



REFLECTING ON 2019
LESSONS FOR A NEW AGE

64TH WALKLEY AWARDS FOR
EXCELLENCE IN JOURNALISM
ALL THE WINNERS INSIDE



Yearbook 2019

ABOUT US

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

Thank you to our partners*

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 Foundation.

PLATINUM			
GOLD			
SILVER			
MEDIA			
INSTITUTIONS			
PHILANTHROPY			
IN-KIND			

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

*Partners current as of November 2019

EDITOR CLARE FLETCHER ART DIRECTOR SHIREEN NOLAN SUBEDITORS KATHRYN BICE, SIMON CRERAR, VANESSA FREY, JOHN VAN TIGGELEN EDITORIAL ASSISTANCE BARBARA BLACKMAN, LAUREN DIXON, HELEN JOHNSTONE, IKE MORRIS, MARGOT SAVILLE, CAROLINE TUNG, JANE WILSON LEGAL ADVICE MINTER ELLISON PRINTING VICTORIA HORDERN

OUR COMMUNITY

Twitter followers

21.7K

Newsletter subscribers

5500

Facebook followers

5450

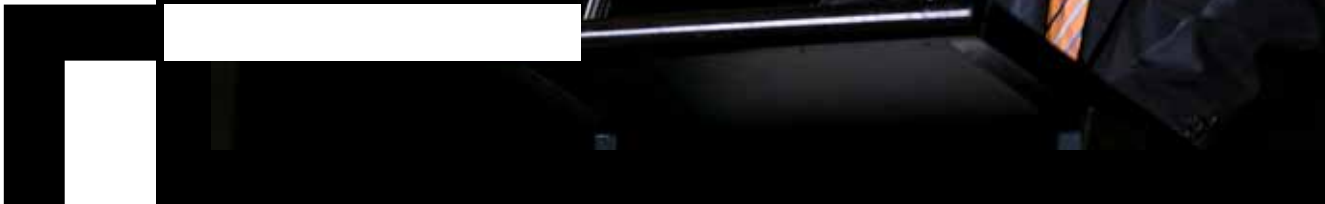
Instagram followers

1456

LinkedIn followers

1027

AWARDS SET THE GOLD STANDARD FOR PUBLIC SERVICE JOURNALISM



At a time when citizens are losing faith in their institutions, top-quality reporting shows the industry is dedicated to pursuing journalism that serves democracy, writes Walkley Foundation chair Kerry O'Brien.

our fundamental pillars provide the foundations of democracy: a strong, genuinely representative parliamentary system, an independent judiciary, an apolitical police force upholding the law with integrity, and a strong, free media. In that context the Walkley Foundation, as part of its brief to promote quality journalism, seeks to highlight the immense importance of public interest journalism, as practised by a long honour roll of investigative reporters and researchers. As a small but growing institution, it works tirelessly to maintain public focus on journalism's vital role in society. The protection and promotion of quality in journalism is our game — at the most basic level as well as at the pinnacle. We're not just about acknowledging the best and the brightest. Our awards process has grown steadily from small beginnings more than 60 years ago and now sets the gold standard against which all of our journalistic output and the state of our industry is measured. But more broadly we are endeavouring to protect and maintain that gold standard in a very foundational way, via the various support programs we implement through the year.

I would like to acknowledge the generous efforts of my fellow directors — Marina Go, Lenore Taylor, Marcus Strom, Karen Percy and Michael Janda — in providing guidance to Louisa Graham and the Walkley team to deliver an impressive yearlong schedule of awards, events and programs. Support from the many media organisations whose journalists the Walkleys recognise is critical to the foundation's ongoing sustainability. The Walkleys represent the pinnacle of industry awards and I would encourage the proprietors to continue their vital support. I would also encourage all our media organisations to champion their finalists and winners and celebrate their achievements. This is a time of serious challenge for our craft across a broad front, at a time when democratic societies like ours are losing trust in institutions. The integrity reflected in the work we celebrate at the Walkleys is our bulwark against that erosion of trust and a reminder, not only to the citizens of this country, but more importantly to ourselves, of the heights we can rise to individually and collectively, and what we should aspire to be.

COVER PHOTO: JUSTIN MCMAUS, THE SUNDAY AGE, "LANDON AND JOEY". WINNER OF THE 2019 NIKON-WALKLEY PORTRAIT PRIZE. READ MORE ABOUT THIS IMAGE ON PAGE 9.

A JUDGING PROCESS DEDICATED TO ENSURING INTEGRITY



Encouraging diversity was a key focus for the Walkley Judging Board this year, writes its chair Lenore Taylor.

I am always astonished by the quality of journalism lined up before us each year as we embark on the final round of Walkley judging.

I've often read, watched or listened to most of the finalists during the course of the year, but seeing this distillation of the best of Australian journalism, as judged by our peers in the first round, is always impressive and inspiring.

The pieces in front of us delve into every aspect of Australian life. They show determination and persistence and integrity and the very best skills of storytelling across every medium.

After halving the entry fee this year, we saw a small increase in the total number of entries. But there was a greater diversity in the sources of entries, with particularly big increases in entries from commercial television news journalists and freelancers.

We also work hard to ensure the broadest possible representation in the judging process. The first-round panels, who choose the three finalists in each category, are made up of representatives from different media organisations. This year they were supported by Helen Dalley and Simon Crerar, who assisted with questions of eligibility and the checking

of claims made in applications. Their task was to provide factual advice, not to participate in the selection of finalists, and first-round judges have reported that this was a very helpful innovation.

In the second round, the 14 participating members of the Walkley Judging Board, drawn from 12 media outlets, meet for a full day to choose the winners. The discussion focuses solely on the merits of the entries, with masthead allegiances left at the door. It is certainly robust at times, as it should be, but most pleasing from my point of view as chair is the fact that, on many occasions, judges were prepared to change their minds, swayed by the perspectives and points of view around the table — and that, at the end of the day, we were all happy with our decisions.

Obviously, we are also very careful to avoid any conflict of interest, with judges in both rounds always recusing themselves in the case of any professional or personal conflict, actual or perceived.

I would like to thank all the judges involved in the 2019 Walkleys for their time and effort. They made time in their busy lives because the Walkleys are important. I'd also like to thank the deputy chair of the Walkley Judging Board, Claire Harvey, chief executive Louisa Graham and the whole team from the Walkley Foundation for managing this mammoth task.

At a time when our profession is under threat from up-ended business models, legislative overreach and those who are very deliberately seeking to de-legitimise our work, it is more important than ever to promote and celebrate the very best of what we do. We all know that a Walkley Award is the measure of Australian journalistic excellence.

A PROUD TRADITION, AN EXPANDING FUTURE

Despite unprecedented attacks on journalism, the Walkley Foundation stands united with our partners to support the pursuit of the truth, writes CEO Louisa Graham.



It's been a very challenging year for journalism.

In a year that saw Australian Federal Police raids on journalists, attacks on the public broadcaster, an increase in suppression orders and huge defamation payouts awarded against publishers, the Walkley Foundation stands united with our colleagues at the Right to Know coalition, MEAA and the Alliance for Journalists' Freedom in calling for the Federal Government to ensure that journalists are able to do their jobs and report in the public interest without fear of prosecution. The public has a right to know and journalism is not a crime.

The strength of a democracy is largely founded on the quality and truth of its journalism. But quality journalism rarely comes without a price. This year, with the pro bono support of the Enero Group and many media organisations, we launched a national awareness campaign in the hope that once those who consume quality journalism understand the price journalists pay to tell them the truth, they'll be more willing to pay a price as well.

The Walkley Foundation has much to be proud of, and 2019 has been a year of growth and building on our mission to celebrate and support great Australian journalism.

After three tremendous years of hosting the Walkleys in Brisbane, we are back in Sydney for the first time since 2014. This has been made possible by the generous support of the NSW Government, which shares our vision to see public interest journalism thrive, by undergirding the sort of courageous acts of journalism that expose corruption and hold the powerful to account.

Government support for journalism is essential, in the form of supporting the Walkleys, funding the public broadcaster, providing grants and tax concessions or enabling legislation that allows journalism to report on uncomfortable truths. In mature liberal democracies, government funding for journalism should not equal government influence over reporting. So once again, I thank the NSW Government for recognising the value of quality journalism.

An important part of what we do is build a sustainable funding base to support the awards and the many programs we offer. Philanthropic contributions, ranging from small recurring monthly donations to major bequests, play a key role in sustaining the foundation and our work of investing in the industry through awards, grants, scholarships, mentorships and the creation of a digital archive of Walkley-winning stories.

This year, more than 60 years after the Walkley Awards for journalism were established by Sir William Gaston Walkley, a second member of the Walkley family has made a bequest supporting Australian journalism. This is a significant bequest from the estate of Sir William's sister-in-law, June Andrews. Bequests are a powerful and enduring gift to the foundation, and backing journalism with this kind of philanthropic support makes a difference. I am excited that others have now come forward to make a pledge.

Our philanthropic program has grown over the past year and we are thrilled to have partnered again in 2019 with Anita Jacoby, the Jibb Foundation and the Copyright Agency's Cultural Fund. This year, we welcomed new support from the Judith Neilson Institute for Journalism and Ideas, The William Buckland Foundation and the Harold Mitchell Foundation. We are grateful, too, for the support from our growing community of donors — committed individuals and organisations who value the work of our journalists and want to see it strengthened and supported.

We are also grateful for the support of media organisations and the many corporate and community partners who share our commitment to quality journalism. News brands are built by best-practice journalism that holds the powerful to account, changes laws and transforms lives. This is the way we build trust with audiences, and counter disinformation and those who seek to discredit journalism.

The Walkley Foundation is at the heart of the Australian media. We work independently and collaboratively with media and journalists of all stripes. Every year, scores of journalists donate their time to judge the Walkley Awards, sit on grant selection panels, interview potential scholarship recipients, mentor the next generation of leading journalists, appear on the panels of our Walkley Talks series and serve as a director or member of the advisory committee. This significant contribution is the basis of the credibility and integrity of the Walkley Foundation.

In particular, I would like to thank Kerry O'Brien, who so generously gave his time to chair the Walkley Foundation. It has been a great honour to have one of the country's most esteemed journalists at our helm over the past year.

The Walkley Foundation's biggest asset is the trove of Walkley-winning stories, and we are now curating this 64-year history of the best of Australian journalism into a complete digital archival resource. With the support of Google and Deakin University, the foundation launched the archive's pilot in April. The archive will bring together all our past winners and serve to highlight best-practice journalism for coming

JOURNALISTS
[MUST BE]
ABLE TO DO
THEIR JOBS
AND REPORT
IN THE PUBLIC
INTEREST
WITHOUT
FEAR OF
PERSECUTION.

generations. To support the next stage of the project, the foundation has launched its \$250 x 250 fundraising campaign. We are grateful to those donors and organisations who have already shown their support for this landmark project.

You can read more about the tremendous work that the Walkley Foundation has been doing to support Australian journalism in the pages of this book. I also want to acknowledge the Walkley team; the staff members who go above and beyond their job duties to deliver the mission of this vital organisation.

I have been honoured this year to be a part of three important industry initiatives. I was appointed to the boards of Media Diversity Australia and the Alliance for Journalists' Freedom and also served as an advisory committee member on the Federal Government's Regional Grant Opportunity program to fund local journalism. All are doing important work to ensure that journalism thrives and continues to underpin democracy.

Finally, congratulations to all the 2019 winners, whose outstanding work is highlighted in the coming pages.

PHOTOS IN FOCUS

NIKON-WALKLEY PHOTO OF THE YEAR



RUNNING THE GAUNTLET Jason South

The Age

Cardinal George Pell runs the gauntlet of media and angry Christians at Melbourne's County Court before hearing his sentence.

The Nikon-Walkley judges thought Jason South's image of George Pell managed to tell the biggest news story in Australia in a single frame. As Pell emerges from the darkness, you can just make out his clerical collar; amid the shadows, the only two people whose faces are lit are Pell and the man lunging at him. Framed by lawyers, the held-back crowd and a scrum of press cameras above, it's an image full of drama and emotional contrast. The judges said: "It's no mean feat to get an image that good out of a court job."



Brutal consequences of truth-telling

Our laws should encourage and reward people who call out wrongdoing, because journalism is not a crime, writes Marcus Strom, Walkley Foundation director and president of MEAA’s Media section.

This year we have seen that telling the truth has become a criminal offence. For whistleblowers and the journalists who work with them to bring important stories to our fellow citizens, truth-telling can land you in jail. Armed federal police can raid your office. Or your home.

Look at the case of Richard Boyle. Concerned about harsh, unreasonable and possibly unlawful debt collection methods by the Australian Taxation Office, he followed internal procedures to raise his concerns. But after seeing no action, he decided to go public.

The consequences have been brutal. Richard lost his job. His home was raided by police. He now faces court on 66 separate criminal charges, with the prospect of serving six life sentences if found guilty.

But Boyle’s truth, with the assistance of journalists at Nine Publishing and the ABC, led to a parliamentary investigation and an inquiry by the small business ombudsman that will lead to changes in ATO practices.

Similarly, proceedings continue against Witness K and Bernard Collaery. Jeff Morris blew the whistle on the Commonwealth Bank and its shoddy insurance schemes, which destroyed the lives of hundreds of people. In return, his own life has been blown apart.

The Australian Parliament has passed legislation that is designed to punish those who call out wrongdoing, when surely the law should offer protection.

Someone who chooses to make a confidential disclosure to a journalist knows the journalist will protect their identity in all circumstances, even under threat of jail. That unshakable ethical obligation is and always will be at the heart of our profession.

But no such protection is offered for people who choose to make complaints internally. Our laws should not be designed to muzzle people and silence the truth. Our laws should encourage and reward those who call out wrongdoing. They should protect quiet Australians who bravely blow the whistle on behalf of all of us.

The Right to Know campaign is about all of this and more. The police raids on a News Corp journalist and the offices of the ABC has shaken Australia’s reputation as an upholder of press freedom and provoked the media industry into action.

Research for the campaign found that 87 per cent of Australians value a free and transparent democracy where the public is kept informed. But only 37 per cent believe this is happening in Australia today.

In the past 20 years, around 75 laws related to secrecy and spying have been passed by Parliament, each one chipping away at what Australians are allowed to know about their government.

The Right to Know campaign is seeking:

- the right to contest warrants;
- exemptions from laws that criminalise journalists for doing their job;
- proper protection for whistleblowers;
- limits on which documents can be stamped as “secret”;
- a properly functioning Freedom of Information regime; and
- defamation law reform.

The unprecedented unity of our industry, of our profession, in this campaign is inspiring and it is unshakable. This campaign will not stop until our Parliament takes notice and takes action on reforming these laws.

Australia’s reputation as a confident, open and transparent democracy has been seriously damaged and the flow of information to citizens is being increasingly restricted.

Every Australian has the right to know about the decisions our governments are making in our name.

PHOTOS IN FOCUS

NIKON-WALKLEY PORTRAIT PRIZE



Landon Punch is a young Yindjibarndi man who lives in the town of Roebourne in remote Western Australia. Landon, like many others in the community, has a fearful and strained relationship with police. He is pictured with a joey he’s hand-rearing until it’s big enough to be released back into the bush, after he killed the baby kangaroo’s mother for food.

LANDON AND JOEY Justin McManus

The Sunday Age

The judges praised the softness and fragility of Justin McManus’ portrait of Yindjibarndi man Landon Punch with a joey. The portrait is part of a series in which McManus photographed Aboriginal families and community members who have lost loved ones while they were in police custody.

McManus made this portrait of Landon in the remote Western Australian town of Roebourne, on assignment with reporter Miki Perkins. The death of Aboriginal teenager John Pat in Roebourne in 1983, after local Indigenous people were threatened then attacked by four off duty police officers, was instrumental in the Australian Government establishing the 1987 Royal Commission into Aboriginal Deaths in Custody. Like many in Roebourne, Landon is fearful of police. McManus captures both peace and trauma in his face, while the joey presents a powerful visual symbol.

“Landon had just returned from a trip out on country, with the joey in hand. I asked him what had happened to its mother, to which he replied: ‘We killed it for food, and now I will hand rear the joey until it is big enough to be released back into the bush’. His admission seemed brutal and caring at the same time. I thought it an interesting contrast in terms of duty of care with the stories of deaths in custody.”

PHOTOS IN FOCUS

NIKON-WALKLEY COMMUNITY/
REGIONAL PRIZE



A YEAR OF UPS
AND DOWNS IN
NEWCASTLE
Max Mason-Hubers

Newcastle Herald and The Sydney Morning Herald

Demonstrating the intimacy and trust a regional photographer can build with his community, Max Mason-Hubers’ body of work shows a range of subjects portrayed in different ways. From a news action shot to a stunning portrait, these five images represent highlights from Mason-Hubers’ past 12 months in Newcastle. The judges praised the skill, storytelling and consistency of editing in this series.

They Don’t All Go Your Way
(above): Newcastle Jets captain
Nigel Boogaard leaves the field
at half-time in the Jets’ frustrating
draw against Brisbane Roar on
January 2 2019.

Desperate Fight (right): James
Farrell, James Worsfold and
Michael Worsfold frantically
carried bucket after bucket
of water from a nearby creek
as spot fires began to ignite
around their home in Salt Ash,
NSW, blown there by huge
wind gusts as a ferocious fire
front approached.
Scorched: On November 22
2018, a bushfire tore through
the community of Salt Ash
with a speed and ferocity that
astounded those in its path.



Phoenix’s Heart: It was 3pm on an ordinary, sweltering January afternoon at Merewether Ocean Baths when Phoenix Petersen’s six-year-old heart stopped. Ninety per cent of children who go into cardiac arrest outside of hospital don’t survive, but he’s one of the lucky ones. Phoenix, now seven, has a genetic condition known as long QT syndrome, which increases the risk of irregular heartbeat. Here, he shows the scar where an implantable cardiac defibrillator was installed in his abdomen to keep him alive.



Neema, New Citizen: Neema M’maalo’s mother, Ababele, was pregnant when she fled Congo’s civil war in the late 2000s and ended up in a refugee camp in Tanzania, where Neema was born. They were settled in Australia when Neema was 12. Now aged 20, she is about to start a degree in business and commerce at The University of Newcastle.



PHOTOS IN FOCUS

NIKON-WALKLEY CONTEMPORARY AUSTRALIAN DAILY LIFE PRIZE



CHINESE TOURISM BOOM
Matthew Abbott

The New York Times

In 2018-19, Australia hosted 1.3 million Chinese tourists — more than the population of Australia’s fifth biggest city, Adelaide. Pumping \$11.5billion into the economy during the same period, Chinese tourists account for more than a quarter of spending by international visitors. They are now the top source of tourists, outnumbering our New Zealand neighbours.

Matthew Abbott set out to visualise this story, embedded himself in the most typical and ordinary Chinese tour he could find: a bus trip from Canberra to Sydney to the Gold Coast. The result is a strong set of human interest images, which the judges agreed were composed and lit beautifully. Capturing spontaneous moments over his four-day journey, Abbott’s lighthearted, fly-on-the-wall documentary journalism helps us see Australia through Chinese eyes.

Says Abbott: “On the Gold Coast, the Chinese witnessed the ‘Australian farm experience’, which included a lesson on how to shear a sheep. The shearer’s cheeky and sometimes crude jokes were translated into Mandarin and met by roars of laughter. Many of the tourists had family and friends already based in Australia, while others came for the clean air, warm weather, wildlife — and a good dose of selfies.”

Above: A group of Chinese tourists made seven stops in Sydney just to snap selfies in front of the Harbour Bridge and Sydney Opera House.



Clockwise from top: Spectators take photos of ram Bruce (“the boss”) walking down the runway before a shearing demonstration; the group stops for dinner in Sydney’s Chinatown. Elsewhere, some visitors complained about Western food and a lack of hot drinking water, a Chinese staple; a Chinese tourist poses in front of a portrait of Bronwyn Bishop, Australia’s longest-serving female Member of Parliament; Chinese tourists at the SkyPoint Observation Deck on the Gold Coast.

WALKLEY BOOK AWARD LONGLIST

THE BEST AUSTRALIAN
NONFICTION BOOKS OF 2019

GABRIELLE CHAN
Rusted Off: Why Country Australia Is Fed Up
Vintage, Penguin Random House Australia

Rusted Off is as clever as it is insightful. Illustrating the chasm between city and country, Chan delivers a fresh look at politics and how it is conducted. It is the work of a skilful journalist who takes a “local” route to produce a compelling and beautifully written national narrative.

ADELE FERGUSON
Banking Bad
ABC Books, HarperCollins Publishers

Banking Bad is a gripping tale of misconduct, malpractice and misinformation by Australia’s banks and financial services. Ferguson uses her exceptional skills to flesh out the background of the scandal that rocked Australia, from the call that sparked her attention to her concern about the future of whistleblowers.

PATRICK MULLINS
Tiberius with a Telephone: The Life and Stories of William McMahon
Scribe

The unlikely and short-lived Liberal prime minister is the central character in *Tiberius with a Telephone*, but it is the times that dominate this sprawling biography. Mullins weaves McMahon’s story through a thorough and engaging examination of a period of tumult and fundamental social change. The research and scholarship add gravitas to a lively writing style and keen eye for detail.

EAN HIGGINS
The Hunt for MH370
Pan Macmillan Australia

The Hunt for MH370 brings together years of research and shoe-leather journalism in one of the greatest aviation mysteries of all time. Higgins’ in-depth reporting on the possible causes of the doomed airliner’s disappearance, and the twists, turns and political interventions in the international hunt, is sobering and shocking. Yet, it always remains sympathetic to the victims of the disaster: the passengers, and the families and loved ones left behind.

JESS HILL
See What You Made Me Do: Power, Control and Domestic Abuse
Black Inc.

See What You Made Me Do is a highly topical and thorough journalistic investigation of family violence, viewed from the perspectives of the perpetrators, victims and children. Hill canvasses a broad range of professional opinions and analyses the role of everything from patriarchy to government structures. The book is highly readable, despite its confronting subject matter, and offers some potential solutions.

DAMON KITNEY
The Price of Fortune: The Untold Story of Being James Packer
HarperCollins Publishers

The Price of Fortune provides a rare glimpse into the inner life of one of the nation’s best-known figures, weaving his private turmoils and mental health issues through the successes and failures of a torrid business career. In a series of revelatory interviews with James Packer and his closest circle, Kitney provides a surprisingly frank account that displays the very best journalistic skills.

See the winner
of this year’s
Walkley Book
Award
on page 74

ANDREW RULE
Winx: The Authorised Biography
Allen & Unwin

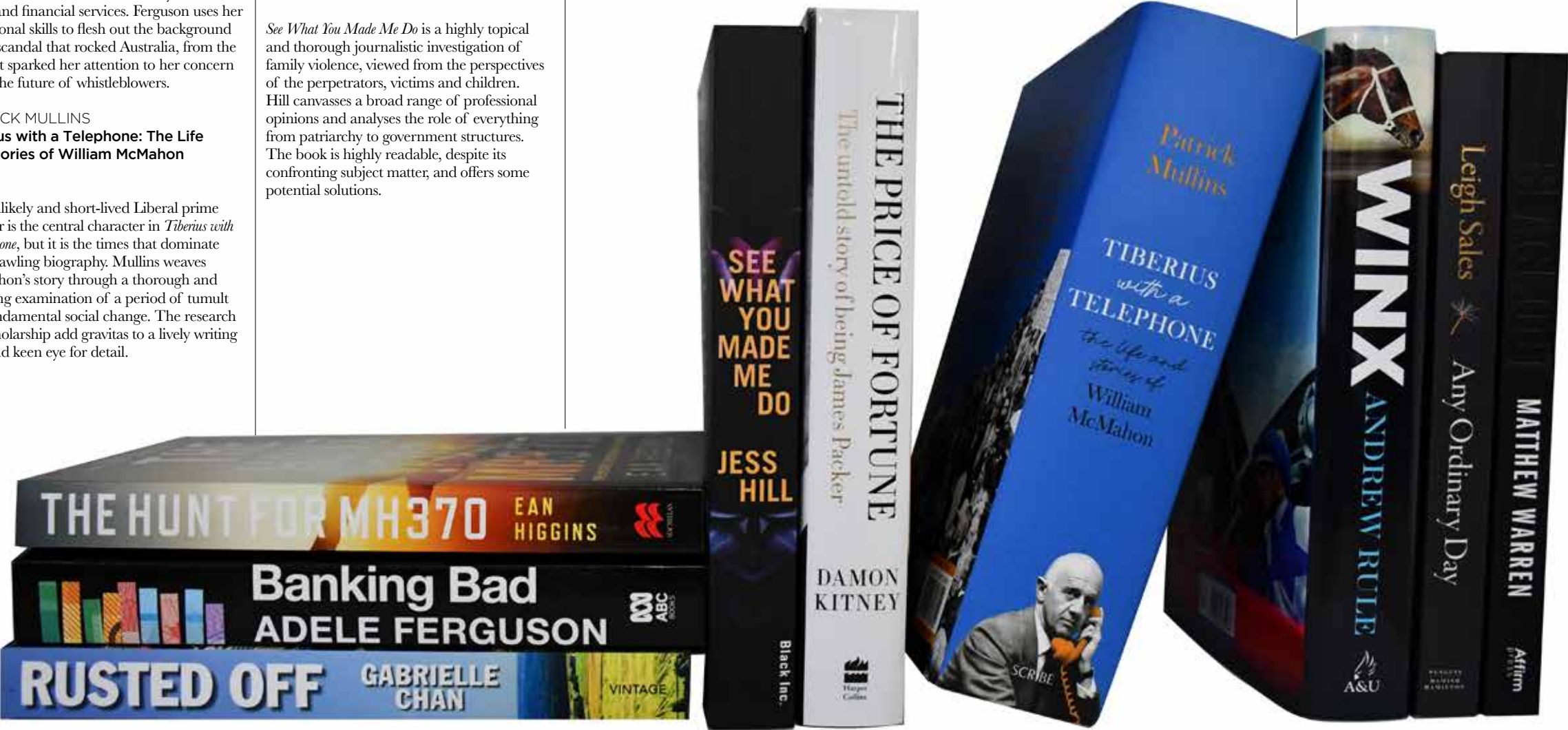
An uplifting tale, skilfully told, which offers insight into the competitive and often unpredictable world of horseracing. This biography of phenomenon Winx, a stellar sprinter, is told through her close family — rider, trainer, owner and breeder — and explains how this star of the track captured trophies and hearts in the fashion of Phar Lap and Black Caviar.

LEIGH SALES
Any Ordinary Day: Blindsides, Resilience and What Happens after the Worst Day of Your Life
Penguin Random House Australia

In a writing world steeped in memoir, Sales turned her personal story into journalism. In *Any Ordinary Day*, she takes her own traumatic moment as a starting point and uses it to inform these remarkable conversations about loss, grief, faith, trauma, resilience and the simple power of indefatigable humanity.

MATTHEW WARREN
Blackout
Affirm Press

Blackout asks how energy-rich Australia is running out of electricity. Warren cuts through ideologies to deliver a comprehensive – and fascinating – overview of the history of the country’s electricity system. Citizens and energy policy enthusiasts alike will profit from a better understanding of the economic, physical and political issues facing Australia as it transitions, slowly yet inevitably, to a clean-energy future.



OUR VALUES: ENCOURAGING EXCELLENCE

The Walkley Foundation is a custodian of excellence in reporting and we work independently with all media to encourage journalism of the highest standard.

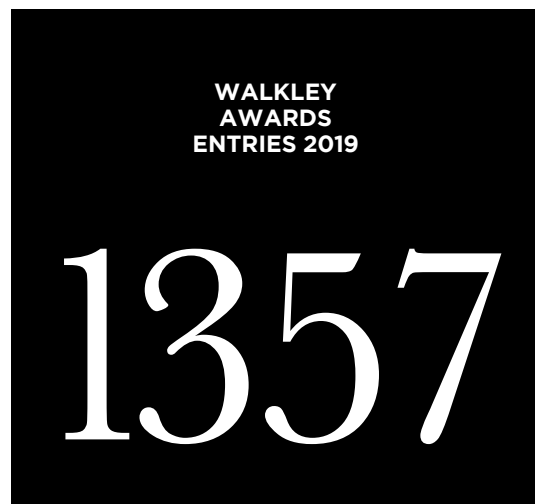
THE WALKLEY AWARDS

The Walkley Awards have recognised the best Australian journalism for more than 60 years and will carry this mission into the future. Despite industry-wide challenges, journalism is thriving; this year, entries rose to a record 1357.

We cut the entry fee from \$295 to \$150 to encourage work from a more diverse range of journalists. This lower fee allowed more entries from freelancers, small community regional organisations, independent publishers and others who may have been deterred by the cost. For members of the Media, Entertainment & Arts Alliance, entry has always been free.

In 2018, *The Australian's* Hedley Thomas and Slade Gibson won a Gold Walkley for their investigative podcast, *The Teacher's Pet*. Helen Pitt's book about the Sydney Opera House, *The House*, won the Walkley Book Award, while Evan Williams and the *Dateline* production team won the Walkley Documentary Award for *Myanmar's Killing Fields*. Veteran Pacific correspondent Sean Dorney was recognised for his Outstanding Contribution to Journalism.

We celebrated the 2019 Walkley Awards in Sydney on November 28. Read our tributes to this year's winners from page 46.



OTHER AWARDS

Media Diversity Australia Award



Opposite: The 2018 Walkley Awards Gala Dinner.
Photos: Adam Hollingworth

MID-YEAR CELEBRATION

The 2019 Mid-Year Awards were celebrated in Sydney on June 26. The evening honoured emerging talent in our industry, with awards for the best young journalists, media diversity, women's leadership, freelancers, industrial reporting and arts journalism and criticism. An outstanding group of winners was announced, including Young Australian Journalist of the Year Oliver Gordon and Women's Leadership in Media winner Melissa Davey.

Jane Howard, recipient of the Arts Journalism Prize, and Jeff Sparrow, who took out the Walkley-Pascall Prize for Arts Criticism, also won \$5000 cash each, thanks to the Copyright Agency's Cultural Fund.

OTHER AWARDS

Support from Media Diversity Australia enabled us to offer an award for journalism that raises awareness of culturally and linguistically diverse communities and people with disability. It recognises the significance of media coverage in providing nuanced reporting that can alter perceptions and attitudes, challenge stereotypes and fight misinformation. Congratulations to the inaugural winners, the team behind ABC TV's *You Can't Ask That*.

We administered the Our Watch Award for reporting to end violence against women; the 2019 winner was Sarah Dingle and the team from ABC Radio National's *Background Briefing*.

"I think winning the award certainly elevates your career by increasing your profile and people's perception of your skills and abilities. I definitely noticed an increase in industry recognition, new followers on social media and more people reaching out to me with stories."

Isabella Higgins (below), Shortform Journalism winner at the 2019 Young Australian Journalist of the Year Awards.



OUR VALUES: SUPPORTING THE NEXT GENERATION

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

In previous generations, young journalists received their training in the newsroom. Today, with shrinking staff numbers and fewer resources, many organisations can't take on cadets or grant senior journalists time away from their desks for mentoring. This is where we step up.

SCHOLARSHIPS AND FELLOWSHIPS

In 2013, award-winning journalist and broadcaster Anita Jacoby honoured her late father, Phillip, by offering practical help to a young journalist, including a job placement with the Nine Network. This initiative has been so successful that new partners are joining us, offering a range of practical training experiences for journalists plus support for newsrooms across Australia.

Jacoby-Walkley Scholarship

The 2019 winner, Caroline Tung, completed a 10-week placement with Nine News Television and Digital in Sydney, comprising time at *60 Minutes*, the Nine newsroom, 9news.com.au, *A Current Affair* and *Today*. From November 4 to 28, Tung was based at the Walkley Foundation, assisting with the Walkley Awards broadcast, yearbook and awards night. She also receives a place in an AFTRS TV Unit course.

Media Super Scholarship with Seven

Inaugural winner Amy Clements spent 12 weeks at Seven, splitting her time between the Seven newsroom, *Sunrise* and *The Latest* — Seven's nightly news bulletin. She has also been fine-tuning her skills at 7digital.

The William Buckland Foundation Fellowship with *The Age*

Thanks to a generous donation of \$15,000 from The William Buckland Foundation, the Walkley Foundation was able to offer a fellowship to applicants from regional Victoria in conjunction with *The Age*. Rachael Houlihan, from *The Standard* in Warrnambool, spent 12 weeks at *The Age*, working alongside education and city reporters on daily news while also pursuing an individual project.

Our Watch Fellowships

Fourteen journalists were selected for the inaugural Our Watch Fellowship, aimed at developing newsroom leaders to propagate best-practice reporting on violence against women. The group learnt from experts and each other, deepened their understanding of the complexities of the issue and built a powerful network over three retreats around the country.

MENTORING

The Jibb Foundation continues to support the Young Australian Journalist of the Year Awards. Its funding goes towards mentoring, the overall winner's prize (a trip to newsrooms in the United States) and subsidising entry fees. All these initiatives have had a positive impact on the number of entries.

Our thanks also to the journalists who have acted as mentors. If you're interested in becoming a mentor to help strengthen excellence in the industry, please register your interest at walkleys.com/mentorship.



“Quality journalism is absolutely critical for a functioning democracy but it is also critical for a sound financial sector.”

Jonathan Shapiro (above), 2018 winner of the Business Journalism category.

Photos: Adam Hollingworth



“We're telling stories that would not necessarily be told, coming back to our Indigenous perspective and our Indigenous lens ... I hope [winning a Walkley has] opened up some minds at the ABC and other media organisations in terms of the great content ... actually made by Indigenous peoples.”

Yale MacGillivray (above right) with Allan Clarke, 2018 winners of the Coverage of Indigenous Affairs category.



“It's awesome to be able to talk to someone who has done what I'm doing now, has been through the same challenges and has such useful insight to share.”

Zoe Osborne (above right), 2019 mentee and Young Australian Journalist of the Year joint award-winner for Visual Storytelling, with Annika Blau.

OUR VALUES: VALUING JOURNALISM

Great journalism is worth valuing and supporting. We must lead a conversation highlighting the significance of quality reporting for both the industry and all Australians.

TELLING OUR STORY

The impact of Walkley-winning stories continues long after the winners have taken their trophies home. Hedley Thomas and Slade Gibson's 2018 Gold Walkley-winning podcast, *The Teacher's Pet*, triggered the reopening of the police inquiry into the death of Lynette Dawson. Walkley-winning stories by Anne Connolly and Adele Ferguson have led to Royal Commissions. To assist this process, we share all prize-winning stories through our communications, interview series, podcast and public programming, as well as our long-term project to create a digital archive of Walkley-winning stories.

AMPLIFYING IMPACT

In 2018, a dedicated Walkley channel on Apple News featured our winners and finalists. Within a week the hub had been viewed 250,000 times by 165,000 unique viewers — an extraordinary result. Apple News also presented the 2019 Walkley Young Australian Journalist of the Year Award winners' stories and within days the hub article had been read by more than 100,000 users, driven in part by a push notification from the Apple News editorial team and strong featuring in Top Stories.

WHAT PRICE WOULD YOU PAY?

In conjunction with the Eneko Group and its communications agency, Naked, we launched a national advertising campaign called What Price Would You Pay?, focusing on the value of journalism. Walkley-winning journalists are the face of the campaign, which highlights the cost of delivering quality news. We shine a light on the price that journalists pay to deliver the truth and ask the public to think about what price they would pay for that truth. Quality journalism isn't free — producing it is expensive — and we want Australians to understand that we all should subscribe, pay or donate to support the fourth estate. The campaign has been a huge success and donations to the Walkley Public Fund were much higher in 2018-19 than in the previous financial year.



COMMUNICATIONS AND THE WALKLEY MAGAZINE

The Walkley website was redesigned in 2019 to better showcase fantastic Australian photographs and cartoons. We continually publish stories in *The Walkley Magazine* online, including funded original reporting, such as the stories supported under the Walkley Grants for Freelance Journalism appearing from page 31. The best way to keep up with new articles is to sign up for our weekly newsletter at walkleys.com/subscribe.

PUBLIC TALKS, EXHIBITIONS AND PODCASTS

Our free monthly 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 nationally through our relationships with writers' festivals, universities and other partners. Each year the Nikon-Walkley Press Photo Exhibition takes Australian photojournalism to communities around the country.

In November, we took a program of masterclasses and public discussions to the State Library of Western Australia. Featuring award-winning local and interstate journalists, the Shining a Light on the Truth festival engaged a public audience in conversations about press-freedom politics and the power of storytelling.

THE POWER OF COLLABORATION

Events presented with partners help us bring top journalists to broader audiences. Our talk series at The University of Sydney showcased journalists Kerry O'Brien and Pamela Williams in conversation about their Gold Walkley-winning stories. Pairing them with university academics and a journalist currently working in their topic areas made for thought-provoking, in-depth discussions that reached hundreds of attendees and thousands more through the *Sydney Ideas* podcast.

In August, we presented a stacked panel of journalists to a packed crowd at RMIT in Melbourne, themed around the What Price Would You Pay? topic.

We partnered with *The New York Times* to present its president and CEO, Mark Thompson, delivering a keynote address on declining investment in quality journalism, how that impacts democracy and the implications for both publishers and politics. The former director-general of the BBC, who has overseen the NYT group's digital transformation, said Australian media must continue to produce quality journalism and take risks if they are to survive and thrive in the digital age. Media companies must be more open-minded, breaking out of traditional norms and adapting to new technologies, he said. Failing to adapt would be a "certain path to the grave".



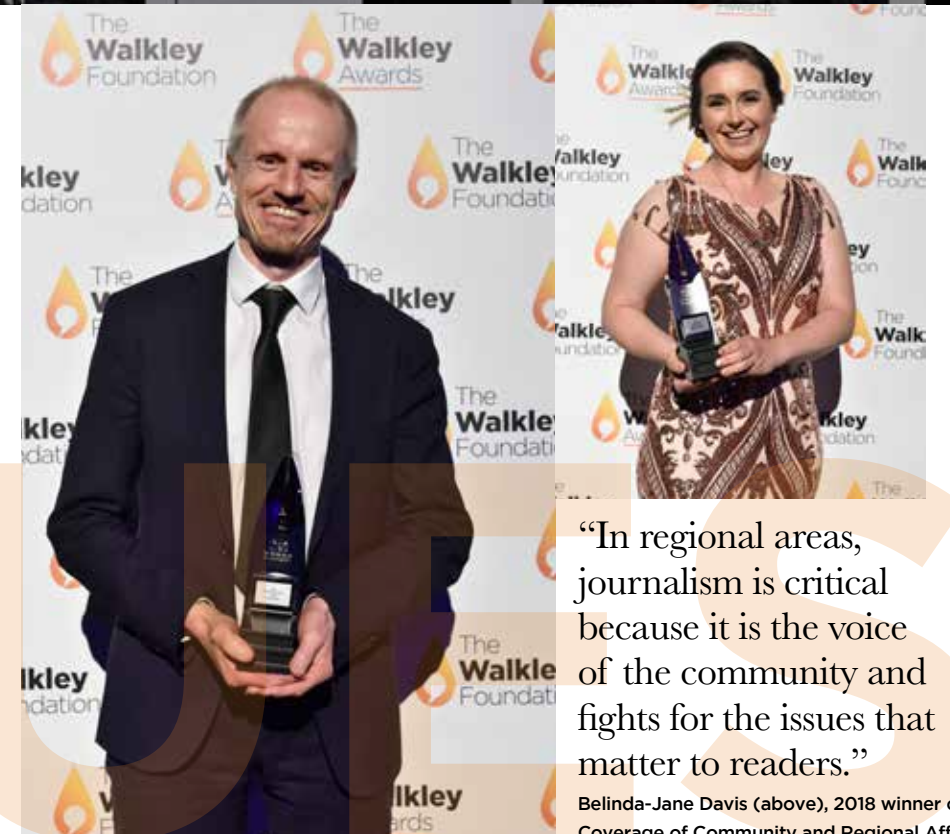
2019 Nikon-Walkley Press Photography exhibition at the Parliament of New South Wales.

Photo: Natasha Solomons

“If you can explain things to people, bring people along, explain their own society, you increase the engagement of ordinary people in political life, in our democracy.”

James Button (right), 2018 winner of the Print/Text Feature Writing Long category.

Photos: Adam Hollingworth



“In regional areas, journalism is critical because it is the voice of the community and fights for the issues that matter to readers.”

Belinda-Jane Davis (above), 2018 winner of Coverage of Community and Regional Affairs.

OUR VALUES: WORKING COLLABORATIVELY WITH ALL MEDIA

The Walkley Foundation's unique status allows it the privilege of working collaboratively with all media organisations.

The foundation is independently funded, with support from media organisations, governments, corporate Australia, universities, public institutions and philanthropists. Our widespread community support demonstrates our success in working across the entire industry to champion quality journalism, and we have the unique role of working collaboratively with all media organisations.

The Media, Entertainment & Arts Alliance has been the trustee of the foundation for more than 40 years and continues to support us in our mission to promote independent, ethical, high-quality 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 awards and prizes and to serve on selection committees for fellowships, scholarships and grants.

TRAINING

In February 2019, we announced the Google News Initiative training program, managed by John Bergin, which takes the latest digital skills to newsrooms and universities. The GNI trainers' network brings together an accomplished and varied team of 14, including working journalists, academics and media instructors and educators. Over the year, the program more than achieved its target of providing free training to 4000 students, journalists and editors across Australia and New Zealand.

GOOGLE NEWS INITIATIVE NEWSROOM LEADERSHIP PROGRAM AT COLUMBIA JOURNALISM SCHOOL

Three journalists from Australia and New Zealand were among the inaugural Google News Initiative Newsroom Leadership program fellows for 2019-20: Danielle Cronin from *Brisbane Times*, Australian Community Media's Betina Hughes and Phillip O'Sullivan of TVNZ. The program aims to provide tomorrow's editors with the skills and knowledge to guide their newsrooms through the transition to digital and to reach and engage audiences in new ways. Each fellow works on a specific project relevant to their newsroom. They also attend four weeks of onsite courses at Columbia University in New York and Google offices in Silicon Valley and Asia.

BUILDING GLOBAL LINKS

In December 2018, we staged the first Australia-Malaysia Media Exchange in partnership with the Australian Embassy in Kuala Lumpur. Our delegates — Fairfax Media's Rachael Dexter, Simon King of nine.com.au and Sally Roberts from SBS — took part in panel discussions, masterclasses with journalism students and roundtable discussions.

Four Australian journalists travelled to Korea in September as part of the annual Australia-Korea Media Exchange, organised by the Walkley Foundation in partnership with the Korea Press Foundation in Seoul.

They were: Andrew Hobbs, an editor at Bauer Trader Media; Erin Handley, a digital journalist with the ABC's Asia Pacific Newsroom; Farz Edraki, an ABC features writer and producer; and *Guardian* reporter Josh Taylor. In a reciprocal visit, four Korean journalists travelled to Australia in April. This program has run since 2013.

WALKLEY TRIVIA NIGHT

We held the inaugural News Masters Trivia Night at The Beresford hotel in Sydney on July 3. Hosted by Stephen Brook and Network Ten's Angela Bishop, the tournament drew 160 guests from a mix of media and corporate partners. It was a great opportunity to raise funds for the Walkley Public Fund and increase awareness of the foundation's work. The Paper Giants from *The Australian* won, taking home the News Trivia Cup — and the glory of beating their media rivals.

BOOSTING INNOVATION IN LOCAL NEWS

In late 2019, we partnered with the Facebook Journalism Project to bring its Local News Accelerator program to Australia and New Zealand. The program supported 11 publishers for three months to boost direct reader revenue through subscriptions, memberships and one-off payments. Each team may apply for up to \$100,000 to continue their work in 2020.



Farz Edraki, Professor NaYoung Lee from Jung-Ang University, Erin Handley, Josh Taylor and Andrew Hobbs in Seoul.

Photo: Lauren Dixon



“... one of the best training sessions I’ve ever been to. The simple and useful tools used not only help further our storytelling, they also add many more layers to the way we research a story and also think about a yarn. I would do this training for my team every six months if I could.”

Rashell Habib, news editor, *10 daily*

“Generally in this industry, we can be quite a cynical bunch, but awards nights like the Walkleys provide us with the rare opportunity to celebrate the work you’re all so rightly proud of.”

Hugh Marks, chief executive, *Nine*

OUR VALUES:

INVESTING IN JOURNALISM

INVESTING IN THE FUTURE

The inaugural round of Walkley Grants for Freelance Journalism funded 11 special projects, financed by \$50,000 from the Walkley Public Fund for Journalism and \$25,000 from the Judith Neilson Institute for Journalism and Ideas. Read more about the program, and some of the journalists' work, on pages 30 to 44.

A new annual grant was established in honour of veteran journalist Sean Dorney to encourage reporting on the Pacific Islands region. The Sean Dorney Grant for Pacific Journalism, funded by a group of donors and organisations, awards \$10,000 to an Australian journalist working in any medium. The inaugural winner, Ben Bohane, is an Australian photojournalist, author and TV producer who has covered Asia and the Pacific Islands for 30 years. He is the founder and director of Waka Photo Agency, based in Vanuatu. With his grant, Bohane travelled to Bougainville to cover the referendum.

LONG-TERM SUPPORT

The Jibb Foundation made a second three-year commitment to fund an annual prize for the overall Young Australian Journalist of the Year and to support the foundation's mentoring program for all category winners in the Young Australian Journalist of the Year Awards. The Copyright Agency's Cultural Fund continues to provide prize money for the two Walkley Arts awards. The Cultural Fund also generously supported important stories on media issues, as well as training for journalists that features award-winning journalists sharing their skills.

Kathy Egea continues to support the Helen O'Flynn and Alan Knight Award for Best Industrial Reporting. Established in 2017, the award honours Helen O'Flynn (1920-1984) — one of Australia's most respected industrial relations journalists — and Egea's late husband, Alan Knight, an emeritus professor and newspaper, radio and TV journalist for more than 40 years.

JOURNALISM: MAKING A CASE FOR SUPPORT

Walkley Foundation chair Kerry O'Brien promoted the foundation's work at a number of public and private events, including a Philanthropy Meets Parliament Summit, where he joined industry leaders to discuss the question: "How can philanthropy support considered public policy development in a post-truth political world?"

BEQUESTS

The Walkley Awards were founded in 1956 with a generous legacy from Sir William Gaston Walkley. The Walkley Foundation is now grateful and honoured to have received a \$1million bequest from Sir William's sister-in-law, June Andrews, who died in 2017.

The foundation also received a significant bequest from a supporter who wished to remain anonymous. Kym Druitt pledged a future bequest, joining past Walkley Foundation chair Quentin Dempster in including the foundation in their wills.

SHOWCASING AUSTRALIA'S FINEST JOURNALISM

In early 2018, the Walkley Foundation began locating and digitising every Walkley Award-winning story from the past 61 years. Supported by Google, and working in partnership with Deakin University, we presented a selection of entries on an interactive pilot website. With renewed support from Google and the ABC, the foundation is on track to complete the second stage of the project by mid-2020. See page 29 for more details.

THE WALKLEY FUND DINNER

Returning for a second year, the Walkley Fund for Journalism Dinner raised awareness and funds for our cause. Hosted by Samantha Armytage (Seven), guests heard from a stellar panel of Walkley-winning journalists — Mark Burrows (Nine News), Joanne McCarthy (*Newcastle Herald*), Caro Meldrum-Hanna (ABC), Helen Pitt (*The Sydney Morning Herald*) and Hedley Thomas (*The Australian*) — moderated by Emma Alberici (ABC).



"June Andrews' bequest is a powerful and enduring gift. Backing journalism with this kind of philanthropic support really can make a difference."

Louisa Graham, Walkley Foundation chief executive



June Andrews.
Photo courtesy of
Robyn Kerr.



Photo courtesy of Ben Bohane

"That the Walkley Foundation intends to turn this work into a resource for all — particularly journalism students — is one of the most exciting and forward-thinking of decisions."

Monica Attard OAM, head of Journalism at UTS and Walkley Award winner

OUR VALUES: INDEPENDENCE AND GOOD GOVERNANCE

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

In 2019, Gold Walkley winner Kerry O'Brien completes his term as chair of the foundation after generously committing a year out of his busy schedule. Kerry's significant standing in the industry has added cachet to the foundation's work and he has lent his authority to the foundation's voice on important media issues. We would like to formally thank Kerry for his outstanding contribution as chair and wish him well in the future.

The Walkley Judging Board, the custodian of the awards, represents a broad range of media organisations. At the end of 2018 the board farewelled Sandra Sully, Simon Crerar and Dennis Atkins. They have been distinguished members of our team and we thank them for their valuable input.

Guardian Australia editor Lenore Taylor became chair of the Judging Board this year, while Claire Harvey, deputy editor of *The Sunday Telegraph*, took on the role of deputy chair. Other new members are Michael Brissenden, Bhakthi Puvanenthiran and Hamish Macdonald.

LEADING THE CONVERSATION

Chief executive Louisa Graham represented the foundation nationally and globally, including at the ABC's Navigating the News Conference in Tasmania and the International Institute of Communications Annual Conference in London.

She has been an Advisory Committee member for the Federal Government's Regional and Small Publishers Innovation Fund, a member of the Public Interest Journalism Initiative round table and a participant in a discussion on the future of media convened by philanthropist Judith Neilson, founder of the Judith Neilson Institute for Journalism and Ideas.

Louisa serves on the boards of the Alliance for Journalists' Freedom and Media Diversity Australia. Both opportunities facilitate influence and engagement within the industry.

PUBLIC FUND COMMITTEE

The Walkley Public Fund Committee is the custodian of the Walkley Public Fund. Comprising senior journalists and industry leaders, the committee ensures that appropriate governance and processes are in place for administering fund monies.



Kate Haddock



Kate Julius



Jim Nolan



Alan Sunderland



Pamela Williams

OUR JUDGING BOARD

The board of directors appoint an advisory committee, the Walkley Judging Board, comprising 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
Lenore Taylor,
editor, *Guardian Australia*



Deputy chair
Claire Harvey,
deputy editor,
The Sunday Telegraph



Natalie Ahmat,
presenter/producer,
NITV News



Michael Bachelard,
investigations editor,
The Age



Michael Brissenden,
reporter, *Four Corners*,
ABC



Patricia Karvelas,
presenter, *Radio National Drive*, ABC



Mags King,
managing photo
editor, *SMH*,
The Age and *AFR*



Deborah Knight,
news presenter, Nine



Stella Lauri,
network news
director, WIN
Television



John Lehmann,
editor, *The Australian*



Mark Mallabone,
deputy editor,
The West Australian



Hamish Macdonald,
host, *The Project*,
Network 10



Bhakthi Puvanenthiran,
editor, *ABC Life*



Tory Shepherd,
state editor,
The Advertiser



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

OUR TEAM

Louisa Graham,
chief executive
John Bergin,
project manager,
Google News Initiative training program
Barbara Blackman,
executive officer
Gemma Courtney,
events and program coordinator
Lauren Dixon,
senior manager, awards and partnerships
Clare Fletcher,
communications and
editorial manager
Helen Johnstone,
development manager
Lauren Katsikitis,
partnerships manager
Jane Wilson,
national events manager

OUR DIRECTORS

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



Chair
Kerry O'Brien



Marina Go,
non-executive
director



Michael Janda,
senior digital business
reporter, ABC



Karen Percy,
senior reporter, ABC
News Melbourne



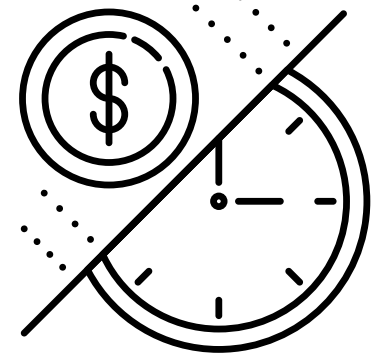
Marcus Strom,
media adviser
and science
communicator, The
University of Sydney



Lenore Taylor,
editor, *Guardian Australia*

THE BUSINESS OF FREELANCING

There's no guidebook for freelancing, but it's important to keep in mind that creatives have engaged in temporary work for centuries. Here are a few tips from Yaara Bou Melhem to make it more relevant in this one.



Disruptions from tech have prompted many industries, including the transport, service and hotel trades, to engage people in short-term contract work in what's been dubbed the "gig economy".

Whether you love it or fear it, this trend is growing in our industry, too, with more and more journalists turning to freelancing as a way to survive in the fractured media landscape.

According to folklore, the term "gig" came from the creative industry. Artists, musicians, actors, comedians, filmmakers and writers would be commissioned for short projects — a one-night performance in a bar, a bespoke painting, a film, a book or two.

If you're a freelance journalist (and it is possible), you're not just a journalist. You're a comedian, a filmmaker, a writer or that thing that's harder to define: a personality. This diversity only makes our industry stronger and more relevant. It enables it to evolve with the times and exposes it to different ideas and ways of working.

But how do you freelance or work sustainably as an independent? There are no hard and fast rules — it really depends on the individual, their skill set and interests — but here are a few practical tips that may be useful.

SET UP A COMPANY

There are many tax-related reasons to do this and it also has some structural benefits, such as allowing you to pay yourself and others who work with you a salary, as well as take out workers' compensation insurance and income protection insurance.

PAY YOURSELF SUPER

If you're not paying yourself a salary, you should at the very least be contributing to super. There's this thing called compound interest. Look it up — a little bit today will go a long way in retirement.

KEEP SOME DROUGHT MONEY

Okay, so I'm no trust-fund kid and I know it's a hard ask for most people, but having savings takes the pressure off so you don't have to accept any old gig that could be soul-destroying or irrelevant to your career path. Three months to cover expenses is usually enough to see you through but six months is even better, especially if you're transitioning into a different area or taking time out to acquire new skills.

GET A GOOD ACCOUNTANT

A good accountant who specialises in media will save you thousands of dollars in tax and may help you do things like income averaging and claiming items as tax-deductible expenses — everything from home-office costs to haircuts (if you're in the land of film and television). Loads of deductions are allowable if you work in the creative industry.

INVEST IN YOURSELF

You could do your 10,000 hours in one area and keep at it forever, but chances are you'll need other skills to stay relevant and remain interested in what you're doing. Investing in higher education and short courses, and finding ways to move laterally across associated industries, will broaden and refine your skill set.

BE PART OF A COMMUNITY

Join a union, become involved with associations of your peers and keep up with what's going in your industry. The support flows both ways. If you spend a little time laying down some of these structural foundations for working independently, it will likely become easier to turn your focus to the business of just doing what you do. The best advice I've ever been given as an independent is to simply to do good work. After all, good work begets more work.

Good luck and have fun while you're at it, because it's a privilege to tell stories.

Yaara Bou Melhem is a Walkley Award-winning journalist and filmmaker. She's currently directing her first feature-length documentary with US-based Participant Media, is developing a social hybrid VR drama and continues to work in documentary through her company, Illuminate Films. Yaara won the Walkley Freelance Journalist of the Year Award in 2016 and 2019 for films and reports commissioned by the ABC and Al Jazeera English.

DIGITISING THE WALKLEY ARCHIVE



SAFEGUARDING A LEGACY OF REPORTING

For more than 60 years the annual Walkley Awards have recognised and rewarded the best of Australian journalism. Until recently, that powerful historical record of the best Australian journalism has not been available to the public. Instead, the vast collection has survived only in library storage. At a time when journalism has never been under greater threat, and public support and trust in journalism has never been more vital, it's time to change that.

PROJECT OBJECTIVES

- Promote quality journalism
- Educate the journalists of tomorrow
- Build trust in media
- Develop news literacy
- Support ethical best practice in journalism
- Integrate existing resources and information in this area from across the media, educational and cultural landscape
- Preserve a history of Australian society as reported by our country's best journalists

WHAT WE HAVE ACHIEVED SO FAR

In early 2018, the Walkley Foundation began the process of digitising that unique content and making it available to the public. With

support from Google and Deakin University, a selection of entries were showcased on a pilot website in April 2019.

The digital archive pilot does not only present and list this impressive treasure-trove of information; thanks to the use of digital tools, it can also curate a journey for the visitor, enabling them to go deeper and discover the stories and moments in history that have shaped our nation.

WHAT'S NEXT?

Complete

- Digitise the remaining 1300-plus Walkley-winning records
- Design the website to enable discovery, access and engagement, with records and supporting information

Create

- Present behind-the-scenes interviews with award winners
- Develop tools and learning resources for educators and media literacy programmers

Collaborate

- Work with educators, media literacy programmers and newsroom trainers to promote access and integration of the resource in their relevant programs.
- Co-present public events with cultural and educational organisations to promote the archive and journalists

SUPPORT IS NEEDED

Media organisations: The Walkley Foundation is asking the industry to support the project and their journalists by sharing access to their libraries and digitised files of Walkley-winning work.

Walkley-winning journalists: Our alumni are being asked to notify the foundation of their contact details and register their interest if they wish to support the project with additional information and interview access.

Corporate, educational and philanthropic organisations: Funding is needed to cover project costs, including curation, digitisation, the development of resources, and promotional events.

\$250 x 250 fundraising campaign: The foundation is asking for just 250 donations of \$250 to cover the cost of digitising the entire archive and to help us achieve our goal of completing the project by the end of 2020 (further information below).

THANK YOU

Our thanks to those who have already shown their support for this landmark project:

Archive Angels

- Richard Moran
- Margot O'Neill
- Hedley Thomas

Archive Partners

- ABC
- Google

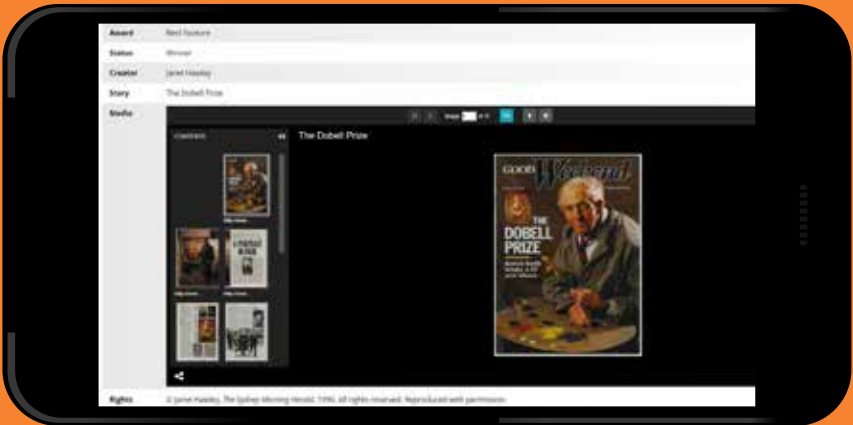
Archive Pilot supporters

- Google
- Deakin University
- State Library of NSW

\$250
x250
Safeguarding
a legacy of
reporting


Just 250 donations of \$250 will cover the cost of digitising the entire catalogue of award-winning journalism and will support us in providing an accessible treasure-trove of gold-standard reporting.

Donate to the Walkley Digital Archive today at walkleys.com/donate



WALKLEY GRANTS FOR FREELANCE JOURNALISM



This year, the Walkley Foundation funded 11 journalism projects in the public interest in this inaugural round of the Walkley Grants for Freelance Journalism. The judging committee selected the winners from a field of 117 applicants on the basis that their stories would serve the public interest, make an impact and not otherwise be published.

The winning projects span topics including the environment, health policy, banking, sport, development, school funding inequality, migrant food workers, refugees and the impact of border policies, and more; you can sample this work over the following pages.

Walkley Foundation chief executive Louisa Graham said the projects will be published in *The Walkley Magazine* online under a Creative Commons licence, as well as co-publishing with any publications the grantees have organised.

“Through this program we want to foster a collaborative media environment that encourages co-publishing where journalists are funded and paid for their work,” she said.

The initial pool of \$50,000 from the Walkley Public Fund for Journalism was boosted by an additional \$25,000 contribution from the Judith Neilson Institute for Journalism and Ideas.

“The aim of the Judith Neilson Institute is to celebrate and encourage quality journalism,” said JNI board director Mark Ryan.

“The institute’s contribution to the Walkley Grants is an early modest step in these efforts. The institute will be announcing further grants and initiatives to support quality journalism in the coming months.”

SPECIAL THANKS TO THE JUDGING COMMITTEE:

Natalie Ahmat, *presenter/producer, NITV*

Monica Attard, *head of journalism, UTS*

Andrew Eales, *managing editor (Victoria and south-west NSW), Australian Community Media*

Matthew Liddy, *editor, Interactive Digital Storytelling Team, ABC*

Helen Trinca, *managing editor, The Australian, and editor, The Deal*

Lenore Taylor, *editor, Guardian Australia*

Find out more at walkleys.com/grants



CONGRATULATIONS TO THE 2019 WALKLEY AWARD WINNERS AND NOMINEES.

CHAMPIONING QUALITY JOURNALISM

JNINSTITUTE.ORG



WALKLEY GRANTS FOR FREELANCE JOURNALISTS

SLIM *pickings*

André Dao, Michael Green and Tia Kass’s project, “We Feed You”, will be an illustrated feature about migrant workers in the Australian food industry, comprising illustrative portraits and first-person stories. In the extract below, Putri Nazeri, who arrived in Australia from Malaysia in 2016, describes working as a vegetable picker on a farm near Bairnsdale, 280km east of Melbourne. Illustration by Tia Kass



I moved to Bairnsdale because there’s no jobs in Griffith. I only had \$200 in my hand. So I forced myself to work in this farm, picking broccolini for 30 cents per bunch.

And this contractor is very bad because we have to live with the accommodation that they prepared for us and the transport that they prepared for us. It was very bad accommodation. Very bad. It is dirty. I think they have five rooms and each room will have four people live in it, sometimes more than that, with two toilets. And we have to ask for permission even to buy groceries.

So, it makes my life not easy and it makes me very angry. Why should I listen to this person? I have no choice. I cannot run away, because I have no money. So I forced myself to do the job, learning how to pick broccolini and prepare myself, physically and mentally, because it’s not easy work in farms in rainy, in bad weather conditions.

I don’t know minimum wage in Australia. So I struggled with myself and I asked that contractor, “I should get more hours.” So he said,

“Oh, you can get more hours.” And then I work almost 20 hours a day. Let’s see. Three days a week he will give me planting job and cutting and doing spinach. So I have three jobs in a day, other than picking broccolini on the other days.

They pay me hourly, \$15 an hour. So I will start planting at maybe eight o’clock. And then I finish planting around afternoon and then rest for one hour. And then I start doing cutting vegetables and we finish work very late at night.

When I do cutting, I have to bend myself. We have to do it fast and we have to do it properly. If not, if we wrongly cut the vegetable, you will cut your hand. I’m doing this cutting salad, the green and purple one. And you have

to work fast. They have a box here. You have to fill the basket, the box very quickly. Moving, keep moving. You can’t stop.

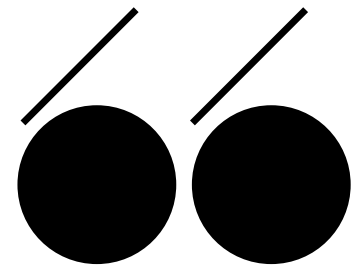
And then we start doing spinach around 12 o’clock, midnight. There is a machine, a tractor. I just open a box and then make sure that the spinach is going in the box. It’s easy job, but still we have to work midnight until the next day. Maybe six o’clock.

I struggled with myself. I’m Muslim, so I pray every day and I could not pray properly. I have to sit down when I pray because my body was very exhausted, I’m in pain.

The series, and Putri Nazeri’s full profile, will appear in The Saturday Paper.

Vivienne Pearson and Margaret Paton’s project on school fundraising was one of 11 awarded an inaugural Walkley Grant for Freelance Journalism. Based in different areas of regional NSW, the two teamed up specifically for the project and met for the first time at the Walkley Fund Dinner, where the grants were announced in April this year.

Walking our Walkley path



Working with another writer has been sanity-saving and idea-inspiring.

– VIVienne Pearson

After writing an opinion piece about school fundraising for ABC Online in mid-2018, I knew there was more to the story. I also knew that, as a freelancer, I was unlikely to be the one to tell it.

That was before the new Walkley Grants for Freelance Journalism. By funding a level of background research that is hard to justify when you’re being paid on a per-word (or per-article) basis, it fitted perfectly.

The fact that applications for the grant were welcomed from pairs or trios, as well as individuals, prompted me to try to minimise the isolation that can be a downside of freelancing. When I saw that Margaret was an experienced journalist specialising in education, a teacher, and a parent of a school-aged child, it was immediately clear that she was an ideal partner for this project.

Six months later, I can reflect that working with another writer has been sanity-saving and idea-inspiring. Our weekly phone calls have kept the project ticking over and allowed us to gradually get to know each other — something that’s not always easy in the constant flux of freelancing. It has been eye-opening to conduct joint interviews and see how another writer operates. Of course we work differently but, despite our Trello board going by the wayside and our shared drive being a mess of combined filing systems, we have collaborated with total respect for each other’s integrity and skills.

Some elements of the grant have been double-edged. The generous time frame has been freeing but the lack of deadlines — the lifeblood of a freelancer — allowed us to let some valuable time slip away. Early requests for information and interviews, before the project was clear and before we had specific deadlines, were met with a surprising degree of silence. The chance to work on a bigger topic has been empowering but has also allowed my vision to slip out of focus.

Knowing that we were one of the few to be chosen from a large field of applicants boosted our confidence but also allowed scope for impostor syndrome — another pitfall of freelancing — to take up residence.

Halfway through the project, we faced a challenge when we realised the data we planned to write about were not available. We switched tack to write about fundraising more broadly, including why it’s not feasible to focus on the figures. We have explored how school fundraising speaks to questions that are at the heart of our society: equity, policy, history, volunteerism, fatigue, gender bias, the cult of busyness, commercialisation, the downsides of choice and more.

It is not easy to critique our chosen topic, as school fundraising overflows with good intentions. It is not right that outrageously busy parents have to raise funds to prop up a key public institution, yet I have total admiration for those who do.



I have worked on the grant project under the shadow of two ironies: that this grant was only possible because of fundraising (by the Walkley Foundation’s Public Fund — give now!) and that, at times, I put this project aside in order to fundraise for my own child’s school.

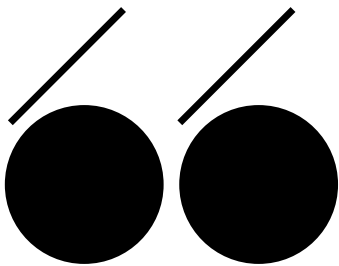
As deadlines neared, the solution to all these conundrums has turned out to be simple: start writing. I fell into the trap of trying to “finish researching” (like that is ever possible) before putting fingers to keyboard for an actual story. But we are writers. The story needs to drive the research and, once a blank page has even a few words on it, there is greater clarity about what else is needed to fill it.

The story of our grant is not yet finished. We are writing this alongside our main story for the Walkley Foundation and commissioned stories for mainstream and education-specific publications (with publication dates ranging from late October into 2020).

Thank you, Margaret, for being my freelance colleague. To the directors, judges, partners, donors, staff and supporters of the Walkley Foundation - as well as to the editors who supported our application and will publish our stories - we would like to say a sincere thank you. We are grateful personally and, even more importantly, for the role this grant plays in acknowledging the importance of freelancers in Australia’s media landscape.



WALKLEY GRANTS FOR FREELANCE JOURNALISTS



While challenging, when you inhabit another writer’s story in this way, it can also be rewarding.

– MARGARET PATON



Thanks to the Freeline (freelance journalists’) email group, I saw Vivienne’s shout-out for a fellow writer. I was impressed with her chutzpah — she’d been a freelance journo for only four years and had notched up an impressive list of bylines in mainstream publications. In one of her nationally published pieces, she’d already started exploring the inequities that fundraising creates. It helped us hit the ground running.

Securing the grant was amazing, but I was soon to hit a roadblock that would stop me from further teaching. As a provisional teacher and casual K-12 teacher for nearly seven years in NSW, I was running out of time to find a school to supervise me so I could move to proficient teacher status and therefore keep teaching. I was kind of glad I never gave up writing as a career, which I’d largely been doing since I nabbed *The Sunday Age*’s first cadetship way back in 1990.

So, in late April this year, I cancelled my teacher accreditation. That’s another story, but an important one for our education system. Now that there are moves to gag public servants, state education departments are snooping on teacher’s personal Facebook feeds, then reprimanding them, and neoliberalism is rearing its head in many ugly ways in education policy and practice. These are topics I have written about this year. This censorship is happening at a time when teachers need to

talk outside of school gates about what’s happening in and to our education system.

Within a few weeks of tackling our project, Vivienne and I realised the data we wanted weren’t really there. The My School website just wasn’t showing us the fundraising picture in full. So, we set up an online survey (offering the option of anonymity for our target respondents — parents and teachers). We received almost 200 responses, thanks to the survey being shared widely on social media.

We’d hoped to get more insight from principals and were toying with the idea of interviewing 20 around the country about their fundraising approaches, achievements and hurdles. After dozens of calls and fewer than a handful of “yes” responses, we put that project to one side, figuring few wanted to talk given their increasing workloads and media shyness.

Vivienne and I set up a shared Google Drive that soon became the linchpin of our collaboration, with a whopper of a “running commentary” capturing our weekly phone convos, interesting insights, questions and more. We spent weeks (months really) checking out peer-reviewed journals and public-domain coverage about school fundraising. The depth of material far surpasses what I’ve collected for my stories over the years — our shared Walkley Foundation file is a rich resource.

We’re also developing a “matrix” that lists themes and issues we’ve come across through

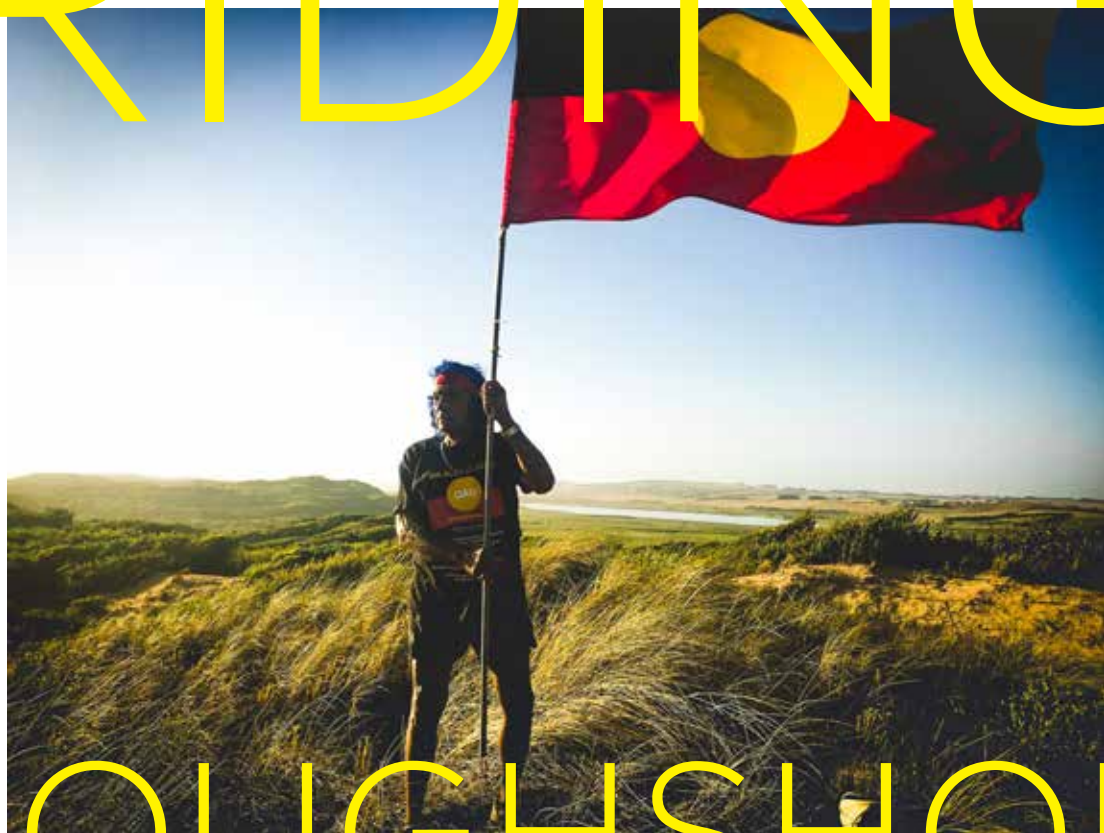
our reading. The same researcher names kept cropping up, so we felt we were triangulating on a niche. We’ve also interviewed for a range of national publications on issues that sit on a tangent to our project title: school fundraising inequities.

For our first pieces — for *The Saturday Paper* and ABC News Online — we’ve been doing joint interviews using Zoom. This allows us to automatically record the interview (which could be audio or video) so we have that as well as the transcript I type during the interview. I’ve been interviewing-transcribing in real time for a couple of years now, despite having decent shorthand. It works for me as long as I use plenty of truncations. But those interview recordings are really handy to revisit and get a better sense of the nuanced points of interviews. Oh, and we’ve made sure to collaborate on the list of questions we send to our interviewees before Zoom starts recording.

Doing joint interviews at times and melding material from our separate interviews at others has rewarded us with insights into how another writer thinks and crafts. It was a really interesting process to write these personal reflective pieces as we tweaked each other’s stories — something that took a lot longer than it would have if I’d done it on my own.

So, while challenging, when you inhabit another writer’s story in this way, it can also be rewarding, making you see different perspectives and nudging you out of what you do automatically in your writing processes. My gut feel is that this joint project will continue long after we cash the last cheque for this grant. Thank you, Vivienne, and the Walkley Foundation.

RIDING ROUGHSHOD



The 2015 Melbourne Cup win of 100-to-1 long shot the Prince of Penzance, ridden by Michelle Payne, was the stuff of legend and became a movie. But in one particular town, in south-west Victoria, it's no longer quite so popular. Carol Altmann reports.

The trouble in my home town of Warrnambool began when Prince of Penzance's trainer, Darren Weir, attributed his victory to training horses on the "magic sands" of picturesque local beaches.

One of those beaches is along Warrnambool's main foreshore, Lady Bay, where there is a long tradition of horses training outside the summer months from dawn until 10am.

But the other beach is a wilder, more rugged place called Levy's, which forms part of the 20km-long Belfast Coastal Reserve. This reserve, also known as the Tarerer coast, is rich in Indigenous heritage and home to vulnerable bird species such as the hooded plover.

It is also just a 15-minute drive from Warrnambool Racecourse, where, until recently, Weir had a \$1 million stable complex. And now, largely on the back of his former success, a 2km section of Levy's Beach, called Spooky's, is set to become a racehorse training facility.

Under the *Belfast Coastal Reserve Management Plan* released by Parks Victoria in 2018, up to 120 racehorses a day will be allowed to access Spooky's foreshore five days a week, 52 weeks a year. Another 40 racehorses a day will be able to run up and down a dune known as "Hoon Hill".

This is the equivalent of up to 600 horse work-outs a week on the beach and 200 on the dune, or potentially 40,000 horse rides a year.

If the plan was an attempt to settle the often-heated debate about the escalating use of local beaches as training grounds, it did anything but.

On one side stood the racing industry and its supporters, including federal MP Dan Tehan and former Victorian premier Denis Napthine, who argued that year-round beach access was critical to the growth — if not the very survival — of Warrnambool's racing industry.

On the other side were the Eastern Maar traditional owners, conservationists and locals who, like me, couldn't quite believe that a coastal reserve would be used in this way.

For the past 12 months, through my reporting at *The Terrier*, I have been trying to unpick how Warrnambool got from Weir to here. I want to know why government bodies would tie themselves in knots to accommodate the racing industry in a coastal reserve, particularly when trainers already have access to Lady Bay for nine months of the year.

I have also been trying to unpick how Weir and his local protégé, Yangary trainer Jarrod McLean, were allowed to use a coastal reserve in the first place.

It has been a back-and-forth grind to find the answers, even with the support of a Walkley Foundation grant to fund costly Freedom of Information requests. Some requests have produced nothing, while others are still churning through the system after nine months. I should know more by the end of December.

What has since emerged publicly, however, is that racehorse training in the coastal reserve runs foul of the local council's own *Warrnambool Planning Scheme*.

In other words, when Weir and McLean were accessing Levy's Beach in the lead-up to the 2015 Melbourne Cup, they were breaking the law in plain sight — yet nobody questioned their presence or intervened. To be fair, aside from surfers and fisherfolk, the isolated beach had for many years also attracted four-wheel drivers and trail bikers who hooned through the dunes with impunity.

A few small-scale local horse trainers had also been using pockets of the reserve and its beaches for decades in that give-and-take way of country life; if you don't go overboard, we're not going to make a fuss.

Weir's rapid expansion into Warrnambool and, in particular, his history-making Melbourne Cup win (relived in the movie *Ride Like a Girl*) changed everything, however.

Even before the Cup victory, Weir and McLean had more than 100 horses a week churning up beaches between Warrnambool and Port Fairy. Afterwards, the number ballooned to more than 250 a week as other trainers piled in for a piece of the action.

The beaches were left pocked with divots; the small car parks were full of horse floats; there were piles of manure and flies; and foul words began flying between the trainers and angry locals.

As it stands, there are very few places in Australia where horse trainers can use a beach within a few miles of a racetrack and nowhere that they can use a dune.

So many racehorses began to turn up at Levy's, Spooky's and Hoon Hill that, in late 2016, Victoria's Aboriginal custodians intervened and shut down the area until a proper management plan was developed.

Spooky's is poised to reopen as soon as Warrnambool Racing Club gains its final planning approvals, which are well underway. This process already includes a ministerial intervention to render the new plan legal.

Parks Victoria's thinking is that, instead of racehorses turning up at beaches all along the reserve, the majority will now be funnelled into one place.

It describes the plan as a "compromise" and says the training will be regulated, monitored and reviewed after two years. It also says strict controls will be enforced to help protect the



Clockwise from top left: Hoof prints on Spooky's Beach indicate the impact of horses in the area; racehorse trainers began to cram onto beaches between Warrnambool and Port Fairy after Darren Weir's 2015 Melbourne Cup win; the 2km zone set aside for racehorse training in the Belfast Coastal Reserve is a nesting site for the hooded plover. Opposite: Eastern Maar elder Uncle Alby Clarke looks out over the Tarerer coast near Warrnambool.

area's birdlife, particularly the hooded plover, as well as culturally sensitive sites.

Those strongly opposed to the training are determined to fight on. If anything, they're more emboldened because the ground has shifted dramatically since Weir's halcyon days.

Earlier this year, Weir and McLean were charged with a string of serious crimes relating to animal cruelty and corruption. McLean is presently suspended and awaiting a court hearing, while Weir has already been banned from racing for four years by Racing Victoria.

Most of the 100-plus horses that Weir had stabled in Warrnambool have moved on. The number of racehorses now using Lady Bay has tumbled from a peak of close to 100 a day to an average of just 22.

Despite industry cries to the contrary, the sky has not fallen on the local racing industry, which is valued by Racing Victoria at \$97 million a year. In fact, Warrnambool Racing Club this year notched up a record profit on the back of another hugely successful May Racing Carnival.

"The entire justification for opening up this beach has collapsed," says Bill Yates from the Belfast Coastal Reserve Action Group, which has been fighting the issue for three years.

"There is simply no justification for it now. It is a beach, for God's sake, and why on earth would you not just leave it alone?" The action group believes there is a bigger picture at play that is yet to be revealed.

The Eastern Maar remain strongly opposed to the plan, as do BirdLife Australia and the Victorian National Parks Association.

Two Warrnambool city councillors who previously backed the plan are also having second thoughts. Cr Michael Neoh says the

decline in horse numbers shows that Levy's/ Spooky's is no longer needed. Cr Peter Hulin, meanwhile, says he is a strong supporter of the racing industry but that animal cruelty allegations against Weir have changed his mind about the merits of training horses on sand dunes.

Warrnambool Racing Club chairman Nick Rule is unmoved, however. He maintains the local industry has learnt from past mistakes and access to Spooky's remains critical to the industry's future, because the beaches are an important "point of difference" for Warrnambool to attract and maintain its trainer base.

"WRC acknowledges that the previously unregulated use of the beaches was not working," Rule said in a statement.

"It fully supports regulation and is fully committed to working with all interested parties to ensure the proposed regulations are adhered to."

The grassroots South West Owners Trainers & Riders Association, which includes hobby trainers who have used the area for decades, also wants Spooky's reopened.

"If we don't have access, it would mean no beach access at all for three months of the year when Lady Bay is closed off," says the association's secretary, Tammy Good.

"For us it's about the safety of the horse first. It is far better to run a horse in a long, straight line because there is less stress on joints; you just can't replicate that at a racetrack."

With opinions about animal welfare also divided, there is little doubt that this debate is yet to run its course.

Carol Altmann is an independent journalist and author based in Warrnambool, Victoria.

BOLT FROM THE BLUE



Is climate change putting Tasmania's unique wilderness at risk by lashing it with lightning sans rain?
By Jess Cockerill.

Remote-area firefighters and water-bombing aircraft work to suppress the Gell River fire at Mount Wright on January 11 2019.

THE DAY AFTER BOXING DAY had been a long one for Grant Joseph. The 44-year-old forester was driving home from the hospital in Hobart, through the low hills of the Derwent Valley. In the back seat of the family car, his daughter admired her newly plastered arm and, ahead of him, the sun was sinking in a stormy sky over Mount Field.

It was Joseph's 28th fire season with the Tasmania Fire Service; he became a volunteer when he was 13 and was now the Westerway Brigade chief. Like any TFS volunteer, he kept his pager close at hand over the summer months; he was on call even when his daughter broke her arm.

The pager buzzes when you're needed, telling you where to go and when. The fires carry theirs with pride — it's a badge of duty — but they resent it, too. Joseph didn't need a pager to read the silver flashes in the distance.

"It was a pretty good lightning show," he recalls. "I was thinking, 'Yep, we're gonna have a fire.'"

That night — December 27 2018 — the storm passed across the Franklin-Gordon Wild Rivers National Park, an area in the "western wilds" best known for hydroelectricity and the blockade that gave rise to the Tasmanian Wilderness World Heritage Area. Bright arms of electricity clawed at the drought-dried tendrils of the buttongrass moorlands. The moorlands love fire; the grass stokes easily. The burning kills any hopeful tree saplings, while the grasses quickly re-emerge after the blaze.

Because it springs back from fire so quickly, nobody was too worried about the buttongrass burning on the remote Denison Plains. Eight firefighters were sent to respond in that first week. But by January 2 in the new year, the fire had crept downhill into Denison Gap, where the moorlands begin to give way to patches of

wet and dry eucalypt. The Tasmania Parks and Wildlife Service (PWS), the government department in charge of this wilderness area, had carried out a fuel-reduction burn in 2015, but the blaze was still able to push through. By January 6, 50 firefighters were on the campaign, along with six helicopters flying back and forth between the remote fire zone and a grazing property in Westerway.

When the flames hit the Vale of Rasselas (through which the Gordon River flows and which was last burnt for fuel reduction in 1982), they licked rapidly south, aided by the steep incline of the Gordon Range. The fire stretched out of the World Heritage area and encroached on land slated for logging by Sustainable Timber Tasmania. By March 6 — almost 10 weeks after ignition — the Gell River fire, as it's now called, had scorched 35,062 hectares of land.

Gell River was just one of several "campaign fires" — those designated as a focus for different agencies and fire departments across the state — started by lightning last summer. The 2018-19 season saw a larger area burnt than during the previous 10 years combined. On January 15, another "dry lightning" storm swept through, with 2400 strikes recorded. Seventy fires started, with major burns converging in the Central Highlands — referred to as the Great Pine Tier fire campaign — and to the west of Huonville and Geeveston, known as the Riveaux Road Complex.

In Australia, fire presents a difficult question. On the one hand, there is consensus that some degree of fire is inevitable — necessary, even. Much of the bush is fire-tolerant and is meant to burn. On the other, not unlike coral reefs hammered by bleaching, many now wonder whether there is a limit to how much fire the bush can cope with.

Grazier Bob Shoobridge, whose property served as an air base for the Gell River campaign, is a volunteer firefighter with the Bushy Park brigade and a mate of Grant Joseph's. Shoobridge says fire comes from two places: "You've got stupidity and you've got nature." Arson and accident fall under stupidity. Lightning strikes, in his summation, would be a natural force. But what if human-induced climate change were increasing their frequency?

In Tasmania, says Shoobridge, "You normally get a nice bit of rain with the lightning." This wasn't the case during last summer's fires. Most of the farmers, foresters, tourism workers, civilians and conservationists I've spoken to believe the dry lightning events of the past decade were not previously typical of the Tasmanian summer.

But a review of last summer's fires by the Australasian Fire and Emergency Service

"Lightning strikes [didn't] cause any fires until the late 1990s. Before that ... they were associated with heavy rainfall, so the fire would just go out."

Authorities Council (AFAC) was inconclusive about the phenomenon. The report, handed to government in July 2019, pointed out that the technology for detecting and recording lightning strikes has vastly improved in the past decade and could not be adequately compared with the limited historical data available.

Though the PWS did express concern about the impact of dry lightning fires on Tasmania's wilderness, it was similarly wary of jumping to a conclusion in the wake of the disastrous 2016 bushfires: "It is too early to know whether a shift in climate may be contributing to a long-term increasing trend in dry lightning activity in summers."

Jamie Kirkpatrick, a geographer, conservation ecologist and professor at the University of Tasmania's Fire Centre Research Hub, says the data he's seen back the anecdotal evidence that dry lightning events — and the fires they're starting in Tasmania — are on the rise. Having arrived in the state almost five decades ago, he recalls lightning usually striking in the cooler months. Back then, the average temperature on land was one degree cooler; over the ocean, it was two degrees.

In 2017, Kirkpatrick published research about rainfall and temperature records in Tasmania's west that revealed an increasing amplitude, or variability, over time. He says this variability reflects "unstable air", which drives the pressure system to create stronger winds but also lightning storms.

"We didn't have lightning strikes cause any fires until the late 1990s," he says. "Before that ... lightning strikes were associated with heavy rainfall, so the fire would just go out."

Kirkpatrick says the increase in dry lightning strikes is the result of human-induced climate change: "It's unnatural."

Although the AFAC and PWS might not go as far as Kirkpatrick in apportioning cause, all parties are agreed that, whether or not there are more dry lightning bolts, the terrain they strike is becoming more flammable. Areas of vegetation that were historically "wet" are shifting to dry, "facilitating increased ignitions from lightning strikes than may previously have occurred", according to the AFAC report.

In addition, notes the review, "... we heard reports of firefighters witnessing unusual and unpredictable fire conditions they had not previously experienced."

Damp channels of tall *Eucalyptus regnans* (mountain ash) forest and rainforests that once provided a natural barrier between fire-prone and fire-sensitive habitats caught alight. Whole swathes of paleoendemic pine and alpine forests, timber plantations and bordering farmland were suddenly vulnerable.

Last summer, even ecosystems containing highly fire-sensitive species, such as King Billy and pencil pines, were affected. These ancient Gondwanan trees grow in remote places far from roads or dams, on mountaintops, in small islands of cold relief and protected by the borders drawn up by the *World Heritage Properties Conservation Act 1983*. This makes for extreme conditions so, in January, specially trained remote-area firefighters were recruited from New Zealand to help battle the Gell River fire.

"It's pretty challenging to put them out, because you've got to get in by helicopter, you've got to set up your own little dams to get the water to fight them and, yeah ... it takes a lot of resources," explains Kirkpatrick.

Like many, Kirkpatrick is resigned to the climate changing — to some extent. In a future where Tasmania's once-damp ecosystems are expected to dry, he believes a focus on remote-area firefighting is the main hope in combating the effects of dry lightning — as well as efforts to mitigate the severity of climate change.

The AFAC review likewise encourages the Tasmania Fire Service to develop specialised remote-area firefighting capabilities, separate from the existing volunteer brigades, to better respond to events like the Gell River fire. The review also outlined, at length, the impacts of climate change and dry lightning on fire, but it didn't go as far as providing recommendations for mitigating climate change.

It's on the premier's mind, though. In the 2019 budget briefing, Will Hodgman did acknowledge that action on climate change "protects our communities and our environment [which is] under threat from bush fires". Of course, even if Tasmania were to achieve its goal of sourcing 100 per cent of its energy use from renewables, one individual state cannot solve this problem alone. Dry lightning is part of something bigger; so, too, is the wilderness, however remote.

Remoteness can't protect a place from climate change. If the dryness more typically associated with mainland Australia slips into its southernmost state, it will be a worse invader than foxes or arsonists.

Jess Cockerill is a freelance journalist based in Melbourne.

OWNING ONE'S VOICE

Nina Funnell first reported on a young Jane Doe's story of sexual assault back in 2017 for news.com.au and *The Mercury*. The story sparked a powerful campaign for the woman, and other Tasmanians like her, to win the legal right to tell their stories in their own name.

In 2017, a young woman approached me, requesting help to tell her story. At age 15, she had been groomed and repeatedly sexually assaulted by her then 58-year-old maths teacher, Nicolaas Bester, at St Michael's Collegiate girls' high school in Hobart. At age 16, she had found the courage to report him, first to the school, then the police and finally through the courts. It is less common for child victims to come forward if they are still under the care of the institution where the abuse has occurred; if the perpetrator has access to them; or if the victim has a history of mental illness. Yet, in Grace Tame's case, all of these factors were present. By 22, she had decided that she wished to waive her right to anonymity and speak out publicly, in the hope that sharing her story might educate others about the warning signs of grooming.

This, too, was an unusually brave move. According to the Royal Commission into Institutional Responses to Child Sexual Abuse, it takes most victims an average of 24 years to tell someone — if they tell anyone at all. So, from the first time I met Grace, I knew she must be uncommonly resilient. I also knew it was a privilege to be entrusted with the responsibility of helping her tell her story. What I didn't know, and what I couldn't have predicted, was that it was going to take us two long years of campaigning on two different continents to cut through the legal red tape that has kept her and other sexual assault survivors in Tasmania gagged. This is because, in Tasmania and the Northern Territory, it is a crime for journalists to name sexual assault survivors — regardless of their consent — unless a court makes a special exemption. Those found breaking the law can face fines or jail time. This is no idle threat. In 2012, the *Sunday Tasmanian* named an adult rape survivor with her full consent. The reporting was sensitive and respectful to the survivor. Despite this, the

paper was found to have breached section 194K of the *Evidence Act 2001* and fined \$20,000. In the NT, journalists can also face up to six months in prison for naming rape survivors who consent to be named. At the time that Grace contacted me, only three other sexual assault survivors in Tasmania had been granted a court order allowing them to use their real name when speaking to the media. All were male. In 2004, Steve Fisher, an adult survivor of clergy abuse, was the first to be granted such a court order. The process cost approximately \$10,000 and was described by Fisher as “harrowing” and “re-traumatising”, as he was required to prove to the court that his story was in the public interest. “I had to write out a whole statement about why I wanted to speak. It was a really, really complicated process and ... [having just been through a trial] it's another thing you don't want to go through. I was really fearful that I would not get the exemption,” he said. “I'm just very lucky that the media were willing to pay for the court costs for me

[to apply for the court order], because I certainly didn't have the money or the resources to put into the application. “Abuse victims know when they are ready to talk publicly. It's condescending of the courts to tell them otherwise.” Understanding these risks, Grace agreed to begin the process of applying for a court order with the help of News Corp lawyer Gina McWilliams. While this process was underway, Grace's abuser appeared in a 17-minute video interview with commentator Bettina Arndt, who accused her of having engaged in “sexually provocative behaviour” and said that schoolgirls should not “exploit their seductive powers to ruin the lives of men”. This was not the first time Bester had spoken publicly of the abuse. In 2015, he bragged about his crimes on Facebook. “Judging from the emails and tweets I have received, the majority of men in Australia envy me. I was 59. She was 15 going on 25,” he wrote. “It was awesome.” Grace was appalled. “The fact that victims are criminalised for identifying themselves publicly but perpetrators are not is simply unjust,” she told me under her pseudonym, Jane Doe. “Journalists, commentators and even my perpetrator have all been able to publicly discuss my case. I'm the only one who is not allowed to. It's not just illogical, it's cruel. Survivors should have the right to publicly speak about their experiences, whether they choose to exercise it or not.” And with those words, the idea for the #LetHerSpeak campaign for sexual assault gag-law reform was born. Shortly afterwards, and in partnership with Grace Tame, Steve Fisher, End Rape on Campus Australia, Marque Lawyers and News Corp, I designed and launched the #LetHerSpeak campaign.

As a journalist, I find laws that prohibit the media from naming sexual assault survivors — as long as they have their consent — illogical and oppressive. And as a sexual assault survivor myself, I believe laws that silence survivors en masse only exacerbate the stigma, isolation and shame they experience. From the beginning it was important that the campaign and call for reform be led by survivors. On the launch date in November 2018, I profiled a dozen sexual assault survivors who had already spoken out publicly in jurisdictions where gag laws do not exist. They shared the many ways in which being named had helped them heal, through reclaiming a sense of ownership over their stories. From there, the campaign soon took on a life of its own, with celebrities such as John Cleese, Alyssa Milano and former *Hey Dad..!* star Sarah Monahan joining the campaign and posting selfies holding #LetHerSpeak signs. More than 5000 people signed the #LetHerSpeak petition and a subsequent *Mercury* poll found 92 per cent of Tasmanians supported proposed changes to the law. This year, two other Tasmanians — “Leia” and “Alicia” — also joined the campaign. Both women were gang-raped in their teens and, in both cases, the men responsible served jail time. They approached the #LetHerSpeak campaign after deciding that they, too, wished to speak out under their real names. Then, in August 2019, after a \$10,000 legal battle, Grace Tame became the first female sexual assault survivor in Tasmania to win her right to self-identify when speaking to media. The following day, the state's Attorney-General committed to reforming the law. Two months later, she announced that legislation will be introduced early next year to bring Tasmania's law into alignment with other jurisdictions where sexual assault survivors can be named — provided they are over 18, consent to be

named and provide that consent in writing. This means the NT will be the last remaining jurisdiction with the gag laws in place. In 2019, I was awarded a Walkley Grant for Freelance Journalism, which is currently assisting with the #LetHerSpeak campaign, including legal research and travel expenses. Shortly, I will use this funding to visit the NT to investigate the stories of two adult sexual assault survivors who also wish to tell their stories under their real names. It's a privilege to help give voice to the voiceless in our community and I am grateful to the Walkley Foundation for assisting with this reporting. Producing a sustained body of work that has led to a commitment for law reform is rewarding on a personal level, of course. But, more importantly, it will enable sexual assault survivors in Tasmania to tell their stories on their terms, while also enhancing opportunities for journalists to continue to work constructively with the survivor community in that state. When told well, these stories can challenge stigma, expose wrongdoing, educate the public and shine a light on some of our nation's darkest atrocities. When I was finally able to break Grace's name and story — more than two years after we commenced this journey together — I marked the occasion by providing her with a bound copy of the 5000 people who had signed the #LetHerSpeak petition. Many left notes of encouragement; several were from individuals who disclosed that they, too, were survivors. As a community, we cannot underestimate how invaluable that kind of support and backing is for sexual abuse survivors, many of whom fear that they will be mocked, blamed or shamed if they speak out publicly. Reading through the names on the petition, Grace discovered that dozens of her former school peers and teachers — including some students who had previously teased and tormented her over the abuse — had signed in support of her right to speak. As I watched her read out the names, it was as if something shifted and settled inside her. It struck me that healing that might otherwise take years to achieve in therapy could occur in a single moment through simple acts of human kindness. These stories matter. We have a duty to tell them. *National Sexual Assault, Domestic and Family Violence Counselling Service: 1800 737 732. Nina Funnell is an award-winning freelance journalist, author, anti-sexual-assault advocate and the creator of the #LetHerSpeak campaign.*



Is the National Disability Insurance Scheme failing Australians living in remote communities? Kylie Stevenson and Tamara Howie report. Photos by Tamara Howie

LOST IN TRANSLATION

Djayak Mununggurr wheels his brother, Rex, five metres from their front door to the shade of a poinciana tree overlooking the beach. It's 11am, about 30°C. Except for the trilling of birds and yipping of camp dogs, it's unusually silent — most of the 40 people who live here in the East Arnhem Land community of Garrthalala have made the bone-rattling 120km journey to Yirrkala for the footy finals.

Djayak stretches out on a blue-framed, white-sheeted single bed next to Rex and points out a spot in front of him where, years ago, his late wife watched a crocodile take their puppy. "She screamed out to me and when I came, the croc was swimming back and forth just along here with the dead dog on its snout," says Djayak.

Northern Australia is like that: beautiful but harsh. You need a deep understanding of the land and its people for things to work here.

Months earlier, 4000km away in Geelong, Victoria, Rex's application for a sunshade for his mobility scooter landed on a desk at the National Disability Insurance Agency (NDIA) headquarters. The NDIA oversees the National Disability Insurance Scheme (NDIS), which provides Rex, who has cerebral palsy,

with the scooter. His care plan also includes funding for occupational therapy and physio.

The application for the \$200 sunshade was denied. "They told us, 'No, you cannot have it, we will not fund it. This is something that can be funded by him, or the community can buy it for him'," says the Darwin Community Legal Service's NDIS Appeals advocate, David McGinlay, who represented Rex.

"It was causing social isolation for him; he wasn't going out of the house because of the dangers of sun exposure and heat."

Over the course of the wet season and its build-up, McGinlay received two more rejections before finally negotiating to get Rex his sunshade. The process left a bad taste in the lawyer's mouth. "How could a government have so much bureaucracy for a \$200 sunshade?" he asks. "It would have cost them thousands to argue with me."

The problem, says McGinlay, is that the scheme doesn't acknowledge that Indigenous Australians in remote communities have particular needs because of their culture, environment and isolation. "How could people in Geelong make a decision about a guy in East Arnhem Land when they have no idea what the community even looks like?" he says.

According to an NDIA spokesperson, NDIS plans for those living in the Northern Territory are written and approved by NDIA service delivery teams in the NT who visit remote communities to meet with participants.

But this is not always the case, counters McGinlay. When the scheme was first introduced, he explains, all decision-making powers rested interstate, usually at head office in Geelong. While some decisions are now made locally, McGinlay says this doesn't happen consistently: "The NDIS isn't McDonald's. You can't have a business model that runs a service Australia-wide and expect it's going to work the same in Sydney as it [does] in the remote NT."

When the NDIS passed through Parliament in 2013, then-PM Julia Gillard was moved to tears. The new scheme shifted disability from a medical model to a social model focusing on inclusion and personal goals, as well as the supports a person would need to achieve them.

The biggest healthcare reform since the introduction of Medicare in 1984, the NDIS



Rex Mununggurr's manual wheelchair isn't suitable for the uneven ground.



Clockwise from left: Three-year-old NDIS participant Gabriel plays on the beach on Elcho Island; Joeleen Ganambarr with her haul of mud mussels; Rex Munungurr's abandoned beach wheelchair; the Miwatj minibus that services NDIS clients on Elcho; Serina Gondarra and Lyall Braun wash mussels.



promised Australians with disabilities, and their carers, greater choice and control. The NDIS would create plans and funding allowances tailored to individual needs and goals.

But as the scheme rolled out across the country, its life-changing, empowering potential was quickly overshadowed by bureaucratic bungles, inconsistent support packages, rejected applications, underfunded plans and, most recently, a \$4.6 billion underspend.

In September 2019, NDIS shadow minister Bill Shorten described the scheme as “constipated” and disputed Prime Minister Scott Morrison’s claim that the underspend was due to a lack of demand. “The NDIS is adrift,” said Shorten. “It’s doing good things, but there are too many people missing out.”

First Peoples Disability Network (FPDN) deputy CEO June Riemer agrees. She says an initial report predicted 20,000 Aboriginal and Torres Strait Islanders would be eligible for the scheme, but her organisation puts the number at around 60,000.

In the NT, 52 per cent of NDIS participants identify as Aboriginal or Torres Strait Islander. Nationally, the figure sits at 7.3 per cent.

Riemer says FPDN flagged eight years ago that the NDIS had to look different for Aboriginal and Torres Strait Islander communities if it was going to work for them. “It’s not like we haven’t been talking about this for a long time,” she says. “But when you don’t even recognise your First Nations in the

Constitution ... why would the service sector give any credit to First Nations people and their culture if our own government doesn’t?”



Under the tree in Garrthlala, Djayak and Rex are joined by their brother, Mithili, who lives next door. His carer – their cousin Ted Wanambi – follows closely behind, puppies nipping at his ankles.

“When he was a little one, Rex could walk down there on the beach,” says Djayak, who is Rex’s carer. “His legs were a little bent. As he got older it got worse.”

Djayak also recalls Mithili playing football, soccer, basketball and volleyball before Parkinson’s disease took hold. “He could run, he could manage everything himself, but it’s becoming more and more difficult.”

Djayak and Ted help Rex and Mithili in the way many family carers do. They attend their medical appointments with them, do the housework — washing, cooking and cleaning — and go hunting.

They don’t use the terms “cerebral palsy” and “Parkinson’s” and can’t say exactly what these conditions mean. Djayak asks hopefully if there is a cure for his brother, Mithili.

Neither do they use the word “disability” — there’s no translation for it in Indigenous languages.

Although Rex and Mithili were among the

first people in East Arnhem Land to access the NDIS, when asked what they know of the scheme, the men and their carers look blankly at one another. “Nothing,” replies Djayak.

They talk among themselves in Yolŋu Matha before Djayak says: “Can you please tell us, what does this NDIS stand for?”

In East Arnhem Land, three in four people don’t speak English at home, according to the latest census data. Nationally, there are more than 150 Indigenous languages spoken at home. For many, English is a second, third or fourth language.

Despite offering information in 13 languages on its website, the NDIS does not have written material in any First Nations languages. An NDIA spokesperson says the agency has plans to translate some products for use on Indigenous radio and in local communities.

In the meantime, the Miwatj Health Aboriginal Corporation is developing its own materials in Yolŋu Matha, and many organisations across the Top End are employing remote community connectors to bridge language barriers and help participants understand the scheme.

Health inequality in the remote Northern Territory is extreme compared with the rest of the country. There, the life expectancy of Indigenous — compared with non-Indigenous — Australians is, on average, 11.5 years less for men and 12.8 years less for women.

Advocates say there is also a gap in understanding as to what participants in remote

communities want from the NDIS. For many, the goal will likely revolve around staying on country and taking part in ceremonies, hunting, music and other cultural activities.

Rex’s objective is to get down to the beach, just metres from his home, and participate in traditional hunting: fishing and collecting oysters and turtle eggs.

“[His] wheelchair needs to be okay to use here in the bush,” says Djayak. He points to the skeleton of a \$6000 manual “beach” wheelchair, which didn’t last long in the harsh conditions and failed to give Rex the independence to go anywhere on his own. Its inflatable wheels are in Yirrkala, awaiting repair.

His current wheelchair is a basic manual model that requires Djayak to push Rex everywhere, including across the few metres of bare earth and tree roots to their outdoor toilet and shower.

Advocates say there are often long delays for specialised equipment, partly because the NDIA requires participants to trial it to prove its benefits. For people in remote areas, this means travelling to a city where the equipment is available.

“It makes it hard when they apply these national practices that don’t fit these remote models — we don’t have everything that’s required,” says Vanessa Gillett, NDIS coordinator of support at the Laynhapuy Homelands Aboriginal Corporation.

Battles for appropriate equipment have been going on for years, even pre-NDIS, in remote



“It makes it hard when they apply these national practices that don’t fit these remote models — we don’t have everything that’s required.”

communities where skinny rubber tyres on wheelchairs just don’t cut it, particularly in unpaved communities during the wet season.

But not everyone is frustrated.



Off the north coast of Arnhem Land on Elcho Island, Lyall Braun drives a 4WD minibus out of the main town of Galiwin’ku. After about an hour of red dust and corrugations, he slows to turn down a track so little used that branches scrape the vehicle’s “I love NDIS” stickers in teeth-gritting screeches.

He finally pulls up at a clearing, the bus empties and everyone disappears into the mangroves with their sacks, pillowcases, buckets and knives.

Braun is an outreach worker with the Miwatj Health Aboriginal Corporation and his job today is to take a handful of his 42 clients and their family members hunting for mud mussels, a practice that’s been handed down to women in the area for generations. The trip is afforded by the “community participation and access activity” funding on the clients’ NDIS plans.

“Most are really excited to come hunting,” says Serina Gondarra. “We’ve been doing it for thousands of years. It’s in our blood.”

Joeleen Ganambarr bends at the hips and works her way through the mangroves, her bare feet squelching in the mud. She spies

earth until a palm-sized mussel comes loose. The longbums — cone-shaped mussels — are easier to see in the deep shade and mud of the mangrove forest and she quickly fills her large white bucket.

After an hour, Serina starts a small fire and everyone throws a few mussels on, using sticks to shift them out of the flames once the shells pop. The rest will be taken home to feed their families.

The trip not only elevates clients' self-esteem, says Braun, it also gets them out of the house. "If their family had a vehicle, these people wouldn't necessarily get to go hunting anyway. They get put in the too-hard basket and left behind," he says.

"With the bus, they can come out here and get back to country, collect bush tucker and get a bit of pride in providing for their family."



"There are a lot of good plans, well-funded plans, but the reality is, there are no services. I'm really scratching my head. I can't get anyone to go there. People's lives are at stake."



Above (from far left): Vanessa Gillett, Rex Munungurr, David McGinlay and Rex's cousin, Ted Wanambi; the mobility scooter fitted with its \$200 sunshade.

She agrees that there is still work to be done for a national model to operate effectively in the unique context of the remote NT and says a remote model could be considered.

From July this year, the NDIA introduced significant increases in remote and very remote price loadings, but the increase in allowances doesn't make a difference if there are no services.

However, it's not just a matter of cost. Of the 848 NDIS-approved providers in the NT, only 20 per cent of them are active. Many interstate

providers have registered here but do not actually have any staff on the ground — they're testing to see if there's a market.

One coordinator of support based in the Top End says her organisation has pulled out of several remote communities because it simply can't find services willing to go there.

"There are a lot of good plans, well-funded plans, but the reality is, there are no services," she says. "I'm really scratching my head. I can't get anyone to go there. People's lives are at stake."

Moving closer to services might seem like an obvious solution, but it's not an option for everyone. For people in remote homelands, like Mithili and Rex, family and cultural ties are strong.

"I love the country. I feel heavy when I am in town," says Mithili.

The NDIA acknowledges the challenges for rural and remote communities and says it will take time to progress the NDIS to full maturity.

In the meantime, Rex has just had the funding approved for his 4WD scooter that will allow him to move independently around his homelands and get him out hunting on the beach in Garrthalala. Djayak says this will help to achieve what is most important to them: remaining on country.

"We are near the water, the sand. We can hear the birdsong. We communicate, the land to us and us to the land. The birds you hear, we sing it, too. The animals, the trees, the sand, the water and on the rocks, too," he says.

"Our name is here. Our fathers are buried here. We just want to be where we're from, where we belong."

Kylie Stevenson is a Walkley Award-winning freelance journalist based in Darwin. Tamara Howie is a Darwin-based journalist, artist and arts producer. This feature appears in full in The Walkley Magazine online.

A MESSAGE FROM THE NSW PREMIER



Congratulations to everyone nominated for a Walkley in 2019. New South Wales welcomes the return of these most prestigious awards to our state.

The Walkley Awards highlight Australia's most outstanding journalists. They prove the media industry has a strong pulse, with reporters, photographers, designers, producers and editors dedicated to delivering the best product to their audience. In the age of fast media and mass consumption, institutions like the Walkley Awards are more important than ever to remind us of the importance of timely information and the public interest.

Every nominee has thrived in 2019, bringing their audience something unique. The words you wrote, story you presented or photographs you captured have been powerful to the viewer or reader. You have inspired, entertained and informed. You have told stories which challenge us and ones which have left us feeling helpless or emotionally exhausted.

Quality journalism informs our thinking. It does not frame facts or position perception, it provides information for the consumer which allows them to draw their own conclusions. Walkley Award winners are brilliant journalists who understand their role in society. You challenge the status quo, celebrate victories and explain complex situations for a broad audience to understand. You are a key part of a balanced society and vital to help us understand the evolving global landscape.

Those nominees victorious in their categories will forever be known as Walkley winners — an honour bestowed upon relatively few. I know you will cherish the title and it will drive you to deliver more stories the world needs to know.

Thank you all for your devotion to your work and congratulations for the recognition. May your nomination this evening inspire you even further in all your future endeavours.

Gladys Berejiklian MP
Premier of New South Wales

YOU ARE A KEY PART OF A BALANCED SOCIETY AND VITAL TO HELP US UNDERSTAND THE EVOLVING GLOBAL LANDSCAPE

2019 GOLD WALKLEY

INVESTIGATIVE JOURNALISM / COVERAGE OF A MAJOR NEWS EVENT OR ISSUE

LAWYER X INFORMER SCANDAL

Anthony Dowsley and Patrick Carlyon

Herald Sun

This is a powerhouse piece of investigative journalism with far-reaching impact on the police, the judiciary and politics. A deep and sustained investigation, years in the making, it was courageous and risky. The *Herald Sun* produced the definitive explanation of a scandal that recast Melbourne's gangland wars: how lawyer Nicola Gobbo was recruited by Victoria Police to inform on clients. Their exclusive reports exposed an unprecedented legal scandal that triggered an inquiry and continues to have serious implications. Gobbo's alias, "Lawyer X", is now a byword for the secret abuse of power.

After a years-long legal fight to tell the truth about Lawyer X, Andrew Dowsley and Patrick Carlyon helped readers understand what happened and what it meant. Their reporting was timely, gripping and illuminating.

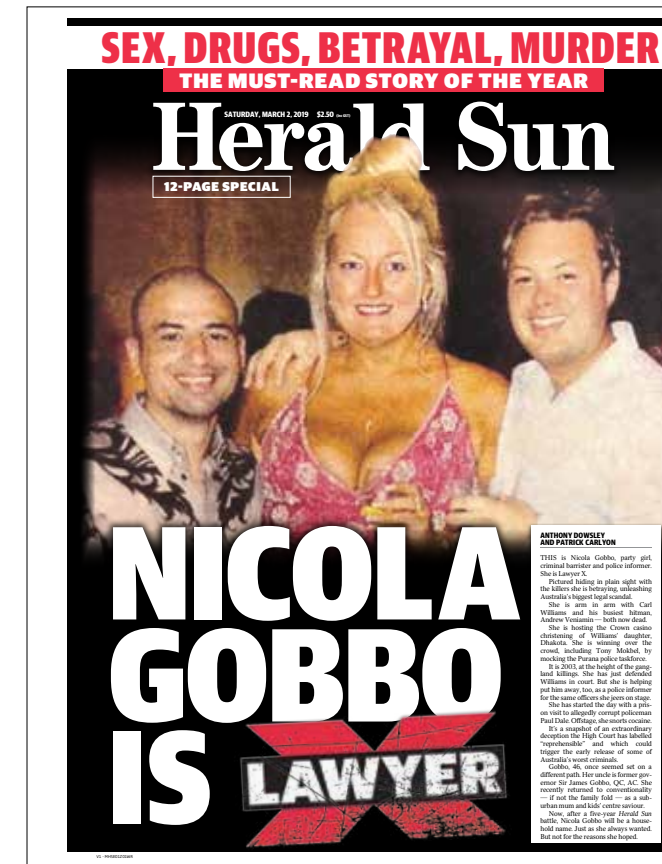
Anthony Dowsley has been a crime reporter with the *Herald Sun* since 2004, specialising in crime and corruption issues. These are his first Walkley Awards.

Patrick Carlyon has been a senior features writer at the *Herald Sun* for a decade. He has previously won two Walkley Awards for feature writing.

Dowsley and Carlyon produced a documentary on the Lawyer X saga and are working on a book.

JUDGES' COMMENTS

Anthony Dowsley and Patrick Carlyon took on the legal system and the police, pursuing this story doggedly for five years. Their coverage was comprehensive and they were relentless in uncovering the biggest scandal in Victorian legal history. This story also took a major commitment from the masthead. In its scale, its scope and its ongoing impact, "Lawyer X Informer Scandal" is an act of journalistic persistence that has changed Australia. That's what a Gold Walkley is all about.



Congratulations to the
finalists and winners of the
2019 Walkley Awards

Great journalism can have a profound impact on the lives
it touches. That's why we're proud to celebrate the 2019
Walkley Awards finalists and winners.

It's also why we established the Facebook Journalism
Project. Visit facebookjournalismproject.com or scan
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Anthony Dowsley
and Patrick Carlyon

for winning the
Walkley Award for
Investigative Journalism

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NIKON-WALKLEY PRESS PHOTOGRAPHER OF THE YEAR

Nikon is a proud supporter of the Nikon-Walkley Press Photographer of the Year Award and congratulates this year's winner.



Chris McGrath

Getty Images

From his base in Istanbul, Chris McGrath has been well placed to cover some of the year's biggest stories. But proximity and luck will only get you so far, and this body of work shows a photojournalist at the height of his powers. The judges found McGrath's selection, spanning Turkey, Syria, Kosovo and Hong Kong, to be insightful and timely — a powerful reflection of the year that was. He immersed himself in the action, getting so close to his subjects that he could reveal tension and emotion.

Chris McGrath started his photography career at the *Sunshine Coast Daily* in Queensland. After completing his newspaper cadetship and a diploma in photography, he joined Getty Images as a staff photographer in Sydney. During his 19 years with Getty, McGrath has been based in its New York, Singapore and Tokyo offices. Since 2015, he has worked out of Istanbul, covering Turkey and the Middle East. Among many honours, McGrath was nominated for the 2019 World Press Photo of the Year and won first prize in the General News category of the 2019 World Press Photo awards.

JUDGES' COMMENTS
How lucky is Chris McGrath to have covered some of the year's biggest global events? But he positions himself so he's in the right place to capture the most dynamic images. It's exciting work; a strong selection.



A woman fleeing the fighting clutches her bag at a screening point in the desert in Baghouz, Syria, on February 12 2019.



A body, reported to be an Islamic State fighter, lies next to a destroyed vehicle in Baghouz, Syria, on March 24 2019.



An unidentified man tries to hold back the press as Saudi investigators arrive ahead of Turkish police at the Saudi Arabian consulate in Istanbul, Turkey, on October 15 2018, amid a growing international backlash to the disappearance of journalist Jamal Khashoggi.

Opposite, top: A protester uses a tennis racquet to hit back tear-gas canisters during clashes with police after an anti-government rally in Tsuen Wan district, Hong Kong, on August 25 2019.

Top: Syrian Democratic Forces prepare to march in a parade during an SDF victory ceremony at al-Omar oilfield in Deir ez-Zor on March 23 2019, announcing the defeat of Islamic State in Baghouz, Syria.

PRINT/TEXT: NEWS REPORT



GUTHRIE ORDERED TO SACK TOP ABC REPORTER; ABC CHAIR’S ‘BIAS’ EMAIL; REVEALED: ABC BOSS’ SECRET DOSSIER

Michael Koziol and Jennifer Duke

The Sydney Morning Herald

This running news story provided tantalising insight into the high-level machinations behind the sacking of ABC managing director Michelle Guthrie, and raised important issues about the national broadcaster, the board and its relationship with government. Michael Koziol and Jennifer Duke delivered a series of exclusives based on highly personal emails between Guthrie and chairman Justin Milne, revealing why their relationship broke down. Milne was forced to resign amid allegations he’d interfered in editorial matters for political purposes. The revelations led to renewed scrutiny of how the board and chair are selected and how the ABC’s independence can be guaranteed.

Michael Koziol has been a journalist with *The Sydney Morning Herald* and *The Age* for five years. He has been a breaking news reporter, federal political reporter, immigration and legal affairs correspondent and a *Sun-Herald* journalist, as well as covering communications (including the ABC) out of Canberra.

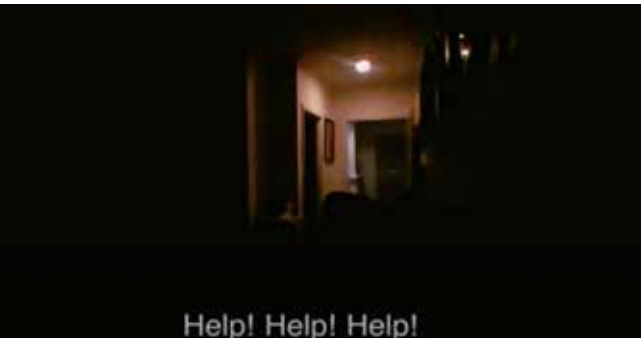
Jennifer Duke is a media and telecommunications reporter for *The Sydney Morning Herald* and *The Age*. She started her career as a junior reporter on a property investment magazine and has previously worked as a property reporter for Domain and the editor of Private Media’s *Property Observer*.

JUDGES’ COMMENTS

Exposing the extraordinary, colourful clash between two powerful individuals in one of the most important cultural institutions in the country, this story went to the heart of editorial independence. Michael Koziol and Jennifer Duke were ahead of the curve, breaking personal stories and anecdotes involving the key players. It was complex and engaging news reporting, turned around quickly, and the ramifications were immense.



PUBLIC SERVICE JOURNALISM



WHO CARES?

Anne Connolly, Mary Fallon and Patricia Drum

Four Corners, ABC TV and ABC Digital

This five-month investigation was driven by the crowdsourced evidence of more than 4000 people who contacted the ABC after an audience call-out. Accounts from families and carers soon built a picture of systemic problems within the industry, including understaffing, untrained staff, drugging of residents with dementia, and a dysfunctional regulatory and complaints system.

Following *Four Corners’* interview with then-minister Ken Wyatt, and reporters subsequently seeking responses from nursing homes, the regulator and complaints agency, Prime Minister Scott Morrison announced the Royal Commission into Aged Care Quality and Safety the day before part one of “Who Cares?” aired. The ABC expects crucial policy and regulatory changes will flow from the royal commission.

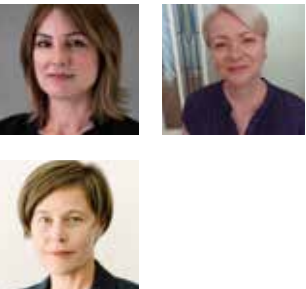
Anne Connolly has worked at the ABC’s *7.30*, *Media Watch*, *Four Corners*, *Background Briefing* and Investigations unit over the past 20 years. She was named 2019 Journalist of the Year at the Kennedy Awards and this win brings her Walkley Award tally to five, including the 1999 Gold Walkley.

Mary Fallon has worked on more than 50 programs for *Four Corners*. Previously, she was a nonfiction book publisher and health and science writer. This is her fourth Walkley Award.

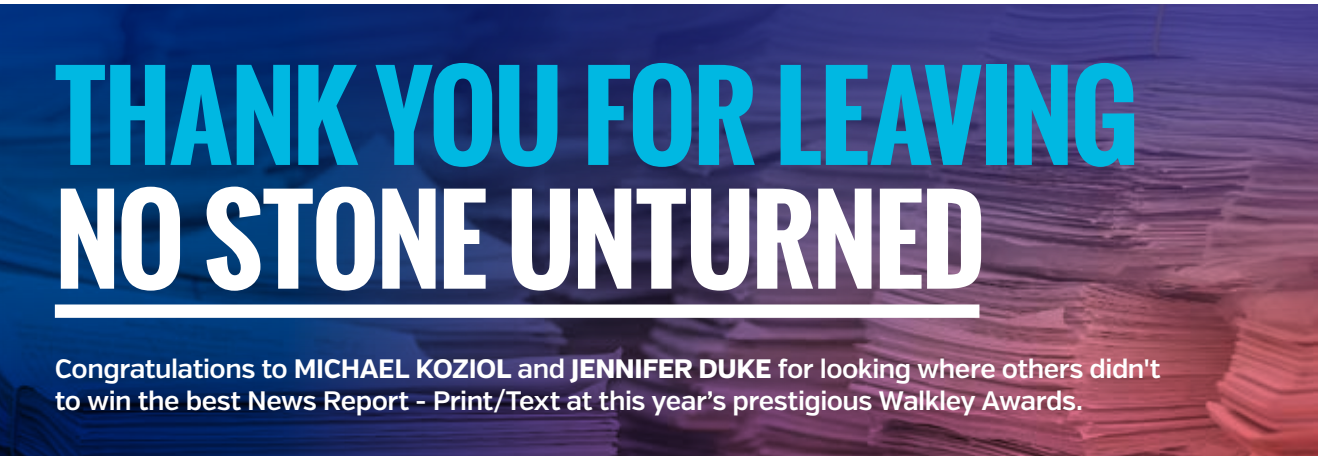
Patricia Drum has been a researcher and producer for ABC current affairs programs and documentaries, including *Four Corners*, *The Killing Season* and *Hawke: The Larrikin and the Leader*. She is co-author of *The Killing Season Uncut*. This is her first Walkley Award.

JUDGES’ COMMENTS

This was a brilliant story to crowdsource, using the ABC’s reach and resources by gathering stories from across the country. Generations to come will thank Anne Connolly, Mary Fallon and Patricia Drum for shedding light on the scandalous treatment of the elderly in Australian nursing homes and forcing an inquiry that will lead to dramatic changes. This entry is the very definition of excellence in public service journalism.



CLOCKWISE FROM TOP LEFT: ANNE CONNOLLY, MARY FALLON AND PATRICIA DRUM



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INNOVATION



SATELLITE STORYTELLING

**Mark Doman and
ABC News Digital Team**

abc.net.au

Satellite imagery now allows journalists to show change over time and take viewers to places they’ve never been. But moving audiences through a complex visual experience requires technical skill, judgement and just the right kind of writing.

Mark Doman is a journalist with the ABC’s Digital Story Innovations team, which produces high-quality visual, interactive and data-driven stories. Doman specialises in the use of open-source satellite data and imagery, combined with photography, video and on-the-ground reporting, to tell stories in novel ways about the world we live in from the unique perspective of space.

One of the three pieces places images side by side to reveal the extent of secret mass detention facilities in China’s Xinjiang province. Another uses graphic overlays to give context to raw images of recent fires in Queensland. The third uses high-resolution satellite video to map bomb blasts and territory lost in the battle for the final pocket of territory held by Islamic State in northern Syria.

JUDGES’ COMMENTS

An amazing portal and resource using satellite maps to show how things have changed. Great use of new techniques and technology; excellent visual storytelling. Together, these stories amount to an outstanding deployment of new technology that advances public knowledge with elegant innovation and memorable ease. “Satellite storytelling” is exactly what the Innovation award is about.



HEADLINE, CAPTION OR HOOK



TIME TO HAUL ASS;
GIVE 'EM A FINCH AND
THEY'LL TAKE A MINE;
HALAL ... IS IT MEALS
YOU'RE SOOKING FOR

Baz McAlister

The Courier-Mail

Writing tabloid headlines is an art form and Baz McAlister’s wordplay is an editor’s dream, selling even the softest stories with puns and punch. A story about a fallen donkey that had to be winched out of a septic tank was a gimme, while McAlister’s deft touch on a traditional saying succinctly summarises a story about Adani mine approvals delayed by environmental approvals regarding a black-throated finch. And, hello, finding a way to insert a Lionel Richie earworm into a yarn about a prison fight over a mealtime incident might be downright genius.

Baz McAlister is a writer and editor originally from Northern Ireland. As well as *The Courier-Mail*, he has worked in various roles at News Corp Australia over the past decade, including *The Sunday Mail*’s deputy night editor and *Qweekend* editor. He is a four-time winner, eight-time finalist and frequent MC of Queensland’s Clarion Awards. This is his first Walkley Award.

JUDGES’ COMMENTS

Funny, memorable headlines. Tabloid-headline writing is an art and these are exactly what you want on the front page. To have an earworm in a headline is incredible.



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to all the 2019
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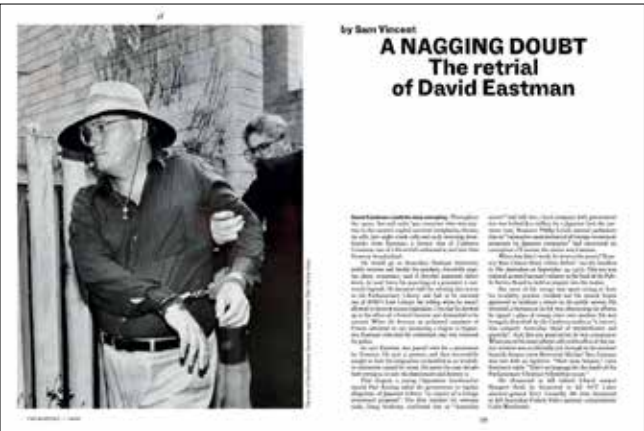
Well done to the high flyers
of Australian journalism

Congratulations to all the finalists and
winners of the 2019 Walkley Awards

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

A NAGGING DOUBT:
THE RETRIAL OF
DAVID EASTMAN
Sam Vincent

The Monthly



In 1995, David Eastman was convicted of the murder of Australian Federal Police assistant commissioner Colin Winchester. Eastman spent 19 years in jail, consistently maintaining his innocence. He was released in 2014, when a judicial inquiry found he had been convicted on flawed evidence. The judge was “fairly certain” of Eastman’s guilt but said that “a nagging doubt remains”.

Sam Vincent dedicated much of 2018 to researching, observing and writing about the retrial of Eastman, which he saw as a significant moment in Australian history. It’s a story many were familiar with, but the judges agreed this could be the definitive telling of it — a riveting read, beautifully crafted and researched.

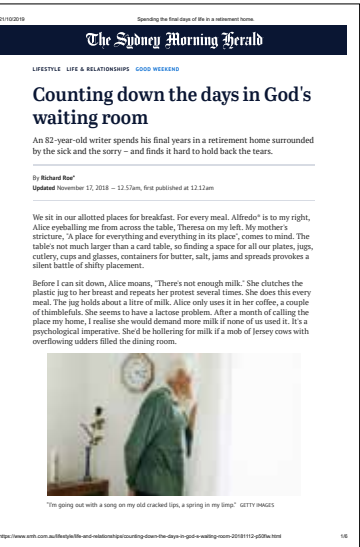
Vincent is a writer and farmer from the Yass Valley. His writing has been published in *The Monthly*, *Griffith Review*, *The Saturday Paper* and *The Best Australian Essays*. His first book, *Blood and Guts: Dispatches from the Whale Wars*, was longlisted for the 2015 Walkley Book Award. He is writing a memoir about farm succession for Black Inc. Books.

JUDGES’ COMMENTS
Sam Vincent’s riveting true-crime feature is more than a vividly compelling portrait of David Eastman; it’s also an astute analysis of courtroom theatre by an eagle-eyed observer of Eastman’s remarkable 2018 retrial and eventual acquittal.

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

COUNTING DOWN
THE DAYS IN GOD’S
WAITING ROOM
Mick Barnes

Good Weekend, The Sydney Morning Herald



Mick Barnes moved into aged care last year. At 82, he was finished with journalism but couldn’t resist telling the story he was living: a wry, poignant and honest account of life’s final journey.

A powerful companion piece to news reports on the systemic problems in the aged care sector, this feature is a fascinating piece in its own right. As he empathetically observes the characters around him, Barnes’s writing is funny and laced with minute details that give the reader a glimpse into daily life in aged care.

Mick Barnes began his career on a bush newspaper in 1954 and spent the next 45 years in newspapers, magazines and scriptwriting for TV news in Sydney, London and Brisbane. He has been an investigative reporter, feature writer, theatre critic, columnist, sportswriter, subeditor and chief sub, and spent many years freelancing for magazines. His plays have been staged across Australia and in Edinburgh. This is his first Walkley Award.

JUDGES’ COMMENTS
A truly unique entry that delivers a rare insider’s view of what it’s like in a nursing home. It’s beautifully written, with empathy for its cast of characters. Mick Barnes’s writing is a captivating insight into a vibrant and connected mind. This story will stay with you.

Congratulations
2019 Walkley
Award winners
and finalists

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THE AGE
INDEPENDENT. ALWAYS.

congratulations

TO THE 2019 WALKLEY AWARD
FINALISTS AND WINNERS

Nine

WHERE AUSTRALIA CONNECTS

COVERAGE OF
INDIGENOUS
AFFAIRS



THE KILLING TIMES
**Lorena Allam,
Guardian Australia Team
and the University of
Newcastle’s Colonial
Frontier Massacres project**

Guardian Australia

“The Killing Times” is a confronting, compelling and evolving digital series about a highly important chapter in our history. A collaboration between *Guardian Australia* and the University of Newcastle’s Colonial Frontier Massacres research team, the project tells the history of more than a century of armed conflict and resistance along the expanding colonial frontier. It reveals more than 270 sites where more than six people were killed, using primary source material, strict methodology and painstaking research, as well as original reporting on places and people that has not been made public before. The stories of descendants from all sides were fundamental to the project, as was the development of a map, searchable by postcode, to show how close to home these incidents have occurred over time.

The collaboration is driven by the view that this information is essential to any process of truth-telling this country decides to undertake in whatever form that may take — on local, regional and national levels. While these stories will be familiar to academics/historians and Indigenous people, it is likely they are little known in wider society. The user-friendly interactive tool is clear and concise, providing a crucial resource that can be used to teach and inform Australians for years to come.

JUDGES’ COMMENTS
A timely work of national significance that will have lasting impact. The interrogation of massacre data has produced a number of stories and will continue to be a foundation for further stories. The work features forensic research and data journalism, and at its heart it is truth-telling. It’s the first time we’ve seen all this information in one place, with journalistic context pulling together the historical threads. Devastating but important.

COVERAGE OF
COMMUNITY
AND REGIONAL
AFFAIRS



DIRTY DEEDS
Donna Page and Nick Bielby
Newcastle Herald

For years millions of litres of toxic waste, collected from around Australia, was secretly pumped into creeks or dumped on the ground. The perpetrator was one of the Hunter region’s biggest industrial firms and, until the *Newcastle Herald* got involved, residents were none the wiser. What followed was a superbly researched and executed investigation that revealed not only the enormous scale of the pollution, but also serious shortcomings in the environmental watchdog’s handling of the matter. Interviews with more than 40 staff showed the NSW Environment Protection Authority was aware of the contamination but failed to act.

Donna Page is an investigative reporter for the *Newcastle Herald*, where she previously worked as chief of staff and day editor. Page has also worked at the *South China Morning Post* and Portuguese news agency Lusa, based in Macau. Passionate about regional journalism, she was part of a *Newcastle Herald* team that won a Walkley Award in the same category in 2016 and was a finalist in 2013. She also lectures in journalism at The University of Newcastle.

Nick Bielby is a reporter with the *Newcastle Herald*. He has been writing for the masthead since mid-2017 and has covered a range of subjects, mostly local government and crime. Prior to the *Herald*, he was a reporter at *Southern Highland News* and *The Maitland Mercury*.



JUDGES’ COMMENTS
Amid a very strong set of finalists, “Dirty Deeds” stood out for its relentless, thorough investigation; this was determined local journalism. A meticulously researched public health story — what a service to the Newcastle community to be so vigorous about it.

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RADIO/AUDIO: NEWS & CURRENT AFFAIRS



THE SURVIVORS OF ISIS

Adam Harvey

AM, ABC

Adam Harvey personalised the chaos and complexity of a story with global significance in his reports from Syria. His endeavour to reach the retreating front lines of the Islamic State landed a series of strong interviews that challenge the listener, pushing beyond simple narratives and teasing out the blurred lines between victims and perpetrators. Harvey's own presence in the story is vital here; his back-and-forth stretches of questioning draw some breathtaking responses and succinctly illustrate the confusing logic at the heart of the defunct "caliphate". Including a lengthy pause and a sigh from Harvey in a short news piece was a particularly bold editing decision, but the sequence powerfully encapsulates the frustrations felt by those on the ground looking for a resolution to an enormous problem.

Adam Harvey is the ABC's Middle East correspondent, based in Beirut. Before that he lived in Jakarta, covering Indonesia, the Philippines and Malaysia for the ABC. His first job in broadcast media was at Sky News and he has worked in print media for *The Daily Telegraph*, *The Sydney Morning Herald*, *The Irish Times* and Dublin's *Evening Herald*. He was also New York correspondent for News Limited. This is his second Walkley Award.

JUDGES' COMMENTS

Adam Harvey got himself into an extraordinary position to tell extraordinary stories. This is radio with incredible access and immediacy, strong in-the-field reporting and considered editing. He asked questions other journalists often shy away from, delivering a well-rounded portrayal through illuminating interviews with prisoners and Islamic State — voices you don't hear from often. It's fascinating to hear.



RADIO/AUDIO: FEATURE

THE GHOSTS OF WITTENOOM

Kirsti Melville

Earshot, ABC Radio National



From top: A truck carries asbestos from Wittenoom to the port at Point Samson in Western Australia's Pilbara region; Maitland Parker at the entry to the old Yampire Gorge Road in Karijini National Park.

The blue asbestos mine in Wittenoom, Western Australia, closed in 1966, but its deadly legacy lives on. The owners walked away, leaving three million tonnes of asbestos tailings. Fifty years later, the Aboriginal people of the Pilbara have the highest mortality rate from mesothelioma of any group, anywhere in the world. Numerous committees and reports from the Western Australian Government have warned of the extreme risk to tourists and traditional owners, but no government has been willing to commit to the dangerous and expensive operation of cleaning up the site.

"The Ghosts of Wittenoom" broke the news that the Banjima people are considering legal action against the WA Government for its failure to provide safe access to their native title land. The story prompted ongoing media coverage and renewed negotiations between the government, industry and traditional owners about cleaning up the asbestos tailings.

Perth-based Kirsti Melville is an award-winning documentary producer with ABC RN's *Earshot* and *The History Listen*. Her love for audio storytelling is driven by a strong sense of social justice, a desire to pick apart the complexities of human relationships, and the beauty of working with the nuance of voice and sound. This is Melville's first Walkley Award.

JUDGES' COMMENTS

"The Ghosts of Wittenoom" does what only audio can do: bring everything to life. It juxtaposes the viewpoints of different people and amplifies under-reported voices.

SPORT PHOTOGRAPHY

INVICTUS GAMES 2018

Craig Golding

AAP

The Invictus Games were founded by HRH The Duke of Sussex in 2014 as an international adaptive sports event celebrating the healing power of sport. Photographer Craig Golding shot the fourth Invictus Games, held in Sydney in October 2018, in black and white. His series shows former military servicemen and women, who lost their limbs in war, competing in elite sports and culminates in a shot that sums up the whole background to these games: an able-bodied soldier walking offstage while the victor crawls behind, wearing a medal and his country’s flag over his shoulders.

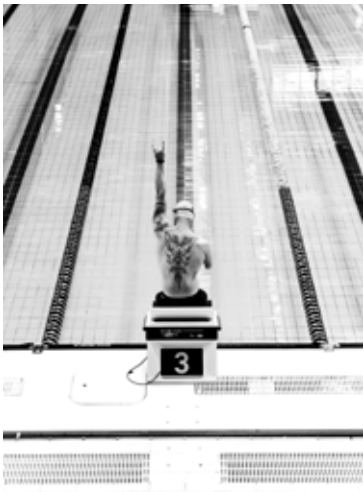
Golding’s work combines graphic action and composition with raw human emotion. The series of images uses masterly editing to tell a compelling story, starting, in the judges’ words, “a conversation beyond the content of the frame”.

Craig Golding started at *The Sydney Morning Herald* in 1985, photographing news and sport in Australia and overseas. He has covered international sporting events, including Olympic Games, Commonwealth Games and the Rugby World Cup. In 2008, he left the *Herald* to pursue a freelance career. Golding has won more than 75 national awards for his photography and more than 45 international awards, including six World Press Photo awards. This is his second Walkley Award; he also won this category in 2007.

JUDGES’ COMMENTS

Craig Golding presents a body of work that shows the skills of a visual storyteller. His series demonstrates his skill in observation and composition, all while working at a fast-paced event. The black-and-white treatment reduces noise and strengthens the story. Golding captures moments that provoke a conversation and are never contrived. Powerful.

Clockwise from top left: Mark Ormrod of the United Kingdom climbs onto the blocks, ready to compete in the swimming event at the Invictus Games Sydney on October 24 2018; Ormrod, who lost his right arm and both legs in Afghanistan, dives into the pool; Mark Ormrod makes his way from the podium after winning gold for swimming, October 24, 2018; action from the wheelchair basketball event between New Zealand and the UK on October 27, 2018.



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

SPORTS JOURNALISM

CAUGHT OUT: CRICKET’S INFLATED PLAYING NUMBERS REVEALED

Malcolm Knox and Nigel Gladstone

The Sun-Herald



Malcolm Knox and Nigel Gladstone set out to investigate rumours that Cricket Australia’s participation figures — a record 1.65 million in 2019 — were inflated. They spent more than 250 hours crosschecking CA’s open-source database against numbers from 14,500 clubs across Australia, establishing that there were fewer than 250,000 individual players, while CA claimed nearly 700,000 club cricketers. Within days of their reporting, CEO Kevin Roberts acknowledged in a letter to stakeholders that CA had failed club cricket by not addressing its decline and undertook to meet the community’s concerns. CA promised to improve its data collection and reporting and next year publish the number of unique cricketers in Australia.

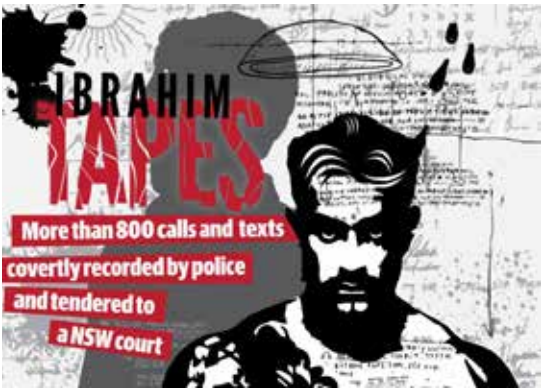
Malcolm Knox has worked for *The Sydney Morning Herald* and *The Sun-Herald* since 1994 in various roles, including literary editor, investigations reporter, chief cricket writer and assistant sports editor. Since 2011, he has been a sports columnist. Knox is also the author of 21 books of fiction and nonfiction. This is his third Walkley Award.

Nigel Gladstone started his journalism career at the *Manly Daily* as an intern in 2012 and worked across Sydney at local newspapers such as the *North Shore Times*, *Blacktown Advocate* and *Inner West Courier*. After starting as a part-time data journalist for New Corp’s NewsLocal group of newspapers in 2015, Gladstone joined *The Sydney Morning Herald* in 2017 as a data journalist covering health, education, city planning, the environment, the economy, politics and sport.

JUDGES’ COMMENTS

This story had real impact. It was told using a range of reporting methods, including meticulous research, data visualisation, an interactive widget, colour and analysis. It forced Cricket Australia to acknowledge an issue it “overlooked” to protect commercial and government relationships, ultimately failing its own club cricket stakeholders.

PRODUCTION



THE IBRAHIM TAPES

Fadzil Hamzah

The Daily Telegraph and The Sunday Telegraph

The paper wanted to make a splash with a big story but had already used all the pictures it had of Sydney night-life figure John Ibrahim and his complicated family. Faced with the task of creating something from almost nothing, Fadzil Hamzah drew out highlights from audio recordings meant for podcasts and had the idea to visualise them in a Frank Miller-inspired graphic novel, noir-style. He illustrated the key players with a monochrome palette, then brought them to life with animation, sound effects and a musical score.

The resulting work made a complex story accessible and interactive for a broad audience. It was one of the website’s most highly subscribed multimedia packages, accessed by large online audiences from as far afield as the Middle East. From idea to storyboard to publication, it took Hamzah just a week and three days to create.

Fadzil Hamzah is an award-winning infographics journalist. He began his career with Reuters Singapore and later worked for 12 years at Singapore Press Holdings as executive infographics journalist for *The New Paper*. In 2016, he returned to Sydney and joined *The Daily Telegraph* and *The Sunday Telegraph*, where he formed, trained and led the digital art team. This is his first Walkley Award.



JUDGES’ COMMENTS

With limited resources and a short lead time, Fadzil Hamzah executed a great idea brilliantly. The interactive reached a broad audience, giving readers great insight into a complicated story.

NEWS PHOTOGRAPHY



Tasmanian senator Jacqui Lambie enters Parliament House following a smoking ceremony to mark the opening of the 46th Parliament.

THE SECOND COMING OF SENATOR LAMBIE

Matt Roberts

ABC

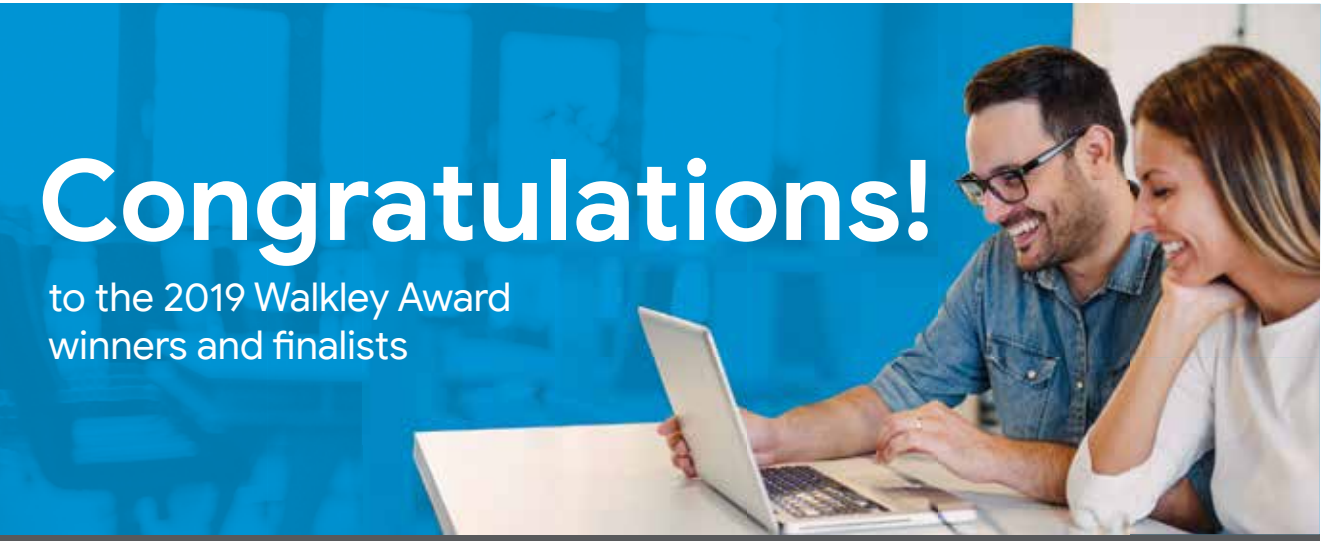
Matt Roberts was covering the opening of the 46th Parliament when he decided to focus on Jacqui Lambie as one of the decisive votes on the newly returned Morrison Government’s tax-cut plan. An Indigenous smoking ceremony outside Parliament House created rare lighting conditions inside the Marble Foyer.

The resulting image is an iconic single shot as Roberts captures Lambie returning to Parliament like a prize-fighter walking into the ring for a rematch. It’s an extraordinarily dynamic image, contrasting her determined stance with the frenetic press gallery workers throwing questions from the sidelines.

Matt Roberts began his career as a sound operator in 2007 and has become one of the ABC’s most experienced camera operators in the press gallery. Roberts is now training staff and shaping the ABC’s broader venture into still photography.

JUDGES’ COMMENTS

A cinematic image and a strong frame showing good observation and anticipation. Matt Roberts positioned himself well, capturing the smoke and shafts of light that give the backlit effect and add to the drama. It tells the story of the second coming, the resurrection. Jacqui Lambie’s demeanour is one of control and determination, while the frantic press corp makes the picture. Every person in the frame has a wonderful expression on their face.



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2019 WALKLEY AWARDS FOR EXCELLENCE IN JOURNALISM

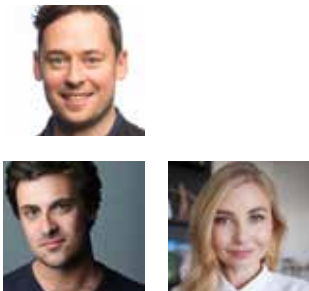
BUSINESS JOURNALISM



CROWN UNMASKED

**Nick McKenzie,
Nick Toscano
and Grace Tobin**

*The Age, The Sydney Morning Herald
and 60 Minutes, Nine*



Two years of investigation and source cultivation went into this joint production, the first by *60 Minutes*, *The Age* and *The Sydney Morning Herald*. After obtaining tens of thousands of documents and internal files from Crown, investigative reporter Nick McKenzie and producer Grace Tobin interwove the data with interviews and film techniques to create an engaging television piece about one of the country’s most powerful companies.

The impact of “Crown Unmasked” has been significant and ongoing: the Attorney-General ordered the federal corruption watchdog to probe Crown’s abuse of the visa system; the Australian Criminal Intelligence Commission announced a multi-agency probe; Victoria Police launched two inquiries; and the Victorian gaming minister ordered the state regulator to launch an inquiry.

Nick McKenzie is an investigative reporter with *The Age* and *The Sydney Morning Herald*. A journalist since 2002, he has worked with teams from *Four Corners* and *7.30* to broadcast major investigations. This is McKenzie’s eighth Walkley Award.

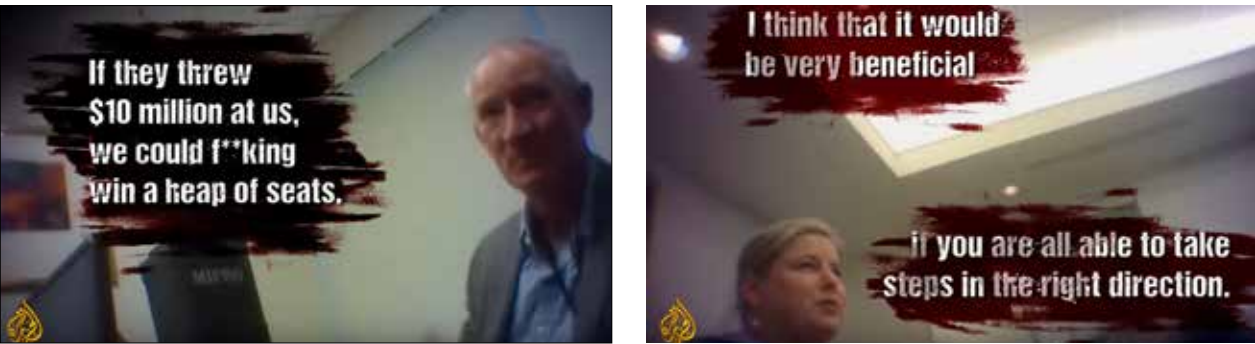
Nick Toscano is a business journalist with *The Age* and *The Sydney Morning Herald*. He won the 2017 Grant Hattam Quill for Investigative Journalism and is the author of *The Woman Who Fooled the World*. This is his third Walkley Award.

Grace Tobin joined *60 Minutes* in 2013, after working as a reporter in regional Queensland for the WIN Network and Seven Local News. She won a Walkley in 2017 (with Tara Brown and Sean Power) and is the author of *Deal with the Devil*.

JUDGES’ COMMENTS
“Crown Unmasked” combined bravery in taking on one of Australia’s most powerful business dynasties with skill in reporting and presenting a complex investigation.

CLOCKWISE FROM TOP LEFT: NICK MCKENZIE, GRACE TOBIN AND NICK TOSCANO

SCOOP OF THE YEAR



HOW TO SELL A MASSACRE

Al Jazeera Investigations Unit


Al Jazeera Media Network

This report was the result of a three-year undercover investigation, and its impact was significant and immediate. Al Jazeera producer Peter Charley constructed a pro-gun organisation, Gun Rights Australia, and appointed Rodger Muller as its “founder and president” in an effort to infiltrate the National Rifle Association in the United States. Muller used concealed cameras to film meetings within the US gun lobby group. Pauline Hanson’s One Nation party was shown to have sought up to \$20million from the gun lobby and to have indicated that, in return, it would do its best to water down Australia’s gun laws.

Al Jazeera’s Investigative Unit was founded in 2011 and since then its documentaries have won more than 30 international awards. Executive producer Peter Charley formerly worked for *The Sydney Morning Herald* and SBS, and edited the ABC’s *Lateline*. Charley was a joint winner of the 2000 Walkley Award for International Journalism. He reported “How to Sell a Massacre” and produced it alongside Claudianna Blanco; the editor was Brisbane resident Adrian Billing.

JUDGES’ COMMENTS
A great sting that had impact on several fronts, both in Australia and in the US with the revelations about the NRA. Three years of work, then that investigation went off like a gunshot. Some critics were uncomfortable with producer Peter Charley’s use of hidden cameras and the subterfuge involved in nailing down the story. The judges acknowledged these concerns but felt there was an overriding public interest in the report, which could not have been told effectively any other way. The ramifications were immense and the public interest undeniable.


CLOCKWISE FROM TOP LEFT: PETER CHARLEY, RODGER MULLER, ADRIAN BILLING AND CLAUDIANNA BLANCO



Well said.

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NINE NEWS CONGRATULATES

ALL THE 2019

WALKLEY AWARD WINNERS



SEE THE FULL STORY

PHOTOGRAPHIC ESSAY



THE END OF THE CALIPHATE
Chris McGrath

Getty Images

After months of fighting, the Kurdish-led and American-backed Syrian Democratic Forces declared, on March 23 2019, the “100 per cent territorial defeat” of the self-styled Islamic State. The group once held vast areas across Syria and Iraq, controlling a population of up to 12 million in a “caliphate” that drew tens of thousands of foreign nationals to join its ranks.

Chris McGrath’s images show masterly use of composition, natural light and range of angles. His photographic essay is of stunning quality, edited to explore how daily life continues amid the devastation of the conflict. Alongside brutal images of death and destruction are glimpses of everyday lives: kids selling cigarettes, a brass band looking miserable, women and children fleeing.

JUDGES’ COMMENTS
An extremely strong body of work; raw and emotive. Chris McGrath captures the scale of war, and the different groups of people affected, with painterly use of natural light. The composition is artistic and the details are human and memorable.

Clockwise from above: Syrian boys sell cigarettes on the roadside; civilians arrive at a Syrian Democratic Forces position on the outskirts of Baghouz, Syria, on February 12 2019, after walking hours to flee fighting; an SDF fighter walks down an empty street amid the destruction in Al-Susah, Syria; civilians who have fled Baghouz board trucks after being screened by the SDF on February 9 2019; people stand amid rubble on a street in Hajin, Syria; SDF members occupy a building near the front line in Baghouz.



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



TV/VIDEO:
CAMERAWORK



SYDNEY STABBING

Paul Walker

Seven News

With most news events, the cameraman goes to the story. But this story came to Paul Walker, in the most dramatic way. Walker and crime reporter Andrew Denney were stuck in city traffic, returning from another story, when a man ran past, bloodied and waving a knife. Walker grabbed his Sony PXW-X400 camera and joined the chase, filming as he went, to capture this extraordinary footage. He followed the pursuit for six minutes until the attacker was subdued by city workers and firefighters. Then he used a GoPro camera to film the attacker inside a NSW Police caged truck.

Walker is a senior cameraman with Seven News. In his 35-year career, he has chased stories all over the globe, including conflicts in Fiji, Israel, Iraq and Afghanistan, catastrophic weather, royal weddings and even the Backstreet Boys. This is his first Walkley Award.

JUDGES' COMMENTS

It's a once-in-a-lifetime story that would be the high point of most people's careers, and Paul Walker was right there to get the footage everyone wanted. Luck might have played a part, but he had seconds to react and every instinct in his body was spot-on. He was decisive in picking the camera gear he needed and shot with presence of mind and steadiness amid the adrenaline, unable to know the full extent of the danger. The pictures and reactions were amazing and he was extraordinarily brave.



TV/VIDEO:
NEWS
REPORTING



SYDNEY STABBING RAMPAGE

Seven News Sydney Team

Seven News Sydney

It was the biggest TV story of the year, and Seven News owned it on the day and in the days that followed. With the crime unfolding before them, skilled camera operator Paul Walker and reporter Andrew Denney seized the moment. They captured the distressing event in all its rawness, including exclusive on-the-scene interviews with the men who stopped the attacker.

Including Mark Ferguson, the team was on air within minutes, reporting live from the scene. In what became three hours of rolling coverage, senior crime reporter Robert Ovadia worked contacts to get facts from investigators. Reporters Bryan Seymour and Cameron Price were quick to the scene and first to report that a young woman had been murdered in the rampage and another woman stabbed in the street. Chief correspondent Chris Reason was able to allay speculation by confirming it was not a terrorist attack and later tracked down key witnesses.

In the days that followed, the Seven News team continued to lead with exclusives, including CCTV vision of the attacker during his rampage and the failure of mental health services to treat the offender in the days before the attack.

JUDGES' COMMENTS

Channel Seven's coverage of the Sydney stabbing incident is an excellent example of gripping news reporting. The entry demonstrated the team had the skill and dedication to take the story beyond the headlines. No other coverage could match it.

Congratulations
to this year's
Camerawork
category winner

Paul Walker
Seven News



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TV/VIDEO: CURRENT AFFAIRS SHORT
(LESS THAN 20 MINUTES)



ALL HAIL THE ALGORITHM

Ali Rae

Al Jazeera English

Ali Rae filmed, edited, produced and presented the series “All Hail the Algorithm” for Al Jazeera English, with the aim of helping audiences understand algorithms as a part of our modern infrastructure.

The series tackled some big challenges in making complex content accessible and engaging for TV and online audiences. How do you film a story that makes the invisible visible? Rae filmed all the interviews herself and used a DJI Osmo camera to shoot pieces to camera in a vlogger style, breaking down the barriers between presenter and audience. She also worked with an animator to present abstract concepts clearly in visual form.

Ali Rae is a multimedia journalist and filmmaker at Al Jazeera English. She has covered stories in Latin America, Southern Africa and the Middle East. Rae is the presenter of “All Hail the Algorithm”, a five-part series exploring the impact of algorithms, biometrics and big data on our everyday lives.

JUDGES’ COMMENTS

An expertly crafted series that explained very complex issues in an engaging and informative way. The use of animations and graphics, and the way Ali Rae delivered her pieces to camera using an Osmo camera in a “selfie” style, made the stories accessible and interesting to a wide audience. Rae managed to bring together complex and apparently disparate topics into a global perspective for maximum impact — clear storytelling revealing her deep investigation into the world of the algorithm.



TV/VIDEO: CURRENT AFFAIRS LONG
(MORE THAN 20 MINUTES)

ORPHANS OF ISIS

Suzanne Dredge,
Dylan Welch,
David Maguire and
Janine Cohen

Four Corners, ABC TV



CLOCKWISE FROM TOP LEFT: SUZANNE DREDGE, DYLAN WELCH, JANINE COHEN AND DAVID MAGUIRE

Suzanne Dredge has been a producer with ABC Investigations for eight years. Prior to this, she worked at Koori Radio in Sydney. This is her second Walkley Award.

Dylan Welch is a reporter for ABC Investigations. Previously, he was a journalist at 7.30, chief correspondent in Afghanistan for Reuters and national security correspondent for *The Sydney Morning Herald* and *The Age*. This is his first Walkley Award.

David Maguire is an award-winning cinematographer with more than 30 years’ experience as a director of photography in documentaries, drama, reality TV and film. He has most recently worked with *Four Corners* and ABC Investigations in Syria.

Janine Cohen has helped create hundreds of *Four Corners* episodes over 25 years with the show. She produced the Walkley Award-winning “Who Killed Mr Ward?” (2009).

JUDGES’ COMMENTS

“Orphans of ISIS” was a genuine scoop that used exclusive access and footage to document a desperate journey. The fact these orphans were eventually rescued and allowed to return to Australia is testament to the story’s impact.



COMMENTARY,
ANALYSIS,
OPINION AND
CRITIQUE



THE FRANT

Jan Fran

The Feed, SBS VICELAND and associated social media channels

Recognising that social media is where younger audiences get their news, Jan Fran created “The Frant” as an online opinion and analysis series that lives on the internet. It tackles social and political issues with a deft mix of research and comic timing, aimed at an engaged millennial audience. For these videos, often turned around within a single day, she is the sole writer and also directs performance, delivery, pace, visuals, graphics, framing, music and the overall edit.

In her entry, Fran’s three pieces tackle the gender pay gap, the merit myth, and biased reporting after the Christchurch massacre. The latter was viewed five million times on social media.

Jan Fran is an award-winning journalist and TV presenter best known for hosting *The Feed* on SBS VICELAND, *Medicine or Myth?* on SBS, *The Project* on Network Ten and the podcasts *Sexism and the City* and *The Few Who Do*. Fran has shot and produced documentaries from all over the world for TV networks and brands and has appeared as a commentator on *Q&A*, *News Breakfast*, *Paul Murray Live*, *Studio 10*, *The Latest*, *The Today Show*, *Insiders*, *The Drum* and *Triple J’s Hack*.

JUDGES’ COMMENTS

Smart, original and brave commentary. Jan Fran’s online opinion videos, known as “The Frant”, are original, engaging and daring. She has met her audience of engaged young people where they live — on social media — and is arming them with the facts they need to build a better world. It’s thought-provoking and refreshing.



CARTOON &
ARTWORK



CHRISTCHURCH FERN

Pat Campbell

The Canberra Times

Pat Campbell had already drawn an editorial cartoon on the day of the Christchurch mosque massacre, Friday March 15. But thinking ahead to his Monday cartoon, he was struck with an idea. He chose the silver fern as a symbol of New Zealand and replaced the individual pinnae of the frond with silhouettes of people.

Campbell described his process: “The image evolved to depict all of the victims in peaceful stages of prayer. Initially, I drew 49 silhouettes to represent each of the victims and to provide a visual depiction of the number of dead. When a further victim died from their wounds, I added an additional figure to the image.” Another person has since died and Campbell plans to present a revised image recognising this in March 2020. The illustration went viral on social media, shared extensively around the world and throughout Islamic communities, and Campbell was contacted by international media organisations for comment.

Pat Campbell is a cartoonist and illustrator who has worked for *The Canberra Times*, Fairfax Media and Australian Community Media for more than 20 years. Campbell has won seven Stanley Awards and the Bill Mitchell Memorial Award. This is his second Walkley Award; he won the Cartoon category in 2013.

JUDGES’ COMMENTS

The sombre simplicity of this complex drawing is striking and it’s a stunning tribute to those lost in Christchurch. Beautiful, simple imagery that’s rich in pathos, every detail amplifies the inclusive message of this illustration. No words are needed; the image says everything. An extraordinary work of both art and political commentary.



CONGRATULATIONS

Jan Fran, The Frant

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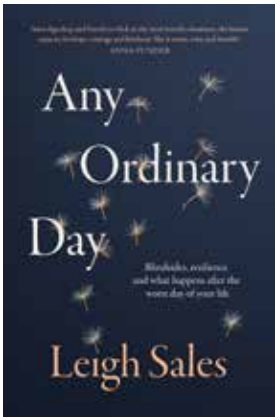
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WALKLEY
BOOK
AWARD



ANY ORDINARY DAY
Leigh Sales

Penguin Random House Australia

As a journalist, Leigh Sales often encounters people experiencing the worst moments of their lives in the full glare of the media. In this wise and layered book, Sales brilliantly intertwines stories of people who have endured unimaginable circumstances with in-depth and groundbreaking research into how human beings react — and adapt — to change. She combines her journalistic inquiry with reflection on a terrifying ordeal of her own in a book that resonates powerfully with readers. *Any Ordinary Day* has sold more than 100,000 copies in Australia.

Leigh Sales AM is the anchor of the ABC’s flagship current affairs program, *7.30*, and presents the ABC’s federal election and budget-night broadcasts. She has also served as the network’s Washington and national security correspondents. This is Sales’ third Walkley Award.

JUDGES’ COMMENTS

In a writing world steeped in memoir, Leigh Sales turned her personal story into journalism. *Any Ordinary Day* takes her own traumatic moment as a starting point, using it to inform these remarkable conversations about loss, grief, faith, trauma, resilience and the simple power of indefatigable humanity.



WALKLEY
DOCUMENTARY
AWARD



THE AUSTRALIAN DREAM
Stan Grant

GoodThing Productions,
Passion Pictures UK and ABC

The remarkable story of Indigenous AFL player Adam Goodes is at the heart of *The Australian Dream*. Writer Stan Grant and the filmmaking team use Goodes’ experience as the prism through which to tell a deeper and even more powerful story about race, identity and belonging. Reflecting in detail on the 2013, 2014 and 2015 AFL seasons, and the events that led Goodes to leave the game, the documentary asks fundamental questions about the nature of racism and discrimination in society today.

Stan Grant, a proud Wiradjuri man, has more than 30 years’ experience in radio and television news and current affairs. Grant spent 10 years as a senior international correspondent for CNN in Asia and the Middle East. He won the 2015 Walkley Award for Coverage of Indigenous Affairs and his book, *Talking to My Country*, won the 2016 Walkley Book Award.

JUDGES’ COMMENTS

The Australian Dream is exceptional because it confronts sports-obsessed white Australia with both its overt and subconscious racism. The documentary exposes the context in which white Australians, thinking they were merely barracking robustly for their footy team, were unaware of what had actually influenced their words and actions. Stan Grant’s own profound insights as an Indigenous Australian have helped enable this documentary to confront non-Indigenous Australia with its wilful ignorance. It makes an inspiring contribution to reconciliation.



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NSW
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2019 WALKLEY AWARDS FOR EXCELLENCE IN JOURNALISM

MOST OUTSTANDING CONTRIBUTION TO JOURNALISM

Sue Spencer



Left: Sue Spencer on the set of *Exposed: The Case of Keli Lane* in 2018. From top: Spencer, with British High Commissioner Alastair Goodlad (left) and ABC chairman Donald McDonald in 2000, was awarded the UK's Chevening Scholarship; the *Exposed* team (from left) Susan Cardwell, Elise Worthington, Caro Meldrum-Hanna and Spencer.

PHOTOS: BEN LAWRENCE AND ABC ARCHIVES

Sue Spencer's career embodies an enduring commitment to truth, rigour, integrity and fairness over a lifetime in journalism.

Her years as executive producer of the ABC flagship *Four Corners*, from October 2007 to March 2015, produced story after story challenging entrenched power. When she retired as EP, Spencer had led the program for seven-and-a-half years that can only be described as a golden period of investigative journalism, recognised with 15 Walkley Awards, including three Gold Walkleys, and five Logie Awards.

Under Spencer, *Four Corners* delivered some of the most groundbreaking journalism in its history, including programs on immigration, sexual abuse, Aboriginal deaths in custody, the live cattle trade and myriad miscarriages of justice. She led the program in its exposés of shocking practices in the banking industry, leading to the Hayne Royal Commission. She also oversaw the greyhound racing exposé, sparking multiple inquiries, leading to hundreds of criminal charges.

Starting out as a researcher, then producer, at *Four Corners* in 1985, Spencer built a career that was a masterclass in uncompromising journalism. As a producer in the 1980s, she worked on stories ranging from the blue asbestos mine in Wittenoom to exposés on Alan Bond.

From her earliest days, Spencer never shied away from fearless journalism, shining a light into the darkest corners of power. Behind an unassuming personal style — and always shunning the limelight herself — she epitomises hard-driving reporting. She is a top-flight journalist in every way, often personally obtaining raw material for some of *Four Corners*' most confronting programs.



Always committed to the finest traditions of revelatory journalism, Spencer has been a tenacious leader but also an inspiring mentor. She has been a talent-spotter, building the careers of young journalists and supporting the transition of print journalists to television. She ensured *Four Corners* was in powerhouse form when she passed the baton in 2015.

But this is only part of her story. As a documentary maker, Spencer pioneered a new form of political journalism, producing and directing the groundbreaking 1993 ABC series *Labor in Power* with Philip Chubb. Drawing back the veil on Labor treachery “in their own words”, it won the Gold Walkley. In 2008, Spencer conceived and executive-produced the sequel, *The Howard Years*.

In 2015, she was the EP and driving force behind the lacerating saga *The Killing Season*, which analysed the turmoil of the Rudd and Gillard Labor governments. This trilogy won the Logie for Most Outstanding Public Affairs Report and the Australian Academy of Cinema and Television Arts Award for Best Documentary Series.

In 2018, Spencer produced *Exposed: The Case of Keli Lane*, again showcasing new techniques. The three-part series was nominated for a Logie and two AACTAs and was the first ABC program to be nominated at the international Content Innovation Awards.

As a woman in a world once dominated by male producers, Sue Spencer has broken through every barrier while maintaining the highest ethics as a leader and program maker. A standard-bearer for the axiom “speaking truth to power”, she has had an enormous impact on our industry. Her contribution to journalism is truly outstanding.



PROUD MEDIA PARTNER AND SPONSOR OF THIS YEAR'S AWARD FOR ALL MEDIA: **OUTSTANDING CONTRIBUTION TO JOURNALISM**



ALL THAT GLITTERS MORE THAN 40 YEARS OF GOLD WALKLEY WINNERS

- | | | |
|---|---|--|
| 1978 Catherine Martin
<i>The West Australian</i> | 1993 Philip Chubb and Sue Spencer
ABC TV | 2007 Hedley Thomas
<i>The Australian</i> |
| 1979 Ron Tandberg
<i>The Age</i> | 1994 Peter McEvoy
ABC Radio National | 2008 Ross Coulthart and Nick Farrow
<i>Sunday</i> |
| 1980 Leslie Grant Heading
ABC Hobart | 1995 David Bentley
<i>The Courier-Mail</i> | 2009 Gary Hughes
<i>The Australian</i> |
| 1981 John Lewis
<i>The Newcastle Herald</i> | 1996 Peter Hartcher
<i>The Australian Financial Review</i> | 2010 Laurie Oakes
Nine Network |
| 1982 Kerry O'Brien
ATN Channel 7 | 1997 Mary-Louise O'Callaghan
<i>The Australian</i> | 2011 Sarah Ferguson, Michael Doyle
and Anne Worthington
<i>Four Corners</i> , ABC TV |
| 1983 Mary Delahunty and Alan Hall
<i>Four Corners</i> , ABC TV | 1998 Pamela Williams
<i>The Australian Financial Review</i> | 2012 Steve Pennells
<i>The West Australian</i> |
| 1984 Jan Mayman
Freelance | 1999 Richard Ackland, Deborah
Richards and Anne Connolly
<i>Media Watch</i> , ABC TV | 2013 Joanne McCarthy
<i>Newcastle Herald</i> |
| 1985 Chris Masters
and Bruce Belsham
<i>Four Corners</i> , ABC TV | 2000 Mark Davis
<i>Dateline</i> , SBS TV | 2014 Adele Ferguson, Deb Masters
and Mario Christodoulou
<i>Four Corners</i> and Fairfax Media |
| 1986 Ron Tandberg
<i>The Age</i> | 2001 Andrew Rule
<i>The Age</i> | 2015 Caro Meldrum-Hanna, Sam Clark
and Max Murch
<i>Four Corners</i> , ABC TV |
| 1987 Phil Dickie
<i>The Courier-Mail</i> | 2002 Anne Davies and Kate McClymont
<i>The Sydney Morning Herald</i> | 2016 Andrew Quilty
Freelance/ <i>Foreign Policy</i> |
| 1988 Norman Swan
ABC | 2003 Richard Moran
<i>National Nine News</i> | 2017 Michael Bachelard
and Kate Geraghty
Fairfax Media |
| 1989 Alan Tate and Paul Bailey
<i>The Sydney Morning Herald</i> | 2004 Neil Chenoweth, Shraga Elam,
Colleen Ryan, Andrew Main
and Rosemarie Graffagnini
<i>The Australian Financial Review</i> | 2018 Hedley Thomas and Slade Gibson
<i>The Australian</i> |
| 1990 Janet Hawley
<i>Good Weekend</i> | 2005 Tim Palmer
ABC | 2019 Anthony Dowsley
and Patrick Carlyon
<i>Herald Sun</i> |
| 1991 Monica Attard
ABC Radio | 2006 Liz Jackson, Lin Buckfield
and Peter Cronau
<i>Four Corners</i> , ABC TV | |
| 1992 Jenny Brockie
ABC TV | | |



CONGRATULATIONS TO ALL WALKLEY AWARD WINNERS AND FINALISTS

From the NSW Government, proud partner of the 2019 Walkley Awards in New South Wales.



Cast & Crew of ABC's *Employable Me 2*. Image: Jeremy Simon © Northern Pictures

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