

EDITORIAL CARTOONS

Winner: Wilson Mgbhozi, *The Star*

Behind the story...



“Four Million Babies!”

ONCE THE IDEA FOR THIS CARTOON WAS ACCEPTED BY THE EDITORS I had to decide on how I was going to illustrate this cartoon in a manner that would unambiguously leave an indelible memory in the readers' minds. I wanted Zuma's words in the thought bubble to remind people that he (Zuma) will be getting more 'baby showers' and father many more children, considering the growing number of his wives. This is one of my fantasy cartoons for which I received positive feedback, largely because it provided an interesting, light-hearted opinion on President Zuma. I'm sure Zuma might have laughed at himself too, well... if he saw this cartoon!



“One Man, One Wife!”

WE WERE ALL TAKEN ABACK WHEN, OUT OF THE BLUE, JULIUS MALEMA scathingly launched yet another attack on president Jacob Zuma, publicly condemning leaders in polygamous relationships. With this cartoon I aimed to take the reader back into Zuma's Nkandla homestead and into the minds of his wives in response to Malema's utterances. The Editor briefed me to draw a scary looking caricature of Juju (as Malema is affectionately known) with a clenched fist, blurting out: "One man, one wife!" In the other fantasy frame I'd have Zuma's Nkandla homestead and imagine one of his wives protesting: "He's just JEALOUS."



Graphic Designer by profession, **WILSON MGOBHOZI** is one of the emerging talents in South African cartooning. He started out as an editorial illustrator and a court sketcher at the *The Star* in 2004 before taking over Zapiro's slot in May 2008. His progress and popularity since then has been rapid and his cartoons are also carried by other titles in the Independent Newspaper Group. He was invited to represent South Africa at the 12th Ridep International Cartoon Festival hosted by the City of Carquefou in Nantes (France) in January, 2011.



“Self Demolition”

THIS EDITORIAL CARTOON CLEARLY SHOWS THE NARROW-MINDEDNESS of the unions when it comes to strategic planning and common sense. Our government and the unionists may be accustomed to these ugly and selfish strikes, but in the end less is gained than having to repair the costly damage often incurred.



“ET's Final Fall”

I HAVE TO ADMIT THIS IS ONE CARTOON THAT GAVE ME GOOSEFLUSH AS I had a premonition of imminent disaster due to the volatility of the political situation. I didn't have to look very far for ideas as the memories of ET's famous black horse that once threw the AWB leader to the ground came gustily into my head.



Why he won

The winner's entries were clean, clear in their imagery, and original in their thought. They were funny and topical but above all, introduced new ways of rendering a subject that many others had also treated. In the Zuma babies, for example, Mgbhozi's take was on the four million test tube babies "fathered" by the doctor who discovered the procedure. Zuma's "refrain" on the matter is original, while other entrants' submissions on the general topic of the President's offspring were pedestrian in comparison. Mgbhozi's other entry on Cosatu saying it will bring economy to standstill is equally original, while the campaign for "one man one wife" by the ANCYL is also handled in a way that is classic for Zuma. Overall, we felt that Mgbhozi had done enough to warrant a win.



“Madiba's African Dream”

AFTER THE WORLD CUP FINAL, I THOUGHT ALL THE cartoonists had had a field day and there wasn't much left to be joked about. A thought of Madiba in his winter hat, making a brief appearance onto the FNB Stadium, played in my head. Good idea, but he must be cartooned as the World Cup trophy standing on top of the world symbolizing the realization of his dream of his nation hosting a successful Soccer World Cup. Viva 2010 Fifa World Cup! Viva Madiba, viva!



ANDRIES GOUWS is chief sub editor at *Beeld*. He has been working in the night office for a long time. Maybe too long.

PRESENTATION

Winner: Andries Gouws, *Beeld*

Behind the story “Bafana at the World Cup; It was here; Diego’s dance”

THE PLAN WITH THE BAFANA BAFANA games was to treat them as large as possible. For the first game a huge picture of Siphwe Tshabalala celebrating his goal was an obvious choice. The headline - Sharp! - rounded off things well. For the second Bafana match I decided to do a timeline of pivotal moments. This meant that I had to keep an eye on the TV and make notes while placing new pictures on page 1 to illustrate those moments. I didn't expect the game to end so dramatically. Besides the timeline, which I built as the game progressed, I had a wonderful main picture to use. Colleague Marga Ley's headline - Nightmare! was very apt.

For the last Bafana game I did exactly the same with my timeline - but this time used it on top of *Beeld's* masthead. With this one, as with the previous three, I wanted the design to be as bold and yet as informative as possible. In other words: What can we do to make the front page



worth their while for our readers who already saw the game on TV?

I decided to do a graphic about Diego Maradona, Argentinian coach, after seeing his team play South Korea at Soccer City. There was more time here - I started choosing pictures and working on the layout two days before the page was published. I sourced and translated the quotes, wrote the headline - Diego's dance - and asked sports editor Gert van der Westhuizen to write a piece to go with it all.

"It was here - and it's been great" was published two days before the World Cup Final. I wanted to show interesting statistics and beautiful pictures of the high and low points of the past month. Colleague Dirk Jordaan supplied the statistics and I chose the photos from hundreds of possibilities. I also wrote the captions - with the idea to make them as irreverent as possible. It was here - and it's been fun. ■

Why he won

The winning portfolio entry by Andries Gouws combined compelling headlines with the use of strong pictures which were well-chosen, and defining moments of the story, to develop a narrative in support of the text.



RUDI LOUW started his journalism career in June, 1991 at the East London based *Daily Dispatch* newspaper. He started as a graphic artist in the advertising and production departments before joining the editorial team as graphic designer. He moved to Media24's newly founded Graphics24 division as a senior graphic artist in 2010. Awards won during his career include the national Vodacom Journalist of the Year Awards "Online Team" award in 2008 and 2009, runner-up in the 2010 "Highway Africa Awards" and winner of the CNN African Journalist Awards "Digital" category for the online teams "Slumlords" investigation web site in 2010.

GRAPHICAL JOURNALISM

Winner: Rudi Louw, *City Press*

Behind the story “News events 2010”

THE TASK FOR THIS GRAPHIC WAS TO highlight the big news events of 2010 in a way that was easy for the reader to read and understand without it looking too cluttered. Even though I was given free reign and two full broadsheet pages to work with, this was easier said than done, because once I had put all the text onto the pages, there was very little space for anything else.

The story of the year was without doubt the 2010 Fifa World Cup, so I decided to give this major play along the top of the graphic. The most memorable moment for me was the amazing strike and opening goal of the tournament by Siphwe Tshabalala when Bafana Bafana played Mexico. So I decided to use an etched picture of the actual strike by Tshabalala and an image of the team celebrating. I also focused on the opening ceremony and the vuvuzela, which made a name for itself around the globe.

For the top ten stories of 2010, I decided to go with simple block images so that the graphic did not look too busy and used a tinted background for the deaths and quotes sections on both pages to keep the look consistent.

The right hand page also had me thinking on how to display the stories that got South Africa talking. This side of the spread needed a main image or focal point and my only solution



was to combine images from all the stories into a collage and wrap the text around it. I used numbers to link stories to the relevant images in the collage.

I kept things simple throughout the graphic using the standard *City Press* colours and red to highlight important text. This was one of my biggest graphics to date. ■

Why he won

The winning portfolio of Rudi Louw showed variety in presentation, but all added value to the text, was easily understood and proved attractive to the reader. His review of 2010 gave the reader an overview of an event-filled year in an attractive and well thought-through format that clearly displayed the advantage of graphical journalism in distilling a lot of data into easy-to-understand bites of information.



JOURNALISM TWENTY TEN

Winner: Sameer Naik, *Saturday Star*

Behind the story "The best World Cup ever"

BEING A PART OF THIS EVENT WAS A WONDERFUL OPPORTUNITY and a privilege for me. Before I began covering the World Cup, I will never forget what my colleagues at the *Saturday Star* told me. It was a reminder, an important lesson in journalism: "Stories are always best written when a journalist enjoys what he is writing on."

I thoroughly enjoyed covering the soccer spectacle. As I was selected as the newspaper's 2010 writer, every week I could look forward to reporting on a diverse mix of stories, whether it was meeting the creator of the makarapa in Joburg, or finding the most ardent soccer fans. It was an experience that I will remember fondly for the rest of my life.

As a local journalist, it was my job to cover the off-field aspects of the World Cup and to report on the progress being made by the Local Organising Committee, SA Tourism and FIFA. An immense amount of research went into my in-depth features. Over the last few months prior to the event I managed to cultivate a relationship with some of the world's biggest tour operators, with whom I kept in touch with on a weekly basis.

I visited numerous World Cup stadiums, and was always in contact with the LOC, FIFA, and SA Tourism on a weekly basis, to get updates for the public as to how South Africa was coming along with preparations.

Overall the entire experience of the World Cup for me was extremely rewarding. It was no longer just a job for me, but a privilege and an honour to cover. ■



SAMEER NAIK is a general news reporter working at the *Saturday Star*

Why he won

Sameer Naik won for dealing with the soccer spectacle in the way that covered the breadth of "Twenty-Ten". He not only went out and spoke to people, but also did analysis and backgrounders on different areas of the Cup. His stories reflect the different emotions of that entire period from the 2006 memorables of Zidane's head-butt and the 2009 construction workers and stadiums. He further checked how African the Cup was, the effect of Bafana's early exit on shirt street vendors, the exorbitantly-priced hotels threatening SA's image as a destination, the phenomenon that was Soccer City, the new Scooter dance, training facilities and the excitement of the schools that were lucky enough to host Italy and other teams. It is a body of work that truly speaks of the spectacle that 2010 was, and accordingly deserves to win.



FEATURE PHOTOGRAPHY

Winner: Cornél van Heerden, Foto 24

Behind the story “Hiér is ET doodgekaap”

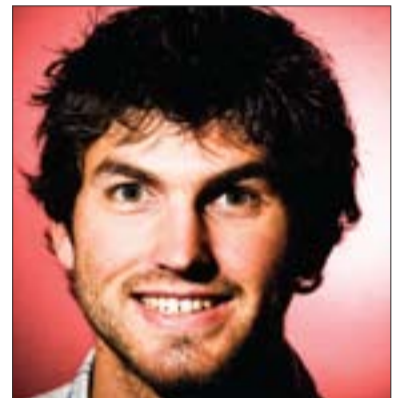
I WAS LYING IN BED WHEN I GOT A CALL FROM my boss to say that Eugène Terre'Blanche was murdered on his farm. Immediately I was wide awake and cold all over, but then started to ask myself: Ok, what next? I had to plead to be sent out as there already was a photographer en route. Eventually I got permission. I don't know how but got there in a very short space of time.

To me, it was a very difficult assignment, because you have this International news happening, but basically nothing to photograph which would tell the story. Having slept in my car

outside Eugène Terre'Blanche's farm (the media was not allowed access and I didn't want to go anywhere for fear of missing something) I awoke very early, ate “breakfast” from the car boot and then tried to get on the property from a neighboring farm. On the second day we eventually got on the farm to take pictures and talk to the family. Once there, I wanted to convey to everyone just what exactly were the circumstances under which Eugène Terre'Blanche died. We had very little time but I wanted the viewer to feel as if they were standing right there, on the scene. ■

Why he won

The winning picture by Cornel van Heerden of the bedroom of murdered rightwinger Eugene Terre'Blanche was selected as, even though there are no people in this photograph, it is incredibly descriptive in its detail – thereby leaving space for the viewer's imagination....the stain on the bed...the walking stick...the broken material of the chair.



CORNÉL VAN HEERDEN is a young and upcoming, self-taught photojournalist. He started at *Beeld* in 2008 after working freelance and at *Die Son*. Today he still works for Media24, but at Foto24, an agency supplying photos to *Beeld*, *Rapport*, *Die Burger* and *Volksblad*. He has been published in various publications, won various competitions and been part of exhibitions. Cornél is a passionate photojournalist who loves documenting what he sees through his lens.

SPORTS PHOTOGRAPHY

Winner: Alon Skuy, *The Times*

Behind the story “Hand of devil”

IT'S THE FIFA 2010 WORLD CUP QUARTERFINAL BETWEEN Ghana and Uruguay. In the dying seconds of extra time Uruguay's Luis Suarez punches an attempt at goal by one of Ghana's players. The hand ball resulted in a penalty, and a red card for Suarez. I was sitting in the stands with a long lens, it was the dying minutes of the game and there was a lot of activity in front of the goal mouth. I trained my lens on the activity in the moments leading up to Suarez's hand ball, and was photographing the action. The penalty kick was missed by Ghanaian striker Gyan and The Black Stars ended up losing the game on penalties.

After the game Suarez commented, “The ‘Hand Of God’ now belongs to me,” referencing Diego Maradona's goal against England in 1986. “I made the save of the tournament,” said Suarez, since his goal-line hand ball helped his country reach the World Cup semi-finals and effectively ended Africa's hopes of reaching the Semi Finals. Africans were united in their anger toward the striker, and some nations even went as far as to use voodoo dolls in an attempt to get back at the striker. Later, when I was filing, I saw that I had a very rare photograph of the handball - a turning point in the World Cup competition and heartbreak for Ghana and Africa. ■



ALON SKUY embarked on his career as a photographer after completing a course at The Market Photo Workshop in Newtown Johannesburg. He was employed as a full time photographer for *The Star* in December 2006, and later moved to *The Times*. He has been working there, as a Senior Photographer, for almost four years. He is a past Mondi Shanduka winner.

Why he won

The winning photograph by Alon Skuy is an incredible image capturing a moment which had such significance to the World Cup 2010.



YOLANDA BARNARD started her journalism career in 2005 at the first Afrikaans tabloid in the world called *Son*. She started on celebrity investigations and within the first year was known for digging all their dirt. She now works at *Sondag*.

POPULAR JOURNALISM

Winner: Yolanda Barnard, *Sondag Son*

Behind the story “Who is her real father?”

CHARLIZE THERON'S STORY IS A FAIRYTALE; FROM A BAREFOOT child playing in the streets of Benoni to an Oscar winning actress in Hollywood. But is her life really a fairytale? My story began on a Monday in February 2010. It all started with an early morning call. “Yolanda,” my source said, “did you know that rumours are going around that Gerda (Charlize’s mother) had an affair and that Charles (her father who was shot by her mother) is possibly not her real father.” There was an awkward moment of silence. “Do you have any evidence to support your allegations,” I asked. “No,” he replied, “but I have a contact number. Phone her yourself.” I phoned immediately and Alta (the source) was more than willing to meet me. “I know the truth because I was married to Frans. I knew that Frans and Gerda had an affair. And he actually admitted having an affair with her,” she said. Alta’s brother is an attorney staying in a small town in the Limpopo province, so she said “I am willing to go on the record but I want to talk in front of my brother.” I picked her up early Tuesday morning and we drove four hours to his farm. Her brother talked and talked and suddenly the story made sense. He filled in all the missing gaps.

They gave me a few numbers of other impartial sources, confirming Alta’s allegations. Frans didn’t want to talk to me, but he was willing to agree to DNA tests if Charlize is willing to do so. I have tried to reach Charlize but to no avail. We translated the story and sent it to *News of the World* in the UK. It was a scoop of a life time, but still today I don’t know the real truth. The secret has gone to the grave with Charles. ■



Why she won

“Liefdeskind” contained all the elements of a good tabloid story – extramarital affairs, secret heated sex in a caravan, the contrast between the Hollywood glamour and the depressing forgotten life of an alleged biological father, and the ever-present question hanging in the air about the identity of the real father. Barnard writes with typical tabloid flair and pushes all the popular Afrikaans language buttons to draw her readers into this on-going family intrigue.

Mail & Guardian

They say: Print is dead *We say: The Mail & Guardian grew audited circulation 7 percent in the last quarter of 2010 to 50 000*

They say: There is no appetite online for quality journalism. *We say: 630 000 users of the Mail & Guardian online beg to differ*

They say: The only way to make money in the news business is staff cuts and wire copy
The only way to make money in the news business is staff cuts and wire copy

WE SAY:

The Mail & Guardian is growing thanks to focused investment in great journalism

They say: Press freedom is about to be consigned to the history books

WE SAY:
Not if the Mail & Guardian has anything to do with it.

Congratulations to all of the winners especially our competitors, it is good to know we are all on the same page



NEWS PHOTOGRAPHY

Winner: Judy de Vega, *The Herald*



JUDY DE LA VEGA started working at *The Herald* in 1987 on a two week contract in the Circulation Department which led to a permanent position. Sensing a strong connection with photography, Judy saved until she could buy her first ever camera and take a course at the Port Elizabeth Technikon. Over time Judy became a back-up photographer until she was offered a permanent photographer's job at the paper. She describes photography as a 'passion'.

Behind the story

"Pensioners caught in protest crossfire chaos"

ON OCTOBER 13 2010, chaos erupted in Port Elizabeth after police used stun grenades to disperse a group of about 100 protesting housing contractors who protested in front of the Old Wool Exchange building where ANC party officials were having a caucus meeting.

Out-of-pocket contractors were protesting because they were owed more than R34 million as a result of the ongoing municipal cash crisis.

Members of the public – including pensioners – who were in the vicinity of the building, ran for cover and motorists sped off to avoid the chaos.

Among those caught in the crossfire was Melafe Majola, 78, mother of Cricket SA Chief Executive Gerald Majola. She was among a group of pensioners who had just attended a meeting inside the building.

I noticed "Mamma Majola" pushing her way through the crowd to get to her friend, Joy Timberlake. I told Mamma it was not safe for her to be there and advised her to leave the scene and saw the two elderly women making their way through the crowd to get to safety.

During the ensuing activities the two fell to the ground and whilst capturing the chaos I suddenly noticed them, fearfully clinging to one another. To this day when I see Mamma Majola and I ask her how she is doing, her response is: "Better than when you saw me that day." ■



Why she won

The winning photograph by Judy de Vega not only captures the news event itself and reflects the incredible closeness and courage of the photographer, but also shows that in situations which might feel life-threatening, we all feel the same fear and vulnerability and are stripped of prejudice around age, race and religion.

MONDI SHANDUKA NEWSPAPER AWARDS – PAST WINNERS

BREAKING NEWS/HARD NEWS		
2009	Julian Rademeyer and Felix Dlangamandla	Rapport
2008	Kanina Foss and Alex Eliseev	The Star
2007	Nerissa Govender	The Witness
2006	Rob Rose	Business Day
2005	Jonathan Ancer	The Star
2004	Jonathan Ancer and Solly Maphumulo	The Star
2003	Estelle Ellis & Jeremy Gordin	The Star
2002	Ashley Smith, Lindiz van Zilla & Tony Weever	Cape Times
2001	Andre Jurgens, Jessica Bezuidenthout, Leonard Ndzhakula (a.k.a. Mzilikazi wa Africa)	Sunday Times Investigations Team
ANALYSIS AND COMMENTARY		
2009	Brendan Boyle	Sunday Times
2008	Makhudu Sefara	City Press
2007	Jorisna Bonthuys	Die Burger
2006	Wally Mbhele & Moipone Malefane	Sunday Times
2005	Sithembo Msomi	City Press
2004	Johann Maarman	Rapport
FEATURE WRITING		
2009	Oliver Roberts	Sunday Times
2008	Thabo Mkhize	The Times
2007	Shaun Smillie	The Star
2006	TJ Lemon	Sunday Independent
2005	Elsabe Brits	Die Burger
2004	Susan Winters	Daily Dispatch
2003	Nalisha Kalideen	The Star
2002	Gill Gifford	The Star
2001	Willemien Brummer	Die Burger
INVESTIGATIVE JOURNALISM		
2009	Adriaan Basson	Mail & Guardian
2008	Chandre Prince, Ntando Makhubu, Lubabalo Ngcukana	Daily Dispatch
2007	Chandre Prince, Brett Horner, Ntando Makhubu,	Daily Dispatch
2006	Sam Sole, Nic Dawes, Zukile Majova & Stefaans Brummer	Mail & Guardian
2005	Sam Sole, Stefaans Brummer & Wisani wa ka Ngobeni	Mail & Guardian
2004	None	
2003	Stefaans Brummer & Sam Sole	Mail & Guardian
2002	Wisani Evidence Ngobeni	Mail & Guardian
CREATIVE JOURNALISM/OPINIONATED JOURNALISM		
2009	Nikiwe Bikitha	Mail & Guardian
2008	Rowan Philp	Sunday Times
2007	Oliver Roberts	Sunday Times Lifestyle
2006	Andie Miller	Sunday Independent
2005	Fred Khumalo	Sunday Times
2004	Jeremy Gordin	Sunday Independent
2003	Ruth Helen Walne	Daily News
2002	Anastasia de Vries	Die Burger
2001	Christi van der Westhuizen	Beeld
GRAPHICAL JOURNALISM		
2009	Anton Vermeulen	Sports 24
2008	Jonathan Shapiro	Zapiro Productions
2007	Jonathan Shapiro	Zapiro Productions
2006	Jonathan Shapiro	Sunday Times
2005	Anton Vermeulen	Beeld
2004	Joint: Anton Vermeulen and Jonathan Shapiro	Naweek Beeld / Zapiro Productions
2003	Jonathan Shapiro	Zapiro Productions
2002	Hanlie Malan	Die Burger
EDITORIAL CARTOONS		
2009	Jonathan Shapiro	Zapiro Productions
POPULAR JOURNALISM		
2009	Prince Chauke	Sunday Sun
2008	Prince Chauke	Sunday Sun
2007	None	
NEWS PHOTOGRAPHS		
2009	Alon Skuy	The Times
2008	Chris Collingridge	The Star
2007	Alon Skuy	The Times
2006	Chris Collingridge	The Star
2005	Anton Hammerl	Saturday Star
2004	Sharief Jaffer	Rapport
FEATURE PHOTOGRAPHS		
2009	Jennifer Bruce	The Star
2008	Jennifer Bruce	The Star
2007	Sandile Ndlovu	Sunday Tribune
2006	Steve Lawrence	The Star
2003	Rian Horn	This Day
2002	Siphiwe Sibeko	The Star
2001	Siphiwe Sibeko	The Star
SPORTS PHOTOGRAPHS		
2009	Ziphonke Lushaba	The Star
2008	Deaan Vivier	Rapport
PRESENTATION (LAYOUT AND DESIGN)		
2009	Eloset Joubert and Danie Toerien	Sake 24
2008	Jacqueline Steenveldt, Ricky Hunt, Sukasha Singh	Mail & Guardian
2007	Arlene Prinsloo	Die Burger
2006	Renthia Bornman	Rapport
2005	Arlene Prinsloo	Die Burger
2004	Andries Gouws	Beeld
2003	Arlene Prinsloo	Rapport
2002	Andries Gouws	Beeld
2001	Celeste Louw	Beeld
SA STORY OF THE YEAR		
2009	Gcina Ntsaluba	Daily Sun
2008	Antoine de Ras	The Star
2007	Stefaans Brummer, Sam Sole, Adriaan Basson, Zukile Majova, Nic Dawes, Pearlle Joubert, and Matuma Letsoalo	Mail & Guardian
2005	Susan Winters	The Witness
2004	Wisani wa ka Ngobeni	Mail & Guardian
2003	Nalisha Kalideen	The Star
2002	Gielie de Kock	Rapport
2001	Andre Jurgens, Jessica Bezuidenthout, Leonard Ndzhakula	Sunday Times Team
JOURNALISM 2010		
2009	Rob Rose	Sunday Times
JOURNALIST OF THE YEAR		
2009	Stephan Hofstatter	Sunday Times/The Weekender/The Star
2008	Beauregard Tromp	The Star
2007	Jeremy Gordin	Sunday Independent
2006	Bruce Cameron	Personal Finance
2005	Jonathan Shapiro	Zapiro Productions
LIFETIME ACHIEVER		
2009	Adrienne Sichel	
2008	Joe Thiloe	
2007	Mathatha Tsedu	
2006	Raymond Louw	
2005	David Hazelhurst	
2004	Dr Aggrey Klaaste	



From left: Tyrone August; David Wightman; Liesl Louw-Vaudran; Mike Siluma; Paula Fray; Adrienne Sichel; Peter Sullivan



From left: Joe Letakgomo; Jodi Bieber, Mathatha Tsedu; Arrie Rossouw; Pippa Green; Guy Berger; Juby Mayet. Tumi Makgabo was absent at time of photo.

JUDGES

MONDI SHANDUKA NEWSPAPER AWARDS 2010

PROF G BERGER

Prof Guy Berger is head of the School of Journalism & Media Studies at Rhodes University, Grahamstown, South Africa, where he has led the setting up of the Africa Media Matrix facility, as well as projects like the Sol Plaatje Media Leadership Institute and the *Grocott's Mail* newspaper. He has worked in newspapers, magazines and television, and has a PhD from Rhodes. Active in the South African National Editors Forum, he is also a board member of the Media Development and Diversity Agency. His research is online at <http://guyberger.ru.ac.za> and he is on Twitter @guyberger.

JUBY MAYET

Detained and then banned while working for the ecumenical weekly, *The Voice*. Mayet is a founder member and research officer of Sizoya Sibuye Women's Heritage & Cultural Forum, a group of women ex-prisoners of No. 4 Women's Jail. She worked as a *Golden City Post* and *DRUM* magazine journalist 1959-1977. Mayet was the first recipient of the Lifetime Achiever Award for Women in Writing in August 2000. She has a teacher's certificate which she obtained in

1957 from the Johannesburg Indian Teachers' Training Institute. In April 2006 she was one of the first 12 recipients of the "Memory is Our Heritage" fellowship grants from the Mutloatse Art Heritage Trust in conjunction with the Dept of Arts and Culture.

PAULA FRAY

Paula Fray has worked in media for more than two decades and is currently the Regional Director for IPS Africa. Prior to joining IPS, she founded and managed Paula Fray & Associates (now *frayintermedia*), a media training organisation. Paula is the founder and convenor of the annual Narrative Journalism Conference in South Africa. An award-winning journalist who rose to become the first female editor of the *Saturday Star* newspaper in South Africa, Paula was also executive news editor of *The Star*. She has edited IPS' flagship newspaper *Terraviva* in Bamako, Nairobi and Glasgow.

Paula graduated with a BJourn degree from Rhodes University and has a Woman and Law Certificate from UNISA. A recipient of the prestigious Nieman Fellowship at Harvard University, she currently serves on the Nieman Foundation Advisory Board.

DAVID WIGHTMAN

David Wightman has spent much of his career in Durban having been editor of all the major titles, the *Sunday Tribune*, *Post*, the *Daily News* and the *Mercury* and was finally editorial director of Independent Newspapers in KwaZulu Natal. Earlier he had been a sub-editor on *The Times* in London, chief sub-editor of the *World* in

Johannesburg before it was banned, and editor of the *Cape Herald* in Cape Town. He is currently Editorial Director of Famous Publishing, a Durban-based magazine company.

LIESL LOUW-VAUDRAN

Associate Editor at the Institute for Security Studies, she is responsible for conceptualizing and editing new publications. Editor of *The African.org* since June 2009, she also lectures in international journalism at Stellenbosch University's department of journalism.

She was Africa Editor at Media24 for five years and has worked as foreign correspondent in France, Senegal, Cote d'Ivoire, Nigeria, Kenya and elsewhere for Radio France International, the SABC, Independent Newspapers of South Africa and Media24. She has contributed to several books on journalism in Africa and is the author of *Anderkant Timboektoe*, an account of her work as a journalist in West Africa.

She is former chair of the South African chapter of the SADC Media Awards and regular columnist on Africa issues. She was trained at the Centre de Formation et de Perfectionnement des Journalistes in Paris and holds a BA Honours degree from the University of Stellenbosch.

TUMI MAKGABO

For more than a decade, Tumi Makgabo has been a broadcaster both locally and as anchor and co-producer of 'Inside Africa' at the global news network CNN International's headquarters in Atlanta, USA. In 2006 she established her production company, 'Tumi & Co.', which produced 'Talk with Tumi Makgabo' for M-Net and

continues to produce long-form and documentary content for broadcast and/or in-house use. Until early 2008, Tumi was the International Affairs and Communications Manager and spokesperson for the 2010 FIFA World Cup Organising Committee South Africa and in that same year she was selected to join the World Economic Forum's Forum of Young Global Leaders. She is sought-after speaker and commentator on broadcasting and media in Africa and has spoken at gatherings for the United Nations Development Fund, the European Commission, The World Economic Forum, Kofi Annan's Association for a Green Revolution in Africa and the IUCN to name but a few. In recognition of her work in broadcasting, Tumi has received many awards including an Eagle Award, Rapport City Press Prestige Award, and the DuPont Award as well as the African People's Intercontinental Broadcaster of the Year Award.

TYRONE AUGUST

In his career as a journalist August has worked for the top publications in the country as a journalist or editor, including for *The Star*, *City Press*, *New Nation*, *Tribute*, *Sowetan*, *Leadership*, *Cape Times*. He is currently a freelance writer and has played an active role in industry unions and organizations including the Council of Unions or SA, Media Workers' Association of SA, Association of Democratic Journalists, Black Editors' Forum, Freedom of Expression Institute, and many more.

He has a Bachelor degree from U KZN, Honours BA from Unisa, and a MA from the University of London. >>

AWARD FOR EXTRAORDINARY CONTRIBUTION TO NEWSPAPER JOURNALISM

FROM PAGE 6

before becoming chief reporter and then, in 1994, news editor at *Beeld's* Pretoria office.

In 1995 she was promoted to become *Beeld's* first female news editor, a position she held until 2000. She was later to become only the second female deputy editor in *Beeld's* 40-year existence. During most of the 2000s she worked as *Beeld's* op-ed editor and then as editor of Media24's national opinion and analysis weekly supplement *By* between 2009 and 2010.

A feature of Andriette's career was that, wherever she found herself, her open-minded inquisitiveness about the world meant that she let a multiplicity of voices be heard.

Andriette was the tough news hound that had an uncanny way of being in the thick of news moments when they happened. And she was the innovative features writer who could painstakingly but delicately reveal the humanity embedded in every news incident, sometimes just by noting small telltale details.

This combination of talents ensured that Andriette could report that KwaZulu-Natal warlord Sifiso Nkabinde believed "there was a bullet with his name on" months before he was killed in 1999. She also told readers about the Bible next to his bed, and that he had patted a little boy on his head before leaving the store in front of which he was gunned down.

It also meant that Andriette interviewed AWB member Alwyn Wolvaardt minutes before he was shot dead in front of an old blue Mercedes-Benz by a soldier during the AWB's abortive invasion of Bophuthatswana in 1994. Her silhouette can be seen on photographs of the scene, squatting on her haunches as she quietly spoke with Wolvaardt minutes before his execution.

Those very photos could be published because, as police officers aggressively demanded that the film be handed over, *Beeld's* photographers gave Andriette the five rolls of film that she then stuffed in her knickers, which is how she smuggled them out of the former homeland.

But that evening she cried about the helplessness she felt being unable to prevent the cold-blooded killing, no matter how abhorrent she found the AWB members' conduct.

At another time, with bullets whistling all around her, she dictated her article on an attempted coup in Lesotho over the phone, simultaneously editing the sentences as she went along. Her love of writing meant that every sentence was purposively constructed.

Her intros were powerful, sometimes gently coaxing readers along with captivating portrayals, at other times hooking readers with imaginative combinations of fact and description. Her most favourite piece of her own work was an editorial on drought in the mid-1990s where she brilliantly weaved images of drought with metaphors from Afrikaans poet Eugène Marais's "Die Dans van die Reën" ("The Rain Dance"). Over the years, she won several awards, both in-house and external.

Andriette took her keen nose for news into her job as news editor. Working from 6am until 7pm, she did not take kindly to indolence, mediocrity or sloppy writing and frequently was more abreast with journalists' beats than they were.

However, at the same time, her empathetic and encouraging tutelage, characterised by terms of endearment such as "bok", "poplap" and "skapie", saw many a talent bloom in people who are now role-players in the upper echelons of the media, government communications, academia and publishing.

Her half-decade as news editor is regarded by many as Media24's golden era of journalism, with *Beeld* reaching new heights in coverage of news and serving as a space for competing ideas.

During that period, 127 Naspers journalists, with Andriette as one of the leading figures, made a submission to the Truth and Reconciliation Commission despite opposition from the company's board. In the submission the journalists who had worked at Naspers before 1994 acknowledged their moral responsibility for not informing their readers adequately about apartheid injustices.

In the 10 days between her diagnosis with cancer and her death, Andriette was contacted and visited by droves of her protégés for whom she was a mentor and an inspiration. Her legacy lives on in her poetic and beautiful writing and in the two generations of journalists who have imbibed her philosophy of hard work, open-mindedness and untiring curiosity about the world.

Andriette is survived by two children, Thomas and Carel, and two grandchildren. ■

JUDGES

MONDI SHANDUKA NEWSPAPER AWARDS 2010

MIKE SILUMA

Mike Siluma has worked in the media sector, including both print and broadcasting, for more than 25 years. He was previously the editor of *Sowetan*, having also worked in a senior capacity at *The Star*. He is a former chairman of both the South African National Editors' Forum and the National Association of Broadcasters. Previously the CEO of Jacaranda FM, he is a social and political commentator in *The Star*. He is now head of radio news at SABC.

ARRIE ROSSOUW

Currently running a media consultancy business (ARK Rossouw Media Consultancy) and marketing mobile ecommerce applications company (Mobile Potential), Arrie is a highly skilled journalist with vast experience over more than 26 years in the business. He has experience in all aspects of journalism and publishing newspapers, locally and internationally; publishing 24/7 news online; creating start-up businesses in East and West Africa and driving innovation in the newspaper and online environment. He has earned a reputation as change manager in the media at a time (post 1994) when the South African media was under pressure to transform.

Arrie was the Washington correspondent for Naspers from 1994 to 1997, covering Washington politics (Congress and Senate), the White House, State Department and the UN, traveling extensively in North and South America for big news events.

PETER SULLIVAN

Born and educated in Bloemfontein, Peter Sullivan is a former Editor of *The Star* and Group Editor-in-Chief of Independent Newspapers. He was chairman of the Mondi Awards committee for half a decade. He now consults to governments and the UN on media matters.

JODI BIEBER

Bieber started her photographic career in a photographic training programme at *The Star* newspaper under the late Ken Oosterbroek in September 1993.

Working there as a photographer until 1996, she was chosen to participate in the World Press Masterclass held in Holland and started working on assignments for publications like the *NY Times Magazine*. She also works for non-profit organizations like Medicins San Frontiers.

For 10 years (1994 – 2004) she focused on the country of her birth, South Africa – photographing youth living on the fringes of South African society, producing a book "Between Dogs and Wolves – Growing up with South Africa". Her latest book *Soweto* was published in May 2010.

She was also the winner of the Prix de le l'Union Europeene at the Recontres de Bamako Biennale Africaine de la Photographie, November 2009. She has also won nine World Press awards, a first place in Picture of the Year International 2009 and has received numerous other accolades. Her most recent award is the premier World Press photo Award of 2010.

MATHATHA TSEDU

Mathatha Tsedu has served as editor at a number of SA newspapers; he is the former Chairperson of The African Editors Forum (TAEF), and a member of Council of the SA National Editors Forum (SANEF).

He is the recipient of a number of awards, including Nieman Fellowship at Harvard University, the Nat Nakasa Award for Courageous Journalism, The Mondi Shanduka Lifetime Achiever Award, and the SANEF Wrottesley Award. He served on the Task Group on Government

Communications that devised the government's communications structure, leading to the creation of GCIS. Tsedu holds a BA Honours in Journalism and Media Studies from Wits University.

JOE LATAKGOMO

Joe started his journalistic career as a sports reporter on the *World* newspaper and was appointed deputy sports editor in 1970. From there he moved into production as sub-editor before being appointed News Editor, and Acting Editor until the closure of the *World* and *Weekend World* by the government. He was appointed Acting Editor of *Post* and *Sunday Post* until those were also closed down. He was a founding editor of the *Sowetan*, then moved on to *The Star* as Senior Assistant Editor, where he also worked for the Argus Africa News Service.

After a spell in the corporate world, he returned to journalism to edit *Enterprise Magazine* and the in-flight magazine of South African Airways, before returning to the corporate world to manage a freight and logistics company for a charity organization, Ithuba Trust.

Latakomo is the author of "Mzansi Magic. Struggle, Betrayal and Glory. The Story of South African Soccer", and has been inducted into the SAB Sports Journalism Hall of Fame for his lifetime contribution to sports journalism.

PIPPA GREEN

Pippa Green is Associate Professor and Head of the Journalism Programme at the University of Pretoria. She was educated at UCT and at the Graduate School of Journalism at Columbia University in New York City, where she earned an MSc in Journalism.

She is the author of "Choice, not Fate: The Life and Times of Trevor Manuel," published by Penguin in 2008 and short-listed for the Alan Paton Award in 2009.

She has been a journalist and writer for the past 25 years. Her past positions include Head of SABC Radio News, Deputy Editor of the *Sunday Independent* and *Pretoria News*, and Political Editor of SABC Radio News. She has also held various editorial and writing positions on magazines.

In 1998/99, she was awarded the prestigious Nieman Fellow at Harvard University, and in 2006 was appointed the Ferris Visiting Professor of Journalism at Princeton University. She was also named as one of MTN's Top Ten Women in the Media in 2004.

Other awards include an (alternate) Fulbright scholarship, which enabled her to study at Columbia University, a writing fellowship at the Wits Institute for Social and Economic Research (2005), and she was the joint winner of the Henry N Taylor Award at Columbia University for the best international journalism student in 1988. She has been chair of the Nieman Selection Committee from 2007-2009 and is currently a member of the SABC Board.

ADRIENNE SICHEL

This theatre journalist began her career as a cadet at *The Pretoria News* in 1970 after graduating from the University of Natal (Durban) with a BA in Speech and Drama and English. After a break from newspapers she began specialising in the performing arts, back at *The Pretoria News* in 1978, was appointed arts editor in 1981, then transferred to *The Star Tonight* in 1983 becoming their senior specialist writer (theatre, dance and cultural politics). She retired from *The Star* in 2009 and is today a busy freelance writer.

She has received numerous awards including a Mondi Shanduka AK Soga Lifetime Achiever award (2010); AA Life Theatre Journalist of the Year Award (1987); Inaugural Arts and Culture Trust of the President's Theatre Journalist of the Year Award (1998); acknowledged by the Southern African Theatre Initiative for 25 years of excellence in theatre journalism and arts activism (2003); and A Living Legend award from the Vukani Community Theatre, in Katlehong (2005). She is the recipient of a 2010/2011 visiting fellowship at the Wits School of Arts – Division of Dramatic Arts. Her research focuses on the history and development of South African and African contemporary dance. ■

2011 FREWIN, McCALL AND JOEL MERVIS WINNERS

JUDGES STATEMENT

INTRODUCTION BY CLIVE LOXTON CONVENER OF JUDGES.

SO MUCH OF OUR LIVES HAVE BECOME 'ELECTRONIC', digital, and 'mobile' that it is a pleasure to walk into the room in Parktown set aside for judging these competitions. All the colourful editions are meticulously arranged on tables and the smell of newsprint and ink takes one into the world of craftsmen who enjoy a quest for excellence.

That does not mean that cutting-edge technology is not in evidence as we paged through the effort that has gone into

2010. With several teams having reworked the 'look' of their offerings it is obvious that computer programs are having a major effect. A good example of their use is found in *City Press's* new look that scored very high even though it did not win the Joel Mervis competition (where, once again, the competition was fiercest). We all felt that *City Press's* approach makes extremely good use of these modern tools, but finally the computer is just a sophisticated tool, the main benefit of which is to speed things up, and make things easier to achieve.

It will never replace the 'eye' of a craftsman. In fact we constantly have to warn the next generation, that the computer screen displays even mediocre efforts with such a finished 'polish' in appearance, that it is only at hard copy proofing stages, that you can truly assess your efforts. Even though

there was stiff competition in each category, three clear winners emerged.

They are the *Beeld* in Frewin Competition; for the second year in a row *Volksblad* wins the McCall Competition; in the Joel Mervis competition the *Mail & Guardian* emerged the winner. We congratulate these winners who we are proud to reward for all their hard work.

CONCLUSION

Congratulation to the winners once again and my thanks to my fellow judges Linda Rademan, Logan Naidu and Tebog Serobotse. They're recognised experts in their respective fields and their commitment and dedication is greatly appreciated. ■

Beeld

Jou wêreld, Jou koerant

Frewin Award

WINNER: *Beeld* (87 points)
RUNNERS UP: *Die Burger* (75 points)
COMMENDED: *Cape Argus* (74 points)

Layout and Typography

Overall impression: Classic, conservative, colourful. *Layout Grid:* Very good, flexible. *Mast heads:* Informative, designed by an expert. *Headline font/s:* Good san-serif choice. *Headline length and kerning:* Written for impact. Good kerning. *Subhead Fonts:* Good serif and san serif combination. *Body copy setting and kerning:* Ragged right settings work well and the kerning is immaculate. *Size of pictures:* Good and plenty of colour pictures. *Illustrations:* Good cartoons. *Deep-etched pictures:* Well used in mastheads. *Pages worth noting:* Front page – 13 Jan 2011 and pages 2 and 3 in 21 Jan 2011 edition.

Advertising

Good general positioning & layout of ads within editorial space. Consistent layout grid structure for classifieds; easy to read with consistent rhythm.

Printing and Productions

- Good clean paper.
- Good register and colour trapping.
- Some pictures appear washed out.
- Slight crease marks noted.
- Plate edge markings noted.

Pictures and Graphics

Good, vibrantly exciting visual offering. Sharp pictures noted Feb 4 cover, p4. Great use of parenthesis as graphic element Feb 4 p5, 12. Deep-etching and drop-shadows enhance masthead appearance on cover Jan 13.



• The Frewin competition has been in existence for the past 62 years and recognises urban daily newspapers with a circulation above 50 000 that excel in the criteria laid down by the industry.

VOLKSBLAD

NUUS MET MENING

McCall Award

WINNER: *Die Volksblad* (88 points)
RUNNERS UP: *The Mercury* (85 points)
COMMENDED: *Daily News* (81 points)
The Witness (80 points)

Layout and Typography

Overall impression: Elegant, modern and yet classical in style. *Layout Grid:* Well designed and well applied. *Mast heads:* High impact layouts with very good typography. *Headline font/s:* Good san-serif choice. *Headline length and kerning:* Written short for impact and beautifully kerned. *Subhead Fonts:* An elegant light serif font that is very readable. *Body copy setting and kerning:* Excellent. *Size of pictures:* Very good and particularly well cropped. *Deep-etched pictures:* Used particularly well in the mastheads. *Pages worth noting:* All the front pages entered.

Advertising

Clean, no clashes between editorial and advertising; very consistent. Well organised; clean great spacing

Printing and Productions

- Colour pictures appear flat.
- Slight register shift noted.
- Slight set-off on certain pages.
- Draw wheel markings on certain pages.
- Overall clean paper.

Pictures and Graphics

Masthead with deep-etched index pictures add visual interest, Feb 21 cover. Very clean presentation. Squared-up half-tone behind articles in places aid in the highlighting thereof. Pictures fit news columns well with a clear link between visuals and news items. Great sharpness and colour usage in visual presentation throughout, *Vrydag* Feb 4.



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

Mail & Guardian

Joel Mervis Award

WINNER: *Mail & Guardian* (93 points)
RUNNERS UP: *City Press* (88 points)
COMMENDED: *Rapport* (83 points)
Sunday Independent (82 points)
Naweek Beeld (81 points)

Layout and Typography

Overall impression: A quest for excellence. A newspaper for people who love reading. *Layout Grid:* Very good grid applied by master-craftsmen. *Mast heads:* Interesting and informative. *Headline font/s:* An elegant san-serif. *Headline length and kerning:* Superb kerning. *Subhead Fonts:* Just the right weight. *Body copy setting and kerning:* Excellent. *Size of pictures:* Big pictures used for extra drama – see page 31 on 4 Feb. *Deep-etched pictures:* Immaculately executed. Do the sections integrate? Very, very well indeed. *Pages worth noting:* Front page 4 Feb 2011. Other: Drop initials in magenta work extremely well.

Advertising

Segregation of editorial and adverts is pronounced and comfortable; very clear distinction

Printing and Productions

- Crease marks appearing on front page.(14 Feb 2011)
- Good repro/halftone.
- Slight set-off noted.
- Page alignment out (25 Match 2011)
- Blunt slitter wheels used.

Pictures and Graphics

An above average clean, readable and sound visual delivery. Good use of graphics noted Feb 4 p8, "Friday" cover Jan 14-20, "Comment & Analysis" Feb 4 p33. Great technical quality of picture composition, sharpness and focus displayed throughout. Could possibly add a touch of visual excitement?



• The Mervis competition has been in existence for the past 16 years and recognises urban weekly newspapers irrespective of their circulation that excel in the criteria laid down by the industry.

Frewin Award

Past winners

1949	<i>Cape Argus</i>
1950	<i>Cape Argus</i>
1951	<i>Natal Daily News</i>
1952	<i>Cape Times</i>
1953	<i>Cape Argus</i>
1954	<i>The Star</i>
1955	<i>The Star</i>
1956	<i>Rand Daily Mail</i>
1957	<i>Northern News</i>
1958	<i>Die Burger</i>
1959	<i>Rand Daily Mail</i>
1960	<i>Cape Argus</i>
1961	<i>Rand Daily Mail</i>
1962	<i>Natal Mercury</i>
1963	<i>Die Burger</i>
1964	<i>Die Burger</i>
1965	<i>The Star</i>
1966	<i>Cape Argus</i>
1967	<i>Rand Daily Mail</i>
1968	<i>Die Burger</i>
1969	<i>Die Burger</i>
1970	<i>Cape Times</i>
1971	<i>The Star</i>
1972	<i>The Star</i>
1973	<i>Rand Daily Mail</i>
1974	<i>The Star</i>
1975	<i>The Star</i>
1976	<i>The Star</i>
1977	<i>Die Burger</i>
1978	<i>Rand Daily Mail</i>
1979	<i>Cape Times</i>
1980	<i>Natal Mercury</i>
1981	<i>Die Transvaler</i>
1982	<i>Beeld</i>
1983	<i>The Argus</i>
1984	<i>The Star</i>
1985	<i>Natal Mercury</i>
1986	<i>EP Herald</i>
1987	<i>Cape Times</i>
1988	<i>Cape Times</i>
1989	<i>Natal Mercury</i>
1990	<i>The Argus</i>
1991	<i>The Argus</i>
1992	<i>Die Burger</i>
1993	<i>Daily News</i>
1994	<i>The Star</i>
1995	<i>Natal Mercury</i>
1996	<i>Cape Times</i>
1997	<i>Beeld</i>
1998	<i>Beeld</i>
1999	<i>Beeld</i>
2000	<i>Beeld</i>
2001	<i>The Star</i>
2002	<i>Beeld</i>
2003	<i>Beeld</i>
2004	<i>Beeld</i>
2005	<i>The Witness</i>
2006	<i>Die Burger</i>
2007	<i>Beeld</i>
2008	<i>Beeld</i>
2009	<i>Beeld</i>
2010	<i>Die Burger</i>

McCall Award

Past winners

1961	<i>The Friend</i>
1962	<i>Pretoria News</i>
1963	<i>Pretoria News</i>
1964	<i>Pretoria News</i>
1965	<i>The Friend</i>
1966	<i>Pretoria News</i>
1967	<i>The Friend</i>
1968	<i>Pretoria News</i>
1969	<i>The Friend</i>
1970	<i>The Friend</i>
1971	<i>Pretoria News</i>
1972	<i>The Friend</i>
1973	<i>Pretoria News</i>
1974	<i>Pretoria News</i>
1975	<i>Pretoria News</i>
1976	<i>Beeld</i>
1977	<i>The Friend</i>
1978	<i>Pretoria News</i>
1979	<i>Pretoria News</i>
1980	<i>The Friend</i>
1981	<i>Die Transvaler</i>
1982	<i>Natal Witness</i>
1983	<i>Evening Post</i>
1984	<i>Natal Witness</i>
1985	<i>EP Herald</i>
1986	<i>EP Herald</i>
1987	<i>Business Day</i>
1988	<i>Natal Witness</i>
1989	<i>Pretoria News</i>
1990	<i>Natal Witness</i>
1991	<i>Natal Witness</i>
1992	<i>Natal Witness</i>
1993	<i>Volksblad</i>
1994	<i>Volksblad</i>
1995	<i>Natal Mercury</i>
1996	<i>Cape Times</i>
1997	<i>The Mercury</i>
1998	<i>The Mercury</i>
1999	<i>The Mercury</i>
2000	<i>Business Day</i>
2001	<i>The Mercury</i>
2002	<i>Natal Witness</i>
2003	<i>Business Day</i>
2004	<i>The Witness</i>
2005	<i>The Witness</i>
2006	<i>The Witness</i>
2007	<i>Business Day/</i> <i>The Mercury</i>
2008	<i>The Witness</i>
2009	<i>Business Day</i>
2010	<i>Volksblad</i>

Joel Mervis Award

Past winners

1995	<i>Natal on Saturday</i>
1996	<i>Sunday Independent</i>
1997	<i>Naweek Beeld</i>
1998	<i>Naweek Beeld</i>
1999	<i>Naweek Beeld</i>
2000	<i>Naweek Beeld</i>
2001	<i>Rapport</i>
2002	<i>Rapport</i>
2003	<i>Mail and Guardian</i>
2004	<i>Naweek Beeld</i>
2005	<i>Weekend Witness</i>
2006	<i>Mail & Guardian</i>
2007	<i>Mail & Guardian</i>
2008	<i>Weekend Witness</i>
2009	<i>Rapport</i>
2010	<i>Beeld</i>

FREWIN, McCALL AND JOEL MERVIS JUDGES



CLIVE LOXTON

For more than 40 years, Clive has worked in the industry as an Art Director and consultant. Graduating from UCT with a diploma in Graphic Design, he has worked in senior positions at agencies that read like the founding fathers of the South African advertising industry.

From 1975, when he was appointed to the board of SSC&B: Lintas SA, he has founded and run large agencies such as BLGK, Grapple Group, and others.

He has served on the South African Financial Services Board's Review Committee for Consumer Education as their communications specialist, and the board of the AAA School for Advertising and Marketing, and in April 2005 became Creative Faculty Head of the Johannesburg School.

He has won awards in Cannes, New York, LA and numerous local awards including the Loerie Grande Prix for television.

LINDA RADEMAN

Linda spent her formative years at the Johannesburg School for Art, Ballet and Music before gaining a diploma in Graphic Design at the Johannesburg College of Art. Almost 30 years as an advertising art director followed, during which she won over 40 local and international awards for creative excellence. Linda is currently teaching art direction at the AAA School of Advertising while at the same time pursuing her passion of drawing and painting.

LOGAN NAIDU

Having been involved in the printing industry since 1985, Logan originally graduated as a computer and industrial electronic engineer. He later decided to venture into the printing industry where he mastered in all the printing disciplines

and also gained international training in the mechanical aspects in various printing presses. He has also lectured at the Sastri College. He completed many study programmes pertaining to the printing industry and went abroad to various printing institutes, which enabled him to gain vast knowledge in his field of work.

He is also a qualified master assessor and an external examiner affiliated with MAPPP-SETA, and is currently involved in lecturing in the various print related subject matters and also facilitates short course training for the printing industry. He is a member of the South African Institute of Printing with his own print and packaging consulting company where his key role is to design assessment tools and training aids for the print industry.

TEBOGO SEROBATSE

Tebogo Serobatse is a qualified graphic designer and web-developer who has served on the boards of think (South African Graphik Design Council) and the National Council of Design South Africa (DSA), being involved in the Transformation and Monitoring Steering Committee of the Advertising Industry, as well as the Advertising Chamber of MAPPP SETA.

Having begun in the print design field, she moved onto digital design, and still dabbles in both. This gives her a unique perspective in her current position as head of the graphic design in multimedia and animation department. She is a qualified Facilitator Assessor, Programme Developer and Moderator; and has a Post-Graduate Diploma in Education from the University of the Witwatersrand.

In 2010 she co-authored two Level 2 FET Textbooks: Multimedia Basics and Graphic Design. ■



1991 WINDHOEK DECLARATION

[We] declare that:

1. The establishment, maintenance and fostering of an independent, pluralistic and free press is essential to the development and maintenance of democracy in a nation and for economic development.
2. By an independent press, we mean a press independent from governmental, political or economic control or from control of materials and infrastructure essential for the production and dissemination of newspapers, magazines and periodicals.
3. By a pluralistic press, we mean the end of monopolies of any kind and the existence of the greatest possible number of news papers, magazines and periodicals reflecting the widest possible range of opinion within the community.
4. The welcome changes that an increasing number of African States are now undergoing towards multi-party democracies provide the climate in which an independent and pluralistic press can emerge.
5. The world-wide trend towards democracy and freedom of information and expression is a fundamental contribution to the fulfilment of human aspirations.
6. In Africa today, despite the positive developments in some countries, in many countries journalists, editors and publishers are victims of repression—they are murdered, arrested, detained and censored, and are restricted by economic and political pressures such as restrictions on newsprint, licensing systems which restrict the opportunity to publish, visa restrictions which prevent the free movement of journalists, restrictions on the exchange of news and information, and limitations on the circulation of newspapers within countries and across national borders. In some countries, one-party States control the totality of information.
7. Today, at least 17 journalists, editors or publishers are in African prisons, and 48 African journalists were killed in the exercise of their profession between 1969 and 1990.
8. The General Assembly of the United Nations should include in the agenda of its next session an item on the declaration of censorship as a grave violation of human rights falling within the purview of the Commission on Human Rights.
9. African States should be encouraged to provide constitutional guarantees of freedom of the press and freedom of association.
10. To encourage and consolidate the positive changes taking place in Africa, and to counter the negative ones, the international community - specifically international organizations (governmental as well as non-governmental), development agencies and professional associations - should as a matter of priority direct funding support towards the development and establishment of non-governmental newspapers, magazines and periodicals that reflect the society as a whole and the different points of view within the communities they serve.
11. All funding should aim to encourage pluralism as well as independence. As a consequence, the public media should be funded only where authorities guarantee a constitutional and effective freedom of information and expression and the independence of the press.
12. To assist in the preservation of the freedoms enumerated above, the establishment of truly independent, representative associations, syndicates or trade unions of journalists, and associations of editors and publishers, is a matter of priority in all the countries of Africa where such bodies do not now exist.
13. The national media and labour relations laws of African countries should be drafted in such a way as to ensure that such representative associations can exist and fulfil their important tasks in defence of press freedom.
14. As a sign of good faith, African Governments that have jailed journalists for their professional activities should free them immediately. Journalists who have had to leave their countries should be free to return to resume their professional activities.
15. Co-operation between publishers within Africa, and between publishers of the North and South (for example through the principle of twinning), should be encouraged and supported.
16. As a matter of urgency, the United Nations and UNESCO, and particularly the International Programme for the Development of Communication (IPDC), should initiate detailed research, in co-operation with governmental (especially UNDP) and non-governmental donor agencies, relevant non-governmental organizations and professional associations, into the following specific areas:
 - (i) identification of economic barriers to the establishment of news media outlets, including restrictive import duties, tariffs and quotas for such things as newsprint, printing equipment, and typesetting and word processing machinery, and taxes on the sale of newspapers, as a prelude to their removal;
 - (ii) training of journalists and managers and the availability of professional training institutions and courses;
 - (iii) legal barriers to the recognition and effective operation of trade unions or associations of journalists, editors and publishers;
 - (iv) a register of available funding from development and other agencies, the conditions attaching to the release of such funds, and the methods of applying for them;
 - (v) the state of press freedom, country by country, in Africa.
17. In view of the importance of radio and television in the field of news and information, the United Nations and UNESCO are invited to recommend to the General Assembly and the General Conference the convening of a similar seminar of journalists and managers of radio and television services in Africa, to explore the possibility of applying similar concepts of independence and pluralism to those media.
18. The international community should contribute to the achievement and implementation of the initiatives and projects set out in the annex to this Declaration.
19. This Declaration should be presented by the Secretary-General of the United Nations to the United Nations General Assembly, and by the Director-General of UNESCO to the General Conference of UNESCO. ■

YESTERDAY'S NEWS HAS NEVER BEEN THIS IMPORTANT

**TO PROVE WE'RE ALL ABOUT RECYCLING,
WE'VE RE-USED LAST YEAR'S AD.**

Mondi Shanduka Newsprint is committed to recycling. In fact, if you want to see how effective our policy is, throw away this ad. You'll see it again in next week's newspaper. That's because next week's newspaper will be made from 30% of this week's newspaper. You see, making newsprint from old newspaper uses up to 40% less energy and 30% less trees. As the leading supplier of newsprint in Southern Africa, and the only manufacturer with 30% recycled fibre content, we're committed to a simple policy; what you use today, use tomorrow.



The Forest Stewardship Council (zvv) is the accepted leader in forest and product certification and has established standards for environmentally, economically, and socially responsible forestry.