burger, Shelley Carmichael, Michelle Joubert, Sybrandus Adema, Anél Strydom, Annelet Theunissen, Adrienne Giliomee, Jan Hennop, Willem Kempen. Middel: Antoinette Pienaar, Hanlie Stadler, Christelle Visser, Nelia Richter, Laura Nothnagel, Mia Malan, Martin Viljoen, Pippa Schoeman, Sheryl Katz, Louise van der Walt, Jacques Theunissen, Natasja van Zyl, Anna-Retha Kriel. Voor: mnr Danie Williams, dr Billy Trengove, me Jeanne Els, prof George Claassen, prof Johannes Grosskopf, mev Leona Amoraal, mev Winie Rousseau, Stefan Coetzer.

Klas 1995 Class



Agter: Jeanne Venter, Marí Theron, Norma Slabbert, Maryke Spijkerman, Andrew Smith, JJ Harmse, Filip Vandenbroeke, Lisl de Heus, Kobus Louwrens, prof George Claassen, Pieter Bruwer, Rudi Hofmeister. Middel: Natasja Walters, Andrea Botha, dr Billy Trengove, Carin Voigt, Elzanne Badenhorst, Laura Nothnagel, Helena Schutte, IzelleTheunissen (met Esté), Suzaan Frick, Marné Strydom, Hester Blom, Tabiso Tserema, Michelle Coburn, Mike Russell (besoeker), Johan de Meyer, mev Leona Amoraal, Muzi Mkhwanazi. Voor: Anton Jankowitz, Liza Stewart, Wynand Lategan, Marius de Jager, Terry (De Vries) Nel met Joshua, John Bailey, Pierre de Villiers, mnr Danie Williams. Afwesig: Liela Groenewald.

Klas 1996 Class



Agter: Hein le Roux, Tinus de Jager, Julie Versfeld, Ryk van Niekerk, Liezel de Lange, Markus Hill, Jan Hofmeyr, Adri Saayman, Andrew Collins, Alexia Julius, Tessa Kruger, Inge Verster, Engela Botes. Middel: Retha Kramer, Estelle Ellis, Jan-Jan Joubert, Riekie Human, Ida van Tonder, Lizl van Drimmelen, Birgit Ottermann, Bruce Legg. Voor: Kotie Ferreira, Oliver Power, Gavin Smith, Echbert Boezak, Hanno van Niekerk.

Klas 1997 Class



Agter: Braam Peens, Chris Burgess, JD Haasbroek, Tim Müller, Charles Engelbrecht, Bernard Hoffman, Burton Fourie, Arnout Schaap, Herbert Pretorius, Bernard Mostert, Albertus van Wyk, Willem Jordaan. Middel: Celeste Booysen, Samm Buirski, Magriet Theron, Sean Falconer, Gert Ackermann, Jorisna Bonthuys, Dominique Botha, Ronél Meiring, Terésa Roodt, Ronelle Burger, Ilse Davids, Wellington Hlophe, Karel Willemse. Agter: Christine Herselman, Marthali Brand, dr W Trengove, mev Leona Amoraal, mnr Danie Williams, prof G Claassen, Zolile Nqayi, Pieter Malan, prof J Combrink.

Klas 1998 Class



Agter: Tessa van Staden, Pieter van Zyl, Willemien Brümmer, Konstant van Huyssteen, Karin Jayes, Chris Botha, Gavin Steyn. Middel: Hanlie Gouws, Carla Hüsselmann, Chris le Roux, Nikki Werner, Marnus Hattingh, Hayley Booysen, James Eedes, Jomarié Dick, Izelle Venter. Tweede ry: Jo-Anne Smetherham, Frieda le Roux, Tammy Rawson, Diana van Niekerk, Colette van Zyl, Marchelle van Zyl, Cila Walters. Voor: Marie-Louise Louw, Nicole Barnard, Carolyn Esser, Christine van der Merwe, Helen Keevy, Albert Weideman. Afwesig: Sydney Byrne.

Klas 1999 Class



Agter: Jeanne van der Merwe, Andrew High, Isabeau Joubert, Liana Vogel, Zigi Ekron, Charlene Truter, Christopher Motabogi, Hannes Oosthuizen. Middel: Anton Jordaan, Gillian Turner, Wayne Muller, Mariska Noble, Johannes de Villiers, De Jongh Borchardt, Nicola Davis, Jo Prins, Helen Coetzee, Elizma Nolte, Mpumelelo Mkhabela, Moses Ramothwala, Sphiwe Mboyane. Voor: Jaco Nel, mnr Danie Williams, dr Johan Retief, dr Billy Trengove, prof George Claassen, mev Leona Amoraal, drs Ingrid Scholtz, mnre Bun Booyens, Antenie Carstens. Heel voor: Karin Basson, Christine de Villiers, Heidi Potgieter, Jeannette Boshoff, Chrissie Steenkamp, Lorien Hill-Purcell, Susan Samuel.

Klas 2000 Class



Agter: Johann Oersen, Jennifer Marostica, Liezel van Beek. Middel: Kobus le Roux, Mandie Barnard, Maderi Louw, Amanda Tremeer, Handrie Basson, Peter Farlam, Marina Zietsman, Lezél Amoraal, Gavin Geswind, Sara Steer, Mandy Rossouw. Voor: Catherine Gargan, mnre Antenie Carstens, Danie Williams, dr Johan Retief, prof George Claassen, mev Leona Amoraal, drs Ingrid Scholtz, Annie Olivier. Heel voor: Abigail Isaacs, Wilmer Müller, Waldimar Pelser, Pule Sekano.

Klas 2001 Class



Agter: Gideon Nieuwoudt, Marenet Jordaan, Magriet Ruthven, Le Roux Schoeman, Kevin Scott, Ainsley Moos, Pierre du Bois, Anél Powell, Carolyn Weir. Middel: Kerri-Ann Roper, Heather D'Alton, Sandile Mchunu, Aritha Fyfer, Jacolette Kloppers, Maryke Hörstmann, Rinette van Rensburg, Annelize de Klerk, Liesl Pretorius, Sello Tang, Ronel Bester. Voor: mnre Johann van Tonder, Danie Williams, dr Johan Retief, prof Lizette Rabe, dr Billy Trengrove, mev Leona Amoraal, drs Ingrid Scholtz.

Klas 2002 Class



Agter: Carine van Rooyen, Sophia van Taak, Jurg Slabbert, Siby Ralatala, Alan Valkenburg, LeeAnne Pratt, Eunice Visagie, Carel van Dyk, Ingrid Bosch, Gerjo Hoffman, Mmuso Pelesa, Martina Smit. Middel: Jeanne Hugo, Almari Wessels, Haidee Muller, Borrie la Grange, Yvonne Beyers, Erns Grundling, Johan van Straaten, Esmá le Roux, Susan Davis. Voor (vlnr): mnr Danie Williams, mev Leona Amoraal, dr Billy Trengrove, dr Herman Wasserman, prof Lizette Rabe, mnr Tobie Wiese, drs Ingrid Scholtz.

Klas 2003 Class



Agter: André Janse van Vuuren, Sieraaj Ahmed, Danelle Heyns, Johnn Munro, Marthinus Jansen van Vuuren, Lance Branquinho, Alan Cameron, Mnr Johann van Tonder. Middel: Lijuan Williams, Raylenticia Simmons, Biënne Huismann, Clayton Swart, Lizelle van Jaarsveld, Desirée Christelis, Jean-Marie de Waal, Annél Lategan, Maja Bezuidenhout, Julie Maritz, Nomfundo Mbaba, Pia Nänny. Voor (vlnr): dr Billy Trengove, prof Arrie de Beer, mnr Tobie Wiese, Jeanette Potgieter, prof Lizette Rabe, Sibongile Maputi, mev Leona Amoraal, drs Ingrid Scholtz, dr Herman Wasserman. Afwesig: Marelise van der Merwe.

Klas 2004 Class



Agter: Pieter Vermaak, Jana Marais, Florence de Vries, Nerisa Coetzee, Dawid de Wet, Mbulelo Mvana, Charlene Rolls, Meagan Rees. Middel: Molebogeng Taunyane, Alicestine October, me Lijuan Williams, Jill Marshall, Marzanne van den Berg, Amelda Gerber, Géran (Jazz) Kuschke. Voor: Prof Arrie de Beer, mnr Tobie Wiese, mev Bevely Februarie, prof Lizette Rabe, dr Herman Wasserman, drs Ingrid Scholtz, dr Billy Trengove, mev Leona Amoraal. Afwesig: Benescke Botha, Karen Breytenbach, Wendy Hall, Manelisi Luxande, Mokgadi Seabi, Cara Theart, Délani Webb.

Klas 2005 Class



Agter: Lucille Botha, Fanie van Rooyen, Michelle Viljoen, Louise Steyn, Henno Kotzé, Giselle Linström, Janine Jellars, Eppy Strydom, Msimelelo Njwabane. Middel: Janice Johannes, Namhla Tshesela, Alet van Zyl, Natalie Bosman, Marie-Louise du Bois, Bryan Silke, Carolyn Bind, Emma Buffel, Eduan Maggo, Anneli Groenewald, Andrea Ketteringham, Leanne Raymond, Shanaaz Ebrahim. Voor: mnr Gawie Botma, mev Bevely Februarie, dr Herman Wasserman, prof Lizette Rabe, drs Ingrid Scholtz, mev Leona Amoraal, prof Arrie de Beer. Afwesig: Theunis Strydom.

Klas 2006 Class



Agter: Terence Steenkamp, Liz Atmore, Amanda Tongha, Rowena Leibrandt, Emma de Villiers, Tebogo Monama, Jaco Visser, Daphney Molewa, Samarie Smith, Thobile Hans, Edward-John Bottomley. Middel: me Lijuan Williams, Jeanri-Tine van Zyl, mev Bevely Februarie, drs Ingrid Scholtz, prof Lizette Rabe, mev Leona Amoraal, Cherice Smith, Retha Grobbelaar, René Vollgraaff, Aldi Schoeman. Voor: Niel Bekker, Richard Roberts, Gerhard Mulder, Jan Gerber. Afwesig: Lara Atson, Yolaan Begbie, Craig McKune, Philippa Norris, Dewald van Rensburg.

Klas 2007 Class



Agter: Simone Gregor, Rozanne Els, Gina Schreuder, Joyce Uithaler, Naudé van der Merwe, Ian McNaught-Davis, Siyabonga Africa. Middel: Anri van der Spuy, James Styan, Alida van Niekerk, Juliet McGuire, Claire Conchar, André-Pierre du Plessis, Joanita Cillié, Herman Scholtz, Margaux Petersen, Sarietha Engelbrecht, Tsholo Segage, Illana Frantz, Riëtte Grobler, Daniëlla du Plooy, me Lijuan Williams. Voor: mev Chantal Newman, me Jacolette Kloppers, me Lizma van Zyl-Scholtz, mnr Gawie Botma, prof Lizette Rabe, mnr Siphwe Sesanti, drs Ingrid Scholtz, mev Leona Amoraal, me Bevely Februarie.

Klas 2008 Class



Agter: Crystal Robinson, Susan Smit, Jason Boswell, Inge Lamprecht, Stephan Matthee, Chris Boonzaier, Sven Hugo, Johann Thormählen, Marco Botha. Middel: Thania Gopal, Lizette Engelbrecht, Nozuko Basson, Vania van der Heever, Marlene Neethling, Tarryn Trussell, Carolyn Meads, Amelia-May Woudstra, Peni Dodo, Philippa Francis, Delia de Villiers, Janice Keogh. Voor: me L Williams, me C Newman, mnr G Botma, prof L Rabe, mnr Gert Coetzee, mev Leona Amoraal, mnr S Sesanti.

Klas 2009 Class



Agter: Samantha Steele, Tarryn Harbour, Gerda-Marie Viviers, Thinus Dippenaar, Rudolf Stehle, Francois Haasbroek, Colin Hendricks, Charl du Plessis, Kristen van Schie, Alet Janse van Rensburg, Mia Cilliers, Salette Cloete, Jody Nel, Roeline Daneel, Blanché de Vries, Pieter-Louis Myburgh, Martinette Louw, Olebogen Molatlhwa. Voor: Tracey-Lee Davis, me Chantal Newman, prof George Claassen, Nokuthula Ncala, mnr Gawie Botma, mnr Simphiwe Sesanti, me Anastasia de Vries, mev Leona Amoraal, Annelie Maré.

Klas 2010 Class



Agter: Willemien Calitz, Lize Swartz, Louise Ferreira, Hein Scholtz, Niel Joubert, Casper Strydom, George Miller, Vanessa Smeets, Reinhard van Biljon, Luke Gertenbach, Willem van den Berg. Middel: Lydia-Maré Beukes, Gerda von Benecke, Renate Moolman, Nicole McCain, Nikita Geldenhuys, Nadine Theron, Loren Pienaar, Marisa Geyer, Melissa Tighy, Jean Esterhuizen, Moipone Kgatle, Maphuti Mannya, Rozanne Engel, Lynne Matthysen, Bibi Gava. Voor: prof George Claassen, mev Leona Amoraal, mnr Simphiwe Sesanti, prof Lizette Rabe, mev Elizabeth Newman, me Lijuan Williams, me Jo-Ann Floris.

Klas 2011 Class



Agter: Lourensa Eckard, Christiaan van der Merwe, Nico Gous, AJ Opperman, Gerrit Schaafsma, Tom Raath, Raymond Willemse, Evans Manyonga. Middel: Stephanie Pekeur, Sarah Koopman, Nomasazi Nkosi, Samina Anwary, Joshua Carstens, Estée de Villiers, Nielen Bottomley, Natasha van Wyk, Jana Joubert, Mia Spies, Chrizane van Zyl, Charlea Sieberhagen, Michelle van der Spuy, Hadji Mohamed Dawjee. Voor: me Hannelie Booyens, prof George Claassen, mnr Gawie Botma, prof Lizette Rabe, mnr Simphiwe Sesanti, mev Leona Amoraal, me Lijuan Williams, mev Elizabeth Newman. Afwesig: Robert Kaden en Siyavuya Madikane.

Klas 2012 Class



Agter: Esté Beerwinkel, Katjia Bucalina, Byron Messaris, Christa Rohwer, Celeste Vlok, Malherbe Nienaber, Dane McDonald, Jan Cronjé. 2de Ry: Marissa Fockema, Shané Barnard, Lucelle Hough, Leané Meiring, Roné McFarlane, Gené McAravey, Aimee McDonald, Ramon MacMaster, Benedict Pather, Mia Grundlingh. 3de Ry: Nathan Adonis, Rochéle Goosen, Marlies Haupt, Suzaan Hauman, Zoë Mahopo, Erin Bates, Nadine Moodie, me Lijuan Williams-Daniels. Voor: me Willemien Brümmer, prof Lizette Rabe, dr Gawie Botma, mev Leona Amoraal, mev Elizabeth Newman, prof George Claassen.

Klas 2013 Class



Agter: Dayne Nel, Leigh Schaller, Anika Marais, Justice Khumela, Ineke Coetzee, Xanthe Hunt, Marinette Potgieter, Gysbert Visser, Chris Udemans, Gerrit van Rooyen, Francois Badenhorst, Amber Kriel, Amanda Du Pisanie. Middel ry: Mieke Vlok, Terzel Rasmus, Liani Jansen van Rensburg, Nthabeleng Mzizi, Lauren Voges, Puleng Koneshe, Megan Bursey, Louzel Lombard, Bronwyn Douman, Monique Mortlock, Kim Harrisberg. Voor: mev Lijuan Williams-Daniels, dr Gabriël Botma, dr Simphiwe Sesanti, prof Lizette Rabe, mnr Johannes de Villiers, mev Elizabeth Newman

Klas 2014 Class



Agter: Gretchen Dietz, Helené Bam, Sherlin Barends, Jaco Du Plessis, Petrus Malherbe, Anthony Molyneaux, Hesmari Greyvenstein, Alita Wilkens, Nicholas Glanvill. Middel ry: William Horne, Zama Sigasa, Roxanne Eastes, S'Thembile Cele, Melissa Cohen, Dominique Oosthuizen, Megan Damon, Regomoditswe Mamogale, Chelsea Johnstone, Jamaine Krige, Annzra Naidoo, Gosetsemang Sebogodi, Tamsyn Lunt. Voor: Andrea Kruger, mev Lijuan Williams-Daniels, prof George Claassen, dr Gabriël Botma, prof Lizette Rabe, mev Elizabeth Newman, mnr Johannes de Villiers, Iske Conradie.

Klas 2015 Class



Agter: Mizan van der Merwe, Fredalette Uys, Leonardo Angelucci, Suzaan Potgieter, Mikail Baker, Jacques Myburgh, Simon Sonnekus, Kyle Smith, Edward Goff, Heléne Booyens, Marcelle van Niekerk, George Von Berg. Middel ry: Elmarien Anthony, Melissa Da Costa, Adri Thiar, Mirandi Nel, Siviwe Feketha, Kayla Alexander, Jade Larey, Mila De Villiers, Heike Werth, Nicola Jo Bruns, Tatum Morley, Lea-Ann van der Merwe. Voor: mev Lijuan Wiliams-Daniels, mev Elizabeth Newman, me Marenet Jordaan, dr Gabriël Botma, prof Lizette Rabe, me Jeanne van der Merwe, prof George Claassen, Hannes Kruger.

Klas 2016 Class



Agter: Nation Nyoka, Boipelo Mokgothu, Bea Lingenfelder, Tanya Steenkamp, Anina Visser, Joan van Dyk, Dane Hansen, Walter Botha, Christiaan du Plessis, Sarah Chapman, Ellen Agnew, Amy Gibbings. Middel ry: Denique Smith, Jay-Dee Cyster, Karin Hammond, Tarryn Josephs, Janie du Plessis, Laykin Rudolph, Isabelle Coetzee, Hayley Grammer, Eugenie Gregan, Storm Mudde, Saarah Survé, Stefan Piek. Voor: mev Lijuan Wiliams-Daniels, Lisa Lottering, me Marenet Jordaan, prof Ton Vosloo, prof Lizette Rabe, mev Elizabeth Newman, Lauren Klaasen, me Corli van der Merwe.

Klas 2017 Class



An historic photo: Stellenbosch Journalism's Class of 2017, its 40th Honours Class, together with the Dean of the Faculty of Arts and Social Sciences, Prof Tony Leysens.

Back: Dalaine Krige, Aidan Jones, Marius Boonzaier, Marli van Eeden, Holly Charlton, Paula-Ann Smit, André Huisamen, Dylan Jack, Andeline Wieland, Franco Havenga, Tom Stapylton-Smith and Tegan Mouton.
Middle: Lida Malherbe, Welile Makena, Martinette Hay, Tembisa Mguzulo, Aydn Parrott, Christina Pitt, Nyakallo Moleko, Tania Heyns, Marsha Leitch, Vonani Ngomana and Andrea Kohrs. Front: Marenet Jordaan, Elizabeth Newman, Gabriël Botma, Anthony Leysens, Lizette Rabe (chair), George Claassen, Andre Gouws and Lijuan Williams-Daniels.

Klas 2018 Class



Front row: Johannes de Villiers, Marenet Jordaan, Prof George Claassen, Prof Lizette Rabe, Elizabeth Newman, Andre Gouws, Lijuan Williams-Daniels, Kadzamina Modjadji. Second row: Nell Hofmeyr, Christi Nortier, Cally Ballack, Stacey Titus, Bonita Williams, Judy Philander, Jody-Lynn Taylor, Caira Blignaut, Kelly-Jane Turner, Nicolette van Schalkwyk, Alundrah Sibanda, Jana Wentzel, Lauren Dold. Third row: Ross Michaels, Kamva Somdyala, Grethe Bestbier, Kyra Tarr, Ané van Zyl, Michael Davidson. Back row: Jeremy Ryall, Arleen Stone, Teboho Mokonyana, Casey Delpont, Josh du Plessis, Wilhelm Schumann.

V

Crozierstraat se |
Crozier Street's
Alumni

How to Honour the True 'Old Boys' of Journalism

- SIERAAJ AHMED

I first heard the term "Old Boy" when I was 23. It was 1999, and I had just truly befriended a white person for the first time.

In an early rehearsal of a type of interaction that would escalate into a national crisis nearly 20 years later, I became angry when my new friend laughed at my ignorance of the term.

"Why would I know it?" I snapped. "I've never heard anyone say that before. You should instead ask yourself why you assume everybody should know what it means... And I didn't laugh at *you* when you didn't know what a gatsby is!"

Fast-forward nearly two decades, and I smiled when a version of this conversation – albeit with some interesting remixes – played out in a newsroom recently: A racism scandal broke at a prominent school, and I was asked to edit breaking-news headlines. And there it was: "Old Boys condemn school for not acting." I looked around me. Most of my colleagues on that day were black (as in at least 80% black African). The two people who'd seen the headlines before me were black.

"Question: Did you all go to Model C schools?" I asked, once I could wipe the smile off my face. Turned out most of the people around me had. I pointed out that most South Africans wouldn't know what an "Old Boy" is and, after some objections and light tussling, the point was conceded and we changed it to "Former pupils".

Between those two moments, I spent a year on Crozier Street, in journalism boot camp as part of Stellenbosch University's Honours course in Journalism in 2003. One of the best years of my life so far, shared with some of my favourite people, many of whom I'm still in daily contact with.

We had different versions of the "Old Boy" conversation throughout our year together, knocking up against each other, sharpening each other, gifting our world views and helping each other develop more empathy for the personal history that someone else's challenging views might stem from.

At the end of that year my mini-thesis was themed "Media and Society", and I prodded the question that was then much-debated in South African media: Does the media in as young a democracy as ours have a special "duty" to be more than "merely a mirror held up to a society"? Or do the times require media to play an active role in helping to rebuild a society torn apart by centuries of strife?

These questions seemed a lot more urgent in 2003, when we could still just about feel the warm glow of 1994. But they are still out there, still being asked by politicians, by the public – and by some in the media itself.

My answer then was, and my answer now is, "Yes, the media has a duty to help build, rebuild – and now preserve – the gains we have made in building a solid democratic foundation."

In saying this, I don't mean the media should ever shy away from reporting the truth in all its ugly glory. No, I mean we must build, rebuild and preserve *by doing what we tell ourselves and others we do*: reporting fairly and accurately, removing as much of our personal biases – and our colleagues' biases they might not even be aware of – in order to arrive as close as possible to the truth of a matter.

This means resisting the “Publish first or be damned” imperative that drives most of the commercial media's decisions. This means not saying the minister “condemned” her colleague when she actually said, “I disagree with her”. When challenged, we tell each other, “Well, we need to sex it up, and ‘condemned’ is sexier than ‘disagrees’”. Which of course it is, but it isn't *really* 100% factual and free of opinionating, is it?

Journalism isn't really living its best life (as the kids say) when the need to “sex it up” becomes more important than reporting accurately.

Playing our role responsibly means giving journalists, especially the younger and more nervous, the training and security to be able to read an entire press release rather than worry so much about “being first” that they write their story based on a press release's headline, and get it wrong in their fear of being second.

It means continuing to push for greater diversity in newsrooms. It means making sure there are enough people of differing backgrounds and viewpoints in any newsroom so that someone feels supported enough to raise their hand and say, “Umm... but why are white business leaders saying the end of Bell Pottinger's ‘white monopoly capital’ campaign means all talk of radical economic transformation should die, too? And why are we aiding and abetting them in trying to conflate the two?”

All of these are vital, because, though it doesn't always feel like it, South Africa's newsrooms are still at the forefront of creating the first draft of a new, unified, history. And we have to always be trying harder to get it even more right.

I'm proud of the professors and editors I've had the privilege of being mentored by. The ones who fought the good fight to diversify the media – against pressure from loud groups who would rather have sunk the entire endeavour and maintained the status quo. They've seen us through a heady, startling, inspiring, frustrating and often heart-breaking first quarter-century of telling our story – while helping to diversify the media enough to buy us continued legitimacy to keep telling the fascinating story we find ourselves in the middle of.

Those of us in positions of power must recommit ourselves to continuing their work, committing ourselves to (continuing to) be a developmental media *simply by doing what we tell ourselves and others we do*.

And please, for the love of my blood pressure, remember that not everyone out there knows what an “Old Boy” is.



Sieraaj Ahmed is a graduate of the University of the Western Cape and of Stellenbosch, and Columbia University's MA programme. He has written and edited for a number of South African magazines and is currently a senior sub-editor at a 24-hour TV news broadcaster.

Community media: it's more about how we do things than who owns us

- CHANTEL ERFORT

To say that the reach of community newspapers in South Africa is extensive, is something of an understatement. At last count, there were at least 501 community newspapers in South Africa, among them free and paid-for community titles published weekly, twice weekly, monthly and twice a month. Among those are papers which are independently owned or owned by media conglomerates. Nearly half of these titles – 210 of them – are independently owned and affiliated to the Association of Independent Publishers (AIP), with the remaining 291 owned by Caxton, Media24, Tiso Blackstar Group (formerly Times Media Group) and Independent Media. Collectively these titles, some paid-for and others distributed free of charge, distribute millions of copies and serve diverse audiences across the country.

Research concluded at the end of 2016 revealed that there were 237 free community newspapers with a verified distribution figure of 6.29 million and 54 paid-for community newspapers with a circulation of 392 000 registered with South Africa's Audit Bureau of Circulations. In addition to this are the 8 million copies of community newspapers affiliated to the AIP which are printed and distributed every month. In comparison, the 21 daily newspapers published in South Africa have a combined daily circulation of just more than 1.1 million and the 26 weekly papers, a combined circulation of around 1.5 million.

While the community newspaper sector is fairly under-researched, those who have written about it have highlighted, among others, this medium's ability to develop communities, give the proverbial voice to the voiceless and reach its audience the way no other mainstream medium can.

But not everyone agrees on what a community newspaper is.

While some define community newspapers by what news they cover and how they cover it, others argue that the defining characteristic of a community newspaper is ownership. And it is the latter group which believes papers which cover local news, but are owned by big media houses, should not be allowed to define themselves as community media. There currently exists, within the industry, a tension between independent grassroots publications, most of which are represented by the AIP, and those owned by the big media houses. Consequently, the AIP's working definition of a community newspaper is "publications that are independent of the 'Big Four' in content, publishing and distribution".¹

1 G. Daniels, The state of the newsroom 2014, Johannesburg: Wits Journalism, 2014, p 63.

It is my opinion that scholars like Swanepoel and Steyn hit the nail on the head when they noted in their article, titled *(Re)defining community newspapers*, that the success of community media can be attributed to their ability to “create a platform in which a community’s more intimate news can be found”.²

Having worked in community media for 16 years, I have often encountered these debates around definition, and experienced how they cloud the real issues at play. Of those on opposing sides of the debate, some believe a community newspaper must operate as a non-profit. Some define it by its focus and reach. Others define it by its ownership.

I, however, would like to suggest that we set these differences aside and define community media simply by what we do and how we do it. The what, of course, refers to our coverage of neighbourhood news, and the how, to our insistence on using our papers as a platform for voices which speak for and from the community we’re serving. The how also refers to our determined focus on unpacking news events and themes in a way that explains the importance thereof – and more importantly – how these news events and themes impact on the lives of everyday people.

When I talk or write about community media, I do so from a personal perspective, because for me community journalism is personal – not only in terms of how I view it, but also in terms of how it is received by the consumers of our products. But I don’t mean to romanticise it. Community journalism is also overwhelming and frustrating because you work incredibly hard. And often reporters who work for community media, do not get as much recognition as those who work for mainstream media do.

Many community newspapers – even those owned by media conglomerates – have only one or two journalists assigned to a title. These journalists often have to be all-rounders, covering hard news, human interest stories, sport – and if they have the time, entertainment – as well as taking photographs to accompany their stories. In some cases, these reporters also have to sub-edit copy and lay out pages.

But, working in community media can also be incredibly fulfilling.

While fulfilment doesn’t put food on the table, many journalists I have spoken to emphasise that the fulfilment they find through the work they do contributes greatly to them remaining in the industry.

This, despite them having to work nights, weekends and early mornings while filing for web, filing for print, taking enough pictures to create a gallery, *and* shooting video, as the demand that one be a multi-skilled multitasker becomes so much greater. But of course that’s not unique to community newspaper journalists anymore. More and more, I see the newsroom models traditionally used in community media being implemented in mainstream newsrooms as the demand to cut costs and increase productivity, increases.

When I once asked a young reporter/photographer/videographer, with four years under her belt, if she saw her role as a community journalist as a developmental one, she immediately answered “Yes, definitely. I’m helping to develop my community, but I’m also learning from the people I speak to. And so we’re developing each other.”

And therein lies an incredibly important lesson. So often, when we think of developmental journalism, we think of ourselves, notebook and pen, camera and mic, going into communities to make a difference. What we rarely

2 T. Swanepoel & E. Steyn, 2010. *(Re)defining community newspapers*. In N. Hyde-Clarke (ed.), *The citizen in communication*, 2010, Claremont: Juta, pp 219 – 235.

think about, is the changed persons we emerge as. And it is at this point, I believe, that community journalism and community engagement merge, because only when we engage, can there exist the kind of idealistic journalism we all aspired to when we truly believed the pen was mightier than the sword.

At journalism's core, after all, is storytelling. And without engagement, there can be no story-telling. Yes, I suppose there are stories that are done from behind a desk... or from the other end of a telephone line... or from between the lines of a Twitter feed...

But I don't believe that this is what makes a successful community journalist. Our greatest challenge lies in our ability to build trust. Because as community journalists, we are more than likely assigned to cover specific communities, over and over again, much like beat reporters. And so we have to go into those communities day after day. There is no hiding afterward.

We are responsible for the words we commit to print. And we are accountable to the communities we write about. We are responsible for the sensational padding we choose to include – or not include – in order to get onto the front page. And we are responsible for the mistakes we make – and can never take back – when we rush to “get the story first”.

But we are also responsible for the freedom that we, the media, are assured of. And we are accountable to our audiences who should enjoy similar freedoms... and be granted free and ready access to us, the proverbial voice of the voiceless.

Engagement is also how we get the real stories. Sitting at community meetings late at night. Attending memorial service after memorial service in communities ravaged by violence. This is where the real stories are revealed, and where we as journalists reveal our true commitment to the audiences we serve and where we learn to understand the souls of the people we write about.

But it is also there, in the community, that people are harnessing their own publishing power, using platforms such as Facebook, Twitter, Instagram and WhatsApp, to set up their own news platforms and tell their own stories.

And so, I asked that same young journalist how she saw her role evolving, as audiences started telling their own stories and publishing their own “news”. What is your role – in spite of Facebook? I asked.

They need me to verify information, she said.

Of course, to media professionals this may seem obvious. But these days, those involved in unconventional media are not necessarily professionals, and don't play by the same rules. And the reality is that social media and its ability to spread fake news or propaganda is a very real threat. Not only to news consumers, but also to the media industry, particularly when lazy journalists depend on what's trending on social media to determine what will make it onto their news diary.

That said, however, ignore social media at your peril. While it does have its negatives, it is possibly the most democratic publishing platform that has ever existed, and when used constructively, can serve as an invaluable tool for interaction, information sharing, community building – and story ideas for those in the media industry.

It is often the case that quite significant stories first make it to print in a community newspaper before they are picked up by mainstream media. And that's often because community media are accessible, their reporters are known to the communities they serve, and many people, particularly those in marginalised communities, feel more

empowered to contact their community paper than a daily or national weekly publication. And sometimes these stories evolve into something bigger than we could have imagined.

For example, one of the first interviews with Professor Tim Noakes when he started advocating the Banting diet, was published in a community newspaper. Eager to get someone to listen to his new views on carbo-loading and the benefits of a low carb high fat diet, he contacted the reporter who wrote for the community newspaper delivered to his home. The rest, as we know, is history.

I also recall, about 14 or 15 years ago, a reporter working for the *Plainsman* – which covers the Mitchell’s Plain area – shared with the newsroom the horror stories about a “new drug” called tik. The stories were so awful, few of her colleagues believed her. At the time, none of us imagined how this “new drug” would have ravaged the Cape Flats.

And this, I believe is the true power of community media. We are close enough to the ground to hear the rumblings underneath. We are trusted enough to be confided in. And when things are still talked about in whispers, or when someone is not being heard by the mainstream, we are usually the ones willing to listen.



Chantel Erfort, MA in Journalism from Stellenbosch University, is editor of Cape Community Newspapers which publishes 15 community titles distributed to different parts of Cape Town and 7 Boland towns. Part of this essay was first presented as a speech at a World Press Freedom Day event at Stellenbosch University on May 3, 2017.

Oor die media-heelal, en blywende beginsels as oriëntasie

- TIM DU PLESSIS

In Januarie 1978, die eerste week van die eerste lewensjaar van die Universiteit Stellenbosch se pas gestigte Departement Joernalistiek, sê professor Piet Cillié, voorsitter van die Departement, joernalistiek is 'n *craft*, soos meubels maak. Jy leer dit nie deur te studeer nie, jy leer dit deur te doen.

My eerste gedagte: Hoekom sit ons dan hier? Hoekom is ons nie daarbuite nie, besig om joernalistiek te “doen”? Tog het ek mettertyd ingesien formele onderrig in joernalistiek en joernalistiek beoefen, is nie wedersyds uitsluitend nie. Vandag glo ek dit nóg sterker.

Cillié het sy siening gegrond op 23 jaar in die redakteurstoel van *Die Burger*. Nóg hy, nóg enige van die gevierde joernaliste wat in daardie era saam met hom die boonste sport bereik het, of onder sy hande deurgeloop het, het enige formele onderrig in joernalistiek gehad. Talle van hulle had geen tersiêre kwalifikasie. Hulle het geleer deur te doen.

Ter motivering van sy byna-obsessie om sy studente tik en snelskrif te leer, het Cillié gesê jy leer nie klavier speel deur na lesings oor beroemde komponiste te luister nie. Jy leer deur toonlere te oefen en ure en nogmaals ure by die klavier deur te bring. Sy beheptheid met tik en snelskrif was destyds vir my onbegryplik. Wat van bandopnemers en sommer jouself leer tik? Ons beste professor was kennelik effe uit voeling met die aanmars van tegnologie. Die klasse in tik en snelskrif is mettertyd gestaak.

Maar in elke ander opsig het Cillié sy “baba” in 1978 reg neergesit, en goed deur veral die grootwordjare begelei.

Hier is wat ek met my saamgeneem het van 'n jaar aan sy voete. Dit het van waarde gebly oor 'n tydperk van 40 jaar as 'n aktiewe joernalis:

1. Skryf is nie alles in die joernalistiek nie, maar dis baie. Die trefkrag en reikwydte van 'n berig, 'n argument of 'n standpunt wat goed geskryf en gestruktureer is, is tienvoudig groter as dié daarsonder. Goeie joernaliste skryf goed. Punt. Skryf vir media is dikwels 'n talent, maar nie altyd nie. Joernaliste kan hulself leer skryf. Elke keer as 'n joernalis sy of haar skryfwerk deur die masjien sit en poleer, word dit beter.
2. Dink oor wat jy wil doen. Dink oor hoe jy dit wil aanpak. Dink oor wat jy wil sê en veral, dink aan jou gehoor. Probeer jou indink in hul verwagtinge in. Hoe langer en hoe dieper jy vooraf dink, hoe beter is die resultaat. Vind 'n sinvolle kompromis tussen wat jou gehoor wil hê en wat jy wil/kan gee. Jou werk moet inslag vind om waarde te kan hê.
3. Dink krities. Moenie alles wat jy kry vir soetkoek opeet nie. Skool jou in gesonde skeptisisme oor alles wat oor jou pad kom as 'n joernalis. Maar bly bedag daarop dat skeptisisme maklik oorgaan in sinisme. Sinisme het vermaaklikheidswaarde – vir 'n rukkie. Kykers, lesers en luisteraars raak gou verveeld daarmee.

4. Bly nuuskierig. As jy nie van nature nuuskierig is nie, dwing jouself en leer om so te wees. Dit sal gou 'n gewoonte word. Leer verstaan. As jy nie die materiaal verstaan waarmee jy werk nie, is die kans nul dat die gehoor sal. Vereenvoudig tot kort duskant van ooreenvoudiging.
5. Woorde in 'n teks, ongeag die formaat, is nie inhoud nie. Nes aktiwiteit nie met aksie verwar moet word nie. Woorde in die hande van 'n joernalis is soos 'n kunstenaar se kwasstrepe. Elkeen moet saak maak en bydra tot die geheel. En soos 'n skilderdoek, is die ruimte waarbinne die joernalis se woorde funksioneer, nie onbeperk nie. Selfs in die digitale era.
6. En op 'n persoonlike noot, neem jou werk as joernalis ernstig op, nie jouself nie. CP Scott, 'n voormalige redakteur van *The Guardian*, het dit mooi gestel: "Comment is free, but facts are sacred."

In die loop van die sowat 15 jaar wat ek in redakteurstoele gesit het, het ek gereeld saamgewerk met studente wat afgestudeer het aan die US se joernalistiekdepartement. Sy stigtingsfilosofieë het by verreweg die meeste van hulle deeglik inslag gevind.

Dit voorspel goed vir die toekoms. In die sakewêreld word gesê maatskappye wat hou by die waardes aan die hand waarvan hulle aanvanklik sukses behaal het, het die beste kans op langslwendheid. Dit geld veral sektore waar handelstoestande aanhoudend en meedoënloos verander, soos in die media.

In 1978 het Stellenbosch se Departement Joernalistiek 'n twintigtal aspirant-joernaliste 'n wêreld ingestuur wat veel meer voorspelbaar en stabiel was as vandag s'n. Gedrukte media, veral hoofstroomkoerante, het 'n hoogbloei beleef en die agenda gestel, in lande en op die globale verhoë. Televisie as 'n nuusmedium was op volle vaart, veral wat impak betref. Radio was flink aan't herstel ná die aanvanklike ontwrigting wat die koms van TV veroorsaak het. Gesels- en inbelradio het weggetrek en het mettertyd skouspelagtige sukses behaal.

Die ontwikkeling van elektroniese redigeringsstelsels vir drukmedia was in 1978 in 'n gevorderde stadium. Professor Cillié het eendag, heel dramaties, vir ons gesê die dae van tikmasjiene en getikte berigte is verby. Julle gaan nog skryf op "video display terminals" – VDT's het hy dit genoem. By Naspers, deesdae Media24, waar ek destyds gewerk het, het dit eers drie jaar later gebeur. Nie eens die mees versierende wetenskaplike kon destyds die koms van die globale internet voorsien nie.

Die jong joernaliste wat in, sê maar, die afgelope tien jaar op Stellenbosch weg is, en dié wat in die volgende paar sal graduateer, sal 'n totaal ander heeal betree as ons in 1978.

Let wel, heeal. Nie landskap nie. In 2018 word hul tradisionele werkshabitat ontwig deur, onder meer, fopnuus en sosiale media. Oor vyf jaar van nou af is dit bes moontlik iets wat vandag nog nie eens bestaan nie. Ek beny hulle allermens die uitdaging.

In 1978 was die primêre take van die "massamedia", soos dit destyds genoem is, die verskaffing van inligting, vermaak en 'n bietjie opvoeding. In 2018 benodig verbruikers en gehore al minder die "massamedia" hiervoor. Maar hulle het steeds 'n punt van oriëntasie nodig. Wat is die impak van alles wat in my straat, my stad, my land, my streek, en in die wêreld daarbuite, gebeur op my en my belange? Hoe navigeer ek? Hoe kan ek hieroor dink? Hoe skep dit risiko vir my, of hoe kan ek daaruit voordeel trek? Dié toedrag van sake bied unieke geleenthede aan dit wat in 2018 deurgaans as hoofstroommedia, asook aan individuele joernaliste wat nie in hoofstroommedia funksioneer nie.

Soos een uitgewer jare gelede gesê het: "Tell the story on the platform that's best suited to the tale." En as jy 'n graduandis is van die US se skool vir joernalistiek: aan die hand van die goeie skoling wat jy daar deurloop het. Dis vandag so relevant soos destyds.



Tim du Plessis is sedert 1977 'n joernalis. Hy was in die eerste klas toe die US se Department Joernalistiek in 1978 geopen het. In 1977 het hy vir 'n jaar by Beeld gewerk nadat hy aan die destydse Randse Afrikaanse Universiteit 'n BA-graad behaal het. Du Plessis is sedert 2014 die hoof van nuus en aktualiteit by die Afrikaanse TV-kanaal kykNET. Hy is ook betrokke by M-Net se aktuele program Carte Blanche. Hy is in 2001 aangestel as redakteur van die Sondagkoerant Rapport, in 2009 as redakteur van Beeld en twee jaar later as hoofredakteur van Media24 se Afrikaanse koerante. Du Plessis was van Desember 1999 tot Mei 2001 redakteur van The Citizen nadat hy ook gedien het as 'n adjunk-redakteur van City Press. Du Plessis het in 1992/'93 as 'n Nieman-genoot 'n akademiese jaar aan die Harvard-universiteit in die VSA deurgebring. Hy is 'n gereelde deelnemer aan TV- en radioprogramme oor aktuele kwessies.

Crozierstraat 26 – plek van vorming en verwesenliking

- JAN-JAN JOUBERT

Dit is my voorreg om vir twintig van die veertig jaar dat die Departement Joernalistiek bestaan, op wisselende wyses daarby betrokke te kon wees. Twintig jaar gelede, in Februarie 1997, het 27 van ons agter die houttafels van die destyds klein geboutjie (sedertdien omvangryk vergroot) in Crozierstraat ingeskuif, en nie geweet hoeveel herinneringe, vriendskappe, stryery en lewensvorming uit daardie wortelstelsel sou spruit nie.

Om saam met mense soos Ryk van Niekerk (tans 'n indoena by Moneyweb en bekende radio-aanbieder), Liezel de Lange (nou by *Rapport*), Kotie Basson (wat sulke wonderlike werk doen by Investec), Estelle Ellis (in dieselfde maatskappy as ek, maar in Port Elizabeth), Oliver Power (die brein en dryfkrag agter SuperStrikers), Gavin Smith (nou van Engen), Jan Hofmeyr (by die Konrad Adenauer-stigting) en soveel ander spesiale mense te studeer, was 'n voorreg wat ek destyds nie heeltemal na waarde geskat het nie, en die grondslag vir 'n leeftyd se vriendskappe.

Dit was lekker dae, en vol, wat beteken het dat veral diegene van ons wat nie voorgraads aan Stellenbosch gestudeer het nie, ook sosiaal in die wêreld van ons joernalistieke klasmaats opgegaan het.

Daardie jaar, 1997, was 'n tyd van verandering en onsekerheid, van die uitdaag en broodnodige omvorming van alles wat in Suid-Afrika vir so lank tot klaarblyklike vastigheid versand het, maar eintlik skielik ingekalwe het (soos alles wat op sand gebou word, mos) ten gunste van iets beter, ingewikkelder en heeltemal anders.

Die internet was in sy kinderskoene, selfone was so groot soos bakstene en min studente het een besit, dit was die tyd van die Waarheid-en-Versoeningskommissie en min mense het geweet wat met 'n konsep soos regstellende aksie bedoel word. In die woorde van die Italiaanse sosialis Antonio Gramsci was die ou orde sterwend, en die nuwe orde was nog nie werklik gebore nie.

In daardie sosiale en wyer Zeitgeist-sin, soos in baie ander (het ek eers maar oor die jare besef), was die kursus puik voorbereiding vir die beroepswêreld: die ongewone en lang werkure, die verwagting dat jy onderhoudend, eksak en met oortuiging skryf oor iets waarin jy glad nie belangstel en aanvanklik niks van weet nie, onredelike spertye, eksentrieke kollegas, verdeeldheid in die werkplek, spanwerk, individuele aanspreeklikheid, ontevredenheid met die bestuur se besluite en opdragte, en te min geld vir spandabelrigheid.

Die bestuur, in ons dae, was prof George Claassen, mev Leona Amoraal, Danie Williams, Terry de Vries (bladuitleg), Pieter Malan (fotografie), dr Billy Trengove (Engels) en die oopkop-taalreus prof Johan Combrink, wie se gelyke in parate taalkennis van Afrikaans ek seker nooit sal raakloop nie.

Ek dink nie ons klas was spesifiek gewild by prof Claassen of mev Amoraal nie. Vergeleke met klasse sedertdien was ons as groep (maar nie alle individue nie) daarvoor te sinies en ongefokus, en niemand van ons het briljant gevaar in die kursus nie, soos die uitslae van 1997 aantoon.

Maar in prof Claassen en mev Amoraal het ons twee juwele ter vorming gehad – sy wat ’n klein hartjie en omgeepersoonlikheid onsuksesvol probeer versluier agter ’n streng uiterlike, en hy wat manmoedig bly stry om ’n oopkop-ingesteldheid te vestig by ’n groep betersweterige studente wat meen hulle het eintlik klaar alle kennis in pag, en om daardie studente, teen wil en dank in, sover te kry om te lees en te dink buite hul eie dampkring.

Dankie dus, George en Leona, en diepe waardering van ons klas se kant vir die liefdestaak van opvoeding, opleiding en hulp met mensword. Niemand het gesê dit gaan maklik wees nie, veral nie met die klas van 1997 nie!

Baie water het met die Eersterivier af in die see gevloei sedert daardie wilde jaar (bietjie soos Koos Kombuis se liedjie “Lente in die Boland”, né?) van onwettige dinge rook in die departement, naweke die provinsie en die wêreld van jou uiteenlopende medestudente leer ken, De Akker jou tweede tuiste maak, te veel drink en kuier, te min werk, en vroegoggend se “Gereed, begin! Regte vingers, Alexia, regte vingers!” van mev Amoraal in die tikklas – toe tik nog iets was wat jy op ’n sleutelbord gedoen het, nie iets wat dwelmgebruikers in die tronk laat beland nie.

Sedertdien het baie van ons onself gevestig in mediaverwante betrekings waarvoor die jare in Crozierstraat ons so goed voorberei het.

Vir my en sommige klasmaats kon die vaste assosiasie met die departement voortgaan deurdat sommige daar verder studeer het en ander as gasdosente kon optree. Dit is een van die hoogtepunte en groot plesiere van my lewe om van tyd tot tyd daar te kan klasgee.

Vanuit daardie veranderde hoek wil ek beweer dat sommige dinge verander het, en ander het dieselfde gebly. Wat dieselfde gebly het, is dat elke jaar se klas ’n mens opnuut met opwinding vul oor die puik mensekapitaal van hierdie land, dat elke jaar se studente blinkoog begin en van omtrent Augustus af al meer krities raak oor die kursus, die lewe en sommer alles tussenin, dat elke klas soomloos sy (of seker maar haar!) tydsgees reflekteer as eintlik enigste deurdagte uitkyk ooit, dat elke klas meen hulle moet onaanvaarbaar hard werk, en dat elke klas en student in wisselende mate in jou hart inkruipe.

Wat verander het, is eerstens die kursus, wat tans baie strawwer is, met baie meer werk en meer praktiese vaardigheidsmodules aangebied deur spesialiste, tweedens dat die studente hulself individueel baie meer as selfbemarkende handelsname beskou, derdens, uiteraard, dat al groter klem val op sosiale media, kitsnuus, die digitale wêreld (met wat presies as einddoel, eindbestemming en finansieringsmodel, wonder ’n mens), vierdens die personeel, en laastens, natuurlik, die gebou – diegene van julle wat nie die afgelope tien jaar daar was nie, sal nie glo watter blinke anneks die nederige huisie van oudsher deesdae bygekry het nie.

In’t kort bly die departement ’n plek waar baie van ons se vorming, spore, trane, sweet, lag en twyfel, verwesenliking en mislukking beslag gekry het, ’n plek wat eens ’n tweede tuiste was, en ’n plek waarvoor ons altyd lief bly.



Jan-Jan Joubert is die Sunday Times se adjunkredakteur: politiek, parlement en meningsblaai. Hy was ook onder meer politieke redakteur van Beeld, Die Burger en Rapport en het sedert 2001 uit die parlementêre persgalerie gerapporteer. Hy het ook ’n honneursgraad in die geskiedenis (cum laude) van die Vrystaat Universiteit en is die skrywer van die kortboek Jonk en Krapperig (Tafelberg, 2012) oor die Suid-Afrikaanse politiek.

Gobblisation of the media – the end of black journalism as we know it

- SANDILE MEMELA

Today's so-called black journalists and editors have been gobbled up by capitalist-controlled media conglomerates. There is nothing secret about how the pre-requisite for career advancement and success in the media is to internalise racism.

In fact, we have entered an era in South Africa where we can say that there is neither black journalism nor black journalists. The celebrity-status obsessed black media – if it exists – is enamoured by Western standards, awed by capitalist values, and blind to how it has embraced and perpetuates prejudice and stereotypes. This phenomenon of how black journalists (sic) and media have internalised racism deserves some scrutiny.

Over the last two decades there have been far too few black journalists who have challenged the impact of white supremacy and racism on their journalistic orientation and perspective. There is an urgent need for Black-conscious black journalists, who in their writing urge black people – their readers and target audience – to see themselves differently. Black self-love, which is the cornerstone of fighting internalised racism, should be more a part of the political agenda for black media workers.

On the 40th anniversary of the death of Black Consciousness (BC) visionary founder and leader, Bantu Stephen Biko, self-defined black journalists should be seen to fight racism and contributing to the struggle to decolonise the black mind.

As Biko succinctly put it, “the greatest weapon in the hands of the oppressor is the mind of the oppressed”. Black journalists have to expose the myriad ways white supremacy and racism continues to assault black self-concept and self-esteem.

It is an indictment of black journalism that few editors have had the guts to establish policies that firmly root, integrate, and critique ideals of “black is beautiful” on their publications’ agendas. More often, the editorial slant and orientation of most so-called black publications and broadcasting outfits are informed by and react to racist standards based on a system whose criteria devalues everything that is black, and especially African.

In segregated, or exclusively black, newsrooms a caste system exists wherein the more white one’s accent, social mannerism and intellectual orientation and education, the greater one’s individual social value. What is surprising is the reluctance of black editors and journalists themselves to expose the extent to which they remain wilfully addicted to upholding and promoting this kind of racism among themselves.

Indeed, black editors and journalists themselves have helped, in what jazz maestro Zim Ngqawana called *gobblisation*, to establish and maintain white racism and supremacy in southern Africa.

Their role and responsibility in constructing a white-obsessed hierarchy is deliberately overlooked. Most black editors and journalists will pretend to be ignorant or unaware of their role in perpetuating racism. This pretence of ignorance has made them unaccountable for their actions, behaviours and attitudes and has made it easy for them to blame conservative white people for racism, as if the latter are the only guilty party.

All black journalists – including those working for so-called black publications – know very well that graduates who come from white universities like Cape Town, Wits, Natal, Rhodes and/or Harvard, Princeton and Yale are the preferred ones. They, inevitably, speak with a white accent and are often given first preference over their contemporaries who come from black campuses like Fort Hare, Limpopo or Zululand, for instance.

Meanwhile, into the homes of millions of black people are beamed news-readers on commercial television and radio stations whose accents have that “twang”, as it is called in the townships. But, increasingly, the products of these Model C-type of institutions may be familiar with the resentment within the black community of white/black people, derogatorily referred to as coconuts, or abelung’abamnyama, who are paraded as role-models of success and achievement in the media.

With hindsight, pioneering SAfm talk show host Tim Modise, for example – if he were honest – could write memoirs on how racist white folks in the 1990s often treated him with disdain and contempt simply because he did not have the right accent.

Indeed, one of the primary achievements of racism in the media has been the dismantling of black self-definition, confidence and dignity. Black people have been recreated in the white image. This naked brutality goes either unnoticed or undiscussed because of the major psychological shift it has created in the consciousness of black journalists, particularly those who desire material success and achievement.

There are no platforms – not even in the company cafeteria – for black editors and journalists to discuss the phenomenon of gobblisation, aka white privilege, namely integrating into the supremacist, patriarchal capitalist economic super-structure and thus denying black historical obligations just to make headway in society.

Bringing a BC perspective into journalism or any media platform is now devalued and condemned to neglect and marginalisation. To be a truly black and proud journalist is to be handicapped. A BC position and writing slant places serious limitations on career growth, while projecting a white view ensures recognition and promotion.

Even in the era of Thabo Mbeki’s African Renaissance in the 2000s, black journalists who espoused BC were condemned and ridiculed for being “angry, frustrated and outdated people” who have nothing to offer except to complain about imaginary racism. There would always be non-black colleagues who insist on calling attention to radical black obsession with racism, and in the process undermine the BC position and weaken its integrity amongst peers. It is too much to expect black editors and journalists to challenge this sensibility. Black media professionals also aspire after a well-to-do middle class lifestyle. This has desensitised them to black suffering and misery which are dismissed as part of the global status quo now.

To this day, there is a simmering debate in society and the media fraternity about high-flying black editors and journalists who are accused by the likes of Black Land First leader, Andile Mgxitama, for example, of being white clones: black media professionals recreated in the white image. The accusation centres on alleged black editors and

journalists being condemned as sell-outs simply because they have chosen to put their material interests in their work for monopoly capital. They are seen as aspiring to whiteness.

Yet the fact is that although they are black and also wronged by white racism, like everyone else, they are finally forced to abandon radicalism, seek to devalue the black experience and embrace a white editorial slant in their commentary. Some become a major hit in white liberal circles and turn into media-created celebrities.

When the militant and charismatic Steve Biko chose to espouse BC between 1968 and 1977, he sought different standards. Biko's perspective had a profound impact on black journalism. He highlighted the plight of black journalists who suffered various forms of discrimination and were psychologically wounded in newsrooms because they did not have the correct accent, good command of English, or project the world through white eyes.

Biko made a true distinction between black people and non-whites. Throughout his column writings in his seminal *I write what I like*, he called for the rendering of black as beautiful. Large numbers of black journalists heeded the call and stopped being "non-white", fighting instead against the stigma attached to being black and proud.

Journalists, who had stood passively while other black folks were being ridiculed about their pronunciation, must have felt for the first time that it was politically appropriate to intervene.

In the 1970s, black readers were introduced to stories of defiance and commitment to the struggle to uphold blackness from a few journalists who had been detained, banned or condemned to house arrest. These included the likes of Percy Qoboza, Bokwe Mafuna, Harry Mashabela, Don Mattera, Thami Mazwai, Duma Ndlovu, Phil Mthimkhulu, Joe Thloloe and Zwelakhe Sisulu, to name a few. Newspaper readers were deeply affected by the work of these courageous journalists who encouraged self-love and determination among black people.

In today's gobbled South African newsrooms, similar struggles to assert black perspectives and viewpoints have waned. White racism continues to flourish with the co-operation and collaboration of black professionals themselves.

Increasingly there is a selling out by black editors and journalists to the mainstream. The fate of black editors rests with supremacist, patriarchal and capitalist power, which functions behind the scenes. If a black editor or journalist wants to be on the fast track, have a column or even be given a good beat that commands respect, like politics or business reporting, s/he must not be a troublemaker. For many black editors and journalists, this is a legitimate reason to go soft, and not to rock the boat, or challenge authority.

And of course, for many the election of Nelson Mandela as the first president of a democratic society meant that the struggle to uphold black dignity is no longer needed. For example, there are increasing numbers of black media workers who espouse colour-blindness – in the name of non-racialism – to climb the media corporate ladder to work for CNN, BBC or foreign news agencies like Reuters or Bloomberg.

In the process they have assumed global capitalist values and consider it a big deal to gain a position and power in an untransformed economic condition that perpetuates injustice and inequality. After all, this is the situation in a globalised world.

As a result, a new wave of internalised racism has emerged. The dangers of buying into so-called globalisation is that its resultant racism has been hidden, obscured, even downplayed by the assumption that there is nothing white or capitalist about being filthy rich or "making it" at the expense of the African majority. Capitalism is the only system that works.

Moreover, depoliticised and apathetic black journalists have rationalised their lack of intuitive contact with the problems of the black majority by convincing themselves that they do not need to live in the townships, among the poor and downtrodden, to report objectively about their problems.

But a journalist who is idling with a cocktail glass in her/his hand at the Sandton or Cape Town Convention Centre has a different take on the crime problem to one who squeezes into a taxi every day and listens to the rat-ta-tat of a machine gun at night in Kwa-Zulu Natal's killing fields. High-flying black journalists do not emphasise a black African perspective and viewpoint in their reportage or analysis. They assume that it is perfectly fine to live up to standards that have been set by *The London Sunday Times* or *The Washington Post* to focus on President Jacob Zuma, Nkandla, the Guptas and rampant corruption in the African National Congress.

Few black journalists are *awoke* enough to see the fruits from a poisoned tree of assimilation to globalisation and capitalist lifestyle and how this undermines the struggle for a just, equal and truly democratic society.

Many black journalists reject living among their own, or even speaking their languages. Now the suburbs they choose to live in, where they send their kids to school and the language they speak at home, is not a political matter, but simply a measure of "how things are all over the world". Some have justified their decision to compromise and integrate into globalisation by saying: *there is nothing special or unique about South Africans. They are just like the rest of Africa.* It is time for media professionals to eat, too.

An intellectually enlightened journalistic stance, one that seriously critiques the role and responsibility of African leadership across the spectrum, is no longer the message that black media consumers internalise. The message of African self-determination, land ownership, redistribution of wealth and active citizenship in a liberated South Africa remains an enigma to the ordinary. Everything must be left to the prerogative of corrupt politicians, bourgeois academics and self-serving media professionals.

Yet, black editors and journalists have failed to give us a sober critique and interrogation of what happens in the minds of ANC branch members, for instance, and how they can warmly accept corrupt leaders without requiring them to confess their sins and commit themselves to the reconstruction of a once glorious liberation movement.

The few black editors who have showed promise to analyse this new self-destructive phenomenon have been co-opted to serve as analysts on news platforms or deliver intelligent sounding papers at conferences. While some of them have made a tremendous contribution to making criticising the ANC popular, they have not necessarily made the decolonisation of the mind – as Ngugi wa Thiong'o calls it – central to their political agenda.

At the height of the Black Power Movement, black journalists were wary of professionals who studied in places like Harvard, for example, as they posed a danger of upholding foreign institutions and values that made everything that emanates from the Western experience to be desirable.

But today, black journalists who do a brief stint in America or Britain are upheld as the standard for black performance. The accepted norm now is that a black editor or journalist who has not had a taste of what the capitalist Western world has to offer cannot be world-class material. Such hypocrisy plays a major role in marginalising what the African continent has to teach, and ensuring that the frame of reference is always foreign.

White supremacy has waged war on efforts for black self-determination, most effectively through the co-option of black media professionals into globalisation. The politics of "fast-track" black advancement in globalisation has produced a cadre of black journalists and editors who pose no threat to capitalist bosses and the status quo.

When it comes to publications themselves, black newspapers or magazines or community radio and TV occupy a devalued position – except when there is a white editorial director or managing editor. We see this phenomenon in both print and broadcasting environments where black journalists and bourgeois consumers devalue black run media.

Many so-called sophisticated black newspapers' readers and radio listeners have already learned that black media platforms that sound like and compete with white channels are better. They have in the process learned to negate blackness and to internalise racist attitudes and values.

Real black journalists and editors must resist the efforts of their contemporaries, especially in capitalist media, to devalue and berate them. It is only when there is a shift in consciousness among black journalists that special attention can be paid to the reality of blackness. Change will come only when the media are forced to address the problem of racism, when political orientation and racial background are not criteria for advancement.

Black media practitioners must collectively critique and question their role in creating and perpetuating images and representations that devalue blackness. Already, influential practitioners in the media who pass for black, claim to erase racism by suggesting that it does not really exist.

We do need to get media practitioners who are committed to decolonising minds and imaginations. Black journalists and their anti-racist counterparts must remain critically vigilant and interrogate each other's work as well as their subconscious habits of perpetuating racism. There will be no media transformation until the definition and portrayal of the black image have been positively affirmed.



Sandile Memela holds a Communications degree of Fort Hare University (1984) and the postgraduate Honours in Journalism from Stellenbosch University (1986.) He is the author of His Masters Voice (2012) about the experiences of professionals in corporate owned media. He is a cultural critic and public servant and has written for various newspapers, magazines and blogs in South Africa for the past 25 years. Memela's first book was Flowers of the Nation (2005). He has also contributed short stories to various anthologies. He served as acting editor for the Sunday World and he was founding editor of the Entertainment and Lifestyle Supplement called Hola from 1999 to 2004. He was awarded several prizes, among which the Arts & Culture Journalist of the Year in 1999 and the Hubert H. Humphrey Fellowship in 1997/98 to the University of Maryland. In 1992, he was selected to attend a yearlong course on editorial management at the University of Wales, Cardiff.

It's the business model, stupid!

- AINSLEY MOOS

At no other point since the advent of democracy in South Africa has the societal value of the press been at such an all-time high. How ironic then that at the same time the financial value of the press to media owners has been at such an all-time low.

Ardent critics of everyday news media have hopefully been silenced by the exceptional way matters and allegations regarding state capture have been reported. Yet, while media owners may have experienced an increase in the consumption of media products, the bottom lines of many media companies are likely to continue their downward trend.

Perhaps one should simply find solace in the old adage that this is the brave new world we're living in. And that some phenomena are not immediately easy to fully comprehend.

What we do know – and quite clearly struggle with – is a clear fault line with respect to how media publications, print and digital, are being managed as a business. Managing a media business in accordance with a particular business model has been the focus of deliberate and intense discussion for at least the last 20 years since the start of the internet, and yet with no obvious or lasting solutions, regardless of some brave experimentation efforts. Currently, many media businesses are forced to focus more on cutting costs than seeking ways to invest in their future. Slashing costs continuously, with a consistent decrease in revenue, does not speak of a sustainable business model. But, sadly, it has become the only option for many media executives in South Africa and many parts of the globe as they attempt to navigate the rough seas for survival.

Perhaps one would have preferred a situation in which a large-scale cost restructuring is dealt with, and the focus then shifts to building, and not shrinking, the top as well as the bottom line. And perhaps such a statement, given current circumstances brought about by a failing business model in accordance with which media companies are operating, speaks of ignorance or unintelligent idealism.

As an avid consumer of news media as well as an inquisitive person regarding the functioning of businesses, I continue to believe that some parts of the media outlook will continue to be rosy for a number of years. Not all is bad and one should not overreact in a time of possible great opportunity. I choose to reserve some degree of optimism.

The opportunity I see is twofold: in the first instance business model experimentation should be at the core of each and every journalism module taught at tertiary level, of each media manager's performance discussion with his or her line manager, and the decisions on performance-related remuneration a media executive answers on to his Board. Keeping this top of mind, is one way of ensuring some openness and broad support for an iterative approach that is really at the heart of any successful attempt to advance businesses technologically. This is even more important in a context where the existing global recipe book, which has for centuries guided our understanding and thinking of a successful media operation, has passed its sell-by date. New, multiple untried and untested recipes

should be delivered by means of an iterative process of exploration and discovery. The key being to find the ones that work in your environment, given its key characteristics.

In addition to this, we all know that as a rule journalists and editors live very close to their readers. This is why some publications continue to display clear levels of success. Journalists and editors have a strong inclination as to what type of content their readers value, and which ultimately leads to a purchase that completes the commercial transaction. This is a consumer preference that should be expanded on and viewed via the business lens. The application of artificial intelligence and algorithms in this regard can potentially increase our chances of success as we explore new business models. Here one should think how best to monetise existing and new data.

The second opportunity I see is one of partnerships. The issues of survival that media businesses are facing are, quite frankly, too big for them to overcome on their own. For one, the resource base of a typical media company has shrunk and continues to shrink, with little room to manoeuvre for ongoing investment into core business processes to ensure a future. Media publications need partners, and in particular, partners in non-media-related industries. These partners would typically need to find value in engaging in the relationship. Very often this is the trickiest and most difficult part of the partnership to overcome, but therein lies the answers. It is something much akin to being in a long-term relationship – just ask the married folk! There needs to be value for both parties to keep things going.

So, from a partnership perspective, one naturally then should ask what can a media business offer and what would it seek in a partner. Let me immediately profess that I unfortunately do not have an all-encompassing answer, but I'd like to share an example and something that has been top of mind for me based on my financial services experience, which is the environment I have been in for the past five years or so since I left journalism.

In the insurance world clients are offered various products to either help them save for a planned or unplanned future event, or to provide cover in the present that would ensure the financial well-being of loved ones in the future. Insurance is such an important ingredient of an economy that no modern-day economy can fully function without an acceptable and dependable mechanism of dealing with risk.

Whereas the media industry has experienced the full brunt of digital disruption over the last decade or so, the tables are now turning on insurers. Fintech, and in particular Insuretech businesses have been on a steady rise over the past few years, with billions of dollars and euros being invested annually to finance new start-ups, mostly in the US and Europe, with relatively minimal traction being gained in Africa. Success in Africa will presumably be on a smaller scale due to smaller market segments, lower tech adoption rates, and issues of affordability. It is encouraging to see how established insurers and banks across the globe team up with tech-savvy entrepreneurs and work towards new types of business models.

At Sanlam we've established a Design Studio away from the big corporate space to allow for some unconstrained thinking. One example that is currently being rolled out is an on-demand insurance product that allows consumers to insure themselves or loved ones for short periods of time. If you are hiking up Table Mountain, or your domestic worker is travelling to family in a rural area, you could literally sign up within minutes to insure your life or her life for just that event or trip.

And yet for our insurance company executives success is heavily dependent on scale, in other words, how quickly a large number of individuals can be signed up. Insurance is, after all, about the pooling of risk, which requires the participation of many. A key ingredient for such a modern online product is traffic – a relatively large number of people engaging a specific platform. This is where online news platforms come in. The leading online news portal in South Africa boasts millions of daily readers, many of whom could potentially become clients of the above-

mentioned insurance product. I'm definitely not talking advertising, but rather an explorative way of seeking to monetise consumers of the media platform – and something different to circulation/subscription or advertising income.

Such a move could introduce new business models to the benefit of the media company and its related partner. May I add that the insurance company I work for has a footprint across 34 countries in Africa, matched by no other insurance business in the world, and at the heart of its success is how it initiates and sustains partnerships in many of the jurisdictions in which it operates. There is no standard recipe, but the value is kept intact for both parties with continued success.

As a paying consumer of media I continue to be excited about the medium-term prospects of journalism as a business. But it can deliver the required success only if we change the conversation and act accordingly.



Ainsley Moos was a member of the Class of 2001. He is a former Beeld and Sake-Beeld journalist, and former editor-in-chief of Landbouweekblad and Volksblad, as well as Sake24. He left journalism to head up Group Communications at Sanlam and has for the past two years been Operations Manager in the office of the Group CEO at Sanlam.

The political role of South African journalists – the past and the future

- MPUMELELO MKHABELA

What should be the role of political journalists in South Africa? To answer this question, we need to reflect about the past and the divisions that have marred the history of political journalism in our country.

Crozier Street is a starting point. It serves the dual role as a reminder of past divisions as well as the necessary catalyst for a unifying vision.

One of the prominent luminaries of Crozier Street, where Stellenbosch University's postgraduate Department of Journalism is situated, was Piet Cillié. He had become professor of journalism after serving as editor of *Die Burger*. We were once given an assignment to write about his contribution in the media.

Celebrated as a doyen of Afrikaans journalism, he was a controversial figure. His contribution was, to be sure, more political than strictly journalistic. True to the dictates of his time, he was a loyal Afrikaner, passionate about the Afrikaner causes, Afrikaner institutions and Afrikaner identity. "Along with the Bible and the Dutch Reformed Church," he once told Professor Willie Esterhuysen while they were both enjoying a little brandy in Cillié's professorial office at 26 Crozier, "Naspers is a bastion of the Afrikaner."¹

I digress to mention that the only time I saw someone sipping brandy at Crozier was a classmate who believed it would help him survive the intensity of the training programme. But the bottle of brandy he hid in his work station didn't fulfil its mandate. He dropped out of the Class of 1999.

Back to Cillié. His political influence hinged on his movement, with ease, between the National Party (NP) and the newsroom as the Party developed and implemented its policy of apartheid. Explaining apartheid in 1985, he remarked: "A system? An ideology? A coherent blueprint? No, rather a pragmatic and tortuous process aimed at consolidating the leadership of a nationalist movement in order to safeguard the self-determination of the Afrikaner."²

1 W. Esterhuysen, *Endgame: Secret Talks and the End of Apartheid* (Tafelberg, Cape Town, 2012), pp 154 – 155.

2 P. Cillié, "Bestek van apartheid: Wat is (was) apartheid?", *Die Suid-Afrikaan*, Spring 1988, p 18, cited by H. Giliomee and L. Schlemmer, *From Apartheid to Nation-Building* (Oxford, Cape Town, 1989), p 63.

Two years later Cillié told Esterhuysen, a supporter of the dissident NP politicians who stood as independent candidates in the 1987 elections: "I'll keep a candle burning so that you people will be able to find your way back out of your political darkness."³

He saw no light outside of the NP. But he was classified a *verligte*, advocating for gradual change within the NP while preserving Afrikaner privileges.

Cillié had no pretensions about his political interests. He was neither the first nor the last political journalist to participate in political processes. DF Malan, editor of *Die Burger* from 1915 to 1924, was among the brains who founded the NP.

The involvement of journalists in political activities will always arouse controversy. The contentious issues are the cause/s journalists identify with and the extent to which they are willing to plunge into politics while practising their craft.

Is there an appropriate cause? If so, is it confined narrowly to ethnic affiliation, or is it at the service of something that transcends narrow interests?

Whatever the answer to the questions, the involvement of journalists in political causes cannot be denied. After all, journalism is secondary. Journalists are primarily human. They are influenced by the society in which they live and the ideals they seek to pursue in a manner they think will advance their societies. In a significant way, journalists are part of the social dialectic.

Journalism is not devoid of values. Indeed, the controversy of political journalism is about the values that journalists associate with and that they advance. The history of political journalism in South Africa is a reflection of the history of the country and its contradictory values that have only recently shifted towards convergence.

It is a history of divisions – racial and/or ideological. Ideologically, some journalists turned the craft into the service of universal human concern; others, like Cillié, to the entrenchment of narrow nationalism.

Race often determined how journalists saw their subjects, their audiences and how they contextualised the facts. Media entrepreneurs and their organisations curved their markets along racial lines. This practice continues today because of undue pressure of the advertising industry that sees audiences as market segments.

There were exceptions: Brave white journalists who risked being labelled traitors by making it their duty to contribute in the fight against apartheid. Like white politicians such as Bram Fischer who did the same, they were a disgrace to their community. These exceptions notwithstanding, the anchor of all divisions was race.

Under conditions of divisions, dispassionate journalism, devoid of an overt political cause, was impossible. Journalists took a stand that reflected their political prejudices. There were journalists who helped to conceptualise and implement apartheid. They worked together with other sectors of white society – an indication that journalists are essentially a product of their social milieu.

"As an ideology, distinct from segregation, [apartheid] dates back to the 1930s when church leaders, academics, *journalists* [my emphasis] and politicians of DF Malan's NP started formulating the underlying principles," observed the political academics Giliomee and Schlemmer.⁴

3 Esterhuysen. *Endgame*, p 27.

4 Giliomee and Schlemmer, *From Apartheid to Nation-Building*, p 40.

Long before apartheid, during the colonial period, journalism was used by political entrepreneurs to achieve party political and group political causes. A good example to illustrate this was the role of mining mogul Cecil John Rhodes. A businessman, politician and skilful manipulator who was denied his apt title as the father of economic apartheid, Rhodes extended his influence to journalism.

On his arrival at the colonial parliament in Cape Town in 1881 to take a seat for Kimberley's Barkly West constituency, before he became prime minister of the Cape Colony, he bought a controlling stake in the *Cape Argus* newspaper. He wanted the newspaper to publish his parliamentary speeches.

His aim was to lobby parliament to expand the rail network to provide export infrastructure that would suit his mining interests. In his negotiations with the editor, Francis Dormer, Rhodes made clear his own views on editorial policy.⁵ He also wanted Dormer to adopt an anti-Afrikaner line. But Dormer preferred an even-handed approach, to which Rhodes responded: "I suppose you are right. I don't like the Dutchmen. Your plan of working with Hofmeyr is the best."⁶

Jan Hofmeyr was, according to Rhodes, a "capable" politician. But he was a journalist too, who published his political views in *De Zuid-Afrikaan*, which he edited. In 1878, when the Cape government had decided to tax brandy producers to raise extra funds for railway construction and to pay for the cost of the Xhosa war, Hofmeyr had used *De Zuid-Afrikaan* to attack the measure. He went on to form a farmers' protection association in the Western Cape and used it to enter formal politics. In 1879, he won the Stellenbosch seat.⁷

Rhodes's foray into the press marked the early divisions in the media. He promoted divisive journalism along ethnic lines: English vs Afrikaans. The early English press was essentially a mining magnates-owned press that was used to fight the battles between the Rand Lords and Paul Kruger's government in the Transvaal.

"The press was one of the most important fields on which the three-cornered contest between the Randlords, Uitlanders and Kruger was played," wrote Geoffrey Wheatcroft, a mining historian. The Randlords controlled *The Star*, *The Standard and Diggers News* and *The Times*. Rhodes, a leading figure among the Randlords, also controlled the *Cape Times* at some point under the malleable editorship of Edmund Garrett. Rhodes disliked Afrikaners, particularly Kruger.⁸

The feeling between the two was mutual. This would have a lasting effect – long after the South African War that Rhodes engineered.

Over time, some elements of the English press would transcend narrow racial and class politics, thanks to the influence of black and white liberal journalists as well as those aligned to the ideology of communism. Ruth First, a South African Communist Party activist, was editor of *The Guardian* (banned by the apartheid government in 1952), the *Clarion* and the *People's World* (also banned in quick succession), *Advance* (banned in 1953), *New Age* (banned in 1962) and *Spark* (banned in 1963). Some staff members of these publications were also served with banning orders.⁹

5 M. Meredith, *Diamonds, Gold, and War: The British, the Boers, and the Making of South Africa* (New York, Public Affairs, 2007), p 115.

6 Meredith, *Diamonds, Gold, and War*, p 198.

7 Ibid.

8 G. Wheatcroft, *The Randlords: The Men Who Made South Africa*, (Weidenfeld and Nicolson, London, 1985), pp 198 – 199.

9 G. Mbeki, *Learning from Robben Island*, (David Philip, Cape Town 1991), pp 2 – 3.

Joe Gqabi, a communist party activist, worked with Ruth First on the *New Age*, where they made history by exposing the so-called apartheid ghost squads that arrested black people who were found in urban areas without permission. Many ended up doing slave labour and some reportedly died on the potato farms. The publication of their plight by the *New Age* resulted in the consumer boycott of potatoes.¹⁰ First and Gqabi would pay the ultimate price for their political activism. They were killed for their political views.

Govan Mbeki, a contributor to the *New Age*, was a Rivonia trialist. He was convicted alongside Nelson Mandela in 1964. While imprisoned on Robben Island, he recalled, in an essay written in honour of Ruth First, how *The Guardian* and *New Age* had rallied people to fight against apartheid security laws.¹¹

During the Rivonia trial, Anthony Sampson, a liberal writer for the *London Observer* and former editor of *DRUM*, was asked by Mandela, through his lawyer, George Bizos, to help him edit the speech he would make on the dock. Mandela wanted it to get prominent coverage in international media. Sampson was best placed.

Sampson later claimed most of his suggestions in what would become a famous speech were ignored. Mandela had been impressed by Sampson who responded to greetings with a clenched-fist salute.¹² Sampson's political allegiances were unconcealed. He became Mandela's authorised biographer.¹³

Some journalists did more than raise their clenched-fist. Percy Qoboza, editor of *The World*, was among those who were actively involved in political mobilisation against apartheid. In a 1980 speech delivered at Wits University calling for the release of Nelson Mandela, Qoboza said there was no time to listen to the nonsensical pronouncements and insensitivities of NP leaders like John Vorster and Andries Treurnicht. "White South Africans have nothing to fear. You have nothing to fear but fear itself," he said.¹⁴

Following in the footsteps of Qoboza were among others Mathatha Tsedu, who was aligned with the Black Consciousness Movement and Joe Thloloe, who doubled as a Pan Africanist Congress activist. The list of black journalists who were activists is long. Many suffered the same fate as the politicians they worked with. Thami Mkhwanazi, a *Weekly Mail* journalist, was imprisoned on Robben Island.

The involvement of black journalists in the liberation struggle, however, predates apartheid. Journalists were involved with the launch of the African Native National Congress on January 8, 1912, a political movement in reaction to the establishment of the Union Government which excluded blacks. They attended, not as impartial recorders of history, but as participants. In a report published in the *Ilanga Lase Natal* newspaper, Charles Dube, a delegate who was representing his older brother, John Dube, declared the founding conference a great success. In absentia, John was elected president of the organisation that was later renamed the African National Congress. At the conference, the journalist Levi Mbavaza led a discussion about the controversial issue of pass documents for women.¹⁵

10 G. Slovo, *Every Secret Thing: My family, my country* (Little, Brown and Company, London, 1997), p 49.

11 G. Mbeki, *Learning from Robben Island* (David Philip, Claremont, 1991), p 3.

12 A. Sampson, *The Anatomist: The Autobiography of Anthony Sampson* (Jonathan Ball, Johannesburg and Cape Town, 2008), p 105.

13 A. Sampson, *Mandela: The Authorised Biography* (HarperCollins, London).

14 G.M. Gerhart & O.L. Glaser, *From Protest to Change: Challenge and Victory, 1980-1990. A Documentary History of African Politics in South Africa, 1882 - 1990* (Jacana, Auckland Park, 2013), pp 217 - 219.

15 S. Johns, *From Protest to Challenge: Protest and Home, 1882 - 1934. (A Documentary History of African Politics in South Africa, 1882 - 1990)* (with revisions and updates by G.M. Gerhart and S. Johns) (Jacana, Auckland Park, 2014), pp 25 - 26.

Three decades later, in 1943, RV Selope-Thema, editor of the *Bantu World* newspaper, would join 27 other African men in a meeting of the ANC to adopt the African Claims document, the first universal South African Bill of Rights.

The intermeshing of journalism and politics had long been established. John Tengo Jabavu, the editor of *Isigidimi* newspaper from 1881, became an election agent of James Rose Innes, a first-time colonial parliamentary candidate in the Victoria East constituency that included Lovedale in the Eastern Cape. When Innes won, he recruited financial backers for Jabavu to start a newspaper.

The proprietors of *Isigidimi*, the Lovedale Missionary, had complained that Jabavu's journalism was "too political". He quit *Isigidimi* and re-emerged as editor of the *Imvo Zabantsundu*, a Xhosa-English language newspaper where he became the political champion of African franchise rights in the Cape colony.¹⁶

Jabavu also advocated for blacks to collaborate with whites to gain influence and protect their rights in the decision of the colonial parliament – a strategy that did not go down well with some in the black community. Jabavu was caught in the middle of a political storm. His friend who gave him support, Rose Innes, was in the cabinet of Cecil John Rhodes who was bent on limiting the African franchise. Rose Innes quit in protest after Rhodes enacted legislation curtailing the voting rights of Africans.

Rhodes in the meantime extended his influence beyond the *Cape Argus*. He is believed to have financed the establishment of *Izwi Labantu*, a Xhosa and English language newspaper, with the hope that the paper would support his Progressive Party. Its main rival was Jabavu's *Imvo Zabantsundu*.¹⁷ *Izwi Labantu*, however, did not do Rhodes's bidding. In fact, it was a hotbed of black political opinion, advocating for political change. With the motto "Equal Rights for All South of the Zambesi", *Izwi Labantu's* appearance was a historic step in the unfolding of the national political movement in South Africa.¹⁸

Among Afrikaans journalists, two groups emerged over time. One group was aligned with the politics that would later find expression in the Broederbond. Knowingly or not, this group was inspired by Stephanus du Toit who as early as 1879 used the editorial of the *Patriot* newspaper to call for the establishment of the Afrikaner Bond with the slogan "Afrika voor de Afrikaners".¹⁹ Following the precedent of the *Patriot* in the 1930s was *Die Transvaler* under the editorship of Hendrik Verwoerd. In *Die Transvaler* he established himself as one of the most powerful and influential backroom forces within the NP, while simultaneously offering the publication to the service of Nazi causes, as was commented in *The Star*: "His spiritual home is nearer to Berchtesgaden than Stellenbosch."²⁰

New perspectives, however, emerged over time. Journalists such as Jacques Pauw and Max du Preez were famous for exposing apartheid-era death squads in the *Vrye Weekblad*, an Afrikaans publication founded in 1988. Commenting about how he secured the confession of the apartheid security police who murdered anti-apartheid black activists and people who were not involved in politics, Pauw said: "Although they hated what we stood for, they knew we were not afraid to publish. What is more, I was born an Afrikaner; we spoke our mother tongue and I understood

16 S. Johns, *From Protest to Challenge: Protest and Home, 1883-1934*, p 8.

17 Ibid, pp 9 – 11.

18 A. Odendaal, *The Founders: The Origins of the ANC and the Struggle for Democracy in South Africa* (Jacana, Johannesburg, 2012), p 147.

19 Meredith, *Diamonds, Gold, and War*, p 194.

20 G. Allighan, *Verwoerd – The End: A look-back from the Future*, (Purnell & Sons, Cape Town, 1961), pp xx – xxi.

what they meant by the religious doctrine of the Afrikaans churches and that their crusade was a 'stryd vir Volk en Vaderland' (a battle for people and father land)."²¹

On the English liberal camp were journalists like Helen Zille, a journalist on the *Rand Daily Mail* who would become leader of the Democratic Alliance in post-apartheid South Africa. She exposed the circumstances of the death of Black Consciousness leader Steve Biko. Biko died on 12 September 1977. *Sunday Times* journalists Ivor Wilkins and Hans Strydom were the first to publish, in 1978, a book detailing the history of the powerful Broederbond and a comprehensive list of its members.²²

Some white journalists were also part of the concerned Afrikaner group that initiated talks with the ANC in exile. *Insig* editor Piet Muller was among those journalists who would venture to Lusaka to talk to the exiled ANC.²³ *Die Burger* editor Ebbe Dommissie was among the group of Afrikaner intellectuals who formed part of the early "talks about talks" with the ANC in London in the late 1980s.²⁴

Once the liberation movements were unbanned and Mandela and his comrades released, those who were forced into exile had returned, and formal political negotiations for a democratic transition had begun, the political role of journalists evolved.

Concerned about the political killings between the Inkatha Freedom Party and the ANC that was threatening to derail the transition, *Sowetan* editor Aggrey Klaaste tried in vain to broker a truce. SABC journalists, who had been under the spell of the Broederbond that designed the broadcaster as an important organ of apartheid to compel black people to, among other things, accept the homeland system,²⁵ were freed to see and report on the bigger picture of South African politics.

A few years after the end of apartheid and the ushering in of the new democratic dispensation, a new role was beckoning. On the face of it, it would be an easy task: Since the political divisions of the past were buried, at least on paper, journalists would perform the typical classical liberal role of holding those in power to account. Not that this hadn't happened before. The difference was that in the past it had been done by a few journalists who were trying to hold to account an illegitimate government that violated human rights, including freedom of the press and political dissent. In terms of the new Constitution, with a Bill of Rights that guarantees freedom of speech and the media, it is the national duty for political journalists to hold those in power in all sectors of society to account.

But no one would have foreseen the emergence of state capture – the most daring and sophisticated project where the ANC-led government ganged up with foreigners to raid the national fiscus at the expense of the poor.

This project, conceptualised and implemented post-1994, has caught political journalists unawares. Equally, it has triggered the unexpected in the history of South Africa: near-unanimity of political journalists in defending the sovereign integrity of South Africa.

21 J. Pauw, *Into the Heart of Darkness: Confessions of Apartheid's Assassins* (Jonathan Ball, Johannesburg), p 17.

22 I. Wilkins and H. Strydom, *The Super-Afrikaners: Inside the Afrikaner Broederbond* (revised edition with introduction by Max du Preez). (Jonathan Ball, Johannesburg, 2012)

23 Esterhuysen, *Endgame*, p 154.

24 Ibid, p 229.

25 I. Wilkins and H. Strydom. *The Super Afrikaners: Inside the Afrikaner Broederbond* (Jonathan Ball, Johannesburg, 2012), pp 13 – 13.

When historians study this period, they will be fascinated by how political journalists (broadly inclusive of investigative journalists) triggered lasting political consequences in the way they covered, commented and effectively mobilised the domestic and international community against state capture. If the corruption of the colonial and apartheid eras had divided political journalists along ideological and racial lines, the corruption of the post-democratic era had the opposite effect.

This period of campaigning journalism in defence of the Constitution will no doubt give birth to another in the coming years. But the past and current lessons for political journalism points to the need to remain eternally vigilant. That is the only way political journalists can play their part in the realisation of the Constitutional injunction to heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights.²⁶



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26 Adapted from the preamble of the Constitution of the Republic of South Africa, 1996.

Journalism at the crossroads: Blogs as a middle-ground for (re)surfacing women's ordinary, yet extraordinary lives

- SIBONGILE MPOFU

Introduction

The motivation for my research project was driven by a realisation of the need for a body of knowledge in the area of gender, politics and the media in post-modern societies, especially as nations thrive towards democratic inclusion and total representation and equality between women and men. In particular, my focus was on the new online communicative spaces, how these spaces enable emergent voices, the enactment of multiple identities, and the impact these could have on women's political participation, particularly in those contexts where there is systemic restriction of women's expressions in the public arena. This particular area of research has been close to my heart as it spoke to me personally, as a woman, mother, journalist and activist, as well as a researcher.

My keen interest in gender studies started way back, from 1998 to 2006, when I was in the newsroom. I realised how gender issues, particularly "women stories", or stories on women's issues, were trivialised. As a female journalist in a male-dominated newsroom, one had to work extra hard to model and develop such a story in accordance with the expected frame of the news organisation. Very often, this meant drowning women's voices by pronouncing the views of the elite sources (mostly men), relegating women to second class citizens in the process. There was this constant, and very often silent battle that female journalists were engaged in, to give space to women's stories and issues.

When I began this PhD journey in 2015, armed with the desire to contribute towards empowering Zimbabwean women, I had no idea and never envisaged how this research experience would have such a profound effect on me personally, and as an academic, in terms of how I view the world and to interpret the reality within it.

As a gender activist, I was keen to find out how new media could work for women – particularly how such sites as blogs can empower or enable women to engage on national issues publicly. I was, however, at the same time sceptical of whether there would be something meaningful in the specific sites I had chosen, namely the blogs. My choice for this medium was to determine what women write about, what sort of stories they are sharing, whether out of their free will, or driven by specific factors, and why. In addition, I sought to understand whether their stories and what they write about has any meaningful significance to the Zimbabwean political context.

While I had hypothesised that there could be more to be learnt beyond the sharing of stories, as more Zimbabwean women had started blogging, an initial read of the blogs gave me the urge, and convinced me of how important it is,

as social researchers, to analyse and understand what women talk about in their everyday encounters, particularly in those spaces deemed for private matters such as blogs.

It dawned on me that these conversations, which are missing from mainstream media, could begin to engage sections of society that have been marginalised by mainstream journalism. In a way, these women bloggers and activists are positioning themselves as citizens with authority (something that the mass media do not do) and taking a particular stance on issues of national interest.

Furthermore, as Ngugi wa Thiong'o¹ reminds us when he poses the question: "How effective can we really be interpreting social action when we do not have the foggiest idea of what the majority of people are talking about in their everyday encounters?", going beyond mainstream journalism to search for people's conversations is crucial for interpreting social action and identifying miniscule patterns of social change.

For me, blogs are such platforms and spaces laden with content that speak not only to a specific gender, or women, *per se*, but the entire society. I realised this when I started analysing the blogs towards the end of 2015 and the beginning of 2016. Ordinary stories told by the bloggers revealed the extra-ordinary lives of Zimbabwean women, experiences so concretised that it bespoke of structural inequalities in a much more unabstracted manner.

I was astounded at how women bloggers from across different establishments (women's activist websites and news media websites) expressed political, economic, and socio-cultural agendas meticulously with frames that projected an identity of "We", as well as expressing injustices. What was most profound, was that it did not matter under which editorial policy the bloggers (those that did blog under institutions) were subjected to. The overall messages identified the problems and transformed these from abstraction to reality, and offered recommendations on what needs to be done to improve the lives of women. While scholars have demonstrated the symbiotic relationship between the offline and online media in the production of content,² my observation was that, used for strategic purposes, online media platforms better serve and inform society than mainstream journalism, because it allows the centering of human experience, and ultimately connects with the people.

Therefore, online platforms and content continue to pose challenges to mainstream journalism, as bloggers do employ elements of journalism, in that their stories are structured strategically, supported and validated. In most instances, illustrations, scientific research, and statistics are used, similarly to journalism. The major difference was that sourcing in blogs is biased towards the marginalised – obviously other women – as well as the writers being the source themselves and using their experience as validation.

What I observed was that in news media blogs, while they too advocated for women's empowerment, there was minimal use of the writer's personal experiences. This was for the simple reason that their blogs had to follow the news writing approach with experts and government as their sources. Based on the above assessment, my position

1 Cited by X. Mangcu (2017), while addressing a public lecture on "Decolonisation of universities" at the University of Cape Town, on March 02, 2017, <https://www.pressreader.com/south-africa/cape-times/20170302/281702614497533>. Accessed on August 08.

2 For example, C. Di Gennaro & W.H. Dutton, W.H., "The internet and the public: Online and offline political participation in the United Kingdom", *Parliamentary Affairs*, 59(2) 2006, pp 299 – 313; H. Gil de Zuniga, A. Veenstra, E. Vraga & D. Shah, D., "Digital democracy: Reimagining pathways to political participation", *Journal of Information Technology and Politics*, 7(1) 2010, pp 36 – 51; S. Vissers & D. Stolle, "The internet and new modes of political participation: Online versus offline participation", *Information, Communication and Society*, 17(8) 2014, pp 937-955.

is that new media sites, while they have their own pitfalls, offer varying possibilities (depending on how you look at it) that different groups could harness for the betterment of society.

Going forward, journalism training therefore needs to constantly be on its toes if it is to remain relevant in the wake of the revolution of online spaces and innovations around communication technologies. The era of the news writing pyramid is long gone. In fact, I feel that the community journalism approach, or civic model of journalism, as it is known in some contexts, needs to be strengthened for journalism to play its critical role of developing societies.

The need to place ordinary voices and ordinary people at the centre of discussions on national politics can never be overemphasised if journalism of purpose is to be achieved.



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What being an editor means in 2018

- CHARLENE ROLLS

Has the world always changed as fast as it feels it's changing now? Way back, when in the days of Crozier Street, I couldn't have imagined how rapidly media would evolve.

It was 2004 and we were all super excited to be building our own websites using... Dreamweaver!

Yes, fine people, WordPress was not yet what it is today and blogging was something for geeks. We couldn't have predicted how easy it would become to work online and what that would mean for print and storytelling.

I remember reading David Halberstam's *The Powers That Be* back then and being massively disappointed that I'd missed out all the amazing revolutions in media he was writing about (print to radio, the creation of TV, video was going to kill the radio star).

Yet, here I am, editorial director of *YOU* and *DRUM* in a time of constant change – a time of great challenge and immense opportunity.

I was a panellist at a recent magazine conference with a few other editors discussing the changing role of the editor. I'd never known a time when editors did nothing more than just work on a print magazine, I told them, and my experiences were somewhat different from theirs.

Here are some of the thoughts I shared. Being an editor in this day and age is stressful, but incredibly stimulating. It is an amazing time to be in journalism if you know what you're in for.

From print to pixels

I started as a journalist working only in print, but I was always interested in digital media and was so psyched when we started developing our digital properties. I couldn't wait for the technology to get better and faster and couldn't wait to get stuck in.

It wasn't always easy, of course. There were so many things I didn't understand and Google became my oracle when I tried to know my page view from my unique browser.

But there was nothing as satisfying as getting it right and getting closer to understanding the unique opportunities presented by these almost magical new platforms.

It also means you have to change the way you see your job. I can speak only of my own experience but I'd say editors today should be as obsessive about their digital stats as they are about their print circulation.

They must care as much about their SEO as they do about their footprint. They must worry as much about their video output as they do about their exclusive stories that will move magazines and newspapers off shop shelves.

If you don't care, your team won't, and they won't hold themselves to the highest standards. If you have fun with the possibilities, so will they – and your world of storytelling will open up in ways you couldn't imagine.

You don't have to choose between print and digital. Each platform has strengths and a good editor will know how to leverage off the strengths of each. It's tricky but also quite stimulating and will push you in ways print-only journalism never could.

The bit about being a brand manager

Editor, brand manager, custodian of the brand – they're all the same thing, really.

To be fair, perhaps the word editor implies someone who edits and does nothing else. Brand manager is maybe a more appropriate description of what I do now because my day isn't just about editing a printed magazine. There's also our digital platforms, including social media, our print brand extensions, our events and various other things.

But, ultimately, the point is that I am expected to be an expert in my audience. I need to know which audience is on what platform and understand the specific demands on each.

The reality is that we have different pockets of people on our various platforms, instead of the somewhat homogenous group that used to read only print – and we need to know how to serve each segment in the way they want, where they want, and when they want.

This makes it hard to decide what to spend time and energy on, especially when all of them make different demands on you.

But if you see it as an ecosystem full of different planets that you get to bounce around on (and catch a few stars in between!), then it's great fun. I don't think I've had a moment of boredom since I've become an editor.

The crux of commercialisation

This is a sensitive subject for many editors. For me? Not so much. If I'm the custodian of my brand and the expert in my audience, who better to know what will work commercially?

Of course, I know exactly what the boundaries are and am firm about anything that crosses ethical lines. We are always honest about marking commercial content and we don't get pressured by the powers that be into doing things we know are not right for our readers. Luckily, we have publishers and general managers who understand the power of the relationship between the editorial team and their readers.

Not that our readers would allow themselves to be "duped". They're smart and know when they're being given sponsored content. They know when someone is trying to sell something – and they're clever enough to make informed decisions about whether they want to buy into it.

To work closely with our commercial teams is a win, win, win situation for all of us. Our readers want our content, and to know about products/services relevant to them. Our advertisers want to reach our audiences in meaningful ways via us. And we want to give our readers and advertisers a great experience through our content and platforms.

Everyone wins.

As for the native content discussion – our guidelines are simple. We ask, “Would we have run this content even if it wasn’t paid for?”

If the answer is yes, then we know it will serve our readers, whether it’s from an advertiser or not. Of course, there are nuances with each campaign, but that is the gist of it and it has been very successful, because the content is to the standard of our editorial copy.

Editors can’t afford not to care about the bottom line. You can’t run a business and produce wonderful, meaningful, enriching content if you’re not making enough money to sustain it all.

Meet the millennials! 🤖 🙌 🙌

Seems everyone and their brother has something to say about millennials. It’s hard not to raise an eyebrow when millennials are all swept into one big box as if every person born after 1980 fits the same mould.

But there is something to be said for leading a team of young people, many of them in their twenties. Their needs and wants and motivations are so different from older staff and editors need to truly understand this to get the best from a millennial-strong team.

Things like allowing people to work from wherever they want if it doesn’t hamper production or occasionally letting your hair down in the office (drinks and cake, anyone?) can help.

But more importantly, allowing them to join you on this insane rollercoaster is vital. They want to feel their work is meaningful and know that they’re making a difference.

This is true for everyone, of course, but the way in which you involve your younger staff is crucial. Don’t talk to them or at them – talk with them. Ask for their input. Value the contribution they make that goes beyond what is expected. Allow them to play and explore. And always make them feel as if you’re in this together – which isn’t hard because you actually are!

That said, don’t underestimate the value of your older staff – the combination of their experience and your millennial staff’s energy and innovative thinking can be magical if managed properly.

The secret of super staff

How do you ensure you have the right staff on your team? You sit in on the interviews, is how. Sure it’s time-consuming, but if you want to have the right people working with you, you have to do it.

Why? Because it is more important than ever to know you have the right people working on your brands.

We’re working under increasing pressure, with ever-decreasing resources and in a massively uncertain environment. If you don’t have people who can deal with this reality, you’re heading for a whole lot of trouble in the years to come.

It’s also important that the people you hire have the same values as your brand and your business. The toughest teams are the ones who can weather any storm because they’re all pulling together and for the same reasons.

Sometimes a person who is absolutely perfect on paper can be the worst fit. I'd rather train an inexperienced person who has the right talent and personality than get a highly experienced person who is a bad fit for our team.

The people you choose to appoint, can make or break the spirit and success of your operation.

These are just some of the things I've learnt, but there are many more aspects to being an editor that makes the job challenging, frustrating, delightful, stimulating, invigorating and a helluva lot of fun. Journalism is certainly not for sissies – more so these days than ever before – but there's simply nothing like it.



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A Knock at the Door – or how to make strangers less strange

- LARRY SCHWARTZ

One evening in June 2000 an Iraqi refugee took me to meet one of the first people to reach Melbourne on three-year “protection” visas. The young man from Najaf, south of Baghdad, had arrived in Melbourne days earlier, after being held in Port Hedland detention centre in remote Western Australia, and flown to Tasmania before joining relatives in Melbourne. The day of our interview, he visited a special language school, but said he had been politely told his visa did not enable him to study there. As we prepared to leave after an hour or so, he turned to me. “Before I left Port Hedland, my friends were hoping I was going to tell everything,” the man who had brought me here, translated from Arabic. “They asked me, ‘Please. Let the people know about our problem’. And now I haven’t said one per cent; nothing.”

I noted in a report I wrote for a Sunday newspaper at the time that, as he said this, he let his hands drop. Did I imagine this? It seemed to me then, clearly, that he despaired for himself and others who remained behind the camp wire somewhere in the Pilbara region. He seemed, at that moment, defeated by the enormity of the challenge to communicate, and his failure to do so, despite my persistent questioning. The encounter with the young Iraqi man troubled me. Then I knew nothing of Immigration Department restrictions effectively preventing journalists from interviewing people detained under immigration law. I don’t know if I was aware by then of the fact that temporary protection visa holders were denied access to 510 hours of federally-funded language classes. As I write in my book *A Knock at the Door* as part of my PhD: “Just a few months earlier, a book (*The Wild Almond Line*) in which I’d explored the question of personal culpability in the apartheid-era South Africa of my youth had been published. I told myself as I sat in a newsroom in the heart of metropolitan Australia almost 20 years after I migrated here, I didn’t want to be looking back in a decade or so worrying over the way I had squandered the privileged role as journalist reporting on the asylum seekers to tell what I could of what Aimer A and others had endured.”

It may be unfair to do so. But it is tempting to contrast the dejection of the young man from Najaf with the spiritedness of a group of asylum seekers and activists I later encountered who took on the challenge to find a way to articulate their plight through storytelling in a theatrical production known as *Kan Yama Kan*. Arabic for Once upon A Time, it was created in part as a contemporary version of the story of Scheherazade, the vizier’s daughter who told stories to stay alive and save herself from her husband the King who would marry a virgin and have her executed.

AS Byatt wrote in *The New York Times* some years ago¹ of a contemporary context: “During the bombardment of Sarajevo in 1994, a group of theatre workers in Amsterdam commissioned tales, from different European writers, to be read aloud, simultaneously, in theatres in Sarajevo itself and all over Europe, every Friday night, until the fighting ended. This project pitted storytelling against destruction, imaginative life against real death. It may not

1 A.S. Byatt, *Narrate or Die: Why Scheherazade keeps on Talking*, *The New York Times Magazine*, 1999. <https://partners.nytimes.com/library/magazine/millennium/m1/byatt.html>.

have saved lives, but it was a form of living energy. It looked back to *The Thousand and One Nights* and forwards to the millennium. It was called *Scheherazade 2001*.”

The players in *Kan Yama Kan* eventually went to Canberra in late 2003 to save themselves by telling their stories from what seemed certain return to countries where their lives might be at risk. Robin Laurie, *Kan Yama Kan*'s dramaturg, has likened the production to the Scheherazade story.

My PhD thesis examined the way refugee theatre activists responded to negative media coverage of asylum seekers in Australia. It also reflected on the relative lack of journalists' perspectives in academic debates over the issue, which were highly critical of the profession. I addressed these linked problems in two ways – a non-fiction book, *A Knock at the Door*, and accompanying exegesis. The book examines theatre activism as a counter-narrative to the prevailing media coverage, which many saw as influenced by government attempts to reduce sympathy for asylum seekers.

My study was informed by the Practice Led Approach in which a reflexive journal acts as a “bridge between the two components of the PhD”.²

The exegesis analysed the method and inspiration for the primary text, examining the problem of media coverage from the perspective of a practising journalist who covered the issue extensively during this period. I saw in the theatre production some parallels to the possibilities in journalistic practice. As I noted in the book: “The news page was my stage.”

I used autoethnography, a qualitative research method which analyses the personal “to understand the cultural experience”.³

I have written thousands of stories in more than three decades in journalism in Australia. Years after I first reported on it, I remained intrigued by the theatre-based political campaign coordinated through an inner Melbourne learning centre that opened its doors to hundreds of Iraqis, Afghans, Iranians and others after they had been turned away elsewhere because their visas excluded them from federally-funded language classes. The travelling theatrical production, featuring song and storytelling to articulate little known stories, was central in a campaign to influence politicians and media.

Here was a heroic David-and-Goliath story of defiance and determination against the odds. On one level, it has to do with theatre as activism, and I explored the influence of the late Augusto Boal, whose approach provided a theoretical underpinning to the Melbourne-based theatre project. But on another level, this was a story about the Australian media in the early 2000s, told through a journalistic lens. The thesis weaves these two narrative threads by presenting the story of the theatre group from a particular journalist's perspective.

Why focus on a theatrical production? The simple answer is that had this activism involved a football team I would have written about football – or any other activity for that matter. I saw in the theatre production of *Kan Yama Kan* some parallel to the possibilities in journalistic practice. The challenge was to tell stories to tens of thousands of potential readers. In a sense my job, as I saw it, was to make the strangers less strange.

2 J. Arnold, *Practice Led Research. A Dynamic Way to Knowledge* (The Rock View Press, 2007).

3 C. Ellis, T.E. Adams & A.P. Bochner. “Autoethnography: An Overview.” *Forum: Qualitative Research*, 12 (1), January 2011.

To put it simply, the asylum seekers and others involved were telling stories that informed audiences about a shared humanity at a time when academic studies suggest we in the media were not. The studies that question the media's role in reporting on asylum seekers in the early 2000s neglected to seek out the perspective of journalists, and my two-part study attempted to provide a perspective on journalistic practice.

In my exegesis, I outlined the process of my understanding, the research involved and the use of a non-fiction narrative tell the asylum seekers' stories at a time when media coverage was undermined. In Chapter One I presented the rationale for my study and explained its origins and my approach. The motivations for my approach to reporting on asylum seekers included the influence of growing up in apartheid-era South Africa from which I migrated in the early 1980s. I also touched on the difference in emphasis to books by others, including journalists Gordon,⁴ Marr and Wilkinson,⁵ Mares,⁶ and O'Neill.⁷ The chapter also examined the impact of detention on perceptions of Australia and a sense of national identity in work by Tom Keneally, Anna Funder and philosopher Raymond Gaita, and reflected on the omission of the perspective of practising journalists from a selection of writings on asylum seekers, co-edited by Keneally with Rosie Scott.⁸ I also discussed what some academics, activists and others, including Pickering,⁹ Klocker and Dunn,¹⁰ Leach and Mansouri,¹¹ Romano,¹² and O'Doherty and Lecouteur¹³ have written about media coverage of asylum seekers and refugees in the early 2000s, the play *Kan Yama Kan* as an example of activist theatre, and, briefly, theoretical influences, including the work of Brazilians Augusto Boal and Paulo Freire. Finally, my approach to writing the book, including the choice of title and structure, citing in particular, Franklin,¹⁴ was provided.

In Chapter Two I explored the craft and context of ongoing changes to the artefact (book) that has evolved over the years. It provided insights on attempts to engage the reader with a tension between complication and resolution. This chapter also explained how I rewrote incidents quoted as scenes, deleted some characters, retained others and increased focus on the theatre activism to ensure that "story action and progression is always flowing beneath him".¹⁵ The chapter also looked at the continuing relevance of the narrative that focused on an early 2000s activism at a time of worsening conditions for people seeking asylum in Australia, including how no-one arriving by boat would gain asylum. The chapter explored efforts to avoid intrusion in the authorial presence in a project that uses the method of autoethnography to analyse the personal "to understand the cultural experience"¹⁶ and reasons behind the decision to address a broad audience rather than only an academic one, as well as the impact of the author's activism on the integrity of his journalism.

4 M. Gordon, *Freeing Ali: The Human Face of the Pacific Solution* (UNSW Press, 2005).

5 D. Marr & M. Wilkinson, *Dark Victory* (Allen & Unwin, 2004 edition).

6 P. Mares, *Borderline* (University of New South Wales Press Ltd, 2002).

7 M. O'Neill, Margot, *Blind Conscience* (University of New South Wales Press Ltd, 2008).

8 R. Scott & T. Keneally, *Another Country: Writers in Detention* (Halstead Press, 2007 edition).

9 S. Pickering, "Commonsense and Original Deviancy: News Discourses and Asylum Seekers in Australia", *Journal of Refugee Studies*, 14(2) 2001.

10 N. Klocker & K.M. Dunn, "Who's Driving the Asylum Seeker Debate? Newspaper and Government representations of Asylum Seekers." *Media International Australia Incorporating Culture & Policy*, Issue 109, Nov 2003, pp 71 – 92.

11 M. Leach & F. Mansouri, *Lives in Limbo: Voices of Refugees Under Temporary Protection* (UNSW Press, 2004).

12 A. Romano, "The news media's representation of Asylum Seekers", in D. Lusher & N. Haslam (eds), *Yearning to Breathe Free. Seeking Asylum in Australia* (The Federation Press, 2007).

13 K. O'Doherty and A. Lecouteur, "'Asylum seekers', 'boat people' and 'illegal immigrants': Social categorisation in the media", *Australian Journal of Psychology*, 59 (1), May 2007.

14 J. Franklin, *Writing for Story* (Signet and Plume, 1986 and 1994 editions).

15 W.E. Blundell, *The Art and Craft of Feature Writing* (Plume, 1988).

16 Ellis, Adams & Bochner. "Autoethnography: An Overview."

Chapter Three outlined my approach to the methodology and the influence of the Practice Led Research approach and the use of a reflexive journal as a “bridge” between my book and its exegesis.^{17;18} The chapter explored the importance of the qualitative method of autoethnography that confirmed the validity of drawing on my own experiences in addressing the problem of the near absence of journalists’ perspectives in academic research on media coverage of the issue. I cited theorists Ellis, Adams and Bochner¹⁹ who describe autoethnography as a research method which analyses the personal “to understand the cultural experience”, Plummer²⁰ on the importance of the first person, and Chang²¹ on other aspects in the use of the method. I also explored the impact of my own preconceptions and assumptions about others, and discussed the value of semi-structured interviews.²² The role and responsibilities of journalists and ethical questions regarding the presentation of the asylum seekers who agreed to be part of the project are also discussed. Besides referring to other sources, including audio-visual footage and varied archival material, I also discussed value of the reflexive journal.

Chapter Four, the first of two focusing on the impact of journalistic practice, explored the neglect of media perspectives, citing *Kan Yama Kan* as a case study on media priorities, and speculated on the likely consequence of the privileging of “hard news”.²³ I provided an account of the extensive scholarly research that overwhelmingly pointed to flaws in media coverage of asylum seekers and refugees in the early 2000s – besides those already cited, also Slattery,²⁴ Macken-Horarik,²⁵ Gale,²⁶ and O’Doherty and Augoustinos.²⁷ Citing Gawenda²⁸ on research on coverage of the “Black Saturday” bushfire, I discussed the failure to engage with practitioners that might have helped encourage improvements to journalistic practice.

In Chapter Five I referred to a parody of a media interview in *Kan Yama Kan* and outlined some of the literature on government attempts to undermine domestic sympathy for asylum seekers, claims of incidents of media failure, and perceived acquiescence to government “spin”. I cited Kevin²⁹ on media manipulation, Saxton³⁰ on the depiction of Muslims and nationalist discourse, and Corlett,³¹ among others, to further explore journalistic practice, values and priorities. I discussed why the use of the authorial voice and personal reflection would help fill a gap in

17 Arnold, *Practice Led Research*.

18 J. Arnold, “The Self as Data: A Qualitative Methodology”, *Journal of Educational and Developmental Psychology* 1(1), December 2011.

19 Ellis, Adams & Bochner. “Autoethnography: An Overview.”

20 K. Plummer, “Autoethnography of Sexualities,” *Sexualities* 12 (267), 2009, <http://sex.sagepub.com/> SAGE Publications.

21 H. Chang, Heewon, *Autoethnography as Method* (Left Coast Press, 2008).

22 F. Devine, D. Marsh & G. Stoker (eds.), *Theory and Methods in Political Science* (MacMillan Press Ltd., 1995. St Martin’s Press Inc, 1997).

23 S. White, *Reporting in Australia* (MacMillan, second edition, 1996).

24 K. Slattery, “Drowning Not Waving: The ‘Children Overboard’ Event and Australia’s Fear of the Other”, *Media International Australia Incorporating Culture and Policy* 109 November 2003.

25 M. Macken-Horarik, “Working the Borders in Racist Discourse: The Challenge of the ‘Children Overboard Affair’ in News Media Texts”, *Social Semiotics* 13(3), 2003.

26 P. Gale, “The refugee crisis and fear: Populist politics and media discourse”, *Journal of Sociology* 40(321), 2004.

27 K. O’Doherty & M. Augoustinos, “Protecting the Nation: Nationalist Rhetoric on Asylum seekers and the Tampa”, *Australia Journal of Community & Applied Social Psychology*, 18, 2008.

28 D. Muller & M. Gawenda, *Black Saturday in the Media Spotlight* (Centre for Advanced Journalism, University of Melbourne, 2011).

29 T. Kevin. *A Certain Maritime Incident: The Sinking of SIEVX* (Scribe Publications, 2004).

30 A. Saxton, “‘I Certainly Don’t Want People Like That Here’: The Discursive Construction of ‘Asylum Seekers’”, *Media International Australia Incorporating Culture and Policy* 109, November 2003.

31 D. Corlett, *Following them Home: The Fate of the Returned Asylum Seekers* (Black Inc, 2005).

scholarly inquiry by telling the story of a play which told the asylum seekers' stories onstage through the particular journalistic (and migrant) lens. The perceived performance of journalists³² and the extent to which professionalism might be undermined by activism is explored. I discussed theorists from John Stuart Mill, Joseph Schumpeter, Jürgen Habermas, Antonio Gramsci to Edward Herman and Noam Chomsky, as well as the importance of articulating historic context in reportage³³ of longstanding opposition to non-Anglo migration. I referred to the mid-1850s opposition to Chinese migration,³⁴ the arrival in Darwin of a fishing boat transporting 181 Vietnamese refugees a week before the 1977 election,³⁵ and interviews with asylum seekers on their response to media coverage in the early 2000s.³⁶

In Chapter Six I explored the background to the theatre activism as counter-narrative and response to *A Knock at the Door* at a language centre that initially intrigued me about this story. I outlined the extent of theatre activism in response to the governmental approach to refugees³⁷ and further explored the relevance of theoretical approaches of Freire and Boal. I also discussed the denial of language as a theme as articulated by Primo Levi.³⁸ Some parallels between theatre and journalism, with particular reference to the theory and practice of Boal, citing his method Newspaper Theatre,³⁹ are discussed. The influence of South African anti-apartheid theatre activism I encountered and the relevance of theatre activism to the Australian experience is also discussed.⁴⁰

The conclusion contrasts *Kan Yama Kan* with a 2015 production in which a Sri Lankan asylum seeker is played by an actor with extensive Australian and international acting experience and a Master's degree in acting. I noted that even if this play succeeded to any extent in Boal's terms as a "weapon"⁴¹ against oppression, none in the small cast were in any way engaged personally in what Freire described as "reflective participation in the act of liberation".⁴²



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32 J. Rosen, *What are Journalists For?* (Yale University Press, 1999).

33 N.R. White & P.B. White, *Immigrants and the Media. Case Studies in Newspaper Reporting* (Longman Cheshire Pty Ltd, 1983).

34 A. Markus, *Fear & Hatred: Purifying Australia & California 1850 – 1901* (Hale & Iremonger, 1979).

35 M. Leach & F. Mansouri, *Lives in Limbo: Voices of Refugees Under Temporary Protection*, UNSW Press, 2004.

36 C.P. Rodd, "Boats and borders: asylum seekers and elections, 1977 and 2001" in D. Lusher & N. Haslam (eds.), *Yearning to Breathe Free. Seeking Asylum in Australia* (The Federation Press 2007).

37 R.T. Hazou, *Staging Hidden Stories: Australian Theatre and Asylum Seekers*, In/SteAD (3) 15 December 2010, www.insteadjournal.com/article/asylum.

38 D. Toaff & E. Ascarelli, "Return to Auschwitz (1982)," in M. Belpoliti & R. Gordon (eds.), *The Voice of Memory, Interviews 1961 – 1987* (Polity Press, 2001).

39 A. Boal, *Theatre of the Oppressed*, Pluto Press, 2008.

40 K. Gilbert, *Because our White Man'll Never Do It* (Angus and Robertson, 1994).

41 Boal, *Theatre of the Oppressed*.

42 P. Freire, *Pedagogy of the Oppressed* (Penguin Books, 1996).

late 1980s. He worked at The Manly Daily in Sydney after migrating from South Africa in the early 1980s and has written extensively on migrant and refugee issues and the arts. He is the author of an apartheid-era memoir, The Wild Almond Line (Allen & Unwin, 2000). He lives outside Melbourne with his family and Labrador cross, Jesse James.

On civic journalism, journalistic inflation and credential creep

- MOHAMED SHAIKH

Journalistic inflation and credential creep. Two useful concepts that aided me throughout my career in journalism and the media to cope with the inherent messiness of plying my trade in a politically charged and schizophrenic journalistic landscape that prevailed under apartheid. And in some strange way retained its value to help digest the dynamics of journalism in the post-apartheid South Africa.

Entering the world of journalism in the tumultuous eighties as part of an Afrikaans editorial team at the Extra edition of *Rapport* newspaper (aimed at the so-called Coloured community) brought significant challenges from the outset. It was the worst of times from a journalistic perspective: the South African media landscape was characterised by repressive laws, various newspapers aimed at black audiences and leading alternative voices in townships across the country were banned, journalists who spoke out against the atrocities of the Nationalist Party government incarcerated, and scores of political leaders and grassroots community and civic organisations threatened and harassed by the agencies of the security machinery of the apartheid government bent on sustaining an oppressive system at all costs.

Needless to say, the relationship between communities and the reporters at the Extra Editions of newspapers, the Afrikaans press in particular, were severely strained. The newspapers and their representatives were regarded as the stooges of government responsible for supporting and entrenching the system of apartheid. In direct contrast, black journalists at the banned newspapers were regarded as freedom fighters and political activists par excellence. To compound matters, the forceful manner with which the Nationalist Government wanted to promote Afrikaans as second language in black schools (which led to the Soweto uprisings in 1976) added insult to political injury.

Amidst the political mayhem of the time I embarked on my journalism career with a profound sense of irony and a confused professional identity – equipped with a post-graduate degree (the first non-white to achieve this qualification from the School of Journalism at Stellenbosch University), but destined for an Extra edition at the Afrikaans Press. (*Rapport* newspaper sponsored my studies with the *proviso* that I repay the loan through years of service at the newspaper.)

To make things a little more interesting, *Rapport Ekstra* was renowned for a brand of sunshine journalism focusing on the good news and positive side of the so-called Coloured people. I soon realised through my interaction with community leaders and civic organisations (whose initial responses to my gestures of outreach ranged from cynicism to overt aggression) that the “template” of my craft needed serious amendment. Reporting “objectively”, staying with the facts, and testing its veracity by gaining comments from the highest official sources were not good enough. It resulted in reporting that communities experienced as “not making any difference” and “being inconsequential”, but more importantly, it nurtured the idea of being part of the government support staff.

Given the political realities of the time and the complexities of our socio-political situation, it was clear that we needed a type of sunshine journalism where the rays would be merged into beams, illuminating the trying, and at

times, dire circumstances and challenges of township life. It required a serious rethink of the approach where a journalist needed to “keep his distance and stay out of the news”. It became imperative to move closer to community leaders, helping to analyse their challenges and distilling the issues into the stories that made the news.

As fate would have it, *Rapport Ekstra* at the time was blessed with a few Coloured educators-turned-journalists, who shared the same perspective on the primary task at hand. When the community of Daniëlsskuil in the Northern Cape suffered the indignation that their take-away sewerage buckets were taken away for good, without the local government supplying a more civil alternative, we’d report the story in a way that caused the local authority great discomfort – to the point where the buckets were returned, albeit for an agreed-upon period. Ditto when the municipality of Sutherland rounded-up the dogs from the Coloured community *en masse*, euthanised them and dumped them in a mass grave on the outskirts of the town in response to the complaints from white farmers of the area that they suffered huge losses owing to stray dogs ravaging their herds. Our reports focused on the injustice done to the community, denying animal lovers of the township a right to a pet and the inability of the local authority to apply its own by-laws in dealing with stray dogs.

The news coverage of *Rapport Ekstra* (and that of the *Sunday Times Extra*) transformed into a type of civic journalism that served as a mouthpiece to articulate the plight of communities and to effect change in salient civic matters – from housing, to education, to health matters and the plethora of social ills that characterised the so-called Coloured townships across the country. In the case of *Rapport Ekstra* an own editorial column and cartoon for the leader page were introduced to support a growing and dynamic letter page – contributing to *Rapport Ekstra* exceeding a circulation figure of 100 000 copies on a Sunday in the early eighties, against the backdrop of the growing township upheavals and the birth of the United Democratic Front.

The news diary became a record of the litany of injustices that the so-called Coloured community have had to endure – despite the apartheid government structures of management committees, relationship committees, the Coloured Representative Council and later the Presidential Council and the Tricameral Parliament. These structures were generally regarded as the platforms for the “co-opted puppets” of the apartheid government. In a weird sense this sullied reputation of the so-called Coloured politicians and councillors and the equally tarnished image of Extra reporters, somehow contributed to foster mutually beneficial relations between officials and Extra reporters which in turn assisted the latter in getting to the heart of community issues.

In my view, this almost interventionist approach to our craft clearly represented a shift in the role and responsibilities of reporters at an Extra edition. In a sense we have had to do so much more to make an impact. It required some bracket creep in the level of reporting flowing from a closeness to community issues and helping to determine and analyse these to produce reports of meaning and consequence, which in turn helped to restore the professional identity of the journalist somewhat, despite all the cynicism and antagonism from certain sectors of the community.

This journalistic inflation and credential creep seem to be key features of modern post-apartheid journalism. Given the growing discontent among communities about media coverage and mainstream media’s definition of news and its “lopsided focus on the agendas and perspectives of the elite”, journalists find themselves increasingly at the receiving end of public criticism regarding the media’s under-reporting of crucial socio-economic issues that has the potential for serious civic strife and societal conflict. And where community issues do enjoy some coverage, the reports are mainly based on statements by official sources. As indicated, this approach fuels the view that media helps to “manage the status quo” adding to higher levels of distrust between the media and the public.

The situation has been exacerbated by the growth of digital platforms and social media like Facebook and Twitter (with all its potential for fake news) which provide news stories and content that often overshadows the coverage of the mainstream media, and plays havoc with mainstream media's monopoly in determining the news agenda. At another level, it intensifies the existential questions about the role of journalists in society, what they stand for and their professional identity.

Regarding these issues, and based on my professional experiences and the journalistic intricacies that I have highlighted in the preceding paragraphs, I was deeply enlightened by the contents of a recent paper¹ in which "the impact of alternative approaches to journalistic production on student's notion of 'professionalism' and other aspects of journalistic identity in a praxis-based service learning course" was analysed.

Paraphrased, the authors pose some crucial questions pertaining to current day journalism: In a society plagued by socio-economic inequalities, is professionalism gauged by objective reporting and "keeping your distance" still the universally-accepted superior way of practicing journalism? Or do the realities and complexities in which journalists find themselves require a new or different approach to their craft that will provide congruence between reporting on and resolving issues, leading in turn to new journalistic identities?

The Rhodes University academics cited in the article argue that in the light of the extreme inequalities present in South Africa, journalism lecturers and students at higher education institutions in the country are forced to probe their political position in relation to the 'professional identities' and what journalists should stand for or against. Through the introduction of a service learning course in Journalism, Democracy and Development (JDD) students are *inter alia* exposed to different approaches to producing news stories – from public journalism, to investigative and radical/alternative journalism, to development journalism and communication for development. The JDD course is premised on the idea that differing conceptions of democracy and development have implications for the way journalism is conceived, organised and produced, which in turn shapes journalistic form and content. A key point of departure is that grassroots community members are more than spectators of politics, civic matters and the news events as articulated by the mainstream media, and that the processes and products of journalism can assist with community development and social cohesion which ultimately has a direct bearing on the professional identities of the engaged journalists.

It is a more advanced articulation of the rudimentary truths and realities that confronted me ever since the start of my career in journalism. The JDD course in my view aims to provide a more nuanced and formalised exposure to the messy realities of the world with which journalists are confronted and to equip them with the problem-solving skills that they will require throughout their careers.

Call it journalistic inflation with its concomitant credential creep, or dealing constructively with the inconsistencies between "knowing, acting and being", is a requirement that all journalists will have to master at one stage or another. It is a great pity that such a JDD course, or an equivalent of sorts, did not exist during the early depressing and confusing days when I entered the profession.

1 R. Amner & D. Marquis, "I'm having an ontological crisis!", 2012, cited in A. Romano, "Teaching about Deliberative Politics: Case Studies of Classroom – Community Learning Projects in Four Nations", *Asia Pacific Media Educator* 25(2), 2015.



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Skrywerslesse uit die joernalistiek

- MARITA VAN DER VYVER

Hoe leer 'n skrywer skryf? Dis 'n vraag wat ek gereeld gevra word, en nie net deur jongmense wat eendag wil skryf nie. Vóór ek self gepubliseer het, het ek nooit gedroom dat soveel ander mense, van alle ouderdomme, dieselfde ideaal koester nie. Twee van die interessantste voorbeelde, in my persoonlike ervaring, is 'n voormalige Minister van die voormalige Nasionale Party wat sy memoirs wou skryf, en 'n tronkvoël wat 'n misdaadroman uit eie ondervinding wou skryf. Albei het my genader om raad. Albei wou weet hoe 'n skrywer nou eintlik leer skryf.

Dis dus 'n vraag waaroor ek al diep en deeglik moes nadink.

Ek het tot die gevolgtrekking gekom dat daar twee antwoorde is.

1. 'n Skrywer kan nie lêer skryf nie.

Of jy kan, óf jy kan nie. Of jy het iets om te sê, óf jy het nie. Skryf is nie 'n gawe nie, dis 'n vloek, 'n obsessie, 'n verlawing. Skryfkursusse, slypskole, kursusse oor die pos, al hierdie moontlikhede is hoogstens hulpmiddels om jou selfvertroue op te bou, 'n paar deure oop te maak, miskien te verseker dat jy gouer publiseer as wat jy andersins sou.

Máár – en dis 'n baie belangrike *maar* – alle mense, skrywers inkluis, kan leer om taal beter te gebruik. Wat ons by die tweede antwoord bring.

2. As jy werklik brand om te skryf, as skryf die enigste ding op aarde is wat jou nie laat voel asof jy eintlik iets anders behoort te doen nie, dan kan jy gerus 'n joernalistiekkursus volg.

Soos die BHons Joernalistiekkursus wat ek amper vier dekades gelede op Stellenbosch gevolg het. (Ek het dit nie aan die Minister voorgestel nie, want ek kon hom nie juis met die ander studente sien mangle nie, ook nie aan die tronkvoël nie, want hy sou eers uit die tronk moes ontsnap. Maar ek het dit al aan heelwat ander mense gesê.)

Dit gaan jou nie noodwendig help om 'n roman of 'n kortverhaal te publiseer nie, maar dit gaan jou help om die basiese boumiddels van enige literêre werk – woorde en leestekens – meer doeltreffend te gebruik.

Woorde en leestekens is vir 'n skrywer wat bakstene en sement vir 'n messelaar is. Daarsonder kan jy nie klaarkom nie – maar hóé jy dit gebruik, hang van jou af. As jy op 'n traak-my-nie-agtige manier met jou taal omgaan, enige ou voorsetsel op enige ou plek indruk, nie weet wanneer om woorde los of vas te skryf nie, gaan jou roman soos 'n huis met skewe mure lyk.

Dit kan natuurlik nogtans 'n wêreldberoemde werk word, met skewe mure en al. Dink maar aan die toring van Pisa. Gróót skrywers met gróót idees mag maar taalfoute maak. En hulle doen dit ook, op gróót skaal. Vra maar vir enige redakteur by enige uitgewery.

Maar ek het ook uit eie ondervinding geleer dat redakteurs dikwels skoon beroerd van dankbaarheid word wanneer hulle 'n manuskrip ontvang van 'n skrywer wat die basiese taalreëls kan toepas.

Dís wat ek amper 'n vier dekades gelede by Piet Cillié in Crozierstraat geleer het. Grammatika. Werkwoord aan die einde van die sin. Watter voorsetsel om waar te gebruik. Dinge wat ek seker op skool al moes geleer het, maar waarby die gebrekkige Afrikaanse kursus van daardie jare somehow nie uitgekóm het nie. Al wat ek op skool eintlik van Afrikaanse skryfwerk geleer het, is dat dit absoluút verbode is om Engelse woorde soos somehow in 'n sin te gebruik.

Bygesê, toe ek 'n student in Crozierstraat was, was somehow steeds 'n verbode woord in die Afrikaanse joernalistiek. Selfs as jy iemand regstreeks aanhaal in 'n informele onderhoud, moes jy sy Engelse tussenwerpsels in keurige Afrikaans vertaal. Toe bars *Vrye Weekblad* los, 'n dekade later, en blaas 'n helse krater oop in keurige Afrikaans. Hiep, hiep, hoera.

En tog is ek dankbaar dat Piet Cillié se joernalistiekkursus my al daardie reëls leer toepas het – selfs die verbod op Engelse woorde en Anglismes. Vandag kan ek met 'n bevryde hand aan 'n roman bou, die reëls buig soos ek wil om my eie ritme en styl te pas, want ek weet die hele affêre staan op 'n stewige fondament. Ek kén die reëls, daarom kan ek hulle soms ignoreer.

In Crozierstraat is die reëls by ons ingedril tot ons hulle snags in ons slaap kon opsê. *In 'n stadium*, nie *op 'n stadium* nie. Kos word bedien, nie mense nie. En die *skaapgif*-reël. Woorde wat met s, k, p, g of f eindig, het nie 'n d aan die einde nodig nie. *Beheers* en *gematig*, nie *beheersd* en *gematigd* nie. My medestudente van daardie jare sal die lys met vele voorbeelde kan aanvul...

Nog twee dinge wat ek in Crozierstraat geleer het, en waarby ek steeds daagliks baat vind (nog 'n reël! iets baat jou, of jy vind baat by iets), is om 'n woordeboek te gebruik as jy twyfel, en om aanhoudend te twyfel, nie net wat spelling betref nie. Met ander woorde, om altyd dubbel seker te maak van feite, aanhalings, syfers, jaartalle, hoe beroemde mense se name geskryf word, al daardie slaggate waarin skrywers so niksvermoedend val.

Miskien kan ek dit alles opsom deur te sê Crozierstraat het my geleer om vrae te stel en antwoorde te soek. Dit het my nie wys gemaak nie. So maklik word wysheid immers nie verwerf nie. Maar as jy eers begin vrae stel, reis jy darem in die regte rigting. Dis 'n reis wat my van joernalistiek na fiksie gelei het, van “werklikheid” na verbeelding, via die hele spektrum tussenin.

Dis 'n lewenslange reis. Dis omtrent al wat ek die afgelope dekades geleer het.

O ja, en darem ook dat ek so nou en dan somehow in 'n Afrikaanse sin mag gebruik sonder om die taal te ondermyn.

Hiep, hiep, hoera.



Marita van der Vyver het 'n honneurs en meestersgraad in joernalistiek aan die Universiteit van Stellenbosch. Tussen die ouderdom van 20 en 30 publiseer sy drie jeugromans voordat haar eerste volwasse roman, Griet skryf 'n sprokie, in 1992 'n blitsverkoper en 'n literêre sensasie word. Die boek is bekroon met drie van die mees gesogte literêre pryse in Suid-Afrika: die M-Net-, die ATKV- en die Eugène Marais-prys. Sedertdien het sy 'n heelydse en veelsydige skrywer vir alle ouderdomme geword, met 'n tiental romans, kortverhale, versamelings

essays, prenteboeke vir kleuters, talle kortverhale en essays in versamelbundels, en gereelde rubrieke in koerante en tydskrifte. Sy het reeds verskeie pryse vir haar skryfwerk gewen, asook 'n internasionale studiebeurs van die SA Stigting vir Skeppende Kunste, en in 1997 is sy genooi om deel te neem aan die bekende International Writers Program van die Universiteit van Iowa in die VSA. Haar volwasse romans word deurgaans in Engels, Hollands en Duits vertaal, terwyl Griet skryf 'n sprokie in sowat 'n dosyn tale gepubliseer is. Dit was die eerste Afrikaanse roman ooit wat in Chinees vertaal is, en het ook in Yslands verskyn.

SA Journalism: Alive and well

- ESMARÉ WEIDEMAN

Sipho Masondo is a marked man. As an investigative reporter at *City Press*, Media24's Sunday newspaper renowned for its exposés on corruption and maladministration, he has been warned on several occasions that his life and those of his wife and young family are in danger.

He has also been offered numerous bribes. Having blown open what has become known as *City Press's* "Watergate scandal" over a year ago – an exposé on tender irregularities with a multi-billion rand water project in Giyani in Limpopo – he was offered half a million rand by powerful figures implicated in the investigation. For his probe into corruption in Phase 2 of the Lesotho Highlands Water Project the "price tag" was R3 million and a job as ministerial spokesperson.

His scoop on how the minister of water affairs and sanitation's boyfriend called the shots in her office led to a relentless "paid Twitter" campaign attacking his integrity. He took this far more seriously than the threats to his safety, which continued after he received an SMS saying that nameless officials at water affairs would stop at nothing to silence him.

For his most recent probe into alleged misappropriation of funds at the Bophelo Beneficiary's Fund – up to R560 million of mine workers' pension money seems to have disappeared – he was brazenly told to "name his price" for dropping the story. The article appeared on the front pages of *City Press* and *Rapport*. Sipho has diligently informed his editors of these attempts to silence him and is under private protection.

News24's Pieter-Louis Myburgh, who received the prestigious Taco Kuiper Prize for investigative journalism in 2016 for his series of revelations in *Rapport* about the goings-on at the country's rail agency Prasa, shrugs off the "one or two threats" which have forced him to no longer walk to work in the morning.

Suzanne Venter, the *Rapport* journalist awarded last year's Taco Kuiper Prize for her exposé of the Esidimeni health scandal, tells how she has been chased away at press conferences, and her sources, many of them too scared to speak on the record, threatened with death. The intimidation of ordinary, vulnerable people is much worse than being bullied as a journalist, she says. Their stories must be told.

The *Sunday Times's* Mzilikazi wa Afrika has been the subject of a smear campaign for years, most recently for exposing irregular Eskom tenders to the tune of more than R1 billion. He has received several death threats and is currently under 24-hour protection.

SABC journalist Vuyo Mvoko has been labelled a traitor and threatened with death for his reporting on dodgy dealings at the national broadcaster.

These are just some of the blackmail threats and bribery attempts received by journalists in recent times. There are many more. We need to salute the bravery of South Africa's editors and journalists who fearlessly shine the light on corruption, bribery and wrongdoing – and in an era of fake news and unprecedented smear campaigns in the run-up to the ANC's elective conference in December, have to be extra alert not to fall prey to ulterior motives,

misinformation and propaganda. Our editors tell me they now spend more time investigating stories they never publish than those they do.

South African journalism is alive and well. Yes, publishers worldwide – here too – are under enormous pressure to cut back on costs due to the decline in print advertising and circulation revenue, the mainstay of any traditional news operation. Yes, newsrooms are smaller – and younger – as a result. (All the Media24 journalists mentioned above are in their thirties.) Yes, we are all worried about the impact this is having on the quality of journalism in our country. (Yet we are regularly awarded the biggest share of the prizes for quality journalism in South Africa.)

And yes, we sometimes get it wrong. The furore over an anti-white, fake blog published by *Huffpost SA*, of which Media24 is the licence holder, was a devastating blow not only to *Huffpost* but to Media24 and journalism at large. Trustworthy journalism is the currency media companies trade in. No one is pained more than us if we get things wrong.

But there is a lot about media to celebrate as well. Our newsrooms mostly produce sterling work day in and day out. While print media is in decline in the face of digital disruption here and abroad, our digital news properties are growing at the rate of knots, making good journalism accessible to millions more who no longer read in print or who never have, bringing our readers breaking news, video and analysis at a relentless pace.

24.com, the digital media house of Media24, now has 17 million monthly users. News24 alone has an average of 250 million page views a month, sometimes much more – like when news broke that President Jacob Zuma had fired Finance Minister Pravin Gordhan.

A whopping 80% of our content is read on cellphones – the “newspaper” of the future – even higher than in other parts of the world.

Our content is diverse and caters for diverse audiences. Our editors know that at Media24, South Africa’s leading publishing company, editorial independence is sacrosanct. They are free from management interference, despite the pressure from many in government and the private sector on management to “make your editors toe the line”.

The structures which regulate South Africa’s media function well. The Press Council, the system of co-regulation (by the media and the public) which includes the press ombud and appeal mechanisms overseen by a retired judge, diligently guards the quality, accuracy and accountability of our journalistic profession.

There are also some warning lights. The financial viability of the Press Council is under threat. One major media company has withdrawn from the watchdog body; others have never subscribed, placing the onus on those remaining publishers to carry the added financial burden they can ill afford.

The alternative is a system that will do irreparable damage to the independence of South Africa’s media – the much-touted Media Appeals Tribunal which will place media regulation at the mercy of the state. In the ANC policy documents released in the run up to the organisation’s policy conference in June last year, this threat has reared its ugly head again.

The ANC cites inadequate funding of the Press Council and “insufficient punitive measures” against those in breach of the Press Code as reasons to pursue what it calls “independent regulation” in the form of a Media Appeals Tribunal. It intended commissioning research into the best models for “independent regulation of print media” prior to a parliamentary probe, according to its documents.

This should concern every media practitioner, civil organisation and South African who values a strong and independent media – a right protected in our Constitution. We should all rally against state control over the media.

The media may not always get it right, but much more often than not, they do. Hats off to journalism's Siphos and Suzannes, the unsung men and women who work under enormous pressure to check facts and correct grammar virtually 24 hours a day, and their editors who make that final call to press the “publish” button.



Esmaré Weideman is the Chief Executive Officer of Media24. She has more than 25 years' experience as a journalist, political writer, news editor and editor at some of the country's most prestigious publications. With a B Com and a B Journalism Hons degree (both cum laude, the latter Class of 1984) from the University of Stellenbosch, she started her career as labour reporter at Finansies & Tegniek (now Finweek) in 1985, rising quickly through the ranks at the financial weekly before being appointed political journalist at The Star in 1989. Her early career highlights included being the only South African journalist to accompany Nelson Mandela on his six-week world tour after his release from prison. She was editor-in-chief of Media24's flagship

weekly magazines Huisgenoot, YOU and DRUM, before being appointed as CEO of Media24 in 2011. She is a director of Media24. This article has been adapted from an article written for World Press Freedom Day 2017.

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