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THE PAY-THE-PRICE EDITION

It was tempting to theme this *Review* the "Despair Edition". As we were sourcing contributions Zimbabwe was between the rock of unreleased election results and the hard place of re-voting; we were reeling from sights in South Africa that brought back dreadful late-80s-under-the-states-of-emergency déjà vu; the top management at the SABC was either suspended or reinstated or suspended again (and sometimes simultaneously); and (as Robert Brand points out on page 31), suddenly the price/cost of media freedom (here in SA, across the Limpopo in Zimbabwe and further afield) was being tallied and we were being presented with the bill.

It was all a bit unnerving.

But then we started to read the contributions rolling in. As usual, media workers, researchers, photographers, illustrators, cartoonists and theorists – thinkers all – have done that job they do so well when given the opportunity: put these issues on the table, subjected them to some hard questioning and come up with some very insightful writing which, we hope, will shift your thinking.

On Zimbabwe we have Elinor Sisulu asking us to consider the rhetoric of "anti-imperialism" which effectively shuts up and shuts out any dissent (see the Guest Editorial and her piece in the Zimbabwe section in which we also have Vincent Kahiya and Tom Rhodes dissecting the media situation there). On xenophobia we have a host of voices (Ian Glenn, Adrian Hadland) asking just where the roots of the violence lie and why South Africa doesn't "belong to all who live in it" (Chris Kabwato and Sim Kyazze), as well as an account of a very interesting documentary/web project about migrants (Terry Kurgan). And because public broadcasting matters so much to beginner democracies we look again at the SABC with some insights about what can be reconfigured (see Guy Berger's article).

But we also put into the package a whole lot of inspiration: books you really should read (yes the oldest form of mass media still matters! see the piece by Alexandra Dodd), ideas about community media that are really thrilling and useful (with Asta Rau and Peter du Toit reporting on their discussions and research), new insights and suggestions about reporting Aids (Segun Ige, Marion Stevens).



We bring you two photospreads from people seeing the world around them with different eyes (turn to page 12 for a batch of new photographers and page 42 for Jenny Gordon and Marijke du Toit's Durban South Basin project).

We delve into digital and asked those experimenting on the pixelated edge to fill us in on Web 2.0 (Jarred Cinman), mobile technologies, newsroom convergence and how all this affects those of us in Africa. We focus on peace journalism again and the intractable issue of reporting conflict AND making a difference (Allan Thompson, Fackson Banda and Karen Williams). We touch on trauma and how to deal with it (Pieter van Zyl).

And finally we bring you an edited essay by Breyten Breytenbach who doesn't stop believing that Africa belongs to all who live in it, that we have the right to have a say in this continent's future and that imagination is a very powerful tool to use to achieve a future that looks quite different to this present.

So having done the editing and fixing the fine print, I'm tempted to dub this the "Pay-the-Price Edition" – the world we want is worth fighting for and so are the media we need to achieve that goal.

Anthea Garman, Editor.

EMBRACING DIGITAL ON THE COVER OF THIS REVIEW: FRANCOIS SMIT

Francois Smit is an artist, designer and illustrator. Many readers will recognise his distinctive illustrations from the *Sunday Independent* which has carried his work since its launch in 1995. Each week, Smit illustrates the lead feature story, producing the work in two to five hours. He has produced more than 550 works for the paper.

Critic Mary Corrigan says Smit has a "talent for capturing the essence of a story and building it into a fascinating and absorbing product".

Vivian van der Merwe, a former teacher, mentor and the curator of Smit's 2006 exhibition, says the artist is widely respected for his "formidable imagination, skill and artistic rigour, and especially for his idiosyncratic pathos".

Van der Merwe says: "It is not often that we see imagery that engages complex media issues and yet is able to stand alone as compellingly good art."

Smit's tools are Photoshop, Freehand, Illustrator, Painter, Bryce, Maya, Poser and Stratavision, which he combines with hand-drawn images, digital photography, scans and three-dimensional modelling.

"Whereas most digital artists seem to be at pains to recreate reality as a way of assessing a digital medium's capabilities, Smit seems to revel in the infinite possibilities that digital technology offers, often pushing the boundaries of the software, allowing him to distort reality in order to bring the spirit of a story to the surface," Corrigan wrote.

Smit studied fine art at the Port Elizabeth Technikon in the late 80s. In 1992, he took up a position as a graphic journalist and illustrator for the *Sunday Star*, working for the *Star* until 1996.

Smit is now the director of Quba Design & Motion, a company specialising in design, illustration and video production. Smit has won several SPA Pica Awards, including best overall magazine design for CMYK/Enjin magazine, as well as several Mondi awards for magazine and newspaper illustration.

He worked with photographer David Goldblatt on the design of his book, *Particulars*, which won first prize at the photographic festival in Arles, France in 2005.

