

MONDI SHANDUKA

The 8th Annual Newspaper Awards

Wednesday, 6 May 2009

OBVIOUS IS OUR ENEMY

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Chris Collingridge's winning photo in the category News Photography. *The Star's* caption read: "Their faces contorted with hatred and contempt, these schoolchildren shout and jeer and torment and laugh at a woman refugee in Alexandra yesterday (14 May 2008). This, perhaps of all the pictures that have come out of Alex this week, is the most disturbing. This is the lesson children have learnt from their elders... xenophobia, even if they've never heard the word. Now, lying on a blanket on the ground, and protected from physical abuse by palings and barbed wire, the woman faces the taunts in the one place she thought she would escape hatred... Alex police station."

MONDI FOREWORD

MONDI SHANDUKA NEWSPRINT IS delighted to once again play a central role in this great competition. For the past eight years we have felt immense pride in rewarding some of the country's top journalists for their outstanding contribution to society.

Newspaper journalists have for centuries had the power to influence public opinion and foster positive change in both small communities and great nations.

Today I ask you to exert your powers of persuasion to confront one of the most significant challenges facing the planet: climate change. The messages concerning what is required to combat this phenomenon seem to have been received by a limited audience, locally at least.

This is illustrated by the fact that out of the 1.8-million tons of paper, magazine and board produced by South Africa annually, only one million tons is recycled.

The rest is literally "read and buried" in landfills. I urge you to educate your readers on how they as individuals can, with very little effort, make a big difference.

This presents an exciting opportunity for MondI and its journalistic partners to promote the value of recycling for the good of future generations. The use of recycled fibre will unquestionably reduce our water and energy footprint and ease escalating costs for the benefit of producers and end-users alike.

The forestry industry continues to evolve as it addresses the various socio-economic and environmental challenges. Recent forest fires and land claims have put enormous pressure on timber, our primary raw material. However, we are encouraging the new landlords of properties subject to land claims to plant trees, and have initiated training programmes to develop aspirant foresters in local communities.

All our forests are accredited by the Forestry Stewardship Council and we hope to gain our broad-based black economic empowerment Level Four certification in the coming months.

Let me take this opportunity to thank you, our customers, for your efforts in maintaining the high standard of print journalism in South Africa, and offer hearty congratulations to the deserving winners of this year's awards.

Ahmed Haffejee
CEO: MondI
Shanduka
Newsprint



Top honours for coverage of xenophobic attacks

THE XENOPHOBIC ATTACKS OF MAY 2008 featured prominently in the winning entries of the 8th annual MondI Shanduka Newspaper Awards.

A series of articles on a victim of the attacks earned Beauregard Tromp (*The Star*) the coveted South African Newspaper Journalist of the Year award (see page 7). Photojournalist Antoine de Ras, also from *The Star*, was named the winner in the category South African Story of the Year for his coverage of the violence (see page 8).

The attacks and the aftermath also featured in winning entries in the categories Graphical Journalism (page 18), Feature Photography (page 19), and Presentation (page 21).

This year's winners were selected from 601 entries from 37 South African newspapers (see page 24 for a list of the winners, finalists and commendations).

The judges (see page 23) described coverage of the xenophobic attacks as "exemplary", adding that De Ras's work was "able to render the crisis in extremely compelling, vivid and varied detail".

Tromp was praised for "highly enterprising journalism (and) showing commitment and sensitivity on an

emotionally testing subject".

In their statement, the panel commented as follows on the standard of entries in these categories (also see page 3 and 5):

The **South African Story of the Year** could only be the xenophobic attacks that erupted in the first quarter, and the huge impact that these had on tens of thousands of people and our nation's self-image.

This was a story told in many genres of words, as well as in imagery and presentation. While many South African citizens are ashamed about what happened, the fact of extensive and exemplary coverage is at least something from which we can take some solace. The atrocities and pain caused by misguided mobs, and the absence of most political leaders, were very well recorded, and this helped galvanise counter-actions across the board. While many journalists did amazing documentation, often with daring and dedicated exertion, the entry adjudged as exemplifying the story of the year was able to render the crisis in extremely compelling, vivid and varied detail. A second entry was commended here too (see page 24).

The **South African Newspaper Journalist of the Year** is a person who also went many extra miles in covering the xenophobia.

The judges chose this journalist for getting beyond the viewpoint of generalised observation, and capturing the individuality of people caught up in the carnage. It was highly enterprising journalism, showing commitment and sensitivity on an emotionally testing subject. The narration was poignant and appropriate to the content without being over-written or clichéd in any way.

• Joe Thloloe is the first recipient of the lifetime achiever award named in honour of Alan Kirkland Soga (see page 5). The judges described Thloloe as someone whose life personifies Soga's motto: "Gainst the wrong that needs resistance; For the good that lacks assistance."

"He (Thloloe) is possibly the most respected South African journalist and a professional with an unparalleled wealth of courage, compassion and commitment that dates back almost 50 years in the media. Indeed, his CV records his personal objective as being 'To enrich every encounter with others,'" the panel said. ■

Woorde vir Afrika

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

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

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



JUDGES' STATEMENT

IN A TIME WHERE PROBLEMS SEEM OMNIPRESENT IN South Africa and idealism confronts daily tests of scandal and cynicism, our country's newspaper journalists nevertheless put substantial time and energy into submitting more than 600 entries for this competition. As judges, we would like to address the contributors as follows: We are deeply aware that your work in selecting, copying, mounting and motivating shows a thriving sense of caring and is a manifestation of how much you all value the worth of your work. It should be a source of hope and joy for everyone.

Whether the entries were major investigations, travelogues or sports photographs, the reason we have them is because the entrants take real pride in what they do. You enter into this competition to show the best of your contribution to the craft, and hence to society. You enter because you believe that what you have crafted could count for top-spot recognition. In this, you were not mistaken: A large volume of really excellent work was submitted.

As is the nature of contests, judges are called on to decide which work – in a field of hundreds of potential winners – trumps all.

This year, it was very clear that, had the winning entries not been there, the judges would not have been left empty-handed. Far from it: Other entries would have completely deserved to be given the leading place. And if these others had not been submitted, there would still have been yet another layer with legitimate claim to being the best entries.

In other words, there were scores of eligible winners, which indicates how high the standards were, and how lucky South Africa is to have the cadre of professionals that it does. Indeed, at a time when lay-offs are troubling the industry, these journalists underscore the importance of the Fourth Estate to a true democracy.

HARD NEWS

In this category, the stories covered every topic under the South African sun: staples like crime and accidents, tragedies and triumphs. Big stories like 2010 featured, although there was – surprisingly – little about the electricity crisis. In several cases, the reality of the report was blurred through boring phraseology like “the atmosphere was tense”. But the leading entries included a heartrending story which nearly went untold, with a key source being tapped shortly before he died. It was about an 8-year-old boy kept as a secret captive by his father, and only discovered when the man became fatally ill. That the youngster's mother had been a black domestic worker (whereabouts unknown), seemed a part of a tragically home-grown story. The piece was written under pressure of deadlines, with sensitivity and avoidance of easy sensationalism.

Another leading entry did a fine job in detailing the news, and news background, around an 18-year-old samurai-sword murderer of Krugersdorp.

See page 11.

ANALYSIS AND COMMENTARY

Most entries here related to political issues, but there were also other subjects. There was naturally dissection of the dissidence within the ANC after Polokwane; Mbeki's departure; and the appointment of President Kgalema Motlanthe. Other stories provided insight into the commoditisation of Nelson Mandela, and some unravelled complex legal reports. The environment and social issues also featured. These were all generally very competently done, although with hindsight, much more about the global economy and its relevance for South Africa could have been written.

Surprisingly, there were no leading articles among the entries. Leaders are the most decisive expression of a publication's opinion, and the many thoughtful, well-written leaders in South Africa surely deserve recognition.

Overall, this is a difficult and daunting genre, but we have to commend the standard and the enthusiasm shown by relatively new writers. The winner's work on the post-Polokwane ANC is admirable and shows enterprise and the importance of access to sources – albeit anonymous – and the presentation of insightful analysis.

See page 12.

FEATURE WRITING

As in previous years, this category was the most popular for 2008's work, which meant that competition was stiffest here. Many entries revealed acute observation and real research, and the result was richly textured description and insight, taking readers on a journey of tangible discovery.

The stories showed social trends ranging from enrichment to drug devastation, as well as the people behind the personalities. There were narratives about nature and portraits of places (in several cases, outside South Africa). Exposing readers to other realities were stories that included “Vreemde wêreld van die Dogon”, “Soccer riches – a bridge too far” (set in Lagos), “Vlugvoos in Tsjad” and “To live in Zimbabwe is to die”. There was “A short fuse”, measuring the status of mini-skirts after the attack on a wearer at the Noord Street taxi rank. “Guns ain't roses after all” told of a paraplegic working for a gun-free South Africa. “Liefste Madeleine (van Biljon)” was an interview with the famous writer, and “We, the yellow peril” was about being a Chinese South African.

Hard-core subjects handled well were evident in “Brain drain, you ain't seen nothing yet”; “Inside SA's cholera chaos – 13 of the Masinga family fall ill”; and “From violent Soweto 76 cop to Thanda Bantu”. “The dream that wouldn't die” was about swimmer Natalie du Toit; “The day Black Mamba took the cup” surfaced the soul of horse racing in a rural community. A last, but not least, taste of the features submitted was an interview with Pallo Jordan, titled “Our media has no memory”. The judges wouldn't concur with such a generalisation.

See page 13.

INVESTIGATIVE JOURNALISM

In this category, there was a surfeit of chronicles about corruption. It may be that there are so many cases that they can be picked up like diamonds on the Skeleton Coast. But, even so, those journo's playing a serious watchdog role are doing society very proud. We take our hats off for the effort made by a select bunch of journalists to keep this genre alive in our country – in the face of a myriad obstacles, including unprecedented cost-cuts and lack of investment. Arguably, investigative journalism has never been so important given the pressures on the industry.

A point also has to be made that while we are aware of imaginative partnerships that have been forged to support investigative journalism (examples here include grants from foundations), these are not showing up much in the entries.

But commendably, the work we did receive showed that those who entered this category are digging much deeper than the surface evidence – going beyond just documents and leaks. They are delving into the underbelly of politics, health, business, mining and the environment. Among the headlines of the stories entered as investigative material were: “Youth League's dirty money deals”; “Dinner with Selebi – yours for just R10m”; “Moosa in R38bn tender conflict”; “Land Bank head's false ID”; “Big stink over R9bn Coega prawn farm”; “KZN's R7m BEE bumble”; “Outrage at toxic ore dumps”; “Wild Coast's mine of questions”; and “Limpopo's dirty platinum rush”.

Huge efforts are going into this field of journalism, all admirable. A topic like the arms deal – with its secretiveness, complexity and obstructionism – is clearly difficult to unpack, but that has not deterred major work on it. Another impressive entry, based on door-to-door legwork in remote areas, consisted of 34 pages of “Killer Water” in which scores of babies died in the Eastern Cape as a result of government negligence, incompetence and cover-up.

It is important to praise the outstanding work of smaller newspapers like the *Daily Dispatch* and the *Mail & Guardian* and their persistence in bringing important issues to the fore and exposing cover-ups. Their work speaks to the strength of team versus individual efforts. This is to be encouraged.

See page 17.

CREATIVE JOURNALISM

Sixty-two stories were entered. These ranged from profiles to motoring to columns. Many had the judges chuckling out loud. Samples of the articles entered are: “Cows are coming home to roost”; “Malema unplugged, unlikely”; “You're married, it

PRINT MEDIA SOUTH AFRICA FOREWORD

THE THEME OF THIS YEAR'S MONDI Shanduka Newspaper Awards – “Obvious is our enemy” – captures the challenges that face the newspaper industry, both locally and globally.

Globally, the recession media health check started with the report of 33 newspapers in the United States (US) filing for bankruptcy, which fuelled a mass campaign suggesting that the days of print are numbered and that this is the beginning of the end for newspapers.

Locally, print media stands accused of being conservative, anti transformation and being owned by a small number of interest groups that have their own common anti government agendas. In many quarters, these perceptions are now held as the truth, while we see no initiatives or challenges against them.

The digital age is trumpeted in some quarters as the dragon slayer. Let's look at the facts.

First, the major US closures were highly leveraged companies, and operated on poor business models without investing for the future. Furthermore, no differentiation is made between the developed and developing worlds, where circulations are soaring as literacy grows. This distinction needs to be more fully explored. Excellent print-media companies are globally transforming into multi-media companies by investment.

The reality of the South African situation is that, in keeping with most of the developing world, print media is growing. Audit Bureau of Circulations (ABC) figures for the past five years show a 35-percent increase in the sale of daily newspapers, 25-percent growth in paid weeklies and a climb of 14 percent in free newspapers.

Turning to the ownership, control and transparency of the local print media, a number of myths need to be exposed. The reality of ownership is that three out of the four largest print companies are listed entities whose major capital is owned by mutual/pension funds whose members represent the general public. The largest ownership group in print media is the public.

There is also a separation of ownership and management with independent boards and a complete, cherished independence of editorial with self-regulating editorial codes.

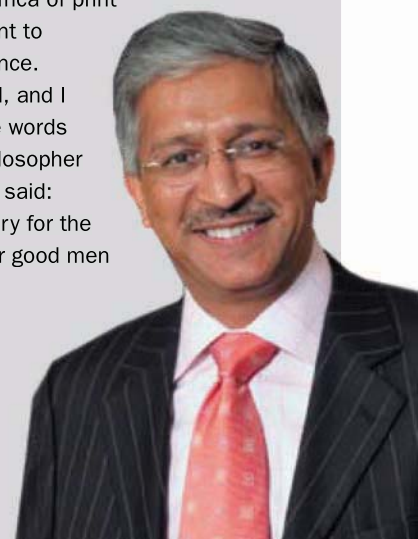
The perception of an anti-government agenda arises from the significant investment in investigative journalism by the print media and the challenging analysis and accountability it provides through independent editorial.

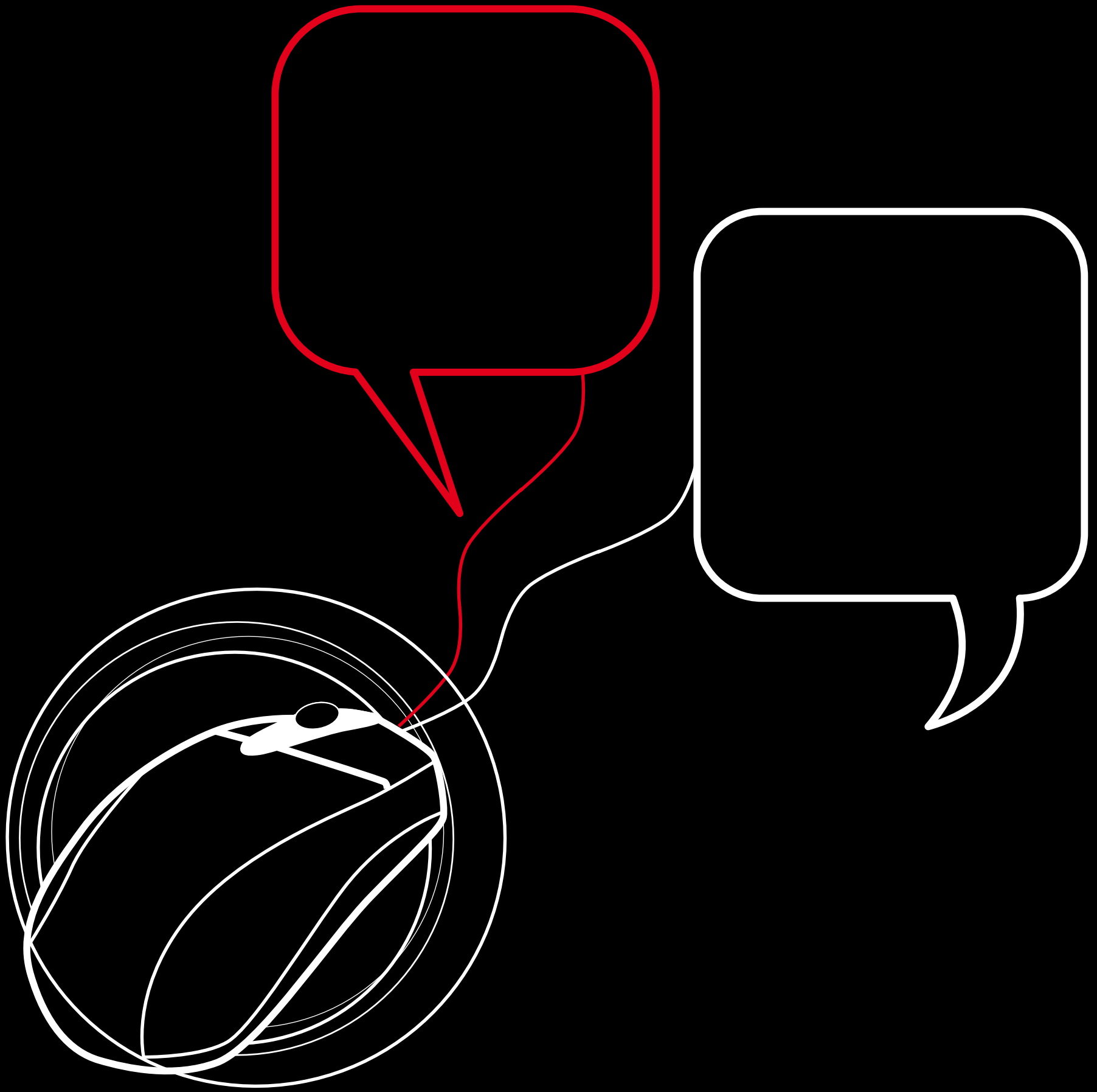
Newspapers have traditionally navigated a hands-off management style. To meet the challenges offered by growing markets, changes in technology and inaccurate perceptions in a constantly changing socio-political climate, I believe we need to make a step change in how we manage ourselves.

We need to loudly promote our transformation into growing multi-media companies, collectively engage with all stakeholders and explain the benefits to South Africa of print media's commitment to editorial independence.

Action is required, and I am reminded of the words of 19th century philosopher Edmund Burke who said: “All that is necessary for the triumph of evil is for good men to do nothing.”

Prakash C. Desai
President, Print
Media South
Africa (PMSA)





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happens"; and "Elation at the naartjie in our sosatie". More serious subjects were: "Dachau: a warning to the living"; "Will rich states pay the poor to cut carbon?"; and "Van My Lae tot Aboe Ghraib". Then there were items like "Ubuntu? You've got to be kidding"; "I shot a guy and I liked it", and the salutary (and tongue-in-cheek) "Everything I know I learnt from TV". The leading stories were perceptive, expertly narrated, and showed a masterly command of vocabulary and sentence construction.

See page 13.

GRAPHICAL JOURNALISM

Here, visual creations tell a story in a unique way – whether they are cartoons, collages or info-graphics. Some excellent work was in evidence, but possibly in lesser quantity than in previous years. Among the entries was the highly controversial "Rape of Justice" cartoon by Zapiro, which is the subject of a R7-million defamation case against him. The judges did not necessarily endorse the sentiments of the image, but acknowledged it as an outstandingly powerful visual statement that had been deliberately designed to elicit enormous reaction.

The subsequent debate illustrated the importance of free comment, by cartoonists and caricaturists among others, to the fundamentals of a democracy in a constitutional state – namely, freedom of expression and the rule of law.

See page 18.

POPULAR JOURNALISM

This category is finally beginning to get some traction with entries from papers like *Daily Sun* and *Sunday Sun*, although we would welcome submissions from the other tabloids too. We would also like to make a special appeal to the tabloid community to submit entries in South African languages other than English. Some of the stories we examined are open to ethical questions, in the sense of intrusion into private lives, but a great deal was squarely on the button in terms of the role of the media as a force for good.

This material irreverently tackled the rich and powerful, presenting their tales in a highly engaging way. One entry exposed how one of the fallen mighty tried to jump a bank queue, and another how a carpetbagger had ingratiated himself with Zindzi Mandela. From a mainstream paper came a good entry based on success in penetrating the silence in a small town about a story where a sensational love tryst had gone horribly wrong. The writer has a clear appreciation of the genre, even though he works for a broadsheet, which is a limit on the full

exploration of his talent in this area.

See page 16.

PHOTOGRAPHY

There were more than 200 entries in the three photography categories this year. Overall, photographers did an excellent job of telling the human story, largely reflecting the despair of people on the margins such as refugees, homeless South Africans and victims of violence.

News Photography, as can sadly be expected, catalogued the continuing violent character of South African society. But there were other, less disturbing, news pictures as well, such as the dramatic picture of a crew abandoning ship off the Cape West Coast, as well as storm pictures. However, the winning entry could truly be said to be worth a thousand words as, in one frame, it said so much about the madness of xenophobia. The inclusion in the shot of children laughing mockingly at an older woman refugee from the other side of a red fence adds a poignancy and despair about the next generation.

See page 20.

Feature Photography were also characterised by many traumatic images – mainly arising from the xenophobic terror last year. Many papers appear to be running multi-picture spreads, and the photographers involved were therefore able to enter a portfolio that told a story on the same subject. The judges tended to give preference to imagery that was "located" in time and place, i.e. was journalistic, as distinct from broad thematic pictures which seem to be more suited to magazines or gallery exhibitions.

See page 19.

Sports Photography was a new category, and elicited captivating entries across a very wide range of sporting activities. Again, it was noteworthy that the best pictures came from a broad range of sports, including minor ones. Treatment in layout and design generally did justice to the power of the pictures.

See page 20.

PRESENTATION

In this category, most entries were clean, clear and competent but added little to the content that was being conveyed. However, there were some highly imaginative designs and quality headlines working with pictures and words, and which contributed to, rather than detracted from, the communication. Big stories call for special design, and the leading entries rose to the challenge with striking front pages and good follow-through.

See page 21.

ALAN KIRKLAND SOGA LIFETIME ACHIEVER AWARD

Winner: Joe Thloloe

JOE THLOLOE IS THE first recipient of the Mondi Shanduka prize named in honour of Alan Kirkland Soga.

Born in the early 1860s, Soga is remembered for the journalistic credo which he promoted: "Gainst the wrong that needs resistance; For the good that lacks assistance."

It's a motto that sums up Thloloe's journalistic life.

One historian describes Soga, the editor of *Izwi Labantu* (Voice of the People) between 1898 and 1908, as "undoubtedly one of the leading intellectuals of his generation".

Likewise, Thloloe has become (through a media career that spans almost five decades) probably the most pre-eminent "elder statesman" of South African journalism. Starting in 1961, he has worked on the *Rand Daily Mail* and *Golden City Post*. He is also a veteran of *Drum* magazine, the (banned) *World* and (also banned) *Post*, as well as the *Sowetan*.

After democracy was instated, Thloloe headed up SABC TV News for three years. He subsequently occupied the same position at e.tv between 2001 and 2005. In 2007, he was appointed Press Ombudsman, from where he has articulately defended self-regulation of the press against threats of state regulation.

Thloloe has never been afraid to go against the grain – for instance, at e.tv, refusing to disclose the name the South African judge who was accused of rape in India, even although many others displayed no such scruples.

As a measure of his integrity, in 2008 he found against a former close colleague, the then *City Press* editor Mathatha Tsedu, for publishing a particular article. Although the Press Council appeals system later overturned his ruling, the incident demonstrated that Thloloe puts ethics first.

This is a man who also took a strong stand against apartheid. He paid a huge price, starting with his arrest for his involvement in the 1960 anti-pass campaign, and then enduring lengthy imprisonments in 1976, 1977 and between 1982 and 1984, as well as a three-year banning.

Despite such sacrifice, he never held back from activism in the Union of Black Journalists and the Media Workers' Association of South Africa. He served as president in both of these organisations.

Recounting his experience on 19 October 1977 at the time of a major apartheid clampdown, Thloloe stated: "I was inside prison and didn't even know what happened. Only about March the following year, a policeman came into my cell saying: 'It's a different world. Your Union of Black Journalists no longer exists, your Black Consciousness Movement is dead. The Black People's



Joe Thloloe

Convention and Saso are gone. Biko is dead, Sobukwe is dead.' He said it so casually. My immediate concern was: 'How did they die?' He laughed and said he would not tell more."

Despite having suffered such persecution by the agents of white supremacy, Thloloe is a person who is well known for his lack of bitterness and his gentle manner in dealing with individuals.

He has also been a leading light in establishing and leading the non-racial South African National Editors' Forum, as well as serving on the Human Rights Commission's panel that investigated racism in the media.

Recognition

Thloloe today serves on various boards, and has been recognised in several ways.

These include a Nieman Fellowship at Harvard (1988), the SANEF-Wrottesley Award (2006), Fellow of the Print Media South Africa (2003), Louis Lyons Award for Courage and Integrity in Journalism (1986) and the Indicator newspaper's Human Rights Award (1990).

UNESCO also enlisted him over the past three years as a member of the judging panel of the highly respected UNESCO/Guillermo Cano World Press Freedom Prize.

Alan Kirkland Soga would surely have been proud to see this Mondi Shanduka award bestowed on a person who has his own memorable motto inscribed on his CV as: "Objective: To enrich every encounter with others." No one who knows Thloloe would doubt the sincerity of this sentiment – or his success in achieving that goal.

The words also serve to describe what seems to have been Thloloe's own personal compass for journalism during his long career. For an achievement of sustained and extraordinary contribution, the judges have no hesitation in celebrating this highly exceptional South African as a candidate who is deeply worthy of this honour. ■





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NEWSPAPER JOURNALIST OF THE YEAR

Winner: Beauregard Tromp, *The Star*



The story behind "Flaming man" (series)

ON 18 MAY 2008, JOHANNESBURG was up in flames. For more than a week the fires had been burning all around the city, starting in Alexandra where locals targeted a group of foreigners.

By Sunday morning, the wave of xenophobic violence that would eventually sweep like a runaway fire throughout the entire country, would engulf much of Jo'burg. Photographer Shayne Robinson and I were sent to Ramaphosa, a township on the East Rand, where a number of shacks belonging to foreigners had already been razed.

A mob 100 metres down from the main entrance into the township had gathered at the traffic circle, armed with pangas, knobkerries and even an umbrella; taunting the large and heavily armed police contingent up the road. When police eventually moved in on the mob, with the handful of journos using the cover of their armoured vehicles, it would prove extremely dangerous with some inexperienced and visibly shaken police firing wildly at the rubble raining down on them and the haze of tear gas adding to the confusion.

After the short skirmish, we lingered halfway between police and the quickly reformed mob. With those taking advantage of the lull in fighting came the word – they were killing the Shangaans.

Without waiting for the police, we raced towards the mob. By the time we got to their gathering point, they had dispersed. But not

without leaving a chilling example of their handiwork: a burning man.

While cameras clicked, I – the only writer in the pack – stared helplessly at the man in the flames. Thankfully, he would not survive. The following day I battled the bureaucracy of the hospital administration to track down the body of the burning man and his compatriot, who lay bloodied and seemingly dead near him the day before.

A photographer from the *Sunday Times* would fare better, tracking down the young man, who had miraculously survived.

This would lead me to his brothers in South Africa and reveal the burning man's identity: Ernesto Alfabeto Nhamuave. Alfabeto like his father. Alfabeto like his son.

Expecting a large media contingent to follow Ernesto's body home to Homoine in Mozambique, nearly 2,000 km from where he was killed, Robinson and I flew to Maputo and drove the rest of the way. Wary from our journey, we knew we were racing against time and headed straight to Ernesto's family.

The most difficult part of doing the story was trying to interview Ernesto's family, particularly his distraught wife and 12-year-old son. The night before Ernesto was to arrive home, we camped out at the family compound, along with the gathered Nhamuave clan, to await his arrival. Before the first light broke over the bodies sprawled on mats, a woman's wail broke the dark silence. Ernesto was home. Before, during

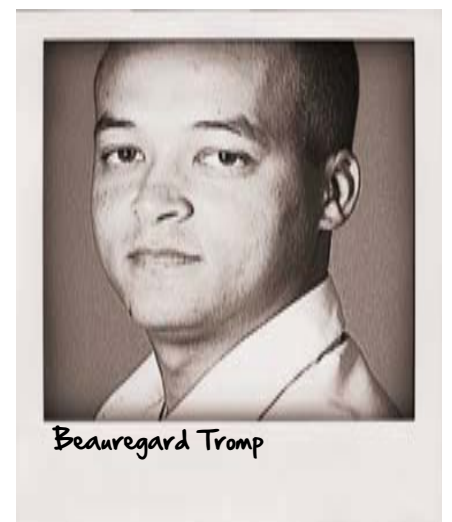
and after the ceremony we were able to file the story back to South Africa and update it throughout the day via the four editions of *The Star* and our website, ensuring our readers could experience the events as they were unfolding.

For us as journos it was also a privilege to be present when this man was laid to rest. After the burial we were confronted by a group of elders who wanted to see how Ernesto had been killed. We had the pictures. Under most circumstances showing a man dying under the most grisly of circumstances – at his funeral no less – would be in poor taste.

The picture that had shamed South Africans, making the front pages of newspapers around the world, should surely be seen by those who knew the man killed so brutally best. The men looked, shook their heads and said "thank you". ■

Tromp was recognised for the following articles:

- "Reiger Park local laughs after 'necklacing'"
- "They called him Mugza"
- "Brothers track down body of 'flaming man'"
- "Ernesto goes home"
- "Ernesto's spirit is already with us"
- "The flaming man's family left bereft by loss of breadwinner"



Beauregard Tromp

BEAUREGARD TROMP started his career at the Cape Argus before joining Independent Newspapers Foreign Service as the Southern African Development Community correspondent and later the Africa correspondent, giving him the opportunity to witness momentous events that helped shape our continent first hand. These include the end of the Daniel arap Moi era, terrorist attacks in Mombasa, the civil war in the Democratic Republic of the Congo, the launch of the African Union and the battle against the Lord's Resistance Army in Uganda. It was during his time here that he won a Mondli Shanduka award for his series detailing the life of a man who had to pay for the bullet that killed his wife during the Rwandan genocide. Three years ago he joined *The Star* newspaper as a senior reporter. Tromp has just completed a biography on South African liberation hero Chris Hani.



Antoine de Ras

ANTOINE DE RAS started his photographic career as a studio assistant. After three years, he gave in to the lure of photojournalism and started work for *Rapport* and *City Press*. Seven years later, he moved to *The Star*, where he has been a senior photographer since early 2007.

SA STORY OF THE YEAR

Winner: Antoine de Ras, *The Star*

The story behind: Xenophobia series

THE MOST SEVERE XENOPHOBIC attacks erupted on Sunday, 11 May 2008, when residents of Johannesburg's oldest township, Alexandra, attacked foreigners.

The victims were the poor – many of them illegal immigrants from Mozambique and strife-torn Zimbabwe.

It would be the start of two weeks of xenophobic violence, the greatest challenge to South Africa's young democracy

since 1994. When it was over, at least 62 people lay dead and tens of thousands were left homeless.

These photographs serve as a record of that violence in Alexandra, where angry mobs hunted foreigners throughout the night, often going house to house in their pursuit. The rioting and killing became more brutal as machete-wielding crowds began burning and hacking their victims. Those who escaped, fled to police stations, which overnight became

refugee camps filled with the displaced, while others slipped back across the border to their neighbouring countries.

As an over-extended police force continued their fight to quell the unrest, the riots spread from Pretoria, where they first manifested, to Johannesburg and then to Cape Town. It was only with the deployment of the South African army that the worst of the unrest subsided, leaving a humanitarian crisis, the extent of which South Africa had never seen.

"Faces of xenophobic hate"

Date: 12/05/08. **Time:** 10:35am. **Location:** 4th Avenue, Alexandra Township.

IT WAS MONDAY, 12 MAY – MY FIRST DAY COVERING the xenophobic violence.

I had been following the early-morning news broadcasts of trouble brewing in Alexandra. There were reports of mob attacks on foreigners during the night. At first, it was not apparent from the bustle of morning traffic in the narrow, busy streets, that an urgent stream of foreigners was making its way out of the township. Many were on foot, heavily laden with personal possessions. Others were in overloaded cars.

My 11am deadline was looming when I became aware of a loud wailing coming from between some shacks. I headed towards the sound.

The victim, Zimbabwean Yvonne Ndlovu, was allegedly stopped by a group of men near the Madala Hostel. They had questioned her about her nationality, and then proceeded to punch and kick her. One of the attackers hit her on the head with a knobkierie. The photo was taken minutes after the attack, as her gaping head wound bled profusely. Luckily, she was helped to safety by some South African women.

Shortly after this incident, one street away, a small mob of opportunistic looters had a run-in with security guards who had been tasked with protecting shops. Incidentally, one of the shop owners allowed me inside to file my images in safety.



WRONG TONE: A mob attacked Yvonne Ndlovu after noticing her Zimbabwean accent.



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Times
MOBILE



Local residents of Alexandra, armed with sticks, on the lookout for more foreigners.

"Alex up in flames"

Date: 13/05/08. **Time:** 20:33pm. **Location:** Alexandra Township, extension 7.

MY EVENING SHIFT STARTED AT Alexandra Police Station where a small group of journalists had gathered to cover the attacks.

Two colleagues from *The Star* and I were following up on police contacts and hoping to hitch a ride in an armoured Nyala.

After careful consideration, we decided to rather follow the Nyala, as that would offer us more freedom of movement.

We got a tip-off that a large group of armed men had gathered in the veld on the East

Bank of the Jukskei River – they were planning an attack on foreigners who were allegedly illegal occupants of RDP houses.

We were taken by surprise by the sudden urgency and energy of the group, and did our best to keep up with it. There was a strange, collective acceptance of our presence, and to me it felt safe enough.

The police were badly outnumbered, and trying unsuccessfully to bring calm and order. By the time police reinforcements arrived, the large mob had already moved on.



A man holds up his arms for police not to shoot. A huge fire broke out in the Primrose Makausi informal settlement just outside Germiston. It is believed it was started amid a wave of xenophobic attacks in several areas of Gauteng.

"Stop these flames"

Date: 18/05/08. **Time:** 17:13pm. **Location:** Primrose informal settlement.

THIS PARTICULAR SUNDAY WAS TO BE the most brutal and deadly day of the two weeks of continuous xenophobic violence.

I had just finished filing my photos of the day's unrest in the Johannesburg CBD, when the call came in: Foreigners were being attacked in the Primrose Makausi informal settlement near Germiston.

Three fellow journalists and I were immediately dispatched to the area.

We found ourselves in the middle of a raging

gun battle between police and local residents. Live rounds were being fired through walls of flames, forcing police to take cover and shoot back at anything that moved. The situation became desperate for foreigners trapped inside the roaring inferno of burning shacks.

It was during this mayhem that a young local emerged from the flames with his hands up, pleading not to be shot.

The police eventually managed to make some arrests, which enabled the fire brigade to commence with their duties.



Violence against foreigners has swept through the country.

"Think roots and wings"

Date: 20/05/08. **Time:** 9:28am. **Location:** Ramaphosa informal settlement.

A GROUP OF COLLEAGUES FROM *The Star* and I were in a convoy of about 10 cars, including foreign media.

As we approached the main intersection leading into Ramaphosa, we saw a mass gathering of men with not a single cop in sight. The group started heading off into the hills in search of a small community of foreigners that had taken refuge on top of a mine dump.

The foreigners could see from a distance that the men were approaching. They watched

them run up the hill. There was silence. Then a sudden roar.

The noise was coming from an aeroplane passing overhead. The sound diffused the situation. The attackers seemed not to know where it was coming from and, in the confusion, they dispersed.

They started heading back to the main point of gathering at the intersection. This picture was taken as we were running alongside, watching them singing, dancing and chanting.



CALM BEFORE THE STORM: Suspended Ekurhuleni metro chief Robert McBride attempts to negotiate with an already peaceful mob of armed protesters at Ramaphosa informal settlement near Reiger Park yesterday (20 May 2008).

"McBride reads the riot act"

Date: 20/05/08. **Time:** 12:26pm. **Location:** Ramaphosa informal settlement.

WE WERE IN RAMAPHOSA, HAVING just witnessed the attempted attack on a group of foreigners taking shelter on top of a mine dump.

The attackers were regrouping, gathering force. The police were keeping a watchful eye. Things seemed calm, but there was tension in the air, and the journalists were warned to leave the area.

That's when (then) Ekurhuleni metro chief Robert McBride and his boys stepped in. He put his hands up, appealing for calm. The group

was asked to disperse, but the men refused to leave – they wanted certain demands met.

As McBride faced the crowd, a glass bottle came flying towards him. He immediately gave orders for his officers to open fire. They started shooting at anything that moved.

Then the rampage started. Shacks were burned; a truck was set alight; people ran in every direction. The tension that had been simmering suddenly exploded. McBride's actions had ignited a fresh outbreak of violence. ■

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HARD NEWS

Winners: Kanina Foss and Alex Eliseev, *The Star*



ALEX ELISEEV is a senior general reporter at *The Star* newspaper in Johannesburg. He joined the daily in 2005, after a short spell at the South African Press Association (Sapa). Prior to that, he worked for *Sunday Times*, and Caxton's community newspapers in northern Johannesburg.



KANINA FOSS obtained a post-graduate diploma in journalism from Rhodes University in 2006. She spent a year working for Grahamstown community newspaper *Grocott's Mail*, before moving to *The Star* at the end of 2007. She has since been privileged to continue telling stories about South Africa and its people.

The story behind "Secret boy's weird world"

THE ONLY CLUES WE HAD WHEN starting to investigate this story were the name of the hospital and the name of the suburb where an 8-year-old boy had been kept locked away for four years.

The boy's father had collapsed at his home in Olivedale, Johannesburg, and was taken to Helen Joseph Hospital. Five days later, his cruel secret was discovered, when the boy attracted the attention of the neighbours by sticking two 5c pieces through a crack in the wall. He wanted someone to buy him food.

His behaviour was wild, and he was so overwhelmed by the outside world that he had to spend a night with neighbours before he was calm enough for welfare workers to take him into their custody.

The source who called *The Star* explained the above, but didn't have the father's name or the street address of his house. Our search began at the hospital. Accompanied by a hospital security guard, we went from ward to ward, and bed to bed, looking for an elderly patient from Olivedale.

Kanina recalls: "I hadn't planned what I would say to him once I found him. Our conversation began haltingly, interrupted by his complaints about the physical pain he was experiencing. But when I asked about his son, he was surprisingly candid."

The father's name was Hartmut. He couldn't say why he'd kept his son locked away from the world for all those years, but had a string of excuses. During the interview, Hartmut – who was born in Austria but spent most of his life in South Africa – revealed his home address.

This gave us an opportunity to delve further into the mystery. We went to the house and interviewed every neighbour – next door, across the road, down the road...

We met the couple that took the boy in

for a night. They spoke about him singing in the bathtub, playing with their pets, the strange words he used (his father's old-fashioned words) and the gradual ebbing of his aggression. Using photographs taken after the boy was discovered, they led us through Hartmut's home – a chaotic and messy memory of a life that had once been so organised and particular.

We spoke to the men who discovered him as he fed coins under the gate and to the neighbour who heard him mimic the birds in his garden. We began to build up a picture of the boy who the neighbours dubbed "Tarzan of suburbia".

We dug deeper, returning to the hospital and conducting a second interview with Hartmut. He spoke about financial problems and how he planned to right his wrongs. He told us he thought money could undo the damage his son had suffered by being denied access to the outside world during such crucial years in his childhood. This time, the interview was done by Alex to offer a fresh perspective.

The next night (we learned a little later) Hartmut (68) passed away at the hospital, taking his secrets to the grave. It was a dramatic and surprise development that forced us to change strategies.

In the meantime, we had searched for and found several people who had been close to Hartmut. Through the Austrian embassy – which had earlier requested our assistance – we secured an interview with Hartmut's brother, Manfred, who had flown to South Africa to arrange the funeral. He spoke candidly about his family, and how Hartmut's secret had only emerged a few months earlier, after Hartmut had confided in their mother.

Through his brother, and the friends we tracked down, we constructed the two-part narrative about Hartmut's life. Our aim was to

tell the story of a man who, on the surface, seemed a monster – but who was, at the same time, a human being and a friend to so many.

We wanted to understand the reasons that drove Hartmut – a proud man through his entire life – to keep such a terrible secret. Was he ashamed of the boy's mother (Hartmut's former domestic worker)? Was he angry at himself? Was he merely acting in accordance with his well-known dislike for children?

The question of why Hartmut did what he did was an ever present mystery during our time of working on this story. We did our best to explore his life and his secret world, allowing readers to reach their own conclusions.

In early December, Hartmut was laid to rest. His brother flew back home to Austria and the story began attracting less attention. The focus shifted again – this time to George.

As Christmas approached, we began working with Child Welfare to get as much information as possible about Hartmut's son, who was setting out on his own journey towards a normal life.

We wrote several stories about George's progress and Child Welfare's appeals for a family to adopt him on a temporary basis. The articles helped increase the potential pool of foster parents and, in February, we published a front-page story showing – for the first time – what George and his mother looked like. It was again an appeal – this time for information about the mother. We had tried, over the months, to track her down. But the clues were so vague that we never came close. We don't even know if she is alive.

Going forward, we are working on documenting George's journey into a new life. Fighting the bureaucracy of the welfare organisation has been perhaps the toughest task yet, but one we hope to overcome. ■

VIEWPOINTS & ANALYSIS

ANC BROUGHT THIS ON ITSELF



ANC members at a meeting in Johannesburg, South Africa, on 11 September 2012. Photo: David J. Phillip

THE FORMATIVE steps towards a split were expedited by the manner in which the ruling party's leadership brandished its authority after the historic Polokwane conference, argues political editor MAKHUDU SEFARA.

It will be a numbers game to the end

It is a numbers game to the end. The ANC's leadership has been weakened by the manner in which it handled the Polokwane conference. The party's internal divisions are now more pronounced than ever before.

VIEWPOINTS & ANALYSIS

ZUMA'S POISONED CHALICE



EMBATTLED British PM unveils secret weapon. The ANC member... The British PM has unveiled a secret weapon in the form of a new coalition of forces to challenge Zuma's leadership.

KGALELA MOTLANTHE - A BRIEF HISTORY

Advertisement for 'RECHARGE' featuring a 'WIN 2 x R5000 CASH PRIZES' promotion. It includes a list of prizes and a 'RECHARGE' logo.

VIEWPOINTS & ANALYSIS

BETTER THE DEVIL WE KNOW



Photo: John Hogg

WITH THE ANC caught in internal squabbles, what options are available to voters seeking to ensure their vote to a party with its roots firmly entrenched in the struggle for freedom? Political editor MAKHUDU SEFARA says opposition parties are failing to provide viable alternatives.

We must ensure the rule of law is safeguarded

A constitutional democracy and the independence of the judiciary are vital institutions that should be entrenched in our political system. We must ensure the rule of law is safeguarded.



Makhudu Sefara

MAKHUDU SEFARA is the political editor of City Press. He is a former news editor and investigations editor of this paper. Sefara, a Master's student in journalism at the Tshwane University of Technology, started his career at the Sowetan in 1996 and joined The Star in 2002 as a political writer.

ANALYSIS AND COMMENTARY

Winner: Makhudu Sefara, City Press

The story behind "ANC brought this on itself", "Zuma's poisoned chalice" and "Better the devil we know"

THE BIGGEST THREAT TO MEDIA freedom or writing in general, I think, comes from the very practitioners of journalism and writers who defer to those with power more than they should. As a result of this, many reporters - especially political reporters - shy away from reporting and analysing the political landscape as they see it.

Others decide to be politically correct. It's called self-censorship. And so it is against this background that when you write that "the ANC brought this on itself" - to make the point that the victors of Polokwane failed to become magnanimous in victory and that, again, they mismanaged Thabo Mbeki's exit from the presidency - that you are ridiculed as alarmist or, more crudely, anti Zuma.

been fired? Would it have caught fire had the Polokwane victors sought not to enforce their authority by firing premiers shortly after they took over, without consultation with Mbeki - just to make the point of where power lies? What, in essence, would it have cost them to be magnanimous? The answers stare you in the face but, as Gordimer cautions, were journalists asking themselves: Who will take offense? Who will approve what is on the page? Who has power now?

FEATURE WRITING

Winner: Thabo Mkhize, *Sunday Times Lifestyle*

The story behind "Place to BEE"

UNTIL A FEW YEARS AGO, CAR-WASH ESTABLISHMENTS WERE about as common in townships as high-end shopping malls are in rural areas. Now they can be found on almost every second street corner in the country's townships. This is, of course, a sign of their growing business potential, especially for young black men.

My reason for being a regular at township car washes is not only my laziness, their affordability, or to rotate the rand (as some BEE beneficiaries claim); it is to find a soul mate; it is the atmosphere. Where else do you get to have a good conversation, enjoy a cold beer and a juicy, gigantic steak and a foot-long piece of *wors* at a fraction of the price of a restaurant meal, while having your car scrubbed and polished as if it's a bride getting ready for her big day?

Writing a feature requires a lot of research and this story was no different, as I made several trips to the township that I once walked the streets of to go to school.

This story has many faces to it: First, it is that of a young man who is escaping the temptation of making a quick buck by being a *tsotsi* (thug) on the street corner and mugging people. This young man realised that as people were having drinks in a local shebeen, he could wash their cars for them. He spoke to a local businessman who was running a shebeen and that is how it all began. Not only is he offering a needed service to his customer, but he also created jobs for other young men in his area.

The other important aspect is the so-called "black diamonds" – many whom have moved beyond the hardship and suffering of apartheid to



become very successful. They are the light at the end of the tunnel to many young kids growing up in the locations, as they show them that they too can aspire to achieve the same lifestyle – or even more – just by working hard.

The story is about belonging and how there is no place like home. These successful youngsters will return to their roots and place of birth (or at least a resemblance of their birth place) just to feel at home and be able to be themselves and speak their home language or *tsotsi taal*. ■



Thabo Mkhize

THABO MKHIZE has worked as a journalist for the past nine years. He spent the first seven with *Sunday Times*, before he joined *The Times*. Mkhize was awarded a National Diploma in Journalism from the Durban University of Technology in 2000. Three years later he was named regional winner in the Editor's Choice category of the Vodacom Journalist of the Year awards. In the same year he was voted "Most Improved Journalist" and "Best Employee: *Sunday Times Durban Bureau*"; awards that earned him his promotion to the head office in Johannesburg. In 2005 he was a recipient of the Alfred Friendly Press Fellowship, which gave him an opportunity to work for the *St. Louis Post Dispatch* in Missouri.

CREATIVE JOURNALISM

Winner: Rowan Philp, *Sunday Times Lifestyle*

The story behind "Brassed off by the Brits"

RETURNING TO SOUTH AFRICA AFTER A TWO-YEAR bureau post in London, I found myself overwhelmed by a quality I'd never fully appreciated in my fellow countrymen: human warmth.

South Africans had, of course, always been unashamedly human, but – like a freezing man who steps into a bath – it was the extraordinary coldness of strangers in big-city Britain which made the difference seem so dramatic.

The launch fiasco at Heathrow Terminal Five had originally given me the idea for a feature on the collapse in customer service – and, effectively, "humanness" – in public Britain: in particular, one passenger who had been waiting 20 hours for his flight, and demanded that his luggage be returned to him so he could leave the building and seek alternative travel.

Rather than assisting the man or explaining the hold-up, a Heathrow staffer presented the man with a printed card that warned the passenger that if his complaint were to escalate into verbal abuse, he would be prosecuted. I found this culture of cold indifference everywhere in London, and represented in robotic call-centre staff who seem trained to frustrate complaints to the point where complainants simply give up.

Back in South Africa, service inefficiencies were greater, but a



willingness among service staff to hear you out, sympathise with you and simply act "human" proved the high point of my homecoming, and a new source of pride in my national identity. ■



Rowan Philp

ROWAN PHILP is chief reporter for the *Sunday Times*. In a 16-year career, he has reported from 25 countries around the world – from the hostage crisis in the Philippines to the cholera epidemic in Zimbabwe and tsunamis in Sri Lanka. He worked as a feature writer at the *Washington Post* on fellowship in 2000, including solo coverage of White House events; and was London Bureau chief for the *Sunday Times* until April 2008. Philp continues to tackle events and investigations on all subjects, but has a special focus on foreign, science and service-delivery issues.

The Star

THE MARKET

Founded in 1887, The Star is the oldest surviving brand in Johannesburg and, as the city's leading newspaper, has remained first with the news ever since.

Throughout South Africa's turbulent passage from apartheid to democracy, The Star has always managed to "tell it like it is" and continues to educate, inform and entertain its 1,081,000 readers. The country's past has made its people hungry for news and this hunger is sated by a robust, free and flourishing press.

The Star is both the biggest-selling newspaper and the most-read title in its primary market.

It intends to continue to be the most authoritative daily newspaper in South Africa and Africa.

The target market is a broad range of South Africans living mostly in Gauteng, with incomes and lifestyles commensurate with LSM (Living Standard Measures) 8 and above. Although the brand targets this top end of the market, it enjoys widespread support.

The Star is now used as a carrier for FMCG (fast-moving consumer goods). Marketers now try to reach new customers by inserting samples of their products into the paper, for The Star is perceived to be reaching a desirable market.



supplement, won the personal finance section of Sanlam's "Awards for Excellence" in financial journalism and the 2007 Mondi Shanduka journalist of the year award, for exposing the secret profits made by retirement fund administrators.

■ The Star's senior photographer Chris Collingridge won the 2007 Mondi award in the hard news category, and The Star's picture editor Steve Lawrence won the category for feature photographs with his portfolio on the Zuma sex story.

■ Independent Newspapers' prize-winning environment correspondent Melanie Gosling has been awarded the 2007/08 Nieman fellowship at Harvard University.

■ The Star's veteran photographer Ettienné Rothbart scored a double when he was named SAB's 2007 Sports Journalist of the Year and SAB's Sports Photographer of the Year.

■ The Star's sports writer Nkareng Matshe was named SAB's columnist of the year.

HISTORY

The Star began publishing in 1873 (13 years before gold was discovered on the Witwatersrand) as The Eastern Star in Grahamstown. The presses were moved by ox wagon to Johannesburg in 1887, where the first edition was published on October 17 of that year. The Star was offered its pick of the block that houses the present Library Gardens. However, 47 Sauer Street won out and has remained the paper's headquarters ever since.

South Africa has always had a courageous and opinionated press. For over 40 years, the apartheid state tried to gag the country's newspapers, using legislation, harassment and imprisonment, and finally declaring a state of emergency in the 1980s. Throughout this time,

The Star continued to report on all the news it could.

As former editor Harvey Tyson wrote: "Apart from threats to horsewhip the editor in the '20s when that was fashionable, and death threats to the editor in the '80s when left- and right-wing terrorism were fashionable; apart from bannings in the 19th century and legal prosecutions in the 20th; apart from the occasional burning down of buildings and the odd siege, The Star has enjoyed every moment of 'telling it like it is'."

With the arrival of democracy in 1994, South Africa's newspapers were freed from

ACHIEVEMENTS

Current editor Moegsien Williams was world chairperson of the International Press Institute, based in Vienna, from 1998-2000.

The Star's journalists and photographers regularly win national and international awards:

■ Bruce Cameron, editor of The Saturday Star's Personal Finance

restrictions. The country's constitution now safeguards the freedom of the media, freedom of artistic creativity, academic freedom and freedom of scientific research.

THE PRODUCT

The Star and Saturday Star are the main brands. Subsidiary brands are The Star Tonight, Star Motoring, Star Classifieds, Workplace and the country's biggest daily business newspaper, Business Report. The Star is the carrier for all of these.

South Africa has 20 daily and 13 weekly newspapers, most of them in English. Some 14,5-million South Africans buy the urban dailies, while community newspapers have a circulation of around 5,5-million. There is a range of general and specialised news websites which, in terms of the speed and breadth of their coverage, are on a par with the best in the world.

The Star is available every day, free of charge, to users of the Internet who access the Independent Group's IOL website.

PROMOTION

The Star's slogan - "Telling it like it is" - has survived since 1935, despite every successive advertising agency's attempt to replace it. The Star has a long-term sponsorship and advertising partnership with broadcasters and engages consistently on radio and television.

The Independent Group's website, IOL, which hosts each day's edition of The Star.

The Star's corporate social responsibility extends to scores of charities and is responsible for the following:

- The Star Seaside Fund, which has to date sent 130,000 children for a 10-day holiday at the sea, and is one of South Africa's oldest charities.



- Operation Snowball, which hands out hundreds of blankets to the needy each winter.

- The Hamper Fund, which hands out seasonal hampers during the month of December.

- The Star Smile Fund, which has enabled operations for - and put smiles on the faces of - scores of disfigured children.

- A donation of R1-million by the editor to an anti-crime initiative in conjunction with Gauteng's Community Police Forums.

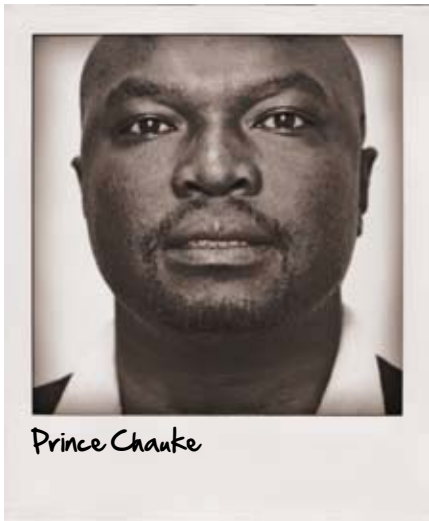
BRAND VALUES

The Star offers itself as a guiding light to help South Africans and the residents of Johannesburg to build better and prouder communities as well as a non-racial, nonsexist and united South Africa. The Star espouses values that are good, sound and achievable and will help define Africa's culture. It is supportive of the good, teaches tolerance of people's best attempts, is kindly in criticism, but intolerant of racism, sexism, crime and corruption in governance.

The Star promotes the positive aspects of South African society and seeks to guide its readers towards a nation built on fundamental human rights. The Star will always speak up for the underdog and the afflicted, but will try to change attitudes gently, eschewing a brash or strident tone.

THINGS YOU DIDN'T KNOW ABOUT THE STAR

- The Star started life as The Eastern Star in Grahamstown in 1873 - 13 years before gold was discovered on the Witwatersrand
- The presses were moved by ox wagon to Johannesburg in 1887, where the first edition was published on October 17
- The Star's Smile Fund has put smiles on the faces of scores of disfigured children by enabling them to have surgery
- The Star's Seaside Fund has sent 130,000 children for 10-day holidays at the seaside
- The Star is at the forefront of efforts and activities in Gauteng aimed at making our communities safer and free of crime

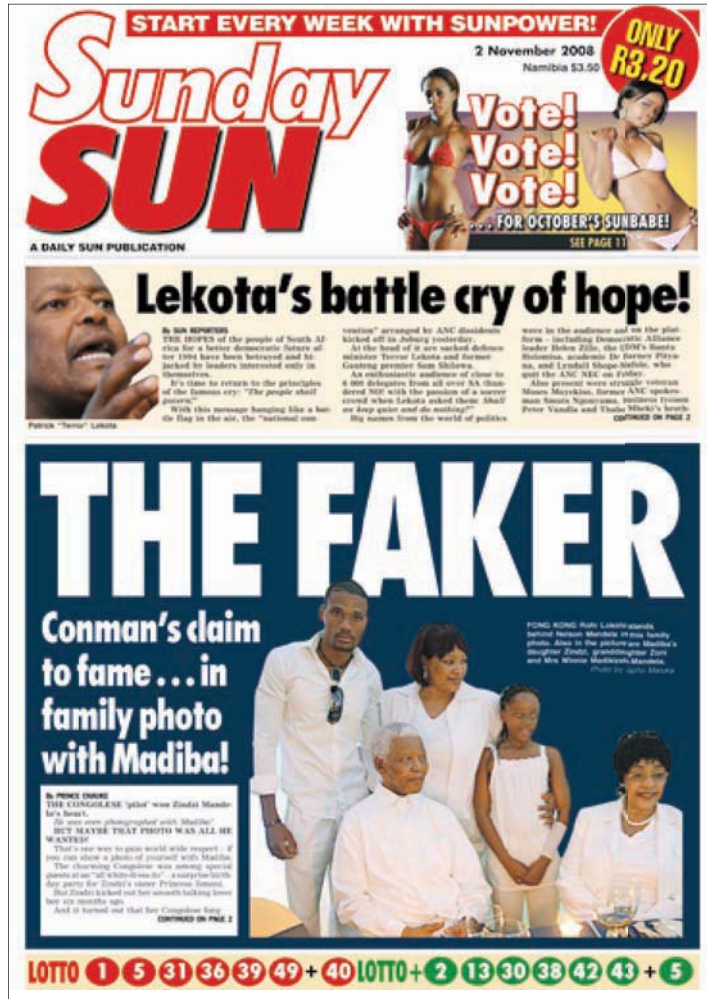


Prince Chauke

PRINCE CHAUKE studied law (B.Proc) at the University of Durban Westville. He started his journalism career as a freelance journalist for the Sowetan in 2006 and joined the Sunday Sun as a senior showbiz writer in 2007.

POPULAR JOURNALISM

Winner: Prince Chauke, *Sunday Sun*



The story behind "The faker"

FORMER PRESIDENT NELSON MANDELA'S DAUGHTER ZINDZI has always had bad luck when it comes to men, and the fake Congolese pilot known as Rohi Lokolo was no exception.

Zindzi has been dumped year in year out by foreign men whom she has introduced to Tata over the years.

My feeling was: Why would this one stand the test of time? The man hardly speaks English and he was in such a hurry to move in with her. He constantly insisted on taking pictures with the Mandelas.

This made me to believe that he was not in it for love, but had ulterior motives.

I first approached some of the guests who were invited to the "all-white dress do", a surprise birthday bash for Zindzi's sister Princess Zenani.

They all confirmed my instincts.

After six months, I again spoke to some of the guests and the family spokesperson, Udo Froese, who confirmed to me that they had also smelled a rat and sent Lokolo packing.

Zindzi finally saw the light and kicked him out of her life. It also emerged that he was not a real pilot and was unemployed. The "pilot" disappeared after I wrote this article. ■



The story behind "How do you COPE with 'Doctor' Willie?"

AS A TABLOID WRITER, I SPECIALISE IN NEWS THAT FAMOUS people don't want the public to know about.

They call me when they want publicity, and I give it to them. However, what really interests me, is when the skeletons fall out of their closets. In a true democracy where all are equal before the law, it reassures the public to know that public figures are just as human and fallible as they are.

In this case, I was excited by the response in particular from Willie Madisha, when he said: "I always wear Cuban shirts and on that particular day I was wearing a white one and had to jump the queue as I had someone in the car who was not feeling well."

This confirmed to me that he was out of line. The other customers were not happy with him. The other point of interest was that his bank episode took place not long before he decided to join COPE. Hence the word-play in the headline.

It is important to unmask any public figure who begins to act as if he/she were not a citizen of a democracy. ■

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INVESTIGATIVE JOURNALISM

Winners: Chandré Prince, Ntando Makhubu
and Lubabalo Ngcukana, *Daily Dispatch*



THANK THE LUCKY STARS: A happy Peggy Makadiana of Bensonvale in Sterkspruit, is thankful that her son, Boikano, survived the recent diarrhoea outbreak that hit the towns of Sterkspruit and Barkly East. Makadiana's son is one of the lucky few who escaped death from the bouts of gastro-enteritis that ravaged the Ukhahlamba District killing about 80 infants.

The story behind "Killer Water" (series)

WHEN WE RECEIVED REPORTS OF at least 15 babies dying from diarrhoea-related illnesses at the Ukhahlamba District Municipality's small town of Barkly East, we immediately went out there to try and trace the families, to find out how small babies, most of whom had reportedly died while in the care of medical experts, could have died from a disease that should not kill at all.

We went out there without a road map or direction. We only knew the names of the locations and townships where the babies came from, some of which were vast squatter camps with a thousands houses in one area.

How would we locate them?

Using all our journalistic tools we knocked on door after door, visited the hospital and

went to the mortuaries and the police. The location of one mother led to the identification of another, and from there we climbed down mountain sides and squeezed between the shacks.

We heard sad stories of guardians who watched their children wither and die before their eyes, while doctors and nurses stood by with no medication to resuscitate them.

Then we heard of a further outbreak in Sterkspruit. More nannies there had died there during the same period (January to March); children with diarrhoea – between the ages of a month and three years – were vomiting violently, going weak and reverting to babyhood when they could neither walk nor talk.

While the municipal and hospital managers blamed each other for the deaths,

(then) Health MEC Nomsa Jajula admitted that they had sat on a report outlining the problems and the possible strategies, calling for an urgent intervention before more babies died.

Three teams of reporters and photographers uncovered a failing purification system, with broken-down water pumps and chlorine being added manually. At the height of the reports, electricians were roped in to help with the water testing and fitting new pumps and filters, and the Department of Water Affairs and Health, and the Premier's office promising health education to the affected communities.

All of these departments sent investigation teams into the areas, but three months later no reports had been released and no findings made public. ■



Chandré Prince

CHANDRÉ PRINCE was the special-projects reporter at *Daily Dispatch*. She is currently a senior reporter at *Sunday Times*.



Ntando Makhubu

NTANDO MAKHUBU is the health reporter at *Daily Dispatch*.



Lubabalo Ngcukana

LUBABALO NGCUKANA is a reporter at *Daily Dispatch*.



Zapiro
(aka Jonathan Shapiro)

ZAPIRO (AKA JONATHAN SHAPIRO) is the editorial cartoonist for *Mail & Guardian* and *Sunday Times*. Shapiro studied architecture, became an anti-apartheid activist (1983) and then a cartoonist for *South* (1987). He was detained in 1988 by the security police before leaving for New York on a Fulbright Scholarship. Zapiro has published 14 cartoon collections and received numerous international and local awards.

GRAPHICAL JOURNALISM

Winner: Jonathan Shapiro (*M&G* and *Sunday Times*)



The story behind "Xenophobia flag"

THIS CARTOON WAS DRAWN SOON AFTER THE BEGINNING of the xenophobic violence in 2008. I drew it to be printed in my usual position in the *Mail & Guardian* on the op-ed page, and they chose to print the cartoon on the cover page of the paper as well. As a contextual reference I have used the piece I wrote from my recently published book "The Mandela Files" (page 202):

Never again?

The outbreak of xenophobic violence in May 2008 is surely the darkest moment in post-apartheid South Africa. Archbishop Desmond Tutu's 1985 concept of us as a rainbow nation now seemed more unattainably idealistic than ever.

The violence erupted in Alexandra Township in Johannesburg and quickly spread across the country. In the space of just a fortnight, tens of thousands were brutally attacked and 70 people killed. (Sixty thousand) people were driven from their homes, mostly in informal settlements.

President Mbeki and his cabinet were reluctant to concede that the attacks really were xenophobic, instead blaming a mysterious "Third Force" for orchestrating the violence. There was no need for such a conspiracy theory: In a country blighted by huge inequality, where the poor compete for food, shelter and resources, resentment against foreign migrants had been growing since the mid-1990s.

Through our porous borders had come a flood of Zimbabweans fleeing their failed state, joined by Mozambicans, Somalis, Malawians, Nigerians, Congolese and others. Though many enterprising foreigners in the informal sector were actually creating jobs, foreigners were perceived by South Africans to be "taking our jobs". Government's failure to deliver services and inability to fight crime compounded resentment and created a climate of lawlessness.

But rational analysis of the causes of xenophobia could not prepare us for the scale of the violence, nor for the barbarity of some of the deeds committed. Some people were killed for simply being unable to pass a crude "language test", when their pronunciation or dialect identified them – in the mob's opinion – as being foreign. This was ironically reminiscent of the "pencil test" used decades earlier by apartheid officials to classify some coloured people as black and others as white (a pencil was pushed into your hair. If it slid out, you were white; if it stuck, you were black).

The image that will haunt us forever is that of the Mozambican man in flames, on his hands and knees, set alight by the mob that had first beaten him with bits of concrete, and who laughed at his agonising death.

These events made it achingly sad to recall (Nelson) Mandela's words from his presidential inauguration speech in 1994: "Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another." ■



The story behind "Rape of Justice"

IN MID-2008, AHEAD OF THE COURT HEARING WHERE JUDGE Chris Nicholson was to pronounce on whether the National Prosecuting Authority's corruption case against Jacob Zuma could proceed, Zuma and his allies threatened the judiciary alarmingly. Among other things, Julius Malema famously said he'd kill for Zuma (if the court case went ahead).

Zuma was present on the same platform as Malema when Malema said this and Zuma said nothing to refute it when it was his turn to speak. Zwelinzima Vavi later echoed Malema in saying he, too, would kill for Zuma (and for the same reason). Gwede Mantashe called Constitutional Court judges counter-revolutionaries and said there would be anarchy if the court case went ahead.

In September 2008, a week before the Nicholson judgement, I drew the *Sunday Times* "Rape of Justice" cartoon, which provoked enormous public reaction, both positive and negative. A number of ANC spokespeople publicly attacked me for the cartoon. (As a cartoonist, I am all for the right of reply, though I disagreed with their reasoning, especially as regards their saying I should show more respect for political leaders. I think being irreverent is part of a cartoonist's job). At an ANC Youth League meeting, a speaker from the floor got up and said, "We will shoot and kill you if you continue writing these things."

I'm adamant the cartoon reads metaphorically, not literally, because Lady Justice is a symbolic figure; but Zuma remains outraged at being "portrayed as a rapist" after his rape acquittal. Zuma is suing me for R7-million for this cartoon (R5-million for damage to his reputation and R2-million for injury to his dignity).

Some commentators have noted that the cartoon contributed to the pressure faced by Zuma and the ANC to say they were not undermining the judicial system. A few days after the cartoon appeared, both Zuma and Mantashe stated their respect for the judiciary, prompting the second cartoon, which appeared in the *Mail & Guardian*.

Judge Nicholson ruled that the procedures followed by the NPA were so faulty that the charges as they were then constituted had to be dropped. Zuma and his allies appeared triumphantly on a platform near the Pietermaritzburg High Court and attacked me in various ways for doing the *Sunday Times* cartoon. Since then, of course, the Nicholson judgement has not only been overturned on appeal, but severely criticised by the appellate judges.

Of all the cartoons I have ever done, the *Sunday Times* "Rape of Justice" cartoon has provoked by far the greatest response. It has been attacked, praised, debated and analysed on public platforms, on TV, on radio, in newspaper editorials, opinion pieces, columns, on the letters pages and in huge volumes on blogs and online media.

I remain convinced that doing the two cartoons was justifiable in the political circumstances faced by our nation. ■



FEATURE PHOTOGRAPHY

Winner: Jennifer Bruce, *The Star*



GOING HOME: Mawra Ngwenya waits at Park Station for a train to Maputo after their home was destroyed.



TICKET TO SAFETY: Mawra Ngwenya plays with the train ticket in her uncle's hand as they wait for a train to Komatipoort.



IN SAFE HANDS: Mawra Ngwenya is picked up by her uncle as they run to catch a train heading back to Maputo.



LEAVING HELL: The Ngwenya family board the train to Komatipoort heading back to Maputo.



Jennifer Bruce

JENNIFER BRUCE completed the inaugural Photojournalism and Documentary Photography course at the Market Photo Workshop in 2006 and joined *The Star* as an intern.

A relative newcomer to the industry, she has nonetheless begun to make her mark, receiving a highly commended award in the Feature Photographs category in the Mondi Shanduka 2007 Awards.

In 2008 Bruce received the following commendations in the FujiFilm Southern Africa Photographic Awards: Highly Commended – Picture Story; Commended – Main Portfolio; with two images chosen in the Judges' Selection category.

Bruce continues to work at *The Star*.

The story behind

"The 6.10 to safety"

IT ALL BEGAN TWO WEEKS AFTER the start of the xenophobic attacks in Johannesburg and less than 24 hours after Mozambican Ernesto Nhamuave was torched to death by an angry mob in Ramaphosa Township on the East Rand. Journalist Shaun Smillie and I found ourselves chasing two Metro Police cars that were escorting a Red Cross mini van through Soweto.

We struggled to keep up as the traffic built to its usual rush-hour madness. Forced to stop at a traffic light on Old Potchefstroom Road, we lost the convoy, but we knew where they were headed. As the traffic lights turned green we continued, dodging taxis, and rushed to Park Station in the Johannesburg CBD.

The Red Cross's special cargo was a family of six. In haste they had packed what they could carry, their thoughts only to flee from the xenophobic violence and to return to their homeland, Mozambique.



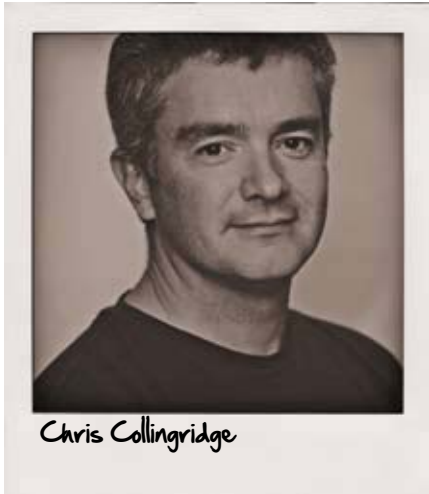
At the station we grabbed our gear and rushed towards the entrance, only to be greeted by a desperate wall of people, children and their belongings. Our family of six had quickly turned into a family of hundreds. Unsure of how to find the particular family of six, Smillie and I split up. We scanned the crowd for about half an hour before we recognised them. We stayed closed to them as they rushed

through the turnstiles, and headed for platform sixteen to board the train to Komatipoort.

Grinding to a stop the grimy, yellow and grey Metro Rail train pulled into the station. We surged with the crowd and our subjects as we queued at the open carriage doors. My focus was on little Mawra Ngwenya, who was sporting a red tracksuit. She was carried on her uncle's hip as they pushed through the throng of fellow passengers who were trying to find a seat. The carriage was

dark and within minutes it was packed to capacity, but her tracksuit stood out and I was able to track their progress until they settled in.

Smillie and I stood awkwardly on the platform, watching the family through the smudged window until the train jerked once and slowly pulled out of the station. We waved goodbye as the 6.10, their train to safety, left Johannesburg. ■



Chris Collingridge

CHRIS COLLINGRIDGE has worked as a press photographer in South Africa since 1994. He worked for the *Sunday Times* and *Business Day* before working in central and West Africa as a freelance photographer for foreign media, including the *Associated Press*, *The Boston Globe* and *The Christian Science Monitor*. He is currently the chief photographer at *The Star*.

NEWS PHOTOGRAPHY

Winner: Chris Collingridge, *The Star*

The story behind

“Kids learn lesson of hate”

IT ALL BEGAN IN ALEX. THE socio-economic pressures faced by millions of South Africans began to boil over into acts of violence.

The targets were foreigners living within the boundaries of Alexandra Township. These “makwerekwere” were seen as criminals and job thieves, depriving South Africans of their right to make a living.

Following attacks by large groups of men on these foreigners, Alexandra police station soon became a place of refuge. I was assigned to photograph the situation at the police station early one morning.

The station was packed: Refugees with all their worldly possessions and nervous misery littered the confines of the central courtyard.

The less fortunate and later arrivals spilled out into the more exposed

parking area where the UN had begun to erect tents.

I was struck by the isolation of the make-shift refugee camp, where a siege-like atmosphere seemed to exist.

People stared over the palisade fence at the occupants within, some shying away from me when they became aware of my presence with a camera. I was attempting to capture the “divide” between them and the foreigners within.

A commotion drew my attention to an isolated section of the compound fence. A group of children could be seen shouting at one of the refugee women lying down beyond the protection of barbed wire and palisade fencing.

She stood up quickly, retreating deeper into the refuge of tents, visibly shocked by the aggressive and threatening behaviour of children on their way to school. ■



Deaan Vivier

DEAAN VIVIER is in 2001 as student-fotograaf by *Beeld* aangestel. In 2002 is hy as die Nasionale Persklub se Fotograaf van die Jaar aangewys en in 2005 was hy die naaswenner in die portefeulje-afdeling van die Fujifilm-Afrika-perspryse. In 2007 is Vivier aangewys as die Suid-Afrikaanse hokkievereniging se Fotograaf van die Jaar en is hy bevorder tot senior fotograaf van *Beeld*. Sedert Januarie 2008, met die aanvaarding van 'n pos as senior fotograaf van *Rapport*, spits hy hom toenemend op sportfotografie toe. In 2008 het hy 'n silwer toekenning in die portret-kategorie van die Fuji- professionele pryse gewen. Vivier is sedert 1 April vanjaar die hoof-fotograaf van Foto24 se Pretoria-kantoor.

SPORTS PHOTOGRAPHY

Winner: Deaan Vivier, *Rapport*

The story behind

“Dis weer die óú Bulle!”

EK IS AS SENIOR FOTOGRAAF VAN *Rapport* na die halfeindstryd in die Curriebeker-wedstryd tussen die Blou Bulle en die Cheetahs gestuur om die aksie vas te lê wat voor 'n skare van 36,000 toeskouers afgespeel het.

In dié wedstryd het die Bulle bloed gesweet omdat die Cheetahs, as die trotse kampioene wat die gesogte Curriebeker-trofee die afgelope drie jaar gewen het, nie wou laat los nie en verwoed geveg het – veral in die laaste minute van die wedstryd.

Die Cheetahs se avontuurlike streep het kort-kort kop uitgesteek en hulle het duidelik 'n plan gehad om die Bulle oor die veld te jaag. Dit moes op kamera vasgelê word.

Die Cheetahs kon nie daarin slaag om die wedstryd genoegsaam te domineer en die Bulle op die agtervoet te kry nie.

My werk as fotograaf op die rugbyveld vereis dat ek die aksie en emosie op die veld só goed as moontlik moet vasvang sodat die leser in die gevoel kan deel as hy/sy na die foto kyk.

Hoewel die Cheetahs alles in die stryd gewerp het om die Goue Beker in Bloemfontein te kry, het die Bulle se verdediging gehou.

Die Bulle is op die kruin van die golf geplaas toe hulle die Cheetahs met 31 – 19 verslaan het.

Die wedstryd is nie deur kenners as 'n meesterstuk beskou nie, juis omdat daar hopeloos te veel geskop is.

Met my foto het ek gewys hoe uitstekend die Bulle gevaar het deur die bal in die lug uit die Cheetahs se hande te roof. In dié wedstryd het die Bulle se vernuf in die lug 'n deurslaggewende rol gespeel, soos gesien kan word in die beweging wat op kamera vasgelê is. ■



“The movement captured on film shows that the Bulls’ skill in midair was crucial in this match.”

PRESENTATION

Winners: Sukasha Singh, Jacqueline Steeneveldt and Ricky Hunt, M&G



Sukasha Singh

SUKASHA SINGH has been a journalist since she was 19 years old, when she began freelancing at the *Sunday Tribune* in Durban during her first year of journalism studies. She worked on a variety of beats – crime, medical and entertainment, to name a few – before moving to the sub-editors' desk. She was the deputy chief sub of the *Saturday Star* and of *ThisDay* before moving to the *Mail & Guardian* five years ago. She is now the M&G's motoring editor and senior sub-editor.



Jacqueline Steeneveldt

JACQUELINE STEENEVELDT works as a sub-editor at the *Mail & Guardian*. She obtained a degree in Journalism, as a design and English major from Rhodes University (*cum laude*). She also holds a Master's degree in Journalism from Wits University. She worked as a reporter and layout sub-editor at *Beeld* for five years, with a brief stint as revise sub-editor at *The Star*, prior to her current position.



Ricky Hunt

RICKY HUNT has been a sub-editor at the *Mail & Guardian* since July 2007. He has an honours degree in journalism, an honours degree in English Literature, and a BA majoring in English and psychology and sub-majoring in philosophy, all from the University of the Witwatersrand. Before he joined the M&G, he worked as a website administrator and assistant coordinator for the NGO HIV/AIDS and the Media Project.

The story behind "Inside the mob"

FEW JOURNALISTS WORKING AT THE *Mail & Guardian* will easily forget the last week in May 2008. As a weekly paper, it seemed strange that on a Monday only a few staff members on the sub-editors' and newsdesk were around. A muted somberness hung in the air. Most of the staff were fanned out in different parts of Gauteng trying to "capture" a huge breaking story of mob-styled violence engulfing the province.

As colleagues slowly made their way back to the office later that afternoon, a spontaneous group collected outside editor Ferial Haffajee's office.

An abiding image was one of her on the floor, typing notes vigorously, while journalists relayed their experiences. One word encapsulates the "story behind the story" of the paper that week: teamwork.

Later that week, the task was to package and depict the network of violence and anger that emerged, using a range of perspectives gathered by the writers and photographers. These ranged from official sources ("Absent

Mbeki criticised over violence"; "SA knew of xenophobia threat: Kasrils"); to exploring the theories of how the violence started ("No third force: Manuel"; "Caught in the hostel trap"); to outlining the first-hand experiences of both "victims" ("Tell them we're from here"; "You can't image the pain") and "perpetrators" of the violence ("Inside the mob") as well as the humanitarian crisis that ensued and those who sought to deal with it ("Where to from here", "An angel who started cooking").

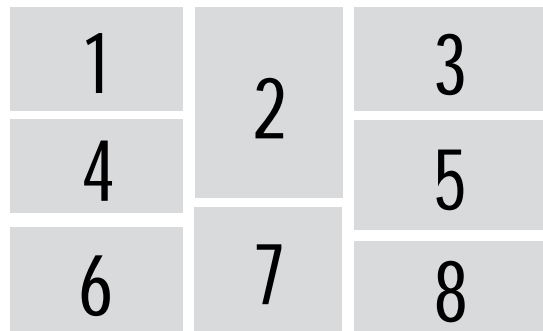
The editor's brief was to use photographs as boldly as possible, which in itself became a story-telling method. We used thicker borders than usual around the photographs, with a slight drop-shadow, which added depth to each page.

The strap at the top of each page, created by our graphic artist John McCann, was used as a unifying element for the section. "Inside the mob" seemed more appropriate than the initial blanket "xenophobia" title, especially when the diverse nature of the violence emerged, without reinforcing the "us" and "them" dynamic. ■

We used thicker borders than usual around the photographs, with a slight drop-shadow, which added depth to each page.

BREAKING NEWS/HARD NEWS		
2007	Nerissa Govender	<i>The Witness</i>
2006	Rob Rose	<i>Business Day</i>
2005	Jonathan Ancer	<i>The Star</i>
2004	Jonathan Ancer and Solly Maphumulo	<i>The Star</i>
2003	Estelle Ellis and Jeremy Gordin	<i>The Star</i>
2002	Ashley Smith, Lindiz van Zilla and Tony Weaver	<i>Cape Times</i>
2001	Andre Jurgens, Jessica Bezuidenhout, Leonard Ndzhakula (aka Mzilikazi wa Africa)	<i>Sunday Times investigations team</i>
ANALYSIS AND COMMENTARY		
2007	Jorisna Bonthuys	<i>Die Burger</i>
2006	Wally Mbhele and Moipone Malefane	<i>Sunday Times</i>
2005	Sithembiso Msomi	<i>City Press</i>
2004	Johann Maarman	<i>Rapport</i>
FEATURE WRITING		
2007	Shuan Smillie	<i>The Star</i>
2006	TJ Lemon	<i>Sunday Independent</i>
2005	Elsabé Brits	<i>Die Burger</i>
2004	Susan Winters	<i>Daily Dispatch</i>
2003	Nalisha Kalideen	<i>The Star</i>
2002	Gill Gifford	<i>The Star</i>
2001	Willemien Brümmer	<i>Die Burger</i>
INVESTIGATIVE JOURNALISM		
2007	Chandré Prince, Brett Horner and Ntando Makhubu	<i>Daily Dispatch</i>
2006	Sam Sole, Nic Dawes, Zukile Majova and Stefaans Brümmer	<i>Mail & Guardian</i>
2005	Sam Sole, Stefaans Brümmer and Wisani wa ka Ngobeni	<i>Mail & Guardian</i>
2004	None	
2003	Stefaans Brummer and Sam Sole	<i>Mail & Guardian</i>
2002	Wisani Evidence Ngobeni	<i>Mail & Guardian</i>
CREATIVE JOURNALISM/OPINIONATED JOURNALISM		
2007	Oliver Roberts	<i>Sunday Times Lifestyle</i>
2006	Andie Miller	<i>Sunday Independent</i>
2005	Fred Khumalo	<i>Sunday Times</i>
2004	Jeremy Gordin	<i>Sunday Independent</i>
2003	Ruth Helen Walne	<i>Daily News</i>
2002	Anastasia de Vries	<i>Die Burger</i>
2001	Christi van der Westhuizen	<i>Beeld</i>
GRAPHICAL JOURNALISM		
2007	Jonathan Shapiro	Zapiro Productions
2006	Jonathan Shapiro	<i>Sunday Times</i>
2005	Anton Vermeulen	<i>Beeld</i>
2004	Joint: Anton Vermeulen and Jonathan Shapiro	<i>Naweek Beeld</i> Zapiro Productions
2003	Jonathan Shapiro	Zapiro Productions
2002	Hanlie Malan	<i>Die Burger</i>
NEWS PHOTOGRAPHS		
2007	Alon Skuy	<i>The Times</i>
2006	Chris Collingridge	<i>The Star</i>
2005	Anton Hammerl	<i>Saturday Star</i>
2004	Sharief Jaffer	<i>Rapport</i>
FEATURE PHOTOGRAPHS		
2007	Sandile Ndlovu	<i>Sunday Tribune</i>
2006	Steve Lawrence	<i>The Star</i>
2003	Rian Horn	<i>ThisDay</i>
2002	Siphiwe Sibeko	<i>The Star</i>
2001	Siphiwe Sibeko	<i>The Star</i>
PRESENTATION (LAYOUT AND DESIGN)		
2007	Arlene Prinsloo	<i>Die Burger</i>
2006	Rentia Bornman	<i>Rapport</i>
2005	Arlene Prinsloo	<i>Die Burger</i>
2004	Andries Gouws	<i>Beeld</i>
2003	Arlene Prinsloo	<i>Rapport</i>
2002	Andries Gouws	<i>Beeld</i>
2001	Celeste Louw	<i>Beeld</i>
SA STORY OF THE YEAR		
2007	Stefaans Brümmer, Sam Sole, Adriaan Basson, Zukile Majova, Nic Dawes, Pearlle Joubert, and Matuma Letsoalo	<i>Mail & Guardian</i>
2005	Susan Winters	<i>The Witness</i>
2004	Wisani wa ka Ngobeni	<i>Mail & Guardian</i>
2003	Nalisha Kalideen	<i>The Star</i>
2002	Gielie de Kock	<i>Rapport</i>
2001	Andre Jurgens, Jessica Bezuidenhout, Leonard Ndzhakula (aka Mzilikazi wa Africa)	<i>Sunday Times team</i>
JOURNALIST OF THE YEAR		
2007	Jeremy Gordin	<i>Sunday Independent</i>
2006	Bruce Cameron	<i>Personal Finance</i>
2005	Jonathan Shapiro	Zapiro Productions
LIFETIME ACHIEVER		
2007	Mathatha Tsedu	
2006	Raymond Louw	
2005	David Hazelhurst	
2004	Dr Aggrey Klaaste	

MONDI SHANDUKA
NEWSPAPER
AWARDS 2008 **JUDGES**



1. EBBE DOMMISSIE is a media consultant and author. He retired at the end of 2000 as editor-in-chief of *Die Burger*. Dommissie obtained his Master of Science degree at the Graduate School of Journalism, Columbia University, New York. He was appointed a reporter at *Die Burger* in 1961 and was promoted to parliamentary reporter, chief sub-editor and then news editor before moving to Johannesburg in 1974, as assistant editor and political commentator of the new Afrikaans daily, *Beeld*. He returned to *Die Burger* in Cape Town in 1980 and became editor-in-chief in 1990. He retired after a journalistic career of almost forty years, the last eleven as editor-in-chief and member of the executive council of Nasnews. Dommissie was awarded the highest Naspers award, the Phil Weber Medal. He recently wrote *Anton Rupert: A Biography*.

2. OBED MUSI began his journalistic career as a tea-boy for *Drum* and rose to chief reporter within a year. He worked alongside the likes of Arthur Maimane, Todd Matshikiza, Bloke Modisane, Nat Nakasa, Juby Mayet and Ronnie Manyosi, among others. When *Drum* changed ownership, Musi moved to the *Rand Daily Mail* where he joined Gavin Stewart in editing the "township mail", the successful Ghetto Edition of the main *Mail*. When the *Mail* closed Musi crossed to the *World*. Durban was his next stop when the *World* ceased publication and then he worked as sub-editor on *Ilanga lase Natal*, *Daily News* and the *Natal Mercury*. Musi is currently a freelance journalist.

3. IVAN FYNN has 26 years of experience in the media industry as a reporter, editor and manager. Fynn is a former editor of the *Pretoria News*, *Cape Argus/Weekend Argus* as well as head of news at SABC TV. Along the way he has worked at *The Star*, *Sowetan*, *Rand Daily Mail*, *Daily News* and Mafube Publishing. He is currently a freelance media consultant.

4. PROFESSOR GUY BERGER (CONVENOR) is head of the School of Journalism and Media Studies at Rhodes University, Grahamstown, South Africa. There, he led the setting up of the Africa Media Matrix facility, as well as projects like the Sol Plaatje Media Leadership Institute and the *Grocott's Mail* newspaper. He has worked in newspapers, magazines and television, and has a PhD from Rhodes. Active in the South African National Editors' Forum, Berger is also a board member of the Media Development and Diversity Agency. He writes "Converse", a column on media issues, at www.mg.co.za/converse.

5. JOYCE SIKHAKHANE-RANKIN holds a B.Sc. Honours degree from the Open University in the United Kingdom and has over 40 years' experience as a journalist, playwright and author. She started her career at the *World*, *Drum*, *The Sunday Post*, and the *Rand Daily Mail*, covering the political realities of the country. After being in solitary confinement as a political detainee in Pretoria Central and Nylstroom prison, she was forced to flee her motherland and spent nearly 20 years in exile, working

for the ANC. She spent her time in exile writing various plays and books. Sikhakhane-Rankin was able to return to South Africa in 1995. She is currently working on her family biography.

6. JUBY MAYET was a *Golden City Post* and *Drum* journalist between 1959 and 1977. She was detained and then banned while working for *The Voice*. Mayet is a founder member and research officer of Sizoya Sibuye Women's Heritage and Cultural Forum, a group of women ex-prisoners of No. 4 Women's Jail. Mayet was the first recipient of the Lifetime Achiever Award for Women in Writing in August 2000. She has a teacher's certificate which she obtained in 1957 from the Johannesburg Indian Teachers' Training Institute. In April 2006 she was one of the first 12 recipients of the "Memory is Our Heritage" fellowship grants from the Mutloatse Art Heritage Trust in conjunction with the Department of Arts and Culture.

7. South African by birth, PHIL MTIMKULU currently lives in Soweto. He has a PhD in political studies from the University of Johannesburg, and is a senior lecturer in the Department of Political Sciences at the University of South Africa. Mtimkulu began his working career as a freelance reporter for the *Golden City Post* owned by Jim Bailey, and joined the *World* in 1968. He left *World* when it was banned in 1977 and joined *The Voice*, followed by a stint at the *Post*. He was banned and placed under house arrest from 1980 to 1983. After the banning order was lifted, Mtimkulu worked for *Sowetan* and later *The Star*, where he was the assistant news editor. He joined Unisa in 1987.

8. JOHN DLUDLU is a graduate of Rhodes University's School of Journalism and Media Studies, where he now supports the John Dlodlu Scholarship for Ethical Journalism. Prior to his current position as head of public affairs at Transnet Ltd, he spent his professional life in print media. He served *Business Day* for nine-and-half years in various capacities, including trainee, senior reporter, trade and industry correspondent, associate editor, Africa editor, managing editor: news and, briefly, as acting deputy editor. Dlodlu served as editor of *Sowetan* during 2002-2004. He has written extensively on a range of subjects including international trade, South Africa's foreign policy, the African continent's politics and economics and financial markets. ■

MONDI SHANDUKA NEWSPAPER AWARDS 2008 – WINNERS, FINALISTS AND COMMENDATIONS

HARD NEWS

Winners: Kanina Foss and Alex Eliseev, (*The Star*)

Finalists: Amanda Roestoff and Leané du Plessis, (*Beeld*)

Commended: Lucky Sindane (*Mail & Guardian*) and Bareng-Batho Kortjaas (*Sunday Times*)

ANALYSIS AND COMMENTARY

Winner: Makhudu Sefara, (*City Press*)

Finalist: Michael Bleby, (*The Weekender*)

Commended: Franny Rabkin, (*Business Day*)

FEATURE WRITING

Winner: Thabo Mkhize, (*Sunday Times Lifestyle*)

Finalists: Alex Eliseev (*The Star*), Elise Tempelhoff (*Beeld*), and Leila Samodien (*Cape Argus*)

Commended: Marida Fitzpatrick (*Beeld*) en Charles Molele (*Sunday Times*)

INVESTIGATIVE JOURNALISM

Winners: Chandré Prince, Ntando Makhubu, Lubabalo Ngcukana (*Daily Dispatch*)

Finalists: Sam Sole, Stefaans Brümmer and Adriaan Basson (*Mail & Guardian*)

Commended: Dumisane Lubisi and Jackie Mpiloko (*City Press*); Julian Rademeyer (*Beeld*); and Simpiwe Piliso and Kim Hawkey (*Business Times*)

CREATIVE JOURNALISM

Winner: Rowan Philp (*Sunday Times*)

Finalists: Marida Fitzpatrick (*Beeld*) and Thomas Falkiner (*Sunday Times*)

GRAPHICAL JOURNALISM

Winner: Jonathan Shapiro (*Sunday Times*; *Mail & Guardian*)

Finalists: Anton Vermeulen (*Rapport Perspektief*) and Jaco Grobbelaar (*Die Burger*)

Commended: Mark Wiggett (*The Herald*)

POPULAR JOURNALISM

Winner: Prince Chauke (*Sunday Sun*)

Finalist: Brian Hayward (*Weekend Post*)

NEWS PHOTOGRAPHY

Winner: Chris Collingridge (*The Star*)

Finalist: Simphiwe Nkwali (*Sunday Times*)

Commended: Michael Walker (*Cape Times/The Star*)

FEATURE PHOTOGRAPHY

Winner: Jennifer Bruce (*The Star*)

Finalist: Alon Skuy (*Jozi Weekly/The Times*)

Commended: Lebohlang Mashiloane (*The Times*) and Theana Calitz (*Beeld*)

SPORTS PHOTOGRAPHY

Winner: Deaan Vivier (*Rapport*)

Finalist: Cornél van Heerden (*Beeld*)

Commended: Herman Verwey (*Beeld*) and Adrian de Kock (*The Star/Weekend Argus*)

PRESENTATION

Winner: Jacqueline Steeneveldt, Ricky Hunt and Sukasha Singh (*Mail & Guardian*)

Finalist: Robin Crouch (*The Witness*)

Commended: Debbie van de Merwe (*Rapport Tydskrif*); Johan du Plessis (*Diamond Fields Advertiser*); and Louis Kruger (*Beeld*)

SA STORY OF THE YEAR

Winner: Antoine de Ras, (*The Star*)

Commended: Victor Khupiso (*Sunday Times*)

SA NEWSPAPER JOURNALIST OF THE YEAR

Beauregard Tromp, (*The Star*)

ALAN KIRKLAND SOGA LIFETIME ACHIEVER AWARD

Joe Thlolo

2009 FREWIN, McCALL AND JOEL MERVIS AWARDS

JUDGES' STATEMENT

SOUTH AFRICANS HAVE ALWAYS BEEN FIERCELY competitive and the work entered this year demonstrates the industry can be proud of the high standards it is achieving.

With the global economic recession threatening our prosperity, it's reassuring to know the fundamentals of our craft are in place. Hopefully, international sport will come to the rescue, boosting circulation with the cricket from India and the African Cup of Nations this year, not to mention the World Cup next year. And, of course, there is the national election. What exciting editions and sport sections we can expect to judge next year.

Even though the competition was fierce, the winners were "clear" winners, with the judges all reaching the same conclusion independently.

It is with the greatest of pleasure we awarded The Frewin Prize to the *Beeld*, which has consistently maintained a very high standard year after year.

We were especially pleased when *Business Day*, with its narrower focus, emerged the winner of the McCall Prize. For several years it has been a contender, producing a product reflecting the sophistication of its audience.

Finally, the Joel Mervis Prize was awarded to *Rapport*, which received one of the highest scores we've seen over the years.

Now for a brief look at the comments of the individual judges:

Layout and typography – judged by Clive Loxton (convenor)

The entries this year featured some exciting work that are able to compete with the best anywhere in the world.

Layout grids were adhered to with skill and intelligent crafting. The kerning of headlines has definitely improved. Body-copy settings with very few exceptions were of an extremely high standard.

Some of the big, successful papers are experimenting and arriving at a more polished more contemporary look. The *Sunday Times*, in particular, should be congratulated for its efforts.

While not winning this year, the *Sunday Independent* and *Volksblad* scored very high marks in their particular categories. These two papers are classic in their approach and you won't find better examples anywhere.

It was noticeable this year how the tabloid papers are demonstrating great crafting skill. Of course, the *Mail & Guardian*, with its award-winning executions, has been showing the way for years, but I specifically wanted to mention others that use this format.

Pictures and graphics – judged by Linda Rademan

The photographic content was generally of a high standard.

The composition, sharpness and focus on the whole, commendable. The images were exciting, well cropped and varied in size. Local sports pictures reign supreme, with business visuals slightly more conservative. The final presentation of these pictures, however, suffered on the whole due to washed-out printing.

With some notable exceptions, the graphic contributions are rather limited. Great creative flair could have been added across the board. Very few publications ventured further than the cartoons and well-presented, informative weather maps. These vary from good to great.

The community newspapers struggle in the highly competitive categories. The best in the categories are deserved winners, with *Rapport* soaring above.

Printing and production – judged by Logan Naidu

Once again, I was quite surprised by the decrease in the number of entries submitted.

A certain percentage of newspapers were above the average print quality, while others were far below par. Quality seems to be the main problem, in the sense of consistency throughout the newspapers.

Today's hi-tech equipment found in most newspaper companies has the ability to produce high-quality printed newspapers and also offers minders quick access to rectify problems experienced during the run. However, this was not the case in most of the papers perused: There seems to be a lack of skill.

Some companies produce more than one newspaper and – amazingly – some display good quality and some absolutely poor quality. The mastheads are always standard colours, but there is such a colour variation that I find it hard to understand how companies allow newspapers to be circulated in this condition.

Some newspapers are addressing this quality issue, which may improve their chances in this prestigious competition.

Minor problems encountered during the production, if rectified, would give certain newspapers a better chance in this competition. I hope that next year we see more – and a broader range – of papers submitted.

Advertising – judged by Marilyn du Toit

There appeared to be a large discrepancy between the quality of the papers judged this year.

Approaches to layouts differed immensely as the papers clearly have different target audiences. It seems unfair to judge community papers in the same category as paper like *Beeld*, *Mail & Guardian* and *Rapport*.

The community papers did not score as well as their competitors, even though the role of advertising within these papers is well comprehended. Unfortunately, these papers tended towards clutter and ad-heavy layouts.

There were occasions where the colour quality of the adverts was inconsistent or poor. Registration seems to be a problem for some papers and information is lost entirely or difficult to decipher.

The papers that scored well have a consistent approach to the layout and the dispersing of their advertising throughout an edition. These papers also took great care when it came to their classifieds sections, giving the overall appearance of clean, neat column structures, well-considered gutters and appropriate font choices. ■

2009 WINNERS

FREWIN, McCALL AND JOEL MERVIS

Beeld

Jou wêreld, Jou koerant

Frewin Award

Winner: *Beeld* (94 points)
Runners-up: *Daily News* and *The Star* (83)
Third: *Die Burger* (81)
Fourth: *Daily Sun* (80)

Layout and typography

Immaculate work, measuring up to the highest standards anywhere. It's a pleasure to page through this paper and enjoy the attention to detail.

Pictures and graphics

Good pictures, well cropped! Solid package; high visual standard present.

Printing and production

A good clean newspaper; a pleasure to read. Colour densities are kept consistent and pictures appear nice and radiant. I must add that machine-minding skills are of an extremely high level. Well done and keep up the standard.

Advertising

There is a comfortable weighting between the advertising and the news. The adverts are clearly distinguishable from the articles through the use of wide gutters and rules. The colour quality is consistent throughout the editions. The advert and news layouts throughout the paper are open, enjoyable to read, with a continuous sense of style. Each edition maintains a high standard and consistent, stylish approach to the advert layouts. This paper was easy to judge due to the fact that each section was completed with the same attention to detail.

• The Frewin competition has been in existence for the past 60 years and recognises urban daily newspapers with a circulation above 50,000 that excel in the criteria laid down by the industry.



BusinessDay

NEWS WORTH KNOWING

McCall Award

Winner: *Business Day* (91 points)
Runner-up: *Volksblad* (86)
Third: *The Witness* and *Pretoria News* (80)
Fourth: *The Mercury* (77)

Layout and typography

Stunningly focused example of a paper designed for speed reading. An extraordinarily high standard is maintained from day to day.

Pictures and graphics

Good, sound visual presentation. The images do a great job of supporting the news content. Extremely consistent in delivery.

Printing and production

The print and production discipline was within an acceptable range, bearing in mind that the paper is more business orientated with very little show of continuous four-colour pictures throughout the newspaper. However, it gives one pleasure to read because of the quality and aesthetics. Well done and keep up the quality.

Advertising

A good approach to the layouts; they are open, clean and easy to read. The adverts are neatly combined into the layout and appear to give a sense of space other newspapers did not manage to achieve. The neat, clean structuring alludes to the sophistication one would expect from *Business Day*. Attention to detail and consistency resulted in a deserving win.

• The McCall competition has been in existence for the past 48 years and recognises urban daily newspapers with a circulation of 50,000 or less that excel in the criteria laid down by the industry.



Rapport

ONS PRAAT JOU TAAL

Joel Mervis Award

Winner: *Rapport* (99 points)
Runners-up: *Mail & Guardian* and *Sunday Independent* (89)
Third: *Naweek Beeld* (87)
Fourth: *Post* (85)

Layout and typography

Rigorous attention to detail and creative flair separate this paper from some very strong competition.

Pictures and graphics

What a visual pleasure! Great colour, graphics, images and creativity. Pictures support news well, and make for an exciting read. It is head and shoulders above the competitors in this category.

Printing and production

An exceptionally well-balanced printed newspaper. The overall quality is of a very high standard. One can find pleasure in reading this newspaper, due to the radiant coloured pictures and aesthetics. A fair amount of good machine-minding skill was employed in producing this fine newspaper. Well done to *Rapport*; keep up the good work.

Advertising

Generous margins and good colour quality make the layouts between the adverts and news smooth. Attention to consistency throughout each edition puts this paper at an advantage over others in its category. Achieving a sense of space within the given structure allows for easy, enjoyable reading.

The Joel Mervis competition has been in existence for the past 14 years and recognises urban weekly newspapers, irrespective of their circulation, that excel in the criteria laid down by the industry.



Frewin Award
Past winners

- 1949 Cape Argus
- 1950 Cape Argus
- 1951 Natal Daily News
- 1952 Cape Times
- 1953 Cape Argus
- 1954 The Star
- 1955 The Star
- 1956 Rand Daily Mail
- 1957 Northern News
- 1958 Die Burger
- 1959 Rand Daily Mail
- 1960 Cape Argus
- 1961 Rand Daily Mail
- 1962 Natal Mercury
- 1963 Die Burger
- 1964 Die Burger
- 1965 The Star
- 1966 Cape Argus
- 1967 Rand Daily Mail
- 1968 Die Burger
- 1969 Die Burger
- 1970 Cape Times
- 1971 The Star
- 1972 The Star
- 1973 Rand Daily Mail
- 1974 The Star
- 1975 The Star
- 1976 The Star
- 1977 Die Burger
- 1978 Rand Daily Mail
- 1979 Cape Times
- 1980 Natal Mercury
- 1981 Die Transvaler
- 1982 Beeld
- 1983 The Argus
- 1984 The Star
- 1985 Natal Mercury
- 1986 EP Herald
- 1987 Cape Times
- 1988 Cape Times
- 1989 Natal Mercury
- 1990 The Argus
- 1991 The Argus
- 1992 Die Burger
- 1993 Daily News
- 1994 The Star
- 1995 Natal Mercury
- 1996 Cape Times
- 1997 Beeld
- 1998 Beeld
- 1999 Beeld
- 2000 Beeld
- 2001 The Star
- 2002 Beeld
- 2003 Beeld
- 2004 Beeld
- 2005 The Witness
- 2006 Die Burger
- 2007 Beeld
- 2008 Beeld

McCall Award
Past winners

- 1961 The Friend
- 1962 Pretoria News
- 1963 Pretoria News
- 1964 Pretoria News
- 1965 The Friend
- 1966 Pretoria News
- 1967 The Friend
- 1968 Pretoria News
- 1969 The Friend
- 1970 The Friend
- 1971 Pretoria News
- 1972 The Friend
- 1973 Pretoria News
- 1974 Pretoria News
- 1975 Pretoria News
- 1976 Beeld
- 1977 The Friend
- 1978 Pretoria News
- 1979 Pretoria News
- 1980 The Friend
- 1981 Die Transvaler
- 1982 Natal Witness
- 1983 Evening Post
- 1984 Natal Witness
- 1985 EP Herald
- 1986 EP Herald
- 1987 Business Day
- 1988 Natal Witness
- 1989 Pretoria News
- 1990 Natal Witness
- 1991 Natal Witness
- 1992 Natal Witness
- 1993 Volksblad
- 1994 Volksblad
- 1995 Natal Mercury
- 1996 Cape Times
- 1997 The Mercury
- 1998 The Mercury
- 1999 The Mercury
- 2000 Business Day
- 2001 The Mercury
- 2002 Natal Witness
- 2003 Business Day
- 2004 The Witness
- 2005 The Witness
- 2006 The Witness
- 2007 Business Day/ The Mercury
- 2008 The Witness

Joel Mervis Award
Past winners

- 1995 Natal on Saturday
- 1996 Sunday Independent
- 1997 Naweek Beeld
- 1998 Naweek Beeld
- 1999 Naweek Beeld
- 2000 Naweek Beeld
- 2001 Rapport
- 2002 Rapport
- 2003 Mail & Guardian
- 2004 Naweek Beeld
- 2005 Weekend Witness
- 2006 Mail & Guardian
- 2007 Mail & Guardian
- 2008 Weekend Witness

FREWIN, McCALL AND JOEL MERVIS JUDGES



1. LINDA RADEMAN spent her formative years at the Johannesburg High School for Art, Ballet and Music before obtaining a Diploma in Graphic Design at the Johannesburg College of Art. Almost 30 years as an advertising art director followed, during which she won over 40 local and international awards for creative excellence. Rademan teaches art direction at the AAA School of Advertising while at the same time pursuing her passion for drawing and painting.

NSC and post-graduate levels N4, N5, and N6. She participated in the Curriculum Advisory Board to Vaal University of Technology in 2007. Du Toit judged year-end portfolios at Abbott's College in 2007. Currently Du Toit is lecturing graphic design at the AAA School of Advertising. She is very active within the creative industry and is a member of THINK. She studied graphic design and has also worked as a studio manager for a photographic studio.

2. CLIVE LOXTON (CONVENOR), a graduate of the University of Cape Town, worked as art director for various companies before becoming creative director at SSC&B: Lintas South Africa. Loxton is one of the four founding partners of BLGK, an advertising agency, which grew into a communications group. After selling his shares, he devoted himself to consulting. He has been appointed to the South African Financial Services Board's Review Committee for Consumer Education as their communications specialist, and the board of the AAA School of Advertising and Marketing. In April 2005, he became creative faculty head of the Johannesburg School. He has won awards in Cannes, New York, Los Angeles and several local awards including the Loerie Grand Prix for television.

4. LOGAN NAIDU has been involved in the printing industry since 1985. He is involved in lecturing in the various print-related subject matters and also facilitates short course training for the printing industry. Naidu is a qualified master assessor and an external examiner affiliated with MAPPP-SETA. He is studying theology through a correspondence course. Naidu has obtained his Bachelor's degree and is studying towards a PhD. He is a member of the South African Institute of Printing, with his own print and packaging consulting company where his key role is to design assessment tools and training aids for the print industry.

3. MARILYN DU TOIT has moderated at Ekurhuleni College for Further Education and Training in Benoni for NIC,



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Print Media Courses May and June 2009

Great Sports Reporting (11 – 13 May) (JHB) and Gearing up for 2010 (14 May) (JHB)

This sports reporting workshop is aimed at broadcast and print journalists with between six and 18 months in a newsroom and who are passionate about sports reporting. Add just one extra day and you can score by focusing on 2010, Fifa and more... this flexible programme allows you to put together the best fit:

3-day course: Great Sports Reporting: It covers both hard news, such as breaking stories and match reporting, as well as feature writing and colourful sports writing and the “ins” and “outs” of interviewing. This course is both theoretical and practical and provides plenty of opportunity for participants to practice as they learn.

1-day course: Gearing up for 2010: FIFA and WC; how is the WC organized, how do teams qualify, why Europe is hell-bent on staging every WC; why the Confederation Cup was staged a year ahead of WC, who qualifies for Confederation; journalism ethics etc.

4-day course: (this complete package Great Sports Reporting and Gearing up for 2010) Attend the three day workshop, four-day or even just one day of training to get you into gear for soccer portage.

Facilitator: Thomas Kwenaita

Basic Photojournalism (18 - 22 May) (JHB)

This course is designed for working and student photojournalists. This is an intensive, hands-on workshop where the photographers will create, shoot and edit their own photo story. The participants will also meet with and discuss the work of award winning photojournalists In this full-time 5-day course, participants will: Analyze the photo stories of South African and international photographers; Meet with and view the work of top South African photojournalists; Research and write a proposal for a photo story to be shot in the Johannesburg metro area; Share skills and ideas with other participants; Spend three afternoons shooting a story; Edit and analyze each shooting session; Work on suggestions for further shoots and sequencing photos for a final edited package. Each photographer will be required to have photographic equipment – digital or film. At the end of the course participants exhibit their week’s work for invited guests and local professionals.

Facilitator: Peter McKenzie

Feature Writing (19 - 22 May) (CT)

What is the difference between news and feature writing? And are there techniques in feature writing that you can apply in news writing too? Do you feel it’s time to “spread your wings” and explore the possibilities of more ambitious forms of writing? Or perhaps you have begun working in features and would like to develop your skills further? Then this is the course you should attend. Participants will need to have at least one-year’s experience in a newsroom, and be familiar with hard-news writing. Although the course will focus on the traditional feature format, the techniques taught can be used in hard news and other formats, too. Participants will learn to: Develop feature ideas, Recognise and apply different types of features, Use narrative and Descriptive writing techniques, Plan, Research and handle complex information and much else. Journalists from newspapers, magazines and Internet publications will benefit from the course. The course objective is to introduce professional journalists to the particular demands and possibilities of feature writing.

Facilitator: Ryland Fisher

Basic Sub-Editing (25 - 28 May) (CT)

This course is a practical overview of the basic role and responsibilities of the text sub-editor. It is aimed at working journalists with at least one-year’s experience of a newsroom or publishing environment. The course assumes familiarity with basic newsroom processes and practices. Basic Sub-editing will assist you to: Understand the role and responsibilities of a sub-editor; Develop a speedy and appropriate strategy for sub-editing a text; Make use of style guides; Edit text for grammar, spelling, syntax, accuracy and style; Take note of possible legal and ethical problems; Write better headlines and captions.

Facilitator: Adele Baleta

Poynter Institute, USA: Reporting with New Media Tools (02 – 05 June) (JHB) (08 – 11 June) (DBN)

In this course, journalists will learn to harness to the power of technology to gather and deliver the news. We’ll look at online networks and how to use mobile devices to create and deliver content. Reporters will increase their depth and versatility, learn to reach and interact with new audiences and learn to select the best tools and platforms for the story at hand. We will examine the ethical issues, and devise strategies for dragging our newsrooms into the 21st Century and you’ll go home with a plan continuing to improve your capacity as a journalist.

Kelly McBride is at the epicenter of the world of journalism ethics. As the Ethics Group Leader at the Poynter Institute, she guides journalists and newsrooms around the world as they navigate both new and old ethical pressures. Her most requested workshops address ethics in a digital era, new forms of media like social networks and re-tooling the newsroom.

Ellyn Angelotti, co-facilitator, is the interactivity editor and adjunct faculty member at The Poynter Institute. She has taught and written about innovations in multimedia development, social networking and how news organizations connect with users through interactivity methods (like user commenting). She also originates ideas for interactive enhancements for Poynter.org. Participants will share and exchange knowledge, innovate and apply their learning in this intensive, practical hand-on five-day course.

Facilitators: Kelly McBride & Ellyn Angelotti

Writing Opinion & Analysis (23 - 25 June) (CT)

Many of the big debates in journalism have focused on the concept of objectivity, but is this a valid concept? In fact, does objectivity exist? And what about those times when journalist have to write opinion pieces? Op-ed pages, editorials and analysis columns all pose specific challenges to journalists’ skills, knowledge and sense of responsibility. This intensive, three-day, full-time workshop aims to equip writers at mid-career level and above to meet those challenges.

By the end of the course, participants will have completed discussions and practical exercises to help the following effectively under the pressure of tight deadlines: Identify topics and issues from the day’s news suitable for op-ed treatment; Generate original topics that will proactively raise public debate; Write authoritatively about varied and novel topics Construct overviews: Handle contentious political and social issues; Structure arguments logically and frame them in clear, bright writing; Identify and source supporting evidence for an argument or analysis; Choose, plan and implement editorial campaigns; Maintain professional standards while writing from a personal or organisational standpoint.

The course is designed for experienced writers on newspapers or magazines tasked with, or aspiring towards, the writing of editorials, personal columns, criticism and analytical pieces. It will also be useful for senior sub-editors who have to handle such columns.

Facilitator: Ryland Fisher

IAJ Departmental Course Calendar for July 2009

Print Media	CMTU	Broadcast Media
Jul 6-9 (JHB) Basic Sub-Editing	June 29 - July 1 Writing and Delivering Speeches that Grab July 9-10 Handling Media Interviews July 14-17 Strategic Planning	June 29 - July 1 Structured Content – Drama Production for Social Development
Jul 20-22 (JHB) Magazine Journalism	Jul 20-21 Crafting Media Releases	July 22-24 Videoproduction II for Corporates
Jul 28-29 (JHB) Media Law		
Jul 30-31 (JHB) Ethics	Jul 27-31 Communication Strategy and Skills	
Contact: Mabatho@iaj.org.za or Jerry@iaj.org.za	Contact: Aniesha@iaj.org.za or cmtu@iaj.org.za	Contact: Cristina@iaj.org.za or dima@iaj.org.za

Closing date: Two weeks before course commences.

Contact: print@iaj.org.za or info@iaj.org.za or

Mabatho Sekwala: mabatho@iaj.org.za or Jerry Mmutlane jerry@iaj.org.za

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