

SMF

2018



Print is **dead.**



Letter from the editor

If I had a rand for every time someone told me "Print is dead" or "Print is not dead", I would probably make the list of the Top 100 richest people on the globe. In fact, the whole class of 2018 would be found dominating that list.

This has been the term of reference we have become accustomed to this year and SMF 2018 seeks to focus on what has been the biggest showdown in media over the better part of a decade: will print be able to survive the digital media onslaught? Well, the answer depends on who you ask, and we have decided to try and answer the question ourselves in this edition.

It is important to note, however, that we are not at any point presenting a burden of proof or conclusion, whichever side of the magazine you flip. Rather, we have grabbed this raging debate by the scruff of the neck and have investigated why people do believe that "Print is dead" or why "Print is not dead", and the content really speaks to this.

The team at SMF, to which I owe a great deal of gratitude for the work put into this amazing, visually gripping and unorthodox magazine, pushed their boundaries and covered topics which contribute to this battle the media finds itself in: From media illiteracy to the tailoring of one's own news through data collection.

Indeed, new changes which complement print (augmented reality) are explored in this magazine while we are mindful of the fact that advertising keeps print's ship sailing in a way that could not happen digitally.

Perhaps when we look back, a decade from now, we would have put the debate to rest or simply given up on it, as the unpredictability of the media landscape might yield another completely unexpected answer.

Kamva Somdyala



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Special thanks to

Andre Gouws
Dala Watts

SMF 2018

The debate has been raging for years - will print survive in a digital world? Can newspapers and magazines adapt to appeal to audiences who cling to their digital devices? SMF 2018 aims to address the question: Is print dead? Our two-part magazine is designed to be read from both sides, one with each side of the argument. When you've finished reading all the thought-provoking articles on the one side, flip the magazine to start reading the other points of view.

PRINT IS DEAD

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The digital voice of Stellenbosch

Building on what 2017's journalism class initiated, it's safe to say that the 25 students of this year's class, with the help of our Rykie van Reenen fellow, Andre Gouws, achieved wonders with the Journalism Department's very own digital news platform, writes [Jana Wentzel](#), *MatieMedia* editor 2018.

Being thrown into the deep end during the annual Stellenbosch University (SU) Woordfees in March, the class of 2018 proved their worth and showed why they deserved one of the limited seats in this postgraduate programme.

With only one month of training, the *MatieMedia* site attracted 27 879 viewers in March, with stories like "Neelsie Spar maak reg vir opwindende veranderinge onder bestuur van jong besigheidsman" and "Groundbreaking play, 'NewFoundLand' (Bulte Land), receives standing ovation at Woordfees" securing more than 1 000 views respectively.

And the rest of the views? Our very own breaking story: "Ster-Kinekor in Eikestad Mall closed permanently".

This article received 11 044 views in March alone and is currently ranked as the second most read article of all time on *MatieMedia*, with a total of 13 336 views from all over the world, including countries like China, the Philippines and Australia.

Since inception until now, *MatieMedia* has attracted almost 200 000 views.

By covering topics like campus news, crime and injustice, gender equality, mental health, community news, events and festivals on a regular basis, 25 students soon transformed into journalists.

Even more than that, only a few months down the line, they transformed into multi-skilled, multimedia journalists.

By incorporating new and trending technological aspects such as story maps, short edited video clips, virtual reality videos, and infographics to

give voice to their stories, these 25 journalists have proved they are ready to enter the digital age workforce.

And what would a journalism class be if we did not create our own tradition? Something to leave behind? Something for the class of 2019 to build upon?

Despite the heavy workload of the Journalism programme, one brave student, Ross Michaels, thought it a good idea to start our very own talk show where students got to be the host, the cameraman, the editor and even the producer of their own episode in the first season of *Chalk Talk*.

The famous red couch hosted several local and inspiring guests and

the SU Rector, Prof. Wim de Villiers, even got a chance to sit down for the fourth episode of the season.

What started as a year of being unsure of our skills as competent journalists soon became a realisation that 2018 has given us a blank canvas.

From basement walls collapsing in the Eikestad Mall, to a student winning a lifetime supply of coffee, Spoegwolf opening a new restaurant, fashion pieces, and interviews with Max du Preez - I believe we have painted a very unique picture.

MatieMedia gave us the opportunity to test ourselves. It gave us the opportunity to challenge ourselves.



The Year That Was

16 Apr

Matres Rugby wins the FNB Varsity Cup by beating NWU-Pukke 40-7 at Coetzenburg



19 May

England's Prince Harry marries American actress Meghan Markle at St George's Chapel



14 Feb

Jacob Zuma officially resigns as President of South Africa during a live media briefing at the Union Buildings



2 Apr

South Africa's mother of the nation, Winnie Madikizela-Mandela, passes away at 81 after a long illness



9 June

Siya Kolisi leads the Springboks in a 42-39 win over England as the first black test rugby captain in 127 years of test history

9 June

US President Donald Trump meets with North Korean Supreme Leader Kim Jong-un in an historic summit meeting



16 Aug

The Queen of Soul, Aretha Louise Franklin, dies at 76, after losing her battle against advanced pancreatic cancer

18 Sep

The Constitutional Court legalises the private use of marijuana in South Africa



15 July

France wins the FIFA World Cup (4-2) against Croatia to claim the title for the second time in Moscow, Russia



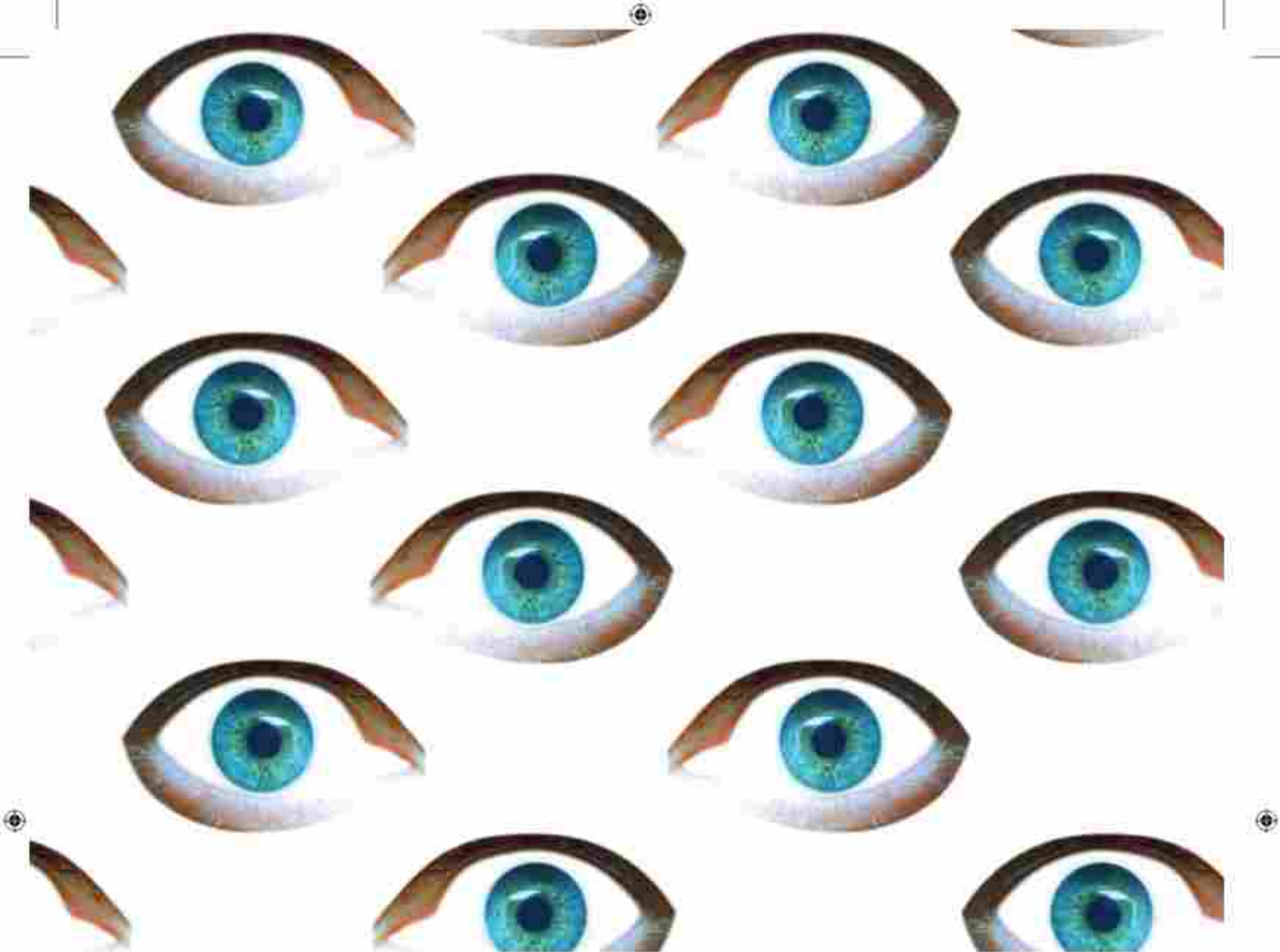
1 Aug

Women across the country mobilise and march against gender-based violence. They hand over a memorandum to President Cyril Ramaphosa in what was #TheTotalShutdown



20 Aug

Stellenbosch University launches the #Move4Food campaign to tackle food insecurity on campus



It's a kind of **magic**: news & interactive visuals

Thanks to the internet, visualising data is more fun,
beautiful and immersive than ever before. But what do
the bells and whistles *really* add?

Nell Hofmeyr



It can't be gratuitous. It can't be there just because it's sexy. It must be useful.

"The cliché is that a picture is worth a thousand words, but for data-driven storytelling it goes a bit further than that."

So says Adam Oxford, a freelance journalist and trainer who runs the Johannesburg chapter of Hacks/Hackers – an international organisation of reporters and technologists who collaborate to unlock the power of technology for journalism.

Together with a handful of others, they make up the small community of tech-savvy journalists in South Africa who are thinking creatively about the future of news and how best to tell stories, especially those driven by data.

With infographics, maps, news games, charts, and any number of the endless interactive tools freely available online – journalists today need little more than a WiFi connection and an enterprising attitude to produce engaging stories

for a digital-first audience.

Gone are the days where text and a few photographs will cut it. According to data-experts like Oxford, an experimental approach that appreciates the appeal of visual storytelling is the way forward.

"Visual information is easy to process and easier to remember for readers," he says. "It's about presenting information as clearly as possible so that readers can understand issues and draw their own conclusions. It's about journalists putting their reader first."

Lailah Ryklief is a digital storyteller and data trainer at Open Up SA, a civic technology non-profit that advocates for open data and transparency. She agrees on the value of a visual story.

"The communication of data to an audience, and ourselves, benefits immensely from one's mastery of the visual language," she says. "Data can be most easily consumed when it is visualised".

In recent years, major international news brands have embraced this idea.

Companies like *The New York Times* (NYT), *Washington Post* and *The Guardian* employ data teams whose job it is to create impressive stories replete with complex graphics and interactive tools.

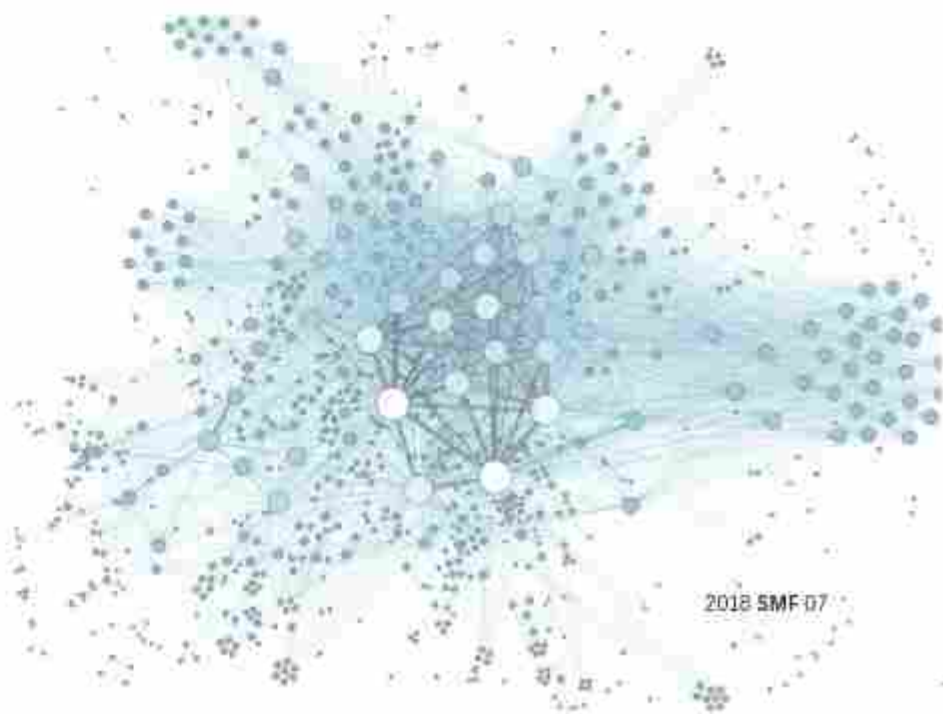
A classic example of the latter is the "You Draw it" series by the NYT, where readers are invited to draw lines on charts estimating everything from success rates in the Obama presidency to the severity of America's drug overdose epidemic. With the click of a button you can see how your guesses compare to the facts.

Then there are cutting-edge projects from groups such as the International Consortium for Investigative Journalists whose work on data leaks like the Paradise Papers makes even the most intricate stories fun and accessible.

For instance, *Stairway to Tax Heaven*, a computer game developed



Lailah Ryklief
PHOTO: Supplied



2018 SMF 07



Raymond Joseph
PHOTO: Supplied

as part of the Panama Papers probe: allows readers to discover the ins and outs of hiding money offshore. All you need to do is pick a character, select different scenarios and play till the end – all the while gaining a better understanding of how the rich elite avoid tax. It's news, but in game-play format.

These innovations suggest that technology offers limitless ways to tell data-driven stories online, especially ones that lend themselves to interactive visualisations or a more immersive experience.

While executing the spectacular stuff can be pricey, journalists don't need to break the bank to produce a great end-product. Thanks to the internet, reporters have a wealth of free tools at their disposal.

Tableau Public, a free online data visualisation app, is a popular choice. You enter the data, explore the features and then let the tool do the heavy-lifting. Within minutes, you can have a clean, professional visualisation that looks like something straight out of a design studio.

Along with similar programs such as Piktochart, RAWGraphs, and Infogram, Tableau is user-friendly and easy

for self-learning. No technical know-how? No problem. They exist to serve everyone by making the complicated seem simple.

For Ryklief, data journalism is appealing in the first place precisely because it asks readers to think critically and engage with a story using multiple competencies.

"This can become a very rewarding experience for a reader as it removes the passivity with which [they] consume general news, and replaces it with a process of meaning-making that can be both educational and reassuring," she says.

"It gives readers a sense of agency, in that they don't have to take what the writer says at face value; but [are] able to, in some form or another, especially when the graphic is interactive, reach their own conclusion, explore the data themselves, or uncover new insights that better situate their own relevance within the data."

Now more than ever it is easier to create these kinds of experiences for readers, but just because it's possible does that mean it's always the best route to take?

Raymond Joseph, freelance journalist and former head of the Data

Journalism Academy at Code for South Africa (now Open Up SA) is sceptical about this kind of interactivity and what value it brings to data visualisations.

"Interactivity is fine if done well. It's like having a toy. You can have the luxe version or the ordinary version that everyone's got. But I think a good static graphic that tells a story properly is far more efficient, far more effective and far more user-friendly," he says.

He cautions against journalists falling prey to "data porn", where the beautification of information becomes more of a consideration than the content itself.

"It can't be gratuitous," he says. "It can't be there just because it's sexy. It must be useful."

Hannah Williams is a graphic designer and School of Data Fellow who has provided data journalism training to journalists and NGOs in Cape Town, Johannesburg and Istanbul.

She believes that while there is value in interactive work, there are limitations. For one, more and more people consume the news on their mobile phones, yet few South Africans have high-tech devices capable

of rendering these visualisations properly.

Users are also spending less time reading or engaging with any single story, therefore it is crucial not to rely too much on them investing time in exploring by themselves; in her view. Instead, she suggests that journalists must strike a balance between "directly communicating important information and allowing users to discover it by interacting".

As for whether interactivity truly boosts engagement?

"They [interactive features] are most effective when they can be personally relevant to individuals," she says. "For example, an interactive map that allows people to explore data about their own neighbourhood is suddenly a lot more interesting to people than broader information about their country or city as it has personal relevance."

Laura Grant, one of South Africa's top freelance data journalists, says: that no matter how compelling the visuals, content is always king:

"Interactivity isn't going to sell poor content. So news games still have to tell a compelling story. You'll test your readers' patience if you expect people to click around and find the story themselves. The same applies to interactive maps."

The sky's the limit for visualising data in the digital age, but often it's the simple stuff that sticks, according to experts like Williams and Joseph.

"It's important for journalists to remember that even in a digital age, technology is still only a tool," says Williams. "It's easy to get bogged down and side-tracked with complex software and lose sight of the end goal which is really effective, impactful communication and often the simplest solution is the best one."

FREE TOOLS FOR GORGEOUS GRAPHICS

1

TABLEAU PUBLIC

Ideal for beginners and experts, this programme enables you to make a wide variety of interactive visualisations. Drag and drop your data onto the canvas and see the results almost immediately. Directly embed your work on your website and share with the world!

INFOGRAM

The basic version allows anyone to create infographics, reports, dashboards, maps, charts & social media posts. Charts come with pre-populated data, easily replaceable with your own, which you import directly from the cloud.

2

3

DATA WRAPPER

In a hurry and need a visualisation asap? Datawrapper (DW) has got your back. Built for journalists by journalists, DW produces instantaneous, fully responsive interactive charts for reporters on deadline. No coding skills required.

CANVA

Probably the best option for total beginners. Canva has a user-friendly drag-and-drop function and an endless supply of templates, pictures, graphics and layouts for beautiful design products. Great for both print and web publications.

4

5

PIKTOCHART

This web-based design app uses simple, intuitive tech so that anyone can tell their stories with visual impact. With a wealth of templates, Piktochart is especially handy for creating sleek posters and flyers.

JS STORYMAP

And now for something completely different. Developed by Knight Lab, this interactive map tool is for anyone who wants to tell readers on a story-driven geographical journey. Just be wary of dimensions when embedding online.

6

INFOGRAPHIC: Nell Hofmeyr

The days of the underpaid digital ninjas

With the changing realities of technology and innovation, journalists must keep up the pace and are expected to be multiskilled digital ninjas, but their salaries didn't get the memo. Why is journalism often considered a poorly paid occupation?

Kelly-Jane Turner

On the scene of a protest a multiskilled journalist is taking high quality photographs, conducting video interviews, writing down quotes, pulling out their phone or laptop to edit the footage, compiling an article, and breaking the top story of the day. It is a thing of beauty to witness how the journalist curates a dynamic and immersive audiovisual

digital experience.

Journalists are the storytellers who are constantly finding innovative ways of sharing news, entertainment or stories of interest. While the advent of technology has brought about new and creative ways of producing content, many journalists are working themselves to the bone, yet they are not satisfied with their salaries.

Overworked and underpaid

According to Payscale, a website which provides information about salaries, benefits and compensation information, a junior journalist earns approximately **R124 376** per year. According to The Media Online, a journalist with under ten years of work experience earns an average of **R20,000** per month.





The journalists have adapted, but the pay never did

Dane Hansen, a content director and editor at *Tenfour Media*, said that while his workload varies, he works an average of 50 hours per week, including over the weekends and earns an amount similar to a junior journalist's salary.

In comparison, Claire Smith, a primary school IT and Science teacher at St George's Grammar School, explained that she works around 40 hours per week and earns similar to the Western Cape Education Department's average pay of **R230,113** as found on Payscale.

"Good journalism is a craft. The same way an engineer can build a bridge, journalists build stories and

content. Not everyone can do it. So those who can do it and do it well deserve a bigger slice of the pie," said Hansen.

A journalist working for a leading media company in South Africa who wished to remain anonymous, said that her salary, for the time being, is adequate and covers the bills, however her privileged background allowed her to enter the working environment with little debt. "As a whole, the industry does not pay their journalists for the amount and quality of work that is produced."

Louzel Lombard Steyn, a freelance journalist who specialises in travel and food writing, said that from her experience in the industry, journalists are underpaid and overworked in permanent positions, particularly in the digital realm. At news companies, "the focus is on creating as much content as fast as possible, and presenting it in the newest and freshest possible form," she said.

Journalists have extended their digital reach by posting stories on

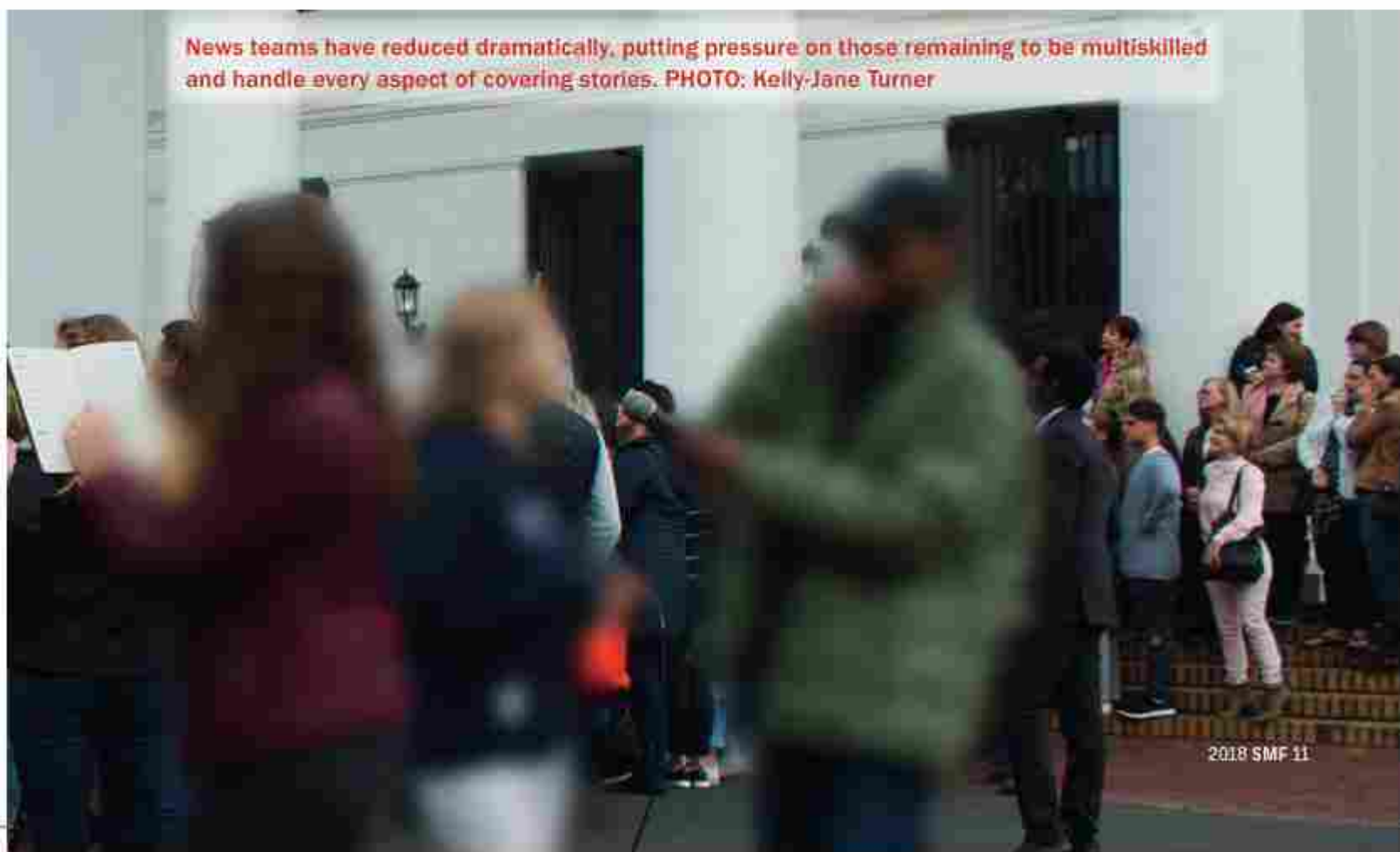
all forms of social media such as Facebook, Snapchat, Instagram and Twitter.

Prior to May last year, Steyn worked as a content producer for *News24* and felt the pressures of churning out breaking digital stories. However, for the number of skills she had to learn and experiment with, she felt that she was not getting paid well enough for the content she produced.

Marion Edmunds, a freelance documentary filmmaker, producer and journalist said that she had to acquire multiple skills and expand her role as a journalist. "These skills were necessary for my career evolution and would be for all journalists serious about entering the field competitively."

"The amount of skills I had to pick up on the job was astonishing," said Arnold van der Walt, an editor and contributor of an international music magazine and PR company called *The Playground*. "If a journalist doesn't learn how to adapt and keep up, they'll quickly fade away as it's all part of the job now."

News teams have reduced dramatically, putting pressure on those remaining to be multiskilled and handle every aspect of covering stories. PHOTO: Kelly-Jane Turner



Tech taking over

In an industry where technology makes tasks and producing content easier, fewer people in specialised positions are required. "Anyone with a decent phone can take pictures that will look professional," said Gabi Zietsman, a travel content producer at Travel24. Technology has reduced the need for more specialised positions, however, that is what happens in any industry where technology makes tasks easier and requires fewer people to get the job done.

Before the advent of digital news, journalists were paid to source and write, said Van der Walt. "Nowadays you have to be able to deliver the full product with a cherry on top. Yet, the pay never changed. Plus it's a 24/7 job, it's hard to switch off when something newsworthy is happening."

According to Hansen, it is vital for journalists to pick up new skills. "You must take time to educate yourself, it's your responsibility. One of my greatest teachers is actually YouTube. There are so many great channels that can teach you digital skills. There's a tutorial for everything."

The shrinking newsroom

Newsrooms have become understaffed and those who dodged retrenchment have to bear the brunt of the work while still earning relatively similar salaries. "Newsrooms have shrunk as media houses struggle to make ends meet," said Dinesh Balliah, a Wits Journalism and Media Studies lecturer.

The number of staff in the newsroom has been reduced, however, this has been met with an increase in demand for multiskilled journalists as the reliance on specialists wanes, she said.

Many employers are looking for tech-savvy individuals and sometimes ignore the need for quality journalists. "If you ask me, it's easy to use tech tools, it's hard to produce a journalistically sound piece of content. South African publications are attempting to increase and improve the digital offerings but the funding question bedevils everyone in the media industry," said Balliah.

Zietsman explained that while she has not been in the industry long enough to say that newsrooms have become smaller, she knows someone who worked at a newspaper company and was caught in a staff reduction. News companies are struggling to make money from their content because there is a culture of fast online information backed by social media.

According to Edmunds, if senior journalists were paid adequately they would stay in the newsrooms and mentor younger journalists instead of quitting out of frustration to pursue

more lucrative public relations or corporate jobs. Many journalists from her generation who have stayed the course are currently "not particularly wealthy as a result of a lifetime of work, as they were often pushed around between newsrooms".

Freelance Journalism

For various reasons such as retrenchment or downsizing, many journalists are opting out of the formal employment sector to seek alternative avenues of income. Freelance journalism is becoming a better way of making a living for those who think corporates overuse and underpay their journalists.

According to Edmunds, The South African National Editors Forum protects positions of editors and senior managers and some of the principles of free speech, however it is not a forum where journalists can raise complaints about their working environments, terms, conditions and payment.



Years ago, journalists were only required to source and write news stories. When radio and TV launched, journalists curated content according to the various platforms. Nowadays, with the advances of technology, journalists have had to acquire many new skills to produce quality digital content, however, their salaries have not increased. INFOGRAPHIC: Kelly-Jane Turner.

CASHING IN ON A1 ENTERTAINMENT NEWS ONLINE

"One star is shooting straight to the top, Moyin Oloruntoba is attracting attention not just in South Africa but globally too," said television presenter Jeannie D, as she introduced Moyin Oloruntoba on SABC 3's *Afternoon Express*.

Alundrah Sibanda

Moyin Oloruntoba
at the A1 Creators
Table
PHOTO: Supplied

Fans of *The A1* flock to its weekly online entertainment news show, *The Low Down*, where the charismatic and vivacious Moyin Oloruntoba reports on the latest South African entertainment news and often conducts interviews with celebrity guests.

International entertainment news programs such as *E! Entertainment's E! News* and *CBS' Entertainment Tonight* extended their reach to include YouTube channels dedicated to bringing their audiences the latest in celebrity news.

South Africa recently joined the ranks of these prestigious programmes with the launch of entertainment reporter and commentator Moyin Oloruntoba's YouTube channel, *The A1*, which launched in October 2015.

Oloruntoba is not alone on this digital journey, online platforms are attractive to new media entrepreneurs in the entertainment news business because of the high costs involved in print and the exposure they have already gained online.

"At first it was purely based on the fact that I could not afford any of the printing costs involved in producing a print magazine. With time it became more about the kind of reach I was getting with the online version of the magazine," says Ntsikelelo Desmond Miya, founder of *Vantage Vu* online magazine.

He continues, "it [online reach] got me a content partnership earlier in January with *Miss Multiverse Australia*. They helped me promote the magazine all over Australia; and North and South America."

Entrepreneur, a print magazine which features "zero to hero" stories and has profiled celebrity entrepreneurs such as Vusi Thembekwayo and Max Lichaba, believes that although online magazines have reduced advertising costs as an edge, they do not compete with print products.

"Interestingly, digital magazines are not our competitors. We still



Watching Moyin Oloruntoba on *The Low Down*, PHOTO: Alundrah Sibanda

have a strong readership base and have found that South Africans still prefer print. The bigger issue is digital advertising," says Nadine Todd, the managing editor of *Entrepreneur Magazine*.

"The print revenue model is advertising, and digital advertising is measurable and more cost-effective. This has been a bigger challenge and will remain a big challenge," Todd adds.

27-year-old Oloruntoba is an award-winning YouTube entrepreneur with rave reviews from her subscribers.

"Local entertainment news is scarce and I think this gives her a competitive edge. One can hear that everything she gives is well researched and fact rather than cheap sensation," says Stephen Smith, a radio presenter at *MPM* and *The A1* subscriber at Stellenbosch University.

"This is definitely a way to stay on top of things trending and it's a lot less complicated than Twitter which does not give context really," adds Smith.

Oloruntoba already has the coveted *Fairlady Magazine Rising Star* award under her belt and earns her living online through various means.

Brand partnerships

In his book *Watching YouTube*, communication lecturer at the University of Ottawa Dr Michael Strangelove explains that brands shy away from advertising on the majority of YouTube videos because they are "amateur" and make advertisers seem "questionable" to consumers. This is a problem that *The A1* is not familiar with as it has partnered with many brands.

"Takealot.com brought in money. They paid for a month takeover. In the end it became a really great campaign for them. I had a partnership with *Cosmopolitan* magazine earlier this year and that was money coming in. We covered the red carpet for the International Jazz Festival. All of these were more of sponsored posts and integrated marketing," says Oloruntoba.

Oloruntoba anchors the panel show, *The A1 Recap* with *KFM* radio presenter, Andy Magondwana and Dudu. The show focuses on commentary about trending topics in South African entertainment and is hosted weekly at the Grand Daddy Hotel in Cape Town.

She explains that this partnership is unpaid, "because I wanted a space where we can interview celebrities and host the recaps every week without having to pay for studio space. It is a trade exchange."

The A1 on South African Airways

South African Airways (SAA) offer their passengers "state-of-the-art on-demand inflight entertainment" according to flysaa.com. Among these programs, passengers will find *The Low Down* on aircraft fitted with screens.

"They pay a licensing fee, so essentially they pay just to air what I already have. I wanted to expand it a bit so SAA's videos are *The Low Down* but twice as long with more African content. It has opened a lot of opportunities for us and they generally order videos twice a month," a visibly excited Oloruntoba explains.

Google advertising

Statista, a provider of market and consumer data, estimated that "in 2018, the online video portal [YouTube]'s US net advertising revenues are projected to reach 3.96 billion US dollars." Oloruntoba earns a small fraction of these giant numbers from Google advertising.

"It is not a lot of income. I can't actually give you a ballpark figure. This

year I've earned about R15 000 so far. It is an added bonus on top of what I create and what I get from brands," she explains.

According to Oloruntoba, most South African YouTubers do not depend on Google advertising as a source of income. Some of the income she receives is because supportive members of *The A1* family (subscribers) consciously decide not to skip advertisements.

Events – The A1 Creators Table

Oloruntoba is following in the footsteps of established magazines such as *Women's Health* who host events as part of their strategy to earn additional revenue.

The A1's annual event, *The A1 Creators Table*, focusses on the practical development of young South Africans working in creative industries and online.

"*The A1 Creators Table* is three creatives and three brands talking about creating content and monetising it. It is about leaving an event with practical tools such as on the monetisation side – how to do a rate card," explains Oloruntoba.

"It worked really well and we are going to host the next one on the 11th of October," says Oloruntoba who admits that she broke even after the first event hosted in 2017.

Entertainment news on SABC 3

Oloruntoba was hired to deliver pan-African entertainment news on the SABC 3's morning show *Expresso* in 2017, but she says that she was not compensated financially and chose not to continue.

"They didn't pay for a whole year so that's why I stopped. Traditional media says they want to work with influencers in exchange for exposure. I didn't sign on for exposure but I signed on for opportunity. If you fly me to events, then I'm getting a lot more out of it but those never really materialised and so the next year I said no," says Oloruntoba.

Diversifying online

Oloruntoba started two other YouTube channels which she hopes will bring in revenue in the future: *The A1 Life* centres around Moyin's lifestyle and behind-the-scenes activities but has not started creating any income.

The A1 Sports is a channel with sports news episodes and commentary shows about the latest matches hosted by Lonwabo Mbadanyana. "There are more opportunities coming for *The A1 Sports* for brand partnerships. I now realise that it is a completely different market from *A1* entertainment. It is still in its growth stages," concludes Oloruntoba.



Search for *The A1* on YouTube to watch SA entertainment news on Moyin Oloruntoba's channel. PHOTO: Supplied

Q & A with Moyin Oloruntoba

Describe your story-telling style?

Very honest, sometimes too honest. Informative and sometimes a bit sassy.

How much creative license does YouTube give you?

They don't regulate because this concept already exists internationally. It gives a lot more leeway than TV. I get to speak a lot more openly about things.

What are the difficulties of creating content online?

Financing it because some people and brands don't take it as seriously as traditional media and data because we want more people online.

Is it complex being Nigerian and commenting on the South African entertainment industry?

I was worried about that but people were so receptive. The conversations are needed and you won't find it anywhere else so people were like Nigerian or not, she is giving us what we want.

DIE VIERDE INDUSTRIËLE REVOLUSIE

AFRIKAANSE MEDIA SE TOG VAN DRUK NA DIGITAAL



FOTO: CREATIVE COMMONS

Die migrasie van drukmedia na digitale media is onafwendbaar, maar wat hou hierdie toekoms vir mediawerkers in en waarom glo sommige dit is broodnodig?

Arleen Stone

JOHN HARTZ

Volgens Anika Marais, redakteur van spesiale projekte by Netwerk24, is die Afrikaanse drukmedialandskap geen uitsondering nie en volg dit, nes ander internasionale mediamaatskappye, 'n migrasie na digitaal.

"Afrikaanse nuuskantore moet nou ratser en vinniger beweeg om die nuus eerste vir ons lesers te bring. Ons moes ook leer om die nuus met behulp van multimedia te vertel, iets wat nie voorheen in gedrukte koerante moontlik was nie," sê Marais.

Nog nooit was daar soveel geleenthede om goeie inhoud te skep soos in hierdie digitale era nie.

Só sê Mario García, stigter van García Media, 'n multimedia-organisasie wat mediaplatforms soos *The Wall Street Journal* en *The Washington Post* in 120 lande konsulteer.

"Ons het aanvanklik inligting voorberei om teen 'n sekere tyd gepubliseer te word. Nou word dit uurliks gepubliseer. Dis die beste tyd om 'n storieverteller te wees. Jy kan meer stories op beter en meer interaktiewe maniere vertel," sê García.

As 'n media-bofin en professor by die Universiteit van Colombia se Joernalistiek-skool, spesialiseer hierdie Amerikaanse joernalis in mobiele joernalistiek, of "mobile journalism" soos dit in Engels bekendstaan, en die digitalisering van nuuskantore regoor die wêreld.

"Ek sien hoe meer nuuskantore oorskakel en werklik probeer om meer mobiel-gedrewe stories te vertel. Maar dis 'n stadige skul. Ek dink meer as

as wat verwag word.

"Digitaal kan meer mense vinniger bereik teen 'n fraksie van die koste en tyd van tradisionele drukmedia," sê Dippenaar. "Die digitale era gee ons ook natuurlik die geleentheid om beter te weet wie ons lesers is en wat vir hul saak maak. Dit bied ook kans om 'n groter impak te maak deur diverse maniere van stories vertel."

Die verskuiwing is opmerklik in die geval van die Afrikaanse nuuswebtuiste Netwerk24, wat vanjaar teen hul vierde verjaarsdag reeds meer as 40 000 betalende intekenaars het. Afrikaanse drukmedia toon egter jaar-op-jaar 'n 2,5%-afname in die sirkulasie van koerante en 'n 15,1%-daling in die verkope van gedrukte tydskrifte.

Hoewel verskeie joernaliste nagte lank hieroor wakker lê, meen ander dat die digitale "gevaar" as 'n nuwe isem eerder as 'n doodsvonnis vir gedrukte media gesien moet word.

"Ons digitale platform en sosiale media gee ook vir ons 'n unieke geleentheid om met ons lesers te kommunikeer deur middel van kommentare en artikels waarin hulle kan stem."

Michelle Linnert, redakteur van *Tygerburger*, glo die digitalisering van die Afrikaanse media is uiters noodsaaklik ten spyte van die meegaande vrese:

DIGITAAL →

"Dit is die vierde industriële revolusie en almal moet daarby aanpas of sink," sê sy.

"Ons pati na die beste van ons vermoë aan met die hulpbronne tot ons beskikking.

"Ons het geleer om slimmer te dink oor hoe ons nuus verpak."

Spoei vs gehalte

Hoewel aanpassing skynbaar noodsaaklik is, heers daar tans toutrek-geskille oor of die

aanpassing na 'n gedigitaliseerde media 'n negatiewe impak op die kwaliteit van media en joernaliste het. Volgens Dippenaar moet nuusmedia hulself begin onderskei deur gehalte.

"Dit kos geld om goeie joernalistiek te skep, so ons moet mense daaraan gewoon maak om bereid te wees om vir gehalte te betaal. Los die geraas vir die gepeupel. Hulle stel elkgeval nie in goeie joernalistiek belang nie, en sal nog minder bereid wees om te betaal.

"Maar as ons die stryd teen fopnuus wil wen, moet ons meer fokus op gehalte en ons geloofwaardigheid en minder probeer om die geraas na te jaag."

Liani Jansen van Rensburg, digitale inhoudbestuurder by SARIE, stem saam dat die media in die era van fopnuus doodeenvoudig nie swak joernalistiek kan bekostig nie.

"Alle stories moet altyd met gehalte, goeie navorsing, uitatekende taalgebruik en akkuraatheid geskryf word," sê sy. "Joernalistiek se waardes moet steeds voortleef in 'n storie wat jy maande aan-gewerk het of in tien

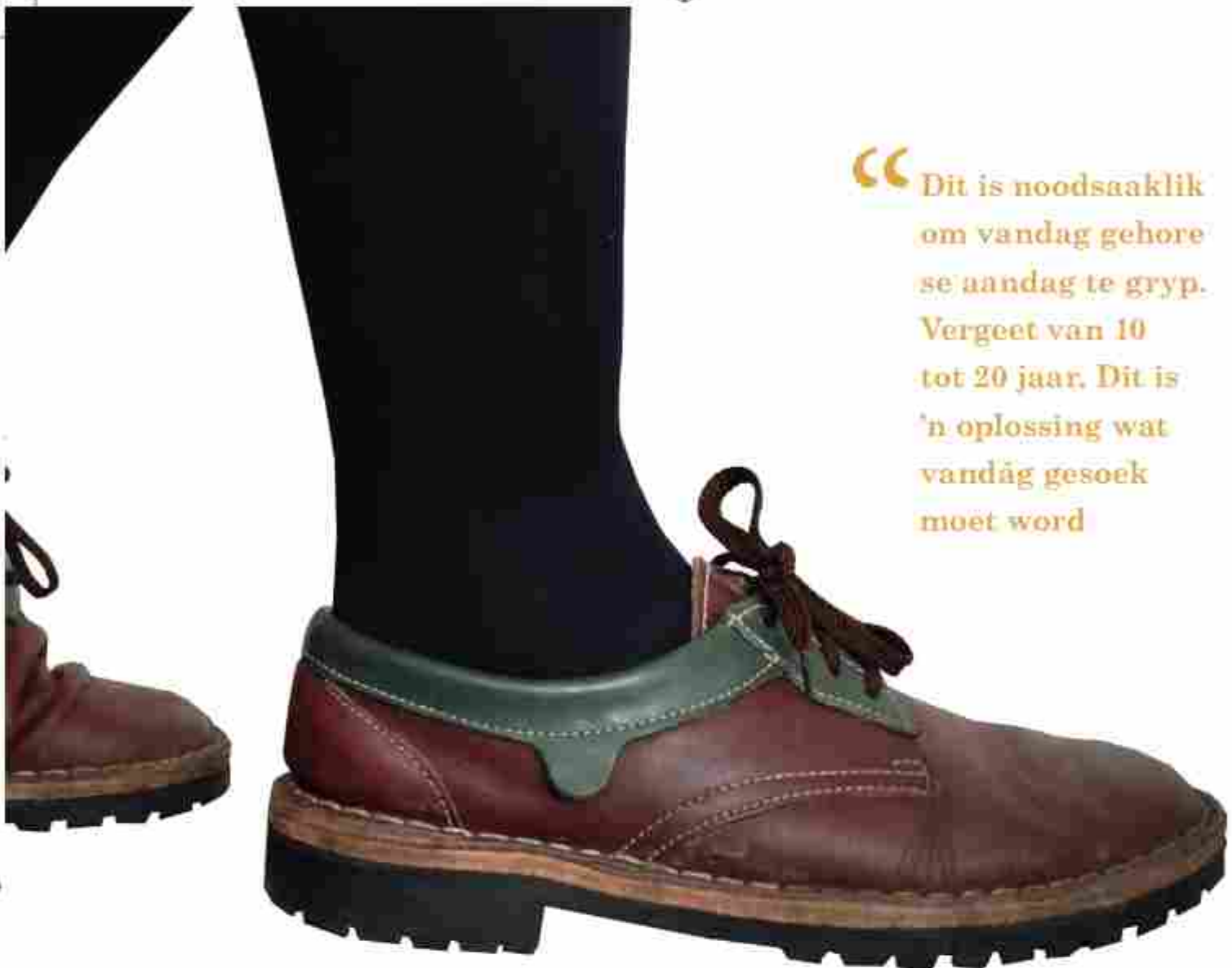
60% van die wêreld se koerante het nog nie volledig of suksesvol migreer nie. Tog is daar vordering," sê García.

Volgens Thinus Dippenaar, webredakteur by Netwerk24, migreer mense reeds na digitaal, hoewel in Suid-Afrika dalk stadiger

← **DRUK**

ILLUSTRASIE: CREATIVE COMMONS

FOTO'S: ARLEEN STONE



“Dit is noodsaaklik om vandag gehore se aandag te gryp. Vergeet van 10 tot 20 jaar. Dit is 'n oplossing wat vandag gesoek moet word

minute-geskryf het. Lesers vertrou jou en daardie vertroue is kosbaar.”

Enige nuwe-effekte?

Waldimar Pelser, redakteur van *Rapport* en aanbieder van kykNET Verslag, waarsku lesers teen die moontlike “onbedoelde nadelige gevolge van ’n verknogtheid aan digitale media” en dat dit “’n bydraende faktor [is] tot mense wat in ons moderne samelewing uitbrand en joernaliste wat met geweldige hoë spanningsvlakke werk”.

Susan Lombaard, uitvoerende hoof van Suid-Afrika se enigste ander Afrikaanse digitale nuusplatform, *Maroela Media*, glo egter lesers verkies digitaal wéens hulle moderne leefstyl.

“Mense is gewoond aan onmiddellike bevrediging. Die gevolg

is dat mense dit toenemend minder nodig begin ag het om ’n koerant te koop, aangesien hulle dit wat in môre se koerant staan, dikwels al vandag op ’n digitale nuusplatform gelees het.”

Met ’n sopele kreatiwiteit

Lombaard voer aan dat digitale media nuwe en kreatiewe maniere moet vind om lesers na hul produk te lok en om te verhoed dat Afrikaanse lesers vir groener welvarende by gratis Engelse nuusplatforms gaan soek.

“Ons sal die nuus al meer vir mense moet gee. Hulle gaan dit nie meer lank ‘kom haal’ nie,” meen Lombaard. “Ons gaan al hoe meer kreatief moet raak met hoe ons ons platform bestuur met die minste moontlike hulpbronne. Dit gaan ons moet doen deur nuut en vars te dink.”

Toe meen Pelser dat die mede-

dingende voordeel van die Afrikaanse media nie die feit is dat dit Afrikaans is nie, maar die tipe onderwerpe waaroor, en die manier waarop daaroor geskryf word.

“Nuus is nie nuus, is nie nuus nie. Dit is nie ’n kommoditeit soos water en seep nie.

“Dit het ’n baie ander karakter afhangend van waar jy dit kry.

“Toegang tot brekende nuus en inligting, daar is baie daarvan, maar toegang tot brekende nuus oor jou gemeenskap en oor kwessies waaroor jy omgee, is nie so wyd beskikbaar nie.”

Die toekoms: ’n digitale doolhof

Volgens Pelser sal daar daarom ’n revolusionêre konsolidasie in die mark moet plaasvind tussen druk- en digitale media namate die

druksirkulasiesyfers toenemend afneem.

Dippenaar glo publikasies wat nie vir hul lesers gee wat hulle wil en moet weet nie, sal nie slaag nie, ongeag die platform.

"Vir die afsienbare toekoms gaan die vind van 'n middeweg tussen druk en digitaal nog druk veroorsaak, maar selfs dié probleem sal homself ook mettertyd oplos. Slegs die tyd sal leer.

"Ons markte of gebruikers gaan in die einde bepaal in watter mate Afrikaanse media hul produkte gnan bly aanbied," sê Linnert, wat glo dat

Afrikaans, nes die Afrikaanse media, sy natuurlike gang gaan, hetsy dit eendag uitsterf of vir die volgende millennium bly voortbestaan.

Volgens Jansen van Rensburg sal Afrikaans ook groei en met die jare aanpas.

"Dit neem verskillende vorms aan in die monde van sy sprekers.

"Daarom help 'n digitale medium om hierdie organisme te laat voortleef."

Lombaard glo dit is 'n opwindende tyd wat voorlê vir die digitale media.

"Dis reeds vandag 'n opwindende tyd in die Suid-Afrikaanse en

Afrikaanse media. Ons beleef 'n gedeelte van geakiedenis op 'n baie aktiewe manier en het die voorreg om dit vir mense te verpak," sê sy.

Volgens Garcia lê die toekoms van digitale media daarin dat mediagebruikers bereid is om te betaal vir inhoud wat nodig is om te weet, wat lekker is om te weet en wat plaaslike waarde het.

"Dit is noodsaaklik om vandag gehore se aandag te gryp. Vergeet van 10 tot 20 jaar.

"Dit is 'n oplossing wat vandag gesoek moet word."

DIE MODERNE VLOEI VAN NUUS: EERS DIGITAAL, DAN DRUK

Pres. Cyril Ramaphosa het op 26 September 2018 tydens die 73ste sitting van die Verenigde Nasies in New York met Bloomberg-televisie oor plaasmoorde en grondgrype in Suid-Afrika gesels. Hier is hoe Netwerk24 en Die Burger oor die voorval berig het.





Data collection to tailor news feeds: good vs bad

Kadzamira Modjadji

The survival of media publications is rooted in their ability to produce content that is engaging, topical and tailor-made and the only way to acquire this power is by accessing the new gold - data collection.

The accumulation of data that tracks consumer content engagements has quickly become the global currency and the ability to locate and acquire this data is the new standard.

A major benefit of online data capturing is the feedback that is received. Analysts can assess which articles and features are the most read, how much time people spent on a specific page and how they interact with the content. Data analytics therefore starts with data collection, which is a fundamental pillar in the expansion of digital marketing insights.

"Digital has become the medium through which people communicate - it's table stakes. It's how we understand, relate to, and communicate with everyone," said Peggy Chen, Chief Marketing Operator at SDL, an analytics company.

Though both print and digital news media have their respective pros and cons, the real challenge within the media industry is the building and maintaining of audiences by producing content that is not only relevant, but personalised.

"We are definitely moving into the fourth industrial revolution with the presence and growth of technology rapidly increasing, and it's crucial that we adjust to the times," said Tristan Ponison, IT Specialist in Stellenbosch.

The upsurge in various platforms in which people can interact with media has raised the challenge of data research and the issue that data capturing can no longer rely solely on traditional methods, like pen to paper.

"Given the current media landscape, it would be to your detriment to ignore digital spaces and your presence

within these spaces, as print marketing has less flexibility," said Ingrid Nordengen, an online digital marketing student.

In order to maintain a strong online presence, publications must now cater to the needs and queries of their readers in the easiest and most cost-effective way, which will not only optimise their marketing strategy but help attain their competitive advantage over their competitors.

"The highly competitive nature of the media industry means that publications need to find their competitive advantage in order to expand and inform their marketing strategies and collecting information on your consumers helps with that, particularly in the digital world," said Nordengen.

Given the ever-increasing amount of content being made available today and the decreasing of attention spans, a consistent stream of engaging and personalised content is now crucial.

In order for media-related content to remain personal, each click, share or like aids in formulating the media house's development and marketing strategy.

The survival of players in the media industry relies heavily on their impact evaluation, which is found in their accumulation of raw data.

"The success of digital marketing strategies is found in the ability of publications to turn data into personalised content, that is dictated by the actions of their consumers," said Ashleigh Beard, Stellenbosch University (SU) post-graduate marketing student.

Beard continues, "the survival of media publications isn't only in ensuring your readership but also advertising revenue and data collection is an integral part of this." Although many could argue that reading from print publications, such as magazines and newspapers offer a more leisurely, memorable and tangible experience, their ability to measure consumer interactions lags behind that of digital publications.

"Marketers are captivated by the online world and its promises of data-driven analytics," said Thabiso Dlamini, BizCommunity journalist.

Print publications are weaker in this regard as they rely on more traditional, time-consuming means of surveying content interactions. "These [digital] algorithms combined with the big data you're using on these platforms have been simplified to help you target your audiences a lot easier," said Robert Brill, Founder/CEO of BrillMedia.co.

Digital data collection is quickly proving to be the future with the introduction of data checks

Digital adverts allow for relatively more control compared to print adverts, allowing marketers to easily target their intended demographic, generating more financial gains for the publication. This is a huge opportunity to not only understand the content that is to be created, but equally save money and time.

Data analysts can track how readers interact and perceive the publication's brand online, giving them the power to strategically inform and change their content strategies.

The individualisation of topical content enhances media experiences; a privilege that online data analytics affords a publication.

Data collection is the driving force that dictates how content will be created and distributed in order to satisfy readers, proving how the large online-user community now bring about new demands and changes.

Digital data collection is quickly proving to be the future with the introduction of integrated data checks and data entries. Online users are easily able to share, discuss and tailor

their content through the acquisition of data that tracks online interactions.

"Numerous online sites are able to gather information through the use of cookies, with some asking if they can put certain software on your computer to tailor your experience, this is missing in print," said Ponison.

When you click on anything on the internet, the computer sends information back to your web browser about your online activity, this is done through cookies. This information is later used to inform marketing ideas and product promotions.

"Online tracking therefore allows for much higher reader engagement, builds an online community and allows publications to access a wider audience," said Nordengen.

The ability for readers to consume smaller snippets of news that caters to their interests whilst seamlessly being able to scroll or swipe proves the power and benefits of online data analytics.

Google and Facebook adverts utilise both user trends as well as successful referrals when generating their advertisements.

This data will boost the publication's rankings in the Google search results and will help maximise the publication's authority within the media industry.

"Data [from these ads] is pulled from a number of sources like subscription services, web browsing behaviours, financial data, your physical world location and credit card purchases," continued Brill.

The use of data analytics does however have its downfall as problems now lie with how online marketers acquire data and how much of this data is taken with or without consumer consent or knowledge.

"The laws of privacy, which is also known as data protection, is more than anything else, based on the principle of transparency. The consumer should know when their data is collected, for what purpose and be able to say no to data collection at any time," said Alastair Tempest, CEO of E-commerce

How online data is collected 🔍

The ability for news publications to acquire information about their consumers and how they engage with their content has grown in value and quickly become the new digital gold. These are the ways in which publications gather online data:



Forum Africa.

The collection of data often brings up ethical issues, particularly around the right to privacy. The Facebook scandal where Cambridge Analytica, a political consulting firm, harvested raw data from up to 87 million Facebook profiles without consent proves this.

"The scary thing is that people don't even know that their online presence

is constantly being tracked and aren't even made aware of the extent of that tracking," said Solly Martin, Computer Mania IT technician.

Good governance structures and strict compliance with privacy and security regulations will ensure that publications can gain valuable insight on their consumers without infringing on their right to privacy.

"Everything we do online has a digital footprint and the average man or woman engaging on these platforms does not understand or is ignorant to the extent to which their activities are being tracked," said Ponison.

Ponison continues to say that "nothing is private anymore, even though we want this tailored media source, it comes at a price."

Shutter

Are camera phones making the role of photo journalists superfluous? Gone are the days of exclusive beats and designated “roles” in the newsroom. Photography is now in the domain of niches, and social media, such as Instagram, is the driver.

Kyra Tarr

PHOTO: Kyra Tarr
[Taken on an iPhone 7]

shutdown

Posessing a pen is not enough to be considered a writer, nor does owning a range of Le Creuset pots make one a chef. The distinction between hobby and profession is one of dedication, time and specialisation. This is why it has become increasingly difficult to make it in the field of photography in general and with photojournalism in particular.

The advent of the camera phone and everyone's ability to "aim and snap" has progressively made career photojournalists redundant as newsrooms cut costs and drive the industry's new catch phrase: "multimedia content producer".

Anthony Molyneaux, one such multimedia journalist for the *Sunday Times*, highlights the changes within the profession brought on by mobile journalism.

"The smartphone has opened the door for journalists on the ground to become an all-in-one employee: a photographer, writer and videographer. However, with the huge benefits come some drawbacks. Pressure on a journalist to 'do it all' by themselves has led to certain areas of the three mediums to reduce in quality," he said.

Mark Peters, a globally renowned photojournalist, most famous for his photographs of Nelson Mandela upon being released from prison, as well as for his visual documentation of conflicts like the Rwandan genocide and Balkan Wars, had a vastly different experience of the industry in the 1970s.

"When I was a war correspondent, it was all on film. In those days, I'd be in the middle of the Congo [DRC] somewhere needing to get to an airbase where I'd have to beg the United Nations or somebody to please

take my film with them to Nairobi.

"When that was done I'd whip out my satellite phone and get somebody from Nairobi to take my film to Paris, whereafter it would be put on a Concord plane to New York and eventually reach my offices there," Peters explained.

The logistics of the 1970s are a far cry from the fast-paced, instantaneous world of today. Technological advances and broad-based internet access has changed the face of news worldwide.

The *South African Social Media Landscape Report* for 2018 stated that out of a population of almost 56 million, approximately 30% of South Africans are connected to Facebook, one of the world's largest content generators. The same report has the number of active social media users growing at roughly 15% per year.

The transition from specialisation to the demand for instantaneous, breaking news is not without its perils, as Peters explains:

"In the Balkans I first noticed how technology was changing the field. I'd see journalists coming in, they weren't accredited and nobody knew who they were, but they wanted to be photojournalists. They crossed over the border and many of them had no experience of war; they were wiped out, killed.

"Technology isn't without substance, but, you know, once it takes over, the world is gone," he lamented.

Beyond being a faster, more aesthetic means of gaining information, photographs are a tool to guard against the information fatigue that comes with a constant stream of copy. Instagram, as a predominantly visual platform, demonstrates this and has been ranked the best social media



PHOTOS: Provided by @sian_owen

platform for customer engagement worldwide by *Forbes*.

Instagram's marketing model is based on the assumption that human beings prefer to gather and interpret information through sight, and it is for this reason that photographs and visuals are an imperative component of news today. Can the task to capture meaningful stories fall to ordinary citizens with a camera phone?

Molyneux does not think so.

"It's a real skill and not everyone can do what a photojournalist does. It takes years of training. They can never be replaced by an ordinary citizen with a smartphone. It's like saying an ordinary citizen on Adobe Photoshop can replace a skilled painter."

Perhaps the art of storytelling through images is moving out of the newsroom and into more personal spaces. Niche photography areas like wildlife, sports and travel bear the fruits of concentrated specialisation and heavier equipment.

Bruce Arnott (22), a South African wildlife photographer, speaks about

the need for access, knowledge and equipment when photographing animals in their natural habitats.



Technology isn't without substance, but once it takes over, the world is gone

"I guess I'm a purist. When it comes to requiring detail and emotion, a good zoom lens is yet to be adapted for phones, although for short range, phones can do incredible things. Their low light capabilities are amazing, but for wildlife photography, there's no way you can do it on a phone."

"That being said, we often work with drones, and for that you need a phone. Funnily enough, most people aren't looking at photos on a big screen anymore - it's all on their phones and iPads," he said. Travel blogger and

photographer Sian Owen (23) sees no future in which camera phones will replace full frame single lens reflex (SLR) cameras.

"There's absolutely no comparison between a phone photo and a professional SLR photo. I suppose the iPhone X has a really good camera, which is comparable to an entry-level SLR, but there's nothing that comes close to a professional full frame camera."

"The intention of somebody who owns an SLR camera compared to somebody who owns a 'happy snappy' phone camera is very different. If I'm in a beautiful place and I have a shot that I really want, I often plan my composition and then arrange my day around getting the shot."

"Those with cell phones are a lot more spontaneous and take their shots more for instant memories and their Instagram stories," she explained.

International sports photographer Roger Sedres says that phones aren't making photojournalists redundant.

The evolution of the camera

Named after its inventor, Louis Daguerre, the daguerreotype is the first successful "photograph". It is an image on a silvered copper plate which gets exposed to iodine vapour, making it light sensitive. Mercury vapour makes it develop.

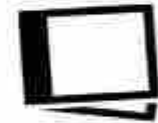


1836

1861



The single lens reflex camera is invented. Many cameras today still function according to this mirror and prism design system. The "click" you hear when taking a photo is the mirror flipping out of the way to allow light in to the camera.



In this year, Polaroid cameras revolutionised the phrase "snapshot" with their instant image delivery - one minute!

1948

but that they are making the profession cheap.

"You'll always need photojournalists who can produce top quality images and that's why I say the phone will never replace the TV camera; although sometimes it may seem like it. You're comparing a phone of R10 000 to a TV camera with a standard lens of around R150 000. For social media, phones are fine. For broadcast, never."

When questioned about photography's viability as a future career, Molyneux also looks away from traditional newsroom media:

"Perhaps photography's future lies in niche environments and no longer in the newsroom."

To those interested in pursuing photojournalism he has the following advice:

"You need to gain a following and you need to showcase your work on Instagram, Twitter and Facebook. Find out what people are really interested in and go there and spend as much time as you can capturing powerful images," he says. Newsrooms are

not the only working environments affected by economic pressures, but unfortunately, due to the nature of the work, the fallout of dips in image quality are very public.

"The newsroom has changed drastically for photographers. We had three full time photographers in our Cape Town branch when I joined but now we only have one. We still use freelancers when our one photographer or myself can't get out to a big story.

"Journalists who can provide the

most content rather than the best content in one field are normally favoured," Molyneux explained.

With images vying for online attention, the demand for quality photographs is not decreasing, but this does not appear to be mirrored by a proportionate increase in resources. As personal branding appears to be the new market for visual content, it will be interesting to see how traditional newsrooms adapt to stay relevant.

Content creator. Spectator.
Customer. Follower. Influencer.
Audience. Reach.

These are the mantras of the millennials; hailing in a new world of blurred lines and interpretation, where Twitter wars have real consequences and one million likes means real money. Closing a shutter is like pulling a trigger. Once done the outcome is unpredictable; and frozen moments demand judgement; judgement that is no longer channelled through the newsroom, but rather, projected through the lens of millions.



The smartphone has opened the door for journalists on the ground to become an all-in-one employee



The Japanese J-Phone contains the first successful "phone camera". People started sending these low resolution images via MMS. Perhaps camera phones weren't such a ridiculous invention after all?

1988

Digital cameras as we experience them today became a commercial reality. Images could be taken, compressed and stored on the same digital device.

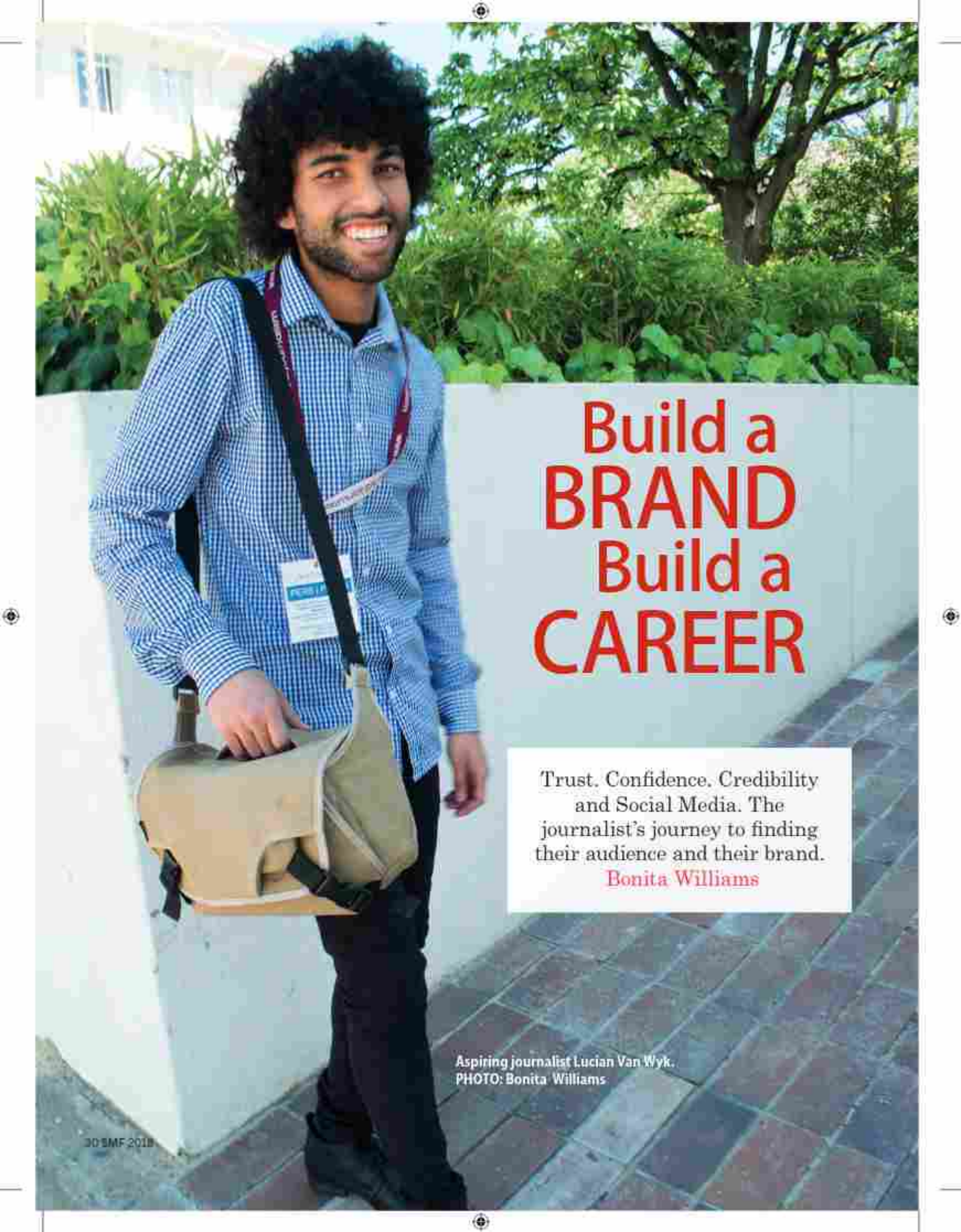


2000



2018

The iPhone X now promotes itself on its impressive camera specs. With a dual lens (wide angle and telephoto), image stabilisation features and excellent low light performance, this camera phone is mobile journalism's main catalyst.



Build a BRAND Build a CAREER

Trust. Confidence. Credibility
and Social Media. The
journalist's journey to finding
their audience and their brand.

Bonita Williams

Aspiring journalist Lucian Van Wyk.
PHOTO: Bonita Williams

Who do you trust in this vast digital space? Who tells you, as the famous American news anchor Walter Cronkite did, "that's the way it is" and you believe them?

In fact, in one of the introductory sessions of this year at Crozier Street, 26 journalism honours students were advised to keep in mind their careers and where they would like them to go when posting anything on social media. After all, "you are the CEO of your own brand," said Sherlin Barends, radio presenter at Kfm.



You are the
CEO of your
own brand

Speakers in the field of journalism and media who have come to speak to the journalism class of 2018 have all emphasised the importance of building a brand and growing a social media presence. Curricula vitae (CVs) now even include social media handles.

Paula Slier, a South African journalist at RT and Sara-Jayne King,

a journalist and radio presenter at Cape Talk, reminded students that the workplace demands young journalists to not only write an article and to send it, but for their work to also be accompanied by a social media blurb. Then they need to promote their article and constantly make sure it gets "hits".

"If you build enough of an audience you don't need a company's brand," said Slier, on the topic of journalism and how to expand internationally. Slier believes that digitalisation allows young journalists starting out to make opportunities for themselves, by "sending themselves" to the big stories.

Studies done in *Ecquid Novi: African Journalism Studies* have found that journalists feel pressure to claim a beat, grow an audience of consumers interested in that field and develop a presence as an expert on their beat.

Nkgadimeng Ramele, Founder and CEO of Nkgadimeng Brand Communication writes for Bizcommunity, "just like a consumer brand, a strong personal brand can earn you dividends."

However, you would need to know and identify communication channels, which will help you be in touch with those you need to reach and influence."

Many journalists are still finding their way in the online space. Lucian van Wyk (22), an aspiring journalist and former MFM presenter, has no major following on social media and no public pages.

"I know the people I admire in my field and I follow them, and I am trying to build my following as they did."

You need to have a brand to stay relevant. It is easier for me because I was born in the digital age.



You have
to keep up
with the industry

I will be a working journalist soon and will finally find my niche, so I can start building a brand with that."

King told the class earlier this year: "You have to keep up with the industry and that means building on your strengths and knowing who you are. And you have to understand who you are, your strengths and your skills and build from there."



Paula Slier



Fergus Sampson



Sara-Jayne King

Photos: Facebook, Instagram

Fergus Sampson, a founding member of the *Daily Sun* and former Media24 news chief, says, "You have to go where your audience is and build a culture. Remember proper packaging is half the sale, so you have to understand what makes relationships work."

Sampson encouraged young journalists to learn the vernacular of their audience, which the digitalisation of media has made easier.

Sampson brings up the example of Carl Bernstein and Bob Woodward saying, "[they] are icons in the industry."

Their work in the Watergate scandal set them apart but look at them now. They are the experts and leading

figures in the world of journalism." This perception extends to public appearances, speaking engagements and how they comport themselves in public.

"They are brands of truth, so to speak. An act of journalistic bravery in the early 70s established their names, reputations and credentials for some time to come. Notice that Woodward is now at the leading edge of the Trump scandal again. People trust and believe in his work because he carefully and painstakingly worked on his brand as a knower of truth," says Sampson.

Van Wyk says, "I still admire journalists for bringing us the truth just not in the newspaper, but on

Twitter." There are "8 million South Africans on Twitter and 16 million on Facebook and this is growing every day," according to *Fin24tech*.

Imkhitha Nzungu (23), an Ancient Studies masters student at SU and active media consumer, says "the brand of the publication is what matters to me; I think the personal brand of journalist matters more to people who get their access to news via social media."

"My concern with the news is how it is presented; I don't need a personal touch. I don't have social media, so I am one of the few people who still go to the news sites and get my news from there. All I get are the journalists' content and that is all I want."

Sosiale media en nuuswebtuistes ding nie mee

Jody-Lynn Taylor



Al kan jy vandag met behulp van sosiale media die nuus binne enkele minute op jou selfoon lees, kan dit soms baie oorweldigend wees en nie altyd betroubaar nie.

Sosiale media is bekend vir spoed en toeganklikheid, maar nie noodwendig vir akkuraatheid nie.

Al was daar 'n tyd toe een van die beste maniere om verkeer na 'n nuuswebtuiste te lok deur sosiale media was, is dit glad nie meer vandag die geval nie.

Weens die toename in fopnuus neem verkeer op sosiale media af en is daar 'n toename in lesers wat na nuuswebtuistes gaan om inligting te bevestig.

"Alhoewel dit voorkom asof sosiale media-platforms by mediatwebtuistes oorneem as nuusbronne, is dit nie die geval in Suid-Afrika nie," sê Kelly Anderson, sosiale media-redakteur by News24.

Volgens Ewoudt Cloete, sosiale media-hoof by die globale digitale agentskap Wunderman Suid-Afrika, is fopnuus 'n groot tendens op sosiale media-platforms.

Antoinette Muller, joernalis by Daily Maverick, meen dit is juis hoekom groot nuuspublikasies nou minder in sosiale media belê omdat die opbrengs nie die moeite werd is nie.

Fopnuus dra by tot afname

Volgens Anderson lees en deel mense deesdae enige sensasionale storie op sosiale media sonder om die feite te bevestig. "Soms word nuuspublikasies ook beskuldig van fopnuus as 'n leser nie van 'n storie hou of met 'n storie saamstem nie," sê Anderson.

Haji Mohamed Dawjee, 'n vryskut-

joernalis en skrywer, glo dat beter omgang met stories nie weens aanloklike frases en hutsmerke is nie. Cloete meen verbruikers is as gevolg hiervan deesdae meer skepties oor die nuus wat op sosiale media versprei word.

Aletta Harrison, 'n multimedia-joernalis by News24, sê "daarom blyk daar steeds 'n behoefte te wees aan stories op nuuswebtuistes wat die gebeure opsom."

Cloete voeg by: "Dit is juis hoekom baie gebruikers nuuswebtuistes eerder as sosiale media as 'n geloofwaardige bron van nuus beskou."

Twitter speel steeds 'n groot rol

Anderson sê: "Stories breek gewoonlik eers deur 'n twiet, maar die realiteit



is dat elke Suid-Afrikaner nie 'n Twitter-profiel het nie. Elke gebruiker wat ons volg, is ook nie aktief op Twitter nie en diegene wat wel is, sien nie elke twiet wat ons plaas nie."

"Dit is juis hoekom 'live feeds' 'n goeie manier is om jou handelsmerk met die storie te verbind. Dit is veral ook nuttig vir gebruikers wat nie baie data het om die storie op webtuistes te volg nie."

Harrison sluit hierby aan: "Juis omdat almal nie 'live' twiets of 'live updates' volg nie, wil mense steeds vlugtig deur 'n artikel oor die belangrikste en nuutste ontwikkelinge van 'n storie lees. Daarom maak ons by News24 voorsiening vir albei lesers deur verskillende maniere aan te bied om met nuus om te gaan."

Sosiale en digitale media

Muller glo dus dat sosiale media en digitale media mekaar aanvul, veral wat "live events" betref. Anderson stem hiermee saam. "In my ervaring komplementeer sosiale media ons groot digitale platform. Volgens News24 se statistieke besoek slegs

'n klein hoeveelheid gebruikers ons webwerf deur Facebook en Twitter. Die meeste van ons lesers het direkte toegang tot die webwerf," sê Anderson.

"Ons gebruik veral sosiale media om ons publikasie sigbaar te maak. Sosiale media dien dus as 'n goeie hulpmiddel vir gesprekke rondom ons inhoud en laat ons toe om te sien wat lesers daarvan dink. Dit is ook 'n uitstekende plek vir lesers om op 'n informele manier potensieel stories aan ons te kommunikeer," voeg sy by.

Dawjee meen egter dat hoewel sosiale media en digitale media mekaar aanvul, sosiale media ook hydra tot luiheid onder joernaliste en onverantwoordelike joernalistiek.

"Daar word baie verwagtinge op sosiale media-platforms soos Facebook geplaas om verkeer na webtuistes te rig. In werklikheid lei dit minder Facebook-gebruikers na die webtuistes. Joernaliste verkies deesdae om nie lang sosiale media-inskrywings te maak nie, maar eerder om inhoud direk van die nuuswebtuistes te deel.

"Dit reflekteer egter glad nie goed

op sosiale media nie, weens die gebrek aan begrip in nuuskantore oor hoe kommunikasie op die verskeie platforms werk. Daarom is die gehoor vandag meer oordeelkundig wat nuus betref," sê Dawjee.

Maniere om gebruikers te lok

Volgens Cloete is dit belangrik dat mediapublikasies die voordele van beide sosiale media, met verwysing na die spoed van nuusverspreiding, en nuuswebtuistes kombineer om die gehoor se aandag te betou.

"Mediapublikasies moet sosiale media gebruik as hulpmiddel om verkeer na webtuistes te lei. Dit is egter ook belangrik dat webtuistes die voordele van sosiale media-platforms beklemtoon. Indien die twee platforms mekaar ondersteun, sal dit die beste resultate lewer deur geloofwaardige nuus so vinnig as moontlik aan die gehoor te verskaf," sê hy.

Dawjee voeg by dat dit tyd is dat mediapublikasies in Suid-Afrika dit moet oorweeg om meer gebruik te maak van die "live-blog" sisteem.

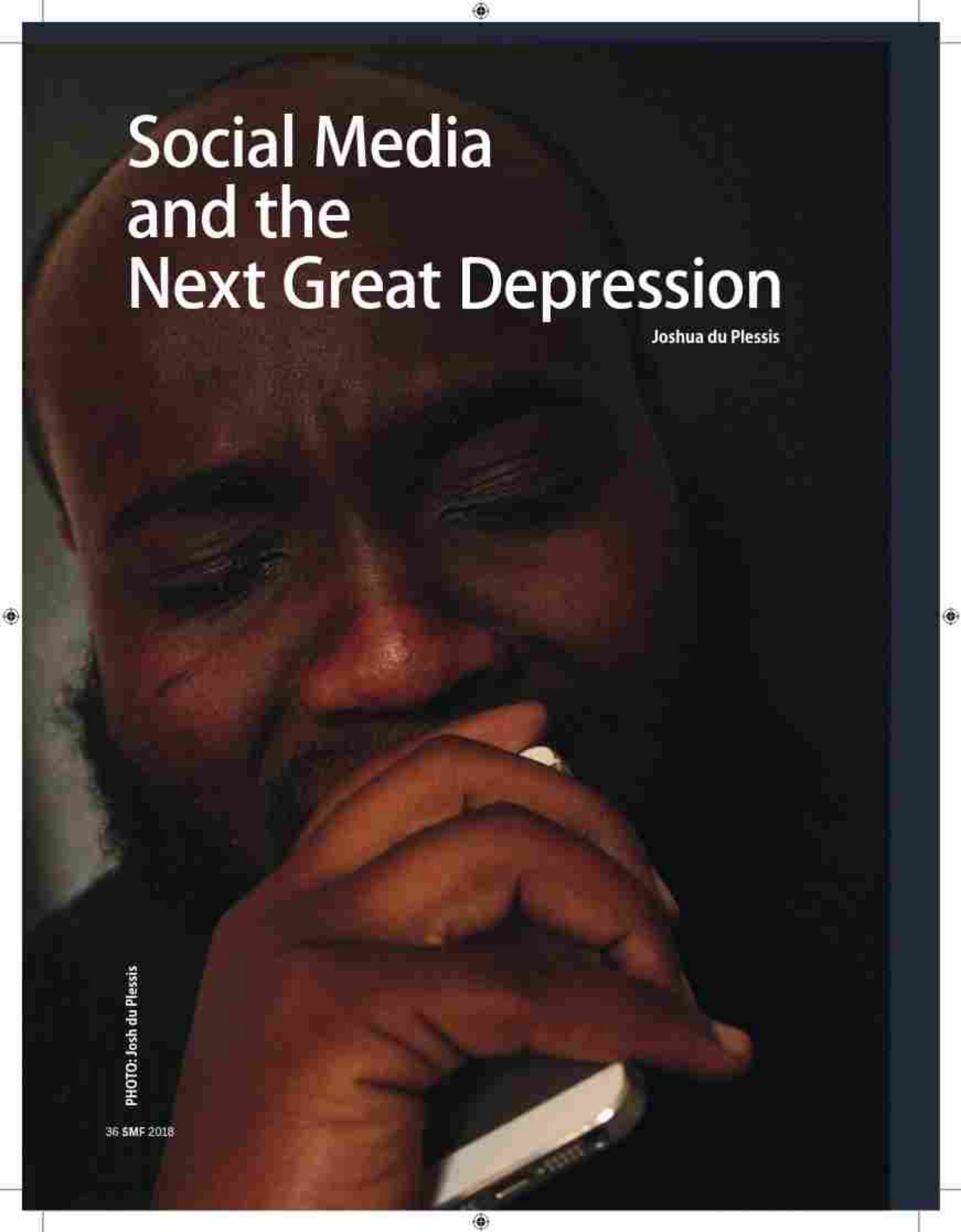
"Al is dit ouer, is dit meer doeltreffend. Deur die blog te gebruik, lok jy meer mense na die bladsy en verskaf betroubare inligting in die vorm van sosiale media-inskrywings. Terwyl mense omgaan met die "live-blog" kan jy hulle ook lei na langer artikels om verdere inligting te verskaf," sê Dawjee.

Volgens Harrison is dit juis hoekom mediapublikasies voortdurend nuwe maniere vind om gebruikers terug te lok na hul webtuistes en maniere vind om nuus meer toeganklik vir gebruikers te maak.

"Eyewitness News (EWN) gebruik byvoorbeeld WhatsApp en daar is ook toepassings soos News24 Edge wat gebruikers se voorkeure dek," sê Harrison.

"Ek glo dat hierdie soort inisiatiewe toenemend belangrik en algemeen sal word namate gehore op hulle hoederaak weens die toenemende digitale herrie daar buite en die magdom inligting," voeg sy by.





Social Media and the Next Great Depression

Joshua du Plessis

PHOTO: Josh du Plessis

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"People who smile while they are alone used to be called insane, until we invented smartphones and social media."

- Mokokoma Mokhonoana

Social media platforms (specifically Instagram, Facebook, and Twitter) have had a remarkable impact on the way information is shared in the modern age. There have been a lot of positive developments and effects, allowing people a far higher and more intimate level of interconnectivity than ever before.

There is, however, a dark side to these platforms that may have unintended consequences for generations with access to technology at younger and younger ages.

Multiple studies have shown that regular social media usage can lead to increased risks of depression, loneliness, low self-esteem and a perceived lack of social support. According to Abby Jackson, a journalist at *Business Insider*, anxiety is now the number one mental health diagnosis on university campuses:

Sophia Compton (18), a matric student at York High School, feels that social media can have a very negative impact on younger people, especially girls.

"It's something we've discussed

amongst our friends; that the issue that we find is problematic with social media is that it can distort reality. People portray themselves as being successful and happy when in reality it couldn't be further from the truth.

"It creates a lot of unrealistic expectations for normal people who feel that they have to live up to what they see on social media in order to be happy."

Instagram, one of the most popular social media platforms in the world with over 800 million users, is often mentioned in connection to increased depression rates.

As a platform on which only photos or videos can be posted, Instagram tends to allow users to portray an image of themselves that may not necessarily be an accurate reflection of their reality, and this coupled with the fact that pictures are "likeable", can lead to Instagram users "faking it for the gram".

This means that users may post content that they feel is more popular, regardless of their level of comfort with it or if it is in fact reflective of reality, in order to obtain more likes,

according to an article published on British Telecommunications (BT.com).

Instagram has also come under fire recently due to a lack of rules and guidelines to make the app safer (although subsequent updates have included several safety mechanisms), and as a result Instagram has often been a site of various types of cyberbullying.

"Recently a complete stranger left some very hurtful comments on some of my photos, about things I'm quite sensitive about and have been working on, and that really hit me hard. I've even had people tell me that I'm an oxygen thief or unfollow me because they don't agree with my posts," says Rachel Johnston (22), a politics student at the University of Cape Town, talking about some of her experiences with Instagram.

Yandisa Hene, a student at the Independent Institute of Education, released a research report on the psychological impacts of Instagram on young South African adults' self-esteem in 2015, and stated that "the results from the research study reveal that the need for relevance is a key

driver for Instagram use; and that the aesthetic nature of Instagram drives young adults to seek perfection and validation. Visual brands that compete on social media drive competition and upward social comparison.”

This constant comparison can have an extremely negative effect on young adults, and according to the South African College of Applied Psychology, how people see themselves does not come from who they are; but rather from how they believe others see them.

People form a self-image as a reflection of the responses and evaluations of those around them. Thus, the potential constant negativity found online can be extremely harmful to social media users.

Jenah McKenzie (21), a BA Humanities student at Stellenbosch University (SU) who has suffered from bouts of depression and anxiety from a young age, says that having social media in her life is very detrimental, as she always ends up on social media when in a depressive slump.

“I get bored and I want to distract myself, so I log on, but all you ever see is the good stuff that people put up, so it feels like everyone else is doing way better than you are, and it can make the depression much worse; it’s especially bad for girls, as the standards for beauty are hectic, so you’ll see girls putting out these bikini photos and it’s really bad for your self-confidence if you’re not feeling good about yourself.

“From an academic perspective it can also have negative effects, as it eats away at your time, because you can easily spend an hour wasting time on social media without even realising,” McKenzie adds. “I also end up getting self-conscious about the amount of likes I get on a photo and will often delete posts that don’t get enough likes. Social media is definitely an addiction.”

This experience of social media is in no way unique to McKenzie, as most people who have felt negatively affected by social media say that they have had similar experiences.

The Anxiety and Depression Association of America (ADAA) in 2016 released a study sponsored by the National Institute of Mental Health (NIMH) (USA) in which they looked at the link between growing depression rates amongst people who were frequent users of social media.

“The media present unrealistic ideals, especially of women’s bodies

What the NIMH discovered from the 1,787 adults they recruited was that the average social media user was most likely to be a white female between the ages of 19-32. The study revealed that people with a higher average number of social media visits per week had significantly increased odds of depression, and that depression had strong, linear, dose-response trends (the more you use social media, the higher the chances of depression).

Another type of media often connected to depression is fashion and lifestyle magazines. Paulina Swiatkowski, a doctoral candidate of the University of Arizona, stated in a 2016 research article that “fashion magazines have been shown to have a negative relationship with body dissatisfaction and psychological health. The media present unrealistic ideals, especially of women’s bodies.”

Twesigye Twesigye (21), an honours economics student at SU, says in his opinion, lifestyle magazines can have a negative or a positive effect.

“People can become more insecure



Desi Perkins, a top Instagram influencer, has over 3.7 million followers, many of whom aspire to be like her. PHOTO: Instagram

from comparing themselves to what they see; but it might also motivate them."

Social media and lifestyle magazines, for all the positive effects they have, are not completely safe. As

the American writer Roxane Gay once said, social media is something of a double-edged sword.

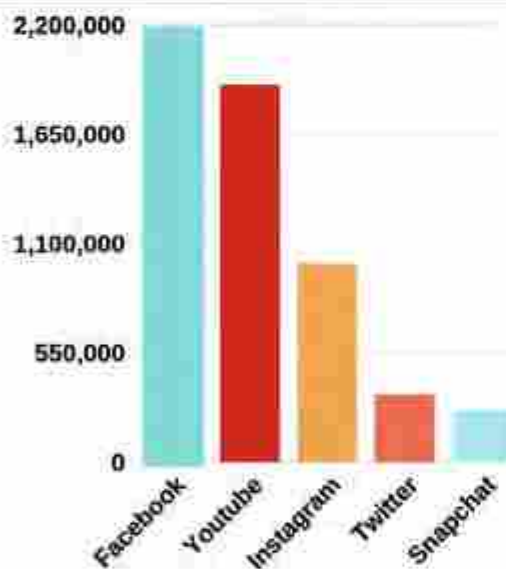
"At its best, social media offers unprecedented opportunities for marginalised people to speak and

bring much needed attention to the issues they face.

"At its worst, social media also offers 'everyone' an unprecedented opportunity to share in collective outrage without reflection."

BAD INFLUENCE?

Social Media has many positive aspects, but has in recent years been heavily linked to several mental health issues



NUMBER OF SOCIAL MEDIA USERS

Due to the constant presence in the lives of users, social networks can have a strong social impact. The blurring between offline and virtual life has led to an increase in social anxiety and depression

(Statista.com statistics)

TOP 5 MENTAL HEALTH ISSUES ON UNIVERSITY CAMPUSES

Mental illnesses are becoming more prevalent among university students today, with one in four students suffering from a diagnosable illness

- 1 Depression
- 2 Anxiety
- 3 Suicide
- 4 Eating disorders
- 5 Addiction

Social Media should improve your life, not become your life!

- Ritu Ghatourey

Media's Balancing **ACT**



Is digital media a friend or foe of print media? Are they two peas in a pod or is the hysteria of print being on its deathbed all in our heads? Kamva Somdyala finds out.

Consider how long the conversation around the supposed takeover of digital media has been going on. The story goes that digital media will soon take over traditional print media as we know it.

Consider the fact that advertising, for some print publications, has been dwindling.

It was in the 2013 edition of *SMF* where former head of the journalism department at North-West University (NWU), Professor Johannes Froneman, was quoted as saying: "Less focus on print is not the answer. Print newspapers have a long life ahead in South Africa."

Was Froneman correct? The answer is twofold. For starters, he may have been right to suggest that less focus on print is not the answer, as is discussed in this magazine. This is because there are a number of advantages that print has to offer that digital does not provide. The second is that Froneman did not foresee a collaboration of both print and digital media.

This raises the question: Is digital media en route to reviving print for those who have had the luxury of foreseeing the benefit of the two as friends and not foes?

Simon Borchardt, SA Rugby magazine editor and digital sports director at Highbury Media, says the SA Rugby website and their social media channels "[have] helped them promote and create awareness around the magazine, and people associate the one with the other".

Borchardt, who has been with Highbury Media and SA Rugby magazine since 2002, says that while he runs a relatively small team (himself as editor, two senior staff writers, a staff writer and a junior staff writer) who work on both SA Rugby print and online, he loves working on both.

"While SA Rugby [magazine] website takes up most of our time because of the nature of the beast, we still put a lot of time and effort into the print product, and we are used to jumping from one to the other," he says.

The team at SA Rugby magazine sees the website as a place for breaking news, opinion and video content, which Borchardt says they are producing a lot of these days.

The Audit Bureau of Circulation (ABC) noted in its 2018 Q2 multi-platform data release that newspaper circulation decreased by 2.5% from the previous year, while magazines declined by 15.1% from the previous year.

"Print and digital can co-exist, but only if you have a big newsgroup and team dedicated to online and print. That ensures that you do not lose either one's significance," says Marvin Charles, who has been with the *Cape Argus* newspaper for the past two years.

Charles says there has been a big emphasis on digital media from the *Cape Argus* because editors "realised that the publication will slowly die if they do not tap into that market".

As things go, nowadays, print publications are on a move to boost

their online reach and with that comes the duplication of stories in both newspapers and via their online platforms. How then does one navigate selling the hardcopy and effectively "giving away their news for free" online?

"We only post some of the magazine features on the website," says Borchardt. "We want to give our online readers who may have never bought the magazine a taste of it and hopefully, when the next issue goes on sale, they buy it. We also want our magazine content to reach as many people as possible and digital allows us to extend that reach," adds Borchardt.

Predicting how it will play out over time is a fool's game

"Print will not die. There will always be some media products which work better in print and find their market," says Anton Harber, Caxton Adjunct Professor of Journalism at the University of the Witwatersrand (Wits).

Dylan Jack, who is a junior writer at SA Rugby magazine, says publications need to be vigilant about the digital media space and at SA Rugby magazine, their ability to vary what goes to print and online has helped keep their circulation relatively stable.

"It is up to publication houses to adapt their print media to the current times; and that means knowing more about their target market," says Jack.

"We are in a day and age where print is struggling," he continues. "There will always be a place in South Africa for print news. There are certain factors to take into consideration, like expensive data costs."

According to Borchardt, the fact that they are an independent publication, who "tell it like it is", is their biggest selling point for both print and online.

"We are serious about rugby, but we also want to be able to have fun with it." And about whether print is on its deathbed, Borchardt says that they are fortunate to have a very good sales team and very good advertising support together with a

loyal subscriber base.

"Predicting how it will play out over time is a fool's game, as it is impossible to anticipate how people choose to use and consume their media," adds Harber who finishes off by saying, "others will work better online, and some will work well in both".

Jack admits that there has been a huge focus on digital stories from his employer. And at the same time, he is not too concerned with the notion of selling the physical copy and still making news available online. "Neither option, between putting up a paywall or giving your news for free, is a guaranteed success. It all depends on establishing a dedicated readership," he adds.

"It's all about promoting your online

presence while trying to keep your print product alive," adds Charles, who also warns against the pressures of digital media.

“ We want to give our online readers who may have never bought the magazine a taste of it

"There is one person working on a story if it breaks [in relation to online] so there is a massive risk of getting it wrong because of the high demand."



Media (i)literacy: believing (and sharing) everything you read

With digital news increasingly becoming a primary source of information, it is more important than ever that people are media literate. In South Africa, many people are not.

Lauren Dold

We've all done it. You read an outrageous headline: "Land grabs every day!", "Secret white genocide happening in South Africa!", "South Africa sold to China." You furiously click "share" because people must know! We need to warn our friends! And then someone comments on your post: "false information, not true", "that picture was taken in a different country" or the dreaded "this news is fake." But how were you to know?

The media landscape has changed

drastically in the last 15 years and now requires the average consumer to be far more critical. According to the South African Social Media Landscape study, conducted by World Wide Worx, there were over 13 million Facebook users as of 2016, almost a quarter of the South African population. The issue is, how many of these social media users are media literate?

"When print was the primary news medium, there was more of a gatekeeper function, which meant more trust amongst readers that

everything they read in print was true. Nowadays, we have to hone our skills and be more critical of what we read," says Leigh Andrews, editor-in-chief of media and marketing at Bizcommunity.

Media illiteracy is a global issue. Thanks to Donald Trump, "fake news" has been on everyone's radar but for all the wrong reasons. The problem is that for the average citizen it is getting harder and harder to distinguish what is true and what is not on digital platforms. Social media timelines are flooded with content, and many people

SAD NEWS: Desmond Tutu Dead At 84 After Readmission On Saturday

???



Cyril Ramaphosa's Bitcoin Money-Making Miracle: His Final Gift To South Africa Before Becoming President Is A Bitcoin System That Is Changing Lives



???

!!!

South African Universities to offer Bsc Witchcraft



South Africans are confronted with disinformation daily, but many do not have the know-how to recognise this.

PHOTO: Lauren Dold

Share

News: Last

DEPARTMENT OF HEALTH APOLOGISES AFTER ACCIDENTALLY DONATING 2300 DILDOOS TO ORPHANAGE ON MANDELA DAY



do not have the tools to sift through the information and extract that which is accurate and verified.

"An awful lot of highly educated folks, skilled in all sorts of traditional media literacy, are hopelessly lost on the web," says American scholar Mike Caulfield, head of the Digital Polarization Initiative, in a Nieman Lab article. Media education and literacy seeks to rectify this by equipping people with the necessary skills to navigate digital content, and particularly "fake news".

The term "fake news" in this case does not refer to satirical or spoof content, but to content that is intentionally manufactured with the purpose of misleading the reader, usually for some sort of social or political gain.

"It is especially important to be media literate in 2018 as truly anyone with a computer (including a smartphone) and an internet connection can create and spread misinformation. When people don't understand the types of news and information they're consuming, they can more easily be misled by rampant

speculation and false narratives from those with bad intentions—or even those with good intentions who are misled themselves," says Christine Schmidt, reporter for the Nieman Journalism Lab, a group of leading experts on the disinformation crisis.

“

An awful lot of highly educated folks, skilled in all sorts of traditional literacy, are hopelessly lost on the web

People born in the previous century grew up in a time when newspapers could almost be considered gospel. It was generally safer to trust what you read. In 2018, this is not the case, and older generations using digital platforms struggle with establishing credibility.

"There does seem to be some confusion when it comes to accuracy of sources for mobile content, particularly WhatsApp messages, amongst the older generation – they tend to panic and send on 'warnings from police' and other fake news," says Andrews.

In South Africa, first and foremost is the issue of general illiteracy. One has to be fully literate in order to critically engage with media content, but simply being able to read does not mean a person is media literate.

In a country where most people access their news via radio, it is difficult to gauge how media-savvy South Africans really are.

"Part of the problem in this country is that mainstream elite media is often out of touch with the lives of the poor and the marginalised and that the public broadcaster has been mired with corruption. There are not always enough trusted sources of information that people can turn to," says Professor Herman Wasserman, Director of the Centre for Film and Media Studies at the University of Cape Town (UCT).

Ferial Haffajee, veteran South African journalist and associate editor at *Daily Maverick*, has a different view.

"Fake news is a growing threat and risk in South Africa, but we are not as susceptible to it as, say, Americans. South Africans do have low media literacy, but because the SABC is still the most important means of receiving information, fake news has not caught on (yet) as it has in other countries," says Haffajee.

However small the percentage of South African social media users may be, it is imperative that they critically engage with digital content.

"Informed audiences who engage with and share credible content are essential antidotes to the spread of disinformation and misinformation," says Julie Posetti, co-editor of *Journalism, Fake News, and Disinformation*, UNESCO's Handbook for Journalism Education and Training, in an article published by the Nieman Lab. This educational handbook was published in early September 2018, with the intention of tackling what is called the "disinformation war."

This book is helpful not only for journalists but for citizens too, and is full of practical advice on how to actively seek credible news and fact check.

"Information fabrication is not new. What is new is the technology and social behaviour that amplifies it enormously," says Posetti.

With the shift to digital news production came a shift in audience behaviour, particularly on social media.

In 2018, we have technology that enables people to create content that mimics legitimate news format; we have Twitter bots and troll armies (technology masquerading as members of the public) and audio and video can be

flawlessly manipulated to falsely represent news sources. This has a divisive effect on audiences, and allows readers to consume only the content which aligns with their personal views.

"I certainly think that the shift towards digital and social media has made the need for media literacy greater. There is so much more information of dubious quality swirling around which is too easily taken at face value," says Professor Franz Krüger, *Mail & Guardian* ombud and professor at Wits University's journalism department.

Krüger and Andrews both advocate media education as a way to improve media literacy and as a way to confront disinformation.

"We need more education on the rise of fake news and almost a case of 'meta-educating', by publishing articles on how to be more media literate so that the average citizen becomes aware of what to look for and acquires the skills to close the gap on media literacy," says Andrews.

"I don't think the educational system places enough emphasis on critical thinking skills, which I think are linked to media literacy. One of the answers to the issue of fake news must be enabling audiences to assess the reliability of information on offer more critically," says Krüger.

In terms of a way forward for South African media consumers, Wasserman emphasises a good relationship between the media and society.

"If there could be a stronger bond of trust between citizens and journalists and citizens could feel that they are being listened to, they are more likely to trust authoritative sources of news and would then have a better ability to discern between trustworthy news and other 'fake' sources."

Think before you click

5 FACT-CHECKING & RESPONSIBLE NEWS-SHARING TIPS



READ THE ENTIRE ARTICLE

Headlines are designed to attract attention, and can often be misleading. Read the rest of the article for context.



NOTICE THE LANGUAGE USED

Look out for spelling and grammar mistakes and emotive language. Too many exclamation points? That's an alarm bell.



CHECK YOUR SOURCES

Entering a news site's name into a Google search can be helpful in determining whether the source is credible or not.



CHECK WHO ELSE IS REPORTING THE SAME THING

A good way to verify information is to see if it has been reported elsewhere.



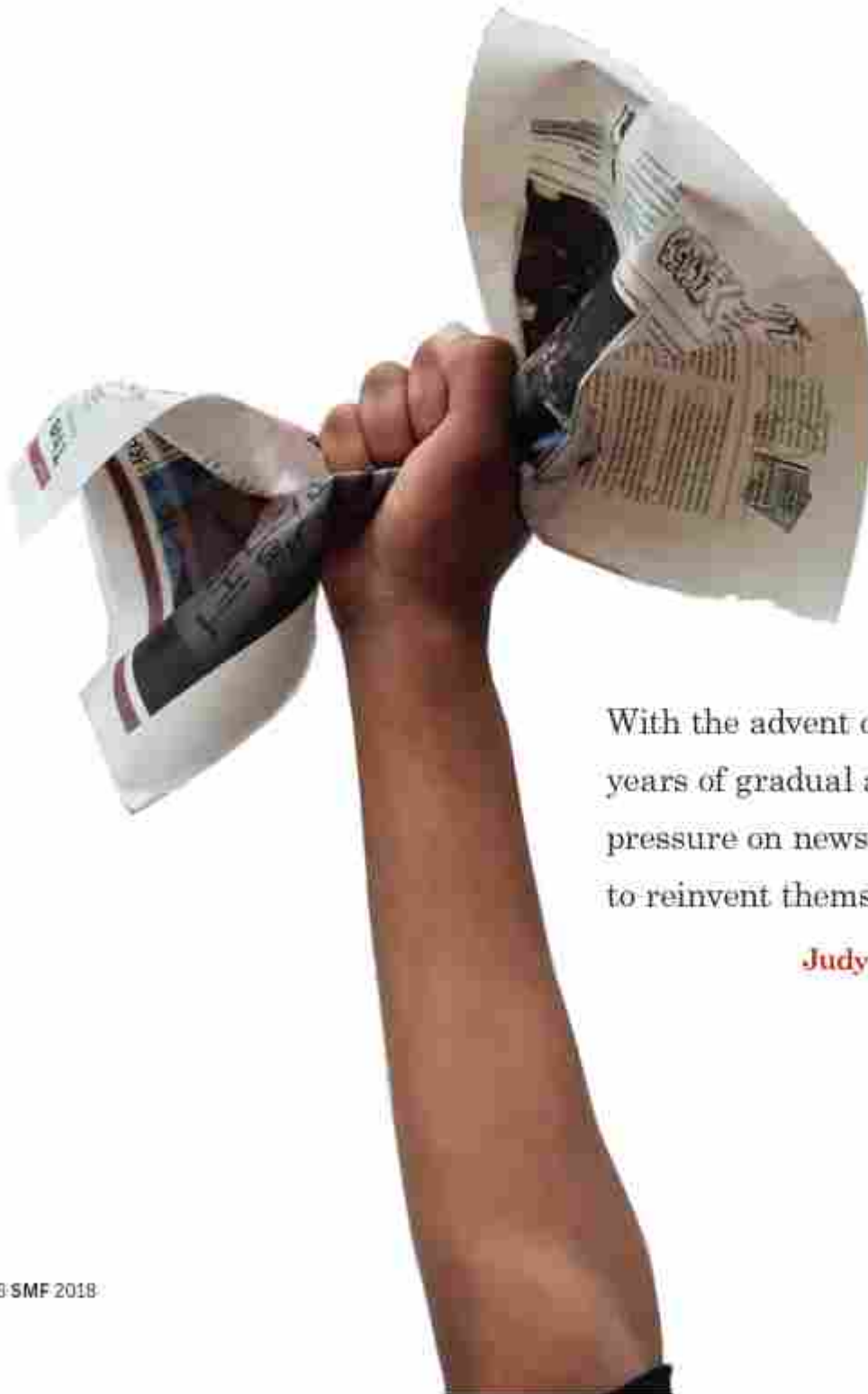
FIND OUT ABOUT THE AUTHOR?

Looking at the author's background and previous work will help you judge the quality of the work.

Sources: *Africa Check* and *The Verification Handbook*

INFOGRAPHIC: Lauren Dold

THE ART OF REINVENTION: PRINT'S COMEBACK



With the advent of online media and years of gradual audience erosion, the pressure on newspapers and magazines to reinvent themselves has accelerated.

Judy Philander

The migration of readers to the internet cannot be stopped. These are the words of online content producer at YOLU magazine: Robyn Lucas:

Which leads us to the following question - when was the last time you learned of breaking news, and was it by reading the front cover of a newspaper?

With the advent of online media and years of gradual audience erosion, the pressure on newspapers and magazines to reinvent themselves has accelerated. Print media continues to face immeasurable challenges in the digital age as profitability wanes.

The print industry has had to implement various innovative strategies in order to survive. From catering to niche markets, creating supplements and incorporating new and interesting designs, print is putting up a fight in trying to stay relevant. With digitalisation, however, some print media outlets have looked into creating an online presence.

By diversifying their print media platforms with a digital presence, some of these media outlets have been able to retain readership by acknowledging the need to move with the times.

"It's no secret print circulation has been dropping as people consume media online. This was previously a terrifying prospect for editors, especially because online was often synonymous with 'free'," says Kirstin Buick, senior content editor at YOLU magazine.

Given the inevitability of digitalisation and its effects on media consumption, Buick says moving content online is not the issue. "The problem was not moving the content online, that's done simply enough, but rather, how could we make money there?"

"In recent years, there has been a massive shift in the way people are consuming media online, a culmination of a plethora of factors."

Buick notes that strong print brands enjoy a trusted relationship with their readers due to the quality of the content they produce. However, she adds that it is imperative that these brands find innovative ways to make a profit from their online content.



"How do we serve our readers if they aren't willing to pay for the blood, sweat and tears we are pouring into our content?" she asks.

The privileged relationship that print brands have with their readers affords them the opportunity to reinvent themselves outside of the online space. Graphic designers and photographers have teamed up with print media to create something fresh

and appealing to a dwindling audience. The unique illustrations of graphic designer and illustrator Mike McQuade have accompanied various articles in *The New Yorker* and the *New York Times*.

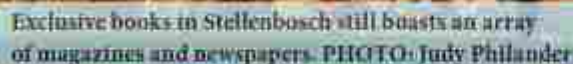
New-York based photographer Charlie Ruben who has done editorial work for *The New Yorker* and *Vice*, uses very little text when illustrating his work in newspapers.

This creates yet another stream

"The economic foundation of newspapers is slowly collapsing and this has happened for two reasons. First, newspapers have lost advertising revenue to internet websites, and secondly, most of the audience has moved to the online space," says Lucas. "Print media has no choice but to adapt and invest in its own innovation," she adds. Buick shares a similar sentiment and is of the opinion that the decline of print media does not mean the death of journalism. "It just means we no longer have the luxury of defining ourselves by our platform. We need to meet our readers where they are, online, and give them content of the highest possible quality," she explains.

"The popularity of paid-for streaming in the likes of Netflix, iTunes, Spotify; the rise of fake news on social media, what that means for politics... more and more, people are willing to pay, if it means they get quality journalism, from a source they can trust, at their fingertips," Buick says. "We haven't quite figured out the best way to charge them for it yet. Subscriptions,

Keet notes that community newspapers still boast relatively large readership numbers. "Ekestadhus has about 90 000 readers per week and 450 000 readers in total per week, which includes the other five newspapers in the Boland group. This is massive for print."



Photos by the class of 2018

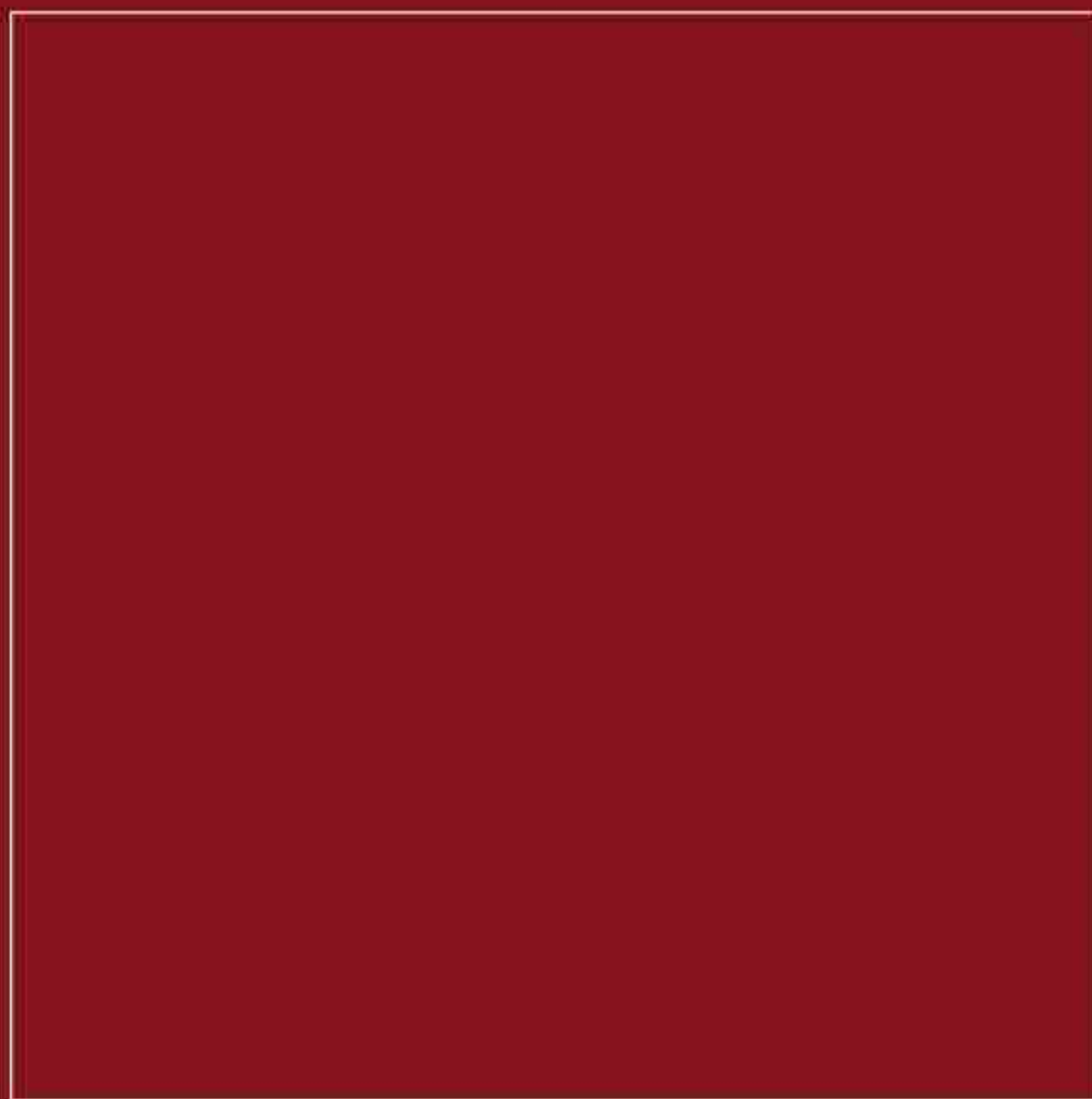
1. Ilerie Lodewyk and her son, Roy Lodewyk, are living in an informal settlement where the Klein Libertas Theatre in Stellenbosch burned down in 2015. PHOTO: Nicolette van Schalkwyk. 2. A barman prepares a drink during the opening night of Stellenbosch bar, Bar-baric. PHOTO: Michael Davidson. 3. A different view of the Stellenbosch University Library with focus placed on the shadows created by the library's skylight. PHOTO: Casey Delpont.



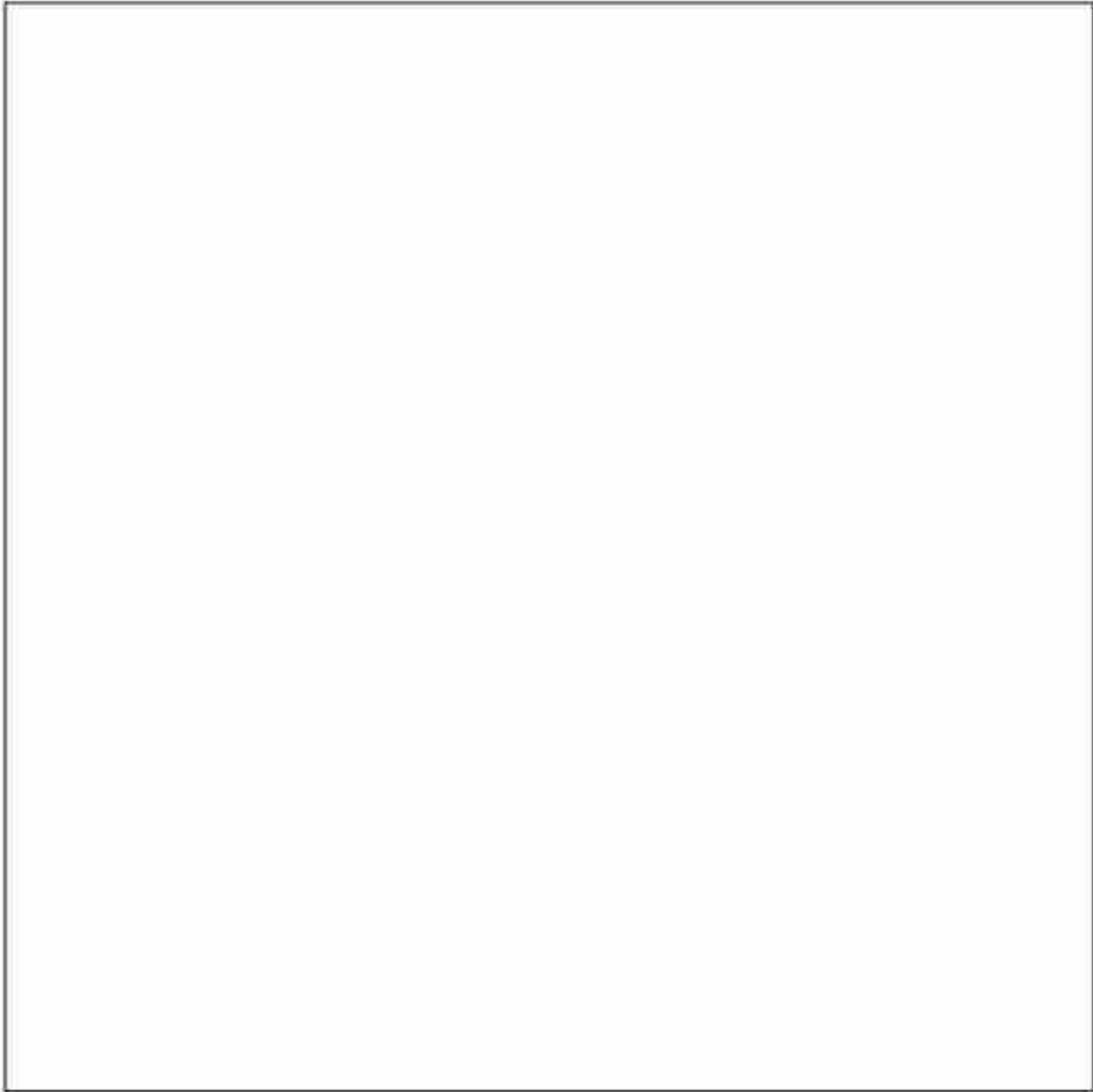
4. Oratile Pitjo (23) seeks to pay tribute to his Afro-Dandy history by carving out a unique identity in a modern age through a time-honoured fashion tradition. PHOTO: Jana Wentzel. 5. A man smokes a "bottleneck" at the Cannabis march on 5 May 2018. PHOTO: Josh du Plessis. 6. Frustrated Congress of South African Trade Union (COSATU) members march at the Cape Town city centre on Workers' Day 2018. PHOTO: Teboho Mokonyana. 7. The Mother Church, also known as the "Moederkerk", in Central Stellenbosch. PHOTO: Wilhelm Schumann. 8. Hilton Biscoombe (65), a Stellenbosch historian, writer and compiler of 'In ons Bloed' (2006), reminisces over his youth living in one of South Africa's forgotten and lost "coloured neighbourhoods", Die Vlakte, in Stellenbosch. PHOTO: Arleen Stone.

Print

is dead



long live



Print

SMF

2018



Print is **not** dead.

Print is NOT dead

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Print is dead (flip mag)

SMF 2018 aims to address the question: Is print dead? Our two-part magazine is designed to be read from both sides, one with each side of the argument. When you've finished reading all the thought-provoking articles on the one side, flip the magazine to start reading the other points of view.

Meet the TEAM

Class of 2018



1



2



3



4

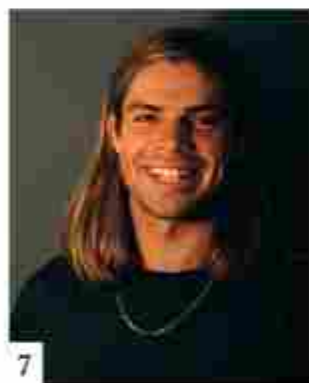


5



6

1. **Cally Ballack**
Bohemia? Just one drink.
2. **Grethe Bestbier**
Grethe? Yes, she's very honest ey.
3. **Caira Blignaut**
I am the mood.
4. **Michael Davidson**
Sleep deprived and sarcastic.
5. **Casey Delpert**
Post-Soviet Champagne Socialist.
6. **Lauren Dold**
Overtired, underfed, and perpetually in need of 'five more minutes.
7. **Josh du Plessis**
Born 15 minutes late.
8. **Nell Hofmeyr**
Pedestrian at best.
9. **Ross Michaels**
Outspoken introvert.
10. **Kadzamira Modjadji**
Shout out to my forehead for catching all that light.
11. **Teboho Mokonyana**
Living life as Beyoncé and all of you are Michelles.
12. **Christi Nortier**
I still buy the magazine even though I have an online subscription.



7



8



9



10



11



12



13



14



15



16

13. Jeremy Ryall

Surely, Xpresso?

14. Wilhelm Schumann

Literally addicted to hitting the snooze button.

15. Alundrah Sibanda

Born to talk and correct the grammar on random notice boards.

16. Kamya Somdyala

WhatsApp group admin, finally!

17. Arleen Stone

Guys, my English has left me again...

18. Judy Philander

I prefer my puns intended and anything Christiane Amanpour says.

19. Kyra Tarr

Never here before 9, never here after 3.

20. Jody-Lynn Taylor

I always spill the tea, meisie.

21. Kelly-Jane Turner

Proof that little legs can actually get you far.

22. Nicolette van Schalkwyk

A.k.a. Nicopret/Nicoklets.

23. Ané van Zyl

InDesign is not evil. Fight me.

24. Jana Wentzel

The mom of the group.

25. Bonita Williams

If thought bubbles appeared above my head, I'd be screwed.



17



18



19



20



21



22



23



24



25

QUIZ NIGHT

Think you've read the news enough this year, and are fairly bright? Well, then take this quiz to check if you're right!



1

What is the name of the first female leader of Cosatu?

- a. Mildred Oliphant
- b. Patricia de Lille
- c. Zingiswa Losi



2

What is the name of the Environmental Affairs Minister who passed away in September?

- a. Edna Molewa
- b. Nkosazana Dlamini-Zuma
- c. Bathabile Dlamini

3

What is the name of the hurricane that struck the Carolinas in America this year?

- a. Amanda
- b. Florence
- c. Catherine

4

How long were 12 Thai boys and their soccer coach trapped in a cave?

- a. 3 days
- b. 18 days
- c. 1 month



5

What was the score when the Springboks beat the All Blacks in September?

- a. 32-24
- b. 40-32
- c. 36-34



6

What Constitutional Court ruling was made in September?

- a. Legal drinking age changed to 21
- b. Appointment of former National Prosecuting Authority head, Shaun Abrahams, ruled as unconstitutional
- c. Private use and cultivation of dagga made legal

7

Which South African language was spoken in the film 'Black Panther'?

- a. isiZulu
- b. Afrikaans
- c. isiXhosa



8

Which tech mogul testified before US congress in April 2018?

- a. Mark Zuckerberg
- b. Jack Dorsey
- c. Kevin Systrom



9

Which film won the 'Best Picture' award at the 2018 Oscars?

- a. 'The Post'
- b. 'Lady Bird'
- c. 'The Shape of Water'

10

Which porn star did President Donald Trump pay off to keep silent about their relations?

- a. Mia Khalifa
- b. Sasha Grey
- c. Stormy Daniels



11

Which golf tournament did Tiger Woods win for the first time in five years?

- a. PGA Tour Championship
- b. The US Open
- c. BMW Championship

12

Which South African investigative journalist had his private property raided by the Hawks in February this year?

- a. Max Du Preez
- b. Jacques Pauw
- c. Pieter Du Toit

13

Which comedian was convicted for three to ten years for drugging and sexually assaulting Andrea Constand in 2004?

- a. Bill Cosby
- b. Adam Sandler
- c. Chris Rock



- 9. The Shape of Water
- 10. Stormy Daniels
- 11. PGA Tour Championship
- 12. Jacques Pauw
- 13. Bill Cosby

- 5. 36-34
- 6. Private use and cultivation of drugs
- 7. iXhosa
- 8. Mark Zuckerberg

- 1. Zingiswa Loni
- 2. Edna Mofeja
- 3. Florence
- 4. 18 days

Answers

A very Niche Future for the Magazine Industry

Imagine being handed a copy of *National Geographic* every time you heard or read that print is dying. At this point, if you are a young person working in the media industry, you would probably be able to build a tower of magazines higher than Table Mountain.

Wilhelm Schumann

Speaking of towers, if you were to build a tower using the 2,5 million magazines *National Geographic* sells globally every month, assuming the average magazine has a thickness of five millimetres and ignoring the basic laws of physics – at 12,5 km tall, the tower would be 3,7 kilometers higher than Mount Everest. Is print really dead?

On the CNBC talk show, *Power Lunch*, *New York Times* CEO Mark Thompson was quoted as saying, "I believe at least 10 years is what we can see in the US for our print products," and that, "there may come a point when the economics of [the print paper] no longer make sense for us."

With the dawn of digital media, print has been struggling. This is fact. But to say that print is dead is jumping the gun. Yes, there are certain parts of print media like newspapers and general interest magazines that will most likely not see the light of day in the next 10 years or so, but perhaps special interest or niche magazines will continue to have a place on your shelf or coffee table.

How is the mag industry doing?

According to statista.com, an online statistics, research and business intelligence portal, the age of digital media has taken its toll on the whole magazine industry. For example, in the United Kingdom, from 2003 to 2015, the number of *National Geographic* magazines in circulation has dropped from 334 000 to 198 000. Although not as severe, *Vogue UK* has also experienced a dip in circulation numbers, dropping from 170 000 in 2006 to 156 000 in 2016.

The same seems to be occurring in South Africa. According to the Audit Bureau of Circulations of South Africa's (ABC) first quarter of 2018 report, total magazine circulation has declined by 16,1% year on year, with the large majority of titles showing decreases in circulation numbers.

According to the report, *People's* circulation has dropped from 38 155 to 31 388, *Huisgenoot's* from 208 322 to 190 613 and *YOU's* from 107 108 to 95 421.

Where things get interesting

As stated in a BBC article written early in 2018, despite many magazines having seen their sales drop, particularly prominent brands adjusting to the digital age, there are certain smaller titles that are remaining stable and even showing growth.

Some of the most notable downturns in sales mentioned in the article came from *Look*, *Now*, *Closer*, *Heat*, *Grazia* and *Stor*, while the most notable increases came from *Prospect*, *The Spectator*, *Private Eye* and *The Economist*.

Similarities in SA

"Niche consumer publications fared better than mass publications, as they have a solid and committed base of passionate readers. *SA Hunter/Jugter* and *Bike SA* are examples of these," writes Britta Reid, an independent media consultant, in an article for *The Media Online* earlier in 2018.

According to the ABC's report, some of the other titles that saw an increase in circulation numbers include *FinWeek*, *Financial Mail*, *Tuiskenset*, *Ideas/Idets*, *Condé Nast House & Garden*, *ELLE*, *VISI*, *Kickoff* and *Weg/Go!*

The future?

In September 2018 New Media-owned design and décor magazine *VISI* was awarded the international A'Design Award for Best Design Media. According to a press release from *VISI*, "the award is a special recognition granted to leading design publications, which are nominated by designers, artists and architects from across the globe."

Aileen Lamb, New Media's managing director, says, "*VISI* is one of our iconic brands and has always been celebrated locally for its distinctive design and high production value."

Also commenting on their success, *VISI's* editor-in-chief, Sumien Brink, says, "we have shown significant growth in the last year where many of the other titles have seen large drops in their circulation."

"The main reason for this is because we are an incredibly focused title and we have an excellent website to accompany the magazine. So all the content that is news-related can immediately go onto the website and the content that can stay relevant for longer will go into the magazine."



"VISA is a magazine that people keep," says Brink.

"It's not like other magazines that you throw away after a month or so. It's a collectable."

Maintaining such a level of growth and stability "isn't easy," Brink admits, "and the biggest problem at the moment is advertising. We are seeing fewer ads than before because advertisers prefer electronic media. And to run a successful magazine you really need the support of adverts."

"Nobody has actually figured out how to make a magazine profitable electronically yet," says Brink, but adds that, "the moment that happens, it will be the end of magazines, I guess."

However, Brink doubts that this day will ever come because, "as long as a magazine is something beautiful that a person wants to put on their coffee table or wherever, then there is hope."

France Beyers, editor-in-chief of *Stellenbosch Visa*, a lifestyle quarterly catering specifically to the residents, visitors and working population of Stellenbosch, is of the opinion that "the future of print is not only doom and gloom."

"The future of print depends on us adapting and including new technologies and experiences in our approach. Print will certainly become more niche, focused, or rather better targeted to specific audiences."

Beyers feels that due to the age of lightning fast internet, digital news and social media, the days of general interest magazines are limited.

"They will no longer have the broad-based appeal – there is too much wastage of space, paper, production costs and time. Also, the time it takes from the consumer's side to wade through lots of pages of irrelevant stuff to find one or two things they want to read," Beyers says.

"On the other hand," she adds, "focused publications will be able to deliver relevant content to a smaller audience. Consumers interact with a publication in a far different way to digital."

“As long as a magazine is something beautiful that a person wants to put on their coffee table or wherever, then there is hope”

"Some readers will consume some types of information like news on digital platforms as a form of convenience, but when engaging with creative content, opinions, content relating to their fields of passion or expertise, there is an affinity with good quality print that will never be replaced by digital."

"Having said that, I believe that no magazine can survive with just a print platform. The print platform must be supplemented with digital presence as well as real life customer events."

Commenting on why niche, "passion" or special interest magazines like *Stellenbosch Visio* won't disappear any time soon, Stellenbosch Visio's creative director, Petro Du Toit, says, "like in any other industry, technology is a disruptor in publishing. It changes the way people consume information."

"The digital space is suited to quick turnaround times and regular updates, but is often superficial. We thus note a need, particularly from our market of informed individuals, for an independent voice providing insights and depth of coverage," Du Toit adds.

"In addition, the value of a tactile product that enjoys pride of place in the physical space allows for a natural relationship compared to the 'attention economy' where you effectively have to buy someone's attention," she continues.

Peter Van Noord, editor-in-chief of *Weg! Platteland*, a niche Afrikaans lifestyle title that focuses on the South African countryside, firmly believes that "niche" is the future of magazine print.

"Especially when you look at digital media and the huge threat it poses to especially newspapers and general interest magazines or anything that has to do with celebrities or even food really."

"I think magazines like ours will always do well," says Van Noord.

"A computer will never be able to replace the tactile element of, for example, the calm one-on-one experience of lying in bed and relaxing with your magazine."



Sumien Brink. PHOTO: visi.co.za



France Beyers. PHOTO: Supplied



Petro Du Toit. PHOTO: Supplied



Peter Van Noord. PHOTO: Supplied



Die stem van die gemeenskap

Vir talle is gemeenskapskoerante meer as net 'n pakkie varsgedruk op hul stoep: dis 'n spreekbuis vir die gemeenskap en die behoud van menigte groot mediamaatkappye.

Nicolette van Schalkwyk



Vir Hettie van Tonder (73), 'n inwoner van Bellville, was die *TygerBurger* nog nooit net 'n koerant nie.

"Dis 'n instelling, 'n stukkie 'huis'," sê sy. "Dit laat my voel asof my gemeenskap nog belangrik is, asof ons nog 'n stem het."

'n Goeie gemeenskapskoerant is veel meer as net 'n weergawe van die week se gebeure, meen Gerard Grobler, redakteur van die *Ouersand Herald*.

"Dit is die gewete, en op 'n manier die morele kompas van 'n gemeenskap."

Gemeenskapskoerante bly 'n baken van hoop, nie net vir hul lesers nie, maar ook vir talle medjamaatskappye; ongeag die probleme by hul gedrukte eweknieë.

Met die mark wat positief swaai vir kommersiële

gemeenskapskoerante, meen Chris Moerdyk, media-analis en lid van die Instituut vir Bemerkingsbestuur, dat hierdie koerante steeds 'n reuselbron van inkomste vir die drie groot mediahuise is, naamlik Caxton, Media24 en Independent News & Media.

Talle plaaslike adverteerders beskou gemeenskapskoerante in 'n gunstige lig en sal daarom steeds hierdie medium gebruik, meen Moerdyk.

Volgens Michelle Linnert, redakteur van die *TygerBurger*, is dit juis die plaaslike adverteerders wat gemeenskapskoerante se kop bo water hou.

"Ons is gefukkig dat ons nis, gemeenskapnuis, ons nog toelaat om met die oom te praat wat die kafee op die hoek besit of die kleinhandelaar wat sy produk aan een spesifieke mark binne ons voorgebied wil verkoop."

Volgens Linnert sorg hulle op hierdie manier vir 'n voeteval binne winkels wat tot hul voordeel strek by plaaslike adverteerders.

Ten spyte van 'n dalende inkomste, meen Linnert dat gemeenskapskoerante soos die *TygerBurger* steeds vir Media24 'n groot bron van inkomste in die mark is. Linnert

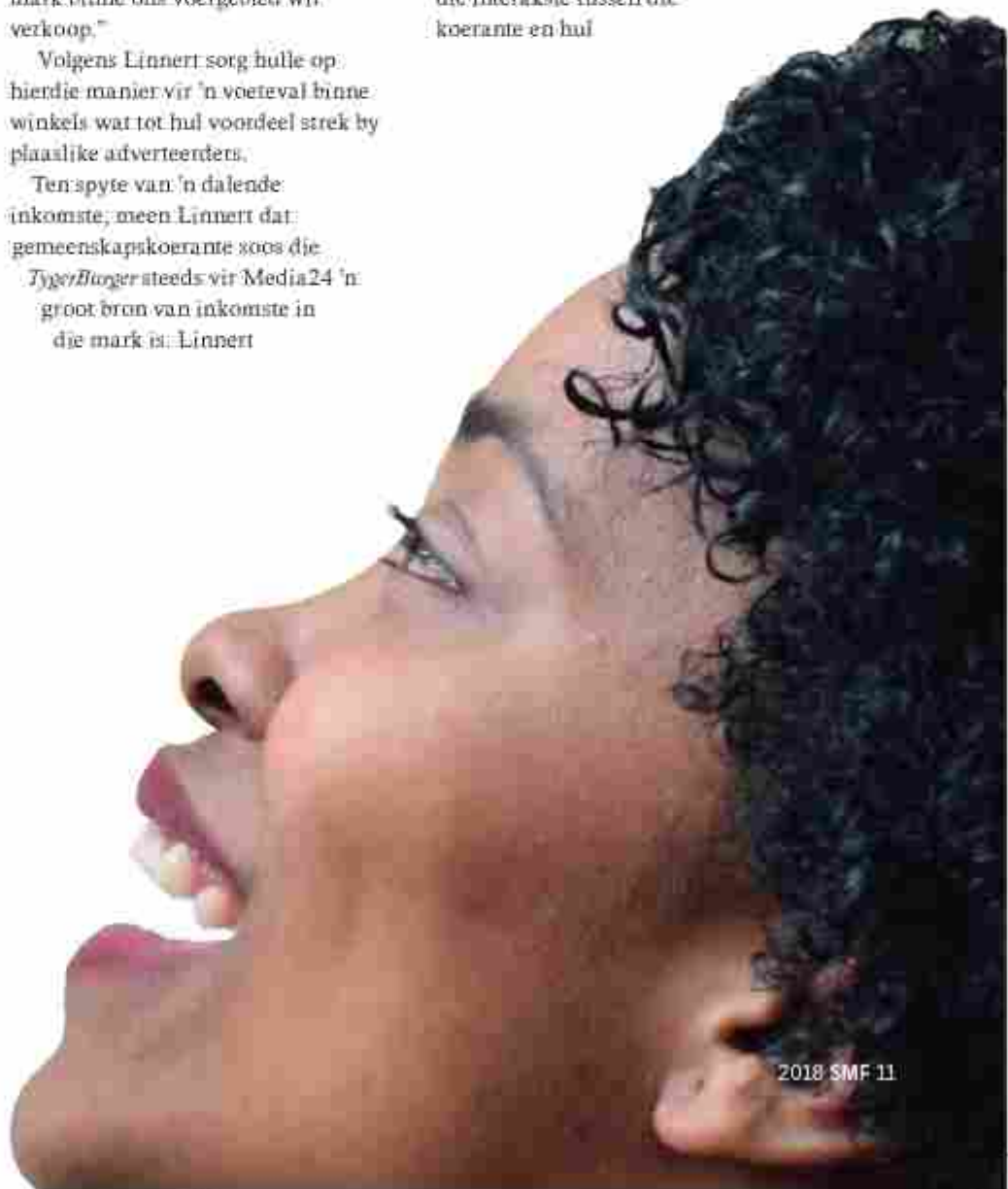
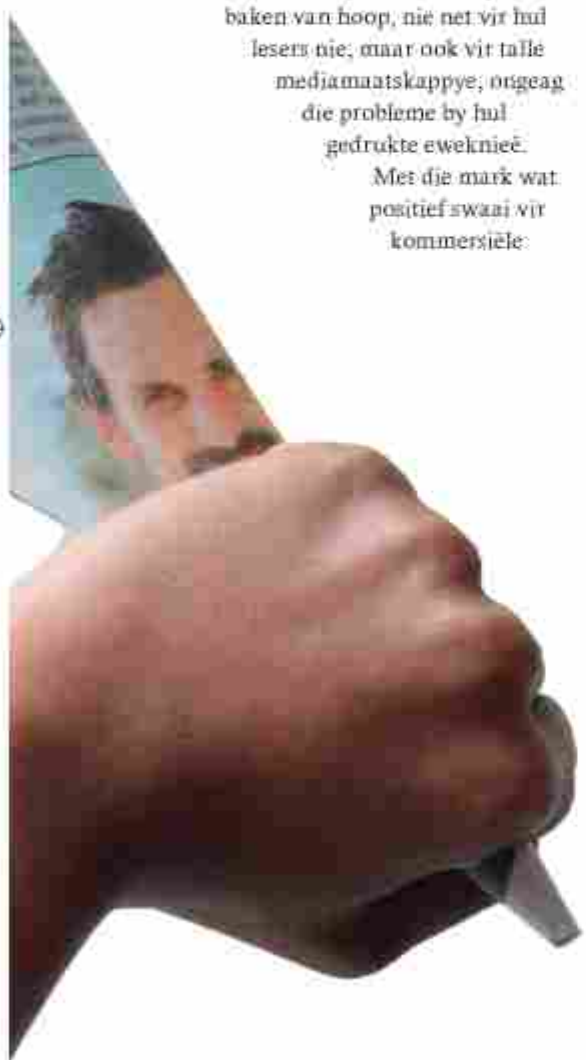
sê sy kan daarom nie help om positief te bly oor die toekoms van gemeenskapskoerante nie.

"Ons sal bly voortbestaan, op watter platform dan ook, vir solank as wat mense in huise bly met buurmense en onder 'n munisipaliteit val en kinders het."

Volgens Marsha Leistch, 'n joernalis by die *Plainsman* in Mitchells Plain, is daar juis 'n blink toekoms vir gemeenskapskoerante, spesifiek omdat dié nismark 'n gaping vul wat deur die hoofstroommedia misgekyk word.

"Hoofstroomkoerante berig dikwels net breedvoerig oor die gebeure in gebiede soos Mitchells Plain, maar gemeenskapskoerante delf dieper in die stories en gaan praat self met die mense wat direk betrokke is."

Sy sê dat die nuwe band en die interaksie tussen dié koerante en hul



Gemeenskapskoerante is vir oud en jonk. FOTO'S: Nicolette van Schalkwyk



gemeenskappe, hul onderskei van hul hoofstroom-eweknieë.

Linnert stem beelhartig saam.

"Die hoofstroommedia gaan nie berig oor jou reusepampoën, die valk wat jy naby jou woonstel opgelet het, of die hawelose persoon wat almal se kar was vir geld vir die skooling nie," sê sy.

Ons skryf oor mense wat jy ken, plekke wat vir jou iets beteken, produkte en dienste wat jy in jou kas het of wil bekom. Dis die soort nuus wat 'n onmiddellike reaksie by jou ontlok, want dit spreek tot jou persoon," voeg Linnert by.

Digitaal, die reus wat oor die afgelope paar jaar sy neus in die plaaslike nuusmark gedruk het, het 'n nuwe bedreiging gebring – een wat halt kan roep vir die weeklikse pakkie versgedruk op talle gemeenskapalede se voorstoep.

Deon Joubert, waarnemende hoof van die Drukkersvereniging van Suid-Afrika, sê egter dat daar geen rede tot kommer is nie. Volgens Joubert is die drukbedryf allesbehalwe "dood".

Hy sê die bedryf moenie beskou word as een wat in kompetisie is met die digitale bedryf nie, maar eerder een wat sy aan sy staan met die vierde industriële revolusie.

Vir Grobler is dit veral Facebook wat 'n groot bedreiging inhou vir gemeenskapskoerante. Hy sê sosiale media het in 'n "nuus-ekosisteem" verander en dat talle Facebook-blaaie deesdae ook oor plaaslike kwessies berig. Aangesien gemeenskapskoerante weekliks

verskyn, plaas dit hulle onder geweldige druk om relevant te bly, meen Grobler.

"Die dae toe jy 'n bleek weergawe van die week se gebeure kon aanbied en ver wag dat jy koerante gaan verkoop, is lankal verby," voeg hy by.

Talle gemeenskapskoerante word nou genoodsaak om eerder hul ou skoene uit te skop en aan te sluit by die digitale revolusie.

Volgens Lise Beyers, redakteur van die *Paarl Post*, is hulle tans besig om hul digitale strategieë te heroorweeg om dit sodoende te kombineer met fisieke koerantsirkulasie.

Grobler is egter skepties hieroor.

"Hierdie segment [digitale media] van ons besigheid groei sterk en maak reeds in 'n mate vir die effense daling in fisieke koerantverkope op, maar 'n digitale weergawe alleen gaan nie die bedryf red nie."

Hy sê die konstante strewe na vernuwing sal altyd 'n uitdaging wees – bety in gedrukte of digitale media.

Moerdyk meen egter dat hoofstroommedia dikwels in strawwe kompetisie moet staan met die internet en televisiekanaal vir inhoud, maar dat gemeenskapskoerante meestal hierdie kompetisie vryspring, bloot oor hul aard – hulle spreek tot 'n spesifieke gemeenskap.

Om hierdie rede glo hy dat gemeenskapskoerante, te midde van die stormloop van digitale opsies, die toets van die tyd sal deurstaan.

"Navorsing toon herhaaldelik dat die lesersgetalle van gemeenskapskoerante baie hoog is," sê hy. "Een van die redes hiervoor is dat lesers gewoonlik een of twee mense in die artikels en die foto's kan sien wat hulle persoonlik ken."

Dit is hierdie persoonlike aspek van gemeenskapskoerante wat Linnert na aan die hart lê. Sy sê hul resep vir sukses is eenvoudig: "Ons maas raak jou direk. Dit is nie duisende kilometers ver in 'n ander land nie. Dit handel oor jou huis, jou kind, jou straat, jou buurt, jou woongebied, jou stad." Ten spyte van die talle digitale uitdagings waarvoor gemeenskapskoerante daaglikse te staan kom, bly diegene aan die stuur positief.

Beyers meen koerante soos die *Paarl Post* is nie net die hartklop van die gemeenskap nie, maar ook die armansprokureur.

"Ons is 'n stem vir die gemeenskap en 'n oor wat na hul sal luister," sê sy. "Mense wil weet wat is die mijsaad, politiek en ekonomie in hul dorpe – nie noodwendig elders in die land nie."

Grobler kan nie anders as om saam te stem oor die belangrikheid van gemeenskapskoerante nie.

"Dit moet rigting aandui en mense laat praat en dink oor wat rondom hulle aan die gebeur is."

Augmented Reality

How newspapers are bringing print to life

Imagine hovering your phone over a clunky piece of traditional newspaper, scanning the images presented on the paper via a free downloadable app, and a video appears of real-life action happening in that image.

Caira Blignaut

At a time when the future of printed media appears to be constantly threatened by online media, a new technology seems to offer a ray of light at the end of a dark, declining tunnel.

Printed products have been struggling for decades to maintain their circulation numbers. In 2017, *Cape Argus* saw a decline of about 800 readers for the business year. However, a new quirky and creative technology, Augmented Reality (AR), points to a future where print and technology work together in a symbiotic relationship befitting print in a relevant and trendy way.

News Editor of *Weekend Argus*, Wendy Martin, says that the decision to add the element of AR to the publication across all its titles was about adding tangible value to the newspaper.



This is a tool that draws people to physical pages to watch videos by downloading the IOL app (which offers other news features) as well as AR

AR is an innovative technological tool making waves in the way the world views printed publications today, by using image recognition software. By using the IOL app on a smartphone, readers can scan the AR pictures. The software then recognises these pictures and in turn launches a supplementary image or video. From here, the scanned AR image turns pictures into moveable material such as videos and advertisements.

AR is a tool used by the Independent Media group across all its titles and they are currently the only group in South Africa making

use of the feature. The feature is convenient, easy to use and can be accessed by simply downloading the free IOL app available for both Android and Apple users.

"We ran a trial run over most of the past year, tweaking and refining the AR functionality on both IOS and Android devices. Our newspapers were encouraged to start using AR to get readers to access videos shot at the scene of news stories.

"*Cape Argus* has been particularly successful in using AR to benefit its readers," says Studio Independent Editor, Terry Van Der Walt, who drives the AR division at Independent Media.

AR allows content creators and publishers to add multi-platform content to static media in an interactive way by immersing the reader in the content provided.

It allows users to experience more

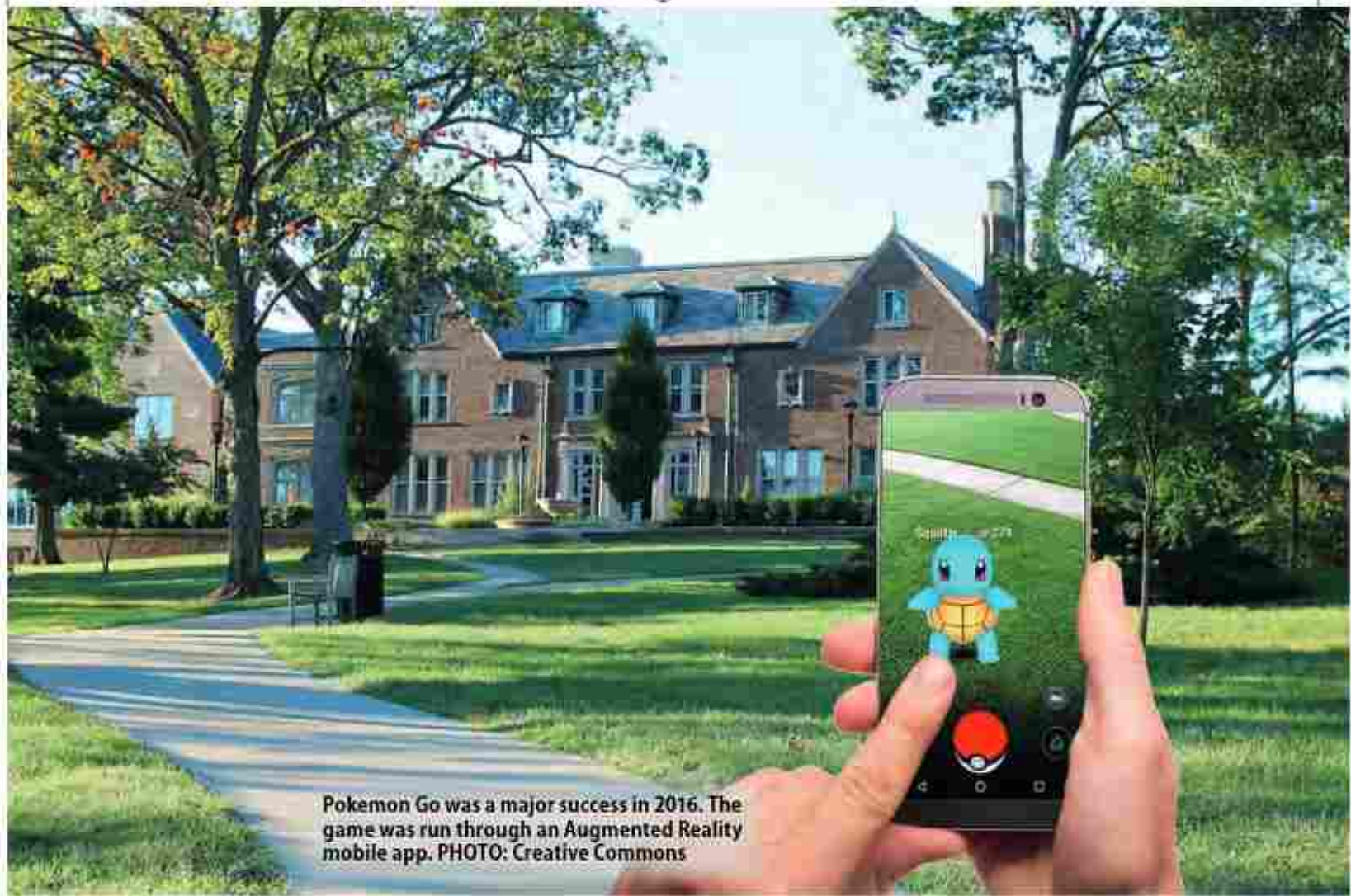
forms of media on one platform. It is constantly adapting and changing the motionless nature of media texts and images to offer an enhanced and engaging experience with the news or adverts in printed publications.

For example, an image of a rugby player scoring a try can be scanned through the IOL app, and once scanned, the video highlights of the footage when the try was scored will appear on the smartphone.

Independent Media's Studio Independent division were in charge of driving the idea of adding the feature of AR to *Weekend Argus* and its other titles. They, together with Afrozaar, the app developer involved in creating AR, were in charge of controlling, managing, rolling out and the overall process of troubleshooting and solving any issues that the feature would have presented during its beginning phases.



ABOVE: Wendy Martin, News Editor at *Weekend Argus*, says that AR allows content creators and publishers to add multi-platform content to static mediums. **PHOTO:** Supplied



Pokemon Go was a major success in 2016. The game was run through an Augmented Reality mobile app. PHOTO: Creative Commons

QR Codes vs AR

"Print publishers are starting to do away with the use of QR codes in order to launch AR. We, at Afrozaar, have a mission to rid the world of QR codes and keep AR relevant and publisher or brand focused. By integrating a digital solution to a print environment we are growing both print and digital readership and user figures. They are enhancing each other," says Digital Partnership Manager at Afrozaar, Andrew McLagan.

This new technology helps papers like *Weekend Argus* compete in the digital media landscape. By using AR, print media is pushed to keep up to date with their online rivals and therefore stand a better chance of being equal competitors.

"I have been able to use AR to encourage reporters to make videos and to offer readers extra value. Attaching videos to physical pages this way offers exclusive value, as these videos are not all used online

The only way to watch them would be through AR," says Martin.

"I am confident in AR's potential. It requires a certain amount of commitment from the reader, but I do believe the process will attract people to newspapers," says Kim Gordhan, a new reader of *Cape Argus*.

Martin explains that the difficulties in introducing the AR feature into the Independent Group's newspapers and the processes involved were twofold. This was mainly because journalists now had to collect and capture videos as well as be involved in the troubleshooting process:

"Collecting videos meant asking reporters to take videos and encourage them to edit them. Troubleshooting came in different forms: AR works better with distinct pictures with good contrast that are printed well, but through trial and error I had to learn about the kind of images that can be used as AR triggers."

Augmented Reality is not

completely new in a South African context. The innovation has been used outside of newspaper publishing, with South African banknotes. The new notes which feature a younger Nelson Mandela, allow for the note to be scanned through the South African Reserve Bank (SARB) Currency App, and once scanned, a video of the story of Nelson Mandela appears on the phone screen via the app.

"As far as we know, Independent Media is the only media house in the country that has AR among its array of new tech tools to give our readers a richer experience. I am not aware of any other news operation that has caught on to this new field," says Van der Walt.

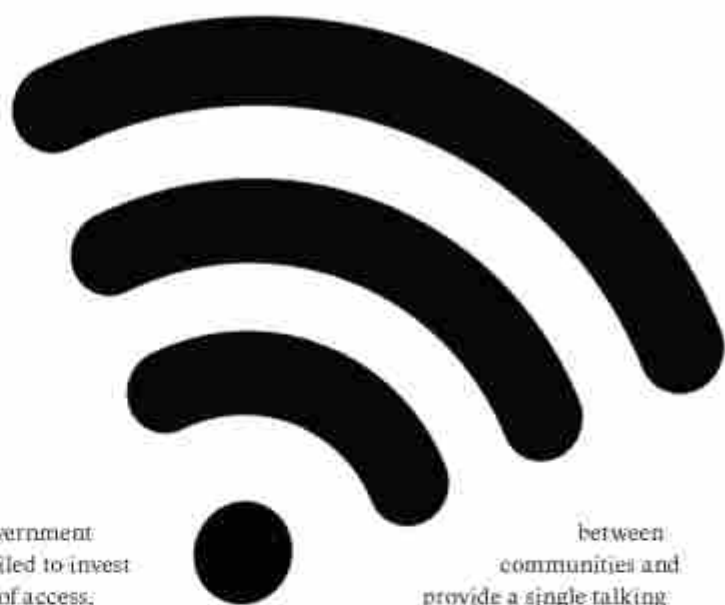
Martin confirms that having AR in their newspapers draws people to printed paper. It allows users to experience more forms of media within one platform. "We are adding content value to physical paper and thus drawing potential consumers to our product," explains Martin.



INTERNET (IN)ACCESSIBILITY

While some are constantly running out of data and airtime, others have full WiFi access. This makes internet inaccessibility a reality for many South Africans.

Cally Ballack



“We are left behind in South Africa when it comes to the beauty of technology and how it can make people's lives easier. Countries such as Ghana, Kenya and Nigeria are leaving South Africa behind when it comes to correctly investing in technology, for the benefit of communities.”

These are the concerned words of Reggy Moalusi, editor of the *Daily Sun*, the largest daily tabloid newspaper in South Africa.

Print still plays a role in informing South African citizens of local, national and global affairs because not all South Africans are afforded the luxury of readily available internet and WiFi access.

Mpho Raborife, *News24* night news editor, explains that “the cost of data in South Africa is a major barrier to internet access for the average South African. The prices of smartphones as well, but there are companies who are actively trying to bridge that gap in the market”.

Raborife explains that many technology companies, such as Xiaomi, have recognised this gap in the market and supply more affordable smartphones which range from R3 000 to R8 000.

“The more they enter the market, the more options consumers will have, which will hopefully lead to the prices of smartphones dropping to rates that the majority of people can afford,” she says.

“The lack of infrastructure investment is one barrier to internet

access – government has really failed to invest in this kind of access, especially given the value it will provide to most of its previously disempowered citizens. Print does help, though to a limited extent,” explains Moalusi, while also agreeing that data in South Africa is expensive and unaffordable for some.

Despite the challenges facing print, such as decreasing circulation and lower advertising revenue, print still plays an imperative role in different communities across South Africa. Moalusi explains that, “there are millions of readers who rely on *Daily Sun* to keep them abreast of news from around South Africa and the world at large”.

Danie Keet, the editor of local Stellenbosch newspaper *Elkestadnuus*, believes that community papers play a large role in acting “as a watchdog over a variety of issues relating to the town's residents and ratepayers.”

“We can ask questions about issues that influence the lives of residents and provide them with balanced information to enable them to make decisions,” says Keet.

He explains that community newspapers retain the responsibility of informing readers about things happening in the town, especially events which serve the public interest, such as crime, social issues, the local government and sporting events.

Without affordable access to a local community paper, Keet believes that “newspapers are a bridging factor

between communities and provide a single talking point or point of contact.”

Senzo Kubheka, a call centre agent and resident of Philippi, says that he would be more willing to read newspapers than online news during his spare time, as he ends up spending more data on online than he would spend on a newspaper.

“There is WiFi that is available in Philippi, however it's only available for a certain amount of time. After 15 minutes you then have to pay a fee and I am not willing to spend more than R100 per month on data and internet,” explains Kubheka.

“The first way you realise that you have entered a township is the reception. The reception is very, very bad. As soon as you take the off-ramp going into the township you will notice this. Where I live, I have to go to a flat one story above me in order to get reception to make a call,” Kubheka added.

Although often more expensive, online news sources bestow advantages onto news readers which print simply cannot. Raborife points out that online platforms are quicker in delivering news to readers and are faster in building the story and developing it further. “It allows your story to be fluid so it becomes easier to reflect changes throughout the day on the new information that surfaces as the day progresses,” says Raborife.

She further explains that online publications can present news to

readers in multiple ways through visuals and audio, allowing them to consume news "based on the amount of time and data that they have at their disposal".

Those who do not have internet access, however, are unable to enjoy such instantaneous and versatile access to information.

A study conducted by World Wide Worx called Internet Access in South Africa 2017, shows that the Western Cape has the highest internet penetration rate across the country, with 75% of individuals in the region having some form of access to internet. In contrast, the Eastern Cape has a dire 25.2% internet penetration.

The study showed that the biggest determining factor in distinguishing between those who do and do not have readily available access to internet across the country is income disparity. 82.4% of those who earn more than R30 000 per month can access the internet, while nationally, only 30% of those who earn below R2 500 have access to internet.

For those who are unable to afford internet access, print is imperative in allowing individuals to stay informed and entertained. The survival of print is especially important for low income earners, as it is more financially accessible while data prices are still high and infrastructural development is still lagging.

"Media houses will have to also look at other ways of generating profits outside the traditional revenue of advertising," explains Moalusi, reflecting on the declining profits of print publications.

He goes on to explain that print has always been a source of reliability for readers, with news that tends to be thorough, especially with the advent of fake news which spreads rapidly online.

"Readers want certainty from the media because of the trust-relationship they have had with media entities," says Moalusi.

INCOME IN RELATION TO INTERNET ACCESS IN SOUTH AFRICA

A 2017 World Wide Worx study shows a direct link between income per month and internet access

**R30 000
per month**

82,4% of earners have internet access

No Access
Access



**R14 000-
R18 000
per month**

61,3% of earners have internet access



**R3000 -
R6000
per month**

42% of earners have internet access



**R2500
per month**

no more than 30% of earners have internet access



Data from the Internet Access in South Africa 2017 study conducted by World Wide Worx INFOGRAPHIC: Cally Ballack/Canva

Debunking print *MYTHS*

Rigid? Unengaging?
Dead? Think again.

Teboho Mokonyana

STEREOTYPES

Stereotypical views of print media can convince one that the medium really is dying. These oversimplified ideas of print, its abilities and its future, divert media consumers away from the possibility that it is time to re-evaluate how the public consumes the medium.

The digital era has drastically changed people's lives:

The convenience of digital media has attracted many people to use a wide range of devices to stay informed, leading to a decline in the consumption of print media.

However, Sylvia Vollenhoven, South African filmmaker and founder of *Vision in Africa*, explained that the decline in consumption of print media does not mean people have turned away from it solely based on the misconception that it is bland and uninteresting, instead it points to a major change in people's lives:

"The issue is not that generally people see print media in a negative light nor is it that they are 'turning away' from print.

"There are all kinds of factors at play like mood states, convenience, cost, reliability and the extent to which newspapers can compete for attention with digital media and broadcasters."

'Print is unengaging'

One of the stereotypes of print media is its inability to engage readers. Commentators disagree on this, but they agree that it still generates a lot of money from advertisements and this signals many benefits that come with advertising in print.

One may, therefore, argue that advertising money is what is currently keeping print alive.

Danielle Weakley, editor-in-chief of *Women's Health* magazine, said print is still a major player in the advertising industry because of time.

"Time to tell your story. Plus, print is a lean back experience of something tactile and visual."

Print media consumers prefer the medium because it is stimulating.

'Print is dying'

The biggest stereotype around print media is that it will soon die out and everyone will be using digital media. However, is it really dying or is it time we re-evaluate how the public consumes this medium? Currently, print media is heading in a different direction, to a more niche-oriented environment, unlike before when it formed a big part of everyone's lives simply because it was dominant.

In an interview with Paul Glader from *Forbes* magazine, Dr Samir Husni (also known as Mr Magazine), director at the Magazine Innovation Center at the University of Mississippi School of Journalism, explained the direction print media is taking.

He explained, "In the magazine industry, we are always after counting customers rather than customers who count."

“Publications should distinguish themselves... by providing quality journalism that is worth spending time on

He used this theory to criticise advertisers too. "They [the advertisers] cannot get it into their heads by now that counting customers no longer counts; that our business model has to be reinvented and we have to make as much money from customers as we make from advertisers," he said.

Husni's reasoning works against the stereotype of print's impending extinction and although print is not the dominant medium anymore, it is still alive. The quality of the relationship that print media has with its customers rather than how many

customers it has, is what is keeping it alive above everything else, including advertisements. In other words, advertisers need to bear this in mind when advertising through print.

Print media in South Africa is partly preserved by high data prices that hinder accessibility to online content. Statistics on internet penetration in the country vary. According to the *We Are Social Digital Report* of 2018 and the PricewaterhouseCoopers (PwC) *Entertainment and Media Outlook*, mobile internet penetration ranges from 54% to 63%.

'Print is slow'

By the time a news event breaks, online publications cover it within minutes. This fuels the stereotype that print is slow in catching up with the world. Weakley emphasised the importance of timeless content in print. When it comes to the news reporting scene, Weakley explained how digital media has an advantage over print but only to a certain extent.

"The quick turnaround of news does make a better case for digital and social media which is more immediate, but newspapers who offer opinion pieces and in-depth reporting will still offer a content platform that people will pay for," she said.

Weakley sees the future of print being more niche and suited to special editions that readers would want to hold on to and reference for future use.

Thuto Kalane, a regular reader of the *Home Owner* magazine, explained that she buys the magazine for its timeless content and architectural designs:

"I have been buying *Home Owner* for more than 10 years now. What I love about it is the architecture and that I can still refer back to one issue years later to get architectural ideas especially now that I am involved in property in Lesotho," she said.

Kalane added that she finds it difficult to engage with the publication online and that the print

version as it is more stimulating.

Another stereotype that fuels the mentality that print media is dying, is that it cannot expand its abilities to attract readers:

Thinus Dippenaar, web editor at *Netwerk24*, said that the print media landscape is indeed changing but adopting new strategies is essential to its survival.

"I think newspapers as we know it can't continue to exist. They will need to accept change and adopt new strategies, but also redesign in terms of their purpose and in terms of what they provide to their readers. ...there are amazing designers worldwide that have turned newspapers into dynamic and cutting-edge products, which results in gaining more readers in the process," he said.

'Print is rigid'

A misconception of print is that it is not as flexible as digital media in appealing to today's audience. It is usually seen as a rigid medium that has very little room to expand and appeal to the reader emotionally the same way digital media does.

Although print's reach is generally declining, it uses brand extensions to expand its niche audience.

According to Weakley, whose publication has successfully used brand extensions to expand its reach, print media has a more engaging experience to offer. She said print media knows how to serve the right content to its reader and that is its biggest weapon going forward.

"Serving that content as an experience like an event or conference or music festival is just as powerful as serving it as a featured interview or cover story of a video online. Sometimes more so, because the audience is at the heart of it."

Dippenaar added: "I also believe that publications should distinguish themselves by not trying to cover everything that digital media is able to do, but by providing quality journalism that is worth spending time on every morning, for example."



MAIN STEREOTYPES ABOUT PRINT



UNENGAGING

One of the most common misconceptions around print is that it is not engaging and compelling enough, hence newspaper audiences are dwindling.



IMPENDING DEATH

The decline in circulation of certain print publications, especially newspapers, gives many digital media consumers the idea that print media will soon become extinct. Is it really dying out? Or are people consuming it differently?



RIGIDITY

The biggest stereotype is that print is not dynamic enough to attract audiences like digital media. However, brand extensions exist for print to expand its reach.



GREEN

MEDIA

Paper vs P I X E L

We live in a world where environmental awareness is becoming increasingly important. Going green has become more than “the right thing to do”, it has become trendy. We proudly walk to the grocery store with recycled shopping bags, we separate our papers from our plastics, and we denounce each and every person using plastic straws. This growing awareness has spread to the media landscape as well, writes **Grethe Bestbier**.

We've all heard the repeated mantras: "Go green, go paperless!", "Save our forests" and "Go digital". These sometimes pesky little messages at the end of our e-mails, bank statements and bills have continued to guilt-trip and persuade us that digital is the only green way to go.

"In our world, you certainly see a move to more and more technology," says David Farrell, founding partner of Bluenorth sustainability consultants in Stellenbosch. According to him, it is not only seen as the greener option, but "there is more information available and it is very accessible".

Sometimes, when things are repeated so many times, we take it as fact.

The truth is that electronic media also has environmental impacts, and printed media is not the pure evil it is made out to be. The story of sustainable media is not a black-and-white story. It's just not that simple.

Pondering over Paper

Printing has become one of the deadly sins in a green-going world. With this, newspapers, printed magazines and all sorts of paper products have gotten quite a bad reputation. But is it fair to make print into the only culprit, and is there perhaps a less sunny side to the slick world of digital media?

It doesn't take a scientist to know that making paper for books, magazines and newspapers requires cutting down trees – millions of trees.

Trees use carbon dioxide to make oxygen. Trees are the natural habitats for countless species. Trees are necessary for the construction and production of various buildings and products.

Naturally, **deforestation** is not the best thing for our planet, but according to Farrell, trees can actually be sustainable resources if used responsibly.

"Trees can be replanted and regrown, but there is a principle in sustainability that says: you should

only use a renewable resource to a level where you do not degrade it, and at a rate that does not undermine the viability of that population. Then it will keep reviving forever."

Added to this, SA Forestry reported that over the 25 years leading up to 2015, the rate of net global deforestation has slowed down by more than 50%.

Probably the strongest case made for the printed products, is one of personal preference. For many people, a screen just cannot replace a glossy magazine page or reading a newspaper with their morning coffee.

But when the day is done, yesterday's news is old news, and when the magazine pages have been flipped through to the point of boredom, it becomes wastage.

"The big thing to try and achieve in any business is creating a circular flow," says Farrell. "The question in a newspaper would be: how do we retrieve as much as we can of that product and bring it back into use?"



Photo: shutter.com/1000000000



The good news is that more than two thirds of South Africa's paper gets recycled. What we often don't realise is that the paper industry is utterly sustainable. According to GreenCape's 2017 Market Intelligence Report, a total of 68% or 1.2 million tons of South Africa's paper products were recycled in 2016. In the Western Cape alone, 294 200 tons of paper waste were recycled.

Paper can be **recycled** over and over again, and it is easy. There is no difference between throwing a

piece of paper waste into a rubbish bin versus a recycling bin. All it takes is a bit of consciousness, and the rewards are endless.

The paper recycler Cape Waste Paper, sends up to two containers of 28 bales of compacted paper overseas daily to be recycled. Two bales are two trees. This means that, if not for recycling, 28 new trees per container would have needed to be cut down. Paper is super sustainable. According to their manager, Eduan Steenkamp, up to 99% of the paper they collect can be recycled an unlimited amount of times.

Discussing Digital

Technology and the internet have undoubtedly changed the way we work. Information is unlimited and available at the push of a button. However, we don't often consider the environmental cost of the technology we use.

The obvious advantages of digital media are that, for one, it is paperless, and two, technology is reusable. But the assumption that going digital is better for the environment is debatable.

As reusable as technological devices are, even your most expensive and high-tech MacBook Pro, Kindle and iPhone will reach the end of its life span. What happens to our devices after they're replaced with new versions, or die? Like all other products, they turn into waste.

Because of the materials involved, **e-waste** (electronic waste) requires specific handling processes. Some useful materials can be recycled, such as platinum, copper and nickel. Others, such as mercury and lead, are extremely hazardous and must be carefully disposed of by specialists.

E-waste, especially in developing countries like South Africa, is a growing problem. According to the GreenCape Report, only 12% of the national e-waste was recycled in 2016. South Africa is responsible for the worst e-waste pollution in Africa. According to eWasa, the e-Waste Association of South Africa, the country produces about 322 000 tonnes of e-waste every year.

"How do you deal with what goes into technology in terms of the



concoction of minerals and chemicals?" says Farrell. "It becomes much more challenging to recycle." Waido Steenkamp, sales manager of the computer refurbishing company Just PCs, says that e-waste has increased by 8% from 2014 and is expected to increase by 17% by 2021.

“The story of sustainable media is not a black-and-white story. It's just not that simple.

"If it ends up in our bins and trash, it causes the leakage of very dangerous toxins, harmful to people as well as the earth," says Steenkamp. "I do, however, believe that people are becoming increasingly aware of the problem and are joining the effort to keep our planet safe."

Tech devices can be very expensive. Not only is it costly for your wallet, but the environment also pays a great price. Computers, tablets and cell phones are produced using rare earth elements (REEs). These are not

sustainable or renewable sources. Once they are gone, they are gone.

From production to usage, and all the way to disposal, technology also requires massive amounts of energy — **dirty energy**. This means that heaps of coal and fossil fuels are burnt to power these processes.

Data centres are networked computer servers all over the world needed for the storage, processing and distribution of large amounts of data.

According to Greenpeace, the combined power usage of global data centres and telecom energy will be more than the current power consumption of France, Germany, Canada and Brazil combined, by 2020. If the internet were a country, it would rank 5th for the amount of energy it uses, sitting just below Japan.

Most people rarely think about the large amounts of energy required to power a world of digital media and communications. Maybe it's worth a thought or two.

The verdict is in — sort of

So, you're separating your papers, plastics and glass, you're using dish washing water to keep your plants hydrated and you're refusing to use plastic lids when getting take away coffee. You even bought an aluminium straw. How can you extend your responsible habits to your daily media usage? Paper or digital — what is best?

The answer is unclear, but one

thing is for certain: it's not *not* paper. Without a doubt, the general concern for our trees and forests are justified, but the answer to a sustainable media doesn't lie in slamming the print industry.

According to Phil Riebel, president of Two Sides, an organization representing the paper and print industry, it is a complex calculation.

"We have to be careful when we pin one product against the other and say it's better," says Riebel. "It's a tricky thing to do if you don't have all the data to back it up."

Seeing beyond the "no-print" and "pro-digital" rhetoric, and really considering the footprints of both print and media, is crucial for ensuring our planet's well-being. And then maybe, just maybe, we can really make an impact.

It's time to
rethink and
rede(zine)

"Zine", which is simply a shortened version of "magazine", usually refers to a piece of work that artists create in a printed format, usually independently and with a small circulation.

Casey Delpont

With the online sphere continuously becoming more competitive, the days of superstar celebrity editors and personalities seems to be coming to an end. They are being replaced by "people who believe that you can, in fact, engineer creativity and good journalism," according to Terry McDonnell, former editor of the United States editions of *Sports Illustrated* and *Rolling Stone*, in an interview with the *New York Times*.

This trend has reared its head in the South African online media space as

well, with many major online titles publishing stories that are cold and clinically constructed to gain as many clicks as they can possibly attract.

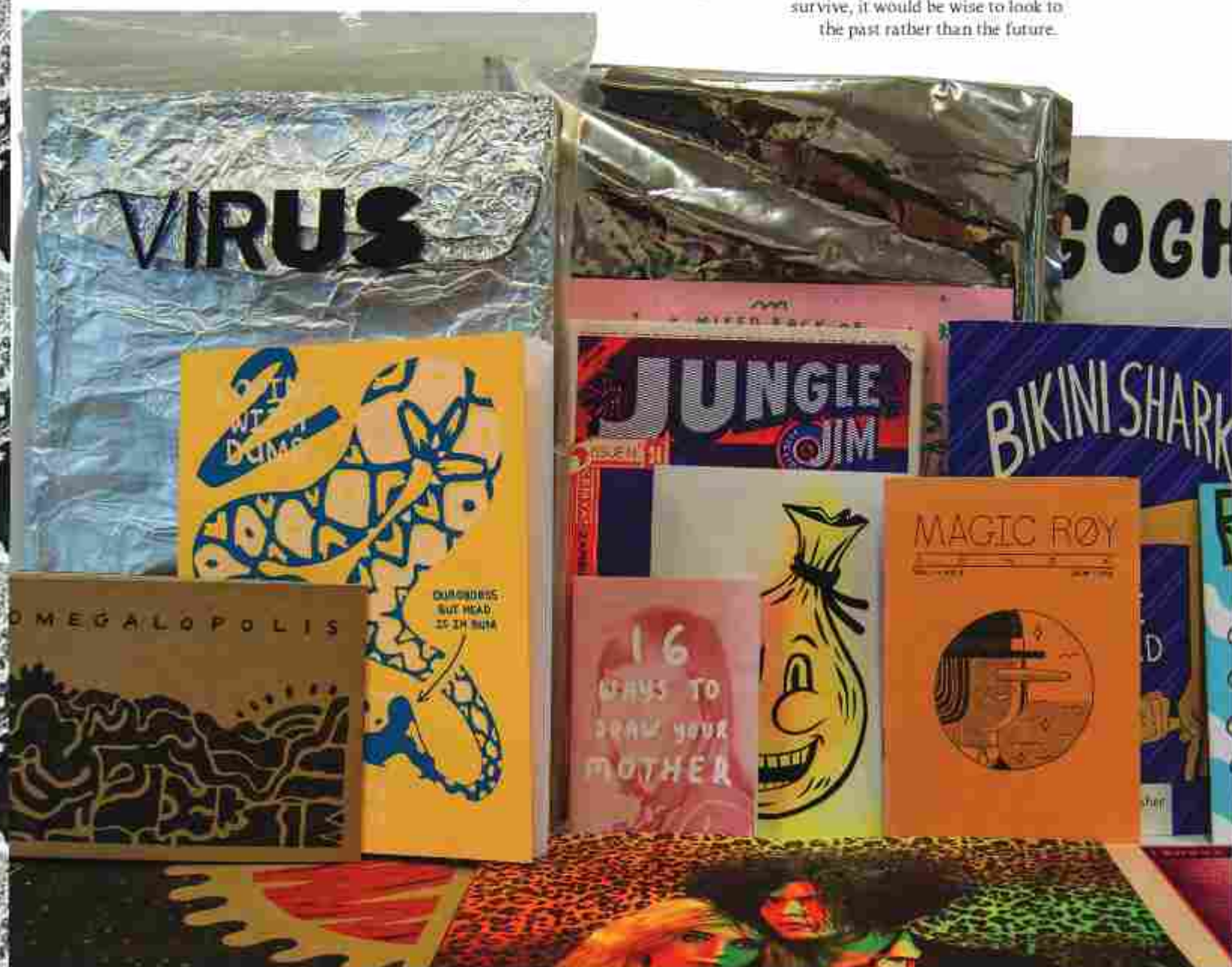
A recent example of such an article included the headline: "Guy gets hit by a car and is totally okay with it after finding out the driver is Ashton Kutcher", published on *Channel24*, the entertainment section of South African online news superpower *News24*.

What then of the journalistic ventures which are not focussed to the same degree on the number of eyes

they attract? What about industries that are not purely driven by seeking profits?

One such industry is the now niche field of arts journalism. It is no secret that this field has long been struggling in the South African media landscape, with the art supplements getting cut from newspapers every other issue.

At the end of this very long and dark tunnel, there seems to be a viable alternative, especially for arts journalism. It seems that in order for this niche field of journalism to survive, it would be wise to look to the past rather than the future.



The "zine" revival:

The last couple of years may have seen a major decline in distribution and profits of print media, but it has also seen the rebirth or rather rejuvenation of a popular 1990's format of print media, "zines".

"Artists are becoming more and more involved with writing. We are more interested because it gives us the opportunity to control the tone and note of our work. 'Zines' are just a natural extension of art and writing," said Carina Jansen, a former Visual Arts student at Stellenbosch University (SU) who is currently pursuing her Masters degree in the Netherlands.

"Zine", which is simply a shortened version of "magazine", usually refers to a piece of work that artists create in a printed format, usually independently and with a small circulation.

The unique factor of zines lies in the fact that the artist creates the original work, which is then simply photocopied and packaged for distribution.

"Zines" blew up when photocopiers became popular. People realised they had the power to create printed content themselves. The quality was not always great; they are pretty rough, but it has a very personal and handmade quality to it," said Nompilo Sibisi, a Cape Town based artist.

Zine production has been a widely popular and successful trend globally for the last couple of years with consumers willing to fork out the money to buy these special, largely visual-based print media publications.

"A lot of people still love the idea of physically owning a piece of something which has been created. It is sort of the novelty of picking up the physical manifestation of someone's work," said Sibisi.

Local and international artists have used the zine format to publish their work, as the content depends on what the artist decides to include. Reclusive musician Frank Ocean's "Boys don't cry" zine was wildly popular, retailing at R1 000 and selling out in around five minutes back in 2015. This zine has also been resold with a recent listing on Ebay asking R11 000,

Why "zines"?

Importantly, zines have a couple of unique features that make them perfectly suited to be a future for arts journalism in the printed format. First and foremost, they need not be expensive to produce.

Ocean's "Boys don't cry" does not fall into this category as it was practically a 100-page glossy magazine for fanatics that had waited five years for his second studio album.

On the opposite end of the spectrum, there are locally produced visual and illustration zines such as "Bathut", which is printed on low-quality paper in A5 format but succeeds due to the content of the zine. As the phrase goes, "content is king".

Secondly, zines are mainly produced independently due to how inexpensively they can be manufactured. "All you really need is a good concept and a photocopier and technically you could be producing and packaging your own zine. Quite a lot of the zines are produced by illustrators and it's mostly done by one person, so costs stay really low," said Jansen.

"Personally, I don't think the 'zine model' has ever needed the 'media landscape' to survive. In fact, it is because of mainstream media that you have zines. It allows us to print and comment what we want without anyone breathing down our necks. In a way, it is a platform for complete freedom of speech," said Stefan Naude, editor of *The Lake* magazine which is distributed for free in Cape Town and Johannesburg.

In future, publishing independently may be very important to small, niche fields of journalism. It seems unlikely that major corporations such as Media24 or Tiso Blackstar will reinvent heavily in the arts and arts supplements anytime soon.

This is especially true when one looks at the budget cuts and retrenchments taking place in the media landscape in general. Independent publication also means that a group of passionate arts journalists have full creative freedom with the content they focus on, the manner in which content is presented, the way in which they plan to

distribute their arts zine and also the regularity with which the zine will be produced.

"Alternative publications present a space for niche ideas, what Arundhati Roy called the 'deliberately unheard' voices of politics," said Zahra Omar who is currently working on "Nah Zine" which was established in Johannesburg in 2016.

Journalistic zine production may bring a true blurring of the lines between art and arts journalism

These sentiments are shared by Terence Masamuna, a Cape Town based artist currently producing his first zine.

"The beauty of what makes a zine so incredible and accessible lies in the production of it. I think where big corporations are lacking in terms of their art section can be found in their insistent need to attract the masses. Mass media is something that doesn't tie in well with art. A well curated zine has a goal, and a specific audience it's trying to reach."

A shift to zines for arts journalism may also present a rather interesting intersection between the artists, the journalist covering the story and the production of the zines themselves.

The journalist would be able to more closely collaborate with the artists they cover to convey a far more well-rounded and balanced product as both the artist and journalist give input into content, layout and the central theme of an article.

Journalistic zine production may bring a true blurring of the lines between art and arts journalism.

"We are both storytellers, our mediums just differ," said Masamuna about possible collaboration.



KLIK-AAS EN SENSASIE

Hoe die media oor selfdood berig

Ross Michaels

Daar word beraam dat daar wêreldwyd ongeveer een miljoen mense jaarliks aan noodlottige depressie sterf.

In Suid-Afrika is selfdood die vierde hoogste oorsaak van sterfgevälle; volgens die tiende *National Inquiry Mortality Surveillance System* (NIMSS) verslag. Hierdie studie het bevind dat die hoogste syfer veral onder die jeug (tussen die ouderdom van 15 en 29) val.

Taalgebruik maak 'n verskil

Die media moet meer verantwoordelik oor selfdood verslag lewer, meen prof. Lizette Rabe, stigterslid van Ithemba-stigting, 'n organisasie wat beoog om bewusmaking rondom depressie te kweek.

"Ons moet wegbeweeg van vooropgestelde idees oor psigiese siektes. Daarom is dit so belangrik dat ons 'n ander leksikon, 'n ander taal, moet begin ontwikkel oor hoe ons oor

psigiese siektes praat," sê Rabe.

Haar pleidooi vir meer verantwoordelike taalgebruik het gelei tot die verandering in die amptelike verslagstyl van verskeie Afrikaanse mediaplatforms wat nou byvoorbeeld eerder verwys na "selfdood" in plaas van "selfmoord".

Sy meen die woord "selfmoord" veroordeel mense wat aan 'n psigiese siekte lei.

"Ons maak van die persoon wat aan die mens se wreedste siekte gesterf het 'n krimineel deur te sê hy het moord gepleeg. Dit impliseer 'n rasonnele daad en daar is niks rasonneel daaraan as 'n mens jou eie lewe neem nie. Ons oerinstink, ons primitiewe instink, is om te oorleef," sê Rabe.

"Verskillende tale, nie net Afrikaans nie, het vasgeval in ou, argaïese woorde wat ons moet herbesoek en vra of hulle nog relevant is vir ons in die 21ste eeu en of hulle bydra tot stigma, die stilte en taboe."

In 2015 het Rabe die Universiteit Stellenbosch (US) se Kanselierstoekenning ontvang vir hierdie voorspraak. Tog meen sy daar is steeds baie ruimte vir verbetering in die manier waarop die aanlynmedia oor selfdood verslag lewer.

"Ons het 'n duideliker etiese kode nodig oor hoe ons oor psigiese siektes en die noodlottige gevolge daarvan verslag lewer. Die geval van die 13-jarige skoolseun van Stellenbosch wat gesterf het (in Augustus 2018), is 'n teksboekgeval oor hoe om dit nie te doen nie. Die sensasie (rondom sy dood) en hoe daar verslag gelever is aanlyn... Daár het die drukmedia baie meer verantwoordelik as aanlyn[publikasies] verslag gelever," sê Rabe.

"Aanlyn was daar byvoorbeeld 'n 360-grade-video van die seun se huis, die park, bome, ensovoorts.

Om te sê hierdie kind lewe in 'n luukse omgewing, wat het dit met die storie te doen?"

Selfdood se uitkrinteffek

Volgens dr. Jason Bantjes, 'n senior dosent aan die US se Departement Sielkunde en verteenwoordiger vir die Suid-Afrikaanse Internasionale Instituut vir die voorkoming van Selfmoord (IASP), het selfdood dikwels 'n uitkrinteffek in 'n gemeenskap.

"Wanneer iemand selfdood deurvoer, lei dit dikwels tot ander selfdode in dieselfde gemeenskap. Selfdood dra by tot die idee dat dit 'n oplossing binne die gemeenskap of groep is. Ek dink nie mense wat hul eie lewe neem, besef dat hulle aksies 'n negatiewe effek op ander se lewens het nie."

Bantjes verwys na 'n tendens wat omskryf word as die Werther-effek, waartydens een selfdood 'n kettingreaksie veroorsaak. Mosselbaai is 'n tragiese voorbeeld van waar dié effek te sien was te midde van 'n groot ophef in omliggende skole en plaaslike media.

Lenise Hendricks, 'n gemeenskapleier en medestigter van die Mosselbay Anti-Suicide Association, vertel dat hierdie kusedorp 27 lewens in 2017 weens selfdood verloor het.

Meer as die helfte van die sterfgevälle waarna Hendricks verwys, was persone jonger as 25 jaar. Dit was veral die dood van 'n 11-jarige meisie wat dié kusedorp geruk en aangespoor het om in September verlede jaar aandag aan psigiese siektes te skenk.

"'n Seun wat in dieselfde straat as die dogtertjie gewoon het, het sy lewe twee dae voor haar geneem en toe tas dit haar ook aan," sê Hendricks. "Daarna is 'n matriekdogter van Hillcrest ook oorlede nadat sy voor haar laaste eksamen [haar lewe geneem het]."

Is die media die sondebok?

Die 11-jarige dogter waarna Hendricks verwys, het haarself op dieselfde wyse om die lewe gebring as die jong man wat enkele dae voor haar gesterf het.

'n Onlangse verslag in die *Canadian Medical Association Journal* het bevind dat sommige joernalistieke praktyke, soos die gedetailleerde beskrywings van selfdoodgevälle, bydra tot die selfdooduitkrinteffek.

Verskeie elemente van verslaggewing word verbind met 'n toename in selfdoodgevälle; onder meer die beskrywing van die metode, veral in die opskrif, maar ook die beskrywing van selfdood as "onvermydelik", en die verslaggewing rondom bekendes wat selfdood pleeg.

Só waarsku Roger Jacobs, sielkundige en hoof van Spesiale Onderwys aan die Eden- en Sentrale Karoodistrik, oor die gevare wat mediapublisiteit vir selfdood inhou.

"Dit gaan [vir die media] oor sensasie. Dit gaan oor 'n lekker storie," sê Jacobs. "Ek is eintlik baie kwaad dat dit soveel publisiteit geniet het, veral die Mosselbaai-selfmoorde. Dit het 'n neiging om ander leerders aan te hits om dieselfde te doen."

"Dit is nie net die media nie," voeg hy by. "Vir my is WhatsApp en Facebook ook 'n groot probleem. Baie van ons tieners lees nie koerant en tydskrifte nie, maar hulle is op Facebook en op WhatsApp. Daardie tipe [sensasionele] media en boodskappe is vir my ook problematies."

Rabe, wat in 2001 redakteur van die vrouetydskrif *SARIE* was en steeds van tyd tot tyd as vryskutjoernalis werk, moedig joernaliste aan om die

publieke belang op die hart te dra en sodoende menswaardigheid bo sensasie te stel.

Hoe joernaliste oor selfdood verslag lewer, tas ook hul waardigheid aan

"Toon respek aan die persoon wat sy lewe verloor het, vir die familie, vir 'n ma en pa wie se lewe in duisend stukke gespat het, vir 'n sussie wat elke dag skool toe moet gaan, vir die groter familie, maar ook vir jou eie menswaardigheid," sê sy.

"Ons as joernaliste moet in die eerste plek nie vergeet dat ons 'n medemens is nie, en hoe ons verslag lewer oor stories tas ook ons menswaardigheid aan."

Verantwoordelike mediaverslaggewing kan dien as opvoedkundige materiaal vir die publiek deur diegene in nood te ondersteun en om die aantal selfdoodgevälle te help verminder.

Daar is hoop

Verskeie ontwikkelde lande het etiese kodes vir die nasionale media ontwerp sodat nuus ooreenstem met die beste standaarde vir verslaggewing.

Twee Oostenrykse akademici het byvoorbeeld in 'n studie bevind dat ondergrondse spoorwegselfdoodgevälle in Wene met 75% vanaf 1980 tot 1990 afgeneem het, kort na die instelling van die nasionale riglyne in Oostenryk.

In Australië en Nieu-Seeland is daar ook afnames in selfdoodgevälle gesien nadat streng riglyne vir die media ingestel is.

Met 'n sterker etiese kode vir die media kan Suid-Afrika dus voorkom dat miljoene mense in die toekoms weens noodlottige depressie hul lewens verloor.



Ever since the US election of 2016, the phenomenon of fake news has been plaguing social media platforms through short, bite-sized articles. This phenomenon was highlighted by Russian propaganda when platforms like Facebook and Twitter were allegedly exploited to spread misinformation, to the detriment of then-presidential candidate, Hillary Clinton.

Jeremy Ryall

FROM FAKE TO SHORT NEWS



It [fake news] 'exists', in real terms, in the sense that the explosion of social media has massively broadened the scope for illegitimacy and inaccuracy in news reportage and dissemination.

But it is a sly, entirely fabricated entity when, for example, under-pressure politicians flippantly use the term to pooh-poo what may very well be accurate, diligently well-sourced claims against them," says Rob Houwing, chief sports editor at News24.

This trend of disinformation led to a mass influx of short and sensational articles being shared on the aforementioned social media platforms. You can see this by just scrolling down your Facebook or Twitter newfeed.

At the time, the big question was who should be responsible for regulating biased, sensationalist or just straight up false stories, with many arguing that the burden lies with the platforms themselves.

Facebook has since implemented a flagging system where the users identify these biased or sensationalist stories as such. However, this is not the point.

"The younger generation want their news in a far quicker, bite-sized format and that's why scrolling at Facebook speed or Twitter speed is much more convenient for them. But in so doing they make themselves more susceptible to rubbish, frankly, as anyone can put anything out, as outrageous as it seems, and start things going," says Edward Griffiths, veteran sports journalist of 30 years, former sport editor of *Sunday Times* and former general manager for sport TV at the SABC during South Africa's readmission into world sport.

Justin Fox, current editor of *Getaway* magazine, agrees. "Certainly fake news is speeding up the proliferation of bullshit, which just spreads everywhere and dumbs everything down. It doesn't require anyone with intellect, or referencing or any serious journalistic background to spew. The incredible democratisation of journalism through the internet, blogging and Twitter has had a terrible effect on quality, readership, trends and trust."

People need to trust the media. The point of news reporting is to tell people the truth. "I think you have to associate credibility with the source. When the source is credible, then you can generally think that most of what is there [in the source] is going to be accurate. Websites with a clear political bias would obviously be less credible," says Griffiths.

This point of people identifying credibility with the source is an issue not just riddled with producing content which is fake but also transparency.

"Fake news in my opinion is presenting all the facts but not the way they should be. So they present the facts but from one angle, spinning the facts," says Boipelo Ndwandwe (20), a second year Stellenbosch law student.

The Reuters Institute for the Study of Journalism publishes a digital news report annually. The idea is to analyse global trends in news consumption. It focuses on where people get their news from; the trust people have in their news sources and the quality of news content. Over 74,000 people from 37 different countries, from Europe to the Americas to Asia, were questioned and surveyed in the digital news

report. The 2018 report highlights a trend not many would have anticipated so soon. According to the Reuters digital news report, there has been a decrease of six percentage points in usage of social media applications to attain news in the UK, US and France.

The report finds that there has been a shift towards private messaging applications to spread and receive news in 2018. This seems to point towards an increasing desire for more trustworthy sources, distributing bite-sized news.

"You've got to pick your sources, you've got to pick your sources. There are certain news outlets that would still have a high degree of credibility. So globally you would look at something like CNN or BBC or Sky News or in South Africa, you could look at eTV news," says Griffiths.

However, there are also many fake news stories and being able to identify such stories is not so easy. Most of these stories are provided by unknown or even fictional publishers. For these "publishers" it costs them nothing.

"The impact of social media just means that it's far easier to tell a lie or to put out what Trump calls fake news..." says Griffiths. "So a couple



of years ago a story went around that Bryan Habana had been shot in Paris in a drive by shooting and for about six hours everyone in SA rugby thought he had been shot until he opened his phone and said no I haven't been shot."

Traditional newspapers, magazines and books carried a trustworthiness built up over years. It takes time to produce a monthly magazine or a weekly newspaper. There are checks at every step of the process. From writer, to sub-editor, to news editor and finally to chief editor. These traditional media outlets still use social media and other initiatives to distribute bite-sized news.

"The nature of the media has changed. When it was dominated by print media 20 or 30 years ago, there were high circulations, high advertising revenue and quality journalism. Most of what was written was accurate. So you picked up your newspaper, while it wasn't all accurate, a high percentage of it would have been, so people believed it. Nowadays, news is a lot cheaper to produce [online] which means the quality is lower and so their revenues aren't there either," says Griffiths. *Statista*, an online statistic, research

and business intelligence portal, reported that for 2017 the number of social media users was 2.46 billion, and has projected 2.62 billion for 2018. This means that while people may be losing trust in news sources found on social media, they are still using the platforms on which these sources appear.

“Fake news in my opinion is presenting all the facts but not the way they should be

While fake news has brought on a “proliferation of bullshit”, as Fox says, it has also brought with it an opportunity for mainstream, trustworthy media outlets. The BBC has significantly raised their activities on Instagram with features and quizzes reaching 4.8 million people.

More media companies have adopted the Whatsapp and Instagram story format which receives over 300 million people daily, the digital report finds. The phenomenon of fake news has introduced this style of “short news” on social media platforms. The problem here then is that the public’s

trust in mainstream media brands needs to be built up once again.

There needs to be a hybridisation between long-style journalism and bite-size journalism according to Fox. “It’s [hybridisation] very short and bitey, very easy to grab readership. Which is kind of the death of long form and serious journalism. That [serious journalism] will become a lot more niche, more exclusive and will be pushed to the periphery. Mainstream [media] will be short and bitey online, and cell phone friendly.”

Griffiths says: “Many of these print media titles with credibility, like *The Telegraph*, *The Times* and *The Guardian*, and in South Africa, *News24* and *IOL Live* have adapted to the online era with advanced websites”

IOL Live prides themselves as an outlet which provides “news to be reported accurately, the publication of opinions that are based on fact and honestly motivated and reportage that recognises the vulnerable of society and that upholds the laws of South Africa and the Constitution.”

Media24 released the *NetNuis* application in 2016 which aims to create short news, quickly and accurately. They describe their values as being “courage, integrity, accountability and respect”.

“The power in journalism is still in print although the readership has shifted largely into the online space where fake news dominates,” says Fox. Therefore the power in print, as Fox says, must find its way into the online space of “short news”.





Van *tikmasjien* tot *sleutelbord:* drukmedia sal bly staan!



Van Facebook tot fopnuus, Twitter en Trump. In 'n wêreld waar nuus na digitale platforms migreer, is dit belangrik om te onthou dat drukmedia nog lank nie uitgesterf het nie.

Hiêr is wat die kenners sê.

Jana Wentzel



Die perd as vervoermiddel bestaan dalk nie meer nie, maar mense ry nog steeds perd.

Dit is hoe Pierre Steyn, redakteur van die buitelewe- en reistydskrif *Weg!*, die huidige situasie oor die uitsterwing van drukmedia beskryf.

"Dit was nog die dae voor rekenaars," sê Steyn, wat sowat 30 jaar gelede joernalistiek aan Rhodes-Universiteit gestudeer het.

"Om die waarheid te sê, dit was nog die dae vóór internet. Alles was op tikmasjiene."

Gert Coetzee, redakteur van *Folksblad*, vertel dat dit ook hoofsaaklik een van die redes is waarom hy in drukmedia beland het.

"Toe ek in 1986 begin werk het, was dit al wat daar was," sê hy. "Digitale media was toe nog ondenkbaar: net 'n koorsdroom."

Vandag is die gedagte van 'n wêreld sonder digitale nuus vir die sogenaamde Generasie Y, ook bekend as die Millennium-geslag, egter ondenkbaar.

Om die waarheid te sê, die narratief wat tans die ronde doen, is dat die digitale wêreld binnekort alle vorms van drukmedia sal "oorneem".

Die drukmedia-sterf-uit-spookstorie laat joernaliste wêreldwyd al jare lank wakker lê.

Timothy B. Lee, joernalis by *Vox*, die Amerikaanse nuus- en opiniewebsuiste, skryf in 'n artikel op 2 November 2016 dat die afname in koerantverkope nie as 'n verrassing gesien moet word nie.

Volgens Lee sien drukmedia-maatskappye 'n aansienlike afname in

advertensie-inkomste en veroorsaak die tendens dat maatskappye soos *The Wall Street Journal* sekere van hul afdelings moes konsolideer om 'n dunner koerant te publiseer.

Drukmedia is hier om te bly

"Solank daar mense is wat nog gedrukte media wil hê, is dit belangrik om dit vir hulle te gee," meen Steyn.

"Mense word wakker in die oggend en lees vinnig *News24*, kyk na die weer, Facebook en Instagram," sê Dala Watts, konsredakteur by *filees* wat byna 30 jaar lank al in die mediabedryf werk.

"Ek hou ook daarvan, maar omdat dit vir my visueel mooi is. Dit is alles vinnige nuus en daar is 'n plek daarvoor, maar koop mense nie steeds die koerant of tydskrif vir 'n meer diepteartikel nie?"

Danie Keet, redakteur van die Stellenbosse plaaslike koerant, *Eikestadnuus*, meen geloofwaardigheid is 'n groot uitdaging vir aanlyn-nuuspublikasies weens die hoeveelheid popnuus op digitale platforms. "Daarom glo ek nie gedrukte media sal ooit heeltemal uitsterf nie."

"Die drukmedia help ook om politici op hul tone te hou," sê Coetzee. "Solank as wat daar mense is wat 'n behoefte het aan 'n nuuspakket wat in hul behoefte voorsien, sal die drukmedia bly voortbestaan," meen hy.

Keet benadruk die media het nie net 'n rol as wag hond wat die politiek betref nie. "As wag hond oor sake van gemeenskaplike belang, moet plaaslike koerante verantwoordelik, ondubbelsinnig en objektief verslag doen oor gebeure wat inwoners raak," sê hy.

"Sufke koerante is nie net 'n belangrike verbinding tussen die owerhede en belastingbetalers nie, maar dien ook as inligtingsbron."

Steyn meen dat die drukmedia hoofsaaklik twee groot foute gemaak het toe die internet begin sterk word het.

"Die een was om te dink dat dit wat jy in gedrukte media doen, net so op die internet sou werk," sê hy.

"Die tweede groot fout was om

jou inhoud gratis op die internet weg te gee en te dink jy kan jou later oor die inkomste-model bekommer."

Vir Watts beteken dit egter nie dat die drukmedia besig is om uit te sterf nie.

"Ek kom nou net van Europa af en die winkelrakke lê vol tydskrifte," vertel sy. "Ek dink die antwoord lê dalk daarin dat meer nistydskrifte op kleiner skaal gepubliseer word en nie op advertensie-inkomste hoef staat te maak om te oorleef nie."

Druk en digitaal in harmonie

"Die digitale wêreld sal nooit drukmedia oorneem nie," meen Coetzee.

"Dit sal dit eerder aanvul. Dit moet nie gesien word as 'n bedreiging nie, maar 'n geleentheid."

Steyn sê: "Ek dink nie een ding neem net 'n ander een oor nie. Ek dink die goed lewe saam. Vanaf die vroegste dae van die internet het mense die dood van die gedrukte media voorspel, en ons is steeds hier. Ons pas aan. Ons is eenvoudig 'n organisme wat aanhoudend moet ontwikkel."

“Vanaf die vroegste dae van die internet het mense die dood van die gedrukte media voorspel, en ons is steeds hier

Een voorbeeld van hierdie soort organiese verandering word gesien in wat *Weg!* tans doen, meen Keet.

Weg!-tydskrif is vir my een tydskrif wat goed geskryf, goed uitgelê en deeglik nagevors is," sê hy.

Weg!, wat aanvanklik as 'n enkele handelsmerk verkoop is, het aangepas om by die dinamiese wêreld van joernalistiek by te hou.

"In 2004 toe *Weg!* begin het, was daar net een tydskrif en dit het lekker verkoop," vertel Steyn. "Maar uit daardie tydskrif het intussen 'n Engelse weergawe, *Go!*, en 'n kamp-



en-4x4-tydskrif, *Weg! Ry en Sleep*, en in Engels, *Go! Drive and Camp*, ontstaan.

"Ons het ook omtrent ses alleenstaande tydskrifte wat aan *Weg!* gekoppel word, soos byvoorbeeld 'n Botswana-gids, 'n Namibië-gids, 'n Kruger-gids, resepteboeke, blokkieraaistydskrifte en *Weg! Platteland*," voeg hy by.

"Ons het ook vier werksinkels en ons bied toere aan."

Op die digitale platforms het *Weg!* ook begin aanpas. "Die web het hygekom en dit is deel van wat ons doen," vertel Steyn.

"Ons het 'n televisie-reëks, ons het podcaats, en ons is op sosiale media. Dit alles vorm deel van die groter *Weg!*-familie."

"Ons kyk na *Weg!* as 'n liggaam. Die gedrukte tydskrif is steeds die hart daarvan, maar daar is baie ander organe wat ook 'n belangrike deel vorm," sê Steyn.

Volgens Helen Schöer, redakteur van die nistydskrifte *Baba & Kleuter*, *Your Baby* en *Your Pregnancy*, sien tydskrifte hulself deesdae eerder as handelsmerke wat op verskeie platforms aktief moet wees.

"Die drukweergawe is maar net één platform," sê sy.

"Tydskrifhandelsmerke het webtuistes, sosiale media-blaie, e-nuusbriefe, geleenthede met die publiek, televisieprogramme, tot 'n stokvel! Ons doen lankal nie meer net 'n tydskrif op papier nie."

Die pad vorentoe

Die Afrikaanse gedrukte media het onlangs saam met die aanlyn-publikasie *Netwerk24* agter 'n betaalmuur ingeskuif.

"Ons bevind ons alreeds in 'n digitale nuusruimte deurdat ons vennoot, *Netwerk24*, vir wie die verslagspan nou werk, alle nuus eerste aanlyn publiseer," sê Coetzee.

"*Volkstyd* selekteer, kombineer, herverpak en skep die room af vir die volgende dag."

Keet verduidelik: "By die gedrukte publikasie moet ons ook aanlyn werk, so dit is die beste van twee wêreldes. Ons is reeds aanlyn en kan dit net verder uitbrei."

"Om groter blootstelling vir ons eie titel binne die groter *Netwerk24* te verkry, is tans ons uitdaging."

En oor die sukses van betaalmure? Volgens Steyn is betaling vir goeie gehalte joernalistiek nie 'n struikelblok nie, mits dit waarde vir die leser toevoeg.

"Ek het kinders, en vir hulle is dit nie 'n probleem om te betaal vir iets soos Spotify of Netflix nie," vertel hy. "As jy regtig digitaal wil lees, kan jy jou R99 aan *Netwerk24* betaal en dit sal vir jou toegang gee tot 'n hele reeks Afrikaanse tydskrifte en koerante."

Solank as wat iets waarde toevoeg, sal mense bereid wees om daarvoor te betaal."

Die silwer randjie

"Ek sien nie dat die gedrukte media in komende jare heeltemal gaan uitsterf nie," sê Coetzee.

"'n Moeilike tyd van ontwrigting, aanpassing, innovasie, uitdaging en skeppende oplossing wag egter."

Schöer meen dat die gedrukte media meer geld maak as digitale media en dat die beste soort

joernalistiek steeds op papier aangetref word.

Vir haar is die uitsterf van drukmedia nie eens 'n moontlikheid nie. "Ek was onlangs by Media24 Leefstyl se jaarlikse spitsberaad, en die woorde 'print is dying' is nie een keer gehoor nie," sê sy.

"Ek hou van 'n goeie boek in my boekrak, ek hou van die gevoel van papier in my hand," vertel Watts, wat in haar loopbaan al vir drukmedia-publikasies soos *Die Burger*, *SARIE*, *VISI* en *Weg!* gewerk het.

"Mense wat tydskrifte lees, doen dit omdat dit 'me-time' in 'n dodelike wêreld is."

Volgens Steyn druk *Weg!* tans meer tydskrifte as ooit vantevore, en dit te midde van almal wat sê die gedrukte media is dood.

"Joernalistiek bly egter joernalistiek, ongeag die medium, waarop mense dit geniet," voeg hy by. "Some print is dying, but some print has always been dying."



FOTO: Jana Wentzel

2019 SMC 37



A Stellenbosch resident, Francois Christiani, reads in the Stellenbosch Public Library. PHOTO: Christi Nortier.

An elderly man sits hunched over a copy of *Country Life*. He is paying much more attention to his neighbour's copy of *Die Burger*. He maybe thought he would be the first to read it this morning, since he'd arrived just after opening. But he didn't seem surprised that most of the six other readers in the Stellenbosch Public Library's reading room had a copy of another newspaper or magazine tucked under their current reading material, stowed away for later reading.

South African public libraries are seen as equalisers of society, because they give equal access to knowledge and the tools to put this knowledge to good use.

Anyone can access them and spend as much time as they like reading books, magazines or newspapers.

They can use the internet for free, for half an hour, and librarians are always available to give a helping hand with finding reading material or setting up email accounts.

The introduction of electronic copies of newspapers and magazines in public libraries may be the answer to the demand, but whether it is practically possible and wanted in all public libraries creates more questions.

Even if there are queues and fewer titles available, the print media publications available continue to draw in the crowds and form a cornerstone of many people's daily consumption of information about the world around them.

Public libraries in the Stellenbosch municipal area are allocated magazines and newspapers by the

provincial level Western Cape Library Services, just as with books, says Bonnie Herandien, who is a senior librarian at the Cloetesville Public Library.

Each library is allocated material based on their circulation numbers and what the librarians see are in demand. This means that the number and type of stock vary across libraries.

However, most do not have more than two daily newspapers and two weekly newspapers. They only get one copy of each. Despite this low stock, more than 5,000 magazines were booked out of libraries in the Stellenbosch municipal area in 2017. In 2017, the municipality's libraries had over 27,000 library members combined.

It is a trend across the municipal area that people come into the



Across the digital divide arches a public library

There is little dust settled on the newspapers and magazine racks of Stellenbosch Public Libraries. The print stock is low and expensive, but the digital copies may prove to be too costly to buy and use. Local librarians weigh in on the dilemma.

Christi Nortier

libraries in the morning to read the newspaper and while they are busy with the one, they hide the other underneath for later to beat the queue. The early bird catches the newspaper.

Herandien says they see this often. "People fight for who gets the newspapers first. For instance, if someone has the *Rapport*, then *Die Burger* will be underneath. They don't want to share, but then we must try and tell them that when that guy is finished then you can get it," she says with a chuckle.

At the Kayamandi Public Library, newspapers are just as popular. "The newspapers are especially popular amongst scholars. They use old clippings and new articles for school projects," says Bahalwa Tomose, a senior librarian there.

Old newspaper clippings are just

as valued at the Ida's Valley Public Library for students, as noted by their senior librarian Doreen Booysen.

Cecilia Marais, a senior librarian at the Stellenbosch Public Library, says many homeless people use the library every day to read the newspaper.

"They [homeless people] ask for them when they [the newspapers] are not there. They don't really look at other books. They come for 30 minutes free internet per day and reading the newspaper. Some charge their phones here. Other people also come to read the newspapers obviously, but they are very dedicated," she says.

Magazines are also in demand. The variety across libraries is more than with newspapers, depending on what the local community enjoy reading. Herandien says they get to choose new magazines every three

years and change the titles depending on what is popular. Some have up to 20 different titles. Marais is proud that the Stellenbosch Public Library has international titles in stock such as *The New Yorker* and *National Geographic*, in addition to South African glossies.

Francois Christiani is a regular at the Stellenbosch Public Library and says he tries to read everything from cover to cover.

"My first language is Afrikaans, so I read one English and one Afrikaans newspaper. If there are international newspapers available I'll read that as well. The news is sometimes shocking, but it is informative. It is a great information tool, I would say. I don't really read books; more media affiliated mediums rather than just story books or information books."

he says as he closes a copy of a local newspaper, *Eikestadnuus*.

Despite the popularity of newspapers and magazines, their stock is still low. Marais points to the rising cost of print publications as the reason for this shortage. She laments the fact that they have far fewer newspaper titles than before.

Already understaffed, the libraries have little cash to spare to buy more newspapers and magazines than the few which are allocated to them. They receive an operational budget from the Western Cape Library Services and a smaller budget from the municipality.

With the cost of print proving a challenge, some may wonder if digital publications could be the answer. They can be accessed from anywhere and shared between libraries, as long as they have the facilities.

The City of Cape Town's libraries linked up to PressReader in February 2018. It is an online site which offers e-editions of magazines and newspapers. The libraries' visitors can use their library membership and the free WiFi to download publications from around the world onto their smartphone, tablet or laptop to read later offline.

"An advantage of PressReader is that it allows people in the very rural areas, towns that don't even have a shop, to also be able to see world news and the latest news. Maybe because of their size they can only buy *Huisgenoot* and *Kuier*, but then they will be able to see the whole world. The world opens up for you then," explains Theresa Caroline, the Head of Central Organisation at the Western Cape Library Services.

Marais says they have considered buying PressReader for the municipal libraries in the past. However, it has been too expensive for local libraries to acquire and run.

"I wanted to buy PressReader long ago and that would have come from our operational budget because it is our decision - the six libraries would have put money together to buy it for all of us who had enough budget to contribute," she says.

In addition, some librarians worry that even if they have the facilities it would go to waste because people would not be comfortable with the new technology.

"I don't think a lot of people are digitally literate enough to use it. You still have to help them all the time with the computers. There is so much

help you have to give. People are not computer wise at all.

"We've loaded the Britannica Online and it costs a lot, but they don't even use that. So, I don't know if they will use PressReader if we get it and if it will be worthwhile. It's a big pity," says Marais.

"They are looking at digital magazines, but then on the other hand look at the community we are serving, how many of them have access? So, we still need the hard copy as well. We might not have as many titles if we switch over to digital and we will still have to cater for those who don't have the access to technology," explains Sarala Majudith, the head of Library Services for the Stellenbosch Municipality.

A woman wrapped in winter woollies from head to toe has entered the quiet reading room and absentmindedly picks up a magazine. She uses the magazine to disguise that she is typing on her phone, and not joining the others in reading.

Suddenly, her phone bursts into a shrill song. The reading room regulars pause their reading only to raise their eyebrows. She soon leaves in an embarrassed fluster.

The reading goes on.

Library magazines read at home



FOTO: Ané van Zyl

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Papier-advertensies

nog effektief in digitale era?

Ané van Zyl

Adverteerders wil nie meer geld op advertensies in gedrukte media, soos koerante of tydskrifte, spandeer nie. Dit is een van die mees algemene argumente teen die toekoms van gedrukte media.

Maar kan gedrukte media in 'n digitale era vol nuwe geleenthede steeds vir adverteerders ruimte bied om hul handelsmerk se identiteit te vestig, en ook verbruikers so ver kry om hul produkte te koop?

Navorsing en tendense is besig om 'n interessante prentjie vir die toekoms van advertensies in drukvorm te skets.

Danielle Weakley, redakteur van *Women's Health*-vrouetydskrif, sê gedrukte publikasies bied 'n legio voordele vir adverteerders.

"Ek dink dit is 'n absolute sekerheid. Die gedrukte vorm van tydskrifte bied adverteerders die geleentheid om visuele elemente sowel as inligting aan lesers te bied, sonder dat hul aandag afgetrek word.

"Dit sorg vir 'n meer ontspanne ervaring," sê Weakley.

Cilnerte Pienaar, rekeningbestuurder van Hatch Communication, 'n openbare betrekkinge-firma in Stellenbosch, sê daar moet onderskeid getref word tussen die vermeende uitkoms van gedrukte advertensies teenoor digitale advertensies.

"Digitaal is baie effektief as verkope die hoofdoelwit is, terwyl gedrukte advertensies sterk bydra tot handelsmerkbewustheid en -reputasie," sê sy.

"Gedrukte media dra vir seker nog outotiteit want hier dit kom by mense se persepsies van die betroubaarheid van 'n hooftreffer," sê Pienaar. "Tydskrifadvertensies het veral 'n sterk element van betroubaarheid omdat dit 'n langer lewensduur as digitale advertensies het."

Esmarie Burger, huisvrou en getroude ma van twee van die Koue-Bokkeveld naby Ceres, sê sy ignoreer die meeste advertensies op die internet. "Ek weet nie altyd of ek dit kan vertrou nie. 'n Mens hoor so baie van mense wat geld verloor as skelms hulle teiken. Ek raak ook moeg

vir advertensies wat ongewens op my skerm flitser."

"As ek my koerant of tydskrif lees, geniet ek dit om deur die advertensiebladsye ook te lees. Ek blaai hulle op my eie tyd deur vir uitverkoopings op kruidentersware of huishoudelike toestelle. As die prys reg is, sal ek van die produkte gaan koop."

Burger vorm deel van 'n groot groep Suid-Afrikaners wat produkte koop wat in gedrukte media geadverteer word. Brand Mapp, Suid-Afrika se grootste onafhanklike jaarlikse opname van welgestelde verbruikers, se 2017-opname dui aan dat 76% van tydskriflesers na aanleiding van advertensies aangespoor word om produkte te koop.

Die Sentrum vir Eksperimentele Verbruikersielkunde aan die Universiteit van Bangor in Wallis het 'n studie gedoen oor hoe die brein fisiese bemerkingsmateriaal verwerk in vergelyking met digitale materiaal wat op 'n skerm aangebied word.

Met behulp van funksionele magnetiese resonansiebeeldvorming (fMRI), het die studie bevind dat die inhoud wat in papiervorm gelewer word, meer stimulerend is as die inhoud wat in virtuele of digitale vorm aangebied word.

Advertensie-storie

'n Koerant- of tydskrifadvertensie wat inligting verskaf oor 'n produk in die styl van 'n redaksionele of objektiewe joernalistieke artikel.

'Native advertising'

'n Vorm van betaalde media waar die advertensie die vorm aanneem van die inhoud rondom dit, dikwels op sosiale media. Anders as "display ads" of "banner ads", lyk inheemse advertensies nie regtig soos advertensies nie.

