



JANUS

December
Desember
2018
Uitgawe
Edition
17



Bl. 3

ANDRE GOUWS



Bl. 20

JUDY PHILANDER



Bl. 30

JAMAINE KRIGE



Bl. 14

MARÍ LATEGAN

THE CROZIER STREET CONNECTION

JANUS IS die Romeinse god van beginne, oorgange en eindes, en kyk terug en vorentoe. Met die viering van die veertigste bestaansjaar van die departement in 2018 is dit besonder gepas. Op die Woordfees vanjaar is 'n boek, #Journalism | Joernalistiek 4.0, saamgestel deur prof. Lizette Rabe, bekendgestel. Bestek word daarin opgeneem van die geskiedenis en rol van Crozierstraat 26 in die lewens van talle studente en dosente.

Daar is ook foto's in van die honneursklasse sedert prof. Piet Cillière se "oerklas" van 1978, en wat 'n verhaal vertel dit nie al op sigself nie. Daar is diegene wat jaarliks verwissel, maar ook daardie gesigte wat op meer as een foto opduik en eers oor 'n langer tydperk verander en verdwyn. Party, soos prof. Rabe, ek en dr. Marenet Jordaan, duik vroeër as studente op en is nou in die dosente-ry. Daar is mev. Leona Amoraal en haar dogter Lezél, wat in 1983 as onderskeidelik dosent en kleuter verskyn, en in 2000 weer as sekretaresse en student in die departement figureer. (Albei is nou in Windhoek, waar mev. Amoraal met Lezél se tweeling kan speel.) Oom Danie Williams was sedert die begin in die departement as assistent en faktotum, maar van 2003 af tot nou staan sy dogter Lijuan sy plek vol.

The stories and connections are seemingly endless, and each year we add another chapter. The returning staff members show the march of time and the students stay forever young. The class of

2018 is as energetic and exuberant as ever, and made their own unique mark, as did their predecessors. We are, however, very grateful to this year's class for researching and writing the content of this edition of *Janus* – a first for this newsletter.

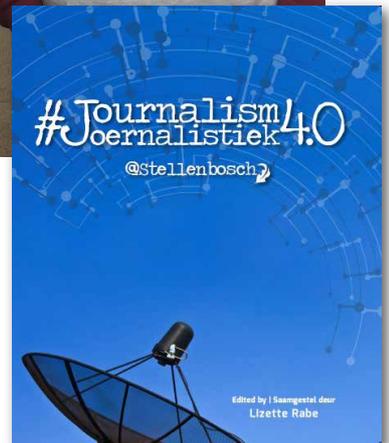
The absence of Mrs. Amoraal as prime coordinator of alumni relations and this publication is certainly still keenly felt, but luckily the departmental historian par excellence, Prof. Lizette Rabe, has been filling the gap, with the help of Dr Marenet Jordaan. Thanks must also go to the Rykie van Reenen fellow of the last two years, Andre Gouws, who has been running a tight and very effective ship. His face will be missed next year, but we also look forward to welcoming Carryn-Ann Nel who will represent Media24 next year as teacher and mentor of our honours group. She will take her place on the photo of 2019, with the selection of the class nearly completed – a new cohort rearing to go.

An even greater experience than looking at these historic pictures, is to keep track of how the careers and lives of our alumni unfold. In this edition we get a glimpse of, for example, Ainsley Moos, who serves on the Stellenbosch University Council, Erika Oosthuysen, who talks about the publication of non-fiction in South Africa, Heather D'Alton and Amelia Burger on establishing their own media companies, and Natasha Bolognesi, who is making a real



ORDER A BOOK OR A HOODY

You can still order a copy of our 40-year anniversary book, #Journalism|Joernalistiek4.0. Hoodies to commemorate this year, as modelled here by Elizabeth Newman (left) and Lijuan Williams-Daniels, are also still available. Email lnewman@sun.ac.za for more information.



difference as a science journalist.

There are also the winners: Sophia van Taak who won a prize in the RSG radio drama competition, and Jamaine Krige and Jacques Myburgh were recognised by the ATKV for their journalistic work. Former student and Rykie Prof. Herman Wasserman won the prestigious Stals prize for journalism from the Suid-Afrikaanse Akademie vir Wetenskap en Kuns. On

top of that, he has been making his mark internationally as researcher and writer and received recognition for his ground-breaking work.

A number of alumni published books recently: Abigail Isaacs (Calata), published a book with her husband, Lukhanyo, about the Cradock Four, James-Brent Styan, about (amongst others) the Steinhoff scandal, and Haji Mohamed Dawjee, about her own political ▶

◀ experiences and views in *Sorry, Not Sorry*.

Van die oudstude te maak ook naam vir hulself agter én voor die televisie- en rolprentkameras, en *Janus* kon gaan kers opsteek by Beer Adriaanse, wat deesdae oral opduik. Sherlin Barends gesels oor haar radiowerk en die Naked Campaign vir *Marie Claire*.

Wat personeelsake betref, gesels ereprofessor Ton Vosloo, groot weldoener van die departement, oor sy outobiografie, en prof. Rabe oor haar navorsingsverlof waartydens sy die geskiedenis van persvryheid in Suid-Afrika ondersoek het. Saam met Mari Lategan vertel sy ook van die nuwe media-entrepreneurskapskursus,

omdat die bedryf en omgewing sodanig verander het dat afgestudeerdes nie noodwendig meer tradisionale spore kan loop nie.

Tog maak die lewe interessante draaie, soos in die geval van *Landbouweekblad*, waar tans verskeie oudstude te en -dosente op die redaksie is. *Janus* berig ook oor die konstante stroom oudstude te wat terugkeer as deelydse dosente en so die kursus verryk en die bande stewig hou. Ek sal graag eendag 'n soort LinkedIn-konneksiegrafiek van al die verhoudings rondom Crozierstraat wil sien.

Not everyone connected to the department goes into or ends up in journalism, but we pride ourselves that we graduate students

who are equipped for life and want to make a difference wherever they go. Read, for example, about the charity work of Shanaaz Ebrahim and Nicola Jo Bruns and Chantel Erfurt's Edited Eating initiative in this edition. The department also wants to enable and provide opportunities, and we have talked to previous receivers of bursaries to see how they are doing. One thing remains true: you may leave Crozier Street, but Crozier Street never leaves you! ■ - GAWIE BOTMA

Dr Gawie Botma is the chair of the department. His most recent book, 'Polemieke: Bekgevegte in Afrikaans', was launched at the 2018 US Wordfees.

TELL US YOUR STORIES



We can only tell the stories of alumni if we know their stories. So please share any anecdotes, career changes or achievements with us throughout the year. Email news tips about yourself or your classmates to marenet@sun.ac.za

AKADEMIESE LEWE 'EEN GROOT GESPREK'

PROF HERMAN WASSERMAN DRIE KEER BELOON

"EK HET van dag een af besef hy is 'n buitengewone, besondere mens." Dit is hoe prof. Arnold de Beer, ereprofessor aan die departement, glimlaggend sy oudkollega prof. Herman Wasserman beskryf nadat Wasserman onlangs met die Georg Foster-navorsingstoekenning, die Stals-prys vir Geesteswetenskappe en die Neva-prys vir joernalistiek-teorie bekroon is.

Hoewel Wasserman internasionaal as 'n voorloper in sy veld beskou word, beskryf sy vriende, kollegas en familie hom as 'n *mensch*, 'n toegewyde pa en 'n buitengewoon begaafde navorser.

Dié drie internasionaal erkende toekennings kom onderskeidelik van die Alexander von Humboldt-stigting in Duitsland, die Suid-Afrikaanse Akademie vir Wetenskap en Kuns en die Universiteit van St. Petersburg in Rusland, ter erkenning van Wasserman se baanbrekerswerk in globale joernalistiek en globale media-etiek.

Hierdie toekennings beslaan egter slegs 'n paar reëls van Wasserman se elrelange CV, tesame met sy huidige posisie as media-studies-dosent aan die Universiteit van Kaapstad (UK), direkteur van die sentrum vir film- en media-studies, en voormalige Rykie van Reenen-genoot (2002).

"Hy stel 'n voorbeeld van hoe 'n akademikus op die hoogste vlak funksioneer," vertel dr. Gabriël Botma, voorsitter van die departement. Botma en Wasserman

het aanvanklik as kollegas by *Die Burger* ontmoet waarna Botma beide sy MA en PhD in Joernalistiek onder Wasserman se leiding voltooi het.

"Dit is lekker om te sien dat iemand wat jy persoonlik en professioneel ken, erkenning kry vir die werk wat hy doen. Ons is geëerd om te sê hy is 'n oudstude te en -kollega."

Wanneer Wasserman oor sy werk uitgepra word, glimlag hy, maar kyk vir 'n oomblik af na sy beker koffie en word stil.

"In 'n wêreld waar joernalistiek tans geweldig onder druk is en waar dit as beroep geweldig gevaarlik geraak het, kan ons nie navorsing doen wat geen praktiese belang het nie.

"Dit is vir my persoonlik 'n baie verrykende veld, maar ek dink in terme van die joernalistiek gaan ons deur 'n tydperk waar daar opnuut vroe gepra moet word oor joernalistiek se rol in die samelewing. Joernaliste behoort mense te kan wees wat kan reflekteer op hul eie praktyk en hulself kritiese vrae moet kan vra," verduidelik hy.

"Ek dink watter aspek van die media 'n mens ook al bestudeer, toenemend kan 'n mens dit ook nie meer in isolasie doen nie. Dit is baie belangrik dat ons voortdurend onself herinner ons is deel van 'n groter kontinent en deel van 'n geglobaliseerde wêreld."

Helena Wasserman, redakteur van *Business Insider Suid-Afrika* en alumnus van die departement,



Prof. Herman Wasserman vertel laggend van sy dae as Rykie van Reenen-genoot (2002) by die departement. Hy was 'n gasspreker tydens vanjaar se Rykie-dag. FOTO: Arleen Stone

vertel hoe haar man van 20 jaar nog altyd een vir die "groter prentjie" was.

"Waar ander mense vaskyk in die hoe, wat, waar en wanneer van joernalistiek, gaan dit vir Herman oor die 'hoekom'. Hoekom mense op 'n sekere manier berig oor gebeure, en hoe kan dit beter wees vir die hele gemeenskap as dit op 'n meer verantwoordbare manier gedoen word?"

"Ek dink persoonlik hy het ook baie gedoen om in internasionale akademiese kringe voorbrand te maak vir Afrika. Hy werk baie hard om die vasteland deel te maak van die internasionale gesprek oor media," sê Wasserman.

Die egpaar het drie kinders en vind steeds maniere om ten spyte van hul besige skedules tyd as 'n gesin deur te bring.

Tog voer Wasserman aan dat ▶

hy nie alleen hierdie hoogtes behaal het nie.

“Daar is die ou gesegde: ‘Jy doen kennis op deur op die skouers van reuse te staan. Dit is nie omdat jyself so ver kan sien nie, maar omdat jy op iemand anders se skouer kan staan en mekaar onderskraag,” verduidelik Wasserman.

“Ek mik nie na pryse nie. As dit kom, dan is dit lekker, maar vir my gaan dit oor wat ek nog kan bydra in terme van kennis. Hierdie pryse skep miskien die idee dat jy as individu iets regkry, maar die akademie is ’n netwerk, ’n familie. Die akademiese lewe is een groot gesprek. Dit is ’n lewe deur gedagtes en denke en jy kan dit nie op jou eie doen nie.”

Die Georg Foster-prys is egter volgens Wasserman vir hom ’n besondere hoogtepunt.

“Die Humboldt-netwerk funksioneer baie goed. Dit was vir my wonderlik om daar te kon sit en te weet dat hierdie klein, baie beskeie bydraetjie wat ek maak vanuit Suid-Afrika ’n klein legkaartstukkie tot die groot veld van menslike kennis bydra.

“Persoonlik is dit ’n erkenning

van die werk wat jy gedoen het en dis lekker om te weet ander mense het waarde geput uit dit wat jy gedoen het.

“As ek dink daaroor, word ek oorweldig deur ’n diep dankbaarheid dat ek in staat gestel is om besig te bly met die goed wat my destyds in my eerstejaar hiër na [Stellenbosch] gelok het. Ek is dankbaar daarvoor dat ek die geleentheid gegun is om my passie rondom die akademie en navorsing te kon uitleef.”

Wasserman vertel glimlaggend van die aanhaling deur die Franse komponis Pierre Boulez wat in 2002 teen sy kantoormuur by Crozierstraat 26 gehang het: “For me, curiosity is life. If you are not curious, you are in your coffin.”

“Dit is eintlik wat ten grondslag lê van joernalistiek en van navorsing. Nuuskierigheid. Nuuskierigheid oor die wêreld, jouself, oor die lewe. Wat is joernalistiek en die akademie eintlik anders as ’n volgehoue nuuskierigheid? En om die geleentheid gegun te gewees het om nuuskierig te bly en ’n lewe daaruit te maak, is fantasies.” ■

– ARLEEN STONE

“

Joernaliste behoort mense te kan wees wat kan reflekteer op hul eie praktyk en hulself kritiese vrae moet kan vra.”

– Prof. Herman Wasserman



Prof. Herman Wasserman (links) en prof. Arnold de Beer tydens die oorhandiging van die 2018 Stals-prys vir geesteswetenskappe aan Wasserman. De Beer het die eerste toekening in 2000 ontvang en het vanjaar die commendatio by dié geleentheid gelewer. FOTO: Verskaf

MASTER OF HIS CRAFT

ANDRE GOUWS: JOURNALIST, MENTOR, STUDENT

“NOT MANY journalists have done everything from being night editor to chief sub, to head of graphics, and completed a masters in digital journalism. Andre Gouws is one of a handful of people in South Africa with that set of skills,” says Adam Cooke, Head of the Media24 Academy.

Andre Gouws has filled the role of the Rykie Van Reenen fellow for the past two years, a sought after position by many senior journalists at Media24. Concurrently, Gouws also completed his MA in journalism and media studies at the beginning of 2018 through Rhodes University.

Never originally planning to pursue journalism, Gouws ended up being successful in the field of media in a roundabout way. After finishing his Bachelor of Arts degree at the University of Johannesburg, Gouws fulfilled his childhood dream of travelling.

Testament to his hardworking nature, he worked tirelessly in his free time to save up enough money, and spent every single holiday working at *Beeld* during his university career. After sav-

ing enough, Gouws ventured off to South America where he even taught English for a short time.

After returning from his travels, Gouws began to look for a job. Given his experience at *Beeld*, he quickly found himself a permanent home in the field of journalism. With a love for teaching and mentoring others, Gouws soon navigated his way up the newsroom hierarchy with ease.

While in the position of the Rykie fellow in 2017, Gouws was also pursuing his own academic endeavours. His master’s thesis comprised of research which included an ethnographic study of his previous Graphics24 team and how information graphics are created for use on mobile phones.

“So it was about how one creates small news that can be read on a mobile phone, because that is the future. I think all news will be consumed on mobile phones at some point, and graphics as well... I really am fascinated about how news is distributed and consumed on mobile phones,” Gouws explains with much zeal.

Associate Professor Harry Dug-



Andre Gouws receives his master’s degree at Rhodes University. PHOTO: Supplied

more, who was his supervisor, explains that Gouws was the first in his class of 12 to complete his master’s thesis. “Andre graduated with distinction, having achieved more than 75% on average for all his assignments. He also received very positive comments from the external examiners of his thesis,” explains Dugmore. He describes Gouws as “exceptionally productive as a student with an outstanding work ethic”.

Gouws explains that he “really enjoyed seeing throughout the course of the year how things change, and seeing how quickly the students

jump in and grow their ability to write a news story. Despite the workload it also puts on me, the results that I keep seeing and the real-life results on *MatieMedia* are extremely satisfying. This is probably one of my highlights of the year.”

Aidan Jones, currently a GroundUp journalist and SU Journalism Honours student in 2017, feels that the role of the Rykie fellow is pertinent to helping mould the skills of young writers. “The Rykie can pass on practical advice, from basic things like how to deal with stress to how to structure your articles better, which ▶



What made him a good mentor was that he could balance being approachable, while being demanding of what he expected, in a really kind way.”
– Aidan Jones

“Are things I got from Andre a lot of the time,” explains Jones.

When reflecting on his experience with Gouws as his mentor, Jones explains that he never missed an opportunity to point out how proud he was of his 2017 class for pioneering MatieMedia, an online publication of the SU journalism honours class.

“He was so proud of what we had produced. I just thought it was really sweet. What made him a good mentor was that he could balance being approachable, while being demanding of what he expected, in a really kind way,” says Jones.

Dr. Marenet Jordaan explains that “one of the best legacies Andre left, is MatieMedia, because it was founded when he started as Rykie. He has established it in such a way that future generations of honours students will be able to carry on with it in the way it has been set up.” ■ - CALLY BALLACK

NOVEMBER 25, 2018 A PUBLICATION OF STELLENBOSCH JOURNALISM

HOME
NEWS
CAMPUS
LIFESTYLE
SPORT
FEATURES
OPINION
ABOUT

About

A word from the MatieMedia Editors

The Journalism Department of Stellenbosch University has created a unique platform through MatieMedia in which aspiring student journalists can create online content for the Stellenbosch community and surrounding areas.

Here at MatieMedia we strive to provide real news that is relevant to the students and residents of Stellenbosch.

This may include everything from crime, protests and breakthroughs to entertainment, sport and social events around the town.

At MatieMedia we welcome the changing face of journalism as a challenge to broaden our skill sets, and provide valuable information in the most accessible and relevant way.

'n Paar woorde van die MatieMedia-redakteurs

Die Joernalistiekdepartement van Stellenbosch Universiteit het deur MatieMedia 'n unieke platform geskep waar voornemende joernalistiekstudente aanlyn-inhoud vir Stellenbosch en die omliggende omgewing kan skep.

Joernaliste van MatieMedia streef daarna om betroubare nuus, wat vir die studente en inwoners van Stellenbosch relevant is, te voorsien.

Dit sal die hele spektrum van nuus dek: misdaad, protesoptredes en deurbrake tot vermaak, sport en sosiale gebeure op die dorp.

By MatieMedia verwelkom ons die dinamiese aard van joernalistiek as 'n uitdaging om ons vaardighede te verbeter en waardevolle inligting op die mees toeganklike en relevante manier te voorsien.

Latest News

- Full Moon Hike celebrates summer while supporting conservation
- SU looks back at 100 years with artefacts exhibition
- Stellenbosch training prepared Boks for northern hemisphere challenge
- Afterdark Invasion brings new life to SA park runs with Zombies!
- The future of humanities: Where to next for the Arts Faculty?
- New national university a cappella competition launched by KuKo
- Cloeteville stap pad met jeug

Archives

- November 2018
- October 2018
- September 2018
- August 2018
- July 2018



Andre (pictured in front) and the Class of 2018 in a lighter mood. PHOTO: Luigi Bennett

ADVENTURES OF CLASS OF 2018

Every year the honours class goes on adventures that take them beyond the lecture hall. The Class of 2018 was no exception. Here are just three of the co-curricular activities that kept the students busy and entertained throughout the year.

GOING GLOBAL AGAINST HATE SPEECH

The Peer to Peer: Global Facebook Digital Challenge gave the 2018 class the opportunity and funding to run an online campaign combating hate speech. The name of their campaign was Love EveryBODY and targeted online body shaming. The team leader and deputy team leader, Judy Philander and Casey Delpont, worked closely with American-based project specialist, Shavanna Cousins. Cousins says: “Judy and Casey were both fantastic leaders, who were responsive and very communicative. Their work ethic was undeniable, which I took as a reflection on the entire team.”

Philander says she was initially really excited about the campaign. “But having to lead the campaign in conjunction with our regular class schedule was quite challenging.” Although challenging, the experience provided the 2018 class a chance to make an impact outside of the classroom.

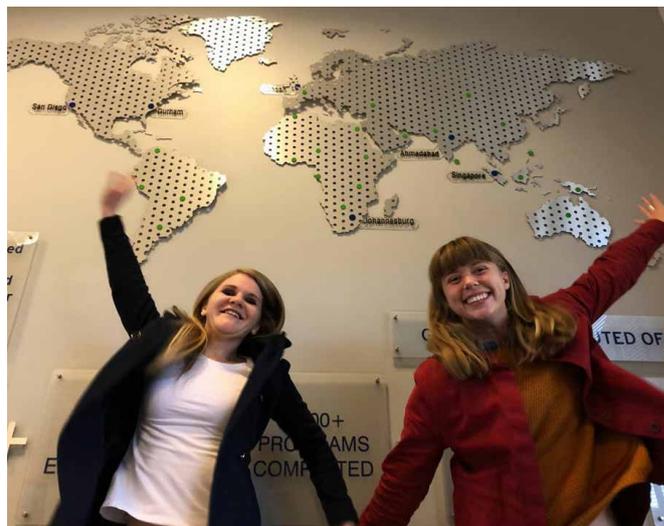
According to Delpont, it is no secret that online behaviour has become “increasingly toxic” over the years, particularly for young

adults and adolescents. It felt like we were reaching people with the campaign, getting them to share their stories and shining a light on body positivity.”

EXCHANGING IDEAS ON THE MEDIA

The Duke-Menell Media Exchange (MMX) took place in Johannesburg at the end of the first semester and provided two top academic students in the class, Nicolette van Schalkwyk and Christi Nortier, the opportunity to attend the annual conference, together with their Rykie van Reenen fellow, Andre Gouws. “It was a wonderful learning opportunity for Christi and me. We got to rub shoulders with big names in the media industry and got a taste of what the media landscape in South Africa currently looks like,” says Van Schalkwyk.

The conference places an emphasis on the new generation of journalists and their contributions. Prof. Kenneth Rogerson from Duke University, one of the organisers of MMX, says: “We have goals to provide students firstly with some real-world experience in covering an event, and secondly the oppor-



Nicolette van Schalkwyk (left) and Christi Nortier show their enthusiasm at the opportunity to attend the Duke-Menell Media Exchange. PHOTO: Supplied

tunity to rub shoulders with the best journalists and media figures in the country. For me, the highlight of the programme is meeting the next generation of South African journalists, young people who have drive, ambition, talent and potential.”

The pair got the chance to meet a variety of working journalists, and to interact with students from universities all over the country, as well as from Duke University in America. “Through the student newsroom we got to meet and work with journalism students from around the country,” says Nortier. “We got to share techniques and discuss where our generation of journalists might be heading.”

Gouws was also a mentor in the student newsroom.

FLYING TO JOHANNESBURG

The annual media tour to Johannesburg was multifaceted. The students were taken to visit places of

cultural and historical significance as well as visiting big-name media institutions such as Media24 and Caxton & CTP Publishers and Printers. It was an enriching experience, with something of interest for all involved.

“I’m so grateful to have been afforded the opportunity to visit the media capital of South Africa,” says Ross Michaels, 2018 Honours student. “Joburg is such an exciting and media-savvy city and I loved the cultural experience I gained. Going to the Nizamiye Mosque in Midrand, the Apartheid Museum and experiencing Youth Day in Soweto made the trip all the more special.”

From *Garden & Home* to SuperSport, the tour catered to the interest of all the students. “After visiting places like Maropeng and SuperSport my opinion of Joburg changed. I had quite a negative relationship with the city before,” says Jeremy Ryall, a fellow student. “It’s a diverse and exciting city in terms of culture and opportunities.”

Each location visited on the tour was organised by students of the Class of 2018. “I enjoyed the media tour, it was a hell of a lot of work to organise though,” says Jana Wentzel, Editor of *MatieMedia* for 2018. The involvement of the students in organising and facilitating the tour, with the help of the department and lecturers, helped to create an unforgettable tour and bonding space. “Seeing your classmates in an environment outside the department really teaches you more about them and I really think it made us all closer,” says Wentzel.

See page 6 for a photo diary of the media tour. [J](#)

- MICHAEL DAVIDSON



The logo designed by Michael Davidson that was used during the Love EveryBODY campaign.

HITTING THE STREETS OF JOZI

As per departmental tradition, the Class of 2018 travelled to Johannesburg during the June/July break to experience a whole new world of wonders. These photos (taken by various class members) capture just some of the highlights of this cultural and educational experience.



A guide at the Voortrekker monument in Pretoria tells the students more about this building's history.



Some of the students in front of Multichoice City, the home of MNet, who sponsors the tour.



From left to right: Bonita Williams, Lauren Dold, Kelly-Jane Turner, Ané van Zyl and Teboho Mokonyana on the roof of an art gallery in Johannesburg.



Kamva Somdyala shows off his dancing skills during Youth Day celebrations in Soweto.



The Class of 2018 at The Cradle of Humankind Visitor Centre Maropeng, wearing the T-shirts for the #LoveEveryBODY campaign against body-shaming.



Students study the walkway and entrance of the Nizamiye Mosque in Midrand.



From left to right: Cally Ballack, Lauren Dold, Kelly-Jane Turner and Ané van Zyl having some fun with their safety helmets on at the Sterkfontein Caves.



Caira Blignaut (left) and Jody-Lynn Taylor pose in front of an image of the late Winnie Madikizela-Mandela in Soweto.



The students pose with radio host Gareth Cliff after visiting his online station, CliffCentral.

AINSLEY HELPS TO GUIDE TRANSFORMATION AT SU

DURING A period of transformation, being part of the SU Council is a big responsibility that requires one to be critical in the formulation of inclusive policies going forward.

Ainsley Moos, Class of 2001, was appointed to the Stellenbosch University Council as the vice-chairperson on 1 June. His appointment coincides with his second term as Council member, which is for a four-year period.

Moos says there are a number of positive things he remembers from his days at Crozier Street. “The one that comes to mind easily is that it was my first real experience in critical thinking, in terms of listening to what people are saying and finding where it slots in within the higher level discourse.”



“He understands the need for clear and thorough transformative communication – the need to take people with you on the bumpy road that is communication.” – Prof Wim de Villiers

Le Roux Schoeman, freelance journalist, videographer and former classmate, has been a friend to Moos since their time at Crozier Street, and has closely tracked his career since.

Schoeman expresses his faith in Moos’ leadership skills. He believes that Moos has natural leadership abilities, having been an editor of the leading agricultural magazine, *Landbouweekblad*, at the age of 29 and later the Free State and Northern Cape daily *Volksblad* in his early thirties. “He showed at *Landbouweekblad* that he is willing to bring change and keep momentum. Although I never worked under him, I observed this.”

Schoeman describes Moos’ leap into the corporate world as “brave” and acknowledges his determined nature. He adds, “it got interesting when he did his MBA and got into the more management side of

things. He just followed his interests and that is a journalistic quality I believe has led him to great heights.”

A Council member is required to be balanced and rational at all times as the Council offers an objective view of the university’s operations to avoid conflict of interest. Khungeka Njobe, a member of the SU Council, believes Moos has the temperament to hold the position of vice-chairperson.

“The way I read Ainsley is that he is a very committed person and looking at him in the context of Stellenbosch, he understands the culture with the perspective of transformation and experience in the private sector,” she says.

Njobe believes Moos is a valuable member of the Council because his contributions come from a position of rationality, free from any prejudice or bias.

“In a multi-stakeholder forum that is very helpful because members can bring their own issues and agendas to a discussion on a particular issue, for example, the language policy,” she says.

Professor Wim de Villiers, SU Rector and Vice-chancellor, explains that the university’s transformation process has been taking place for years. He adds that Moos’ appointment to the vice-chair position was because of his background as a Matie alumnus, and his journalistic and communications experiences.

“He understands the need for clear and thorough transformative communication – the need to take people with you on the bumpy road that is communication.

“These traits, combined with his vast experience in management, makes him a very valuable member of Council and now even more so in his position as vice-chair,” he says.

Moos looks back on his journalistic career with fondness and appreciation for the skills he obtained. He says that to be successful in journalism and management, one has to learn how to work with people and acknowledge their differences.

“What makes it easy to accept that people are different and to engage in a way that gets the best out of everyone is to know what the common objective is. For me, it has always been we, as a country, would like to make progress. Apart from

our political differences, we have to find a way to move forward. It has to do with how we unleash the potential of every individual.”

Moos adds that for the university to benefit the Stellenbosch community, it requires a critical approach during the discussion process. Council members’ viewpoints are largely made in the best interests of SU. “Council members have individual views on varied topics and they mostly share opinions that are in the best interest of the university.”

De Villiers adds that people in Moos’ position could either become too authoritative and biased or too passive, leading to a lack of control over their duties. However, he applauds the vice-chairperson on his approach to his duties.

Ainsley Moos, who was appointed as vice-chairperson of the SU Council. His appointment coincides with his second term in the Council. Photo: Supplied.



“Ainsley is none of these. He listens and he understands he is not going to please everybody and consensus is not always achievable, but in the operations of the Council, it is certainly desirable. It is about shaping people towards a middle ground of consensus and I think he is very well-suited to do that,” says De Villiers. ■ - TEBHO MOKONYANA

ALUMNI RETURN TO THE LECTURE HALL

Five brave alumni have come back as specialist lecturers for the Class of 2018 to share their skills gained not only at Crozier Street during their own honours year, but as skilled and experienced journalists in their current career paths and fields.

NICOLA JO BRUNS Radio Journalism

Nicola Jo Bruns took on the task of lecturing for the first time in 2018. She believes it is vital that educators of journalists practise journalism simultaneously in order to stay up to date with the ever-changing media industry.

Bruns graduated from the department in 2016, and explains that her honours year was the toughest, yet most exciting time of her life. After going out into the cut-throat world of journalism, she was lucky enough to bag a permanent job following her internship at CapeTalk radio station. Since then she has been the producer of the CapeTalk's Breakfast Show where she is an impressive 20 years younger than all her colleagues on the show.

ANTHONY MOLYNEAUX Photojournalism

Anthony Molyneaux understood the type of input he needed to provide to the class regarding a camera and photojournalism.

"I enjoyed being able to provide my knowledge in an interesting way that I hope would be digestible to people," says Molyneaux, and adds: "I preferred to do practical exercises and let people learn for themselves rather than just talk to them for eight hours a day."

He graduated from the department in 2014, and has recently been making name with his innovative video recording and editing on stories such as the Henri van Breda murder trial and the case of Hannah Cornelius' murder. He currently works as TisoBlackstar's only multimedia journalist in the Western Cape area.

JOHANNES DE VILLIERS Science Journalism, Cultural Literacy

Johannes de Villiers often found himself channelling his lecturer from 1999, Bun Booyens, with his larger than life personality

through his lecturing techniques (sometimes even stealing some of his jokes).

De Villiers graduated from the department in 1999 and has been lecturing at the department since 2013. He served as the Rykie Van Reenen fellow for two years, from 2013-2014. According to De Villiers, he no longer sees himself as a journalist. "I write books about mindfulness . . . produce stage shows about horror and ghost stories . . . and I run a yoga studio in Stellenbosch. I find I still use many of the skills I learned as a journalist.

"It helps me with writing scripts, researching my work and marketing projects."

THINUS DIPPENAAR Newspaper Production

Thinus Dippenaar bases his teaching on the course Dr Mario Garcia presents at Columbia University, because of its hands-on and strong theoretical approach. He also likes to encourage debate more than just regurgitating theory.

Dippenaar loves inspiring students who are as starry-eyed about the media as he was first going into the industry. "It's very rewarding and I love challenging and supporting students," he adds. "As well

as learning immensely from them. I think I learn more about media consumption each year than they learn from me!" says Dippenaar.

He graduated with the Class of 2009, and started out as a general reporter at *Die Burger*. He is currently the Web Editor at Netwerk24.

RYK VAN NIEKERK Financial Journalism

Ryk van Niekerk says there is no other course in South Africa where journalists are taught how to use numbers and figures, and statistics in reporting. "There is a gap in the educational offering and I do that course in several academic institutions. It is my way of giving back. I think those skills are critical and very important."

After graduating with the Class of 1996, he went on to become a reporter at *Beeld*. He is currently editor of Moneyweb.

Van Niekerk explains that theoretically, this course can prepare any journalist for the world of media and writing outside of the department, but nothing compares to the experiences one can get in their first six months of working in a newsroom. ■

- CAIRA BLIGNAUT



Nicola Jo Bruns.
PHOTO: Lyndon Statford



Anthony Molyneaux.
PHOTO: Supplied



Johannes de Villiers.
PHOTO: Misha Jordaan



Thinus Dippenaar.
PHOTO: Supplied



Ryk van Niekerk.
PHOTO: Desiree Swart

TON VOSLOO: GRENSVERSKUIWER

DAAR WAS altyd, selfs in die sogenaamde donkerste tye, 'n paar name in die Afrikaanse joernalistiek wat 'n mens laat weet het dat daar ook 'n oper kant van die Afrikaner-denkwêreld is.

Só skryf Jakes Gerwel, anti-apartheidsaktivis en voormalige direkteur van Naspers, oor Ton Vosloo, die sogenaamde “paterfamilias van die magtige Naspers”, op sy 70ste verjaarsdag in die boek *Ton van 'n man*.

Nóú, 11 jaar later, het Vosloo self 'n memoire, *Oor grense: 'n Lewe in die media in 'n tyd van verandering*, uitgebring om vir lesers meer oor sy kinderjare, dié “oper kant van die Afrikaner-denkwêreld”, en die transformasie en globalisasie van die multinasionale internet- en mediagroep Naspers te vertel.

“Dit is 'n verskriklike belangrike dokument in terme van tydgeskiedenis, want dit span nie net oor politieke eras nie, maar ook oor tegnologie-eras en dit is verskriklik belangrik dat daar 'n rekord is van iemand wat sentraal in dit alles was en baie dinge daarvan eintlik laat gebeur het,” sê Prof. Lizette Rabe, gesoute joernalis, voormalige redakteur van die vrouetydskrif *SARIE* en vriend van Vosloo, oor die memoire.

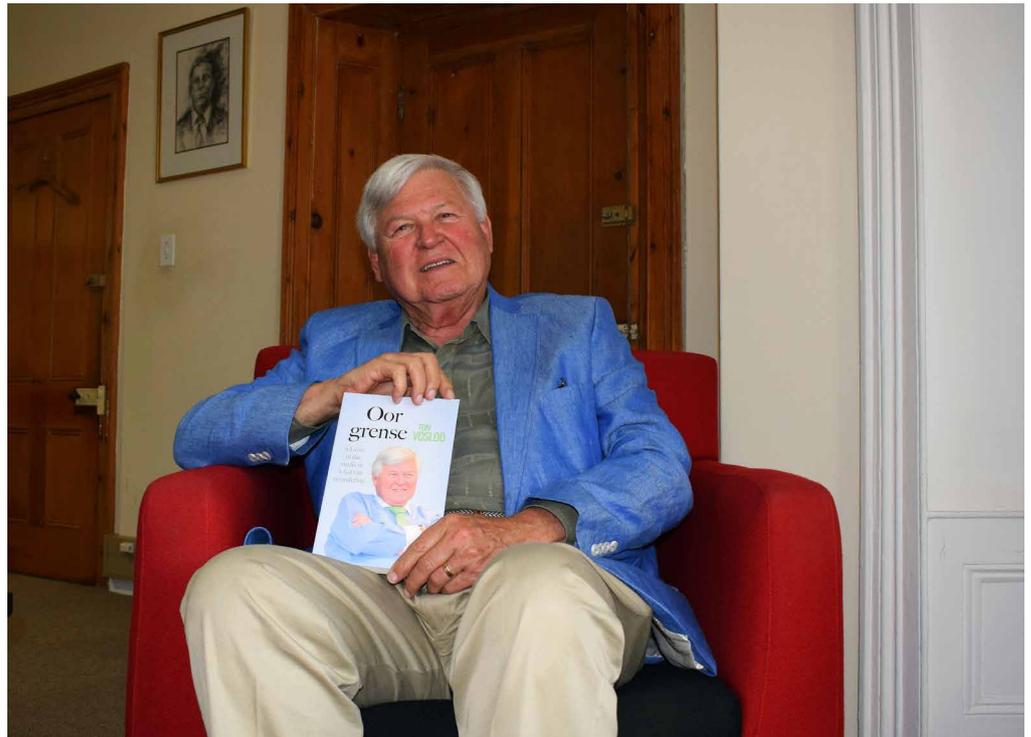
Hennie van Deventer, voormalige redakteur van *Volksblad*, wat vir 35 jaar in koerantwese gewerk en 'n noue pad met Vosloo gestap het tydens sy ses jaar as hoof van Naspers-koerante, stem saam met Rabe. “Dit is uiters belangrik dat die era op skrif gestel is sodat mense daarin kan gaan lees wanneer hulle verwysing soek om toekomstige besluite te neem oor hoe om werklik die medialandskap te impakteer.”

Van Deventer meen ook dat dié memoire vir baie mense iets sal vertel van wat agter die “media- en koerantpapiergordyn” plaasvind.

Vir Vosloo moet *Oor grense* egter nie as 'n stuk geskiedenis gesien word nie, maar eerder as 'n memoire oor die belangrike boustene van die “nuwe Nasionale Pers”.

Vosloo vertel wat daartoe gelei het dat hy die eerste keer die pen opgetel het.

“Nuuskierigheid,” antwoord hy vinnig en sonder twyfel. “Ek het van jongs af gelees en koerante verslind. As kind het ek atlasse gelees om die dors van alwetendheid te probeer les en dit is seker maar



Ton Vosloo sit met 'n kopie van sy memoire, *Oor grense: 'n Lewe in die media in 'n tyd van verandering*. Agter Vosloo, teen die muur, hang 'n portret van een van sy destydse kollegas, joernalis en voormalige redakteur van *Die Burger* Piet Cillié. FOTO: Jana Wentzel

die kern van joernalistiek.”

Die bekroonde joernalis Martie Retief-Meiring vertel hoe Vosloo, haar voormalige kollega by *Die Oosterlig*, eens met 'n bos blomme by haar voordeur opgedaag het.

“Hy is 'n heerlike mens, hy is 'n sagte mens. Hy is vreeslik lief daarvoor om te skinder en hy hou daarvan om in mense se geselskap te wees,” vertel sy. “Hy is 'n mensmens en op sy eie, statige manier geniet hy die wêreld en is hy vol pret en lekkerheid.”

Rabe sê dat sy graag vir mense vertel van Vosloo se mensliewendheid. “Hy is 'n plat-op-die-aardemens wat nooit vergeet waar hy vandaan kom nie. Toe hy byvoorbeeld direkteur geword het van die ou Naspers, het hy mense wie se pensioen teen aftrede nie voldoende sou wees nie, aangevul. Hy het baie *mensch*-goed gedoen om sy kollegas te help.”

Retief-Meiring voeg by dat sy Vosloo as joernalis verskriklik hoog ag. “want hy is een van daar-

die joernaliste wat regtig 'n denker is”. Sy voeg by: “Omdat hy so 'n geweldige leser is, is sy invalshoek besonder skerp. Hy is 'n besondere waarnemende mens. Hy is waarlik 'n superjoernalis.”

Oor grense fokus egter nie net op Vosloo se lewe as “superjoernalis” nie.

Volgens Van Deventer is die kern van *Oor grense*, opgekerf in episodes en periodes, juis oor die pers se rol in die hervorming van die land. “Ons moes veel gouer veel meer gedoen het,” meen hy.

“Ek dink dat Ton Vosloo ook vir die Afrikanersaak geweldig baie beteken het,” meen Van Deventer. “Enersyds was hy eintlik die boekskrywer van hervormingsdenke. Ek wil dankie sê dat hy vir Afrikaanse joernaliste die pad aangedui het. Hy was die verkenner wat voorgeloo het en vir ons almal tot helderder denke gestimuleer en inspireer het.”

Vosloo erken dat daar moontlik meer gedoen kon word, maar sê

dat hy nie kan pa staan vir ál die onregte wat politici gepleeg het nie. “Ek is natuurlik nooit self tevrede daaroor nie. Ek dink daar is tekortkominge en ons kon seker meer gedoen het of dapperder gewees het, maar op die ou end dink ek dat ons tog 'n wesenlike doel bereik het.”

Die titel van die memoire dien daarom as bewyse van al die verskillende grense wat deur Vosloo en sy destydse Naspers-kollegas oorgesteek is.

“Dit is alles omvattende grense waardeur ons gebreek het,” vertel Vosloo. “Jy het uitgebreek uit jou eie kokon van isolasie met ras. Jy het oor die taalgrens gebreek met die eerste Engelse produkte en oor die swart joernalistieke-grens met die aankoop van *Drum*, *Truelove* en *City Press*. Jy het oor die elektroniese-grens gebreek. En met die stigting van *Beeld*, ons eerste koerantprodukt buite Kaapland in 1965, het ons letterlik die grens oorgesteek.”

Volgens Vosloo is die medialandskap tans in 'n vuurpyl, maar waarheen daardie vuurpyl op pad is, kan hy nie sê nie. “Die nuwe aspirant-joernalis moet verskriklik op en wakker en veelsydig wees. Jy kan nie slaap nie. As jy slaap, is dit verby.” ■ - JANA WENTZEL



Die nuwe aspirant-joernalis moet verskriklik op en wakker en veelsydig wees.” – Ton Vosloo

CELEBRATING 40 YEARS IN STYLE

The department officially launched its 40 year anniversary book, *#JournalismJoernalistiek4.0* with a panel discussion and celebration during the US Woordfees in March 2018. Here are some of the special moments captured on that day.



Prof. Lizette Rabe lei die paneelbespreking.



Jo-Ann Floris (left) listens to the presentation by Chantel Erfort Manuel.



Tim du Plessis (right) listens while Prof. George Claassen makes his contribution to the panel discussion.



From left to right: Ere-professor Ton Vosloo, Anet Pienaar-Vosloo (skrywer-joernalis en televisie-aanbieder) en joernalis Martie Retief-Meiring, in gesprek voor die aanvang van die paneelbespreking tydens die US Woordfees.



Mpumelelo Mkhabela (left) and Esmaré Weideman share a lighter moment during the panel discussion.



Panel members share the stage after taking part in a discussion on the state of the media from various vantage points. They are (from left to right): Prof. George Claassen (extraordinary professor in the department), Chantel Erfort Manuel (Editor: Cape Community Newspapers), Tim du Plessis (Head: Acuality and News at kykNET), Jo-Ann Floris (TimesLive), Dr. Marenet Jordaan (lecturer), Esmaré Weideman (former CEO of Media24), Mpumelelo Mkhabela (political analyst and former editor) and Prof. Lizette Rabe (former chair of the department).



Leona Amoraal, voormalige sekretaresse van die departement, in gesprek met Jan-Jan Joubert, onafhanklike politieke joernalis en voorheen ook spesialisdosent by die departement.



Voormalige departementele sekretaresse, Leona Amoraal (links), saam met voormalige faktotum, Danie Williams en sy dogter, Lijuan Williams-Daniels (regs), huidige departementele assistent.



Uit die oerklas van 1978 (van links na regs); Fanie Krige, Liesl Krige, Tim du Plessis, Roleen van Zyl, Hugo Truter en Lizette Rabe (heel regs), met Danie Williams, faktotum, en Leona Amoraal, tik-en-snel-dosent.



Marleen Hendriksz, Fakulteitsbibliotekaris: Lettere en Sosiale Wetenskappe, met 'n kopie van die boek tydens die bekendstelling.



Anet Pienaar-Vosloo (links) saam met alumna en skrywer Marita van der Vyver.



Prof. Arrie de Beer (links), uitgelese professor aan die departement, in gesprek met Tobie Wiese, voormalige Rykie van Reenen-genoot.

PROF RABE ON THE JOYS OF ARCHIVES AND JOURNALS

WHILE PROF. Lizette Rabe boasts an illustrious career that spans almost four decades, which includes tremendous success in both the media and academia, she does not easily give away too much of herself.

As previous chair of the department, she is extremely modest about her various achievements, which amongst many others, include heading up the Ithemba Foundation, an initiative aimed at raising awareness around depression and mental illness.

In a typically self-effacing manner, Rabe remarks, “you’ve got the wrong topic, I’m not sure I’ll be interesting at all”. Nevertheless, she opens up about her research and the other exciting endeavours she kept busy with during her year on sabbatical in 2018.

“My heart beats faster when I’m in an archive,” she notes, adding that she considers herself to be a media historian rather than a journalist. She makes it vehemently clear that going on sabbatical does not necessarily imply an absence of work.

“People have the misconception that if you’re on a sabbatical, you are spending the year twiddling your thumbs and that is not the case, especially if you’re at a university,” Rabe adds.

ON MEDIA FREEDOM

While initially reluctant to talk about herself, she is eager to discuss her research which focuses primarily on media freedom in South Africa since the colonial era. “If there is no press freedom, there is no individual freedom,” she explains.

Her research, which emphasises the importance of cherishing media freedom, also highlights the responsibility of the media to protect its credibility. This is especially relevant, Rabe says, given all that has transpired within the media landscape with the advent of fake news and the recent *Sunday Times* debacle.

“Press freedom is especially important within the South African context, considering where we come from and how hard we fought for media freedom,” she adds.

ON HER SUPPORT

Dr. Marenet Jordaan, lecturer in the department, has worked closely with Prof. Rabe for a number of years and says that her presence was sorely missed this past year. “Luckily for us, and unfortunately for her, she had to come in every so often because she still has PhD students and it was the 40-year anniversary where she had the book launch.”

“Prof. Rabe also supports quite a lot of people, especially around depression awareness. So, there were events on campus that she was involved in. Luckily, she wasn’t completely away, but I definitely missed seeing her every day,” Jordaan adds.

ON ALWAYS WRITING

Marida Fitzpatrick, a publisher at LAPA Publishers in Pretoria, has a working relationship with Prof. Rabe and has published several of her opinion pieces and columns. Fitzpatrick is also involved in the publishing of Prof. Rabe’s latest book which will be officially released in April next year. This book



People have the misconception that if you’re on a sabbatical, you are spending the year twiddling your thumbs and that is not the case, especially if you’re at a university.” – Prof. Lizette Rabe

deals with writing as therapy. “This will be the first South African book about journaling,” Rabe notes.

According to Fitzpatrick, it is always a positive experience working with Rabe. “She’s very reliable, when she commits to writing something she always delivers on deadline,” Fitzpatrick says.

“She never drops you and her content is always of a high quality,” she adds.

Beyond her invaluable contribution to the world of academia, the media landscape and depression activism, Prof. Rabe wears many other hats, one of which includes that of mentor. “From a personal perspective, she’s like a real mentor to me, academically and personally,” says Jordaan.

“It was tough not being able to run into her office to ask her whether I should go and speak to a particular student, or going to her to cry after one of the group feedback sessions,” she adds.

Although Prof. Rabe’s time at the department will eventually come to an end, she shows no signs of stopping. “She has a list of things that she wants to do still and books that she still wants to write,” Jordaan says.

“She’s really interested in the research that she does. She doesn’t just do it because she has to. She helps to keep a record of what has happened; essentially, she is documenting history and journalism in that way,” she adds. ■

– JUDY PHILANDER



Prof. Lizette Rabe receiving the Chancellor’s Award. She is also a recipient of the Rector’s Award for Excellence in Teaching and was on the first Rector’s List of the SU’s 25 top researchers across all faculties.

PHOTO: Supplied.

THINKING OUTSIDE THE (MEDIA) BOX

THE DEPARTMENT of Journalism fights against the country's sluggish economic growth and high unemployment rate by taking what the department does best, producing bright new journalists, and applying it to an effective mechanism for economic empowerment and entrepreneurship.

It is this pioneering thinking that led to the introduction of the Media Entrepreneurship course.

"Around 2012 I started to get anxious about the idea that I'm standing in front of a class telling them that opportunities are endless when they aren't, it was then that the idea of media entrepreneurship was born," says Prof. Lizette Rabe, former chair of the department.

The course, which was introduced as a submodule in 2015 and developed into a 10 credit-bearing course from 2018, aims to not only prepare students to become multi-skilled journalists but to effectively craft entrepreneurial ideas.

"Journalists aren't always entrepreneurial thinking; they're creatives that are used to exploring their craft in a more traditional media company," says Rabe.

Rabe adds that "journalists were never in a position to think outside of traditional media, they're used to packaging content in a creative way for publications as opposed to creating content that they themselves can now trade".

Taking on the role of lecturer, mentor and coach of this specialist course, Marí Lategan, Executive

head: Marketing and Communications at Curro Holdings, adds real-world entrepreneurial experiences to the classroom.

"You often find that entrepreneurs learn from other entrepreneurs and that's why this course is in many ways practical but also has the academic standing that fits into an honours class – it's about ensuring that the students gain employable knowledge," says Lategan.

Her course structure focuses on the mentoring of student start-up ideas, coaching of entrepreneurial skills, assistance in business plan formulations and serving on an advisory board for formal student business pitches.

This practical entrepreneurial training is aimed at improving entrepreneurial mind-sets through the focus of action-based training, where students are expected to find gaps in the media market and create the necessary business plan where working investors and venture capitalists may seek to fund these ideas.

Skills such as problem solving, critical thinking and communication are not only cultivated in the media entrepreneurship classroom but beneficial traits that students are encouraged to use when entering the labour market.

"It's about the students walking out of Crozier Street knowing that they have skills that could help them be great entrepreneurs if they put their minds to it" says Lategan. ■

- KADZAMIRA MODJADJI



Marí Lategan, Executive head: Marketing and Communications at Curro Holdings, leads the Media Entrepreneurship course that aims to instill innovative and creative thinking skills into the honours students.



The honours Class of 2018 pose with Lategan and the panel of judges after pitching their business ideas. The panel members are Prof. Lizette Rabe (second to left in front), Esmaré Weideman (far left), Ton Vosloo (second to right at the back) and Mohamed Shaik (far right).

ALUMNI ENTREPRENEURS

COLLABORATIVE AND innovative media entrepreneurs.

This is how you can describe two Crozier Street alumni, Amelia Burger (Class of 1992) and Heather D'Alton (Class of 2001). Both find themselves at the helm of their own, very diverse, media businesses.

Burger founded Lemonade Hub 15 years ago. Her company develops strategies, content and designs in order to help clients such as Next Generation Consultants, Pioneer Fishing and Capitec optimise their information, communication and brand.

Through LoveGreen, D'Alton and business partner Tina Vlok helps people in the environmental and sustainable farming sector get their messages across.

D'Alton says she always knew she wanted to be a journalist. "There was never any doubt in my mind."

Her road to success, however, was a bumpy one. After finishing her year at the journalism department she headed to London where she had to work twice as hard to get a foot in the door. She worked at a publishing house before "gravitating" towards business journalism – a career path she continued with when returning to South Africa four years later.

Seven years later it was time for another change. "I realised I wanted to get back to what I grew up with and what had always been close to my heart, conservation and nature. So I started working for Flower Valley Conservation Trust, an NGO that protects fynbos."

Burger, who also worked for some traditional media outlets, says she quickly realised that it was not for her. "I never wanted to be the type of journalist that goes: 'Oh, look, that building is on fire. Let's run and go and see what is going on.'"

According to her, she had never even considered journalism until she helped out a friend by covering Tony Leon's talk on campus for her and taking notes.

"It taught me you listen so much better if you take notes," explains Burger.

After completing her journalism honours degree, Burger went to Durban to work for *Kontreinuus* at the old Republikein-pers as a sub-editor or production editor.

"The jump to the business side happened gradually. I also studied industrial psychology after completing my journalism degree because I developed an interest in human behaviour. Just like journalism, my business educates, informs and entertains," says Burger.

The landscape may have changed but both Burger and D'Alton hold true to the values of Crozier and the pillars of journalism. This has garnered them the respect of peers and colleagues alike.

"I feel loyal to the brand because [Burger] personifies the brand. In this respect, I feel that Lemonade Hub represents excellence and I am proud to be affiliated with such a professional and successful business which does great work for a wide scope of clients all over the world," says Kayang Gagiano, part-time Content Creator at Lemonade Hub.

Vlok holds D'Alton's journalistic training in the highest regard.

"LoveGreen Communications is about taking messages and making them accessible, and where appropriate, fun. Sometimes that includes taking 'hard' science and making it accessible to readers and viewers. That's just one example of where Heather's journalism training has been vital."

According to Vlok, she and D'Alton planned and strategised their approach and philosophy for nearly two years. "We used that time to test our business case with potential clients, and then to line up clients. So planning was essential for us. Now that we're two years into LoveGreen Communications as a business, we work on the principles of mutual respect for each other's expertise, and trust."

Gagiano and Vlok both emphasise that the journalistic experience gained by Burger and D'Alton is still used in the business sector.

"Working with Amelia is great because it is collaborative. Amelia is always open to her colleagues' ideas, opinions and insights. She is also wonderful about sharing valuable industry-related information and articles and I feel I am always learning from her, which is great. She is a perfectionist, which I also respect, given our industry," says Gagiano.

Vlok explains that she and D'Alton complement each other. "As a team, we have to both do our



Amelia Burger (middle) having fun at the 15-year celebrations of her company, Lemonade Hub, with Nadia Galatis (left) and Roxy Marosa. PHOTO: Supplied



Heather D'Alton (right) and her business partner, Tina Vlok, working in nature as befits their company, LoveGreen Communications. PHOTO: Supplied

work - and do it well, to ensure our clients continue to work with us. While we do some marketing for LoveGreen, we find most of our work comes via word of mouth - which means the organisations and businesses we work with like what we do.

"That takes commitment, drive and a strong belief in what we

stand for (to really 'love green')."

As a 15 year veteran of the corporate communications world, Burger found, "the world is competitive and in the communication world it is twice so. I think the trait of getting bored easily is a journalist thing because we have the need to keep learning." **!**

- BONITA WILLIAMS

GUIDING AUTHORS TO GREATNESS

IF THE journalism department of 1984 had a typing speed requirement of 40 words per minute instead of 35, Crozier Street would be short one prestigious alumnus. Although, after speaking to Erika Oosthuysen, head of non-fiction books at NB Publishers, it becomes clear that her career would have found her regardless.

“Oh, publishing suits me perfectly,” she says, recalling old tape recordings she and her sister made when they were young girls.

“We were pretending to do radio programmes. In one of the recordings my sister asked me, ‘What do you want to do one day?’ and I said that I was going to work for Tafelberg Publishers. I completely forgot about it. I must have been about 8 or 9, but it was this thing I’ve always had.”

After graduating with an honours degree in journalism at Stellenbosch University, Oosthuysen pursued another honours degree, this time in political philosophy.

“I was trying to avoid working for *Die Burger* which, at that time, was considered an ‘apartheid newspaper,” she reveals.

Her subsequent journey included teaching in Malawi, conducting research at the University of Cape Town and working at a non-government organisation which deals with rural development issues.

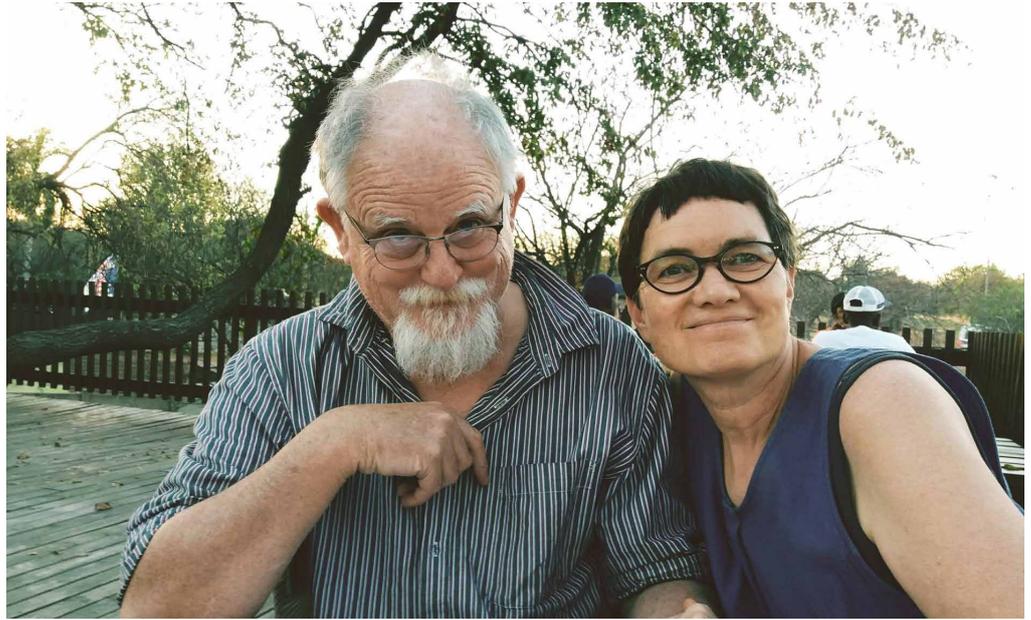
“There was always this common thread of history and politics, but deep down I still wanted to be a book publisher. So, ten years after graduating [1994], I decided to pursue what I passionately wanted to do, which was publish books,” she explains.

A series of serendipitous events (including an unsuspecting CV referee) landed Oosthuysen at Kwêla Books, “an independent, maverick publishing house for black authors who didn’t feel at home with Tafelberg or Human & Rousseau”.

“Everything came together. All my interests were combined – politics, history and books. It was the perfect job!”

Listed among her impressive collection of writers is Professor Hermann Giliomee, author of *Die Afrikaners*, a detailed and comprehensive text about the history of the Afrikaans people.

“As a publisher, she brings to her work intelligence, integrity, a down-to-earth wisdom and an



Erika Oosthuysen is pictured above with her husband, Charl de Villiers. Both are Crozier Street graduates, along with their eldest daughter, Mila. PHOTO: Supplied.

amazing forbearance with authors like me who keep on changing the text until the very last moment,” says Giliomee.

When asked about the relevance of non-fiction books in South Africa, Oosthuysen had the following to say:

“They are extremely important. If you compare other book markets, say the United Kingdom or Australia, to ours, the percentage of political books on their Top 20 lists are negligible. Here it’s over 50 percent of the top sellers.

“We want to understand why things are the way they are. It’s such a dramatic political landscape and things change incredibly quickly. It’s so unpredictable and dynamic compared to all these stultified old places where it’s all basically more of the same.”

Her day-to-day role is varied, and she laughs when asked what it entails.

“Everything! The exciting part is commissioning new books. In order to stay ahead in this game, you have to read a lot because you must be in touch with whatever is bubbling under the surface and recognise it before it becomes a big issue.

“Our core function is to conceptualise new books, commission them, contract the authors and then shape the manuscript,” she explains.

As a publisher, her approach is hands-off, but by no means *laissez faire*, as explained by Major-General Jeremy Vearey, author of *Jeremy vannie Elsie*, renowned political activist and former bodyguard to Nelson Mandela.

“Once she sees the story in what you’re writing, she leaves you to finish it. Whilst I was in the process of writing my book, I found I could unload the story more easily without second-guessing myself midway through the project. It was refreshing and definitely allowed me to unlock and explore my story as fully as possible.”

Speaking about the commissioning process, Oosthuysen empathises with authors who require both time and money to actualise their book’s publication, often difficult to achieve whilst holding down a full-time job.

“It’s not like fiction where people send you their manuscripts which they’ve worked on and which they cherish. It’s the other

way around. We approach people who haven’t written a word yet, so it’s quite a difficult process. Often these people are journalists, so it’s hard for them to put time aside to write,” she says.

A book which requires no introduction to the South African public is *The President’s Keepers* by Jacques Pauw, a title that Oosthuysen claims as one of South Africa’s bestsellers of 2017.

“What was exciting about that was that it was the very first time we really had a complete embargo,” she says, delighting in the memory.

“Normally we tell the shops quite a bit about the books coming out. In this case we were saying, ‘Big political exposé by famous journalist.’”

Oosthuysen is the mother of two daughters. Her elder daughter, Mila de Villiers, also an alumnus of Crozier Street, happily divulges a few details on her mother’s supposed “quirks”.

“She hates being asked what time it is when we’re on holiday, dislikes sitting in a car for too long, often reminds us of the importance of equanimity, reads international titles for fun and the less time spent on her cell phone the better.”

Upon saying farewell after our interview, Oosthuysen pushes a book towards me across the table. “For you. It will only be on the shelves tomorrow.” ■ - KYRA TARR

“

Once she sees the story in what you’re writing, she leaves you to finish it.” – Major-general Jeremy Vearey

HAJI WIL ANDER INSPIREER OM STORIES TE DEEL

“EK HET ’n behoefte gehad om die boek te skryf, want mettertyd moet jy ’n taal ontwikkel of woorde vind om te sê wat jy nog altyd wou sê,” sê Haji Mohamed Dawjee oor *Sorry, Not Sorry: Experiences of a brown woman in a white South Africa*, wat vanjaar verskyn het.

Volgens Hannelie Booyens, Ryk-
ie van Reenen-geenoot van 2011, was Dawjee, wat daardie jaar haar honneursgraad voltooi het, nooit bang om krities oor belangrike kwessies te praat nie. “Sy het ’n vreeslose energie na die klas gebring wat dikwels gelei het tot gesprekke oor ras, geslag en die politieke landskap wat ons andersins nie sou hê nie,” voeg Booyens by.

Dawjee het grootgeword in Laudium, wat deur die apartheidsregering as ’n Indiëbuurt in Pretoria geklassifiseer is. Sy was eers ’n musiekonderwyseres vir vyf jaar voordat sy op die ouderdom van 27 besluit het om joernalistiek aan die US te studeer.

In *Sorry, Not Sorry*, waarin Dawjee die Suid-Afrikaanse sosiale landskap beskryf, draai sy geen doekies om nie en skryf presies waaroor sy wil. Die boek is ’n versameling van opstelle wat in enige volgorde gelees kan word.

Sy skryf onder meer oor haar grootwordjare in ’n tradisionele Moslem-gesin, rassisme, feminisme, Bollywood-flieks, hoe dit sou wees om deur die lewe te beweeg as ’n wit persoon en haar persoonlike stryd met depressie, ’n psigiese siekte waarmee sy sedert ’n vroeë ouderdom worstel. Lesers kry ook ’n agter-die-skerms-blik oor die uitdagings wat bruin vroue daagliks in post-apartheid Suid-Afrika in die gesig staar.

Sy erken dat die subtitel van die boek, *Experiences of a brown woman in a white South Africa*, doeltreffend was. “Mense se onmiddellike reaksie oor die gebruik van bruin teenoor swart is dat ek my wil skei van swart-wees, maar dit is nie die geval nie. Dit kom uit ’n plek van verantwoordelike aanvaarding van identiteit omdat die swart ervaring baie verskillend is as die bruin ervaring.”

“Wit mense neem ook gou aanstoot wanneer daar oor wit ruimtes gepraat word omdat die demografie bewys dat Suid-Afrika ’n swart land is. Maar dis nie wat wit ruimtes beteken nie,” sê sy streng.

“Kapitaal is steeds in die hande van wit mense, en ja, ’n wit ekonomie en wit monopoliekapitaal bestaan werklik. Die manier waarop mense van kleur behandel word wanneer ons na banke, restaurante, werkonderhoude en selfs winkelsentrums gaan, verskil baie van dié manier hoe ’n wit persoon behandel word. Wit bevoorregting is nie noodwendig sinoniem met rykdom nie, maar die manier waarop jy deur die wêreld beweeg en die verskille daarin,” sê Dawjee reguit.

Nie almal hou egter van die spieëlbeeld wat Dawjee van post-apartheid Suid-Afrika ophou nie. “Ek dink ook ’n paar van die reaksies teenoor die boek is ietwat kontroversieel. As mense van kleur en veral wit mense moet ons dié woord [kontroversieel] begin analiseer om vas te stel wat dit werklik beteken. Net omdat jy aanstoot neem oor my ervaring, maak dit nie kontroversieel nie. Dit beteken net dat dit jou ongemaklik maak.”

Daar is ook diegene wat Dawjee prys vir haar onthullende inskry-



Die joernalis en skrywer Haji Mohamed Dawjee. Sy is vandag een van die land se bekendste rubriekskrywers. Foto: Verskaf

wings wat jou tot ’n mate vermaak, ongemaklik maak, en waarmee jy soms empatie het.

Volgens Booyens was sy diep geraak toe sy die boek vir die eerste keer lees. “Ek het sedertdien van die hoofstukke weer gelees. Ek is ongelooflik trots op Haji en wat sy met die boek bereik het. Sy het ’n oorspronklike stem gevind en óók ’n stem geword vir vroue en mense van kleur.”

Dawjee sê sy wil hê lesers moet in staat wees om aanklank te vind by die boek en nie alleen voel op hul reis nie. “Maar die belangrikste is dat lesers bemagtig en geïnspireerd voel om hul eie stories te vertel,” sê sy.

Op die vraag oor wie die boek

moet lees, sê Dawjee se vrou van die afgelope twee jaar, Rebecca Davis, ook ’n joernalis en skrywer, reguit dat dit verpligte leesstof is vir alle wit Suid-Afrikaners.

“Ek dink Haji is een van die sterkste en belangrikste stemme in die land en sy maak geen verskoning om rassisme, wit bevoorregting en gehuigel uit te roep nie. Ek dink dit is presies dit wat haar stem ’n belangrike een maak. Alhoewel sommige Suid-Afrikaners die persepsie het dat ons publieke diskoers reeds gevul is met gesprekke oor ras en rassisme, is dit egter weinig dat jy iemand ontmoet wat haar geleefde ervarings so openlik en onbewoë deel soos Haji,” voeg Davis by. **J**

- JODY-LYNN TAYLOR



Dawjee lees ’n hoofstuk uit haar boek, *Sorry, Not Sorry*, voor vir die gehoor tydens haar boekbekendstelling in Kaapstad. FOTO: Verskaf.

WE WRITE NOT TO FORGET

ABIGAIL CALATA'S journey into journalism was not one of mystery and romance. She found herself frustrated after completing her Bachelor of Arts degree from Stellenbosch University (SU) in 1999. "I was quite disillusioned by the whole university experience by then. I thought there was too much emphasis on theory and not enough preparation for what one could expect to encounter in the real world of work. So, the very practical nature of the BPhil Journalism course really appealed to me," she said.

Abigail says that her time at 26 Crozier was the best year of her university life. "The constant deadlines and many late nights more than adequately prepared me for the real world. Everything after that intense year of hard work and steep learning curve was a walk in the park. 18 years later I'm still not fazed by a looming deadline or a heavy workload because nothing I've encountered in the workplace has been as demanding as that year of journalism was," she says.

Abigail met her husband, SABC journalist Lukhanyo Calata, at former President Jacob Zuma's first address in Polokwane after being elected president of the ANC nearly 11 years ago. "He was smitten from the start and kept on pursuing me until I could resist him no more. We've been married for seven years and have a five-year-old son named Kwezi."

In April of 2018, Lukhanyo and Abigail started working on a book called *My Father Died for This* which revolves around the life of Lukhanyo's father, the late Fort Calata who together with three other anti-apartheid activists were tragically murdered by members of the South African Security Police in 1985. The group came to be known as the Cradock Four and the plea for amnesty at the Truth and Reconciliation Commission (TRC) by the five security police-

men implicated in the murder has over the years been a controversial ruling, due to a lack of prosecution for the perpetrators.

Lukhanyo was approached by NB Publishers to write a book about his experience as part of the SABC 8, but his reply was that it would be a very short book. It was then that Lukhanyo pitched the idea to cover the history of his family and the publishers agreed. Lukhanyo referred the publishers to Abigail who he felt was a more experienced writer.

According to Abigail, her husband did most of the writing because "he just flowed better with the story". She adds: "Despite being the more experienced writer, I really struggled because for the first time I had to write myself into the story. However, once I got

over that hurdle, it flowed well for me too," said Abigail.

In an interview with *Big Issue* earlier this year, Lukhanyo said writing the book together as husband and wife "was like raising a child"

and added: "It was interesting because the process made her understand me and my way of thinking a bit better. She got to know a little bit more about why I am the way I am because we met when we were adults."

The Calatas say: "Our biggest fear is that we forget where we've come from and in doing so, we run the risk of repeating the mistakes of the past, something that quite simply cannot happen. This book is our attempt to counter this national amnesia. We want to remind South Africans that the freedoms we enjoy today were bought at a price."

Abigail says that young people "do not have the connection to our terrible past" that she and her husband's generation has. "We need to do better. Not only for ourselves, but also for the generations to come and also for the generations that have come before." ■

- CASEY DELPORT



Nothing I've encountered in the workplace has been as demanding as that year of journalism was."

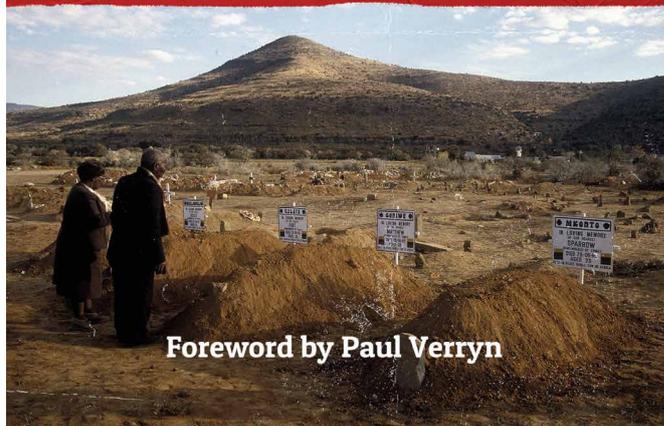
- Abigail Calata



Abigail Calata with her husband, Lukhanyo, with whom she has written a book about the death of the Cradock Four during apartheid.



My Father Died for This
Lukhanyo and Abigail Calata



Foreword by Paul Verryn

The cover of the book which Abigail and Lukhanyo Calata co-wrote about his father and the rest of the Cradock Four.

NATASHA'S FIGHT AGAINST QUACKERY AND FRAUD

SCIENCE AND health journalist Natasha Bolognesi has had her hands full with combating pseudoscience and harmful health claims since obtaining her master's degree in science journalism.

It took Bolognesi's ethical stand for the truth and evidence-based science to help bring down one of South Africa's most infamous quackery and pseudoscience promoting publications, *Natural Medicine*.

Bolognesi worked as copy editor and gatekeeper at *Natural Medicine* for five years. She was also involved with editing and proofreading. As a strong believer in evidence-based science, she saw it as part of her job to prevent editor-in-chief and owner Daleen Totten from publishing bogus and quackery-ridden articles.

"I always tried to do what I could, but it got worse as time went by. It got to the point where I actually just could not stand it anymore," says Bolognesi. "The WAVEEX thing was so very wrong, because it was really fraudulent."

The "WAVEEX thing" refers to the latest quack Totten got involved with: a plastic chip meant to be attached to mobile devices to "weaken the passing harmful radiation and balance it with the magnetic field of your body". Not only was selling and advertising this product as well as writing about it in the magazine a major conflict of interest (not uncommon for the publication), but it was also rubbish.

The low-frequency electromagnetic field (EMF) the product claims to protect users from, has to date not been scientifically proven to cause DNA damage leading to cancer. "This product was making money out of scaremongering, saying that phones cause cancer when they don't, because its non-iodising radiation," says Bolognesi.

So, in early 2017 Bolognesi went to Totten, telling her WAVEEX is bogus and that she is misleading the public. Totten reassured her that she would have the product tested. That never happened. She also ignored a long email written by Bolognesi, attaching proof that WAVEEX was just a load of quackery.

The difference between a quack and a fraud, says Bolognesi, is:

"Quacks generally believe in what they are selling. It is fraudulent when there is proof that it's not working."

The studies against WAVEEX clearly prove that scientific evidence is in fact missing. Totten, who was "often sucked into that type of thing", chose to ignore it. According to Bolognesi, it is not only the journalist, but also the copy editor's role to protect the public against scam products like this.

"In the world of journalism, I believe in my heart, the most important role of a journalist is the watchdog role. The most important thing is to protect the public."

One week later, when Totten instructed Bolognesi to write a summary of the "the latest scientific proof that WAVEEX works" (which, in fact, was anything but that), she refused. The next email Bolognesi received, threatened her with disciplinary action if she did not comply. Once again, without hesitation, she refused. The next morning, Bolognesi received a letter of suspension with no recourse to self-representation.

The hearing was a month later. Being charged with insubordination for not performing a reasonable and lawful instruction, Bolognesi argued that as copy editor she had warned Totten of WAVEEX's questionable reputation, that the instruction was not reasonable since the research was shady, and that it involved a conflict of interest.

Bolognesi was represented by two witnesses. The first was Prof. George Claassen; the second an electrical engineer who supported a 2017 study disproving WAVEEX technology, but was not even given chance to testify. Claassen ar-

gued that Totten's instruction was unlawful according to the Code of Ethics and Conduct for South African Print and Online Media, since it demanded that Bolognesi relay inaccurate material to the public, while operating in a conflict of interest.

"I will remain eternally grateful to Prof. George Claassen for the way he fought not only for the public, but really gave me support," says Bolognesi.

Despite providing all the facts, the hearing did not end in her favour. The chair concluded that as copy editor, Bolognesi should have performed her function. She walked away with a final warning, but chose to resign instead.

It was an upsetting experience for Bolognesi, especially regarding the trustworthiness of the legal system. "The entire legal process worldwide has no understanding of how science works and why certain proofs carry more weight than others," agrees Claassen.

Soon after, *Natural Medicine* magazine closed its doors, but Totten is still publishing online on a site called Nat Med World. According to her, print did not give her the freedom she now has, and advertisers kept backing her into a corner to publish certain articles if she wanted their ads. "I now absolutely love what I do and share information as it comes across my desk, immediately," she says.

As for Bolognesi, she doesn't regret the process for a minute. "As stressful as it was, I'm glad I did it. I always believe in fighting for what was right, and I honestly did it because I thought the outcome would be positive, and it could help the public. ■ - GRETHE BESTBIER



Natasha Bolognesi (pictured here) recounts how she put her job on the line for the sake of evidence-based science. PHOTO: Supplied

MORE ABOUT BOLOGNESI

Among writing medical and human-interest stories for the Heart of Cape Town Museum and co-authoring a paper for UNESCO, Bolognesi also produced content for one of the world's leading multidisciplinary science journals, *Nature*.

In 2006, she broke one of her biggest investigative stories on the illegal selling and usage of an unproven AIDS treatment. In the process Bolognesi exposed illegal trials on humans, leading to the dismissal of a UCT virologist.



The most important role of a journalist is the watchdog role. The most important thing is to protect the public."

– Natasha Bolognesi

WHY FIGHT AGAINST PSEUDOSCIENCE?

According to Prof. George Claassen, media ethicist and expert in science journalism at Stellenbosch University, the major question is always whether something is in the public interest.

"The issue here was that she [Totten] tried to barter a product, which she is still doing via her internet site, that misleads people," says Claassen.

Academic and social commentator Jacques Rousseau says that even if the product did not cause direct harm, there are other factors that the public needs protection from. This includes deception, by disguising something in a scientific mask, as well as financial harm.

"[People are] persuaded by a headline, by a charismatic health practitioner, or perhaps even by their personal experiences of what makes them feel healthier. None of these can guarantee that you're making the best choices," says Rousseau. "More importantly, there are no guarantees that scientific knowledge won't later emerge that tells you you're making a mistake."

BEHIND THE BURSARIES BRIDGES TO BLOSSOMING CAREERS

THE LARGE lecture halls that provide the venues for entrance tests are packed with anxious students. The interview process is famed for being daunting. The chosen few are relieved to discover that they have been admitted into the honours in Journalism course.

The year at Crozier Street is expected to be a stepping stone for fruitful careers in journalism. The opportunity to receive any of the coveted bursaries the department is affiliated with, sweetens the deal as they give their awardees the boldness to live out their truth.

“When I was informed that I was awarded the Media24 bursary, I felt like the blood, sweat and tears shed during my LLB were validated. I hadn’t suffered for nothing. This bursary award meant that I could finally follow my interests,” says Christina Pitt, a journalist at News24 who is now pursuing her dream career.

For *City Press* political journalist S’thembile Cele and ATKV journalist Jacques Myburgh, their Mandy Rossouw and Franz Kemp bursaries respectively placed them in the fast lane to finding their feet and beats in the media industry.

“Like Ferial Haffajee, Mondli Makhanya has given me the space to run around the country chasing stories. I think I am one of the youngest journalists operating from Parliament, and that is because I have been so fortunate to have such supportive bosses,” Cele explains.

Myburgh is convinced that his career would have taken a different trajectory had he not been fortunate enough to earn the Franz Kemp award. “If it weren’t for the BPhil course and for Franz Kemp,

I wouldn’t have actually worked at *Huisgenoot* so early in my career because only the cream of the crop land at *Huisgenoot*,” he says.

New Frame journalist Nation Nyoka was awarded the Mandy Rossouw bursary in 2016. Nyoka was handpicked as a female student with potential to report courageously on politics in the same way that Rossouw did.

For Nyoka, this bursary means that she can pursue her master’s studies in the near future. She had already begin to fill Rossouw’s shoes by standing up for the marginalised in her year group.

“It challenged me to be a beacon of encouragement to other women of colour in our class whose excitement and support showed me that the award was not only about me, but also about other women of colour,” says Nyoka, adding that her time at Stellenbosch University (SU) gave her practical lessons about the complexity of race relations in South Africa.

Like Nyoka, Pitt used her time at the department to highlight the plight of people of colour. “My in-depth project on coloured identity and the media was very personal to me. I spoke to some amazing people who possessed great insight. I ended up learning a lot about myself and lived experiences of so many others. That project opened many doors for me and I was interviewed by a couple of publications to talk about my findings,” says Pitt.

Petrus Malherbe was awarded the Franz Kemp bursary in 2014. Malherbe’s award afforded him the opportunity to socialise with the who’s who of South Africa at entry level.

“When I started at *Huisgenoot*, I remember my news editor asking what type of stories I like, and I said I like celebs, so she made a point of making me go out on stories with high-profile persons,” explains Malherbe, now a technology reporter at Netwerk24.

He says that he owes his versatility as a writer to *Huisgenoot*, who exposed him to its meticulous editorial process.

The cultivation of excellent work ethic at Crozier Street and earning the Sowetan’s Aggrey Klaaste bursary in 2014 made Zama Sigasa a prodigy in the newsroom. Her most cherished memory of her Honours year is being “overworked” when her documentary group handed in their assignment while wearing the previous day’s clothes.

“I was able to write my first front page story after just three weeks of being in the newsroom. That was an incredible feeling and achievement,” Sigasa adds excitedly.

As the future beckons, financial support from SU Journalism affiliated bursaries, with its complexities, still provides hope and affirmation for students who are constantly confronted with the narrative that journalism is an endangered career.

“I was very excited because I’ve always wanted to be a journalist. It was validation from Media24 basically saying we back your pursuit to become a journalist; we see that you have a future in journalism so we’re putting our money where our mouth is. That, to me, is invaluable,” concludes Judy Philander, one of the 2018 Media24 bursary recipients. ■

- ALUNDRAH SIBANDA



Christina Pitt.
PHOTO: Supplied



S’thembile Cele.
PHOTO: Supplied



Nation Nyoka.
PHOTO: Supplied



Petrus Malherbe.
PHOTO: Supplied



Zama Sigasa.
PHOTO: Supplied



Judy Philander.
PHOTO: Wilhelm Schumann



'I REALLY STARTED TO MISS WRITING'

"I BROKE my foot just before I came back. On my last day I was tutoring a girl and when we finished that evening it had started to pour outside...."

"I remember it like it was yesterday. There I stood, stuck in the rain, on my last day in Shanghai, with a broken foot.... in that moment I realised that it was so time to go home," Anina Visser, alumna from the Class of 2016, says jokingly, as she recalls one of the few negative memories from her time in China.

After matriculating from Somerset West's Parel Vallei High School in 2012, Visser went to Stellenbosch University (SU) with one thing on her mind: To study journalism.

"It was all I wanted to do. But obviously I knew it's only a postgrad and you need a degree first. So I chose a broad degree in order to cover as many subjects as possible, which happened to be [BA] Social Dynamics," Anina explains.

After her year at Crozier Street,

Visser found herself spending a year in Shanghai, China.

"During my journalism year I knew I wasn't going to go work in the industry immediately. I wanted to travel first," she admits.

Visser and her friend, Lise van der Wath, decided to teach English as a foreign language. "Initially we were not keen on China at all. But after doing more research, China just kind of fell into place for us," she explains.

Working with an Irish agency, Teachers for Asia, Visser and Van Der Wath managed to find year-long contracts at Kid Castle, an after-hours English training school in Shanghai. There they would eventually work with kids between the ages of 3 and 13 years old. Visser admits that working with children is a "humbling experience".

"The language gap is so real. Your intentions have to be so good and you have to be able to show the child you love them because you can't say it. It was so cool to see how quickly

children learn," she explains.

Visser admits that she grew restless about halfway through her year in China. Her true passion was calling.

"After about six months of teaching in Shanghai I really started to miss writing.

"So I looked around at some publications in Shanghai and eventually got in touch with *Shanghai Daily*, a daily English newspaper that caters to the growing number of expats in the city. They were very keen for me to write for them and told me I could come in once

or twice a week. The rest of the time I could work from home. I worked on three features and two of them got published. It was such a nice experience to be able to see how the media in China works," she explains.

Visser currently works for 24.com's BrandStudio.24. She plans on staying in Cape Town "for the next three years or so".

"I love 24.com and what they've got going on there. I just want to learn as much as possible at the moment." ■

- WILHELM SCHUMANN



There I stood, stuck in the rain, on my last day in Shanghai, with a broken foot.... in that moment I realised it was time to go home.



Anina Visser and her fiancé, James Klerck. They maintained a long-distance relationship while she was teaching English in China. PHOTO: Wilhelm Schumann

OF FINANCIAL HEARTACHE AND HEART TRANSPLANTS

JAMES-BRENT Styan remembers his stay at 26 Crozier Street from 2007. Not least of the reasons being the nickname that he picked up from the class: "Oupa". He was called "Oupa" because he was the oldest one in class.

His former classmate, Siyabonga Africa, laughs when he is reminded of this, adding: "Just because he was physically the oldest, it does not mean he acted the oldest. In fact, he was a bit of the class clown".

Armed with an accounting background, Styan walked into the journalism course because he enjoyed writing. Financial journalism, he believes, is under represented in South Africa and Styan is of the view that more and more people need to invest in this particular field of journalism. The latest of his three books, *Steinhoff en die Stellenbosse Boys*, was published earlier this year. Moneyweb editor Ryk van Niekerk, called the book "a chilling insight into the rise and demise of one of South

Africa's investment darlings".

Joanita du Toit, a former class member of Styan's, doesn't find it surprising that he has developed such an illustrious career, which now sees him working as a spokesperson at the Western Cape Local Government as well as Disaster Services. Of Styan, Du Toit says, "James has the ability to find an interesting story and to gather information which he packages in a way that is extremely reader friendly."

Having made the switch to what many a journalists call "the dark side" of journalism (read spokesperson), Styan now writes in his spare time. He was approached by senior publisher at Lapa Publishers, Marida Fitzpatrick, to write the book on Steinhoff. "It had to be done within a certain time frame," Styan recalls, "and I thought I would give it a shot".

"The fact that he [Styan] was always cooperative and always stayed calm was the best part about working with James on the

book," Fitzpatrick recalls. "He never lost sight of the bigger picture and the enormous public interest (in the book)."

Fitzpatrick continues: "From a sales perspective the book is a huge success. It's flying off the shelves and has consistently been on the Nielsen list of top sellers since its launch end of June. LAPA is very proud of this book, which is not only a massive commercial success, but also offers a valuable contribution to investigative journalism in South Africa."

Styan's second book, *Heartbreaker: Christiaan Barnard and the first heart transplant* was published in 2017. It was preceded by a book on Eskom, a detailed account on state capture and one of the first books to be published on the topic.

Styan says his book on Barnard was written out of "curiosity". In 2017, it was the 50th anniversary of the first heart transplant which was performed in South Africa. He says he was interested in Barnard



James-Brent Styan works as a spokesperson at the Western Cape Local Government and writes books in his spare time. PHOTO: Annene van Eeden

also because he felt he his contribution to global medicine had been largely forgotten.

Styan says he views himself a "part-time writer" while doing his work with the Western Cape Local Government, but does not rule out the possibility of returning to journalism because "you never know where life will take you". ■

- KAMVA SOMDYALA

ELIZABETH NEWMAN'S LUST FOR LIFE

MRS ELIZABETH Newman, now in her ninth year as the departmental administrator at the Department of Journalism, has seen it all, done it all, and most importantly, managed to keep everyone around her sane through it all.

"I just try to make sure things run smoothly, both administratively and academically, with the students, lecturers and researchers that come through the department," says Newman.

What does the day of an administrator of a small, yet very busy, department look like?

"I try to be here early, but I'm not really a morning person, so I come in late, at around 8:00 to 8:30, and then stay until around 18:00 in the evening. The first thing I'll do every morning is pick up the newspapers that can be found at the entrance of the department, and then I'm usually in my office for the rest of the day.

"I'll spend my day doing normal work, such as administrative stuff, finances, making sure that the students are okay, and checking in on their well-being. I'll also look out the window to see who is outside, either smoking or having a kiss..." Smiling she adds that she has "never seen that here", but that there is always something going on.

As a former educator, Newman's passion is actually for teaching, but in 2005 she started working in administration at the university, first in the department of Ancient Studies, before her eventual move to the Journalism department in 2009. "In actual fact I'm living out my dream role, even though I'm not teaching, because I know if I can mean something in at least one of the students' lives, even if not in all, then it is worth it."

Lida Malherbe, a member of the class of 2017, says that Mrs Newman was a great motivator during her time at Crozier Street. "I think the best thing about her is that she knows everybody's names, and she tries to know everybody's story.

"She always takes time to chat to you and ask how it's going. One

thing I remember explicitly was when we were on media tour and all of her old students would stand up, run over and hug her, and she still knew everybody's names. It just goes to show what an influence she has on the Journalism students," adds Malherbe.

Speaking of the resilience of the students that pass through the halls of the journalism department, Newman feels that they have no choice but to toughen up through the year. "So, all of the students, by the end of the year, become strong people, if they survive."

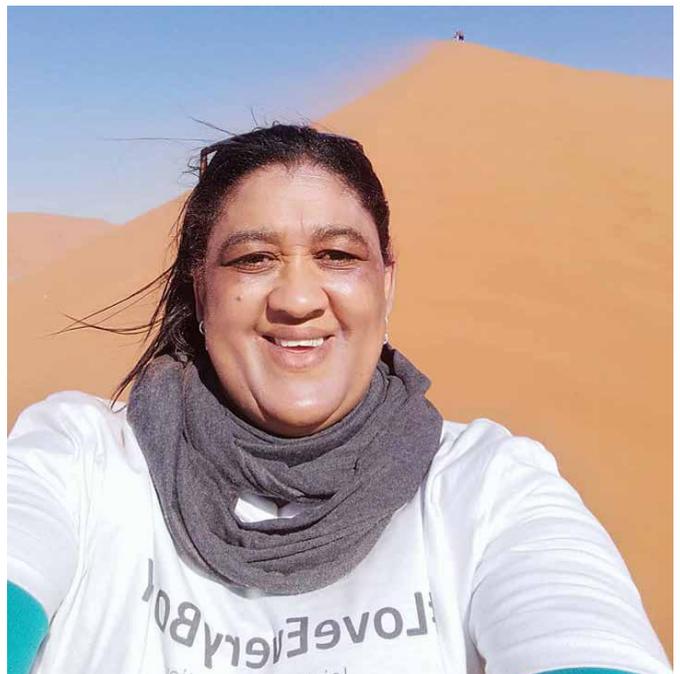
Newman says the Class of 2018 is special, because they come to visit her in her office. "That hasn't been the case since the new building was built in 2011." According

to her, 2010 was the last year she had close contact with students, after which they started using the new lecture room and newsroom. "I must say I'm proud of the class of 2018, every single one of [the] class will

come to my office or come by my office, and just say hi and ask how I'm doing, and that is something I will treasure."

Newman is adamant that, although she loves her job and the department, she will not become part of the "asset register" (referring to the list of assets that have a permanent home in the department). "Nowadays, people die early, they don't enjoy life."

Although she goes travelling with her husband, Robert, every year during the June holiday, she feels she needs a chance "to live life". She adds: "A big part of living life is giving back to the community, and at the moment I don't have time to do that. So, when the opportunity arises... I will be busy somewhere in the community, and if it's not teaching children, I will be involved in transporting senior people to where they want to be." Newman acknowledges that her position can be really stressful. "Sometimes I just want to run away, but I enjoy it at the end of the day, I know what my purpose is." ■ - JOSH DU PLESSIS



Elizabeth Newman during her most recent trip to Namibia in front of Dune 45.



Elizabeth ná vanjaar se Hope Hike saam met haar man, Robert, en dogter, Amber (heel regs), asook Marisa Honey (heel links), voormalige spesialisdosent.



Elizabeth in haar kantoor waar almal van personeel tot studente soms skuil vind.



I think the best thing about her is that she knows everybody's names, and she tries to know everybody's story." – Lida Malherbe

THE INS AND OUTS OF HONOURS

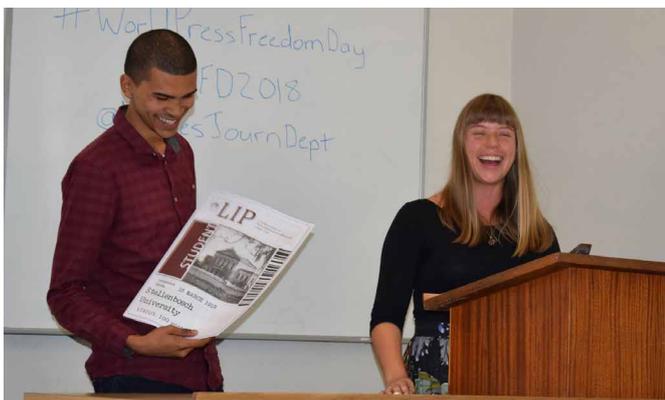
On top of travelling to visit media houses elsewhere, the Class of 2018 were kept busy enough in Stellenbosch itself.



On their very first day at Crozier Street, the Class of 2018 (still wearing name tags), get ready to go on a tour of Stellenbosch.



Nicolette van Schalkwyk (left), Nell Hofmeyr (middle) and Ané van Zyl (right) show off the T-shirts the class designed to promote their campaign against body-shaming.



Ross Michaels (left) and Christi Nortier (editor of LIP) share a laugh during the launch of the 2018 edition of LIP on World Press Freedom Day.



From left to right: Ané van Zyl, Jeremy Ryall, Judy Philander and Cally Ballack proudly show off the two sides of the 2018 edition of SMF.



The students pose in front of the infamous black board with their class hoodies.



ABOVE: Kamva Somdyala (editor of SMF) and Kadzamira Modjadji (right) get ready to launch the 2018 edition of SMF on the Rooiplein.

LEFT: Alundrah Sibanda who received the prestigious Mandela Rhodes Scholarship to complete her Master's degree at the department in 2019.

ALUMNI ON HUMANITARIAN MISSIONS

NICOLA AND SHANAAZ SHARE THEIR STORIES

THE JOURNEYS of some alumni from Crozier Street take them beyond the newsroom to a place where they can delve deeper into their passion for people.

Two such alumni are Nicola Jo Bruns (Class of 2015) and Shanaaz Ebrahim-Gire (Class of 2005) who both use their journalistic skills when doing humanitarian work all across the world.

Bruns, who has a full-time job as producer at Cape Talk, volunteers as Patient Imaging Technician (PIT) for Operation Smile South Africa (OSSA). Ebrahim-Gire works as communications manager for Islamic Relief South Africa. According to Bruns, she has always been an advocate for the work done



Good storytelling has also helped me a great deal when attending and having to document missions.”

- Nicola Jo Bruns

by OSSA. This non-profit volunteer medical services organisation provides free reconstructive surgery to children and adults born with cleft lips, cleft palates or other correctable facial deformities.

“It was when I had the opportunity to see change happening on the ground in Kinshasa [DRC], on my first mission with Op-Smile, that I realised the organisation would play a big role in my life for a long time to come,” says Bruns.

“I never imagined that I would be able to merge my passion for humanitarian causes with my drive to be a successful journalist, but I have managed to do exactly that. I volunteer as a PIT, documenting every surgery for research purposes.”

In similar vein, Ebrahim-Gire says she wanted “to bring people human interest stories and information that would change the way people viewed their environment and their broader community”. In 2011 she decided to give up her position as news editor of Voice of the Cape radio to join Islamic Relief South Africa full-time as the Media and Advocacy Coordinator (now Communications Manager). She is responsible for a team that manages all branding, marketing, media engagement and messaging for this organisation.

“I am able to use my journalistic training when I do field visits to

produce impact stories and multimedia content for fundraising and marketing purposes. These days I also conduct training for other Islamic Relief staff and volunteers in field offices, to upskill them so that they can share good quality impact stories from their region more frequently,” she adds.

Both Bruns and Ebrahim-Gire remember valuable lessons they learnt while at the journalism department. “My time at Crozier Street taught me way more about life than simply being a journalist,” says Bruns. “It taught me how to work in a team and how to set your differences aside when doing so. My fondest memories all involve working late nights in the

department with some of the best classmates one could ever wish for.”

According to her, she uses several multimedia skills she learnt during her studies when working with Operation Smile. “Good storytelling has also helped me a great deal when attending and having to document missions.”

For Ebrahim-Gire her honours year was “intense and challenging”. “I recall having to put in many



Shanaaz Ebrahim-Gire busy with interviews in her capacity as Communications Manager for Islamic Relief South Africa. PHOTO: Supplied

hours after class for self-study and to complete assignments. This disciplined form of work is what I still practice today.

“When I decided to complete my MA Journalism degree, there was no doubt in my mind that I would want to do this through the Journalism Department”

Ebrahim-Gire says she has learnt on her journey that it is im-

portant to work hard, keep learning and stay true to your values.

“These development stories have made me view life through a different lens. I do not take anything for granted and I grasp every opportunity I can to learn more about the sector that I am in and how to better report on humanitarian issues,” she adds. ■

- ANÉ VAN ZYL



Nicola Jo Bruns with one of the children who has benefitted from the work of Operation Smile South Africa. PHOTO: Supplied

CHANTEL BELIEVES IN PEOPLE'S STORIES - AND THEIR HEALTH

ONLINE PUBLICATIONS are not able to be on the ground to listen to people's stories and as a result community newspapers still do have a place in the modern media realm. Chantel Erfort Manuel, editor of Cape Community Newspapers, has been fighting to bring the often overlooked stories to the fore.

"Little things like going into areas in the Cape Flats where people have very little but there is so much generosity despite the odds.

I don't want to glamourise it all, it [journalism] can be very scary. I think this happens to a lot of people who work in this field, it opens you up to something that ordinary people would not be opened up to. It just expands your field of vision and makes you aware of a lot of things," Erfort Manuel says.

Erfort Manuel has worked for Cape Community newspapers for 17 years, 11 of which she has been editor, and oversees 15 different community newspapers.

Listening to her husband, Andre Manuel, the reason that she has been editor for over a decade becomes clear. Erfort Manuel sees the community, whatever community it may be, as the priority.

"When she was appointed editor within the newspaper, she was the youngest black female editor ever. A lot of people would have flaunted that and she hasn't because she really does have the passion to actually uplift the communities through the medium of communication," says Manuel.

This passion does not end with only communicating stories to the public. Erfort Manuel is involved in other initiatives which aim to uplift the very communities that she and her team write about.

One such initiative is the "Move for Your Health" campaign that looks to encourage South Africans to take responsibility for their

health by partaking in cost-effective, physical exercises.

Erfort Manuel really does walk the talk. In January 2017, after completing her master's degree at the department, she decided it was the right time to get her health into shape.

At this point Erfort Manuel weighed 107.4 kg and, being an editor, she was working 12-hour days behind her desk with little physical exercise, as she believed she simply did not have the time.

Erfort Manuel started a 30-day reboot programme and adopted a fully paleo diet. The paleo diet cuts out all legumes, grains, sugars and dairy. Her goal was to lose 20kg in one year. She managed that in six months, and has now lost

double her initial goal's worth in weight.

She has also turned this new way of living into her newest passion, Edited Eating.

Edited Eating is a blog which aims to not only improve her own health but also those who also feel that they do not have the time. Instead of advocating nutrition and fitness advice, the blog is a means for people to take what they want from it and apply it to their own lives. She also writes an Edited Eating column for a weekend paper.

"With that I am trying to focus on health advocacy instead of just telling my story and being self-indulgent."

While she reiterates that people like her husband and her trainer, Romeo Brand, were huge motivators in her altering her lifestyle so drastically, she believes the number one motivator one has is yourself.

In a recent story Erfort Manuel wrote that one needs to find happiness within the person that you are; that the quest to attain perfection is futile as it is "an ever moving goal post". Perfection, she says, is subjective. ■ - JEREMY RYALL

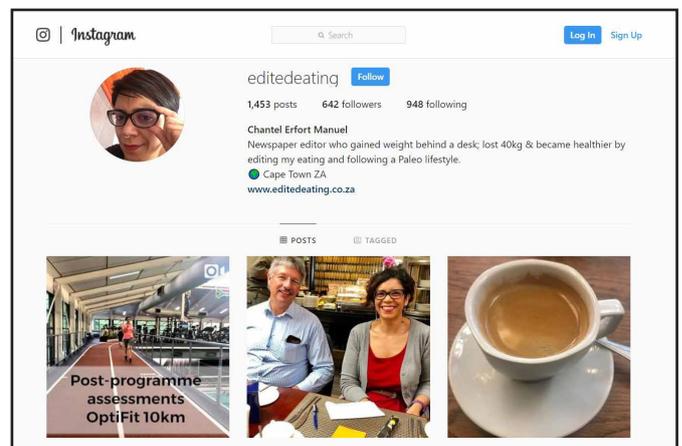


Going into areas in the Cape Flats where people have very little but there is so much generosity despite the odds... It just expands your field of vision"

- Chantel Erfort Manuel



Erfort Manuel runs a blog of healthy living.



Erfort Manuel uses social media to get the message across.



Chantel Erfort Manuel, who manages to balance her working life with her new Edited Eating initiative. Photo: Ayanda Ndamane

SHERLIN SHINES ACROSS PLATFORMS

SHERLIN BARENDS (Class of 2014) is using her voice and platform to start the “interesting, difficult, tricky and important conversations”. Her work at one of the Cape’s top radio stations, KFM, and her involvement in the “Naked Campaign” by *Marie Claire* this year has allowed her to “showcase self-love and celebrate beauty in all its diversity”.

“Radio is my first love, but with that being said, the platform isn’t as important to me. I don’t mind working on any platform because the most important thing is the content of what is being said. I want to talk about the topics we aren’t meant to talk about such as sex, politics, religion. I like to ask a lot of questions, I have identified that as my purpose in my life,” she says.

In June last year, Barends was picked up for KFM’s flagship morning show from 6-9am with Darren “Whackhead” Simpson and Sibongile Mafu. “I have to wake up very early in the morning, but then I get to play for three hours with Darren and Sibs.”

The experience for her has been life changing, “I have learnt so much and the show has an incredible team of creative people”. The KFM’s morning show won the Best Commercial Breakfast Show at the Liberty Radio Awards which were held in April this year.

Reflecting back on the start of her radio career, Barends says that her confidence grew at Stellenbosch campus radio station, MFM 92.6, where she learnt many on and off-air skills. “Things changed for me when I discovered MFM in 2011. I love that place because that’s where it all started for me.”

S’thembele Cele, a political writer for *City Press* and classmate of Barends, says she understood branding and how to position herself “long before the rest of us caught on”.

Barends says that journalists need to be able to work on more than one platform. Not only is she a presenter on an award winning radio show, but she also

writes weekly opinion pieces for the *Weekend Argus*, and has just wrapped up filming the second season of her Afrikaans TV show on VIA called *Wat maak jy?*

In September, *Marie Claire* launched the #DearBody “Naked Campaign” special issue. “When we got on set for the shoot I said to Sibs [Sibongile Mafu] that we should have downed a couple shots of tequila. But it was a joke, because we didn’t need it. It was an all-female team and everyone was so lovely.”

“What I liked about the ‘Naked Issue’ is that they celebrate all kinds of beauty. And if you just look at Sibs and I, we are so different. I have no hair, she’s got long braids. I’m brown and she’s a bit darker. She’s a bit taller and I’m shorter. I think they asked us because we are so different,” says Barends.

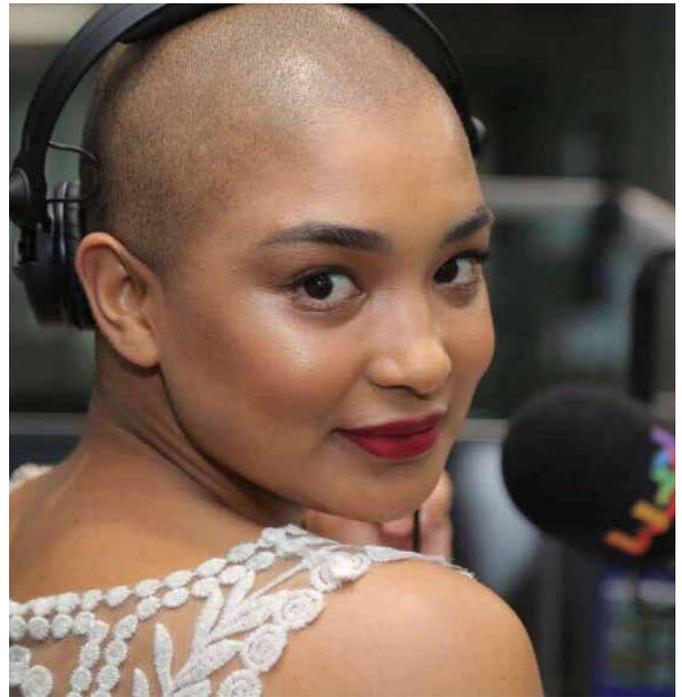
The overall public feedback from the shoot was encouraging, however there was one story in particular which stood out for her. A mother told Barends the story about her young daughter who is “a bit chubby” and would often say, “why can’t I be beautiful and skinny like you mommy?” When the ‘Naked Campaign’ was published, the daughter saw Barends and Mafu and exclaimed “they also have rolls, look how beautiful they are”.

When she heard this story,

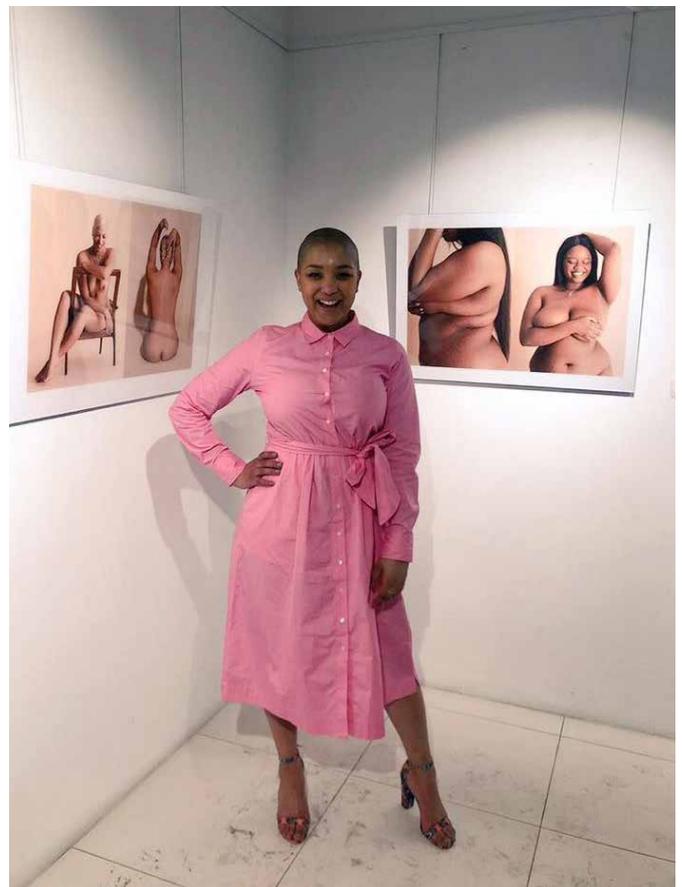
Barends realised how important representation is. “If all we see in magazines are tall, skinny women, we are going to tell our girls that that’s what beautiful looks like. I am happy to say that there is a change happening in the media, we are celebrating different shapes, shades and sizes.”

Barends says the shoot felt liberating, “you feel so vulnerable yet strong at the same time”.

Looking back on her time at 26 Crozier Street, Barends says that although studying journalism was not initially what she thought she was going to do and was “actually a detour” it was the best thing that could have happened to her. “We were trained in radio, TV, newspapers - everything I am doing right now.” ■ - KELLY-JANE TURNER



Sherlin Barends, alumna of the Class of 2014, is a presenter on KFM’s top radio show, a columnist for the *Weekend Argus*, a TV presenter for the VIA show “Wat maak jy?” and an advocate for self-love in *Marie Claire*’s ‘Naked Campaign’. Photo: Facebook.



Sherlin Barends at the *Marie Claire* ‘Naked Campaign’ exhibition which was held at the Berman Contemporary Gallery in Sandton, Johannesburg in September. PHOTO: Facebook

BEER STRIVES FOR 'WTF', NOT 'MEH'

EVEN DURING his time at Crozier street, Beer Adriaanse was juggling acting, writing and making music. He played in his band and acted in an MNet-sponsored mockumentary, all while still filing stories for *Die Matie* and *Eikestadnuus*. His Class of 2007 taught him how to collaborate, work hard, hustle and "...survive on BP pies and bad instant coffee".

Now, 11 years later, he is taking those skills with him as he works his way to the front of a new bold, funny and thought-provoking movement in Afrikaans film.

Leon van Nierop, a film critic and writer, sees a revolution in the Afrikaans film industry at the moment. "We have entered a time in which the experimentation of the past has paid off and filmmakers learnt from mistakes. We now have a serious, growing, fearless industry which explores new themes and provocative styles with boldness and even a life-affirming audacity, like *Kanarie*. We are less formulaic and more in line with the direction foreign world cinema is following, by tackling weighty issues in a serious and fresh new way," says Van Nierop.

"His [Adriaanse's] approach to acting is quite unique and avoids stereotyping or falling into clichéd mannerisms. Especially his dark, cynical yet inspiring portrayal in *Wonderlus* which made his a stand-out performance. Also his aggressive yet at the same time all too human reading of a conflicted corporal [in *Kanarie*], himself a prisoner of the apartheid system in the 80's, really launched his career as one of the most promising at the moment," adds Van Nierop.

Adriaanse says he doesn't set out to produce work which shocks, but believes it is much better if his work gets a "WTF" from the audience rather than a "meh".

"I wouldn't mind just doing things that are entertaining and massively popular and doesn't challenge anyone, but it doesn't come naturally to me. I want the stuff I watch or listen to, to say something, and then I try to copy those works by also saying something, even though the something I say changes over the years and even if it makes me cringe down the line. At least I tried," says Adriaanse.

His co-star in the new drama series *Fynskrif* and fellow co-host on *Die Van Coke Show*, Kim Cloete, says Adriaanse has reminded her to live consciously and have a balanced life. "It's always a jolt with Beer, whether we are doing high drama or comedy. We share a very similar sense of humour so we are not short of fun and laughs on set," she says.

The host of *Die Van Coke Show*, Francois van Coke, agrees. "Beer has been fantastic. We met in the early 2000's and our bands crossed paths in the South African music scene. Beer has obviously paved a way for himself in the South African TV and movie scene the last few years by directing, writing and acting. When I started looking for captains/co-hosts for my TV show, his name came up and it was an honour having him on the show for four episodes," says Van Coke.

Adriaanse believes that his journalism degree propelled him out of Crozier Street and Stellenbosch and inspired him to "...think a bit bigger than just being a drummer or just being a movie critic for the local student paper".

- CHRISTI NORTIER



Beer Adriaanse. PHOTO: Petri Schoeman.

MORE ABOUT ADRIAANSE

Adriaanse started playing in bands when he was 13 years old. He went to Paul Roos Gymnasium and studied his undergraduate and honours degrees at Stellenbosch University. He played drums and sang for the band Zinkplaat, which topped MK charts and toured overseas.

Before studying for his master's degree in film and media at the University of Cape Town, he toured with Zinkplaat for two years. He has acted in mockumentaries such as *Johnny en die Maaiers* and *Boer Soek 'n Ou* and movies such as *Wonderlus* and *Kanarie*. He has starred in the TV series *Hotel* and *Fynskrif* and has recently been a co-host on *Die Van Coke Show*. He wrote, directed and produced the movie *Buurtweg* which was nominated for a host of awards.



Adriaanse (left) plays Corporal Crunchie alongside Gérard Rudolph (centre) and Jacques Bessenger (right) who play reverends in the widely applauded film *Kanarie*. Film reviewer Leon van Nierop has said Adriaanse's role in *Kanarie* has made his one of the most promising careers at the moment. PHOTO: Supplied.

Landbou weekblad

FERTILE GROUND FOR CROZIER ALUMNI

FROM PAST students to Rykie fellows, many prominent people who work at *Landbouweekblad* have roots in Crozier Street.

Editor-in-chief Chris Burgess, deputy editor Nelia Richter and assistant editor Lucille Botha all studied at the department. News editor Jeanne van der Merwe and special projects editor Jacolette Kloppers both studied there and were Rykie fellows, and Corli van der Merwe, also a Rykie fellow, is the digital publisher at *Landbouweekblad*.

Classmates from the 2015 class, Fredalette Uys and Heléne Boooyens, are both journalists for *Landbouweekblad*. Lastly, Dr Amelia Genis, who completed both her Honours and Masters at Stellenbosch and graduated cum laude, is a senior specialist writer at *Landbouweekblad*.

In terms of agricultural content, *Landbouweekblad* has little competition in South Africa.

With a circulation of 25 000 and a readership of 296 000, it is the country's leading agricultural magazine. The people at *Landbouweekblad* themselves list a number of reasons for the attraction of alumni by and to this magazine.

"*Landbouweekblad* is an Afrikaans magazine that covers the agricultural industry and you get to experience an important cornerstone of the South African society, especially the platteland. Writing about agriculture is very exciting and interesting. You get to cover news, economics, science, politics and so much more, and you get to see very interesting parts of the country," says Uys, who currently works in Port Elizabeth.

Editor-in-chief Burgess puts it down to language and expertise.

"I think it has primarily to do with the fact that it's so difficult to find Afrikaans-speaking journalists with some scientific background to work for a title requiring a rather unique skills set. Stellenbosch journalism school offers us both, and makes it one of our first ports of call when trying to recruit staff.

"It of course doesn't hurt that quite a few senior staff, myself included, studied and even taught at the journalism school, so we always have a fair idea of what's going on there!" he adds.

Genis puts it down to "opportunities and open-minded and creative editors," and, like Uys, appreciates the wide range of content that journalists at *Landbouweekblad* are

afforded the opportunity to cover.

"*Landbouweekblad* predominantly covers general livestock and (field and tree) crop farm-related topics, but every week the magazine also offers its journalists opportunities to engage in and write about politics, economics, labour relations and labour law, weather and climate science, history, agricultural value chains, biodiversity and the natural environment, technology, microbiology, food systems and consumer science, [and] psychology."

In agreement with Genis, deputy editor Richter commends the editorship at *Landbouweekblad*.

"Chris is an exceptional editor, probably the best in South Africa, and his journalistic skills coupled with a sharp agricultural insight, make him the only and logical

choice to lead this highly successful magazine," says Richter.

An opportunity attractive to everyone is the chance to travel.

"*Landbouweekblad* also offers opportunities to travel in South Africa and overseas," explains Genis.

Working at the magazine is not limited to the weekly print publication. According to Genis, "those who prefer a faster pace find their niche working for our website. Others are carving out careers as television presenters on our weekly television programme, 'Landbouweekkies', or hone their skills organising conferences."

Jeanne van der Merwe identifies good training and good lecturers as reasons for the success of graduates from the Stellenbosch Journalism Department.

"They [SU graduates] are generally very good at what they do, and they do well in the industry, in all sorts of roles. I suspect it works so well because tuition is done largely by people in the industry, who understand the demands of the job and who know which skills are the most important."

Now as media professionals, Stellenbosch Journalism alumni remember their time at Crozier Street fondly, most notably for the interesting mix of characters found within its walls each year.

For Jeanne van der Merwe, it was not only the people but the environment that stuck in her mind.

"The camaraderie was very good, and I loved the weird mix of personalities that somehow generally got on really well. The physical space was interesting – I studied there before the rear wing was added, so the building had a very improvised feel to it, which is much the way journalism functions, if you think about it." ■

- LAUREN DOLD

Some of the alumni who work at *Landbouweekblad*.



Chris Burgess, editor-in-chief. PHOTO: Supplied



Dr Amelia Genis, senior specialist writer. PHOTO: Supplied



Jeanne van der Merwe, news editor. PHOTO: Supplied



Fredalette Uys, journalist. PHOTO: Supplied

'SKUD DIE STORIE TOT NIKS OORBLY NIE'

JACQUES MYBURGH (Klas van 2015) het altyd geweet hy wou in sy pa se voetspore volg en 'n joernalis word. Op skool in Pretoria was tale volgens Myburgh "die enigste vakke waarin [hy] regtig goed gedoen het".

Nóg 'n bewys hiervan, is die gesogte ATKV-Mediaveertjie vir ondersoekende joernalistiek wat onlangs aan hom toegeken is.

Ink vloei dus inderdaad in Myburgh se are. Soveel so, dat sy kollega en boesemvriend Martin De Kock, wat vir 13 jaar as fotograaf by *Huisgenoot* gewerk het, hom beskryf as een van die beste joernaliste saam wie hy al gewerk het.

"Ons het so twee jaar saamgewerk by *Huisgenoot*. Ek was 13 jaar daar en hy't daar aangekom as 'n jongeling, maar hy het dadelik gewys sy ouderdom tel nie teen hom nie. Hy is soos 'n gesoute hand hanteer," sê De Kock.

"Hy's baie goed met mense. Ek het al in baie onderhoude met hom gesit, groot stories wat nogal *volatile* is, en eerstehands aanskou hoe hy die mense op 'n regte manier benader. As 'n mens na 'n storie toe gaan, dan lees hy die vertrek."

Netso praat Hilda Van Dyk, Gautengse nuusredakteur van *Huisgenoot*, met lof van Myburgh.

"Hy het 'n droë sin vir humor, hy het verskriklike deursettingsvermoë, hy's doelgerig en het boonop 'n hart van goud," sê Van Dyk.

Volgens Van Dyk, wat van Julie 2017 tot April 2018 sy nuusredakteur was, is daar verskeie stories wat Myburgh gedoen het wat heerlik was.

"Hy het 'n storie gaan doen op 'n plaas iewers in die Vrystaat wat 'n leeu as 'n waghond het en het terug gekom met die heerlikste storie. Elke keer as jy hom stuur dan kom hy terug met 'n storie wat hart het. Dis hoekom hy ook daardie Mediaveertjie gewen het met sy storie van Karel Schoeman."

Myburgh se artikel "Wordsmit met 'n ruime hart" het aan hom dié gesogte toekenning besorg in 'n kategorie waarin al die genomineerde skrywers kollegas van *Huisgenoot* was.

"Dit was great en regtig 'n eer," sê Myburgh.

"Ek dink nie joernaliste kry altyd die erkenning vir die harde werk wat hulle doen nie. Op die ou end van die dag is jy maar net 'n *byline*. So dis lekker om so nou en dan 'n klop op die skouer te kry. Dit gee ook weer vir jou nuwe krag

en motivering om aan te gaan en verder stories te skryf; om 'n storie vas te gryp en hom te skud totdat daar niks oor is nie."

Dié storie handel oor Karel Schoeman, die ontslape skrywer wat onlangs aan selfdood oorlede is. "Hy was 'n reus van 'n skrywer," sê Myburgh.

"Dit was 'n dag ná sy dood wat sy prokureur die brief uitgereik het, so toe gaan ek Vrystaat toe en

praat met enigeen wat ek in die hande kon kry, wat enigsins iets van hom weet. Hy was maar 'n kluisenaar en het net 'n paar mense gehad wat in sy nabye kring beweeg het."

Myburgh vertel dat hierdie storie 'n debat ontketen het oor die status van genadedood in die samelewing.

"Ek dink dit het 'n baie kleurvolle prentjie geskets van iemand wat eintlik baie privaat was en van wie mense baie min geweet het. Ek dink dit het ook 'n gesprek aan die gang gesit rondom genadedood."

Voordat Myburgh in 2015 by die departement aangesluit het, het hy aan die Universiteit van Pretoria sy voorgraadse kursus in Joernalistiek voltooi.

"Dit was nooit die plan gewees nie," sê Myburgh oor hoe hy by Crozierstraat beland het.

"Ek het ná voorgraads begin intern by 'n poniekoerant hierbo [in Gauteng] en in my derdejaar voltyds vir hulle begin werk. Toe, einde van 2013, net voordat ek klaargemaak het, het die koerant hul deure gesluit," sê Myburgh.

Daarna het hy vir 'n jaar lank by die *Overstrand Herald* aangesluit, voordat hy Crozierstraat 26 se gange betree het.

Hoewel Myburgh die honneurskursus alreeds met ervaring van die joernalistieke bedryf aangepak het, is hy nie-temin oortuig dat dit "n kardinale rol in [sy] vorming as joernalis gespeel het."

"Ek het baie geleer, baie kontakte opgedoen. Ek dink die belangrikste ding van BPhil Joernalistiek is dat dit 'n goeie plek is om te netwerk en om jouself bloot te stel aan die industrie," sê Myburgh.

Volgens Heike Werth, 'n dosent aan die Universiteit Stellenbosch se Departement Rekeningkunde en Myburgh se klasmaat, het Myburgh 'n besondere manier gehad om woorde te omskep.

"Ek dink ons almal in die klas

kon sien hy is 'n uitsonderlike talentvolle skrywer en dat hy 'n besondere manier gehad het om met woorde om te gaan en iets uit te druk wat ander mense dalk nie sou kon nie."

Tóg meen Simon Sonnekus, nóg 'n mede-klasmaat en tans joernalis by Netwerk24, dat daar wel tyd was vir baljaar in hul besige BPhil-jaar. "Ek en Jacques was soos *tweedle dee* en *tweedle dum*. Ons het gereeld amok gesaai in die Departement. Resies is gehou by die 'Lizette Rabe-bergpas', daai *ramp* op pad na die rekenaars toe, met die kantoorstoele," lag Sonnekus.

So tussen die pret en Boemia-kuiers tydens middagete, het Myburgh ook sy skryftalente geopenbaar.

"Jacques is 'n uitstekende skrywer hy het 'n baie natuurlike talent vir 'n storie vertel, veral 'n sombere, donker storie. Hy kan 'n baie donker blik op iets plaas, maar hy kan altyd daai greintjie hoop sien in die omstandighede wat jou half opbeur," sê Sonnekus.

Myburgh moedig nuwe joernaliste aan om liefers "lessenaar-joernalistiek" te vermy.

"Daar is nie iets soos lessenaar-joernalistiek nie. Daar is, maar dis die grootste sonde. Wat 'n plek soos *Huisgenoot* veral vir my geleer het, is jy moet uitgaan in jou kar klim en na die mense toe gaan." ■ - ROSS MICHAELS



Elke keer as jy hom stuur, dan kom hy terug met 'n storie wat hart het."

– Hilda van Dyk



Jacques Myburgh spog met sy ATKV-Mediaveertjie vir beste ondersoekende joernalis in 2018. FOTO: Verskaf

HOW TO TELL THE STORY OF A TOWN IN ASHES

WHEN JAMAINE Krige (BPhil Class of 2014) began working on her award-winning radio documentary “Knysna: Ná die Brande”, she was a journalist without a job. It was mid-2017, and while firefighters along the Garden Route were confronting one of the worst disasters in recent history, Krige was caught up in a battle of her own.

The SABC, where she had been working as a radio journalist since 2015, had decided against renewing her contract. It was a blow which forced her to return to work as an emergency medic – a job from her pre-journalism life. In the words of her father Foeta Krige, a veteran journalist and one of the SABC8, at that stage she was “out in the cold”.

Although the fight to regain her position would stretch into a six-month-long saga, never once did it deter Krige from following her heart’s passion.

When the fires broke out in June last year, claiming multiple lives and causing irrevocable damage to land and property, she saw an opportunity to tell a unique tale.

“I went off to do it just to satisfy my own journalistic cravings. I was getting withdrawal from the stories,” she says.

Unlike the rest of the media, who recorded the devastation in real-time, Krige was intrigued by what remained after the hype had died down.

“The media is gone, the cameras are gone. And what now? Now they’ve got to try and rebuild.”

After successfully pitching the story independently to RSG, she packed her bags and arrived in Knysna almost a month after the wreckage took place. There, she spoke to the victims, learning about their losses, the healing process and how the community was rallying together to ensure that Knysna rises again, “like the proverbial phoenix from the ashes”.

The final product, a 24-minute radio documentary filled with candid soundbites from the survivors, was not only her first attempt at long-form storytelling for radio, but also won her first major award:

the 2018 ATKV Media-veertjie for Best documentary programme or programme series in the “Listen” category.

“I was very pleased about it,” she says. “Obviously it’s always nice to get recognition, but the award was a lot more personal to me as well. Because I lost a friend last year, Suna Venter.”

Venter is widely remembered as one of the SABC8 journalists who, like Foeta, was fired after exposing wrongdoing in the newsroom. She died on 29 June 2017 from stress-induced cardiomyopathy, also known as broken heart syndrome.

“The morning that I left for Knysna, I stopped by the SABC

and had coffee with Suna,” Krige recalls. “We chatted. She was helping me with the process of getting my contract back. Just as I left, as I was walking out of the newsroom, she called me and said: ‘Go. Go do good journalism.’ And that was the last thing she ever said to me.”

It was those parting words of advice that made the ATKV-veertjie so special for Krige. “It’s proof that I went out and did do good journalism,” she says.

Her family members and colleagues agree.

Dalaine Krige, her younger sister and fellow Crozier street alumnus (Class of 2017) attended the award ceremony which was held on 11 May in Sandton. “We

were obviously very proud and the whole thing was quite overwhelming. I’m pretty sure we all teared up when she gave her acceptance speech. It’s been really great seeing her hard work get acknowledged,” she says.

According to two of her colleagues at the SABC, Melini Moses, Radio News Editor, and Zolisa Sigabi, National Editor, good journalism is what Krige has been doing since day one.

“Jamaine Krige is every editor’s dream,” says Moses. “She is tenacious, fearless, and passionate about her work. Jamaine’s willingness to go beyond the call of duty, her commitment to seek the truth and her ability to craft stories ▶



Jamaine Krige gives her acceptance speech after winning the ATKV-veertjie for “Knysna: Ná die Brande”, a long-form radio documentary for RSG. This is Krige’s first-ever award for her work in journalism. PHOTO: Supplied

◀ creatively, make her a brilliant journalist.”

Sigabi describes how Krige made her mark early on by showing initiative and coming up with her own investigative and exclusive stories. Some of her most memorable work, according to Sigabi, includes coverage of the rape trial of tennis legend Bob Hewitt, which she then developed into a book *Justice Served? The Trial and Conviction of Bob Hewitt* (2016), along with stories about the Zama-zamas (illegal miners) in Jo'burg's mine dumps and the gangs of Westbury and Eldorado Park.

“These kinds of stories need a will of steel. I know few journalists who could match Jamaine's grit!” she says.

Krige's success is the culmination of years of hard graft, a process that kicked off when she was 14 and decided to write for local community papers like the *Rood-epoort Record*. With two journalist parents, she realised that a career

path in media was inevitable.

“My mom always said we don't have blood in our veins, we've got printer's ink. We write, that's what we do,” she says.

After studying psychology and criminology through Unisa and working as a medic in mines and game reserves, she applied for her honours degree at Stellenbosch. In 2014, she joined the BPhil class – at long last following in her family's footsteps.

“It couldn't be helped, I had to unfortunately follow the calling regardless of how long I tried to avoid it for,” she says with a laugh.

Looking back on her year at Crozier Street, Krige recalls one nugget of wisdom given to their class by Rykie Van Reenen fellow, Johannes De Villiers, that has stuck with her ever since.

“At one stage he said ‘lean into the sharp edges’. And that's what I do. If a story makes me uncomfortable, instead of leaning away I lean into it. Because if I don't, who will?” ■ - NELL HOFMEYR



Krige (right) with her colleague and member of the SABC8 Krivani Pillay (left) during the SABC Strike. Having been the only one in her division whose job was left hanging in the balance, Krige fought to get her contract renewed in an ordeal that lasted six months.

KRINGE IN EUROPA

ONS KAN eintlik twee afsonderlike stories vertel, elk met 'n paar voete wat die afgelope drie jaar wye en uiteenlopende kringe in Europa geloop het. Maar toe ons elkeen die nabye verlede in herinnering bring, kon ons nie die ooreenkomste, parallelle en byna magiese simmetrie in ons onderskeie strome miskyk nie; daarom smelt ons dit nou hier saam en deel 'n tikkie daarvan in een stem.

In 2015 was ons albei storieskeppers by Netwerk24, albei het 'n Europese droom gehad en albei het ná tonne (!) papierwerk, geesdriftige ondersteuning uit Crozierstraat en 'n teelepel geluk befondings by die Europese Unie se uitvoerende agentskap vir onderwys, oudiovisuele media en kultuur (EACEA) gekry, om dié droom 'n werklikheid te maak.

Vir albei het die finansiële steun akademiese deure oopgesluit: Die een, Jurg Slabbert, het sy kennis van dokumentêre rolprentvervaardiging vir twee jaar by die Lusófona-universiteit in Portugal, die Universiteit van Teater en Rolprentkuns in Hongarye en die LUCA-kunsskool in België verbreed, terwyl die ander een, Christiaan Boonzaier, vir twee jaar wêreldpolitiek, -ekonomie, -geskiedenis en -media by die Universiteit Wrocław in Pole en die Universiteit Leipzig in Duitsland

studeer het.

Ons het die boeke hard geslaan – albei het nou magistergrade met onderskeiding in die sakkie – maar die ervaring was meer as net dié wat op kamera vasgevang of papier neergepen is: Ons het 15 lande deurkruis; Pole ontmoet wat Afrikaans praat; verslaaf geraak aan kos wat ons nie kan uitspreek of spel nie, en hartsvriende gemaak met mense van Iran tot Letland en Brasilië, van China én Taiwan tot Sirië.

En ons het (natuurlik) stories ontdek: 'n 86-jarige wat vir 22 jaar die karkas van 'n 62-ton-walvis op 'n trok deur Europa vervoer het. 'n 82-jarige wat haarself in die 1950's soos 'n man vermom het sodat sy 'n “visserman” kon wees. Nonne wat met swane in die Oossee swem. Ingrid Jonker se “laaste rusplek” in Porto. Alles wat hopelik met tyd (en genoeg befonding...) lewe op die groot- en kleinskerm sal kry.

Daar was natuurlik 'n bietjie bitter saam met al die soet – eg Europese rassisme, xenofobie en homofobie, en 'n aanhoudende, eerswêreldse gesanik oor absoluut boggerol (“Die trein was een minuut, twee sekondes laat! Die bus was twee minute, 14 sekondes laat! Die trem was 56 sekondes, 25 millisekondes laat!”) – maar oor



Jurg Slabbert (links) en Christiaan Boonzaier (regs) verken Dinant, België.

dié duweweltjies is daar nie veel te sê nie. Wat oorbly, is herinneringe van standvastigheid, vrede en geluk; van Suid-Afrikaanse beskuit wat kliphard in Europese oonde bak; van sneeu en vriende en verwondering; van die wonderlikste seevakansies in België (van alle plekke!); van liefde wat ondanks 'n paar houe steeds oor 'n lang afstand so sterk soos marmer is. Aan al dié herinneringe sal ons albei vir ewig vasklou. ■ - JURG SLABBERT EN CHRISTIAAN BOONZAIER

Slabbert was in die 2002 BPhil-klas voordat hy bladuitlegkunstenaar by Son en multimedia-joernalis by Weg!, Die Burger en Netwerk24 was. Boonzaier was in die 2008 BPhil-klas voordat hy joernalis by Huisgenoot en digitale inhoudsvervaardiger by Netwerk24 was. Sy tesis handel oor 'n strokiesboek wat die apartheidsregering en 'n groepie Amerikaners in die 1970's vervaardig het om townships en apartheid te idealiseer en te propageer. Dit is onlangs aangewys as een van die ses beste tesisse uit 'n klas van 75.

VAN DRUKMEDIA TOT DIE DRAADLOOS



Sophia van Taak is tans 'n joernalis by die reistydskrif *Weg* en die wener van vier ATKV-Mediaveertjies vir haar werk as joernalis. FOTO: Verskaf.

OF SY nou mense op reis neem deur die land met haar woorde óf nuwe lewe blaas in kleindorpsstories, hierdie ongerepte landskappe bring vir Sophia van Taak, reisjoernalis by *Weg*, 'n tipe bekoring waaroor sy liries kan raak.

Die afgelope paar jaar het sy egter soms haar reisskoene uitgeskop, die stofpaaie agterweë gelaat en haar skrywerspen in 'n ander pot gedoopt: Radiodrama.

In 2017 het sy 'n derde plek behaal in RSG se Radiodrama-kompetisie vir haar teks *Springgety* (wat in 2018 uitgesaai is). Meer onlangs is sy aangewys as die 2018 algehele wenner met haar drama, *Anders geveer*. Sy het voor die jongste aankondiging met *Janus* gesels oor die skryfproses.

Van Taak meen egter dit gaan nie vir haar om die toekenning nie.

“Dit is wel verblydend wanneer 'n stuk werk as sulks erkenning kry. Dit beteken dat die verhaal by die gehoor aanklank gevind het, dat dit mense óf ontroer óf laat dink het. Iewers het dit 'n snaar geraak en dit laat my baie tevrede voel,” sê sy.

Van Taak sê die skryfproses het 'n opgewondenheid in haar gewek wat moeilik betuëlbaar was. “Die storie het homself begin vertel en ek moes my flou tik om net by te hou!”

Springgety vertel die verhaal van Lena, 'n kopieskrywer en aspirantdigter wat haar in die hospitaal bevind na 'n selfdoodpoging. Op haar pad na genesing leer ken sy die goedheid van haar buurman en kry sy die geleentheid om haar debuutbundel bekend te stel.

Volgens Van Taak lê *Springgety* haar baie na aan die hart omdat dit in 'n mate haar eie lewe eggo. “Die radiodrama is werklik iets was wat ek vanuit my gut geskryf het.”

Volgens Kobus Burger, Uitvoerende Regisseur van Drama by RSG, was dit die poëtiese aard van haar drama wat beïndruk het. “Radio is 'n intieme medium en leen hom tot skryfwerk wat die ore laat tintel of vertroetel,” meen Burger. “Die beoordelaars het die radiodrama onder andere geloof vir die 'roerende gedigte' wat dit bevat en gesê dit 'is 'n uitdagende teks wat op 'n sekere vlak die tragiese lewe van die

digteres Ingrid Jonker eggo.”

Van Taak se reis as skrywer en haar liefde vir storievertel het egter nie hier begin nie. As die jongste van drie kinders, het sy haar middae in haar tuisdorp, die Paarl, se biblioteek deurgebring. Dit is hiér waar sy die werk uit die penne van ou Afrikaanse skrywers soos F.A. Venter, Elsa Joubert en Chris Barnard leer ken het.

Op negejarige ouderdom het sy sêlf haar ma se tikmasjien nadergeskraap het en haar eie pad op menigte bladsye begin oopkerf.

Alhoewel die joernalistiek nooit haar eerste opsie was nie, was dit tog deurentyd in haar agterkop. Ná haar studies in Waarde- en Beleidstudie aan die Universiteit van Stellenbosch, het sy haar voete gaan vind in Crozierstraat.

Volgens Van Taak, is daar nie 'n greintjie nuushond in haar nie. Nie eers haar jare by *Die Burger* kon 'n liefde vir nuusverslaggewing by haar tuisbring nie. Om hierdie rede bevind sy haar reeds vir die afgelope vyf jaar tuis by die reistydskrif *Weg*. Van Taak meen dat *Weg* haar juis die geleentheid bied om stories te skryf wat “menslikheid” en “opregte meeleving” bevat.

“As skrywer by *Weg* het ek die vryheid om 'n bietjie liries te raak oor 'n landskap, om die lof van 'n grondpad te besing, of om 'n artikel te skryf oor die mense wat byvoorbeeld die Laingsburg-vloed

van '81 beleef het. En ons mag maar huil. En ons mag maar lag.”

Van Taak het ook reeds met vier nasionale ATKV-mediaveertjies weggestap in 2012, 2013, 2016 en 2017, onder andere vir haar artikels “Ruiters van die windjie” en “Vanaand gaan die poppe dans!” in *Weg*. Pierre Steyn, redakteur van *Weg*, meen dit is Van Taak se fyn waarnemingsvermoë wat van haar 'n gesogte reisjoernalis maak. “Sy is wyd belese, sy stel belang in haar omgewing en die mense in daardie omgewing, en sy skryf met 'n diep medemenslikheid wat nie baie mense kan regkry nie. Sy is nederig en het 'n fyn humorsin en dit slaan deur in haar skryfwerk,” sê hy.

Alhoewel haar jaar by die joernalistiekdepartement haar geleer het om haar skaamheid en beskimmeldheid agterweë te laat en onder druk te funksioneer, meen Van Taak dat sy ook vriende gemaak het saam met wie sy steeds 'n pad stap.

“Die joernalistiek is maar 'n aardige werksomgewing, en dit kan eensaam raak as jy nie bondgenote het wat dit alte goed verstaan en saam met jou beleef nie,” sê sy.

Een van hierdie klasmaats en jarelange vriende, Erns Grundling, 'n joernalis by *Weg* en aanbieder van die televisiereeks *Elders: Die Camino*, praat met groot lof van haar werk as joernalis.

“Sy het ook 'n heerlike sin vir

humor. Ek weet nie hoe sy dit regkry nie, maar sy bevind haarself gereeld in skreeusnaakse en soms absurde situasies tydens haar reise by *Weg*, en dit sorg vir unieke en boeiende artikels,” voeg hy by.

Van Taak se jongste wendrama word in 2019 uitgesaai en is tans besig met die nuwe reeks van *Weg Agterpaaie*. Saam met haar mede-aanbieder, Toast Coetzer, neem sy kykers op reis na die uithoeke van die land.

Volgens haar het sy gedurende die proses die verskillende maniere besef waarop stories lewe kan kry.

“Stories is treffend omdat ons ons eie lewenservaring daarin kan raak-hoor. 'n Ander se storie laat jou minder alleen voel, want al verskil ons hóé, het ons steeds altyd meer in gemeen. Dis hoekom stories skryf vir my so lekker is –selfs al is dit fiksie, bly die basis daarvan die mens se aard.”

- NICOLETTE VAN SCHALKWYK



Sophia van Taak en haar mede-aanbieder, Toast Coetzer, vat 'n blaaskans tydens die verfilming van die reeks *Weg Agterpaaie*. FOTO: Facebook.

LOOKING BACK ON 2018

It was not only the Honours class who celebrated highlights in 2018. Here are some other special moments shared in and around Crozier Street.



Zubeida Jaffer (left), publisher of The Journalist website, and Jude Marthurine, lecturer at the Cape Peninsula University of Technology, during a panel discussion on Media Freedom.



Willemien Brümmer, alumna en voormalige Rykie van Reenen-genoot, saam met haar man, Pierre Barkhuizen en hul seun, Matthias, na afloop van die Hope Hike.



Johannes de Villiers, 2018 se spesialisdosent in Wetenskapjoernalistiek en Kulturele Geletterdheid, lees voor uit sy jongste boek, *Kalmte in die Malle Gejaag: 'Mindfulness' vir besige mense*, tydens die bekendstelling daarvan.



The department's doctoral students (first row) pose with their supervisors. In the front row (left to right): Dr. Marenet Jordaan (graduated December 2018); Thulani Tshabangu (second year); Fred Ochoti (third year); Dr. Ivan Lukanda (graduated December 2018); Bimbo Fafowora (first year). In the back row is Prof. Lizette Rabe, Dr. Gawie Botma and Prof. George Claassen.



Prof. Lizette Rabe in gesprek met dr. Gawie Botma, voorsitter van die departement, tydens die bekendstelling van sy jongste boek, *Polemieke: Bekgevegte in Afrikaans*.



Top students from the Class of 2017 during the prize-giving ceremony after graduation. From left to right is: Andre Gouws (Rykie 2017/2018), who accepted prizes on behalf of Holly Charlton (best overall student and the Golden Pen award for the best in-depth project) and Christina Pitt (Piet Cillié prize for clarity of expression and writing style: English); Paula-Ann Smit (Yunus Mohamed prize for the best photography student); Dalaine Krige (Ton Vosloo prize for innovation thinking and leadership); Aidan Jones (Christina Scott prize for best Science Journalism student); and, Marius Boonzaier (Piet Cillié prize for clarity of expression and writing style: Afrikaans).



Ross Michaels (left) and Christi Nortier (middle), both from the Class of 2018, ready to document the annual Hope Hike at Blaauwklippen Wine Estate, organised by the Ithemba Foundation, that was started by Prof. Lizette Rabe (right).



Some of the new and returning master's students at the end of the lectures on Research Methodology during the second seminar week in June. Front row from left to right: Benedict Pather, Isabeau Botha, Marguerite Vermeulen, Sibongile Maputi. Back row from left to right: Kelvin Vollenhoven, Kristen Birch, Marli van Eeden, Lili Rademan, Claudia Harrison, Jessica Farah, Marenet Jordaan (lecturer), Sibangani Dube and Leon-Ben Lamprecht.