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casts, public affairs talk shows, educational programs, and "high brow" cultural productions. (In Austria, light entertainment accounts for less than 25 percent of program time.)

Viewer demands for less weighty fare and competition from illegal "pirate" stations have wrung programming concessions in Britain and West Germany. These nations have also sanctioned a handful of tightly regulated commercial stations in response to businessmen who want new advertising outlets. But Italian TV has experienced the greatest change. Since the mid-1970s, 450 private television stations have sprung up in Italy, including channels owned by media conglomerates such as the Rizzoli publishing house. Collectively, they have lured away one-third of the state network's viewers and prompted wholesale state programming changes this fall.

Meanwhile, local and regional cable outfits are sprouting all over Europe. (Residents of Brussels may already choose from among 13 cable channels.) In three years, European broadcast satellites will be able to relay alternative programming to rooftop antennae. Eventually, they will give European viewers the freedom of choice—as well as the kind of commercial fare—long enjoyed by Americans.

Apartheid Journalism

"The 'Black' Press in South Africa" by
Rene Lefort, in *International Social Science Journal* (Nov. 1, 1981), 7 Place de
Fontenoy, 75700, Paris, France.

Unlike most of its black African neighbors, the Republic of South Africa permits some press criticism of government policies. The white minority regime has even allowed black-owned publications to attack the apartheid system during much of the country's recent history, reports Lefort, a former *Le Monde* correspondent now with UNESCO.

South Africa's first "black" newspapers were created by mid-19th century white missionaries and reflected their conservative, pro-white values. In 1912, the African National Congress, South Africa's first nationwide black political group, created the country's first national black newspaper, the short-lived *Abantu-Banto*. During the 1930s, factionalism weakened the ANC and similar groups, and several black papers were acquired by English-language publishers who were generally more moderate on racial issues than were the Afrikaners of Dutch origin.

Today, the "black press" consists of both white-owned and black-owned publications, legal and illegal. The former received their greatest boost during the 1960s. The Republic's rapid economic growth created a relatively small, but information-hungry, black middle class, which white publishers tried to reach. Like papers aimed at whites, these publications practice self-censorship to satisfy numerous "security laws" (which prohibit advocating the repeal of "any law" and spreading alarmist information). The most prominent such daily, *The World*, edited by Percy Qoboza, reached 230,000 circulation before it was "banned" in 1977. Today, the mildly anti-segregationist *Johannes-*

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burg Post reaches some 125,000 black readers.

Black-owned papers have led an even more precarious existence. When the election of Afrikaaner governments, beginning in 1948, brought tougher segregation laws, many black dissident groups and all but a few black publications were driven underground. Not until black riots broke out during the 1970s did the authorities sanction several "legal" weeklies, such as *The Nation* and *The Voice*. Both face the continuing threat of censorship and banning. Numerous smaller outlawed black publications that preach either violence or simply "socialistic" philosophies are either printed clandestinely inside South Africa or smuggled in from London.

South Africa's newspapers for blacks are "certainly not shattering the foundation of apartheid," Lefort acknowledges. But they have encouraged anti-apartheid attitudes that, in the long run, seem unlikely to respect the government's curbs on dissent.

Why 'Jimmy' Happened

"On Integrity in Journalism" by James A. Michener, in *U.S. News and World Report* (May 4, 1981), P.O. Box 2624, Boulder, Colo. 80302.

How could her editors have printed it? How could they have pushed it for a Pulitzer Prize? How could the Pulitzer advisory board have honored it? These questions have dogged journalists since April 15, 1981, when *Washington Post* reporter Janet Cooke resigned after admitting that she had fabricated her Pulitzer Prize-winning article on "Jimmy," an eight-year-old heroin addict. Michener, a novelist and Pulitzer winner himself (1947), also wonders how someone ignorant of journalism's best traditions rose so far so fast in the profession.

"It takes about a decade to make a good newsman," Michener writes. Until recently, most reporters began slowly, "under some cantankerous editor with high professional and grammatical ideals." Young reporters associated with policemen, bartenders, and politicians; they learned "painfully to distinguish between truth and fiction." During this period, too, they accumulated standards: "I do not betray confidences. . . . I must have two confirmations of a statement like that."

Today, however, "attractive young people posing as newsmen" regularly land jobs in television. Others become print reporters "without any knowledge of English or American history." Cooke joined the prestigious *Post* only three years out of college, in 1979. In 1980, at age 26, she invented "Jimmy." "She had not," explains Michener, "paid her dues."

Many trades and occupations have long used apprenticeships to ingrain standards, and the author recommends that all young journalistic hopefuls serve them. Without such basic training, reporters will develop neither a commitment to the traditions of journalism nor a deeper understanding that it is trust which "makes a newspaper acceptable to its community."