



2018 AND BEYOND
A RICH HISTORY, A BRIGHT FUTURE

**63RD WALKLEY AWARDS FOR
EXCELLENCE IN JOURNALISM**
ALL THE WINNERS INSIDE

Yearbook 2018



WHAT PRICE WOULD YOU PAY?

TO PROTECT THE FUTURE?
TO KNOW WHO YOU'RE REALLY VOTING FOR?
TO STAMP OUT CORRUPTION?
TO GIVE A VOICE TO THE VULNERABLE?



SUPPORT
AWARD-WINNING
JOURNALISM

THANK YOU TO AUSTRALIA'S JOURNALISTS.

The strength of a democracy is largely founded on the quality and truth of its journalism. But quality journalism rarely comes without a price. Sometimes, that price is simply the hours of personal commitment that it requires. But often, the price is truly material ... Australia's journalists put themselves on the dangerous front line. They stick their necks out. Many have to courageously blow the whistle to say what needs to be said. And they selflessly put noses out of joint by putting their noses where they're not wanted. Many amazing journalists have felt a very real toll on their lives, but to bring the public the stories that matter, they're prepared to pay this price.

No one appreciates this more than we at the Walkley Foundation, and we believe the public should appreciate it too. That's why we're engaged in a campaign to ask them. "What price would you pay?" The campaign launches at the Walkley Awards Gala Dinner and is an integrated campaign created by our creative agency partner Naked Communications. It stretches across online content, TV commercials and print.

It's our hope, that once those who consume quality journalism understand the price journalists pay to bring them the truth, they'll be more willing to pay a price as well.

Thanks again.

ABOUT US

Ampol Petroleum founder Sir William Gaston Walkley established the Walkley Awards in 1956. The Walkley Foundation today is independently funded and listed on the Register of Cultural Organisations with Australian Charities and Not-for-Profit Commission as a Deductible Gift Recipient (DGR) so that donations are tax deductible. Our funding comes from media companies, corporate Australia, government, philanthropic partners and individual donors. We draw on the expertise of senior journalists and editors who are chosen from a diverse cross-section of media organisations and backgrounds. This leadership team guides our activities and shares their experience and insights through judging, collaborative projects, public talks and *The Walkley Magazine* online. Above all, they uphold the integrity and credibility of the Walkley processes.

Thank you to our Walkley Foundation Partners

PLATINUM



GOLD



SILVER MEDIA



SILVER



MEDIA



INSTITUTIONS



PHILANTHROPY



IN-KIND





MEAA HAS BEEN THE PROUD TRUSTEE OF THE WALKLEY AWARDS FOR OVER 40 YEARS

4 Walkley Yearbook 2018

OUR COMMUNITY

Twitter followers:

20600

Newsletter subscribers:

6000

Facebook followers:

4890

Instagram followers:

1091

LinkedIn followers:

747

Walkley Magazine readers:

6000

Walkley director
Quentin Dempster
passes the baton

“JOURNALISM IS
HARD WORK ...
BUT WE MUST
NEVER GET TIRED”

Public interest journalism is hard work. It requires the application of all of the craft’s skills, regardless of delivery platform. Above all, it requires intellectual honesty, wit and the wisdom acquired through the often hard knocks of experience. It requires a healthy scepticism but with an ethical fairness in making any editorial judgment.

As the late, great reporter Evan Whitton (1928–2018) often told me: “Quentin ... we must never get tired.” Whitton won five Walkley Awards over his hardworking career from the *Toowoomba Chronicle* to the *Melbourne Truth*, *The National Times*, *The Sydney Morning Herald*, *The Australian*, *Justinian*, and his eight books on corruption and the untruthfulness and travesties of ‘British’ justice.

Whitton’s *The Truth About Vietnam*, tracing the genesis of Australia’s folly with our great friend the USA, has been vindicated. At the time of its publication in 1975 he faced the sack from his Fairfax masters. In thorough possession of the facts of the matter, he was able to stand his

Quentin Dempster
at the 2017 Walkley
Awards.
Photo: Adam
Hollingworth.

ground. The Walkley Award for this work was judged on merit for its courage, resourcefulness and historic impact on Australia’s consciousness through the Walkleys’ unique peer-judging system. This timely recognition encouraged Whitton to press on with his narrative exposés and inspired all other committed journalists to follow his example.

Journalism requires psychological resilience to withstand the sometimes cowardly custards lurking in editorial management or enraged prime ministers barking profanities down the telephone. The trick is to get the facts right and in so doing to follow the profession’s code of ethics.

In my 10 years of close association with the Walkley Awards and the Walkley Foundation, I have seen the resonating benefits that recognition of our work can mean for the public ... and the practitioner.

With the Australian media still undergoing great disruption through the digital revolution, the Foundation is now starting a campaign to emphasise the benefits of journalism to the public. In coming years the Foundation will become a major investor in both journalism projects and the professional development of individual journalists through our mentoring, fellowship, innovation and scholarship programs. We work with all stakeholders in our industry, with an understanding that brand rivalries will be left at the door so we can all collaborate to celebrate and enhance great journalism. Yes, that means you too, Rupert.

As I step down from my directorship at the Foundation and hand on to my successor, Kerry O’Brien, I would like to express my heartfelt thanks to all the volunteer judges of all the categories of the Walkley Awards. Thanks to Angelos Frangopoulos, outgoing chair of the Walkley Judging Board, who for years now has volunteered his precious time on top of his Sky News CEO duties. Welcome to Lenore Taylor, editor-in-chief of up and coming *Guardian Australia*, who replaces Angelos as chief of judges.

I acknowledge the foundational work of Jacqui Park, particularly the brilliant ideas of the Walkley Book Award and the Walkley Documentary Award to encourage all journalists to consider these creative, enduring and powerful forms.

Our new chief executive Louisa Graham has been a driving force in making the Foundation self-sustaining and is well advanced to achieve the Board’s strategic goals in both fundraising and direct investment projects. My sincere thanks to all donors, sponsors, partners and contributors who have worked with Louisa and the great Walkley Foundation staff to smash through cynicism and doubt to deliver journalism that does make a big difference to the lives of people.

The Walkley Foundation has a 63-year history of recognising excellence in journalism. It started from a yearly contribution to the then Australian Journalists’ Association from an appreciative Australian industrialist, Sir William Gaston Walkley. Bill Walkley supported the AJA because he saw it stood for ethical, professional journalism, even if those journalist members stood on the toes of industrialists and politicians, as required, from time to time in the public interest.

The foundations of the AJA were progressive and decent. The AJA promulgated the world’s first journalists’ code of ethics. The code withstood two High Court challenges brought against it by proprietors. The AJA achieved equal pay for women journalists in the early decades of the last century. Women journalists finally broke out of their employers’ constraints from only covering ‘women’s issues’ to take full leadership roles in Australian journalism from the 1970s.

The AJA’s vision was for journalism to become an institutional pillar of Australia’s successful, robust democracy. That vision has now evolved through the Media Entertainment and Arts Alliance as a stakeholder, with industry partners, and as trustee of the Walkley legacy.

Journalism is about the right to know. The right to know is a human right. And as Evan Whitton said ... we journalists must never get tired.

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THE WALKLEYS BELONG TO ALL AUSTRALIAN JOURNALISTS

Angelos Frangopoulos, chair of the Walkley Judging Board, completes his term at the end of 2018.

There is no higher accolade in Australian journalism than to win a Walkley.

Congratulations to all the finalists and winners in this year's awards. It's a reflection of the depth and breadth of Australian journalism that this year we received 1329 entries from more than 160 different media entities and individuals — the widest range in our history.

The Walkleys have evolved tremendously since their inception in 1956. In my view, that evolution has been most dramatic in the past few years as the Walkley Foundation, under Laurie Oakes and Quentin Dempster's outstanding leadership, steered an independent path which is truly inclusive of the entire media industry.

The Walkley Judging Board, which ultimately decides on the winners of each category, is itself the broadest it has ever been. I've been very proud as an Australian journalist to serve on the board with senior journalists from 16 organisations — we've never been this diverse. That which is worthy of a Walkley Award is discussed, debated and decided on the grounds of quality journalism, not our company affiliations.

These awards belong to all Australian journalists. Their future is important for encouraging the next generation of cadets, producers, editors and investigative reporters.

You too can make a difference to that future, by considering a donation to the Foundation at www.walkleys.com/donate. It will not only make you feel good, it is also tax deductible.

I wish every success to the incoming leadership team of Kerry O'Brien, Lenore Taylor and Claire Harvey.



A message from
Walkley Foundation
chief executive,
Louisa Graham

REFLECTING ON 2018

My first year in the seat as chief executive has been a big one. It's been a period of settling in, but also of working to keep pace with the changing media landscape. I've been focused on ensuring, with the support of the Board, that the Walkley Foundation stays relevant and serves the industry.

First, I want to shout a huge congratulations to all our winners, whose work you will see documented in the following pages. We saw an increase in entries this year, and our judges reported that the standard was exceptional. Winning a Walkley is a big deal, but even to be nominated as a finalist by your peers is a huge achievement to be proud of. Well done to all.

'Trust' has been the catchcry for 2018, bandied about from report to institution and back again. How do we gain it, how do we keep it, and how do we convince others we are trusted?

At the Walkley Foundation we have a role to play in strengthening the relationship of trust between great Australian journalism and audiences everywhere. We benchmark the best in Australian journalism. The integrity of our brand and our judging process has stood the test of time for over 63 years. Our award-winning journalism is the best evidence that the media deserves Australia's trust. Now we need to ensure that we champion those winners and let Australians know that

this journalism has impact, is worth protecting and is fundamental to a functioning democracy.

With this in mind we have embarked on a number of new partnerships to amplify our winners and raise public consciousness of the value of journalism. You can read more about these initiatives in the coming pages, but they include a dedicated Walkley channel on Apple News, and an advertising campaign supported by Naked Communications. Our opening spread and back cover are a preview of the campaign. Themed What Price Would You Pay?, it asks the public to re-evaluate the price they'd pay for quality journalism. In various formats and platforms we'll highlight the price journalists pay, from bullet wounds to legal and death threats. The campaign will give journalists a voice and spotlight the impact journalism has on everyday lives.

With my appointment came a revision to our strategic direction. Our key objectives or, as I prefer to refer to them, our values, are encouraging excellence, supporting the next generation, valuing journalism and investing in journalism. You can read more about what we have been doing around these values from page 16.

One of the great success stories for the Foundation this year has been our burgeoning scholarships and fellowship program. It's all about providing skills and mentoring for the next generation, while also lending support to the newsrooms. It started in 2013 with Anita Jacoby, who wanted to support a scholarship to recognise the contribution her father Phillip had made to the industry. Five years on we are rolling out more and more; we're proud to have Media Super and Google as partners in this program.

This year we launched our Public Fund for Journalism to ensure the sustainability of the awards and invest in the type of groundbreaking public interest journalism that is important to our communities. I'm thrilled to announce that in the first half of 2019 we will offer \$50,000 in grants. Further details will be available on our website early next year.

Another exciting development that pays tribute to our rich history: with funding from Google and support from Deakin University we will be digitising our archive of Walkley Award-winning journalism. This searchable online resource will be of enormous value for journalists, academics, students and the public.

None of what we do would be possible without the tremendous support from our many partners who believe in the value of journalism. Underpinning this is the contribution from media organisations who come together collaboratively to support the Walkley Awards. We thank all of you for your commitment to Australian journalism.

2018 has been the final year of our three-year partnership with Tourism Events Queensland to host the Awards in Brisbane. This significant support from the Queensland Government demonstrates their commitment to the media and we are extremely grateful. We hope to return in the future, but for 2019 we will be back in Sydney.

I want to personally thank both Quentin Dempster and Angelos Frangopoulos, both of whom complete their leadership term with the Foundation this year. Their support and tireless commitment have made a real difference to the sustainability of the organisation and our place in the media landscape.

Thanks also to my tremendous team, who all have a passion for their work and do the heavy lifting that make our awards, programs and events a success.

I know we're not the only ones who are excited about the future of Australian journalism. With your commitment and support I'm looking forward to making 2019 even bigger and better for both the Foundation and our industry.



Quentin Dempster in front of NSW parliament in Macquarie St, 1991. Photo courtesy ABC Document Archives.

Thank you, Quentin Dempster

The Outstanding Contribution to Journalism Award presented each year at the Walkleys recognises an enduring commitment to the highest journalistic standards over a lifetime. When Quentin Dempster received the gong in 2002, however, some of his most important work was yet to come. It was performed in the service of the Walkley Foundation itself. Quentin was a member of the board responsible for judging the awards from 2005 to 2010 and again in 2014, and was chair of that board for four of those years. In 2015 he became chair of the Walkley Foundation Limited, which runs the whole show.

As a chair of the judging board and a Walkley Foundation director myself for

a period, I worked alongside Quentin. With serious journalism under increasing threat from the digital revolution, I saw the passion, energy and determination he brought to its survival, and the clarity with which he recognised the contribution the Foundation could make.

The Foundation has expanded its role in recent years far beyond administering the annual awards. It runs training programs for journalists, fosters and helps to finance innovation in newsgathering and storytelling, and — in a truly major step — has now established a Public Fund for Journalism. That fund was made possible when the Foundation was restructured so that it became eligible to receive tax-deductible donations.

— Laurie Oakes

“For more than a dozen years Quentin has been influential in driving change. And, in the case of the Public Fund, he has put his money where his mouth is by writing the Walkley Foundation into his will. Overall, an outstanding contribution to journalism indeed.”

PASSION AND COMMITMENT

I never thought I would end up serving on a board alongside Quentin Dempster, a great warrior for the ABC, challenging (mostly without basis!) those of us in commercial media. But the Walkley Foundation isn't about any of that. It is an organisation which brings the media together to champion, celebrate and recognise great Australian journalism.

Under Quentin's leadership the Foundation has been repositioned to be all of that and more. His achievements are many, but the one thing that stands out for me is his passion and commitment to our wonderful craft of Australian storytelling by journalists from across the media landscape.

— Angelos Frangopoulos

“Quentin, thank you for your outstanding contribution. You have my respect and admiration.”

PHOTOS IN FOCUS

NIKON-WALKLEY PHOTO OF THE YEAR



LINDA BURNEY AIRBORNE Lukas Coch

AAP

Liberal MP Warren Entsch lifts up Labor MP Linda Burney as they celebrate the passing of the Marriage Amendment Bill in the House of Representatives at Parliament House in Canberra, December 7 2017.

After the lows of the same sex marriage campaign and the nerves around the vote, an uplifting moment. Labor MP Linda Burney crossed party lines and was held aloft by Liberal MP Warren Entsch on the floor of parliament. The judges loved the way this image encapsulated the whole story in a single moment through simple visual cues like the rainbow flag. “The struggle for that vote, as ridiculous as it was, it's all in that image.”

It's a news image rich in emotion and deeper significance, as described by photographer Lukas Coch: “For Burney it was a bittersweet moment — her son, who was gay, had died just six weeks before. For all of those who campaigned so hard for so many years, it was both a happy day and a day far too long in coming.”

Coch was born in Germany in 1981, where he completed a Bachelor/Masters degree in Political Science and Latin American studies at the University of Cologne. After living and studying in Chile, he became a member of the German reportage agency Zeiteinspiegel Reportagen, working for magazines such as *Der Spiegel* and *Stern*, specialising on issues in Latin America. In 2010, Coch relocated to Australia. He joined Australian Associated Press as a full-time photographer in 2013 and won a Walkley for News Photography in 2012.

NIKON-WALKLEY PORTRAIT PRIZE



TRAPPED IN THE WRONG BODY
Sylvia Liber

Illawarra Mercury

Sylvia Liber says she learned a lot about the concept of being transgender through a project that included this powerful image of South Coast couple Charlotte and Aley. This photographer’s unwavering gaze reminds us that the best way to learn from and respect the trans community, is to see and hear them as they want to be seen and heard. The judges praised the raw intimacy of this portrait, its engaging composition and its guts. “It’s brave, from both the subject and the photographer.”

“I wanted to tell the story in an intimate way,” Liber explains in her entry statement, “manifesting the raw passion and true love that Charlotte and Aley share. Showing, through my eyes, the torment and agony they had both been through over the years. And I wanted to push the social boundaries to challenge and educate our community. Love is love.”

Charlotte (left) and Aley are two people on very different journeys of self-discovery. After years of torment, they come together in a love that transcends gender. Charlotte describes herself as trans, agender with a hint of girl, while Aley identifies as a transgender female who was assigned male at birth.

NIKON-WALKLEY COMMUNITY/
REGIONAL PRIZE



SEA OF EMOTIONS
Sylvia Liber

Illawarra Mercury

“Life as a photographer is never the same from one day to the next,” says Sylvia Liber in her entry statement. “My work days generally start with finding powerful images in whatever job I’m assigned, from a simple weather photo to the extremes of the human condition.”

When you’re a regional photojournalist, versatility is essential. Liber has an arsenal of skills; she knows just how to light rippling muscles, and how to blur and stop motion for an exciting surf shot. She’s also mastered underwater photography, which Liber says requires not only technical skill but “physical endurance, great knowledge and understanding of the ocean, and lots of good humour”. As well as the toolkit, Liber has the local knowledge and contacts to get tip-offs on hard news stories such as early-morning police raids. Her winning portfolio, which includes her Nikon-Walkley Portrait Prize-winning image “Trapped in the Wrong Body”, was praised by the judges as a strong and diverse mix covering news, action, documentary and sport with creativity.

Brooke Macdonald and Olivia Mitchell have performed together for five years, and choreographed a dance to be performed at the 2018 South Coast Dance Festival by Kiama High School students. Photographed in the ocean, the pull of the current, cold water temperature and weight of their dresses challenged their every move.

PHOTOS IN FOCUS

NIKON-WALKLEY CONTEMPORARY AUSTRALIAN DAILY LIFE PRIZE



NOT A FARMER'S WIFE Matthew Abbott

ABC Online

Matthew Abbott came across this story when he saw a jillaroo on social media and learned how, in the bush, women are increasingly taking on roles in a traditionally male-dominated industry. He travelled with a colleague to cattle country in the Kimberleys with the idea of documenting the daily lives of women mustering cattle, and shaking up the stereotypes of what outback life is like.

“What we found was modern young women taking on leadership roles in a changing industry where skills such as social media, logistics and planning are just as critical as manual labour,” writes Abbott in his entry statement. “Over many days the women let us into their personal lives, and we were able to capture raw and intimate moments that get to the heart of what it means to be a jillaroo in 2018.”

The judges praised Abbott's series as technically strong, with beautiful composition and use of natural light. Each individual image stands alone quite strongly and tells a story. It says everything about who they are, where they live and how they live, in a way the viewer can really connect with.

Stephanie Coombes (centre), 29, with other station workers sharing breakfast and coffee before sunrise. The team of workers sleep, work, eat and even party together; the life builds close relationships and a feeling of camaraderie some compare to the army, due to the intensity of the work and the isolation.



Top: Cow walks past clothesline at the Yougawalla Station homestead early in the morning. Above: Jane Sale, 43, exits the yards after sorting cattle at Bulka Station. Jane is recovering from PTSD after being violently mauled by a breakaway bull. Earlier in the day Jane was supervising a cattle stock school with new recruits, a 50:50 split of women and men.

Shortly before sunrise Gemma Somerset, 17, waits for instructions before moving cattle between yards at Bulka Station.

Rosie Jackson, 19, governess and station hand at Margaret River Station, looks after two-year-old Jim.

WALKLEY BOOK AWARD LONG LIST

THE BEST AUSTRALIAN
NON-FICTION BOOKS OF 2018

RACHAEL BROWN
Trace: Who Killed Maria James?
Scribe Publications

The 1980 murder of single mother Maria James at the back of her bookshop was veteran detective Ron Iddles’ first homicide case. He never managed to solve it, and it still hurts like hell. In her exhaustive and exhausting 16-month investigation for the podcast “Trace”, investigative journalist Rachael Brown reviewed initial suspects, found one of her own, and uncovered devastating revelations about a forensic bungle and possible conspiracies that led to calls for the coroner to hold a new inquest.

See the winner
of this year’s
Walkley Book
Award
on page 64.

TJANARA GORENG GORENG WITH
JULIE SZEGO
A Long Way From No Go
Wild Dingo Press

This is a memoir of an Aboriginal woman, Tjanara Goreng Goreng, who began life without any of the advantages of her fellow non-Indigenous Australians except for grit, humour and diverse talent in spades. A story of resilience, courage and Tjanara’s remarkable capacity to overcome unending barriers.

PETER GRESTE
The First Casualty
Viking

In a world where the first casualty of war is truth, journalism has become the new battleground. Peter Greste spent two decades reporting from the frontline in the world’s most dangerous countries before making headlines himself when he was incarcerated in an Egyptian prison. Charged with threatening national security, and enduring a sham trial, solitary confinement and detention for 400

days, Greste himself became a victim of the new global war on journalism. Based on extensive interviews and research, Greste shows how this war on journalism has spread to the West.

SARAH KRASNOSTEIN
The Trauma Cleaner
Text Publishing

Before she was a trauma cleaner, Sandra Pankhurst was many things: husband and father, drag queen, gender reassignment patient, sex worker, small businesswoman, trophy wife But as a little boy, raised in violence and excluded from the family home, she just wanted to belong. Now she believes her clients deserve no less. Sarah Krasnostein has watched the extraordinary Pankhurst bring order and care to these people, the living and the dead — and the book she has written is equally extraordinary.

JOHN MARTINKUS
Lost Copy: The Endless Wars
Australian Scholarly Publishing

“We, his friends, never knew if it was suicide or not but the reality was Tor [Norwegian journalist Torgeir Norling], who had shared so many dangers, hardships and fear with us, was gone. Tor was a journalist’s journalist. I had covered East Timor with him in the late nineties. Like me he had gone on to cover Iraq, Afghanistan, Aceh, Sri Lanka and Burma. The conflicts that dominated our generation of journalists. There were not many of us doing that over and over again ...”. This memoir by celebrated Australian war correspondent John Martinkus examines the future of these recent wars.

CHRIS MASTERS
No Front Line: Australia’s Special Forces At War in Afghanistan
Allen & Unwin

In an extraordinary investigation undertaken over 10 years, Chris Masters opens up the heart of Australia’s Special Forces and their war in Afghanistan. He gives voice to the soldiers, takes us to the centre of some of the fiercest combat Australia has ever experienced, and provides the most intimate examination of what it is like to be a member of this country’s elite fighting forces. But he also asks difficult questions that reveal controversial clouds hanging over our Special Operations mission in Afghanistan.

RICK MORTON
One Hundred Years of Dirt
Melbourne University Publishing

Social mobility is not a train you get to board after you’ve scraped together enough for the ticket. You have to build the whole bloody engine, with nothing but a spoon and hand-me-down psychological distress. Violence, treachery and cruelty run through the generational veins of Rick Morton’s family. *One Hundred Years of Dirt* is an unflinching memoir and a testimony to the strength of familial love and endurance.

HELEN PITT
The House
Allen & Unwin

The best-loved building in Australia nearly didn’t get off the drawing board. When it did, the lives of everyone involved in its construction were utterly changed: some for the better, many for the worse. Helen Pitt tells the stories of the people behind the magnificent white sails of the Sydney Opera House. With access to diaries, letters and classified records, as well as her own interviews with people involved in the project, Pitt reveals the intimate backstory of the building that turned Sydney into an international city.

KATE WILD
Waiting For Elijah
Scribe Publications

In 2009, in the NSW country town of Armidale, a mentally ill young man is shot dead by a police officer. Senior Constable Andrew Rich tells police he “had no choice” other than to shoot 24-year-old Elijah Holcombe, who had run at him roaring with a knife. But some witnesses say otherwise, and this act of aggression doesn’t fit with the sweet, sensitive, but troubled young man that Elijah’s family and friends knew. The shooting devastates Elijah’s family and the police officer alike. The culmination of journalist Kate Wild’s six-year investigation, *Waiting for Elijah* asks what happened in that Armidale laneway — and how could it have been avoided?

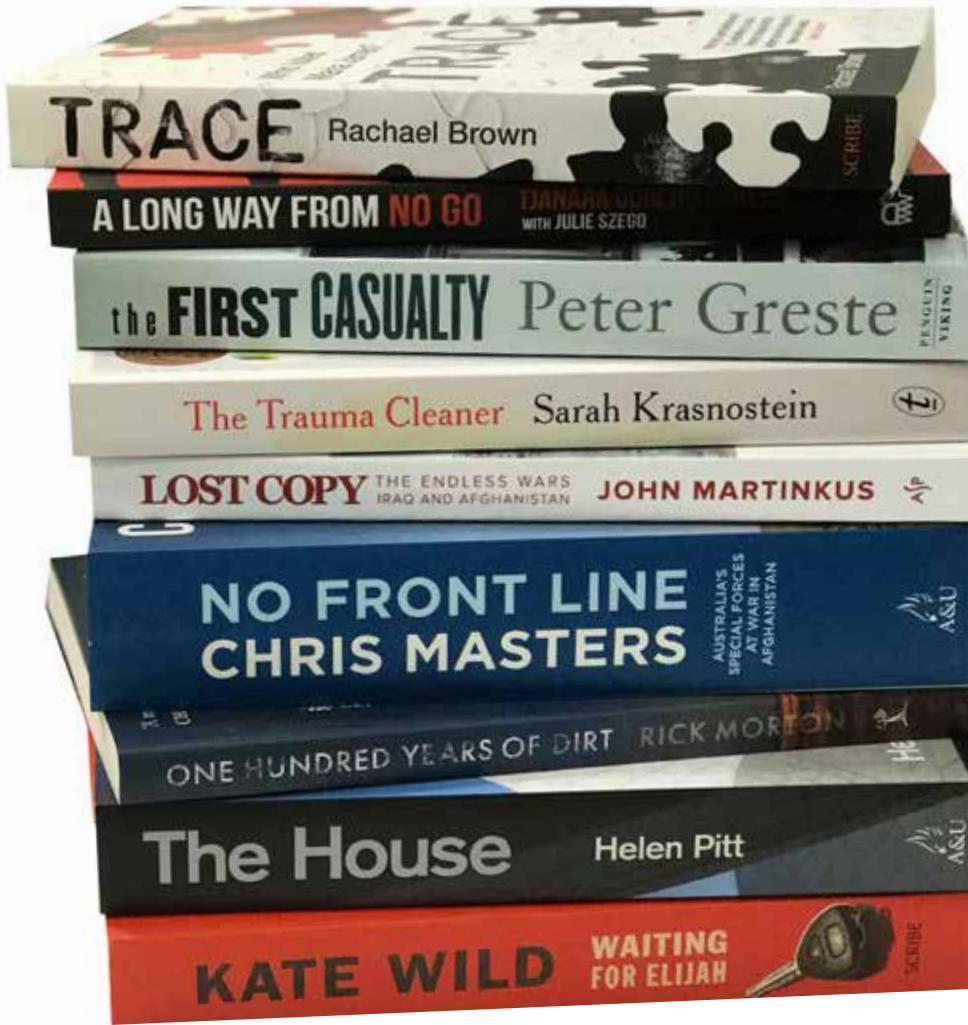


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OUR VALUES: ENCOURAGING EXCELLENCE

The Walkley Foundation is a custodian of excellence in reporting, and we work independently with all media to encourage work that maintains that high standard.

THE WALKLEY AWARDS

The Walkley Awards have set the national benchmark for media excellence for more than 60 years and will continue to do so. Journalism continues to thrive, and Australian journalists are backing themselves like never before: this year, entries in the Walkley Awards rose by 109 to a total of 1329.

In 2017, Michael Bachelard and Kate Geraghty shared the Gold Walkley for their “Stories of Mosul” for Fairfax Media. They shared \$10,000 of business class travel from Qantas. Louise Milligan’s *Cardinal* won the Walkley Book Award, Liz Jackson and the team behind *A Sense of Self* won the Walkley Documentary Award, and former *Age* political editor Michael Gordon was recognised for his Outstanding Contribution to the industry.

We celebrated the 2018 Walkley Awards in Brisbane, the third and final year of our partnership with Tourism & Events Queensland. Chart-topping investigative podcast “The Teacher’s Pet”, by *The Australian’s* Hedley Thomas and Slade Gibson, took out the Gold Walkley. Dean Lewins was named Nikon-Walkley Press Photographer of the Year and former ABC Pacific correspondent Sean Dorney was honoured for his Outstanding Contribution. Read our tributes to all this year’s winners from page 35.

WALKLEY AWARDS ENTRIES 2018

1329

MID-YEAR AWARDS ENTRIES

Young Australian
Journalist of the Year

298

Women’s Leadership
in Media Award

43

Walkley Freelance
Journalist of the Year

46

Arts Journalism Award

80

Walkley-Pascall Award
for Arts Criticism

51

Jacoby-Walkley Scholarship

47

Industrial Relations
Reporting Award

11

OUR WATCH ENTRIES

122

MID-YEAR AWARDS CELEBRATION

The 2018 Mid-Year Awards were celebrated in Sydney on July 18. The evening honoured emerging talent in our industry, with awards for Australia’s best young journalists, women’s leadership, freelancers, industrial reporting, and arts journalism and criticism. As we announced a wonderful crop of winners, including Young Journalist of the Year Laura Murphy-Oates and Women’s Leadership winner Jane Caro, warm tributes flowed from those in the room and via social media. The Awards attracted a record 576 entries over 12 categories.

There was a leap in entries for the Arts Journalism Awards, which included a \$5000 cash prize for winners Delia Falconer and Gabriella Coslovich, thanks to the Copyright Agency’s Cultural Fund.

We also announced the winners of the Jacoby-Walkley Scholarship; the standard was so high that we announced two joint winners.

OTHER AWARDS

We administered the Our Watch Awards for reporting to end violence against women. The 2017 Our Watch Gold winner was the ABC investigation into domestic violence in faith communities, by Julia Baird, Hayley Gleeson, Debra Jopson, Sarah Malik and Rocco Fazzari. The 2018 Our Watch Awards, the fourth since the awards were established, attracted 122 entries.

“Quality journalism throws light on the ways our institutions — political, religious, commercial — behave badly ... It’s expensive, and it’s often done in the face of legal, commercial or other threats. Only with support from the public can we continue to do this work in the name of the public.”

Michael Bachelard, pictured below, 2017 Gold Walkley-winner



Photo: Adam Hollingworth.

Opposite page: Nyapina Gattang, 20, with her daughter Nyaguande Bol in their one-room shelter inside the United Nations protection of civilians camp in South Sudan, June 2017. Photo by Kate Geraghty, part of her 2017 Nikon-Walkley Press Photographer of the Year Award-winning body of work.

OUR VALUES: SUPPORTING THE NEXT GENERATION

The Walkley Foundation is working to make sure the brightest new talent from a diverse range of backgrounds is recognised, developed and connected with the industry.

Newsrooms were once the most important training ground for fledgling reporters. Today, with staff numbers shrinking and resources squeezed, many organisations can't take on cadets or allow senior staff time for the informal mentoring that once shaped young journalists.

SCHOLARSHIPS & FELLOWSHIPS

It all started with the Jacoby-Walkley Scholarship in 2013, after Anita Jacoby came to us with a plan to honour her late father in a practical, positive way. The program has been so successful that new partners are joining us to offer a range of scholarships and fellowships. These provide practical training experiences for up-and-coming journalists, while also offering support for newsrooms across Australia.

In 2019, the William Buckland Foundation will support a reporter from regional Victoria to take up a placement in a Melbourne newsroom (*The Age*). Media Super will support a scholarship with Seven. These new opportunities will be open for applications in March 2019.

We are also delighted to be working with Google and Columbia University to provide a year-long leadership program for three mid-career journalists from across Australia and New Zealand. Further info on Walkleys.com.

Both 2018 Jacoby-Walkley Scholarship winners, Ben Ansell and Amber Schultz, have already landed jobs with the Nine Network. We're also administering the inaugural Our Watch Fellowships, which offer development opportunities for 14 mid-career journalists into 2019.

MENTORING

The Jibb Foundation continues to support the Walkley Young Australian Journalist of the Year Awards. Its funding goes toward mentoring for winners, the coveted overall winner's prize (a trip to visit newsrooms in the US), and subsidising entry fees for young journalists. All these initiatives have made a positive difference since we introduced them in 2017.

LOWERING BARRIERS

With Media Super's support, we were able to reduce the entry fee for the Freelance Journalist of the Year Award from \$150 to \$50, making entry more accessible and doubling the previous year's submission numbers. The result was similar in 2017 when the Jibb Foundation subsidised the entry fee for the Young Australian Journalist of the Year Awards. We're committed to lowering the barriers to entry so that journalists from all backgrounds can enjoy the opportunity to have their best work recognised.

MAKING A DIFFERENCE

"The mentoring program has been absolutely fantastic. Kate McClymont has been so generous in her guidance on stories and has really helped me think more about the kind of reporter I want to be. Mentoring is incredibly valuable, and I hope the Young Journalist Of The Year program continues on and even expands to give more young reporters mentoring opportunities."

Paul Farrell, 2017 Young Australian Journalist of the Year



Left to right: Karishma Vyas; Amber Schultz and Ben Ansell; and Laura Murphy Oates.

Photos: Adam Hollingworth.



"The best thing about receiving this award has to be the recognition that Indigenous stories matter. I'm also hoping to see a lot more First Nation journalists take my place in the years to come! In the US I'm looking forward to picking the brains of some of the brightest people in the industry."

Laura Murphy Oates, 2018 Young Australian Journalist of the Year



OUR VALUES: VALUING JOURNALISM

Great journalism is worth valuing and supporting. It's up to us to lead a conversation highlighting the impact of quality reporting for both the industry and all Australians.

TELLING OUR STORY

The impact of Walkley-winning stories continues long after the trophies have been awarded. We know that Walkley-winning stories by Joanne McCarthy, Adele Ferguson and Peter Ryan have led to Royal Commissions. We're focused on better sharing these stories through all our communications, interview series, podcast and public programming, as well as our long-term project to create a digital archive of Walkley-winning stories dating back to 1956.

It is not enough to champion our Walkley winners — we need to get better at demonstrating the impact of their stories. In 2018, we have a dedicated Walkley channel on Apple News to showcase our winners and photography finalists, and winning stories will be promoted on Facebook. We're also launching a national advertising campaign on the value of journalism, called What Price Would You Pay?, with the Eneo Group and its communications agency Naked.

THE WALKLEY MAGAZINE ONLINE

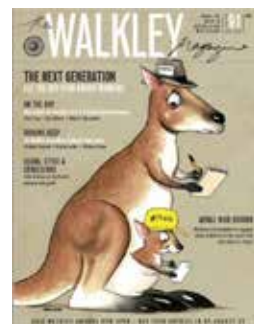
The print edition of *The Walkley Magazine* released in July was the last that was mailed to MEAA members, but we're publishing stories continually in *The Walkley Magazine* online. We're moving towards more funded original reporting — check out Brigid Delaney's piece on page 31, part of the Walkley Journalism Explored series funded by the Copyright Agency's Cultural Fund. The best way to keep up with new *Walkley Magazine* stories is to sign up for our weekly email newsletter at walkleys.com/subscribe.

PUBLIC TALKS, EXHIBITIONS AND PODCASTS

Our free monthly media talks at the State Library of NSW are our forum for public conversations about the importance and impact of great journalism. Each talk attracts more than 100 registrations and an audio recording is later released as an episode of the "Walkley Talks" podcast. We also engage a public audience at events nationally through our relationships with writers festivals, universities and other partners. And each year the Nikon-Walkley Press Photography exhibition takes Australian photojournalism to audiences around the country as it tours partner venues.

STORYOLOGY

Storyology 2018 was all about making great journalists and their stories available to a broad public audience. At the Palace Barracks Theatre in Brisbane, speakers including Trent Dalton, Bri Lee, Melissa Lucashenko and George Negus shared insights and inspiration with a captivated crowd. Many of our engaging talks in Brisbane, Melbourne and Sydney were presented free of charge through the support of our partners. All enjoyed a whole new audience when we released the recorded sessions through our "Walkley Talks" podcast. And the event provided an opportunity for students from Griffith University and the University of Queensland to cut their teeth on our Student News Desk.



MAKING A DIFFERENCE

Storyology attendees in Brisbane said:

"It was great to hear those 'behind the story' tales from the journalists on the panel."

"I could have listened to the discussion for hours!"

"Thanks for the depth and variety of insights at a crucial time with regard to Australia's media changes."



2018 Nikon-Walkley Press Photography exhibition at the State Library of NSW.

Photo: Ben Ansell.

OUR VALUES: WORKING COLLABORATIVELY WITH ALL MEDIA

The Walkley Foundation is independently funded, with support from media organisations, government, corporate Australia, universities, public institutions and now philanthropists.

We are in the unique position of working collaboratively with all media organisations, and our broad-ranging community support demonstrates that we can all come together in support of quality journalism.

The Media Entertainment & Arts Alliance (MEAA) has been the trustee of the Foundation for more than 40 years and continues to provide support to ensure an open media space for independent, ethical and high-quality journalism.

THE POWER OF COLLABORATION

In September, we hosted a national series of industry roundtables and free public events with Robert J Rosenthal, an executive producer at California's Center for Investigative Reporting and its newsroom, Reveal. The Copyright Agency and Media Super supported Rosenthal's visit. Rosenthal shared his experiences of a non-profit model for funding journalism in the US, and spoke broadly about the crucial importance of collaboration for producing great investigations and public service journalism.

THE JUDGING PROCESS

Each year more than 100 senior journalists and media industry workers give their time to judge the Walkley Awards. We also draw on industry leaders to judge our other awards and to serve on committees that select applicants for development opportunities such as fellowships, scholarships and grants.

INNOVATION

We again worked with the Global Editors Network and Google News Lab to host the Editors Lab hackathon in March. Teams from ABC, Fairfax Media, News Corp, *The Conversation*, *The Guardian*, *Junkee*, *Croakey*, Seven West, Stuff.co.nz and Storyful tested innovative ideas on the theme "connecting with local communities". The victorious team from Seven West went on to win the Global Editors Lab in Portugal in June. The program also provided follow-up mentoring for *Croakey* and Seven West.

WHAT PRICE WOULD YOU PAY?

All our media partners will have the opportunity to share the What Price Would You Pay? campaign. Organisations will have the option to tailor creative assets to showcase their own star journalists.

BUILDING GLOBAL LINKS

We've built a great relationship with the Department of Foreign Affairs and Trade (DFAT), working with a number of its foundations and institutes to offer exchange

opportunities for Australian journalists. These programs aim to build greater understanding and media cooperation between Australia and other countries.

In April, we hosted a delegation of Kuwaiti journalists for the first time, in partnership with the Council for Australia-Arab Relations. Five senior Australian journalists and editors visited Kuwait in 2017 on the first leg of this exchange.



In October, four Australian journalists travelled to Korea as part of the annual Australia-Korea Media Exchange, which is organised by the Walkley Foundation in partnership with DFAT's Australia Korea Foundation and the Korea Press Foundation in Seoul. A reciprocal visit will take place in April 2019 when four Korean journalists travel to Australia. This program has run since 2013.

In December, we will stage the first Australia-Malaysia Media Exchange, in partnership with the Australian Embassy in Kuala Lumpur. Three Australian delegates will take part in panel discussions, masterclasses with journalism students and roundtable discussions. They are Simon King of nine.com.au, Sally Roberts of SBS, and Rachel Dexter of Fairfax Media.

Overlooking Seoul: Lauren Dixon from the Walkley Foundation (left) with Andrew Burrell, *The Australian*; Phoebe Bowden, Ten News; Haein Jung, Korea Press Foundation; Elysse Morgan, ABC; Eryk Bagshaw, *The Sydney Morning Herald*.

"I thoroughly enjoyed my conversations and meetings with journalists and their supporters across Australia. Every talk left me energised and optimistic. They were a reminder of the global family that journalists are part of. I could see and feel the energy for potential new models of public service journalism and collaborations that would serve the interests of the people of Australia ... Change is not easy but I hope Australian journalism and those that support it think about how they can make a difference, rather than why they can't."

Robert Rosenthal, pictured below. Photo: Joshua Franzos for The Pittsburgh Foundation.



Brendan Underwood, Peter Law and Jake Ginnivan from Seven West Media were named Editors Lab world champions in Portugal.
Photo: Louisa Graham.

"The trip was fantastic. Fun and informative, it was an exhaustive Korean experience."

Elysse Morgan on the 2018 Australia-Korea Media Exchange

OUR VALUES: INVESTING IN JOURNALISM

THE WALKLEY PUBLIC FUND FOR JOURNALISM

In May, the Walkley Foundation hosted its inaugural fundraising dinner. More than \$46,000 was raised through ticket sales and silent and public auctions.

In 2019, we're excited to be distributing \$50,000 from the fund to journalists. The funds will be disbursed as grants and commissions through an open application process, with selection committees drawn from industry leaders. Watch walkleys.com and our newsletter for more details.

PHILANTHROPY

The Walkley Foundation was honoured to receive two donations of \$10,000, including one made by Dr Kathy Egea in memory of Emeritus Professor Alan Knight. Sir William Gaston Walkley's legacy continues: when his sister-in-law June Andrews passed away, she left the Walkley Foundation a generous bequest. These significant gestures, as well as the multitude of smaller donations received throughout the year, shows increased awareness of journalism as a cause worth supporting.

PRIZES AND GRANTS

The Jibb Foundation continues to fund a prize and support mentoring for the Walkley Young Australian Journalist of the Year. The Copyright Agency will support the two Walkley Arts Awards for another three years, including providing prize money for winners. We've been testing a model for funded reporting, with a series of commissions on media issues supported by the Copyright Agency's Cultural Fund, and we have more projects like this in the pipeline.

RESEARCH PROJECTS

With catalyst funding from Google and support from academic partners Deakin University, we have progressed our plans to digitise the archive of Walkley-winning stories. The project has already been endorsed by academic leaders from a number of Australia's top universities and the funding will support the curation and early development of this rich resource. The archive will be an invaluable resource for journalists, students and academics, as well as a way to deepen trust in our media and introduce the broader public to the stories that have shaped Australia's history.



MAKING A DIFFERENCE

“Without philanthropists jumping in, a lot of young people are going to miss that sort of opportunity to be telling us the stories that we really need to know.”

Anita Jacoby, founder of the Jacoby-Walkley Scholarship

Left: (from left) Kerry O'Brien, Ross Coulthart, Kate Geraghty, Louise Milligan, Annika Smethurst and Steve Pennells at the Walkley Fund Dinner

Photo: Adam Hollingworth

Sir William Gaston Walkley (centre, in light suit) with the first Walkley Award winners in 1956 Photo: Walkley archive

OUR VALUES: INDEPENDENCE AND GOOD GOVERNANCE

The Walkley Foundation is a company limited by guarantee and registered with the Australian Charities and Not-for-Profit Commission. We work independently and collaboratively with all media. The Walkley Awards belong to journalists and the industry, and support from media organisations is critical to our success, whether it is in the form of financial support or in-kind contributions.

Quentin Dempster completes his term as chair of the Walkley Foundation Ltd. In 2019, Gold Walkley Award-winning journalist Kerry O'Brien will become the new chair.

The Walkley Judging Board members are the custodians of the awards, and in 2018 the board is the largest it has ever been, representing a broad range of media organisations. This year we farewell Angelos Frangopoulos, who has been at the helm of the Judging Board for three years. Being chair is an enormous contribution. It is no mean feat to wrangle your industry colleagues and maintain the independence of the process. We wish Angelos the best of luck in his new endeavour at Sky News Arabia and welcome Lenore Taylor, editor of *The Guardian*, who will step up to fill the role of chair in 2019, with Claire Harvey from *The Sunday Telegraph* as deputy chair.

ENGAGING WITH THE INDUSTRY

We hosted a roundtable with senior news editors to discuss the concerns facing the industry in April, and further roundtables in September, as outlined on pages 24–25.

In September, the Foundation was invited to participate on a panel with Eric Beecher and Lenore Taylor at the Philanthropy Australia conference on Media in Crisis: What Australian philanthropy can and should do. Director Quentin Dempster spoke on the panel on behalf of the Walkley Foundation.

LEADING THE CONVERSATION

Chief executive Louisa Graham has represented the foundation nationally and globally, including the Australian Government Regional and Small Publishers Innovation Fund Advisory Committee; Global Editors Network in Portugal, May 2018; ABC Navigating the News Conference in Tasmania, September 2018; and Community Broadcasters Conference on the Gold Coast, November 2018.

Louisa also serves on the board of industry groups including Media Diversity Australia and the Australian Copyright Council.

OUR DIRECTORS

The company directors, also known as the Walkley Foundation trustees.



Chair: Quentin Dempster AM, contributing editor, *The New Daily*



Deputy chair: Angelos Frangopoulos AM, CEO and managing editor, Australian News Channel



Marina Go, Non-Executive Director



Michael Janda, senior digital business reporter, ABC



Karen Percy, senior reporter, ABC News Melbourne



Marcus Strom, media advisor and science communicator, University of Sydney

OUR JUDGING BOARD

The Board of Directors appoint an advisory committee, the Walkley Judging Board, which is made up of senior media industry members who judge the Walkley Awards, advise the directors on matters relating to the awards, and act as ambassadors for the foundation. Judging Board Members serve a two-year term with an option to renew for an additional one or two years.



Chair: Angelos Frangopoulos AM, CEO and managing editor, Australian News Channel



Deputy Chair: Lenore Taylor, editor, *Guardian Australia*



Natalie Ahmat, presenter/producer, NITV News



Dennis Atkins, national affairs editor, *The Courier-Mail*



Michael Bachelard, investigations editor, *The Age*



Simon Crerar, editor-in-chief, *BuzzFeed Australia*



Claire Harvey, deputy editor, *The Sunday Telegraph*



Patricia Karvelas, presenter, *R/N Drive*, and host, *National Wrap*, ABC



Mags King, managing photo editor, Fairfax Media



Deborah Knight, news presenter, Nine



Stella Lauri, network news director, WIN Television



John Lehmann, editor, *The Australian*



Mark Mallabone, deputy editor, *The West Australian*



Heidi Murphy, senior producer, *Mornings with Neil Mitchell*, 3AW693



Tory Shephard, state editor, *The Advertiser*



Sandra Sully, news presenter & managing news editor, *Ten Daily*

OUR TEAM

Louisa Graham, chief executive, company secretary

Fran Barlow, partnerships executive

Barbara Blackman, executive officer

Gemma Courtney, events and program coordinator

Lauren Dixon, awards and events manager

Clare Fletcher, communications and editorial manager

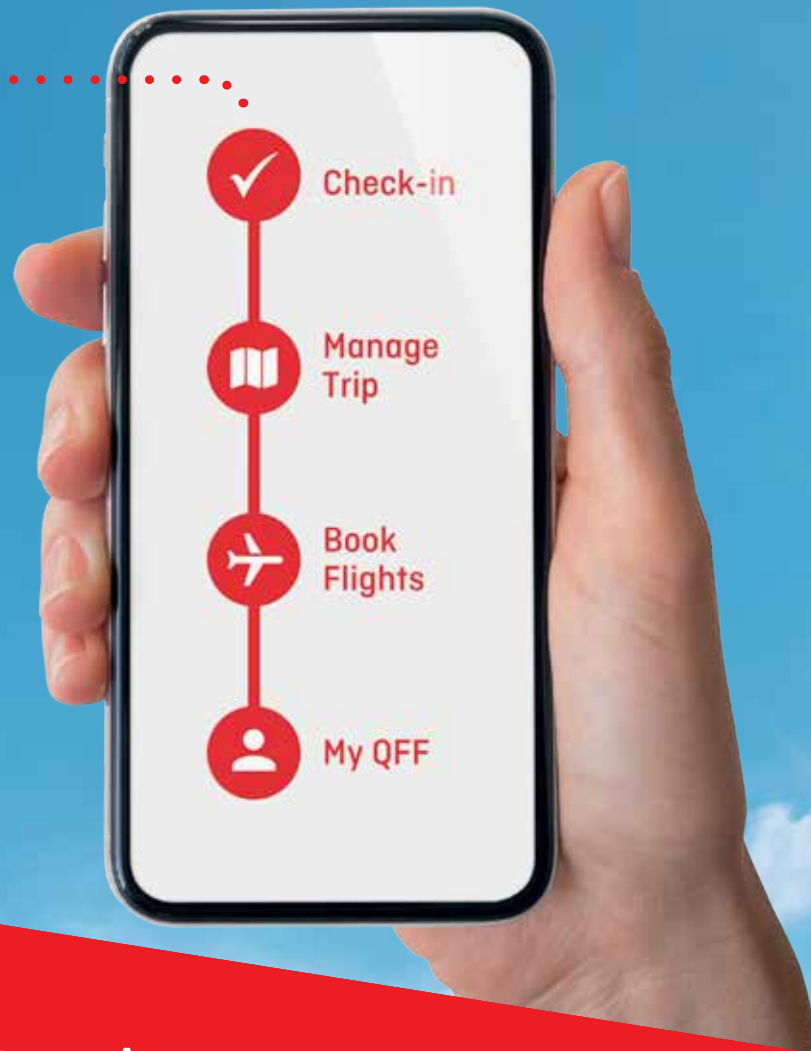
Helen Johnstone, development manager

Lauren Katsikitis, partnerships and marketing manager

Anna Magnus, national manager, State Media Awards



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Walkley Journalism Explored **ESSAY SERIES**

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CULTURAL FUND

THE PEOPLE'S PRESS

Why are some rural and regional newspapers bucking trends away from print? Independent ownership doesn't hurt, writes **Brigid Delaney**.

Almost three years ago, Alison Andrews moved back to her home town of Longford in northern Tasmania. After decades of working in the media, she cashed in her super and bought the town's tiny newspaper — *The Northern Midlands Courier*.

Andrews sells the ads, takes the photos, writes the stories and organises distribution. And it sounds like she's having the time of her life. "It's going brilliantly," she says. "The circulation has gone up — people love that it's a paper about them and their area. We're proving that people still want newspapers in country areas."

Similarly, Jane O'Connor had a big career heading bureaus at AAP, and working for News Limited and Fairfax. She's now running the *Mountain Monthly* in Kinglake, north of Melbourne, and says, "I started out on hyperlocal news and now I'm full circle. It's ethical, holistic and about understanding your community and catering for it."

Further north-west, in Central Victoria's Castlemaine, acting newspaper editor Angela Crawford is also upbeat. The *Castlemaine Mail* may have been around for 160 years, she says, but it is going from "strength to strength".

So how's it really going in the bush?

It's impossible to make a neat diagnosis of the health of regional newspapers. It's a mixed bag across Australia, with newspaper fortunes often fluctuating in sync with the communities they serve.

Papers in once-thriving mining towns, for instance, close when the mines do, while tree- and sea-changers have helped revitalise community newspapers outside capital cities.

It's an area ripe for further study. There is no-one in Australia currently keeping statistics on job losses in regional papers or tracking which papers are folding and which are opening. Yet examining the boom and bust cycles of local papers might well help us better understand the communities they serve.

In November 2017, UTS's Centre for Media Transition (CMT) went some way towards assessing the health of regional media in Australia, crunching the readership numbers and interviewing people in regional communities in NSW.

The report found that there was "no point sugar-coating ... a 20 per cent decline in regional print newspaper sales between 2014 and 2016 and a 10 per cent decline in regional TV revenues since 2011. Newsroom numbers have been cut, services curtailed and in an effort to cut costs, products dropped and services aggregated."

Last year, the Federal Government announced a \$60m rescue package for local media publishers, funding cadetships, grants and journalism scholarships for students from remote and regional areas. But it's likely many regional newspapers will continue to struggle, says CMT co-director Peter Fray, as the rescue package can't stop social media giants such as Facebook from cutting into advertising revenue. "If you are a business in Tamworth, on Facebook you can now target everyone aged 25-45 in Tamworth. There's more competition," says Fray.

Meanwhile, cost cutting at regional newspapers isn't helping. "There's a real concern that the dynamics we see in the cities are playing out harder in the country,"

"There's a real concern that the dynamics we see in the cities are playing out harder in the country."

Peter Fray,
Co-director of UTS's Centre
for Media Transition

says Fray. "If you have a newsroom with three people and there's a 30 per cent cut, then you really have to make some decisions about what you cover."

Ownership matters

The independently owned *Castlemaine Mail* maintains a shop front in town, with locals dropping in to share news tips or place ads.

"*Castlemaine Mail* is in a really strong position as a news provider because it doesn't really have any competition. It's the sole newspaper for Castlemaine," says Angela Crawford.

Mail readers tend to be younger than (print) readers of the metro newspapers, whose median age is about 60, says Crawford.

She quotes statistics from market research gathered by the Victorian Country Press Association in 2016. "They gathered data about country newspapers like ours and found our strongest age groups in terms of readership were the 31 to 39 and 40 to 54 brackets."

The newspaper, along with its sister paper the *Midland Express* (which covers a greater swathe of the region), is owned by the Ellen family.

"We are fully independent with a circulation of 22,000 plus per week for the *Midland Express* (a free paper distributed to letterboxes) and 3000 for the *Castlemaine Mail* (which sells for \$1.50)," says Crawford.

Although independent media ownership can be a precarious proposition — take the premature demise of independent broadsheet start-ups such as inner Sydney's *Neighbourhood* and *Newcastle Sunday* — there are also risks when a small paper is managed out of Melbourne or Sydney as part of a larger media group.

In July 2016, News Corp closed seven small Victorian newspapers, most of them covering Melbourne's outer suburbs. Later that same year (surely an annus horribilis for Australia's small papers), News Corp acquired APN News & Media's newspaper stable, comprising twelve daily papers and 60 community titles covering northern NSW and Queensland. Meanwhile, Fairfax was cutting jobs at *The Border Mail*, *The Courier* (in Ballarat) and the *Illawarra Mercury*, having already done so at regional titles in South Australia and suburban Sydney.

The Nine/Fairfax merger in July of this year has also thrown into doubt the future of Fairfax Media's 160 community and regional newspapers.

According to a report in *The New Daily*, Australian Community Media, the branch of Fairfax that owns and operates the regional newspapers, is by far the worst performing arm of Fairfax's six main subgroups. "Last year, ACM's revenue dropped by 11 per cent and profit before tax fell by a massive 19 per cent. The regional papers' profitability has consistently plummeted in recent years, from \$169 million in 2012, to \$67.5 million."

The MEAA says the merger is against the public interest, but it has the support of the ACCC.

MEAA chief executive, Paul Murphy says, "We also hold concerns about what it will mean for independent journalism, for the future of Fairfax's metropolitan and 160 community, regional and rural publications around Australia, and for the jobs and conditions of thousands of Fairfax employees."

Alison Andrews, editor of *The Northern Midlands Courier*, says of the situation in Tasmania: "What I have come to believe is that if you are a country newspaper owned by Fairfax, you are doomed — and you will be shut down eventually. Fairfax have chopped, and their staff are gone and now it's just juniors. Murdoch has done their restructure differently. They have also made a lot of cuts but have hung onto their senior people and they [News Corp] might last a bit a bit longer — in this state especially."

The Northern Midlands Courier services a broad but sparsely populated area in northern Tasmania that previously relied on the Launceston *Examiner* for its news. "My main source of revenue is advertising and I make a living. It's well received in the community because it's their local newspaper — that's the key," says Andrews.

But for every journalist/entrepreneur like Andrews, there are papers folding or being run by people who are neither trained nor equipped to cover the news.

Fray says, "I have a concern about news 'deserts' in this country, where you lose reporters

"We're proving that people still want newspapers in country areas."

Alison Andrews,
Owner of Tasmania's *Northern Midlands Courier*



or a paper shuts and the news from that town simply doesn't get reported anymore."

More local papers, for instance, take content from other papers in their stable to cut costs. "There's a real danger if you're in Warrnambool and your news in the paper is all about Ballarat. People are not stupid. There's this idea that the regions are all the same — and they're not," says Fray.

Jane O'Connor believes one of the reasons for the success of Kinglake's *Mountain Monthly* success is its ownership structure. The newspaper was set up in 2005 as a community cooperative with a board and paid staff.

"I'm the reporter — myself and the whole community are reporters," says O'Connor. "It's that hyperlocality. It sounds like ratty old socialism but if the people have a sense they own it — that it's not this remote thing that people impose [on them] — then they would pick up the pitchforks if anyone threatened it."

"When you look at a community, what makes it up? Law and order, education, health services — we would also look at subjects like 'how can we address mental health in the community'." O'Connor has also written features on domestic violence. "It's just very straight. People reject the tabloid scandal stuff."





The Northern Midlands Courier covers everything from local council to the big news story in the region — the Anglican church’s sale of properties across the state. The social pages are also a popular feature, says Andrews.

In Castlemaine, says Crawford, local council “is scrutinised” but council issues “are covered even-handedly and we don’t cover every little thing council does”.

“No subject is taboo,” says Crawford. But like many local papers, where reporters are essentially embedded in the community, there is a sensitivity around distressing stories that is not necessarily found in coverage by metropolitan outlets. “We would respect the privacy of victims’ families,” says Crawford.

O’Connor, whose community of Kinglake was devastated by the Black Saturday fires, is also sensitive with her reporting.

“We lived it [Black Saturday] ourselves. We would not go up to people who just had their houses burned down and be intrusive,” she says.

“One of the worst impacts of the fires was the intrusive, bad media and I watched it all from my own pile of rubble. They [the metro media] swarmed in, particularly with Kinglake — we are only an hour away from the CBD so they could get footage back to the newsrooms for deadline. We didn’t want the circus.”

Social media

As in the metropolitan press, social media poses a threat to regional newspapers.

Community Facebook pages administered by local volunteers have been springing up in towns and suburbs across Australia, and whet an appetite for hyperlocal news.

According to the CMT report “almost two in five regional news consumers say they gain local news from social media at least once a day. For more than two thirds, it’s at least once a week. Even if the primary source of that news is legacy media, the greatest financial beneficiary is the digital platform”.

Castlemaine, in the central Victorian goldfields region, is a thriving town with a highly engaged population (of about 8000) and a very active community Facebook page called Castlemania. The page updates group members on everything from upcoming events and car park redevelopment at the train station, to debate over whether the local council will fly the rainbow flag ahead of last year’s marriage equality vote.

But Crawford believes that despite the emergence and popularity of social media

sites like Castlemania, the local paper is not being supplanted.

“We follow Castlemania too. We use it as a source of news tips as well. There is some crazy talk, but we can look into stuff.”

But ultimately, she says, “there really can’t be a comparison. Sites like Castlemaine are not a trusted news source in the way that a local news source is. They are a popular forum for people to share gripes. Everyone who is on there as a member knows to take it all with a grain of salt.”



“If the people have a sense they own it they would pick up the pitchforks if anyone threatened it.”

Jane O’Connor,
Editor, *Mountain Monthly*

Says O’Connor, “Generally with the community Facebook pages, what we find over and over again is that it turns into the trolls — people don’t engage with it after a while. A lot of [Facebook] sites are set up by well-meaning people but [the effort required] to administer and resource them is immense. They don’t have the most basic understanding of defo law and there seems to be a growing backlash against ... the inaccuracies and assumptions.”

Still, high speed internet has been a game changer in the regions, says Fray.

“There’s a flow-on from people in the regions getting high speed internet — the world has gotten a lot bigger for people.”

That also means that people are going beyond their local newspapers to access the news.

Fray, talking about a visit to Barnaby Joyce’s home town of Tamworth, says, “We were there about six weeks after the Barnaby Joyce story broke and people told us ‘we knew everything going on with Barnaby and we weren’t being told about it in our local paper’. There was a vibe in Tamworth: ‘why didn’t our local paper tell us?’”

Crawford, however, maintains that you can find most trusted, local news in the local paper. “People can get news online about Donald Trump but where else can you get local news?” Seeing friends and family featured in the sports pages is reason enough for many people to buy the paper, says Crawford.

“We are stronger than ever,” she says. “If you had asked me [about the paper] six years ago, when [media] forecasting was so dire about what would happen once NBN was here, I was not sure about survival. [But] regional press has been less impacted than other media. The people in our communities are very engaged. Our communities have got a high percentage of people who live and work here.”

Conversely, suburban papers are more vulnerable to closing because commuters tend to be less engaged in their communities, says Crawford.

“Being made up of staff members who live and work here — we are also part of these communities. We have physical office space. There is access, trust, familiarity and respect. We are not the kind of reporters who try and find the person whose house was burnt out in a bushfire.”

Brigid Delaney is a journalist at *Guardian Australia*, who lives in regional Victoria.

HELPING JOURNALISTS IN NEED



The NSW Journalists’ Benevolent Fund has been helping colleagues since the 1920s.

Established with a bequest from the founding editor of *The Bulletin*, Jules Archibald, the fund today assists journalists and their dependents during times of financial stress such as:

- Job loss and redundancy
- Short-term financial crisis
- Serious illness and medical treatment
- Funeral benefit for members and former members
- Other major life crisis
- Education assistance
- Problems with addiction
- Possible assistance with legal fees

You can help the fund by giving a donation online – or you can ask for help yourself.

Trustees:

Alan Kennedy
Catriona Wilson
Richard Glover
Lindsay Foyle
Peter Ryan
Helen Pitt

The NSW Journalists’ Benevolent Fund considers applications from current or former NSW journalists and their families as well as journalists in exile looking to relocate to NSW.

All requests for assistance are kept in the strictest confidence.

To find out more or to apply online visit nswjbf.org

Email journalistbenevolent@nswjbf.org or call 1300 65 65 13 (toll free)



ALL THAT GLITTERS
40 YEARS OF GOLD WALKLEY WINNERS

<u>1978</u>	Catherine Martin <i>The West Australian</i>	<u>1993</u>	Phillip Chubb and Sue Spencer ABC TV	<u>2006</u>	Liz Jackson, Lin Buckfield and Peter Cronau <i>Four Corners</i> , ABC TV
<u>1979</u>	Ron Tandberg <i>The Age</i>	<u>1994</u>	Peter McEvoy ABC Radio National	<u>2007</u>	Hedley Thomas <i>The Australian</i>
<u>1980</u>	Leslie Grant Heading ABC Hobart	<u>1995</u>	David Bentley <i>The Courier-Mail</i>	<u>2008</u>	Ross Coulthart and Nick Farrow <i>Sunday</i>
<u>1981</u>	John Lewis <i>The Newcastle Herald</i>	<u>1996</u>	Peter Hartcher <i>The Australian Financial Review</i>	<u>2009</u>	Gary Hughes <i>The Australian</i>
<u>1982</u>	Kerry O'Brien ATN Channel 7	<u>1997</u>	Mary-Louise O'Callaghan <i>The Australian</i>	<u>2010</u>	Laurie Oakes Nine Network
<u>1983</u>	Mary Delahunty and Alan Hall <i>Four Corners</i> , ABC TV	<u>1998</u>	Pamela Williams <i>The Australian Financial Review</i>	<u>2011</u>	Sarah Ferguson, Michael Doyle and Anne Worthington <i>Four Corners</i> , ABC TV
<u>1984</u>	Jan Mayman Freelance	<u>1999</u>	Richard Ackland, Deborah Richards and Anne Connolly <i>Media Watch</i> , ABC TV	<u>2012</u>	Steve Pennells <i>The West Australian</i>
<u>1985</u>	Chris Masters and Bruce Belsham <i>Four Corners</i> , ABC TV	<u>2000</u>	Mark Davis <i>Dateline</i> , SBS TV	<u>2013</u>	Joanne McCarthy <i>The Newcastle Herald</i>
<u>1986</u>	Ron Tandberg <i>The Age</i>	<u>2001</u>	Andrew Rule <i>The Age</i>	<u>2014</u>	Adele Ferguson, Deb Masters and Mario Christodoulou <i>Four Corners</i> and Fairfax Media
<u>1987</u>	Phil Dickie <i>The Courier-Mail</i>	<u>2002</u>	Anne Davies and Kate McClymont <i>The Sydney Morning Herald</i>	<u>2015</u>	Caro Meldrum-Hanna, Sam Clark and Max Murch <i>Four Corners</i> , ABC TV
<u>1988</u>	Norman Swan ABC	<u>2003</u>	Richard Moran <i>National Nine News</i>	<u>2016</u>	Andrew Quilty Freelance/ <i>Foreign Policy</i>
<u>1989</u>	Alan Tate and Paul Bailey <i>The Sydney Morning Herald</i>	<u>2004</u>	Neil Chenoweth, Shraga Elam, Colleen Ryan, Andrew Main and Rosemarie Graffagnini <i>The Australian Financial Review</i>	<u>2017</u>	Michael Bachelard and Kate Geraghty Fairfax Media
<u>1990</u>	Janet Hawley <i>Good Weekend</i>	<u>2005</u>	Tim Palmer ABC	<u>2018</u>	Hedley Thomas and Slade Gibson <i>The Australian</i>
<u>1991</u>	Monica Attard ABC Radio				
<u>1992</u>	Jenny Brockie ABC TV				

2018 GOLD WALKLEY AND
INVESTIGATIVE JOURNALISM



THE TEACHER’S PET
Hedley Thomas and
Slade Gibson

The Australian

Hedley Thomas wrote and recorded, on average, more than 15,000 words each week as new informants came forward in what became a live, unfolding investigation into the disappearance of Sydney mother Lyn Dawson. A massive amount of work went into this podcast investigation — and massive audiences followed. With more than 19 million downloads to date, it is the only Australian podcast to go to number one in the United States, the United Kingdom, Canada and New Zealand. Thomas found files he was told had been destroyed, and persuaded new witnesses to talk. “The Teacher’s Pet” triggered a broader public campaign for justice for Lyn.

Thomas began his career in newspapers at 17 as a copy boy at the *Gold Coast Bulletin*. He was a foreign correspondent in London and spent six years at Hong Kong’s *South China Morning Post* before returning to Queensland in 1999. His mantelpiece now boasts seven Walkley Awards, including the 2007 Gold Walkley.

Slade Gibson started his professional career as a touring and recording musician before opening a studio focused on music and sound design for film and television. Gibson added original music and audio production to “The Teacher’s Pet”.

JUDGES’ COMMENTS

“The Teacher’s Pet” was a masterclass in investigative journalism. Hedley Thomas’s six months of shoe-leather reporting was told in depth in a 14-part, 220,000-word podcast downloaded more than 19 million times. The investigation uncovered long-lost statements and new witnesses, and prompted police to dig again for the body of Lyn Dawson, who disappeared from her home in 1982.





Apple News

Congratulations to *Headley Thomas* and *Slade Gibson* from *The Australian*, winners of the 2018 Gold Walkley Award for the groundbreaking podcast *The Teacher’s Pet*.

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Hedley Thomas & Slade Gibson
The Australian
“The Teacher’s Pet”

for winning the
Walkley Award for Best Investigative Journalism

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Press Photographer of the Year Award
and congratulates this year's winner



Dean Lewins

NBCnews.com, *The Sydney Morning Herald*,
The Guardian, *The Australian* and *Time*

Dean Lewins' portfolio features a selection of images from the year's major sporting events, including the Commonwealth Games, the FIFA World Cup, the Australian Open tennis tournament, the Sydney to Hobart Yacht Race and the Ashes. He covers news as well, including the poignant moment at the funeral of AC/DC founder Malcolm Young when his brother and co-founder Angus Young steps to the back of the hearse carrying Malcolm's prized Gretsch guitar, looking almost lost and very alone among hundreds of mourners from the music industry.

Lewins has been a photojournalist for 30 years. He completed his cadetship with the *Gold Coast Bulletin* and began working for Australian Associated Press in 1999. At AAP, Lewins has covered six Olympic Games, four Commonwealth Games, the Ashes, the Football World Cup and the Rugby World Cup. This is his first Walkley Award.

JUDGES' COMMENTS

A portfolio strong on sport, where Dean Lewins has captured some impressive moments, but with some quintessential Australian news images as well. There's an interesting contrast between the aerial shots of drought and the graphic, bird's-eye view of the Sydney to Hobart. And there's so much emotion and history in the picture of Angus Young at his brother's funeral.



Grenada's Lindon Victor in the Men's Decathlon on day five of the XXI Commonwealth Games on the Gold Coast.

Opposite, top: Angus Young waits to place a guitar in the hearse carrying the casket of his brother, Malcolm Young, at St Mary's Cathedral, Sydney in November 2017.



A dead sheep lies on a dry and dusty field near Parkes in August 2018. New South Wales has been declared 100 per cent in drought.

Top: Supermaxi Black Jack, surrounded by spectator craft, leads the fleet down the coast in the 2017 Sydney to Hobart Yacht Race.



Aussie Genevieve Lacaze (centre) during the women's 3000m steeplechase final on day seven of competition in the XXI Commonwealth Games at Carrara Stadium on the Gold Coast.

PRINT/TEXT NEWS REPORT



DON BURKE
INVESTIGATION
**Kate McClymont,
Lorna Knowles,
Tracey Spicer and
Alison Branley**

The Sydney Morning Herald



This investigation from Fairfax Media and the ABC revealed stories that shocked a nation, backed up with meticulous research. Over five weeks the reporters interviewed more than 50 people and contacted hundreds more to cross-check and corroborate leads. Building trust was key, giving women the courage to say publicly: “This is who we are. This is what he did.” The result was Australia’s explosive first #MeToo exposé of an alleged sexual predator.

Kate McClymont is an investigative journalist with *The Sydney Morning Herald*. With wins in two categories this year, she now has seven Walkleys, including the Gold Walkley.

Lorna Knowles is a senior investigative reporter for the ABC. She began her 25-year career at News Ltd and Channel Seven before joining the ABC in 2006, working on programs including *Media Watch*, *7.30* and *Four Corners*.

Tracey Spicer AM is a broadcaster, journalist and author of bestselling memoir *The Good Girl Stripped Bare*, about the challenges for women in media and entertainment.

Alison Branley is a member of the ABC’s Specialist Reporting Team, where she researches, produces and reports for various platforms. She has also worked for News Ltd and Fairfax Media.

JUDGES’ COMMENTS

This comprehensive report provoked a long-overdue examination, not only of the subject of the three-part series, but also of the broader issue of sexual harassment and bullying in the workplace. The reporting team’s meticulous and far-reaching research gave Australia its most significant “Me Too” moment.



PUBLIC SERVICE JOURNALISM



I AM THAT GIRL
**Louise Milligan,
Sashka Koloff,
Mary Fallon and
Lucy Carter**

Four Corners, ABC TV



The day after “I Am That Girl” was broadcast, NSW Attorney-General Mark Speakman announced he would refer all of the state’s consent laws to the Law Reform Commission. Supreme Court Justice Carolyn Simpson is now overseeing an inquiry reviewing the section of the Crimes Act that deals with consent in relation to sexual offences. The broader social and cultural impact of starting a national conversation about consent cannot be underestimated. The powerful testimony of “that girl”, Saxon Mullins, the sexual assault complainant at the heart of the story, reflects the trust and agency the *Four Corners* team built with her.

Louise Milligan is a reporter at *Four Corners*. She won the 2017 Walkley Book Award for her book *Cardinal: The Rise and Fall of George Pell*.

Sashka Koloff joined the ABC in 2009 and worked as a producer at *Foreign Correspondent* and *Lateline*, and a story editor at *Media Watch*, before joining *Four Corners*.

Mary Fallon has produced or researched more than 50 stories at *Four Corners*, winning Walkleys in 2012 and 2014. She has also written about health and science for *The Sydney Morning Herald*, *Medical Observer* and *Australian Doctor*.

Lucy Carter has been a researcher with *Four Corners* at the ABC since mid-2017. She previously worked as a radio newsreader for the ABC and triple j, and reported for ABC News and Current Affairs.

JUDGES’ COMMENTS

A raw retelling of a high-profile rape case, “I Am That Girl” challenged the court system and its laws. The brave and defiant victim exposed a systemic problem and sparked a national debate and review that may rewrite sexual consent laws.

CLOCKWISE FROM TOP LEFT: KATE MCCLYMONT, LORNA KNOWLES, ALISON BRANLEY AND TRACEY SPICER

CLOCKWISE FROM TOP LEFT: LOUISE MILLIGAN, SASHKA KOLOFF, LUCY CARTER AND MARY FALLON

THE WALKLEYS ARE A MIGHTY WEAPON IN THE FIGHT FOR JOURNALISTIC FREEDOM.

When you’re up against it, the recognition that comes with a Walkley makes it all worthwhile. Congratulations to **Kate McClymont, Lorna Knowles, Tracey Spicer** and **Alison Branley**, winners of the best News Report – Print/Text, for ‘Don Burke Investigation’ in the *Sydney Morning Herald*.

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INNOVATION



DEATHS INSIDE: INDIGENOUS DEATHS IN CUSTODY

Guardian Australia Team

Guardian Australia

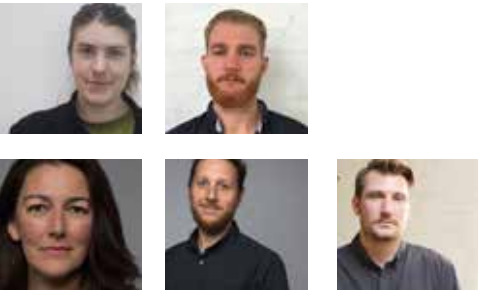
The Guardian’s “Deaths Inside” database and stories compile painstakingly verified data into a publicly available tool. Other reporters, lawyers and academics can use the resource, but it also serves as a memorial to those who lost their lives and as a way for families to mourn loved ones. The piece’s impact was immediate, with Indigenous Affairs Minister Nigel Scullion urging all states and territories to act on an Indigenous custody notification system. Shadow Attorney-General Mark Dreyfus added: “The statistics the Guardian has uncovered are appalling and completely unacceptable.”

“Deaths Inside” was a months-long investigative project led by Guardian Australia’s Indigenous affairs editor Lorena Allam, data editor Nick Evershed and reporter Calla Wahlquist, with reporting by Jack Banister, Miles Herbert and Helen Davidson, website development by Andy Ball, photography by Carly Earl and illustrations by Wiradjuri artist Charlotte Allingham.

Allam, a Gamilaraay and Yawalaraay woman, joined Guardian Australia in April as Indigenous affairs editor and was most recently the head of Indigenous radio at the ABC. Evershed has been with the Guardian since its Australian launch in 2013, and is a double Walkley nominee and the winner of a 2016 Walkley Innovation grant. Wahlquist was nominated for Indigenous affairs reporting in 2017.

JUDGES’ COMMENTS

“Deaths Inside” found many Indigenous Australians have not been given the care they need while in custody. Specific failings were identified in a series of high-impact stories, including an accessible visualisation. The judges felt the creation of a database from hundreds of coronial reports was fresh, timely and effective.



CLOCKWISE FROM TOP LEFT: CALLA WAHLQUIST, JACK BANISTER, MILES HERBERT, NICK EVERSHED AND LORENA ALLAM

HEADLINE, CAPTION OR HOOK



BUNDLE OF JOYCE, DELAY OLE! DELAY OLE! AND PEKING SCHMUCK

Anthony De Ceglie and Brad Clifton

The Daily Telegraph

How often does a headline become completely synonymous with the story itself? The picture told a thousand words, but the headline needed just three: “Bundle of Joyce”. It was the front page we still remember months after the birth of Barnaby Joyce’s barnababy (an alternative headline Anthony De Ceglie and Brad Clifton considered). In other headline news, Sam Dastyari reportedly said that, as soon as he saw “Peking Schmuck” on the cover of the Daily Telegraph, he knew his days as a senator were numbered.

De Ceglie is the deputy editor of The Daily Telegraph. He has won the Walkley Young Australian Journalist of the Year Awards’ print category and was a Walkley finalist in 2016 for Scoop of the Year.

Clifton is the print edition editor at The Daily Telegraph. A 30-year News Corp veteran, who began his career as a cadet reporter on Sydney’s Daily Mirror newspaper in 1988. Clifton was also nominated in this category in 2014 and 2015.

JUDGES’ COMMENTS

Writing front page newspaper headlines is difficult. The letter count is tight. There’s space for only two to four short words to kickstart the story and demand attention. These are all excellent examples of the craft. The Barnaby Joyce front page was probably the most memorable of the year. It was the perfect balance between a controversial photo and a very clever headline: “Bundle of Joyce”. Rarely does a headline live on long after the news has moved on. This was the exception.



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PRINT/TEXT:
FEATURE
WRITING SHORT
(UNDER 4000 WORDS)



HOLLY’S CHOICE
Leisa Scott

Qweekend, The Courier-Mail

Leisa Scott received strong and supportive responses from readers moved by the way she captured Holly Warland’s funny and self-assured personality, her great love story, and her right to choose when she no longer wanted to live. Since Scott’s piece was published, Holly, who has muscular dystrophy, has made a film about why she believes Queensland needs assisted dying laws — and why the young and chronically ill should have a voice in the debate. Holly’s video was shown at a Dying with Dignity campaign forum held at Queensland Parliament in June, although she was too weak to attend.

Scott began her career as a cadet with *The Courier-Mail* in 1984, with stints at *The Sun-Herald*, News Ltd’s Melbourne bureau and *The Australian*. In 2005, she became a founding writer for *Qweekend*. She was the 2014 Queensland Journalist of the Year. This is her first Walkley.



JUDGES’ COMMENTS
This is a beautifully written, superbly structured story that is deeply moving but never sentimental. A fine example of magazine feature writing that stays with you long after you’ve finished reading it.

PRINT/TEXT:
FEATURE
WRITING LONG
(OVER 4000 WORDS)



ANGELS OR ARROGANT GODS:
DUTTON, IMMIGRATION AND
THE TRIUMPH OF BORDER
PROTECTION
James Button

The Monthly

After the closure of the Department of Immigration in December 2017, James Button did a rare deep dive into our public service. A former public servant told Button he was worried “that the arrogant gods have taken charge and the angels have left the building”. This is a brilliantly written piece about Australia’s immigration story, exploring how changing policies reflect our evolving values and worldview. Button spoke to 25 former Immigration Department officials and the current head of the Department of Home Affairs, Mike Pezzullo. Senator Louise Pratt cited the article when questioning Pezzullo in Senate Estimates.

Button is a former deputy editor and Europe correspondent of *The Age*, and the author of *Speechless: A Year in my Father’s Business* and *Comeback: The Fall and Rise of Geelong*. This is his third Walkley Award for feature writing.



JUDGES’ COMMENTS
James Button’s masterly writing and forensic deep dive into the department that runs Australia’s immigration program is outstanding, both for its penetrating analysis and the portrait it paints of the powerful personality at the apex of that organisation, departmental secretary Mike Pezzullo. A number of entries tackled migration policy, but no others did so with the sophistication and depth of insight of this writer.

QUALITY SHINES ON JOURNALISM’S NIGHT OF NIGHTS

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CREATE CHANGE

COVERAGE OF COMMUNITY AND REGIONAL AFFAIRS



THE BIG DRY
Belinda-Jane Davis
The Maitland Mercury

Belinda-Jane Davis used a range of multimedia to shine a light on the drought and its impact on farmers, their families and their livelihoods. Her coverage showed the faces of the drought, through before-and-after photo sliders, interactive maps, photo galleries, Facebook Live videos, video footage, infograms and user-generated content.

But just telling the story wasn't enough. In June, Davis started Buy a Bale campaigns in a number of regions — raising money to buy hay, water and groceries for farming families — with the support of 37 sister mastheads. Collectively, The Big Dry Drought Appeal has raised more than \$3.5 million. Davis and Fairfax Media also launched a petition, calling on the NSW Government to provide more support for drought-stricken farmers, collecting the required 10,000 signatures for a debate in the NSW Parliament.

Davis has been a journalist with Fairfax Media for 10 years and is based at *The Maitland Mercury*. She is also a fifth-generation farmer who is passionate about preserving local food bowls, food security and biodiversity.



JUDGES' COMMENTS

Belinda-Jane Davis showed great passion and tenacity to ensure the crippling drought received the media attention it long deserved. Despite the strained resources of a regional newspaper and constant shutdowns from various politicians, Davis persisted. The worst drought in more than 100 years had long been ignored by the metro media, but Davis's coverage ensured it finally became front page news and held responsible politicians to account.

COVERAGE OF INDIGENOUS AFFAIRS



UNRAVEL: BLOOD ON THE TRACKS AND AUSTRALIAN STORY: BLOOD ON THE TRACKS
Allan Clarke and Yale Macgillivray, with Team Unravel True Crime
ABC Podcasts, ABC TV

The “Blood on the Tracks” investigation into the 1988 death of Aboriginal teenager Mark Haines in regional NSW has had a huge impact on multiple platforms. The longform read had over 250,000 views on the day it was published; the *Australian Story* almost two million views; the seven-part podcast over 100,000 downloads per episode; and a 360-degree video topped more than 111,000 views across social media. “Unravel” cracked wide open the cold case of Indigenous teenager Mark Haines’ death. It uncovered a confession, and prompted the NSW police to place a full-time detective on the investigation. These stories asked the broader question: “Does Australia have an appetite to rewrite historical wrongs?”

Allan Clarke is a Muruwari man and an award-winning investigative journalist, producer and presenter. He has previously worked for *BuzzFeed*, SBS and NITV.

Yale Macgillivray is a proud Kalkadoon, Australian South Sea Islander and Scottish woman. She has worked as a digital producer for ABC Regional & Local, ABC News and *Foreign Correspondent*.

JUDGES' COMMENTS

“Unravel: Blood on The Tracks” is a compelling, revealing and instructive case study of how justice has sometimes been denied to Aboriginal communities. Allan Clarke tells the story of Mark Haines’ death, which was at first dismissed as suicide, and reveals error after incompetence followed by cover-up. In this highly personal investigation, Clarke asks the bigger questions about how Australia faces its past and whether we are prepared to accept our mistakes.



BHP

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Congratulations

Allan Clarke and Yale Macgillivray

with Team Unravel True Crime, ABC Podcasts and ABC TV

PwC's Indigenous Consulting

44 Walkley Yearbook 2018

Walkley Yearbook 2018 45

RADIO/AUDIO:
NEWS & CURRENT
AFFAIRS



NT YOUTH DETENTION AND
CHILD PROTECTION SYSTEMS
IN CRISIS DESPITE ROYAL
COMMISSION

Jane Bardon

AM, ABC Radio National Breakfast,
ABC News Online

Jane Bardon’s tenacious reporting contributed to pressure on the Northern Territory and Federal Governments to respond to the recommendations of the Royal Commission into the Protection and Detention of Children. The pressure prompted then-Prime Minister Malcolm Turnbull to visit Tennant Creek in July — making him the first PM to visit the Top End town in decades — and to promise a regional regeneration deal the following week. At the same time, the Northern Territory Government stripped the deputy chief executive of youth justice responsibilities due to ongoing problems.

Bardon has been an investigative reporter and producer for newspapers, TV, radio and online at the BBC, SBS, *The Age* and the ABC since 1996. She won the Walkley Award for Coverage of Indigenous Affairs in 2017.

JUDGES’ COMMENTS

Taking the initiative to follow up news stories, Jane Bardon went above and beyond to shine a light on what was happening in some of the darkest shadows of her community. She also made sure to keep the people who were most at risk — the families and their loved ones — at the centre of what could easily have been a story about a slow moving bureaucracy and haphazard response. The stories clearly indicate that change had occurred and was still occurring, driven by a reporter clearly in touch with, and passionate about, her community.



RADIO/AUDIO:
FEATURE



LOST IN LARRIMAH

Kylie Stevenson,
Caroline Graham,
and Eric George

The Australian



The Australian continues to cover the ongoing investigation into 70-year-old Paddy Moriarty’s disappearance from Larrimah in the Northern Territory — population: 12. Kylie Stevenson and Caroline Graham’s reporting uncovered new leads and advanced police enquiries. They conducted more than 30 interviews, recorded 40-plus hours of tape and reviewed thousands of pages of documents. But this captivating podcast was not just an investigation, it was a deep, earnest dive into Larrimah’s history. A sincere tribute, not just to a person who disappeared, but also to a disappearing town and the way of life it represents.

Stevenson’s 18 years’ experience as a newspaper and magazine journalist includes roles at *The Proserpine Guardian*, Mackay’s *The Daily Mercury* and the *NT News*. She is now a producer for ABC Radio Darwin and a freelance writer.

Graham has worked as a newspaper reporter and freelance writer, and is now a lecturer in journalism and creative writing at Bond University.

Eric George is a multiple Walkley Award-winning journalist and multimedia editor at *The Australian*, where he launched the paper’s push into podcasts.

JUDGES’ COMMENTS

“Lost in Larrimah” is a complex, textured and engaging series, brimming with character. We were impressed with the writing of this series (even the brief language warnings opening each episode are humorously written). With a population of 12, the town and the story present almost like the cast of a play, and this is used artfully to question the story of Paddy Moriarty’s disappearance and its effect on the isolated community. In its reporting and execution, the series shows a high level of originality.

CLOCKWISE FROM TOP LEFT: KYLIE STEVENSON, ERIC GEORGE, CAROLINE GRAHAM



For the stories that change this country

ABC NEWS

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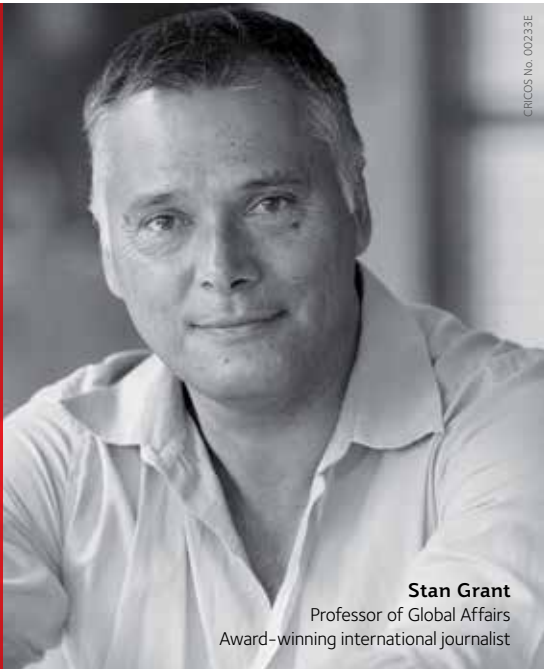
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Stan Grant
Professor of Global Affairs
Award-winning international journalist

CERICS No. 00233E

SPORT PHOTOGRAPHY

SPORT 2017–2018

Scott Barbour

Getty Images

Scott Barbour says in his entry statement how proud he is that women’s sport features in three of the five images in his portfolio. “I hope it shows the increasing prominence they are deservedly obtaining in the media landscape.”

Barbour’s timing and technical capacity with light are backed by immense skill and great reflexes. Those qualities combine to get an exclusive angle such as his bird’s-eye view of the Richmond Tigers parting the seas of adoring fans with their first premiership cup in 37 years.

Barbour has worked for *Getty Images* for the past 19 years, based in London, Sydney and Melbourne. He won last year’s Walkley Award for Sports Photography and has previously won awards, including World Press Photo.

JUDGES’ COMMENTS

What makes a beautiful sport image is timing. Timing can create something you’d barely catch with the naked eye, like the way Scott Barbour captured the gymnast. There’s something artistic about these images; the wave of colour and patterns as the Tigers players leave the field is almost like an artistic rendition of the game rather than a photo. The lighting is dramatic and almost surreal; Barbour’s technical capacity around light is *that* good.

Clockwise from top left: Hannah Martin of England performs rhythmic gymnastics on day seven of the XXI 2018 Commonwealth Games on the Gold Coast; sun sets during Men’s 3000m Under 20 race during Zatopek 10 meet at Lakeside Stadium in Melbourne; players compete for the ball as lightning strikes during a W-League match between Melbourne Victory and Western Sydney Wanderers in Melbourne — match was suspended soon after; Richmond Tigers celebrate with the 2017 AFL Premiership Cup, after beating



Nikon is a proud supporter of the Sport Photography Award and congratulates this year’s winner

SPORTS JOURNALISM

THE BIG FIX

Leo Schlink

Herald Sun



Leo Schlink’s exposé led to a raft of new integrity measures for Racing Victoria. In a string of exclusive reports, Schlink diligently developed the story of champion horses being doped in some of Australia’s biggest races, while trainers and stable staff allegedly evaded Racing Victoria’s security network.

One trainer and two of his former employees were banned for life; another five trainers and stable hands were disqualified. Judge John Bowman described it as one of the “darkest and longest chapters in the history of Australian turf”. In the wake of the scandal, the Victorian Government introduced a bill to bolster integrity measures, including independent oversight and a robust disciplinary framework to combat corruption.

Schlink started his career at *The Advertiser* in Adelaide in 1981, completing his cadetship before moving to Channel Nine to cover sport and general news. He moved to the *Herald Sun* in 1996, transferred to London as bureau chief in 2002, and has continued to cover various sports since returning to the *Herald Sun*.

JUDGES’ COMMENTS

Horse racing has long had its problems, but nothing prepared the sport or the public for the revelations contained in Leo Schlink’s explosive stories. Schlink’s investigative journalism lays bare a doping scandal operating in the sport’s biggest arenas, and does so in damning detail. These stories, which implicate a leading trainer, have stimulated significant changes to the oversight of integrity in Australian racing.

PRODUCTION



I AM THAT GIRL
Four Corners
Production Team

Four Corners, ABC TV

“I am That Girl” resonated strongly due to the strategic approach of *Four Corners*’ production team, who engaged the audience, particularly young people, on multiple platforms. A digital article published the day of the broadcast had more than 530,000 page views, with engagement times exceeding eight minutes. On social media, the news article and key social videos of Saxon Mullins speaking directly to the audience generated huge interest and helped continue the discussion about consent long after the broadcast.

From the cinematography and sound captured by Neale Maude, Richard McDermott and Louie Eroglu to the craft editing of Guy Bowden, every production decision from the “I am that Girl” team was carefully made to let Mullins’ searing first-person account be the focus of the story. Graphic design from Peta Bormann was used throughout the film and worked into the digital and social media story treatments created by Brigid Anderson. The production team’s work was ably supported by *Four Corners* assistant editors James Braye and Mariam Zahr.

JUDGES’ COMMENTS
This project shows tremendous production skill and it’s clear the team had a shared vision for how to best illustrate a difficult but urgent story. From empowering vulnerable talent, to crafting and executing a visual style that marries with the subject matter, to presenting the story over multiple touchpoints to best serve the audience who will benefit most from seeing it, “I Am That Girl” is a brilliant example of a production that combines traditional and new media formats.

NEWS PHOTOGRAPHY



LIFE SAVER
Jenny Evans

Getty Images and *The Daily Telegraph*

Jenny Evans’ series of photos shows a swimmer in dire trouble at Bronte Beach. It’s a classic news narrative and quintessentially Australian, and yet something that is rarely captured by photojournalists. Evans told news.com.au she was down at the beach trying to catch shots of the surf and whales and realised something wasn’t right when she scanned the beach and saw a young woman being swept out by a rip.

Fortunately, two lifeguards were on hand to rescue the drowning woman. In her entry statement, Evans describes rip currents as the number one hazard on Australia’s coastline. “They account for more deaths per year than sharks, floods and cyclones combined.”

Evans’ successful career as a freelance photographer has spanned 18 years. She specialises in breaking news and sport, but her passion lies in visual storytelling. She won first place in the World Press Photo awards for sport feature stories, in a joint entry with her husband Mark Evans. This is her first Walkley Award.

JUDGES’ COMMENTS
This is an amazing set of pictures. It’s a dramatic story and Jenny Evans has captured the moment in every shot. They are really split-second moments that add up to a great news series.



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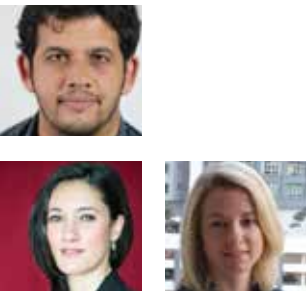
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CAPTURE TOMORROW

COVERAGE OF A MAJOR NEWS EVENT OR ISSUE



ROHINGYA REFUGEE CRISIS
Drew Ambrose, Karishma Vyas and Liz Gooch
101 East, Al Jazeera



“The Rohingya Exodus” was one of the first in-depth documentaries to investigate the mass displacement of the ethnic minority from Myanmar into Bangladesh; Drew Ambrose witnessed the arrival of almost 700,000 refugees in a matter of weeks. Karishma Vyas’s “Brides and Brothels: The Rohingya Trade” exposed the sexual exploitation of Rohingya refugees and child marriage within the community. *101 East* producer Liz Gooch broke the news that fleeing Rohingya refugees had reached Malaysia for the first time since violence broke out in Myanmar. Many of her sources provided information that alleged Myanmar’s military was receiving payments to smuggle refugees into Thailand.

Ambrose is a senior producer and foreign correspondent for *Al Jazeera English* in Malaysia. He has worked on current affairs programs *Insight*, *Australian Story* and *Living Black*, and as a video journalist from the ABC’s Jakarta Bureau.

Vyas is an Emmy-nominated journalist and the 2018 Walkley Freelance Journalist of the Year.

Gooch is currently a senior producer for *101 East*. She has reported for *Al Jazeera*, *The New York Times*, CNN and the *South China Morning Post*, and has worked for *The Age*.

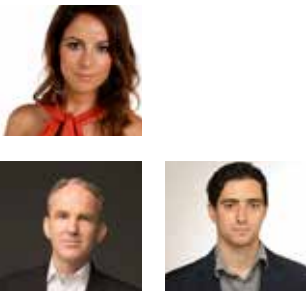
JUDGES’ COMMENTS
“The Rohingya Exodus” was one of the first documentaries to investigate this textbook case of ethnic cleansing both from the Bangladesh border and inside Myanmar itself. Then, “Brides and Brothels” exposed the sexual exploitation of teenage Rohingya refugees and forced child marriage. These two programs helped change world opinion and galvanise multilateral support for the beleaguered Rohingya.

CLOCKWISE FROM TOP LEFT: DREW AMBROSE, LIZ GOOCH AND KARISHMA VYAS

SCOOP OF THE YEAR



BUNDLE OF JOYCE
Sharri Markson, Christopher Dore and Kylar Loussikian
The Daily Telegraph



Not only did *The Daily Telegraph* exposé of Barnaby Joyce’s affair and pregnancy with a staffer lead to the demise of the popular deputy prime minister, it also led to an extraordinary prime ministerial decree banning ministers from having relationships with staff. It took Sharri Markson, Christopher Dore and Kylar Loussikian 10 months to verify the story and get it into print. *The Telegraph* followed up with reports that, at the height of the affair, Joyce had shuffled Campion into the offices of two of his subordinates to secretly continue the relationship without breaching ministerial rules.

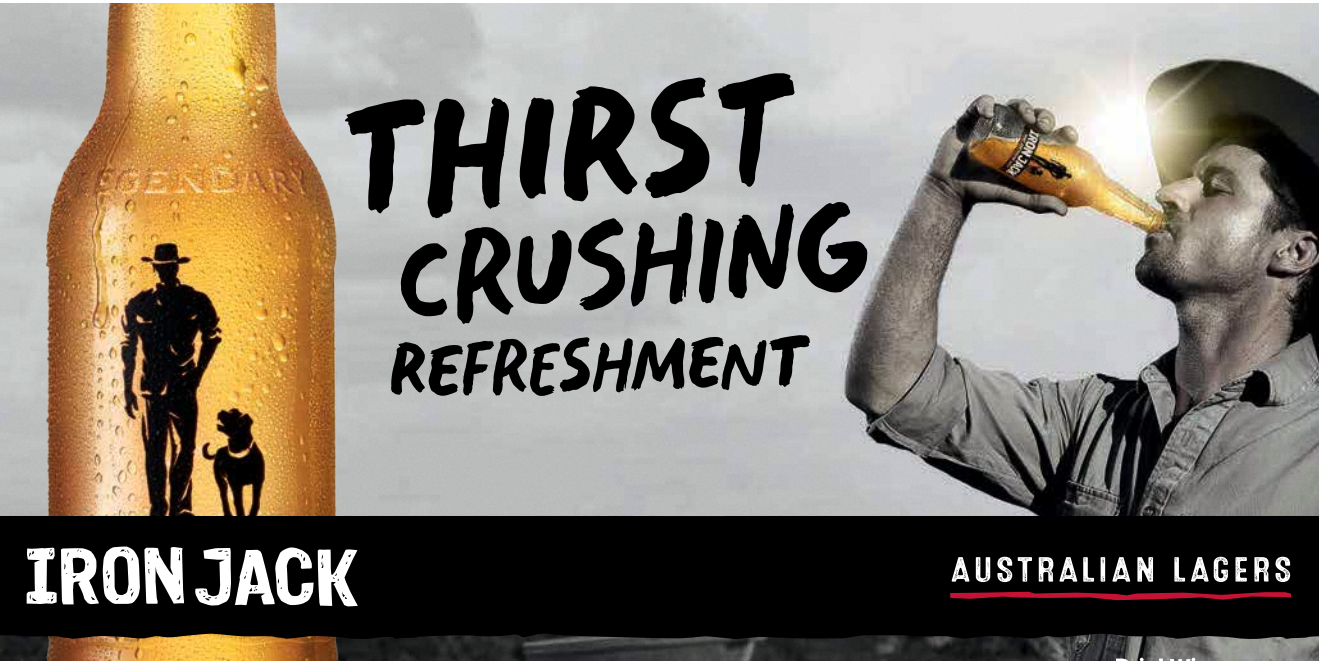
Markson is the national political editor for *The Daily Telegraph* and a host and commentator on Sky News. She is a former media editor and senior writer at *The Australian* and former editor of CLEO Australia. She won a Walkley for TV news reporting while news editor at Seven News Sydney.

Christopher Dore was appointed editor-in-chief of *The Australian* in October 2018 after editing *The Daily Telegraph* for three years. He has also served as editor of *The Courier-Mail* and Perth’s *The Sunday Times*, and as deputy editor of *The Sunday Telegraph*.

Kylar Loussikian is currently the CBD columnist for *The Sydney Morning Herald* and *The Age*. He was previously the national political reporter with *The Daily Telegraph* and a state political reporter and business writer at *The Australian*.

JUDGES’ COMMENTS
A genuine scoop accompanied by an iconic headline and “gotcha” photograph. “Bundle of Joyce” would bring down a deputy prime minister and result in a ban on ministers having relationships with staffers. Right across the nation talk of office romances and family values was dominating water coolers and dinner tables.

CLOCKWISE FROM TOP LEFT: SHARRI MARKSON, KYLAR LOUSSIKIAN AND CHRISTOPHER DORE



PHOTOGRAPHIC ESSAY



MY NAME IS YUNUS

Chris Hopkins

SBS Online Documentaries

“My name is Yunus. I was born in 1990. I do not know my exact date of birth. I am Rohingya and a Sunni Muslim. I want to make a story for the world. I want to do this for my family and also for the Rohingya people, those people suffering in the Bangladesh refugee camps.”

Chris Hopkins captured moments in the new life of a Rohingya refugee in Australia for SBS’s innovative Instagram documentary “She Called Me Red”. In an urban gothic style, Hopkins helps us meet and understand Mohamad Yunus, who has fled genocide for the relative safety of suburban Melbourne, where he encounters a whole new set of challenges. What the future holds for Yunus is unseen, but his commitment to family, his persistence in staying strong, and his dreams of becoming a leader within the broader Australian community are a testament to those given a second chance.

Hopkins is a freelance photojournalist based in Melbourne. He has covered humanitarian issues for many publications, including *The New York Times*, *The Guardian*, *The Sydney Morning Herald*, *The Age*, UNHCR, SBS and Amnesty International.

JUDGES’ COMMENTS

Chris Hopkins has captured an amazing intimacy with this series. It’s a beautiful complete package for an independent story. His use of available light shows a level of patience with his subject and a great technical ability with his camera. There are images in the essay that are not only quirky to the eye but also emotive. As a viewer you can feel the essence of his subject through the essay.



Nikon is a proud supporter of the Award for Photographic Essay and congratulates this year’s winner



TV/VIDEO: CAMERAWORK



CITY OF GHOSTS

Aaron Hollett

Four Corners, ABC TV

“City of Ghosts” took Aaron Hollett and reporter Matt Brown to the city of Raqqa in Syria, the capital of the Islamic State for four years, immediately after the ISIS fighters were pushed out by coalition forces. Hollett shot for 16 straight days, averaging 15 hours a day, in a place totally cut off from the world — no rule of law, no water, no electricity, no phones. The population was slowly trickling back into its obliterated city.

In his entry, Hollett wrote: “We faced intense logistical challenges and threats to our safety, mainly unexploded bombs that were planted as booby traps by ISIS in most buildings. It was a harrowing experience, not knowing if your next step would trigger an explosion.”

Hollett is the Middle East camera operator and editor for the ABC. He started his career as a photographer at *The Queensland Times* newspaper in 1995, and worked for Seven News before joining the ABC in 2010. This is his third Walkley win.

JUDGES’ COMMENTS

This is exceptional camerawork by Aaron Hollett, under extremely difficult circumstances, showcasing the complete devastation of Raqqa and its people. The drone footage is focused and well measured, and shows the viewer just how dangerous the area is still. Hollett takes his audience on an amazing visual journey, engaging with the people and landscape while showing their stories of survival and their hopes for the future as they rebuild this devastated city.



TV/VIDEO: NEWS REPORTING



CORRUPTION CONCERNS AT ONE OF AUSTRALIA’S BIGGEST COUNCILS

**Alexandra Blucher
and Mark Willacy**

ABC 7pm News, ABC TV

Alexandra Blucher and Mark Willacy’s reporting broke the story of one of the biggest corruption investigations in Queensland in many years, triggering arrests and serious charges. A charge of official corruption against Logan City Mayor Luke Smith centres on allegations he received a luxury boat from a Chinese developer who donated tens of thousands of dollars to his election campaign. It’s a great example of the crucial role that investigative journalism and TV news can play, taking the lead in exposing corruption in our political system.

Both Willacy and Blucher are journalists for ABC Investigations based in Brisbane. Willacy is a former Middle East and North Asia correspondent who has reported for the ABC in more than 30 countries. He is a three-time Walkley winner.

Blucher works across all ABC news and current affairs programs and online platforms. She has also worked in Beijing at China Radio International.

JUDGES’ COMMENTS

The Logan Council stories were the result of skilled research and cultivation of sources. The reports exposed apparent corruption at the highest levels of the council. The stories demonstrated investigative news reporting at its finest, as well as its importance in serving local communities.



Congratulations
to this year’s
Camerawork
category winner

Aaron Hollett
Four Corners
for
City of Ghosts



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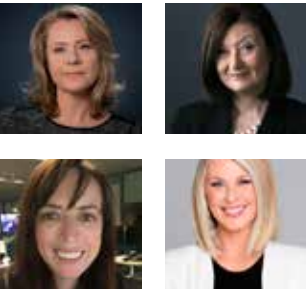
TV/VIDEO:
CURRENT AFFAIRS SHORT

WOMEN CLAIM DON BURKE
SEXUALLY HARASSED THEM

MORE PEOPLE COME
FORWARD WITH ACCOUNTS
OF DEALING WITH DON
BURKE

**Lorna Knowles, Kate
McClymont, Tracey Spicer,
Alison Branley, and the ABC
and Fairfax Team**

7.30, ABC TV



Shining a disturbing light on Don Burke, one of the most powerful and popular men in Australian entertainment, had to be backed up with rock solid evidence. In these riveting ABC television reports, there was no testimony stronger than that of women recounting their own experiences. It was no mean feat to gain their trust and persuade them to go on camera. For many survivors who had suffered bullying or harassment, these stories offered hope that their voices would now be heard and would force cultural change within the entertainment industry.

Kate McClymont is an investigative journalist with *The Sydney Morning Herald*. With wins in two categories this year she becomes the winner of seven Walkleys, including the Gold Walkley.

Lorna Knowles is a senior investigative reporter for the ABC. She began her 25-year career at News Ltd and Channel Seven before joining the ABC in 2006, where she has worked on programs including *Media Watch*, *7.30* and *Four Corners*.

Tracey Spicer AM is a broadcaster, journalist and author of the bestselling memoir *The Good Girl Stripped Bare* about the challenges for women in the media and entertainment sector.

Alison Branley is a member of the ABC’s Specialist Reporting Team, researching, producing and reporting for various platforms. She has also worked for News Ltd and Fairfax Media.

JUDGES’ COMMENTS

In the wake of the Harvey Weinstein claims, a brilliantly executed piece of investigative journalism on a man who once stood as one of the most popular and powerful men on Australian television. A standout among the entries, this was jaw-dropping television, forensically detailing predatory and abusive behaviour.

CLOCKWISE FROM TOP LEFT: LORNA KNOWLES, KATE MCCLYMONT, TRACEY SPICER AND ALISON BRANLEY

TV/VIDEO:
CURRENT AFFAIRS LONG

OUT OF THE DARK
Four Corners Team

Four Corners, ABC TV



The story of 12 Thai children and their soccer coach trapped in a cave enthralled the world. Competing with the global media, *Four Corners* gave a comprehensive take on a complicated story, with a very fast turnaround. “Out of the Dark” reported meticulously on the search and rescue, and secured key interviews. The report revealed that the risks borne by Australians Craig Challen and Richard Harris were so great that diplomatic immunity was arranged in case something went wrong with the sedation of the team. *Four Corners’* interviews and documentary were picked up by the world’s media and shared by the US military and Thai Navy Seals as the definitive account of the Thai cave rescue.

The team at *Four Corners* had less than a week to film, script and edit what would become the world exclusive “Out of the Dark”. On the ground in northern Thailand reporter Mark Willacy, producer Lucy Carter, camera operator Mathew Marsic and sound operator Rob Mackay worked around the clock, filming sequences and securing exclusive interviews with the Australian, British and US divers. In Sydney, producer Jeanavive McGregor, editors Guy Bowden and Simon Brynjolfsson, and assistant editor James Braye worked with executive producer Sally Neighbour and supervising producer Sharon O’Neill to support the team in Thailand. The result was one of the great team efforts in *Four Corners’* 57-year history.

JUDGES’ COMMENTS

“Out of the Dark” stood out from a strong field of entries for two reasons: *Four Corners* secured exclusive interviews in the midst of a massive international media pack, then turned around a compelling longform narrative in just six days. The willingness of the team to let the divers tell their own story, plus their ability to draw out fresh details about the remarkable rescue, made compelling viewing and international headlines. The special felt like it was months in the making — a tribute to the team that worked around the clock in Thailand and Sydney to get it on air.



COMMENTARY,
ANALYSIS,
OPINION AND
CRITIQUE



ATROCITIES COMMITTED IN
GOD’S NAME MEAN CHURCH
WILL NEVER SWAY ME

LIVE EXPORT TO MIDDLE
EAST BASED ON A LIE

‘DISAPPOINTING’ MALCOLM
TURNBULL COMES UNDER
FIRE FROM HIS OWN FACTION

Mark Riley
The West Australian



Mark Riley submitted three balanced, well-constructed and moving columns. Built on a political correspondent’s expertise and leavened with personal experience, Riley added a human touch to the news he broke. He challenged readers’ assumptions and revealed that key members of Malcolm Turnbull’s faction were disappointed by his failure to win electoral support. One leading member told Riley that Turnbull no longer had the numbers. All three pieces drew strong reader and viewer feedback. Some agreed, some didn’t, but they all started valuable discussions about issues that matter.

Riley is political editor with *Seven News* and a columnist with *The West Australian*. He started in journalism with *The Newcastle Herald* in 1979 and worked for *The Sydney Morning Herald* before joining *Seven News* in March 2004. Riley was the first television journalist to win the Press Gallery’s Journalist of the Year Award. This is his first Walkley.

JUDGES’ COMMENTS

Mark Riley uses personal anecdotes and his expertise as a well-connected political correspondent to produce fresh perspectives on the major political stories of the past year. His crisp and engaging columns challenge reader assumptions, and his revelation of an important dynamic in the subsequent leadership challenge was significant.

CARTOON &
ARTWORK



FROM THE HEART
Jon Kudelka

The Australian



The Uluru Statement arose from extensive nationwide dialogues with Indigenous groups on constitutional recognition, followed by a four-day First Nations National Constitutional Convention. The result was a call for the establishment of a First Nations voice enshrined in the Constitution, and a Makarrata Commission that would supervise a process of agreement-making and truth-telling between governments and First Nations.

As Jon Kudelka wrote: “This was an opportunity for the Turnbull government to push reconciliation forwards and have a real national conversation about how this might all look, and provide a legitimate pathway towards a treaty and eventually a Republic ... Instead, they utterly kiboshed the whole thing by press release at 4.45 on a Friday afternoon, essentially on the grounds that it would be too difficult. No negotiation. No discussion.”

That upturned middle digit simply and powerfully captures how many felt about that dismissal.

Kudelka has been working as a cartoonist for *The Australian* since the late 1990s. His work also appears in *The Hobart Mercury* and he has published three books: *101 Uses For A John Howard*, *Kudelka And First Dog’s Spiritual Journey* and *Hobart By Kudelka*.

JUDGES’ COMMENTS

“From The Heart” simply and powerfully captures how many felt after the government so quickly dismissed the central recommendation of the Uluru Statement From The Heart. Whether you agree or disagree with the sentiment, Kudelka’s work is an excellent example of what a political cartoon should be. It makes a searing comment in a clever, impactful way.



BREAKING BIG UN
Jonathan Shapiro

The Australian Financial Review

Jonathan Shapiro’s investigation exposed stock market darling Big Un’s partnership with a finance company that advanced funds in a manner that appeared to be sales. The story questioned the failure of the stock exchange and the corporate regulator to detect Big Un’s actions. If it weren’t for Shapiro’s story, millions of dollars of super funds would have flowed to the company when it was on the verge of being added to a major stock market index. Meanwhile, thousands of mum-and-dad investors were left devastated. The Australian Securities Exchange has now tightened its listing rules to ensure that directors and executives are adequately scrutinised.

Shapiro is a senior journalist for *The Australian Financial Review* in Sydney, where he has covered financial markets, the economy and investments since 2009. In 2016 he was joint winner of the Citi Journalism Award for Excellence, in recognition of excellence in business and finance journalism. This is his first Walkley.



JUDGES’ COMMENTS
Jonathan Shapiro’s painstaking investigation into Big Un drew on multiple sources to stitch together a colourful exposé of a wild accounting scam and a businessman’s criminal past. The revelations led the Australian Securities Exchange to tighten its listing and disclosure rules, and sent the former stock market darling into administration.

Quality work.

ING congratulates all 2018 Walkley Award winners.

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How banking can be



MYANMAR’S KILLING FIELDS
Evan Williams, Eve Lucas and Georgina Davies

Dateline, SBS

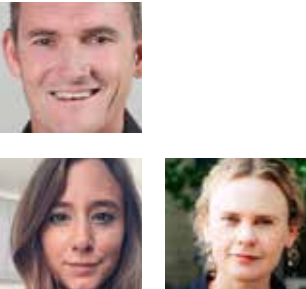
Through exclusive access to videos and members of the Rohingya network who risked jail and execution, Evan Williams, Eve Lucas and Georgina Davies were able to prove that violence unleashed by the Myanmar army in late August 2017 was part of a longstanding campaign by the military to systematically force all of the Rohingya out of the country permanently. They started with videos of civilians wounded and killed by the Myanmar forces as they fled their burning villages. Then they spent six months finding the people in those videos, cross-checking multiple accounts and sources. The documentary is being used as a key reference point by investigators from the US State Department and the UN Fact Finding Mission.

Williams has more than 20 years’ experience as a TV news and current affairs reporter and producer. From 1992 to 1997 he was the ABC’s correspondent in South East Asia and then worked as a reporter on *Foreign Correspondent*. He reports regularly on *SBS Dateline*.

Lucas is a freelance producer specialising in international current affairs. She produced a documentary that won a 2014 Emmy Award. In 2013, Lucas filmed and directed for Al Jazeera’s *101 East* series in Tajikistan and Sri Lanka. She has worked as a field producer for *SBS Dateline* throughout Europe.

Davies has been making longform programs for 20 years. She started as a researcher on Seven’s *Today Tonight*, worked at BBC Current Affairs in London, and joined *SBS Dateline* in 2015. She became series producer in 2017 and acting executive producer in October 2018.

JUDGES’ COMMENTS
“Myanmar’s Killing Fields” is courageous and compelling television. Using secretly shot videos, coupled with the testimony of survivors, Evan Williams and his team have produced the definitive account of a genocide unfolding in our own region. The team first ensured the videos’ veracity, then investigated and analysed their contents. Next, they sought out people shown in the videos and found among them eyewitnesses to the horrific events. This painstaking process was an outstanding journalistic effort, laying out strong evidence of this major catastrophe. The narrative was beautifully crafted and told, allowing the viewer to gain a strong grasp of individual incidents in which Rohingya civilians were killed, as well as an understanding of the vast geographical spread of the regime’s brutality against a minority people within its own borders.



CLOCKWISE FROM TOP LEFT: EVAN WILLIAMS, GEORGINA DAVIES AND EVE LUCAS

WALKLEY BOOK AWARD



THE HOUSE Helen Pitt

Allen & Unwin

From idea to opening, building the Sydney Opera House took nearly two decades, four premiers, \$102 million, over one million tiles, and more than 10,000 men from 90 different countries. It started with Danish architect Jørn Utzon, whose entry in the international design competition was chosen as winner in 1957. Many Australians know the tragedy of Utzon, who never saw his masterpiece completed after leaving because of a dispute with the NSW Government. Fewer know the story of Peter Hall, the Australian architect who completed the building and died in ignominy.

Helen Pitt constructs the saga with 10 years of research and interviews. As well as a tribute to an iconic building, Pitt’s book is a paean to newspaper reporting. She aimed to retell the story through the eyes of the many journalists who covered this story, speaking to former reporters to reconstruct *The Sydney Morning Herald* newsroom that broke the news to Utzon that he had won the competition. Pitt’s research took her from news archives in Sydney to London and Denmark; she read previously unseen letters from the Utzon and Hall families, and even unearthed a 1968 telegram from Gough Whitlam trying to bring Utzon back to Australia.

Pitt began her career in 1986 at *The Sydney Morning Herald*, where she is currently a senior writer and has also been opinion and letters editor. She has worked as a feature writer for *The Bulletin* magazine, in California for New York Times Digital, and as a television reporter at Euronews in France. This is her first Walkley Award.

JUDGES’ COMMENTS

From its inception in 1957 as a set of competition drawings by Danish architect Jørn Utzon to its splashy opening in 1973, the Sydney Opera House — one of the world’s most iconic buildings — was mired in controversy. Decades later, reputations remained scorched, from the brilliant Utzon, who quit in anger, to politicians who sought to crush his vision. Helen Pitt’s exceptional book *The House* captures this saga in forensic detail. Pitt dovetails historical and political records with the social mores of Australia at the time. *The House* streams with material dug from old records and 10 years of research and interviews, meticulously recounting the battle over a building that, when heritage listed in 2007, was described as a masterpiece in the history of humankind.



MOST OUTSTANDING CONTRIBUTION TO JOURNALISM

Sean Dorney



Sean Dorney is a legend of the Pacific. He has been feted, honoured, detained, shot at and deported in the course of a 40-year career as a PNG correspondent and then Pacific correspondent for the ABC; four decades of reporting based on truth, rigour, integrity and fairness.

Dorney retired from the ABC four years ago and is now facing the challenge of living with Motor Neurone Disease, but that hasn’t stopped him from continuing to work as a non-resident fellow for the Lowy Institute and publishing another book, *The Embarrassed Colonialist*.

Dorney’s personal history is as interwoven with Papua New Guinea as his professional career. He arrived in PNG in 1974, a year before the country gained independence, to work for the newly-established Local Broadcasting Commission. He was 23 years old and had been seconded from the ABC in Townsville. In this first three-year stint in the country, he met local broadcaster Pauline Nare who would become his wife. Their family grew to include two children. Dorney represented PNG in rugby league in 1975, and the following year he captained the side in his last game for the Kumuls.

“Unparalleled impact” is acclaim that might seem hard to prove, but consider this: Dorney is the only foreign correspondent to have been both deported and awarded honours by the PNG government. He enjoys virtually ambassadorial recognition among Pacific leaders, who trust his judgement and analysis as well as the fearlessness and fairness of his reporting.

But that impact extends far beyond the upper echelons of power. For many listeners in remote areas, Dorney was the voice, the embodiment, of Australia. And he planted the seed for a generation of journalists, not just in PNG but across the region.

“He will help out a local journalist with facts and skill, he will share their hassles and lives, and he will make sure they know that he — the big white Australian — cares and respects them,” says New Zealand author and journalist Michael Field.

“Sean genuinely believes in the local journalist. This is not to say that Sean was a soft touch; if Sean had a scoop, you can be sure he would report it first. Only after he had won the applause for a great scoop would he share the details with his rivals.”

The ABC and the people of Australia and the region have been enriched by his insight, intelligence, passion and wit. As Field says: “Sean Dorney is the representative of Australia across the Pacific in a way few people in Australia know.”



KEY DATES 2019

March 11

Entries open for Mid-Year Awards & applications
open for fellowships & scholarships

August 31

Walkley Awards entries close

April 5

Walkley Public Fund for Journalism dinner

October 10

Nikon-Walkley Photography finalists & Walkley
Documentary Award shortlist announced

April 26

Mid-Year Awards entries close

October 17

Walkley finalists announced

June 26

Mid-Year Awards celebration

July 1

Walkley Awards entries open



Apple News

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A scenic photograph of a sandy beach with turquoise water and a small boat in the distance. Three people are walking along the shoreline. The sky is clear and blue.

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