

# Yearbook 2023



## 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 that come together collaboratively to support the Walkley Foundation.

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### GOLD



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### MEDIA



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

**Editor:** Clare Fletcher  
**Subediting:** Kathryn Bice and Jo McKinnon  
**Editorial assistance:** Tatenda Chikwakukire and Kevin Ding

**Legal advice:** MinterEllison  
**Printing:** Victoria Hordern  
**Design:** Louise Summerton, LX9Design.com

**Cover photo:** Quinn Rooney, Getty Images, 'Matilda Joy', winner of the 2023 Nikon Photo of the Year





# About us

The Walkley Foundation supports a strong, fair and diverse media that can fulfil its vital role in strengthening and sustaining our democracy. We are the custodians of excellence in reporting in Australia, working independently and collaboratively with all media organisations to encourage ethical, best-practice journalism.

The impact of the Walkley Foundation is felt in every corner of the media industry and the wider community. We champion the role of journalism in society by promoting awareness of the craft, raising the profiles of journalists and their work, and publicly recognising the achievements of our peers.

We work with industry partners to support professional development and increase opportunities for training and networking. These efforts are aimed at safeguarding the role of journalism in the present and sustaining this vital work into the future.

## Encouraging excellence

- The Walkley Awards
- John B Fairfax Family Young Australian Journalist of the Year Awards
- June Andrews Awards
- Partner Awards

## Professional development

- Scholarships and fellowships
- Training
- Leadership
- Mentoring

## Supporting and valuing journalism

- Meta Australian News Fund
- Grants



**9,985**

NEWSLETTER  
SUBSCRIBERS



**2.4k**

INSTAGRAM  
FOLLOWERS



**23.8k**

TWITTER  
FOLLOWERS



**3k**

LINKEDIN  
FOLLOWERS



**6.5k**

FACEBOOK  
FOLLOWERS



**5.4k**

MEDIUM  
FOLLOWERS





PHOTO: MONIQUE HARMER.

# Expanding our horizons

Walkley Foundation CEO Shona Martyn reports on a year of serving Australian journalism in a changing landscape.

In 2023, the Walkley Foundation has focused on expanding its horizons so as to better serve Australian journalists in an ever-evolving media landscape.

Our mission, as outlined in our Constitution, is to promote excellence in all areas of journalism including photography, books and documentaries. We also are charged with building a community of storytellers across all platforms and working to ensure a media space that is free, ethical and of high quality.

To achieve these goals, we promote excellence through the annual Walkley and Mid-Year Awards, by organising professional development programs for journalists at all stages of their careers, and by managing grants programs that expand opportunities and encourage diversity within the Australian media community.

The five-yearly review of the Walkley Awards, conducted by consultant Simon Crerar for the Walkley Judging Board, attracted extensive feedback from 15 news organisations and more



than 300 journalists. The review recognised that the previous slate of awards did not cater for the evolving newsroom or for every journalist. This led to the introduction of two new categories, Explanatory Journalism and Specialist and Beat Reporting.

And, clearly, there was a demand. In the 68th Walkley Awards, these two new categories each attracted more than 100 entries. Entries in the Walkley Awards in 2023 totalled 1355, slightly up on 2022. Additional tweaks to categories, including the Book Award, have helped hone the awards to better focus on journalism in today's world.

The arrival of Corinne Podger as our senior manager, programs and education, has allowed the Walkley Foundation to ramp up its professional development. New training focused on AI and solutions journalism is being launched under the auspices of the Walkley Foundation's Public Fund, and solutions journalism will enjoy additional support through a grants program to be launched in 2024.

Other initiatives include an Opportunity Scholarship, funded by Ampol, which will allow two young journalists from socio-economically disadvantaged communities to undertake 10-week placements at AAP and SBS.

Are Media has become a supporter of the Walkley Foundation with an innovative fellowship that connects a freelance woman journalist who lives and works in regional Australia with *The Australian Women's Weekly*. The fellowship aims to ensure broader coverage of rural and regional Australia.

Without doubt, the quality of entrants for this year's programs was impressive and, as a result, two young journalists, rather than one, received the Jacoby-Walkley Scholarship with Nine, and two mid-career journalists received Sean Dorney Grants for Pacific Journalism.

These programs would not exist without the generous support of our donors. The Walkley Foundation's Public Fund, which has Deductible Gift Recipient status, stewards philanthropic donations to areas of greatest need. The more money we raise, the more we can do.

The Walkley Foundation's most significant supporter is the John B Fairfax Family's JIBB Foundation, which generously supports the Young Australian Journalist

of the Year Awards, presented at our Mid-Year Celebration of Journalism. This year's John B Fairfax Family Young Journalist of the Year was Daryna Zadvirna, a cross-platform journalist from Western Australia who, when war broke out in her homeland, bought a camera, hopped on a plane and went to the Ukrainian war zone of her own accord.

Thanks also go to our corporate sponsors, who support the awards and a raft of other programs, and to the hundreds of journalists who donate their time to judge awards, scholarships and grants, and mentor and participate in numerous other ways.

If you would like to invest in the future of Australia's free and fair media, give back to your industry, or commemorate a loved one through a bequest, please speak to us at the Foundation.

This year is the final round of the \$15 million Meta Australian News Fund, administered by the Walkley Foundation. Over three years, it has funded 106 organisations and individual journalists. Applications are in for the third tranche of funding, with recipients to be announced in the new year. These grants have made a real difference to smaller organisations across the country. It has been exciting to watch these projects develop and, in some instances, even make their appearance as finalists in our awards.

Another highlight of 2023 is the decision of the Walkley Foundation board of directors to move to redress an astonishing anomaly in the presentation of the Foundation's annual Outstanding Contribution to Journalism award. Since its inception in 1992, only seven women had won this award, along with 20 men and two organisations. The eight outstanding women selected for recognition are recognised in pages 28-37 of this Yearbook.

On a personal note, I would like to thank the directors for all their hard work and support. This has been a busy year for the Walkley Foundation and the directors' prudent and considered advice is much appreciated. I also give hearty thanks to the amazing staff of the Walkley Foundation, who go beyond the call of duty to support our programs and participants. This is teamwork at its finest.

To everyone who engaged with us, thank you. We welcome your feedback and ideas. You ensure that the Community of Storytellers enshrined in our Constitution blossoms and flourishes. •



# Chilling challenges, moments to rejoice

Our Walkley Foundation chair, Adele Ferguson, reflects on the year.



The Walkley Foundation's goal is to promote and uphold quality Australian journalism. As chair, I have had the privilege of contributing to the profession that has given me so much.

However, sometimes the challenges seem insurmountable. Internationally, there was a 50 per cent increase in the number of journalists killed in 2022. Detention and intimidation are becoming commonplace and having a chilling effect on press freedom.

In Australia, we are facing well-resourced adversaries and draconian defamation laws. Whistleblower protections are woefully bad, despite promises from Labor when in opposition to fix the problem.

But there have been moments to rejoice!

Seeing Australian journalist Cheng Lei return home from imprisonment in China was, I'm sure, an emotional moment for all of us.

The win for Nine, Nick McKenzie and Chris Masters and their lawyers in the Ben Roberts-Smith

defamation case was also an extraordinary event. The high stakes and protracted process vindicated the extraordinary courage and tenacity of public service journalism in pursuing the truth and highlighting wrongdoing, no matter how unpalatable the revelations may be.

As journalists, we have a duty to provide impartiality in our reporting. We can never take our audience for granted and must uphold the highest standards, which might get overlooked when reporting on issues of critical urgency and importance.

The Indigenous Voice to Parliament, the environment, the Palestinian and Israeli conflict and many other stories will continually test our journalists' ability to report truthfully on the facts and cut out the hyperbole.

I would like to thank the board of the Walkley Foundation, the staff, our sponsors, our partners and the journalists who enter the awards for continuing to back us. Without you, there wouldn't be a Foundation. •



# Encouraging excellence

The Walkley Foundation acts as a custodian of excellence in reporting, working independently with all media organisations to encourage journalism of the highest standard.



2022 Gold Walkley winners Anne Connolly and Stephanie Zillman (not pictured, Ali Russell) were recognised for their *Four Corners* report on Queensland's Public Guardian and Trustee system. PHOTO: CHRISTIAN GILLES





Patrick Lenton and Esmé Louise James from *The Conversation* were finalists for best headline or hook in 2022.  
PHOTO: CHRISTIAN GILLES

## The Walkley Awards

The Walkley Awards have recognised the best Australian journalism for 68 years and will carry this mission into the future. The Walkleys are Australia's only national journalism awards program, and in 2023 we received 1355 entries. The winners, announced in Sydney on November 23, 2023, included eight special winners of the Outstanding Contribution to Journalism Award. See all the winners from page 28.

### Reviewing the Walkley Awards

The Walkley Foundation regularly reviews the categories and processes of the Walkley Awards. In 2023, we announced significant changes following the largest consultative media review in the Foundation's history. Meetings were held with 15 media organisations, more than 300 journalists responded to an in-depth survey, and there were lively roundtable discussions on topics that had emerged in earlier feedback. The Walkley Judging Board met to make the final decisions on categories: two awards were retired, two added, and several others tightened and tweaked to better reflect trends such as the rise of innovative reporting mediums such as podcasts.





Adele Ferguson, Shona Martyn, Daryna Zadvirna, John B Fairfax and Michelle Gorton from the JIBB Foundation. PHOTO: MONIQUE HARMER.

## Mid-Year Celebration of Journalism

The 2023 Mid-Year Celebration of Journalism was held in Sydney on June 15, honouring winners of the John B Fairfax Family Young Australian Journalist of the Year Awards, June Andrews Award for Industrial Relations Reporting, June Andrews Award for Freelance Journalist of the Year, June Andrews Award for Women's Leadership in Media, Our Watch Award, Media Diversity Australia Award, Humanitarian Storytelling Award, June Andrews Award for Arts Journalism and The Pascall Prize for Arts Criticism.

Daryna Zadvirna, a cross-platform reporter from Western Australia, was named the 2023 John B Fairfax Family Young Australian Journalist of the Year for her documentary reporting from Ukraine's war zone. This story, published by *The West Australian* and on YouTube, also won the Visual Storytelling and Longform Reporting categories.



The judges said: “Daryna Zadvirna’s initiative and accomplishment in producing this impactful work by herself greatly impressed the judges. She bought a camera, hopped on a plane and went into the Ukrainian war zone of her own accord. Her background was in print, yet she beautifully captured on film what the Russian invasion was like for Ukrainian locals. Despite the heavy subject matter, she threaded hope through her storytelling. Of all the Ukraine reporting the judges had seen, they felt this was unique coverage that was only possible if you spoke the language and had Zadvirna’s access.”



Patrick Abboud won the June Andrews Award for Freelance Journalist of the Year, Sherele Moody was recognised for Women’s Leadership in Media, and Max Mason won for Industrial Relations coverage.

Anna Verney and Richard Cooke, who won the June Andrews Award for Arts Journalism, and Catriona Menzies-Pike, who took out The Pascall Prize for Arts Criticism, each received \$5000 thanks to the generosity of the Copyright Agency’s Cultural Fund.

Top: Winners at the 2023 Mid-Year Celebration of Journalism with John B Fairfax (centre).  
PHOTO: MONIQUE HARMER.

Right: Patrick Abboud with Jenny Farrar, National Campaign & Education Manager at Media Super.  
PHOTO: MONIQUE HARMER.





## Other awards

Support from Media Diversity Australia enables us to offer an award for journalism that raises awareness of culturally and linguistically diverse communities and people living with a disability. It recognises the significance of media coverage in providing nuanced reporting that can alter attitudes, challenge stereotypes and fight misinformation. Hagar Cohen and Raveen Hunjan won the Media Diversity Australia Award for their reporting for the ABC about racism allegations inside Legal Aid.

We continued our relationship with Our Watch and administered the Our Watch Award for reporting to end violence against women. The 2023 winner was Richard Willingham for ABC Investigations.

The Humanitarian Storytelling Award, now in its third year, went to Matthew Davis and Peter O'Donoghue for “Myanmar’s Forgotten War” on ABC *Foreign Correspondent*.



NEMBC CEO Russell Anderson, Media Diversity Australia CEO Mariam Veiszadeh with ABC’s Hagar Cohen and Raveen Hunjan, winners of the 2023 Media Diversity Australia Award. PHOTO: MONIQUE HARMER.

# 1355

WALKLEY AWARDS  
ENTRIES 2023

# 482

MID-YEAR CELEBRATION  
ENTRIES 2023





Kevin Ding, Anita Jacoby and Tatenda Chikwakukire at the 2023 Mid-Year Celebration. PHOTO: MONIQUE HARMER.

# Professional development

## Scholarships and fellowships

The Walkley Foundation works to ensure that the brightest new talents from a diverse range of backgrounds are 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 cannot take on cadets or grant senior journalists time away from their desks for mentoring. This is where we step up.



# The Jacoby-Walkley Scholarship with Nine

Additional funding from Nine made it possible to have two winners rather than one in the 10th year of the Jacoby-Walkley Scholarship. The 2023 winners, Tatenda Chikwakukire from Queensland University of Technology and Kevin Ding, an award-winning freelance journalist from Sydney, spent 10 weeks with Nine in Sydney and four weeks with the Walkley Foundation. Several scholarship finalists were offered work experience at Nine, and one was offered a job.

“The Jacoby-Walkley Scholarship has given me a huge boost of confidence that I really needed career wise! It has been a great opportunity to get a hands-on learning experience from people who really know their craft.”

Tatenda Chikwakukire

“The Jacoby-Walkley Scholarship has provided me with a doorway into the world of broadcast news that would otherwise have been impossible to open. It offered me direct insight into the newsroom and presented to me invaluable opportunities to learn from and work with the best journalists, producers and presenters in the industry.”

Kevin Ding

“For Nine, the Jacoby-Walkley Scholarship is invaluable – not only did we get to select two of the brightest young up-and-coming journalists to immerse themselves in our world for 10 weeks, we were also introduced to the incredibly talented finalists. One was immediately offered a job within the Sydney newsroom, while the others were introduced to key contacts within the business to stay in touch. The scholarship opens doors for so many, and we have greatly benefited from the talent it unearths.”

Kate Muller, executive producer, partnerships, Nine

JACOBY-WALKLEY SCHOLARSHIP



Tatenda Chikwakukire at Nine Sydney.



Kevin Ding at Nine Sydney.

## WIN News Broadcast Scholarship

Sophie Watson from Charles Sturt University was named the 2023 winner of the WIN News Broadcast Scholarship. The 2022 winner, Fraser Williams from Curtin University, is now employed as a reporter at *The Geraldton Guardian* in Western Australia.

WIN NEWS SCHOLARSHIP



**“The WIN News Broadcast Scholarship has offered me the opportunity to learn hands-on skills for my future career. I am grateful for this experience and what I will learn over my time in Wollongong.”**

Sophie Watson



Rob Beaumont from WIN News with Sophie Watson at the 2023 Mid-Year Celebration. PHOTO: MONIQUE HARMER.





Isaac Muller with Gabrielle Notley, head of global media at BHP. PHOTO: MONIQUE HARMER.

## Walkley Young Indigenous Scholarship

The 2023 winner of the Walkley Young Indigenous Scholarship, Isaac Muller, is a Wiradjuri and Palawa man from Naarm (Melbourne). He applied for the scholarship while in his role in digital and social media at the ABC. He undertook his placements at Junkee Media and 10 News First in Sydney in October and November.

**“The Young Indigenous Scholarship has complemented my professional development like a breath of fresh air. Working within a completely different style of media has allowed me to learn and practise new styles, incorporate my opinions and perspectives into the work I produce, be positively influenced by new mentors, and experience a really fun adventure!”**

Isaac Muller

**“It’s great to welcome Isaac at 10 News First. We’re always thrilled to have the Walkley Young Indigenous Scholar in our newsroom, and look forward to Isaac bringing vitality, energy and ideas like his predecessors.”**

Martin White, head of broadcast news, Channel 10

2022 winner Kearyn Cox, a Noongar Yamatji man from Boorloo (Perth), is now a cross-platform reporter with NITV and SBS based in Western Australia.

The scholarship is funded by BHP.

WALKLEY YOUNG INDIGENOUS SCHOLARSHIP

**BHP**



## The William Buckland Foundation Fellowship with *The Age*

The William Buckland Foundation Fellowship is open to Victorian journalists from regional and rural areas. Applications recently closed and a winner will be selected by the end of 2023 to undertake a fellowship with *The Age* in early 2024.

WILLIAM BUCKLAND FOUNDATION FELLOWSHIP WITH *THE AGE*

THE  
WILLIAM BUCKLAND  
FOUNDATION  
WBF

THE *AGE*  
INDEPENDENT. ALWAYS.

## The Walkley Opportunity Scholarship with AAP and SBS

The Walkley Opportunity Scholarship was introduced in 2023 with support from Ampol to address a lack of employment pathways and career opportunities for journalists from socio-economically disadvantaged communities in Australia. The inaugural 2023 winners are Liam Murphy from Western Australia and Nyibol Gatluak from Victoria. They will undertake 10-week placements in early 2024. Nyibol will do her placement at AAP, and Liam will do his at SBS.

**“Winning this scholarship will have an everlasting impact on my career as a journalist. It makes me feel like there is a place for me in this industry and that I can accomplish anything. It is a privilege to be able to complete my final semester while working in a newsroom with experienced journalists at AAP in Sydney. I can’t wait to contribute to the future of ethical journalism in Australia and I am even more excited for what is to come.”**

Nyibol Gatluak



From left: Nyibol Gatluak, Walkley Foundation CEO Shona Martyn and Liam Murphy. PHOTO: CHARLES TANG.

**“I am grateful and deeply humbled by the opportunity to do a 10-week internship at SBS in Sydney. The opportunity to travel interstate for the first time and gain first-hand industry experience in a professional newsroom is something I won’t take for granted. I can’t wait to dive in and utilise this scholarship to create impactful journalism and bring untold stories to light.”**

Liam Murphy

THE WALKLEY OPPORTUNITY SCHOLARSHIP WITH AAP AND SBS





# The Esme Fenston Fellowship

As part of its 90th birthday celebrations, *The Australian Women's Weekly* partnered with the Walkley Foundation to establish the Esme Fenston Fellowship, funded by Are Media. This 12-month program supports an emerging freelance woman journalist who lives and works in regional Australia. The 2023 winner, Jessica Howard, is a writer and photographer from Mons in Queensland, and founder of the rural publication *Bush Journal*.

**"It's a credit to the team at AWW that they're seeking more regional stories – and there's no-one better placed to share these stories than regional journalists and photographers. We're connected to our communities and desperate to share the best of them with the rest of Australia."**

Jessica Howard



Nicole Byers, general manager at Are Media (left), with Esme Fenston Scholar Jessica Howard. PHOTO: MONIQUE HARMER.

THE ESME FENSTON FELLOWSHIP



**"Jess laughs that she was our oldest intern ever, but it was great that she'd had enough experience in media to have a clear idea of what she wanted to get out of the fellowship, and we did our best to provide those opportunities. We also wanted to make sure that the week gave her the experiences she'd need to become a great and longstanding freelance contributor to the Weekly, and I think we all succeeded there."**

Samantha Trenoweth, news and features editor,  
*The Australian Women's Weekly*

## Training

In June, the Walkley Foundation partnered with Our Watch to deliver a webinar chaired by producer and broadcaster Karina Hogan, in conversation with Professor Kyllie Cripps and Dan Bourchier. The topic was how to improve media reporting on Aboriginal and Torres Strait Islander women to address the drivers of violence. Cara Gleeson, director of the Our Watch Institute and Prevention in Action, said: "The webinar was well received by journalists, who rated it highly and indicated that it was effective in building and developing knowledge and confidence in reporting on this important topic."

A panel of outstanding freelance journalists – Daniel Clarke, Natalie Grono, Susanna Freymark and Caroline Winter – convened for *Freelancers in the Eye of the Storm*, a webinar discussing freelance reporting on disasters. Covering strategies and toolkits for working during and after natural disasters such as floods or bushfires, this practical and insightful session was supported by Media Super.

With support from Canva, the Walkley Foundation presented a series of free, accessible webinars on topics including design, social media and data visualisation.



## Walkley Leadership Program

The Walkley Foundation Leadership Program is a three-week microcredential course designed to equip journalists with practical leadership skills and introduce them to pathways for further study. The program is delivered online with a mix of live, interactive sessions and self-paced learning. Successful applicants learn how to negotiate the complex, demanding terrain of journalism at a senior level, get the best out of their teams, realise strategic goals, and more.

The program was piloted with 10 applicants in 2021 and received positive feedback. In 2022, we expanded the program to 24 places, including an additional seven places funded by the Walkley Public Fund, and two places for journalists from regional Victoria funded by the William Buckland Foundation. The participants completed their study in early 2023.



The Walkley Foundation and UNSW AGSM continued their relationship in 2023 to help cultivate the next generation of newsroom leaders by jointly designing and developing a unique program for those aspiring to step into senior roles.

WALKLEY LEADERSHIP PROGRAM

 News Initiative

**“The Walkley Leadership Program was intensive but it gave me the confidence as a new newspaper owner to pursue ongoing training for myself and my team. It showcased that unashamedly striving for excellence is a worthy ambition, even for a small hyper-local publication.”**

Krista Schade, general manager, *The Riverine Grazer*

**“The Walkley Leadership Program came when I was struggling with the transition from a specialist into a leader. The ideas, techniques and tools have allowed me to reassess and refocus my path, find a deeper purpose and help others do the same.”**

Marty Silk, FactCheck deputy editor at Australian Associated Press

### Leadership for young Australian journalists

Young Australian Journalist of the Year category winners received a place in an Australian Graduate School of Management (AGSM) short course at UNSW Business School. Credits earned count towards the AGSM Certificate of Executive Management and Development which, in turn, carries course credit for the AGSM MBA and Graduate Certificates.



## Mentoring

The Walkley Mentorship Program was relaunched in October 2023. The dedicated 12-month program will support 10 journalists to develop their skills, build their networks and learn from those who have walked the path before them.

Mentoring is also built in to a number of our programs, including the Sean Dorney Grant for Pacific Journalism and the Young Australian Journalist of the Year Awards. Grant recipients and award winners each receive mentoring from a senior industry reporter for 12 months.

Our 2022-23 Young Australian Journalist mentors are Michael Mohammed Ahmad, Melissa Davey, Yaara Bou Melham, Stephen Hutcheon, Sally Sara and Hedley Thomas. Mohammed established the Sweatshop Literacy Movement in Western Sydney and is mentoring Patrick Forrest, an aspiring writer. Patrick spends one day a week at Sweatshop – a unique mentor-mentee relationship that both writers say works well.

Our mentoring program would not be possible without the support of the many senior journalists who share their time and expertise with our mentees. The Walkley Foundation would like to acknowledge and thank all the mentors for their significant contributions.

“This mentorship has provided a safe, critical and empowering space for one of Western Sydney’s most exciting and sophisticated new writers. It has been a great privilege and honour to support Patrick’s incredible journey, and to witness his intellectual and literary development through our collaboration. I hope the Walkley Foundation can take great pride in knowing that they have fostered an important and indefinite partnership between two Australian writers from diverse cultural backgrounds.”

Michael Mohammed Ahmad, founding director, Sweatshop Literacy Movement

“Mohammed has been overwhelmingly generous with his time and knowledge about the industry. Together, we have taken concrete steps to develop my writing career with real, tangible results. Not only have I grown into a much more critically informed writer, but I have also been connected to an incredible network of extremely talented, culturally diverse writers in Western Sydney from whom I learn so much.”

Patrick Forrest, freelance writer



WALKLEY  
MENTORSHIP  
PROGRAM



Michael Mohammed  
Ahmad (left) mentors  
aspiring Sydney writer  
Patrick Forrest.  
PHOTO: SUPPLIED.



# Supporting and valuing journalism

## Meta Australian News Fund

The Meta Australian News Fund is now in its final year, but while its \$15 million injection over three years is coming to an end, the impact of the fund will live on.

Its contribution has already allowed journalism businesses to scale up from single person operations to larger teams, supported websites and apps to make news more accessible, allowed documentaries to be filmed, edited and published, and much more.

The fund was established to help secure sustainability for journalism businesses in Australia, especially in communities that were under-represented or in danger of losing their local media coverage. It has attracted applicants from all over the country.

In 2021, there were 168 applications and 54 recipients were funded. In 2022, the fund received 157 applications and 52 news publishers and independent journalists were awarded a slice of \$5 million dollars. Twenty-five of those recipients in 2022 were regionally based and developed their projects to serve their communities.

The recipients were chosen by two panels of six judges each, from different areas of journalism. Their task was to read through and measure on merit which businesses most warranted support for their projects. They also considered who was best placed to deliver projects that focused on marginalised members of our community or serviced news deserts created by COVID business closures or a shortage of journalism skills.

The partnership between the Walkley Foundation and Meta has been collaborative, respectful and with the same goal – to invest in journalism, tell great stories from across the country, and drive technical innovation and sustainability in journalism business models. Recipients for the final year will be announced in February 2024.

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META AUSTRALIAN NEWS FUND

 Meta

A scene from the documentary *Lost in the Woods*





## Arts platform amplifies voices from diverse backgrounds

Voices that talk and write about the arts come from all backgrounds, yet many struggle to be heard. The Amplify Collective, a project derived from ArtsHub and led by CEO Sol Wise, aimed to increase the number of diverse voices in this space.

The project's ambition, when applying for the Meta Fund, was to engage writers from diverse backgrounds who could talk about the arts and give insights from their lived experiences. They wanted perspectives from those with a multicultural background, experiences in the LGBTQIA+ community, and different geographical and economic communities. Launched this year, The Amplify Collective platform regularly publishes unique insights into the arts.

"It's been a long-standing ambition for ArtsHub to provide a platform for writers from under-represented communities," Sol said. "The Walkley Foundation funding from the Meta Australian News Fund has made this ambition possible. ArtsHub has signed on 44 writers from all walks of life and with diverse lived experiences. In July (the first month of a five-month project), we published 31 articles from 25 writers which collectively attracted 18,000 article views. Our team is super excited and proud of The Amplify Collective project."

## Filmmaker digs through the ashes to reveal the truth

Daniel Clarke received funding from the Meta Australian News Fund to film and complete the documentary *Lost in the Woods*. He was subsequently awarded South Australia's 2023 Journalist of the Year at the 2023 SA Media Awards. The documentary delves into the political and emotional aftermath of the 2019 bushfires on Kangaroo Island. Daniel immersed himself in the community to learn how Kangaroo Island's plantation industry became an environmental and economic disaster.

"This funding was vital in making my feature documentary a reality. It allowed me to spend 12 months in the field filming and then editing without worrying about raising finance or securing a broadcast commission," he said.

Kangaroo Island and the forestry industry is a story that has remained untold for many years, but with the Meta funding support, Daniel was able to investigate the issues.

"Being based on Kangaroo Island, I was able to use the funding to hit the ground immediately and spend extra time capturing interviews as well as beautiful imagery, which can be time-consuming. Large grants like this are rare in the filmmaking world and it has been a major boost for my career and the longevity of my filmmaking business."

*Lost in the Woods* was aired on Foxtel's Fox Docos channel on August 15, and then made available for streaming on Foxtel Now and Binge.

## News start-up defies pandemic to serve community's needs

Peri Strathearn, managing editor of *Murray Bridge News*, started his newspaper when news businesses were under threat during the pandemic.

"I started this business from home during the pandemic in 2020, with hopes of meeting my community's information needs. It's hard to grow from a one-person operation into something bigger and more sustainable, and the Meta Australian News Fund helped me hire a journalist, open an office," he said.

Last year, Peri applied for another round of Meta funding.

"In year two, which we've been lucky enough to receive, we've continued the journalist role. We're looking at having more of a presence at local events and it's been really central to just growing *Murray Bridge News* from a little one-man, do-it-yourself operation into a fully equipped news business to meet our community's needs."



Peri Strathearn, Jane Intini and Michael Savvas from the *Murray Bridge News*. It has grown from a one-person operation to a team with the assistance of the Meta Australian News Fund.

## Sean Dorney Grant for Pacific Journalism

Now in its fifth year, the Sean Dorney Grant for Pacific Journalism provides \$10,000 to help an Australian journalist produce a significant work of journalism that will give voice to Pacific Island perspectives on an under-reported issue or development of importance to Australia and the region.

In 2023, the grant was expanded to allow for a second recipient, thanks to generous donations from private supporters. The winners were Marian Faa from the ABC and Stefan Armbruster from SBS. Marian's project explores women's experiences of abortion in Pacific contexts. Stefan is investigating issues about the Pacific Games and the 2024 elections in the Solomon Islands. Both journalists say these stories would be difficult to tell without grant-funded support.

**"I had the pleasure of working alongside Sean in the Pacific on numerous occasions, admired his storytelling, and the tenacity and sensitivity he did it with. His style and manner have had a great influence on my journalism and it is a great honour to receive the Sean Dorney Grant. The Sean Dorney Grant is enabling on-the-ground coverage of the backstory and geopolitical play over the Pacific Games 2023 in Solomon Islands in November, and subsequent national elections due in April."**

Stefan Armbruster

**"The Sean Dorney Grant has enabled me to dedicate time and resources to covering an issue of significance to women in the Pacific: reproductive rights and experiences of abortion. Crucially, this grant allows me to spend time on the ground and form meaningful connections with people, while reporting on a highly sensitive topic."**

Marian Faa



In August, grant recipients Stefan Armbruster and Marian Faa met Sean Dorney and his wife, Pauline Mare, in Brisbane. From left: Pauline Mare, Marian Faa, Sean Dorney and Stefan Armbruster.



Lucy Murray (left), 2022 winner of the Sean Dorney Grant and a cross-platform reporter and video journalist with SBS *World News*, used her grant to investigate the effects of deep-sea mining in the Cook Islands and its potential impact on the Pacific's fragile ecosystem. She produced multiple reports and features for SBS, Al Jazeera and 101 East.

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## Photojournalism

The 2023 Nikon-Walkley Press Photography Exhibition was displayed at the State Library of NSW from October 21. It will tour venues in Melbourne, Newcastle and Brisbane in the months to come.



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SEAN DORNEY GRANT FUNDED BY PRIVATE DONORS.



# 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, in the form of financial support or in-kind contributions, is critical to our success.

## Walkley Directors

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



Chair: Adele Ferguson, ABC



Deputy chair: Karen Percy,  
National Media Section, MEAA



Michael Brissenden, senior  
independent journalist



Erin Delahunty, freelance  
journalist and National Media  
Section, MEAA



Victoria Laurie, freelance writer



Leigh Tonkin, ABC News and  
National Media Section, MEAA





## Walkley Judging Board

The Walkley directors appoint the Walkley Judging Board. This is an advisory committee composed of senior media industry members who judge the Walkley Award winners, advise the directors on matters relating to the awards, and act as ambassadors for the Walkley Foundation. In 2023, five new members joined the Walkley Judging Board, replacing five outgoing members.



Chair: Michael Brissenden, senior independent journalist



Deputy chair: Cameron Stewart, *The Australian*



Sarah Abo, *60 Minutes*, Nine



Neil Breen, broadcaster



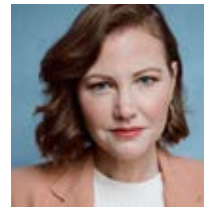
Suzanne Dredge, ABC



Anton Enus, SBS *World News*



Rashell Habib, Paramount



Gabrielle Jackson, *Guardian Australia*



Kate Kyriacou, *The Courier-Mail*



Dean Lewins, AAP



Hamish Macdonald, *The Project*, Network Ten



Karen Middleton, *The Saturday Paper*



Mark Riley, Seven News



Donna Page, *The Newcastle Herald*



Sarah-Jane Tasker, *The West Australian*



Kathryn Wicks, *The Sydney Morning Herald*



## Public Fund Committee

The 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,  
Banki Haddock  
Fiora



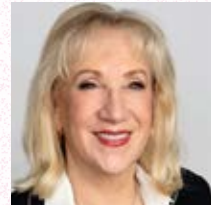
Kate Julius, PwC



Jim Nolan, former  
barrister



Alan Sunderland,  
journalist and  
author



Pamela Williams,  
journalist

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## The Walkley Foundation Team

- Shona Martyn, chief executive officer
- Barbara Blackman, executive officer
- Tara Cheesman, national partnership and sponsorship manager
- Clare Fletcher, communications and editorial
- Estelle Fu, events and marketing producer
- Sian Gard, program manager, Meta News Fund
- James Gorman, communications manager
- Julie Johnson, development manager, philanthropy and giving
- Kym Middleton, senior manager, awards
- Isabell Petrinic, events and awards manager, MEAA State Media Awards
- Tatiana Pentes, marketing and engagement officer, MEAA State Media Awards
- Corinne Podger, senior manager, programs and education
- Charles Tang, events and administrative assistant



Shona Martyn



# Making space for more voices

If we are to reflect the communities we serve, it is vital that we have journalists from a diversity of backgrounds and experiences, writes Karen Percy, Walkley Foundation deputy chair and federal president of MEAA Media.

This has been a watershed year for our country and for our media. Coming so soon after the COVID-19 pandemic, the Voice referendum and the Israel-Hamas conflict have again tested the ability of public interest journalism to cut through the noise of misinformation, disinformation and outright lies.

Social media lived up to its “cesspool” reputation particularly in manipulating - even falsifying - material purportedly coming out of Gaza. But regrettably sections of our media have fanned the flames of division, especially when it came to reporting on the Voice referendum. Too many outlets are guilty of false equivalence - giving equal time to blatantly untrue statements and conspiracy theories that were easily refutable, yet not refuted.

The role of the media will be picked over for decades to come. Trust will be further eroded unless we reckon with our own role in the debate. It's a shame, because there was so much quality, thoughtful coverage that was balanced, respectful and informative.

One of the pluses of the campaign has been the great range of First Nations people we saw and heard from - people and places in Australia that rarely, if ever, featured in media reporting. It's imperative that we continue to shine a light on these issues and hear from the people affected by them.

The Voice debate topped off a difficult year all around for First Nations journalists. ABC presenter


and Wiradjuri man Stan Grant took himself off the air and out of the industry after horrendous racist abuse. Colleagues across the country, inside and outside the ABC, turned out to support him. But an important talent has been lost and we must listen to his criticisms in order to rebuild trust with society.

Our industry continues to witness the hypocrisy of governments and other organisations on media freedom. So many proclaim to support the work we do, yet act otherwise. Demands from the Western Australia Police Force for the ABC to hand over climate protest footage was a clear threat to media freedom and journalists' obligations to protect sources. To hand over the footage flies in the face of the ABC's Editorial Policies.

The actions of WA Police were part of the program, so for them to demand footage ahead of time was clear interference. It is not the role of journalists and media organisations to gather evidence for police. The “order to produce” is a dreadful overreach and we condemn the WA Police for it.

When I attended a Media Freedom roundtable in Canberra in February, I had hopes that our host, Attorney-General Mark Dreyfus, was serious about reforms. But we've seen little sign of change in the key areas of defamation, misinformation and Freedom of Information. Instead, we've seen a proposal for a privacy tort that would outlaw “serious invasions of privacy”, which we fear could curtail important investigative journalism.





We continue to grapple with the impact of artificial intelligence (AI). In February, delegates in MEAA's National Media Section committee endorsed a policy paper which recognises the potential of AI to enhance our work. But its use should not compromise ethical standards nor reduce jobs, and plagiarism and copyright issues must be addressed. We've seen examples where content produced by AI exacerbates racial, gender, class and other forms of bias.

News organisations must ensure fact-checking and proper sourcing of material, and they need to be upfront with news readers and audiences about when AI is being used. MEAA will continue to advocate for responsible, ethical use of AI that assists our members and upholds quality, public interest journalism.

It's been a tough environment for members negotiating new Enterprise Agreements with hostile employers and a cost of living crisis. ABC staff were on the brink of strike action after a drawn-out and bruising campaign, which only ended when the ABC's managing director, David Anderson, intervened to reach a deal.

These campaigns are not only about better pay, but also about creating sustainable careers in journalism based on equity and fairness.

Members stood up for greater accountability and inclusion. At SBS, staff secured equal pay for foreign-language workers who had been paid well below their English-language colleagues. Members at AAP secured cultural leave provisions for all staff. ABC staff won audits on gender and race pay gaps.

If we are to reflect the communities we serve – to truly report in the public interest – it is vital that we have journalists from a diversity of backgrounds and experiences.

Regional and rural members continue to be threatened by contractions across their sector as they bear the brunt of reporting on climate emergencies – fires, floods and droughts. They provide a crucial service to their communities, while sometimes juggling threats to their own homes.

We're pleased to see Nine, the *Guardian*, AAP, Private Media, *The Conversation*, several Australian Community Media publications and others formally recognise the importance of the MEAA Journalist Code of Ethics. It's a crucial



Karen Percy, Walkley Foundation deputy chair and federal president of MEAA Media.

document if we're to regain audience trust in this era of misinformation and fake news.

We continue to see media outlets shed experienced full-time permanent journalists and replace them with less experienced journalists on short-term contracts or as casuals. The gig economy is upon us.

In light of that, it's pleasing to see the MEAA's Freelance Charter of Rights adopted at a number of outlets. *Overland* literary journal was the first to sign the charter in full, leading to increased pay and paid super for members. In-house staff have stood with freelancers to effect change in major outlets.

A highlight of the year must be the release of Australian Cheng Lei, a broadcaster who was imprisoned in China for three years on trumped-up charges of spying. MEAA is proud to have advocated for her along with others in the media, as well as her family and her friends.

Our sincere hope is that Wikileaks publisher Julian Assange will soon join her. •



# Outstanding contribution



Geraldine Doogue AO



Karla Grant



Joanne McCarthy AM



Colleen Ryan



Marian Wilkinson



Pamela Williams



# to journalism



**Kate McClymont AM**



**Caroline Wilson**

**T**he Walkley directors made a one-off change to this year's Outstanding Contribution to Journalism award to redress the lack of honours given to high-achieving women in our industry. Of the 30 awards granted since 1992, only seven have been awarded to women. Two were given to organisations. Since the award's inception, 21 men have been honoured.

"This clearly does not reflect the make-up of our industry and the contributions women have made to the media industry over the decades," says Adele Ferguson, chair of the Walkley Foundation board. "We realised as a board that we must do better."

As part of the launch of the 68th Walkley Awards, the directors of the Walkley Foundation issued a callout for nominations of significant female journalists, agreeing to recognise multiple women in this category.

The Outstanding Contribution to Journalism award is a decision of the Walkley Foundation board of directors with input from the journalism community. It is separate from the regular judging process of the Walkley Awards, which is carried out by the Walkley Judging Board.

In the following pages, we celebrate the eight industry leaders we honour in 2023 for their truly outstanding contribution to Australian journalism (in alphabetical order):

**Geraldine Doogue AO**  
**Karla Grant**  
**Joanne McCarthy AM**  
**Kate McClymont AM**  
**Colleen Ryan**  
**Marian Wilkinson**  
**Pamela Williams**  
**Caroline Wilson**

Special thanks to Candida Baker for interviewing the winners and writing the following tributes.



## Geraldine Doogue AO

In 2003, when Geraldine Doogue received an Order of Australia, it was for service to the community, particularly as a commentator for social change, and specifically for her work in the media raising public awareness of issues involving ethics, values, religion and spirituality.

The award sums up Doogue's versatility during a career that has spanned almost half a century, reflecting her interest in the world at large.

"I'm definitely a 'Big Picture' person," she says. "There are fabulous journalists and writers who specialise in specific stories, but somewhere along the line I realised that I have a big curiosity and that I don't like being contained."

Thinking big, she suggests, gives you linkages to other people and to different content.

"As I've got older I've been allowed to range far and wide, which is the joy of Radio National," she says.

"As you get older, you also start to lose your terror of making an idiot of yourself, and if you do something a bit wrong, you can put it into a wider context. It was a good cadetship at the *West Australian*, but I had to unlearn a lot of what I was taught."

Doogue's television career had a touch of fate about it. She had been working in London before she returned to Western Australia to work for *The Australian*, and was head-hunted by the ABC after *Four Corners* interviewed her out in the Pilbara, where she was doing a story about the diamond mine boom in that region.

The ABC executives were impressed, and Doogue made the move to the east, where she quickly stood out for her careful research, combined with her unique mixture of tough, intuitive and philosophical questioning into the complexities of Australian life. She moved from straight news reporting through historical documentary with *Hindsight*, which eventually led to her hosting Radio National's *Life Matters* and the ABC's *Compass*, a program designed to examine the world of belief and values, issues close to Doogue's heart.

"Being a Catholic has given me a deep cultural deposit in my life," she says. "I believe people need foundations. We may question the traditions, we may



be disappointed in their behaviour, but without that belief in 'something' people, particularly young people, are ill-equipped to deal with life."

During her career, Doogue began to step naturally into editorial leadership, receiving a United Nations Association of Australia Media Peace Award, and two Penguin Awards for her role in the ABC's coverage of the Gulf War. She remained host of *Compass* from 1998 to 2017. Since 2005, she has hosted Radio National's *Extra* and *Saturday Extra* programs. She is the author of two books, *Tomorrow's Islam* (2012) and *The Climb* (2014), which examines women in leadership roles, a book dear to her heart.

"I interviewed a variety of women from all political persuasions and I realised that every female leader is different," she says. "As more women rise to leadership positions, the more those differences can be celebrated. One of my great aims is to have robust women in journalism and in public life so younger women can see their resilience and robustness."

Doogue's rich family life, with two children and two stepchildren, from her marriages to Tim Blue and then Ian Carroll, who died of pancreatic cancer in 2011, is in part, she believes, what keeps her vitally interested in the world around her. "I have five grandchildren now, aged 12 down to five," she says, "I spend a lot of time with family and friends, and it pays me huge dividends. It's a good life." •



## Karla Grant

“Australia’s First Nations people are the most incarcerated people on the planet,” says *Living Black* creator and presenter Karla Grant. “I’ve been reporting on the same issues for 30 years – it gets to me. Children are still being taken away, black deaths in custody have increased since the Royal Commission, and then you have a situation where the ‘No’ vote in the referendum was a huge slap in the face for Indigenous people.”

Grant, a proud Western Arrernte woman, wanted to be a vet before deciding she needed to have a voice in helping stamp out the racism she had seen growing up. “It happened at my own cadet interview,” she says. “It was 1982 in Adelaide, and I was interviewed by a man and a woman. At one point the man turned to the woman and said, ‘She’s pretty enough, but do you think she can communicate?’, as if I couldn’t even hear him.”

Grant wasn’t surprised when she wasn’t accepted but, fortunately, her aunty was living and working in Canberra. “She told me to apply to do a BA in professional writing,” she says. “I was accepted and had to ring Mum to tell her I wasn’t going back to Adelaide.

“At my high school, I was teased all the time. We had extended family living with us, and the police were constantly knocking on the door looking for my uncles. Aboriginal people were picked up just for walking down the street, and it fired my sense of social justice.”

Grant began her career in radio, working on a weekly community radio program in Canberra before moving to a production house, where she worked as a producer, director, reporter and presenter on *Aboriginal Australia*, a magazine-style TV program which aired on Channel 10. In 1995 she made the move to SBS.

Over her 30-year career in journalism, Grant has won numerous awards, including the First Nations Media Award for Best Interview in 2018, 2019 and 2020. In 2018, she was joint winner of the John Newfong Award for Outstanding Indigenous Affairs Reporting, and in 2020 she won again for *Living Black*, as well as a First Nations Media Award for Best News or Current Affairs Story for *Living Black*’s ‘Aboriginal Lives Matter’ documentary. In 2021, the *Living Black* team won their first Walkley Award for Coverage of Indigenous Affairs



for the powerful programs ‘Taken’, ‘Heritage Victory’ and ‘Missing Pieces’.

That same year, Grant was awarded an Amnesty International Australia Media Award for ‘Taken’. Two years later, her program ‘Western Australia’s “Cultural Genocide”’ won the

Kennedy Award for Outstanding Environmental Reporting. *Living Black*, which first aired in 2003, is still going strong 20 years later.

In 2021, Grant investigated the appalling treatment of the Indigenous community at Wilcannia during COVID lockdowns. “Wilcannia had the highest rates of COVID per capita in the country,” she says. “People were being turned away from hospital. One woman, who was extremely ill, was left outside to sit on a chair in the freezing cold. In the end, her husband came and picked her up and took her home. People came to the community to attend a funeral and then couldn’t get home.” The investigations resulted in an apology to the community from the then NSW health minister, Brad Hazzard.

Throughout her career, Grant has been steadfast in her determination to mentor younger Indigenous journalists and has helped create the SBS Indigenous cadetship program.

She says: “I hope that we have moved on enough that no First Nations person will be spoken about by the media in the same way I was all those years ago.” •



## Joanne McCarthy AM

In 1980, Joanne McCarthy became the *Gosford Star's* first journalism cadet – based on no interview and, she has said in the past, “quite possibly the world’s worst job application.”

It was a humble beginning for what was to come in this tenacious reporter’s constant search for justice on behalf of the victims of sexual abuse by Catholic clergy in the Hunter region of NSW, which led to an inquiry and a Royal Commission ordered by the then prime minister, Julia Gillard.

The eldest of 11 children in a large Catholic family from the Central Coast – “My parents were enthusiastic practitioners of the rhythm method,” she says wryly – she completed a Bachelor of Arts degree through the University of Newcastle’s Central Coast campus, and found the research skills she learned were invaluable when a random phone call in 2006 caused her to start researching troubling stories of historical child sexual abuse in the Hunter.

“It is a very complicated, legally challenging and emotionally demanding area,” McCarthy says. In 2012, she won the Graham Perkin Australian Journalist of the Year Award, and in 2013 a Gold Walkley for her body of work for the *Newcastle Herald*, the regional newspaper where she worked from 2002 to 2020. As well, she won the Gold Kennedy Award for NSW Journalist of the Year and the Sir Owen Dixon Chambers Law Reporting of the Year Award. During her 18 years with the *Newcastle Herald*, McCarthy wrote more than 1000 articles on Catholic Church child sex abuse cases under her headline “Shine the Light”. In 2015, she was awarded an honorary doctorate from the University of Newcastle, and in 2022 she received an Order of Australia.

McCarthy has always had a clear and unwavering focus. “I seem to have gravitated towards investigating failed systems and failed institutions,” she says, “particularly where women and children pay the price.”

In 2017, she received the inaugural Walkley Public Service Journalism award for three years of work investigating the pelvic mesh scandal and the health system’s failure to protect women from being used as, she says, “human guinea pigs”. The work included confirming Australia’s crucial early role in promoting pelvic mesh devices and the lack of transparency within the health system that led to catastrophic



outcomes for many women. McCarthy’s work contributed to an Australian Senate inquiry into pelvic mesh devices and an apology to the women from the then federal health minister, Greg Hunt, in 2018.

McCarthy believes her gender, age and career as a regional journalist were essential factors in her focus on the two issues. “I am a woman, born in 1960. I grew up in a society whose structures, systems and institutions were established by men over centuries, and where women’s voices were marginalised or not heard,” she says. “I was raised Catholic in an era and in an area where the church and its representatives were whispered about but not overtly challenged.”

The clear message from that church to the teenage McCarthy was that she should be limited by her gender. “I could not, and should not lead. However, I was the eldest in a large noisy family, and so I was a leader without even trying. It didn’t take much to challenge the church once the evidence was clear. Institutions are not much more than boys’ clubs that can absolutely change when forced,” she says. “Look how quickly the Catholic Church was able to discard its ‘sacred’ traditions when there was a pandemic.”

In 2020, McCarthy signed off from her journalism career after 40 years in a final column in the *Newcastle Herald*. “In the end, it was the moral cowardice of too many people in power that finished me,” she says. “But despite the toll I would do it all again in a heartbeat.” •



## Kate McClymont AM

It's hard to imagine there is anything worse in the life of a journalist than receiving death threats, but nine-time Walkley Award winner Kate McClymont, renowned for her coverage of corrupt former Labor MP Eddie Obeid, among many other investigations, says an innocuous envelope is far more traumatic.

"On the eve of a big story breaking, I'm anxious and I can't sleep," she says. "If that legal envelope arrives, I know I'm going to be caught up in a whirlpool of horror for months. Going to court is like torture, your words are twisted to imply something so far from what you originally meant. Even the idea of it means that, even after a story breaks, I very rarely feel triumph or relaxation."

McClymont grew up on the family farm near Orange, where her father practised briefly as a vet before taking over the running of the farm, and her mother was chief pharmacist at the local hospital.

Becoming one of Australia's premier investigative journalists might not have seemed an obvious career path except that, she says: "I grew up with a strong sense of injustice, and my parents had that as well."

"It really affected me after we lost the Obeid defamation trial in 2006. It took me about six months to write about him again, then he'd complain, he'd trash-talk me in Parliament, but I just kept going. The day he went to jail, I cried. I'd been covering him all those years, and finally I'd got him." (In fact, Obeid went to jail not once, but twice, thanks to McClymont's investigations.)

McClymont's tenacious skills were initially honed outside the journalism arena. "Talking has always been one of my great strengths," she says. "When I moved to Sydney in the late '70s, I created a 'talking' busking booth in the Cross. I got some cloth, two curtain rods, and I wrote in texta: 'Questions answered 40 cents. Arguments 50 cents. Verbal abuse \$1.' I had a desk to separate me from my clients, and I would sit there on Saturday nights, while people wandered up and down."

"It was a win/win situation, because if someone asked me a question I couldn't possibly know the answer to, like, 'Who's going to win the 5th at Port Macquarie?' I'd



just make up an answer, and if they said, 'I don't think that's right,' then they'd have to pay for an argument. I used to make around \$17 an hour, which is about \$70 an hour these days. Not bad money, and it was very successful."

Although McClymont says that she stumbled

into journalism by accident, it was obvious from the moment she was selected as one of only 30 trainee journalists from 1200 applicants that she'd found her calling. Her investigations into television star Don Burke's serious misconduct, neurosurgeon Charlie Teo's unethical treatment of his patients, the NRL salary cap scandal, and her Walkley-nominated podcast, *Liar Liar*, about fraudster Melissa Caddick (which has been downloaded more than five million times) are just a handful of the extraordinary reports she has produced over the past three decades. As the late Ben Hills once wrote of McClymont: "If a journalist's job is to comfort the afflicted and afflict the comfortable, you can judge her success by the virulence of her victims."

The calibre of her work has led to her being one of only 200 journalists inducted into the Australian Media Hall of Fame. "I've loved journalism from the first day," she says. "It's like being an amateur detective."

It's a slight sadness to McClymont that none of her three children have chosen to go into journalism, although her son, Jack, has recently decided he wants to write fiction. Nevertheless, she says: "I'm blessed to have family around me. I now have two grandchildren, and I still love going to work every day." •



## Colleen Ryan

“If you’ve worked in the tax division of a large accountancy firm, you’re not frightened of balance sheets or lawyers, and you know there’s a lot of fraud out there, so you’re already a step ahead in your research,” says three-time Walkley Award-winner Colleen Ryan. She won her first Walkley in 1993 for reporting the missing millions at the prestigious Sydney law firm Allen Allen & Hemsley. In 2004, she won two, including the Gold Walkley for her investigations into the Swiss bank accounts of flamboyant stockbroker Rene Rivkin, who died in 2005. Ryan, who grew up in Wollongong, showed a talent for numbers from an early age. “I went through the Catholic school system, got a scholarship to Sydney to study economics, and majored in accounting and commercial law,” she says. “After I’d graduated I got a job as a chartered accountant with Arthur Andersen.”

It took Ryan only a year to work out how sexist accounting was in the early ’80s. “I saw that the bigger jobs never went to the women,” she says. “I’d always been interested in journalism, and I decided to apply to Vic Carroll, who was editor of *The Australian Financial Review* at the time, who told me that he’d take me on for 12 months and then see how it went.”

Ryan took a massive dive in salary, joined “the Fin”, then went back to university to do her master’s in economics, before travelling for a year. When she returned, Ryan went back to the AFR as a cadet. “I found it a much more egalitarian place,” she says. “Andersen’s didn’t have a single female partner. In journalism I was treated like a human being – I worked with journalists like Anne Lampe and Marian Wilkinson, and with Deborah Light, who later became editor of the *Financial Review*, and Valerie Lawson, later editor of *The Times on Sunday*. It was collegial, and back then we had the luxury of taking three or four months for a good story.”

One thing Ryan had learned during her year travelling was that she wanted to work overseas, and it wasn’t long before she and her husband, Stephen Wyatt, spread their wings, with Ryan working in PNG for two years, followed by two years



in the UK. In 1996, she became the Washington correspondent for the AFR, and on her return she was appointed editor of the paper.

A position Ryan particularly enjoyed was her time with Wyatt as fellow foreign correspondents in China from 2004 to 2011.

“If you live in a small community all your life you never get to see how changes move through an economy,” she says. “We were in China just as the world was taking notice of their growth. Shanghai made New York look like Byron Bay – it had the best food, the best nightclubs, the best bars.”

The stint in China was followed by Ryan’s best-selling book, *Fairfax: The Rise and Fall*, published in 2013, which investigated why Australia’s oldest newspaper company had lost billions in value. Another, very different, book followed only a year later when Ryan and Wyatt co-authored *Sell Up, Pack Up and Take Off*, a light-hearted but sensible tome full of suggestions on how to live a comfortable and cheaper life overseas.

In 2016, Ryan and Wyatt moved to a property in the Byron Shire, where Wyatt concentrates on regenerating rainforest and Ryan lives a quiet country life. “I worked full time all the way through having children,” she says. “Now I’ve started another chapter – I have four grandchildren and two of them live near Byron, so I can give back to my kids, and the best bit is I don’t have to read business stories anymore.” •



## Marian Wilkinson

**M**arian Wilkinson has no doubt about what she wants to concentrate on for the rest of her working career. In 2008, she and her *Four Corners* team won both a Eureka Prize and her second Walkley Award for the multimedia climate change report 'The Tipping Point' on the melting of the Arctic Sea ice. Her first Walkley came in 1989 for her part in a report revealing the political manoeuvring behind John Howard's ousting as parliamentary leader of the Liberal Party. In 2020, her book *The Carbon Club* examined the power of the fossil fuel industry and its complex relationship with politics, public relations and other powerful businesses.

"I'd been foreign correspondent in Washington for *The Sydney Morning Herald* and *The Age* and I came back to Australia in 2005 burnt out after working on the war on terrorism for a few years," Wilkinson says. "I had some time off, and was asked to do some research for a documentary script on climate change. I went back to the States, started digging, and realised what a huge issue it was – and then the film company decided to drop the project. They said that Kevin Rudd coming into power had changed the picture. Climate denialism was over, and we'd all be moving into a 'Green Future'."

As the Green Future faded, and the climate sceptics became more vocal, Wilkinson took on the role as environment editor at the *Herald*. Later, when she returned to the ABC's *Four Corners* – having worked there after her first stint in Washington for the *National Times* – she became more and more disturbed.

"There is a certain political mentality, which backs up the industry's and their related partners' financial position, that you cannot get rid of coal and gas, and that we must have fossil fuels," she says.

If anyone can force an industry to question itself, it must surely be Wilkinson. At the University of Queensland, she was part of the original team that founded the first community FM station in Queensland, Radio Station 4ZZZ. Writing for the university paper, she received her first defamation threat, which would stand her in good stead on the road ahead.



"When I started my journalism career, it was uncommon in the industry to have a degree, but I'd majored in history at university," she says. "If I hadn't become a journo, I'd have been a historian. There's nothing like a timeline to fill you with joy, and in journalism you spend hours looking to suddenly see that, yes, events are linked. And things click into place."

Working for editors such as Brian Toohey, David Marr and Peter Manning allowed Wilkinson to spread her investigative wings. As her career took off, she segued between mediums – as a reporter and the first female executive producer on *Four Corners*, and as a print journalist and deputy editor of the SMH. A high point was being part of the team awarded the 2017 Pulitzer Prize for Explanatory Reporting for the *Panama Papers*, a collaboration with the International Consortium of Investigative Journalists (ICIJ), which exposed the rogue offshore finance industry.

"Television and print are quite different mediums," Wilkinson says, "but what I love about print is that 90 per cent of your effort goes into the journalism. The impact of video or television is so powerful, but print, for me, is such a pure form."

Wilkinson enjoys mentoring the next generation. "One of the great pleasures for me about my career has been the coterie of women friends I have," she says. "My main message to younger journalists is do the best job you can on every story and use all your skills." •



## Pamela Williams

By anybody's standards, writing a book about the media empire that employs you could be considered brave, foolhardy, or both. But in 2013 Pamela Williams won the Walkley Book Award for her book *Killing Fairfax*, which detailed the savage wars in the Australian media industry and the collapse of the Fairfax rivers of gold – its once unrivalled classified advertising base.

It was, perhaps, the same bravery that launched her journalism career in the most terrible of personal circumstances.

"Journalism saved my life," says Williams from her home in Wombarra on Sydney's south coast. "When I was 21, my daughter Zoe was born, but when she was four she was diagnosed with a very rare cancer of the head and face. She died after a long fight, when she was almost nine, and I was destroyed. I was a single mum, and I was cut off from the government's supporting mother's benefit six weeks later, because I was no longer a mother."

It was the thought of what Zoe had endured that kept Williams on the planet. "I was 30, and I had nothing. I had no career and no training. But I thought I could write. My mother was a computer programmer, and I asked if I could interview one of her friends, a prominent tech pioneer. I offered it to *The Age* and to my amazement they ran it."

Williams had also joined a group called the Australian Skeptics, founded by ad man and columnist Phillip Adams to expose fake psychics and faith healers. "I was so incensed there were people who tried to take advantage of my daughter's illness to push wacky cures at me that I wrote a long letter to *The Bulletin* and they ran it. Phillip was a great inspiration. He said to me later that the best advice he could give me to find a way forward was to work hard. And so, I started writing."

It wasn't long before Williams got her first investigative tip – a story about the Builders Labourers Federation in Victoria. She taught herself how the Freedom of Information system worked and contacted David Armstrong, the editor of *The Bulletin* in the mid-1980s. Armstrong told her to send the story in and she duly filed 10,000 words. *The Bulletin* phoned her back to tell her they didn't run 10,000-word pieces. She chopped 6000 words – the biggest cut she's ever made, given



she later made her name with stories that sometimes ran to 16,000 words.

Since then, Williams has blazed a trail where most would fear to tread, winning six Walkley Awards, including the Gold Walkley in 1998 for her series of stories 'A plan to smash a union', a year-long investigation into the Howard Government's role in the 1998 attempt to destroy the waterfront

unions. She has worked in New York and Sydney and, after consolidating her career on *BRW* magazine, has spent most of her working life at *The Australian Financial Review*. She worked in the early 1990s for the ABC as executive producer of the *7.30 Report*, and for several years at *The Australian* newspaper.

For anyone interested in politics, Williams' election coverage has been essential reading since the 1996 election that swept John Howard to power.

Williams has also been a constant mentor to other journalists, including former *Sydney Morning Herald* cadet, now *New York Times* political reporter, Jonathan Swan. "It's a way to have a sense that you are helping leave a legacy behind," she says.

Williams, who grew up in Melbourne and Jakarta, says she has always been strong, but she is sure the loss of her daughter forced her to develop resilience. She had no choice. "I found I had a capacity to walk through walls when I had to, to get to the end of anything," she says.

In her long career in journalism, Williams is noted for never leaving a detail unexamined – there are no phone calls left unmade or trails left unexplored. The hallmark of her work is deep and incisive journalism. •



## Caroline Wilson

Caroline Wilson, the first woman to cover Australian Rules football full time, says the fact that she was often the ‘first’, or ‘only’ woman in an otherwise male-dominated area of journalism didn’t affect her until she was appointed chief football writer for *The Age*.

“It was only then that I became marginalised,” Wilson says. “The fact that I could understand a footy game and write about it in a straightforward way suddenly became something extraordinary, which was ridiculous because 40 per cent of the audience at a footy match are women.”

Wilson had no intention of changing how she wrote about the game. “I’ve always had strong opinions, and I’m not afraid to voice them,” she says. “I wrote some hard-hitting articles and got some pretty sexist pushback, but I certainly wasn’t going to let that stop me from writing the stories the industry didn’t want me to write.”

From 1999 to 2017, when Wilson stepped down from her position at *The Age*, those investigations included breaking the story of Carlton’s salary cap cheating and covering the Essendon Football Club drugs scandal (for which she won a Walkley Award). Most important were her continuing revelations of systemic racism within the AFL, her support for players suffering from mental health issues, and her advocacy for women at all levels of the game.

Despite the love of AFL being in her blood – her father was Richmond Tigers president – Wilson had ambitions to be a film and script writer, but as she neared the end of her journalism cadetship at the now defunct *Melbourne Herald*, the newspaper decided to experiment by having a woman in the sports department.

That decision led to a career that has included covering multiple Olympic and Commonwealth Games, being a panellist on the ABC’s *Offsiders* program for 18 years and on Channel Nine’s *Footy Classified* for 17 years. Her numerous awards over the decades include her Lifetime Achievement Award from the Australian Sports Commission in 2010, the Graham Perkin Australian Journalist of the Year Award in 2013, and the Melbourne Press Club’s Lifetime Achievement Award in 2021.

Wilson has campaigned since the 1990s for Tasmania to enter the AFL. “The AFL allowed Tasmania to disintegrate into a wasteland,” she says, “but my belief is that ‘if you build it they will come’, and it will help address every aspect of the social issues Tasmania is currently facing.”



CREDIT: TINA HAYNES

For Wilson, sports and politics, and the politics of sport, have been embedded in her family life for decades. She has been married to

Brendan Donohoe, Seven’s state political reporter, for 31 years, and the couple have three children, Rose, Ned and Clementine, and one granddaughter, Sunday.

“Somehow the kids weren’t put off by the idea of a career in media,” she says. “Rose is an editor, copywriter and content director, Ned is a filmmaker, and Clementine has had three jobs – all in communications.”

Of all of her professional achievements, Wilson remains proudest of her work against racial vilification and her stories that led to a better understanding of men’s mental health issues. “If I’ve had any influence at all, I hope that what happened to Adam Goodes in 2012 and 2013 will never occur again,” she says. “When my story on Ken Hunter’s nervous breakdown – which saw him institutionalised – was published 10 years after the event, it was a really big thing,” she says. “If I’m proud of anything, it’s normalising the mental health challenges sportspeople face. The AFL is reflective of our country and it’s vital the game remains a leader.” •



# Join us and help sustain and advance outstanding Australian journalism

By making a special gift to the Walkley Foundation, you will ensure we are better equipped to continue to advance quality Australian journalism by shining a light on stories of impact.

The Walkley Foundation relies on support from media, corporate organisation, foundations and individuals to develop a wide range of programs that underpin quality journalism, including:

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# The 68th Walkley Awards

for excellence in journalism





# Polishing the Gold Standard

You'll notice some changes to this year's awards, writes Walkley Judging Board chair, Michael Brissenden.

Welcome to another occasion celebrating the best of what we do.

Another year of extraordinary, challenging, confronting and inspiring events, often unpredictable – sometimes all too predictable. Bringing it all to our audiences, however they consume the news, is the business we are all in, and it's our mission at the Walkley Foundation to celebrate and support great Australian journalism.

This year you'll notice we've made a few small but significant changes to the award categories. Two categories have been retired, two new categories have been established – an award for specialist reporting and one to acknowledge the growing popularity of and investment in explainer journalism – and one category, for international journalism, has been brought back from the dead. I believe all three finalists in this category are testament to the need to reinstate this award. All of them are extraordinary examples of the finest international reporting.

The changes came after the largest consultative review in our history. The awards are reviewed every five years or so to ensure we respond to changes in our industry. This time, meetings were held with 15 media organisations, a detailed survey captured responses from more than 300 journalists, and issues were explored further in lively roundtable discussions.

And if entry levels are anything to go by, we seem to have achieved what we hoped. The new category of specialist and beat reporting attracted 106 entries, the explainer category 114. Most of the other categories typically see between 25 and 50 entries.

This year, we received 1355 entries in total. Nearly half of them – 633 – were lodged on the last day and many came in the last two hours. We do love a deadline!

Once again, the entries exposed abuses of trust and power in government, in business, and by individuals and organisations. Reporting of Indigenous issues was well represented, as was reporting on the ongoing conflict in Ukraine – and, of course, the incredible investigative reporting, great photography, cartoons and important analysis and commentary.

Judging the best of all this isn't easy and at the Walkley board we take great pains to ensure that the judges come from every corner of our industry. The first round of judging is exhaustive and exhausting. A big thank you to all of you who gave your time and energy to this process. The second round of judging is also a collaborative effort. The Walkley Judging Board is a diverse and inclusive group made up of 16 senior journalists from across the industry. The final



judging process is thorough, rigorous and, importantly, respected by all of us.

This year, the Judging Board decided unanimously to recognise a stellar effort of investigative journalism that spanned five years, so did not fit neatly into the parameters of the Walkley Awards, which focus on the best stories of a given year.

Chris Masters and Nick McKenzie are receiving the Walkley Honour for Media Freedom for the stories about Ben Roberts-Smith published in *The Age*, *The Sydney Morning Herald* and *Nine/60 Minutes* beginning in 2018. (Read more about this award on page 78).

We are now in a more connected world – from the internet, to the spread of a virus, to the growing climate challenge. As journalists we will continue to tell the stories, to speak truth to power (to use the old cliché) and to inform and entertain our audience, our readers, listeners and viewers in so many different ways.

The Walkley Awards are our longest-standing and most respected national journalism awards.

This is my last year on the Judging Board. I'm grateful to everyone I've worked with on the Judging Board and Walkley team for their time and efforts. It has been a great honour to be so closely involved in ensuring the Walkley Awards continue to be the gold standard for excellence in our industry. •



# 2023 Gold Walkley

Award Partner Ampol

## ALL MEDIA: INVESTIGATIVE JOURNALISM

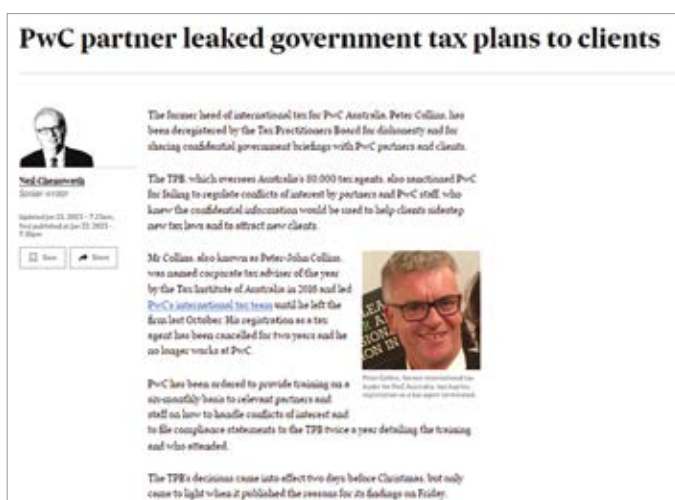
Award Partner Guardian Australia

## ALL MEDIA: BUSINESS JOURNALISM

Award Partner ING Australia

## Neil Chenoweth and Edmund Tadros

*The Australian Financial Review*,  
'PwC Tax Leaks Scandal'



Expert knowledge and an acute eye for a story helped Neil Chenoweth break the story in January 2023 that PwC Australia's former head of international tax, Peter Collins, had been deregistered by the obscure Tax Practitioners Board (TPB) for dishonesty and for sharing confidential government briefings with PwC partners and clients.

"Despite three confidentiality agreements signed between 2013-2018, Collins had shared Treasury documents with PwC partners," Chenoweth wrote in *The Australian Financial Review*. "They used them as a marketing plan, named Project North America, to sell workarounds to US tech companies for tax avoidance laws Collins was helping the government to write."

Chenoweth and the AFR's professional services editor, Edmund Tadros, pursued the story for months, building pressure for the TPB to appear before the Senate, and for the release of a damning cache of internal PwC emails.

The judges said that to take that small sliver of information and, with it, break open the biggest political story of the year, was a testament to Chenoweth and Tadros's dedication and forensic skill. These stories had far-reaching consequences, →



## Powering great Australian journalism

Ampol is a proud partner of  
The Walkley Foundation and  
the 2023 Walkley Awards.





## 2023 Gold Walkley

→ raising fundamental questions around the nature of government, the independence of the public service, and subterranean commercial influence in Australia's democracy.

A June 2023 Senate report into PwC referenced information across multiple AFR articles as being critical to uncovering the scandal, saying: "PwC had engaged in a deliberate strategy over many years to cover up the breach of confidentiality and the plan by PwC personnel to monetise it."

This is a story with far-reaching impact. In the wake of the investigation, the CEO and dozens of partners were forced out of PwC Australia and the local firm was taken over by PwC Global. It has led to an Australian Federal Police investigation, three parliamentary inquiries, another TPB probe, and the largest crackdown on misconduct by tax advisers in local history. Multiple inquiries and reviews will force new standards on the accounting, legal and consulting sector.

Neil Chenoweth is an investigative reporter for *The Australian Financial Review*. Based in Sydney, he has won multiple Walkley Awards.

Edmund Tadros leads *The Australian Financial Review's* coverage of the professional services sector. He is based in the masthead's Sydney newsroom.

### JUDGES' COMMENTS

Clearly the most outstanding piece of journalism of the year. This is powerful, important, brave reporting that uncovered the infiltration of consultants into government. We haven't even fully felt the impacts of this story yet, and they will be global. This work shows the power of journalism to hold corporations to account.

The Business Journalism judges said: It's rare to see an accounting story reach mainstream news. The tax leaks exposé achieved that and more, revealing misuse by PwC partners of highly confidential government information. While helping the government write new tax-avoidance laws, PwC created workaround products for sale to US tech firms – potential targets of the laws. Following the extraordinary revelations, PwC's business model imploded, the government consulting arm was sold and new standards were flagged across the industry for government contracts.



ING 

# Well said.

Congratulations to all 2023 Walkley Awards winners from ING.

[ing.com.au](https://ing.com.au)





## Panic at PwC: How a tax scandal played out behind closed doors

*In the space of 30 days, an almost daily drumbeat of bad news has reduced the firm and its reputation to a level its partners could have barely imagined at the start of the month.*

Edmund Tadros and Neil Chinnoroth

May 12, 2023 - 5:34am

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At one point during the emergency partner meeting held by PwC on May 5, a participant asked the firm's leadership team the obvious question: was the wider partnership being led to about the seriousness and the extent of the tax leaks scandal? No, was the response.

That was the same Friday afternoon meeting where the firm's former chief executive, Tom Seymour, dropped the bombshell revelation that he was named in a cache of internal emails made public three days earlier.



Clearly the most outstanding piece of journalism of the year. This is powerful, important, brave reporting that uncovered the infiltration of consultants into government.



# Trusted, independent journalism is essential in the fight for progress.

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Congratulations to all the 2023 Walkley Awards winners and finalists.

**The  
Guardian**



# NIKON-WALKLEY PRESS PHOTOGRAPHER OF THE YEAR

Award Partner Nikon

## Jake Nowakowski

*Herald Sun, Sunday Herald Sun  
and The Daily Telegraph,*  
‘Jake Nowakowski’



1. **Yes:** Then Premier Daniel Andrews takes to the stage at a Labor Party function at the Village Green Hotel to celebrate winning a third term in government in Victoria's 2022 State Election.
2. **Pepper Spray:** Police use pepper spray after neo-Nazis from the National Socialist Network clashed with counter protesters from the Campaign Against Racism and Facism at a Stop Immigration Rally near Parliament House in Melbourne.

For a news photographer, every day is different, every subject comes with its own challenges, and different assignments call for different skills and tools. Jake Nowakowski's well-edited portfolio shows his professionalism and expertise at delivering on the requirements of any given day's news.

His images of protests and rallies demonstrate the research he does to put himself in prime position, negotiating past police lines and navigating safely through unpredictable crowds. Different kinds of preparation are required for pre-arranged feature, portrait, and picture story shoots to manage location, timing, lighting, security and more.

Nowakowski has built a reputation for stunningly lit and composed feature images of cosplayers and characters juxtaposed with everyday settings. He also shows his ability to surprise, applying a practised eye to snag a unique shot at a political press conference where a mob of media are jostling to get the story. And then there are the shots that are pure instinct in a moment of breaking news. A newspaper photographer has to do it all, and Nowakowski is at the top of his game.

After leaving a career as a graphic designer in 2003, Jake Nowakowski found himself freelancing at home and abroad before eventually accepting staff positions at *The North West Star* in Mount Isa and *The Cairns Post*. He is currently a staff photographer at the *Herald Sun* in Melbourne.

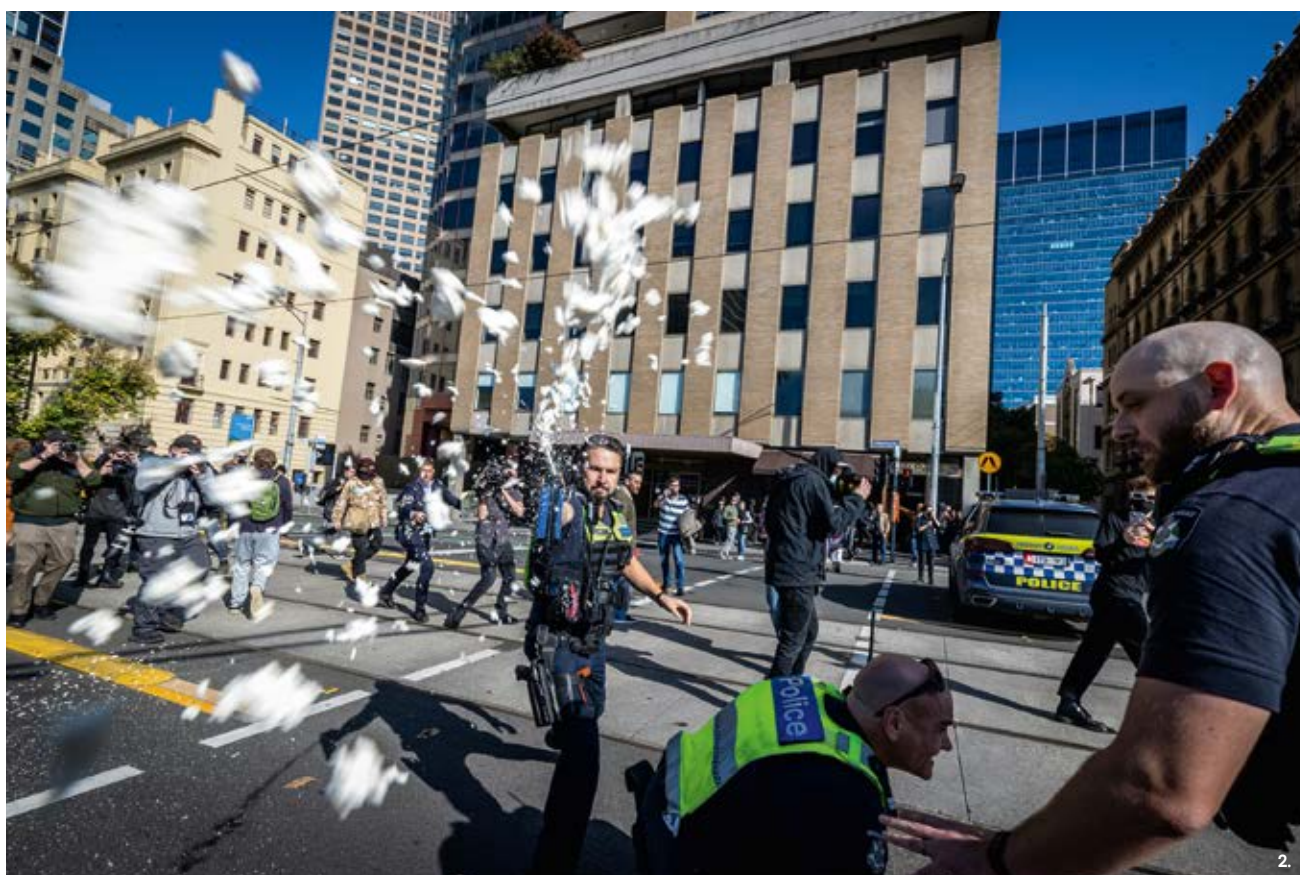
## JUDGES' COMMENTS

Jake Nowakowski's body of work is consistent, technically skilled, showing variety and depth: his portraits are spectacular and he's produced stunning images in a variety of news settings. Some are thought-through, some are pure instinct. They're all deeply evocative. →



1.





2.



Introducing the Z 8, an agile mirrorless camera made for creative-filled narratives in videos and stills. Condensing the flagship performance of the Nikon Z 9 into a compact and portable body, whilst also maintaining reliability and uncompromising functionality. The Z 8 gives you the agility and power to create your best work in the toughest of conditions, and for extended periods.

45.7MP STACKED CMOS SENSOR | 8.3K 60P N-RAW VIDEO RECORDING  
UP TO 120 FPS CONTINUOUS SHOOTING | GROUNDBREAKING AF SUBJECT DETECTION  
4-AXIS TILTING TOUCH OPERATION LCD | REAL-LIVE ELECTRONIC VIEWFINDER



## NIKON-WALKLEY PRESS PHOTOGRAPHER OF THE YEAR (continued)



3. **House Fire:** Firefighters attend a house fire in Collingwood.
4. **Bus Crash:** A mother and her son walk from the scene of a school bus crash in Eynesbury. Children were left with traumatic injuries including lacerations, spinal injuries and crushed limbs, with serious cases requiring amputation.
5. **Invasion Day Rally:** A man carries an Australian flag with the Union Jack cut out while walking to join the Invasion Day rally at Victoria's Parliament House in Melbourne.
6. **The Mandalorian:** The Mandalorian (cosplayer Heath Martin) takes Grogu shopping. Martin planned to celebrate Star Wars Day, May 4, as the Mandalorian and to perform his daily domestic tasks in costume. May the 4th be with you.
7. **Matildas Fans at Fed Square:** Football fans celebrate at Federation Square after the Matildas score a goal against England in the 2023 FIFA Women's World Cup Semi-Final match.









## WORKING TOGETHER

We are the custodians of excellence in reporting in Australia, working independently with all media organisations to encourage journalism of the highest ethical standard.

Each year, hundreds of reporters, editors and producers give their time to judge our awards. Thank you to all those who judged this year.

Patrick Abboud, freelance  
Giselle Au-Nhien Nguyen, freelance  
Michael Bachelard, *The Age*  
Paul Bailey, formerly *The Australian Financial Review*  
Emily Barrett, *The Saturday Paper*  
Tim Bauer, freelance  
Caro Baum, author/podcaster  
Rob Beaumont, *Illawarra Mercury*  
Ben Bohane, freelance  
Ray Bonner, Bookoccino  
Kirsty Bradmore, Seven Network  
Mark Calvert, Sky News  
Mark Chapman, SBS  
Lucy Clark, *Guardian Australia*  
Allan Clarke, freelance  
Claire G. Coleman, author  
Ali Colvin, ABC  
Tom Connell, *Newsday*, Sky News  
Mark Corcoran, former foreign correspondent  
Kate Cox, ACM  
Lisa Cox, *Guardian Australia*  
Robert Craddock, *The Courier-Mail*, *Fox Cricket*  
Simon Crerar, Private Media  
Laurie Critchley, Southern Pictures  
Anne Davies, *Guardian Australia*  
Lisa Davies, AAP  
Ben Doherty, *Guardian Australia*  
Sue Dunlevy, *The Daily Telegraph*  
Natalie Forrest, *10 News First Perth*  
Jan Fran, *The Briefing*, LiSTNR  
Gabe Gasparinatos, Entropico  
Caroline Gates, SBS  
Nigel Gladstone, *The Sydney Morning Herald*

Richard Guilliat, feature writer/podcaster  
Fiona Harari, *The Weekend Australian Magazine*  
Claire Harvey, *The Australian*  
Anna Henderson, National Press Club, *SBS World News*  
Saffron Howden, ACM  
Catherine Hunter, Catherine Hunter Productions  
Fron Jackson-Webb, *The Conversation*  
Matthew Johnson, 10 News  
Rohan Kelly, *The Sunday Telegraph*  
Sarah Krasnostein, author/critic  
Ray Kuka, 7News  
Marianne Leitch, freelance  
Peter Lewis, *Newcastle Herald*  
John-Paul Maloney, *Canberra Times*  
Paddy Manning, freelance  
Cosima Marriner, *The Australian Financial Review*  
Jillian McClelland, *The Sydney Morning Herald*  
John McDuling, *Capital Brief*  
Siobhan McHugh, The University of Wollongong  
Christine Middap, *The Weekend Australian Magazine*  
Solua Middleton, ABC, Deep Time Project and Bonner Committee  
Michael E. Miller, *The Washington Post*  
Rosemarie Milsom, Newcastle Writers Festival  
Claire Moodie, ABC Perth  
Gaven Morris, Bastion  
Kylie Morris, Primer  
Helen Morrison, Bent3Land Productions  
Judy Nadin, illustrator/designer  
Tracey Nearmy, freelance  
Kirsty Needham, Reuters  
Bianca Nogrady, freelance

Nick Olle, *101 East*, Al Jazeera  
Luke Pearson, IndigenousX  
Corrie Perkin, Sorrento Writers Festival  
Sophia Phan, *The Sydney Morning Herald*  
Natalie Pozdeev, AFTRS  
Ashleigh Raper, Network 10  
Tom Rehn, Channel 9  
Frank Robson, *Good Weekend*  
Stephen Romei, *The Australian*  
Monique Ross, Deadset Studios  
Michael Ruffles, *The Sydney Morning Herald*  
Peter Ryan, ABC  
Alison Sandy, Channel Seven  
Louise Schwartzkoff, The University of Sydney  
Ryan Sheridan, ABC  
Steven Siewert, freelance  
Antony Sirocco, The University of Sydney  
Susan Skelly, freelance  
Aaron Smith, freelance  
Ellen Smith, *Guardian Australia*  
Kriv Stenders, filmmaker  
Shane Tohl, Getty Images  
Samantha Trenoweth, *The Australian Women's Weekly*  
Dayna Watson, The Creative Consultant  
Clair Weaver, LiSTNR  
Calliste Weitenberg, *Dateline*, SBS  
Kelly Williams, ABC, First Nations Media Australia  
Pamela Williams, author

### Integrity Observers

Andrew Fisher  
Narelle Hooper  
Fenella Souter



# PRINT/TEXT NEWS REPORT

## Paul Sakkal

*The Age*, 'Daniel Andrews Under Direct Investigation in Operation Daintree'



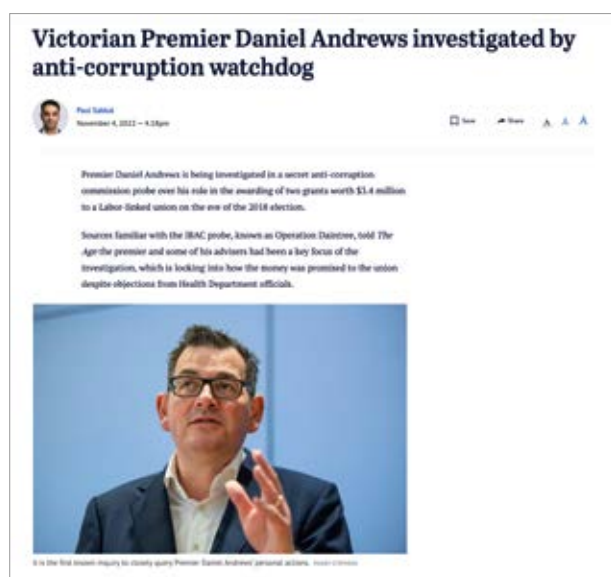
Published three weeks before Victoria's 2022 election, Paul Sakkal's stories revealed a new corruption investigation into the Andrews government. Previously unreported, Operation Daintree was the first known inquiry by the state's Independent Broad-based Anti-corruption Commission directly probing Premier Daniel Andrews over his role in the awarding of millions of dollars in grants to a Labor-linked union on the eve of the 2018 election.

A source risked potential criminal charges and *The Age* worked around a court injunction to break the story. The report elicited a famous response from Daniel Andrews when he called it merely "educational", prompting a stinging response from corruption chief Robert Redlich, who said the probe actually exposed a litany of misconduct.

Paul Sakkal is a federal politics reporter at *The Sydney Morning Herald* and *The Age*. When his winning stories were published, he was a state politics reporter for *The Age*.

## JUDGES' COMMENTS

Important, excellent, brave daily print news reporting with high public interest. It's no small thing swimming against the tide and going up against the Andrews government in Victoria. Complex, difficult reporting that faced legal challenges. Powerful, gutsy and robust.





## FEATURE WRITING SHORT (under 4000 words)

Award Partner *The Sydney Morning Herald* and *The Age*

### Jeremy Story Carter

ABC, 'Kick in Hope'



"Saturdays on King Island are for football," writes Jeremy Story Carter. But the island's 1600-odd residents face a bifurcated economy as the luxury tourism market expands. On one hand, dwindling numbers of farmers and mine-workers run their tiny three-team league on the sweat of volunteers; on the other, moneyed guests arrive on charter flights for 18 holes at one of the island's world-class golf courses.

Story Carter did all the reporting, research, photography and digital production for the piece, including interviews with more than two dozen subjects and local historians, and was even commandeered into playing for one of the island's teams. 'Kick in Hope' probes the community's challenges while respecting its complex social fabric, and maintains a sense of hope as it looks to the young players of the future.

Jeremy Story Carter is a Walkley, Quill and Clarion award-winning journalist with the ABC's National Regional Reporting Team. He has worked at the ABC for more than 10 years across radio, television and digital and has a particular interest in regional community storytelling.

#### JUDGES' COMMENTS

Jeremy Story Carter has captured the flux faced by many rural towns. He builds character with care and pays attention to life's details, from the thud of a Sherrin to a homemade egg sandwich balanced on a glovebox.



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# FEATURE WRITING LONG (over 4000 words)

Award Partner MEAA

## Anna Verney and Richard Cooke

*The Monthly*, 'Being John Hughes'



Anna Verney and Richard Cooke were seminal to the discovery that Australian author John Hughes had borrowed from other works of literature. The story of an alleged plagiarist began when Verney by chance read a work by a Ukrainian author and noticed similarities between it and Hughes' Miles Franklin-nominated book *The Dogs*.

During a six-month investigation, Verney and Cooke uncovered several instances of alleged plagiarism, mostly by using their own techniques, honed across many hours of analysis. They also conducted dozens of interviews, providing balance. Their feature is meticulous, thought-provoking public interest journalism that explores the advent of AI, the prospects for literary novels and ramifications for the broader publishing industry.

Anna Verney, a recipient of the Janet O'Connor Scholarship for women writers, is a journalist and writer with a legal background. Her work has appeared in many Australian publications.

Richard Cooke is contributing editor at *The Monthly* magazine. He is a former US correspondent for *The Monthly*, former Mumbrella Columnist of the Year and the author of two books.

### JUDGES' COMMENTS

An insightful, balanced, compelling longform piece that started with one tiny idea and turned into a forensic deep dive into alleged literary fraud. A gobsmacking, fantastic piece of journalism, well-researched, skillfully told and stunningly written.

## Being John Hughes

The discovery that an acclaimed Australian novel featured extensive copying from other works of literature is just the beginning. ANNA VERNEY and RICHARD COOKE unravel the story of a plagiarist.

"Plagiarism" comes from the Latin word for kidnapping. It is not a term of art, and allows for little nuance or degree.



### LOST IN THE LIBRARY

Accidental plagiarism is the Latin word for kidnapping. It is not a term of art, and allows for little nuance or degree. The story of an alleged plagiarist began when Verney by chance read a work by a Ukrainian author and noticed similarities between it and Hughes' Miles Franklin-nominated book *The Dogs*. During a six-month investigation, Verney and Cooke uncovered several instances of alleged plagiarism, mostly by using their own techniques, honed across many hours of analysis. They also conducted dozens of interviews, providing balance. Their feature is meticulous, thought-provoking public interest journalism that explores the advent of AI, the prospects for literary novels and ramifications for the broader publishing industry.



More passages chimed as Anna read on... Sentences were sometimes paraphrased, sometimes verbatim.



Anna Verney and Richard Cooke were seminal to the discovery that Australian author John Hughes had borrowed from other works of literature. The story of an alleged plagiarist began when Verney by chance read a work by a Ukrainian author and noticed similarities between it and Hughes' Miles Franklin-nominated book *The Dogs*. During a six-month investigation, Verney and Cooke uncovered several instances of alleged plagiarism, mostly by using their own techniques, honed across many hours of analysis. They also conducted dozens of interviews, providing balance. Their feature is meticulous, thought-provoking public interest journalism that explores the advent of AI, the prospects for literary novels and ramifications for the broader publishing industry.

# Congratulations to the winners of the 2023 Walkley Awards

As the union for Australian journalists since 1910, the Media, Entertainment & Arts Alliance is a proud supporter of the Walkley Foundation.

We extend our congratulations to all the finalists and winner of the 2023 Walkley Award for **Feature Writing Long** for upholding the finest standards of Australian journalism.

meaa.org





# COMMENTARY, ANALYSIS, OPINION AND CRITIQUE

Award Partner Thomson Geer Lawyers

## John Lyons

ABC, 'Body of Work'

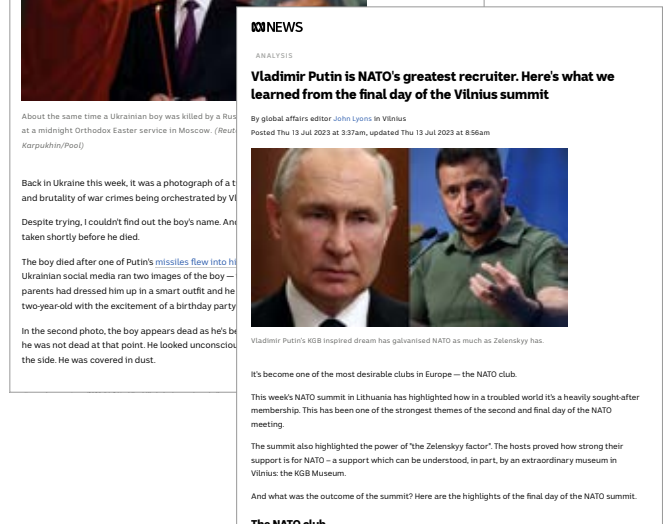


Three works of analysis from John Lyons bring humanity and emotion to coverage of the conflict in Ukraine. His argument that the war is senseless is illustrated by his observations and facts from reporting on the ground. 'A Small Boy Killed by Another Russian Missile' compares the lives of two people at one moment: a two-year-old boy who dies en route to hospital after being buried beneath rubble of his bombed apartment, and Vladimir Putin at an Orthodox Easter midnight service. 'Putin's Army Unleashes Untold Misery' highlights the burning rage felt by Ukrainians, while 'Putin is NATO's greatest recruiter' examines the geopolitical realities of Europe since the invasion.

John Lyons is the ABC's global affairs editor. He is a former editor of *The Sydney Morning Herald* and a former executive producer of the Nine Network's *Sunday* program. Lyons has won many awards, including three previous Walkleys and Graham Perkin Journalist of the Year. He has been a correspondent in Washington, New York and Jerusalem.

## JUDGES' COMMENTS

John Lyons is an incredible storyteller and he uses that to get his points across. His body of work marries personal experience with layered analysis and commentary, full of memorable images, covering the topic in a fresh and powerful way.



Thomson Geer  
Lawyers

# Congratulations to the finalists and winners of the 68<sup>th</sup> Walkley Awards 2023

Thomson Geer is proud to sponsor this year's Walkley Award for Commentary, Analysis, Opinion and Critique

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# ALL MEDIA: EXPLANATORY JOURNALISM

## Rick Morton

*The Saturday Paper*, 'The Robodebt Royal Commission'



Robodebt – the illegal welfare debt recovery scheme that became the subject of a Royal Commission in 2022 – is so complicated that even the Commonwealth Ombudsman was misled about its mechanics. So, too, were some Administrative Appeals Tribunal members, the Australian Taxation Office, the Privacy Commissioner and two parliamentary inquiries. Rick Morton's job was to explain what happened to the public as the Royal Commission was trying to figure out the same thing.

His entry includes two features in *The Saturday Paper*, which provide not only a record of the week's hearings but also stitch in facts and vignettes to lay bare the collusion and cover-up. It also includes an episode of the special Robodebt series for *7am*, which elicited a huge response from listeners impressed by the clarity of its explanation.

Rick Morton is the senior reporter with *The Saturday Paper* and an author of non-fiction books, including his debut *One Hundred Years of Dirt*. His writing has a particular focus on social policy and national affairs.

### JUDGES' COMMENTS

Rick Morton did immense work producing digestible, accessible content for a broad audience and presented it well in different formats. He reduced a huge amount of information into readable, usable form as events were unfolding. Everyone followed him. His work was intricate and well told, exactly what this category should be.



# ALL MEDIA: SPECIALIST AND BEAT REPORTING

## Rick Morton

*The Saturday Paper* and *7am*, 'The Robodebt Royal Commission'



Rick Morton made Robodebt his own; a story he couldn't let go of. He broke news and synthesised masses of information. His audio interview with Centrelink worker Colleen Taylor brought an extraordinary moment of perspective for the entire inquiry. The 3000-plus-word 'Robodebt Final Week: "It Served Them Right, Did It?"' brings together weeks of his reporting and live-tweeting of every hour of every hearing, along with many interviews, and exemplifies the clarity and detail he was able to crystallise for the reading public.

And it wasn't only the public. Senior figures associated with the Commission confided that his reporting had crystallised their own thinking. His tweets were produced as daily summaries for Commission staff. In her closing remarks, Commissioner Catherine Holmes thanked Morton by name.

### JUDGES' COMMENTS

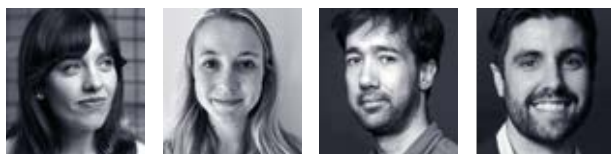
Rick Morton is the very definition of this category: deep, long-standing knowledge, a broad contact base, sticking with the story, owning it, telling it with clarity and precision. He's the authority everyone was looking to on Robodebt. A standout.





# ALL MEDIA: COVERAGE OF INDIGENOUS AFFAIRS

**Carrie Fellner, Katrina McGowan,  
Rhett Wyman and Mathew Cornwell**  
*The Sydney Morning Herald* and iKandy Films,  
'Paradise Poisoned'



The Aboriginal community of Wreck Bay, on Jervis Bay's southern peninsula, is home to only 400 people, but they have disproportionate rates of illness and some of the highest rates of premature mortality in Australia. In 2017, the Department of Defence revealed that firefighting foams used at its neighbouring naval base had leached toxic chemicals – PFAS or "forever chemicals" – into Wreck Bay since the 1970s. The contamination has claimed not only lives, but also the community's spiritual connection to land and waters.

*The Sydney Morning Herald* team trawled data, Freedom of Information requests and national archives to provide evidence that Wreck Bay is one of the sickest communities in Australia, and that the highest levels of government had been warned about the chemicals in the 1980s. Residents have been pursuing a class action for cultural loss since 2021. In May, Federal Court Judge Michael Lee drew attention to the *Herald's* stories and urged locals to explore a personal injury class action before the statute of limitations expired. Shine Lawyers has now taken on that investigation.

Carrie Fellner is an investigative journalist with *The Sydney Morning Herald*.

Palawa man Rhett Wyman is a photographer with *The Sydney Morning Herald*.

Katrina McGowan, of iKandy Films, is directing a documentary on PFAS for Stan in collaboration with *The Sydney Morning Herald*.

Wiradjuri man Mathew Cornwell, managing director of Ngurra Advisory, led the First Nations engagement.

## JUDGES' COMMENTS

'Paradise Poisoned' is an impressive demonstration of the importance of in-depth investigative journalism in ensuring government accountability and championing the stories of communities who are all too often silenced or ignored. The calibre of research and the perseverance of the team in the pursuit of truth were especially commendable.



Contaminated water supplies from a nearby Defence base had a shocking impact on culture in the village of Wreck Bay, reports **Carrie Fellner**.

It's one of Australia's most spellbinding strips of coastline, where turquoise waters lap against sandstone cliffs and ribbons of white sand curl around unspoiled eucalypt forest. Since word spread internationally that it harboured

"the whitest sand on earth", Jervis Bay has become a tourist mecca. But Aboriginal people have always known the beauty of this place. To the Koori kids growing up in the village of Wreck Bay, this was home, and it was perfect. Or so they thought.

Children in the village would spend their days swimming with stingrays and floating in creeks. But after a day in the water, their skin would erupt with painful sores and rashes: the first signs of trouble in paradise. **FULL STORY PAGES 8-9**



# ALL MEDIA: COVERAGE OF COMMUNITY AND REGIONAL AFFAIRS

Award Partner BHP

## Daniel Clarke

Fox Docos, Binge, *The Advertiser*, 'Body of Work'



Daniel Clarke's documentary film *Lost in the Woods* is a wholly independent production which he produced, directed, shot and edited to investigate the devastation of Kangaroo Island's plantations in the 2020 Black Summer bushfires. Clarke conducted more than 25 interviews across King Island, Adelaide and Sydney to explore the battle between farmers, environmentalists and forestry executives, each challenged by a failing industry.

Clarke's print feature for the *Adelaide Advertiser*, 'Island Lifesavers', was written six months after the suicide of a much-loved community leader, sensitively highlighting the risks for PTSD sufferers in the danger period of two to five years after a disaster such as the bushfires.

Daniel Clarke is a freelancer living on Kangaroo Island. His writing has been published in *The Advertiser*, *The Australian* and *The Big Issue*, while his award-winning documentary films are streaming on Foxtel, Binge, Amazon Prime and DocPlay. He was named Journalist of the Year in the 2023 SA Media Awards.

### JUDGES' COMMENTS

The judges unanimously loved Daniel Clarke's body of work, finding it absolutely compelling, extraordinarily shot, and full of surprising stories. It is a masterclass in good journalism, and the importance of gaining the trust of sources and offering a range of perspectives.



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# CARTOON

Award Partner Epson

## Badiucao

*The Age and The Sydney Morning Herald, 'Badiucao'*



Badiucao can acknowledge a tragedy of nature with a few brushstrokes, taunt American power with a balloon, and describe Australia's relationship with China as a meek serving of wine. He was a popular choice with judges who were impressed by the variety, range, depth of thought and visual elegance of his cartoons.

Badiucao's political cartoons provide an independent perspective, sharply criticising the Australian government for prioritising trade interests over human rights concerns, and highlighting the threats posed by authoritarian regimes. Simultaneously, he explores environmental issues, using poignant pieces to call attention to society's shortcomings.

Badiucao is a Chinese-Australian artist, activist and cartoonist. Born in Shanghai, he addresses censorship, authoritarianism and capitalism in his work. For years, he operated anonymously and was dubbed "China's Banksy", until he dramatically unmasked himself, as told in the ABC documentary *China's Artful Dissident*. Badiucao has exhibited in Australia and Europe.

### JUDGES' COMMENTS

Simple, powerful, impactful cartoons that make you stop and think, sometimes prompting a visceral reaction. Badiucao offers pointed commentary about the big things in our world. Sometimes the power of a cartoon or artwork is to distil the themes that are too complex to write in articles, and these did that.







Photography by Daniela Tommasi,  
The Epson International Pano Awards  
– Panoramic Photo Contest 2023  
([thepanoawards.com](http://thepanoawards.com))



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# SPORTS JOURNALISM

Award Partner University of Queensland

## David Mark

ABC 7.30 and ABC News, 'After Almost 30 Years, These Women are Finally Seeing Justice: The Investigation into Paedophile Rock-climbing Coach Stephen Mitchell'



David Mark's reporting revealed the extent of rock-climbing coach Stephen Mitchell's systematic abuse of six children across 14 years in Canberra and raised questions about how a serial paedophile was able to slip through the cracks despite repeated warnings.

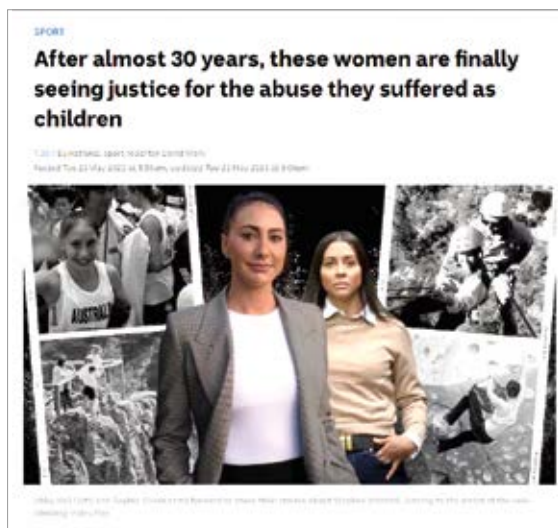
After a victim called Mark to disclose her experiences as a champion junior rock climber, together they uncovered two more victims who had similar allegations. Mark's investigation revealed Mitchell had sexually assaulted the girls while holding positions at the Australian Institute of Sport and the police-run PCYC.

The first story was published on the day Mitchell was arrested by the Australian Federal Police in 2022. Its publication drew out more victims and witnesses. Mitchell eventually pleaded guilty and was sentenced to 13 years in jail in May 2023. That night, Mark's 7.30 piece laid out the full scale of his crimes.

David Mark is the ABC's national sport reporter. He has broken numerous stories and covered major sporting events including the 2021 Tokyo Olympic Games, three soccer World Cups and three Commonwealth Games.

### JUDGES' COMMENTS

Following David Mark's dogged investigation, a paedophile was arrested and ultimately prosecuted and convicted. It was a nationally significant story recognised by those in the justice system he respectfully worked alongside.



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# SPORT PHOTOGRAPHY

## Quinn Rooney

Getty Images,  
'Beauty in Sport'



Five images in 'Beauty in Sport' depict the raw emotion, competitive intensity and dedication of athletes performing at their peak. Quinn Rooney's creativity is on show in a shot of a diver who he photographed through an out-of-focus yellow sign to encircle and highlight the diver's performance. And as for raw passion, it is hard to go past the energy and elation on the face of each Matilda as they celebrate their team's penalty shootout victory against France. This shot won the 2023 Nikon Prize for Photo of the Year.

Quinn Rooney is a staff photographer with Getty Images based in Australia. His passion for sports photography has led him to travel the world covering major sporting events, including Olympic Games, FIFA World Cups, Asian Games, Commonwealth Games and World Swimming Championships.

### JUDGES' COMMENTS

A portfolio of consistently strong, beautifully constructed images. Quinn Rooney captures the emotion and drama of sport with great use of light. Every one of those photos makes you look closer: the soccer picture is phenomenal, and the Matildas celebration shot is a standout.



- 1. Matilda Joy:** Australian players celebrate as goalkeeper Mackenzie Arnold stops France's penalty shot by Eve Périsset in the penalty shootout during the 2023 FIFA Women's World Cup Quarter Final in Brisbane.
- 2. Golden Dive:** Andrew Capobianco of Team United States competes in the Men's 3m Springboard Semi-final on day six of the Fukuoka 2023 World Aquatics Championships.
- 3. Open Water:** Guillem Pujol of Team Spain and Brennan Gravley of Team United States dive in for the start of the Open Water Men's 5km Final at the Fukuoka 2023 World Aquatics Championships in Japan.
- 4. Soccer Salsa:** Miloš Degenek of the Socceroos and Pervis Estupiñán of Ecuador compete for the ball during the International Friendly match between the Australia Socceroos and Ecuador at Marvel Stadium, Melbourne.



## AUDIO SHORT (under 20 minutes)

Award Partner ABC

### Sean Rubinsztein-Dunlop ABC Radio, AM, 'Türkiye Earthquake Disaster'



In February 2023, Sean Rubinsztein-Dunlop and an ABC team spent nearly two weeks in Türkiye covering the earthquake disaster that killed more than 50,000 people in the country's south-east and neighbouring Syria. Rubinsztein-Dunlop worked around the clock under extreme and risky conditions to file stories for the ABC's AM and PM radio programs, ABC TV news and digital.



Rubinsztein-Dunlop gained exclusive access to the family of Australian quake victim Can 'John' Pahali, as they retrieved his body in Antakya. They believed the beloved 67-year-old op shop volunteer could have been saved had rescuers not arrived in Antakya two days late. Rubinsztein-Dunlop also reported first-hand in the cities of Iskenderun and Adana on growing anger, chaotic rescues and the escalating humanitarian emergency.

Sean Rubinsztein-Dunlop is a reporter with ABC Investigations who is deployed for ABC News assignments abroad. He won a Walkley Award in 2022 for his reporting from the war in Ukraine. His investigations appear on the ABC's flagship programs including *Four Corners* and *7.30*.

### JUDGES' COMMENTS

This was powerful reporting under extremely challenging conditions in a live disaster zone. Rubinsztein-Dunlop skilfully weaves together the raw emotion of personal stories with the broader devastation, political failures and escalating humanitarian crisis. Tireless and courageous coverage of the heartbreaking search for an Australian victim.



Congratulations to all the 2023  
Walkley winners and finalists

## AUDIO LONG (over 20 minutes)

Award Partner Minter Ellison

### Dying Rose Team

*The Advertiser*,  
'Dying Rose'



The 'Dying Rose' podcast explores a national crisis in how the deaths of Indigenous women and girls are investigated by authorities. The result of almost two years of work, it required building long-term relationships and earning the trust of the six families involved. The story is told empathetically through the voice of reporter Douglas Smith, who reflects on his own experience of the disadvantage Aboriginal and Torres Strait Islander people face, especially when dealing with police and authorities.

With no charges laid in any case, the team pursued every possible avenue to verify the families' claims, including obtaining autopsy reports, speaking with third-party witnesses and analysing thousands of documents, emails and messages. The investigation has driven results for these families and set audience records at *The Advertiser*.

The series was created by *The Advertiser's* Indigenous affairs reporter Douglas Smith (Kokatha/Mirning), state political editor Kathryn Bermingham and specialist reporter Emily Olle. It was edited by Gemma Jones, editor of *The Advertiser*. The podcast was produced and edited by Jasper Leak. The executive producer was Dan Box.

### JUDGES' COMMENTS

'Dying Rose' is in the finest tradition of investigative journalism. Douglas Smith asks probing questions, informed by his experiences as an Aboriginal man, about how the justice system treats the deaths of First Nations people. It's forensic in its attention to detail and humane in how it treats its subjects.

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**Dying Rose Team**  
*The Advertiser*, 'Dying Rose'



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## DIGITAL MEDIA: INNOVATION JOURNALISM

Award Partner News Corp

### The Visual Stories Team

*The Sydney Morning Herald* and *The Age*, 'How to Lay a Perfect Offside Trap – and How to Break It'



In the lead-up to the 2023 Women's World Cup, the Visual Stories Team decided to tackle soccer's confusing off-side rule, and explain how it has become part of the defenders' arsenal in the form of the off-side trap.

It is difficult to explain the off-side trap with words alone, and video footage is often shot from a single angle when the required points of focus can occur on opposite sides of the field. The team used AI and 3D technologies to generate 3D models from 2D source material, offering a new perspective on the field of play and how players position themselves.

3D-generated scenes were accompanied with simple, top-down animations detailing play breakdown, along with annotated videos. The simplicity of the visual explanation belied the complexity of the production techniques.

The Visual Stories Team builds data-driven and bespoke stories for *The Age*, *The Sydney Morning Herald*, *Brisbane Times* and *WAtoday*.

### JUDGES' COMMENTS

Clever, well presented and useful, 'Offside' was genuinely innovative, informative and fun. The piece uses simple, effective technology to inform people. It was the right piece at the right time in the right place to connect an audience with a story in new ways.



# NEWS PHOTOGRAPHY

## Ian Munro

*The West Australian,*  
'Banksia Hill Riot'



Nearly 50 juveniles were involved in an overnight riot in May 2023 at Western Australia's Banksia Hill Detention Centre, WA's only prison facility for offenders aged 10-17. They set fire to accommodation, armed themselves and climbed onto the roof. The stand-off ended when Special Operations Group officers stormed the roof.

Ian Munro caught this lightning-rod moment, which brought to an end 14 hours of chaos, by using a long lens from scrubland near the Detention Centre. He accessed the location on foot and had quickly changed position to get this shot when he felt the situation was escalating. The image struck a nerve and was used at protests and shared on social media.

Ian Munro is a press photographer working in Western Australia. He currently works for Seven West Media covering sports, news, business and features.

### JUDGES COMMENT

An amazing image with news value and impact. This was an image that forced change in a way that the stories in the paper hadn't been doing. As much as people can read about things, seeing is believing, and that's what this has done. A massively newsworthy moment caught with high technical quality. A decisive moment, an image made for the front page.



Special Operations Group officers storm the roof of Banksia Hill Juvenile Detention Centre near Perth. The inmate in this picture is a minor and cannot be identified. His face has been blurred and the T-shirt colour changed.



## SCOOP OF THE YEAR

Award Partner *The Sydney Morning Herald* and *The Age*

### Josh Hanrahan and Mark Morri

*The Daily Telegraph*, 'Cooma Taser Scandal'



At 4.44pm on May 17, 2023, NSW Police put out a press release of just 71 words, among them that "an elderly woman sustained injuries during an interaction with police". It took *The Daily Telegraph's* Josh Hanrahan and Mark Morri to uncover the truth about the incident that would ultimately claim the life of Clare Nowland, a 95-year-old woman who was tasered by a police officer in her Cooma nursing home.

The morning after the press release came out, Hanrahan and Morri got wind of more details of the incident through police sources. At 1.15pm on May 18, they published their exclusive story detailing how Mrs Nowland, a woman who used a walking frame and suffered dementia, had been tasered. Only at 9.57am on May 19 – some 20 hours after the scoop was first published and 41 hours after the first press release – did NSW Police finally admit an officer had used a taser on Mrs Nowland.

Hanrahan and Morri's scoop sparked a political and policing scandal that dragged on for months, raising questions about whether this story might have come to light at all without them.

#### JUDGES' COMMENTS

Forensic reporting that captured the country's attention, this story was a massive revelation with public impact. Great reporting instincts produced a sensational scoop that has big implications for aged care and policing.

Hard-driving boot leather journalism uncovered the disturbing truth about 'injuries' suffered by an elderly woman at a Cooma nursing home. The shameful reality triggered a scandal that shocked the public and rocked confidence in standards regulating the police use of tasers.



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# ALL MEDIA: COVERAGE OF A MAJOR NEWS EVENT OR ISSUE

Award Partner Sky News Australia

## The Australian Financial Review Team *The Australian Financial Review*, 'PwC Tax Leaks Scandal – AFR Coverage'



This story was led by Neil Chenoweth and Edmund Tadros, who produced dozens of scoops, and they were joined by AFR-wide coverage of the tax leaks scandal and associated inquiries across more than 200 pieces featuring more than 40 bylines. This included 20-plus Rear Window items, 13 op-eds, 11 Chanticleer pieces, four editorials and three dedicated podcasts.

Rear Window columnist Joe Aston skilfully unpicked the delusions within PwC's leadership.

Chanticleer columnist James Thomson analysed the unfolding events to explain the broader consequences for the firm, the sector and the broader business community. *The Fin* podcast took a complex narrative and produced three episodes that clearly explained the importance of the story and why it mattered to all taxpayers.

The Australian Financial Review Team is investigative reporter Neil Chenoweth, professional services editor Edmund Tadros, Rear Window columnist Joe Aston, podcast producers Lap Phan and Alex Gow, and *The Fin* podcast host Lisa Murray.



### JUDGES' COMMENTS

A well investigated story, sorting through mountains of paperwork to produce exceptional journalism with originality, impact and importance. It was one of the biggest stories of the year, the *Fin* Review owned it over a long period of time, and the collection of stories here was a good demonstration of that.

*The Australian Financial Review's* PwC Tax Leaks Scandal is an extraordinary example of dogged investigative journalism with immense impact. The team picked at a thread and ultimately unravelled a gobsmacking and egregious abuse of insider knowledge for financial gain at the expense of taxpayers.

**LAURA JAYES**  
Political Reporter and Anchor of AM Agenda

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## FEATURE/PHOTOGRAPHIC ESSAY

Award Partner Canva

### Justin McManus

*The Age* and *The Sunday Age*,  
'Leaving the Land of Plenty'



This is a deeply personal narrative documenting Effie Tsagalidis's journey of grief, loss and loneliness, which culminated in her departure from the family farm, her home of 58 years. Justin McManus first encountered Effie and her husband Paul in 2016, and has been visiting and photographing them ever since. He describes being taken by their traditional way of life on their farm in Plenty, in Melbourne's north-east, surrounded by encroaching urban sprawl.

Early in 2023, McManus saw signs advertising a new estate at the property's front gate. Paul had passed away and, amid her grief, Effie had to work through a lifetime of possessions and memories as she prepared to leave her home.

Justin McManus has been a photojournalist since 1996. In 2006, he began working for *The Age*, covering daily news and documenting the cultural and socio-political issues of Aboriginal people. McManus has received many awards, including World Press Photo in 2010 and multiple Walkley Awards.

### JUDGES' COMMENTS

Justin McManus's skill is on show in his composition, use of light and thoughtful framing, but above all in his instinct for storytelling. He followed up the story and saw it through. These images are personal, beautiful and full of emotion, and as a viewer you feel every photo, living through his subject's experiences with her. →



1. **Grief:** Evgnosia (Effie) Tsagalidis is grieving for her husband Apostolic (Paul). Paul and Effie farmed a small property in the outer Melbourne suburb of Plenty for 58 years. With Paul's death, Effie has had to sell the family farm after years of resisting offers from developers.
2. **The Funeral:** Funeral for Paul Tsagalidis at the St Eleftherios Orthodox Church in Brunswick, Melbourne. Effie lights candles before the service.
3. **The Funeral:** Effie pays her last respects to her husband during the service.
4. **The Funeral:** Paul Tsagalidis is laid to rest next to his son Stephen at the Northern Memorial Park in Glenroy. Effie is comforted by friends during the service.





→ FEATURE/PHOTOGRAPHIC ESSAY

5. **Sold:** A sign advertising the River Rise estate looms large at the front gate of the farm.
6. **Dusk:** Effie Tsagalidis on one of her final nights in the farmhouse.
7. **Packing:** Effie packs up her home in the suburb of Plenty in Melbourne's outer east.
8. **Last Washing Day:** Effie on her farm in Plenty.
9. **The Last Sheep:** Effie tends the last of her sheep before they are sold.
10. **Leaving Home:** After 58 years, an emotional Effie leaves the family home and farm for the last time.



5.



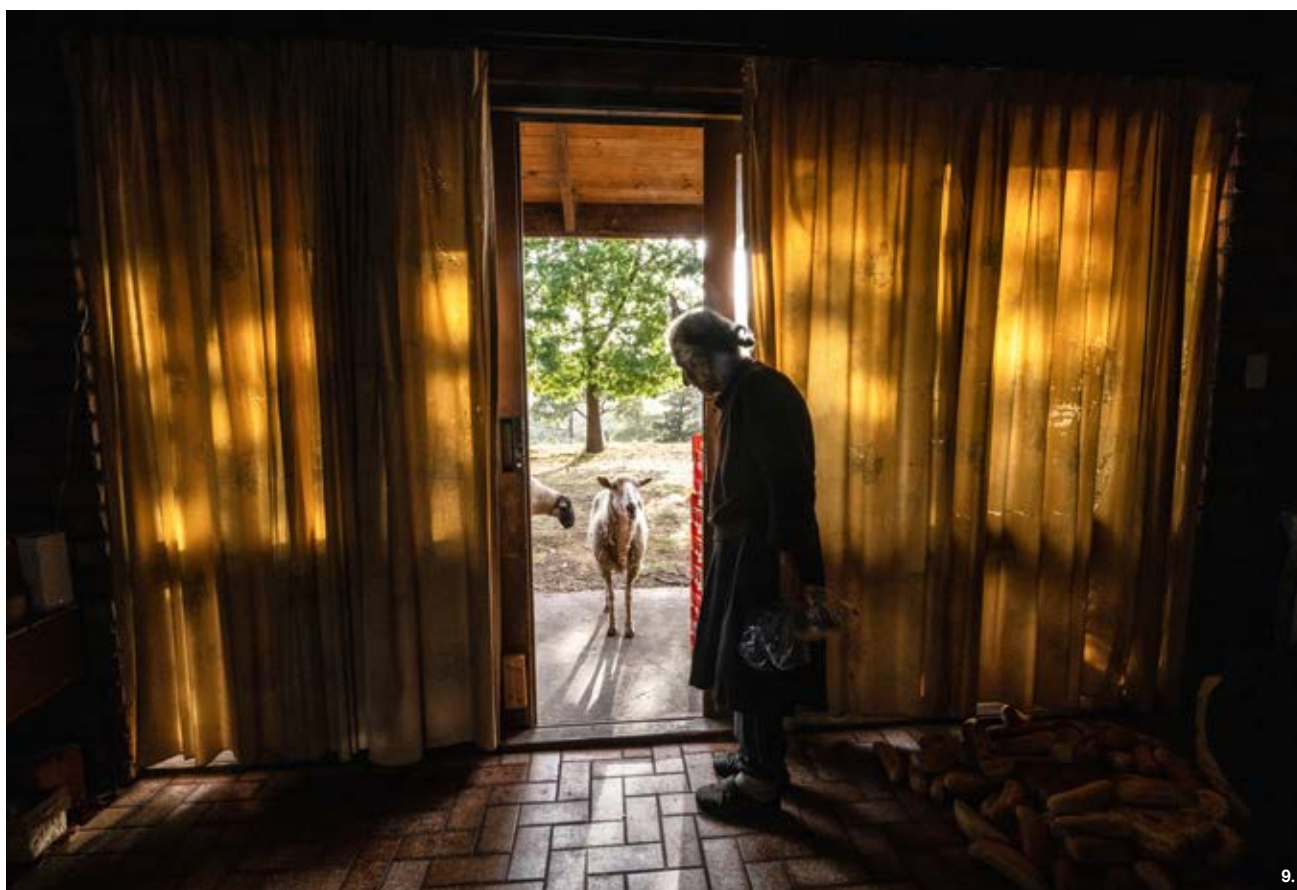
6.



7.



8.



9.



10.

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## TV/VIDEO: CAMERAWORK



### Matt Davis

ABC, *Foreign Correspondent*  
and ABC News, 'Surviving in  
Somalia' and 'Canada on Fire'



Somalia's longest drought on record has led to twice as many civilian deaths as the war in Ukraine. Matt Davis worked with an exceptionally pared-back kit: two DSLR cameras, two lenses and a drone. Conditions were harsh, with extreme heat, dust and violence. The threat of terrorism prevented Davis and reporter Stephanie March from staying in any one location for more than an hour or two. Davis set out to capture the stories of the people surviving the crisis with dignity and humanity, showing their resilience and determination.

In the midst of Canada's worst-ever wildfire season, Davis travelled with reporter David Lipson and Andrew Olle Scholarship winner Eleanor Grounds to document the unfolding crisis. Driving over 6000km to remote fire-affected communities in Canada, Davis used another minimal kit (two DSLRs, a drone and a zoom) to shoot coverage that included intimate portrayals of First Nations fire evacuees.

Matt Davis has worked as a camera operator, photographer and a producer/director at *Foreign Correspondent* since 2015. His work has taken him from the heart of the world's metropolises to the remotest corners of the globe.

### JUDGES' COMMENTS

Matt Davis captured incredible images in difficult and challenging environments. His pictures drove the stories, drawing the viewer in.

He used available light perfectly to capture the sadness of the hunger crisis in Somalia and the desperation of the firefighting effort in Canada. He used the camera beautifully to convey moments that show not only the despair on people's faces, but also the almost unbearable conditions they had to endure.

## TV/VIDEO: NEWS REPORTING

Award Partner Seven

### Ben Lewis and Colin Cosier

SBS World News, 'Ukraine: One Year On'



Marking the first anniversary of the war in Ukraine, Ben Lewis and Colin Cosier returned to the front line and spoke exclusively with an Australian in the foreign legion. In 'Zelenskyy's Plea to Australia', they were the only Australian media to secure access to the Ukrainian president's "one year on" press conference, where Lewis asked about Australia's missing ambassador to Ukraine. The president's response was covered by the international press.

In 'Road to Bakhmut', Lewis and Cosier secured access to the Ukrainian artillery brigades on the edge of the destroyed city. And at their hotel they bumped into Caleb List, who travelled from Gladstone, Queensland, to Ukraine and joined the foreign legion with no military experience. After earning his trust over several days, Lewis and Cosier persuaded List to speak on camera and share footage he had taken of the devastating Russian missile attack on a foreign fighter training base.

Ben Lewis is the chief international correspondent for SBS News, based in London. He has covered wars, terror attacks, elections and natural disasters in more than 30 countries.

Colin Cosier is a shooter-producer with SBS *Dateline*, based in Sydney. He specialises in international current affairs and documentary production.

### JUDGES' COMMENTS

Three effective, character-driven stories, with excellent vision, told from dangerous territory. The journalists have an excellent communicative style, letting the talent and pictures tell the story, while retaining a humane command of the narrative. Hard work and persistence are evident. Top-notch storytelling – absorbing, impactful and memorable.





## TV/VIDEO: CURRENT AFFAIRS SHORT

Award Partner SBS

**Gavin Blyth, Michelle Elias, Jennifer Luu and Jodie Noyce**  
SBS, *The Feed*, 'Uncovering Incels'



This digital-first documentary investigated Australia's incel community – a secretive movement of mostly young men who blame women for their inability to form romantic and sexual relationships. It's a movement researchers say is both growing and becoming more extreme. Incels have been linked to attacks and murders overseas, and ASIO restated in May 2023 that the movement has potential to spark real-life violence.

The two episodes tell a complex and layered story, balancing empathy with accountability, taking care to de-identify talent and not to platform forums and chat rooms. Jennifer Luu began delving into private online servers and making connections with the community. Over a month, the producers were able to overcome the incels' initial hostility and reservations and gain their trust. One hadn't spoken to a woman he was not related to in three years – until the interview. The producers also spoke to a female victim who detailed the abuse that happened to her.

Michelle Elias and Jennifer Luu are both digital reporters and producers for SBS *The Feed*.

Jodie Noyce is the digital current affairs lead, previously producing for SBS *Insight* and reporting for ABC's 7.30.

Gavin Blyth is a shooter/editor working across *The Feed*, *Dateline* and *Insight*.

### JUDGES' COMMENTS

The level of trust required to get access to these voices, to get them on camera, would have been challenging. This was unique, fresh reporting, cleverly done, that engages with a young audience and reaches them where they are. Often we think of impact as effecting change at a governmental or policy level, but this piece has impact in the trenches.



## TV/VIDEO: CURRENT AFFAIRS LONG

Award Partner 10 News First and The Project

### Nick McKenzie, Amelia Ballinger and Joel Tozer

Nine, *60 Minutes*, 'Trafficked'



This was a sweeping investigation into Australian border security failures, human trafficking and migrant worker exploitation. Nick McKenzie, Amelia Ballinger and Joel Tozer obtained documents and court files from three continents that exposed government failures; went undercover to expose crime syndicates at work; won the trust of police sources to break their silence; found a victim of human trafficking in South Korea; and travelled to the UK to expose how an alleged human trafficking boss was rorting Australia's migration system and exploiting foreign workers with impunity.

'Trafficked' led to an inquiry into the rorting of Australia's migration system, with the inquiry chief, Christine Nixon, calling for major reforms. Australian Border Force's nationwide operation, Operation Inglenook, is now targeting organised criminals whom the series exposed, as well as corrupt migration agents.

Nick McKenzie is one of Australia's most decorated investigative journalists. He has previously won 14 Walkley Awards. Amelia Ballinger is a Walkley Award-winning journalist and TV producer with *60 Minutes*. Joel Tozer is a Walkley Award-winning journalist and TV producer.

#### JUDGES' COMMENTS

'Trafficked' is an outstanding piece of investigative journalism. Not only was this compelling viewing, but the results were hugely important for Australia's national security. Ultimately exposing a litany of failures within Australia's border security system, this tenacious and superbly put-together piece of work is a credit to the team.



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## ALL MEDIA: INTERNATIONAL JOURNALISM

Award Partner Sydney Airport

### Marty Smiley and Leah Donovan

ABC, *Foreign Correspondent*, 'Inside Iran: The Fight Continues'



Marty Smiley covertly communicated with Iran-based filmmaker 'X' as the 2022 protests in Iran unfolded. 'X' joined the *Foreign Correspondent* team and together they produced secret interviews with Iran's hidden resistance.

With secrecy critical, the team communicated via encrypted messaging apps. Smiley directed shoots remotely using secure VPN servers to avoid digital detection. Hard drives were encrypted to mask the videos, then smuggled out and decrypted at the ABC.

The dissidents who shared their experiences were disguised with fake names, wigs, masks, balaclavas and a voice actor to protect their identities. Painstaking work was done to verify hundreds of user-generated videos sent from anonymous sources by identifying provenance, dates, locations and authors. Multiple translators worked through the content for verification and risk assessments. 'Inside Iran' highlights how program-makers can work around restrictions imposed by repressive regimes to report the stories of people who are desperate to be heard.

Marty Smiley is a freelance reporter and producer. He has worked at the ABC in the Specialist Reporting Team, at *Foreign Correspondent*,



7.30 and ABC Investigations. At SBS, he worked at *The Feed* for three years. Before that, he was a youth worker for six years.

Leah Donovan is an award-winning creative documentary editor. In more than 20 years in the industry, she has worked on *Surgery Ship*, *Kitchen Cabinet*, *Australian Story*, *The Whiteley Art Scandal* and *Foreign Correspondent*.

#### JUDGES' COMMENTS

This was a difficult story to tell, given the very real dangers for participants and the restrictions Iran places on foreign journalists. The team showed great initiative and creativity in conceiving and pulling it off, while protecting their sources. The outcome was a compelling exclusive – a brilliantly crafted multimedia presentation of an important international news story.

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Marty Smiley and Leah Donovan  
*ABC, Foreign Correspondent*



## 2023 NIKON PHOTO OF THE YEAR PRIZE



### Quinn Rooney

Getty Images, 'Matilda Joy'



**Matilda Joy:** Australian players celebrate as goalkeeper Mackenzie Arnold stops France's penalty shot by Ève Périsset in the penalty shootout during the 2023 FIFA Women's World Cup Quarter Final match between Australia and France at Brisbane Stadium.

The 2023 Walkley Photography Judges kept using the term “jubo” – a newsroom abbreviation for the images of jubilation that editors look for after a sporting victory. And there was no better example of the jubo that swept the FIFA Women's World Cup, and the nation, than Quinn Rooney's frame of the Matildas celebrating after goalkeeper Mackenzie Arnold stopped one of France's penalty shots in the Quarter Final match.

Quinn Rooney is a staff photographer with Getty Images, based in Australia. His passion for sports photography has led him to travel the world covering major sporting events, including Olympic Games, FIFA World Cups, Asian Games, Commonwealth Games and World Swimming Championships.

#### JUDGES' COMMENTS

It's a moment that encapsulates the spirit of the country. The eyes on it, the emotion we have invested into it. It's the peak of action, a global moment. Of all the Matildas' celebration jubo photos, that one really nailed it. It includes many of the key players on the team, caught in a perfect moment. Poetry in motion.



## DOCUMENTARY AWARD

**Darren Dale, Belinda Mravcic, Jacob Hickey and Allan Clarke**

*The Dark Emu Story*, Blackfella Films / ABC



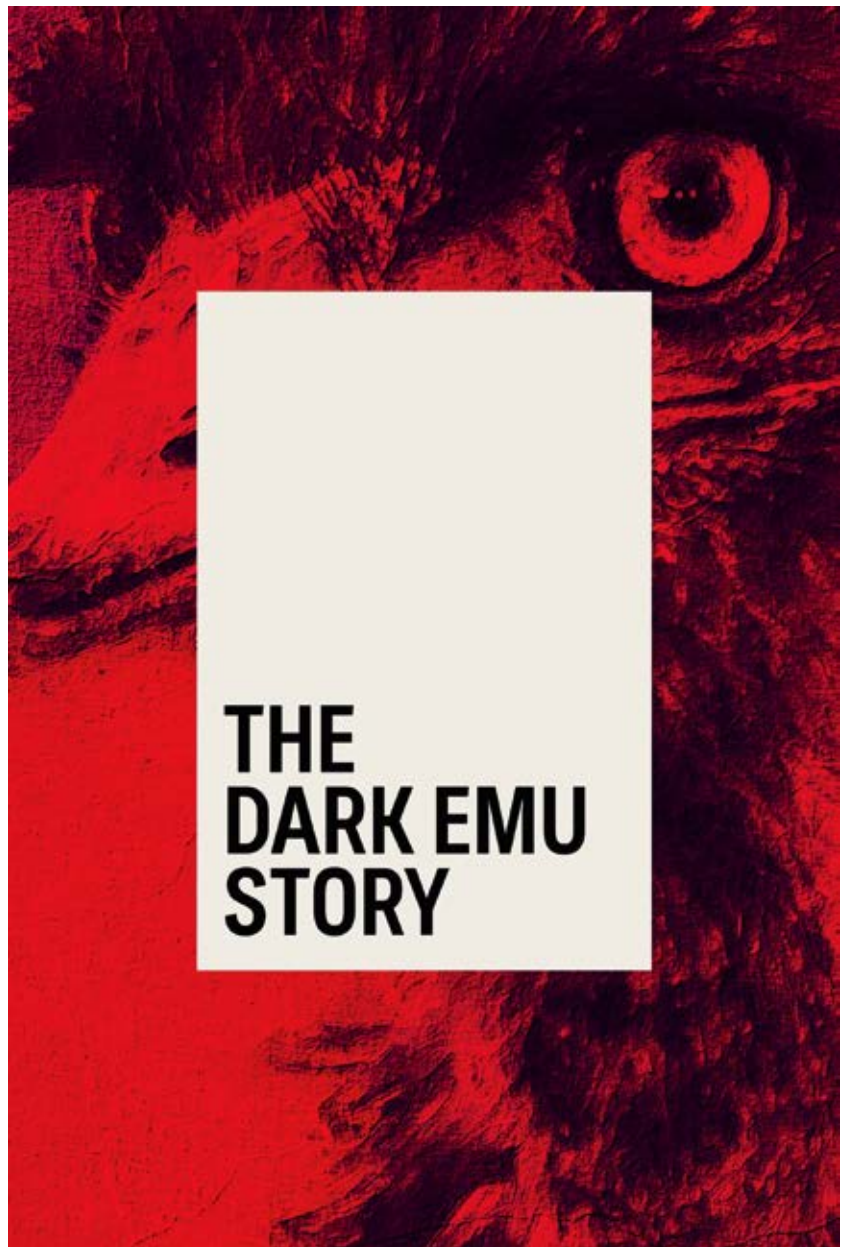
Bruce Pascoe's book *Dark Emu* became a phenomenon at a time when Australia was standing at a crossroads in race relations. It challenged Australia to rethink its history and ignited a raging debate. Pascoe's claims of an extraordinary pre-colonial Indigenous society didn't come as a surprise to Blackfella Films or director and Muruwari/Gomeri filmmaker Allan Clarke. But for many Australians the stories of complex land management systems were a revelation and, for others, heresy.

Blackfella Films approached the subject by asking why the book provokes such extreme reactions, from cult-like fanaticism to boiling rage. They explored the genesis of these reactions and the academic criticism levelled at the book. They also prioritised seeking out First Nations peoples in the far reaches of the continent, inviting them to share their culture and knowledge. The documentary became an invitation to all Australians to engage with the history and culture of First Nations people in a meaningful and respectful way.

For more than 20 years, Blackfella Films has created innovative, high-quality content across factual and scripted pieces for theatrical, television and online platforms. Its award-winning productions have screened at premier international film festivals including Sundance, Berlin and Toronto, and distinguished its team as creators and curators of distinctive Australian content.

### JUDGES' COMMENTS

A captivating reflection on Bruce Pascoe's *Dark Emu* legacy, this documentary explores how the author's challenge to our conceptions of pre-colonial Aboriginal people incited a fierce national debate. Vulnerable and thorough, it is not coy in embracing both supportive and critical voices. At its heart, it champions the continued, accessible pursuit of holistic and inclusive truths.



## WALKLEY BOOK AWARD

Award Partner Banki Haddock Fiora

### Antony Loewenstein

*The Palestine Laboratory*,  
Scribe Publications



*The Palestine Laboratory* jacket copy describes the book as an exploration of how Israel has become a leader in developing spying technology and defence hardware that fuels some of the globe's most brutal conflicts – from the Pegasus software that hacked the phones of Jeff Bezos and Jamal Khashoggi, to the weapons sold to the Myanmar army that have murdered thousands of Rohingyas, and the drones being used by the European Union to monitor refugees and migrants in the Mediterranean.

Antony Loewenstein explained in his entry statement: “The thinking behind *The Palestine Laboratory* began when I was living in East Jerusalem between 2016 and 2020. I didn’t want to write a book just about the conflict between Israel and Palestine, as brutal as it is, but engage in a deep investigation into the ways that Israel has tested weapons on Palestinians and then promotes them as ‘battle-tested’. I was seeing this with my own eyes across the West Bank, Gaza and East Jerusalem, from drones to spyware... It required years of convincing often reluctant sources to speak and uncovering previously classified documents.”

Antony Loewenstein is an independent journalist, best-selling author, filmmaker and co-founder of investigative journalism site Declassified Australia. He has written for *The Guardian*, *The New York Times*, *The New York Review of Books* and many others. His books include *Pills*, *Powder and Smoke* and *Disaster Capitalism*.

#### JUDGES' COMMENTS

Hard to imagine a more timely exposé of the policies, weaponry and technology – from hacking software to drones and even 3G mapping – that the Israeli government has deployed against Palestine, and which countries, democratic and dictatorial, around the world have bought, adopted and adapted. Deep, solid research. Fairly written – not a polemic. Brave independent journalism at its finest, backed by a small, committed publishing house.



Banki Haddock Fiora is a proud supporter of The Walkley Foundation and the work it does promoting excellence in journalism.

**BANKI  
HADDOCK  
FIORA**



# Walkley Honour for Media Freedom

## Chris Masters and Nick McKenzie

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

This year, the Walkley Judging Board unanimously decided to present Chris Masters and Nick McKenzie with the Walkley Honour for Media Freedom to recognise their Ben Roberts-Smith stories published in *The Age*, *The Sydney Morning Herald* and on *Nine/60 Minutes* from 2018 to 2023.

This recognition, the first of its kind, salutes a body of work, across six years, that has not strictly or neatly fitted into the parameters of the annual Walkley Awards. The journalists' pursuit of this story has grown from the first revelations in 2018 to become one of the most powerful and contested journalistic efforts this country has ever seen. It has required commitment, perseverance and resilience and will have ongoing impact on Australian journalism. It was a rare win for media freedom in Australia.

In addition, the directors of the Walkley Foundation will establish the Masters-McKenzie Grant for Investigative Journalism, which will be presented annually to encourage more Australian journalists to follow in the footsteps of these brave and persistent reporters.

The chair of the Walkley Foundation, Adele Ferguson, says: "Chris Masters and Nick McKenzie have long been an inspiration to the nation's journalists. The Foundation offers this new opportunity to encourage excellence and to support the next generation of investigative journalists. We are proud to recognise these champions of media freedom and keen to support those who will follow them."

Full details of the initiative will be announced in early 2024.

Masters and McKenzie's initial stories were published in mid-2018 after an investigation that commenced in September 2017 into allegations that Australian special forces had engaged in war crimes in Afghanistan.

Their first stories, written with David Wroe, drilled into the story of Ali Jan, the father of five who was allegedly kicked off a cliff in a tiny village controlled by the Taliban. They also investigated one of the most difficult stories of their careers: a profile of war crimes inquiry suspect, the Victoria Cross winner Ben Roberts-Smith. The legal response – in the form of defamation proceedings – was immediate.

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**The journalists' pursuit of this story has grown from the first revelations in 2018 to become one of the most powerful and contested journalistic efforts this country has ever seen.**

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It was certainly a strong year for Australian journalism in 2018. In the Walkley Awards, Hedley Thomas of *The Australian* won the Investigative Journalism category and the Gold Walkley for *The Teacher's Pet*, his investigation of Chris Dawson.

Masters and McKenzie were not named as finalists in 2018 for their early revelations of allegations of war crimes. The realisation of the truth and impact of the Ben Roberts-Smith story has been a slow build as the two journalists, supported by teams at *The Age*, *The Sydney Morning Herald* and *Nine's 60 Minutes*, continued doggedly fighting and reporting in the face of a gruelling legal and PR campaign and threats – including regular death threats – to reporters and sources.

In more than 100 stories, they exposed Roberts-Smith's involvement in three prisoner executions, including the death of Ali Jan; they revealed the contents of the two secret reports by sociologist Samantha Crompvoets; they told the story of Dusty Miller, an SAS soldier who apologised to Afghan victims; they exposed Roberts-Smith's anonymously mailed threats to witnesses, and his burying of key evidence in a pink lunchbox, which included pictures of officers and soldiers drinking beer from the prosthetic leg of an executed man. The decision not only to fight the legal battle but to keep on reporting throughout it was possible only with the support of senior leaders in their media organisations.



Chris Masters (left) and Nick McKenzie speak to the media in Sydney after winning the defamation trial brought by Ben Roberts-Smith. June 1, 2023. PHOTO: JANIE BARRETT.

By the time Justice Anthony Besanko handed down his findings in the Ben Roberts-Smith case earlier this year, *The Age*, *Sydney Morning Herald* and *60 Minutes* had invested hundreds of hours in preparing to give audiences unrivalled coverage of the “defamation trial of the century”. These stories went beyond the events of the day, drawing on the deep knowledge and courage of reporters and editors who had been covering this shameful episode of Australian military history for six years.

The ongoing impact of these stories is something that could never have been imagined in 2018. The victory in court, now under appeal, was a historically significant moment for Australian journalism. This was a win for the truth against money and power.

Seasoned investigative reporters, Masters and McKenzie have continued to follow this story – the hardest they have ever done – at immense personal

cost. Both have completed books on the case, which were longlisted for the Walkley Book Award this year. We are confident their focus on this story will continue.

The chair of the Walkley Judging Board, Michael Brissenden, says the board has rightly decided that this is a story of such significance and impact that it must be recognised by the country’s premier journalistic award. Not to do so – because it didn’t meet the strict parameters of the entry requirements in any given year – would be an injustice.

As the Walkley Foundation is committed to excellence in journalism, the decision to recognise the journalists at the centre of this story, Chris Masters and Nick McKenzie, with the Walkley Honour for Media Freedom is appropriate and timely. So, too, is the establishment of the Masters-McKenzie Grant for Investigative Journalism. They are exemplars to journalists in Australia and around the world. •



# 68TH WALKLEY AWARD FINALISTS

## PRINT/TEXT NEWS REPORT

**Luke Henriques-Gomes**, *The Guardian*, 'Colleen Taylor: The Robodebt Whistleblower'

**Liam Mendes**, *The Australian*, 'Northern Territory'

**Paul Sakkal**, *The Age*, 'Daniel Andrews Under Direct Investigation in Operation Daintree'

## FEATURE WRITING SHORT (UNDER 4000 WORDS)

AWARD PARTNER THE SYDNEY MORNING HERALD AND THE AGE

**Stephanie Convery**, *The Guardian*, 'Slowly Tortured by His Brain: Family Urges Action on Head Trauma at Concussion Inquiry'

**Ben Smee**, *The Guardian*, 'Ricky's Story'

**Jeremy Story Carter**, ABC, 'Kick in Hope'

## FEATURE WRITING LONG (OVER 4000 WORDS)

AWARD PARTNER MEAA

**Greg Bearup**, *The Weekend Australian*, 'White Hands on Black Art'

**Tom de Souza**, *The West Australian*, 'The Road Home: Finding Joy After Juvenile Detention and Ice Addiction'

**Anna Verney** and **Richard Cooke**, *The Monthly*, 'Being John Hughes'

## ALL MEDIA: COMMENTARY, ANALYSIS, OPINION AND CRITIQUE

AWARD PARTNER THOMSON GEER LAWYERS

**Lorena Allam**, *Guardian Australia*, 'An Indigenous Perspective on the Voice'

**John Lyons**, ABC, 'Body of Work'

**Katharine Murphy**, *Guardian Australia*, 'Saturday Political Commentary'

## ALL MEDIA: EXPLANATORY JOURNALISM

**Matt Bevan**, **Yasmin Parry**, **Andrew George** and **Andrew Harrison**, ABC, 'If You're Listening'

**Karla Grant**, **Michael Carey**, **Ross Turner** and **Bianca Schneller**, NITV, *Living Black*, 'Referendum for an Indigenous Voice: The Campaigners'

**Rick Morton**, *The Saturday Paper*, 'The Robodebt Royal Commission'

## ALL MEDIA: COVERAGE OF INDIGENOUS AFFAIRS

**Ben Abbatangelo**, **Anthony Hawwa**, **Casey Vigushin** and editors, Network 10, *The Project*, 'Young Voices Lost'

**Bridget Brennan**, **Suzanne Dredge**, **Brooke Fryer** and **Stephanie Zillman**, ABC, *Four Corners*, 'How Many More?'

**Carrie Fellner**, **Katrina McGowan**, **Rhett Wyman** and **Mathew Cornwell**, *The Sydney Morning Herald* and iKandy Films, 'Paradise Poisoned'

## ALL MEDIA: COVERAGE OF COMMUNITY & REGIONAL AFFAIRS

AWARD PARTNER BHP

**Tallulah Bieundurry**, **Hannah Murphy**, **Erin Parke** and **Andrew Seabourne**, ABC, *7.30* and ABC News, 'Kimberley Floods'

**Daniel Clarke**, Fox Docs, Binge, *The Advertiser*, 'Body of Work'

**Christopher Walsh** and **David Wood**, *NT Independent*, 'Fatal Failures: Behind the Scenes of the Zach Rolfe Affair'

## ALL MEDIA: CARTOON

AWARD PARTNER EPSON

**Badiucio**, *The Age* and *The Sydney Morning Herald*, 'Badiucio'

**Warren Brown**, *The Daily Telegraph*, 'Warren Brown - Daily Telegraph'

**Mark Knight**, *Herald Sun*, 'How Dutton Sees the Referendum'

## ALL MEDIA: SPORTS JOURNALISM

AWARD PARTNER UNIVERSITY OF QUEENSLAND

**David Mark**, ABC, *7.30* and ABC News, 'After Almost 30 Years, These Women are Finally Seeing Justice: The Investigation into Paedophile Rock-climbing Coach Stephen Mitchell'

**Pat McGrath**, **Alex McDonald**, **Carla Hildebrandt** and **Sarah Curnow**, ABC, *Four Corners* and ABC News, 'Game, Bet, Match'

**Sandra Odorisio**, **Michael Usher**, **John Varga** and **Ben Fogarty**, *Spotlight* and *Channel 7 News*, 'Thanks for the Memories - Mario Fenech'

## SPORT PHOTOGRAPHY

**Robert Cianflone**, Getty Images and *Daily Telegraph*, 'Just Another Day'

**David Gray**, AFP, 'Moments in Sport'

**Quinn Rooney**, Getty Images, 'Beauty in Sport'

## AUDIO SHORT (UNDER 20 MINUTES)

AWARD PARTNER ABC

**Allyson Horn**, ABC Radio, ABC RN and AM, 'Inside Iran'

**Sean Rubinsztein-Dunlop**, ABC Radio, AM, 'Türkiye Earthquake Disaster'

**Elsa Silberstein**, ABC, Story Stream and ABC News, 'Dialysis in Balgo'

## AUDIO LONG (OVER 20 MINUTES)

AWARD PARTNER MINTER ELLISON

**Dying Rose Team**, *The Advertiser*, 'Dying Rose'

**Brooke Fryer**, **Kirstie Wellauer**, **Brigid Anderson** and the **Indigenous Affairs Team**, ABC, *Background Briefing*, 'The Outland or the Cage'

**LiSTNR Factual Team**, LiSTNR, 'The Children in the Pictures Podcast'

## DIGITAL MEDIA: INNOVATION JOURNALISM

AWARD PARTNER NEWS CORP

**ABC News Video Lab** and the **Indigenous Affairs Team**, ABC, 'Locked Up and Locked Down'

**ABCQueer**, **ABC Innovation Lab** and **ABC Digital Story Innovations Team**, ABC, 'Retracing the Steps of the First Mardi Gras'

**The Visual Stories Team**, *The Sydney Morning Herald* and *The Age*, 'How to Lay a Perfect Offside Trap'

## ALL MEDIA: SCOOP OF THE YEAR

AWARD PARTNER THE SYDNEY MORNING HERALD AND THE AGE

(Withdrawn) - **Liam Bartlett**, **Steve Jackson** and **Mark Llewellyn**, Channel 7, *Spotlight*, 'Trial and Error'

**Jake Evans** and **Andrew Probyn**, ABC News, 'Lidia Thorpe and the Bikie Boss'

**Josh Hanrahan** and **Mark Morri**, *The Daily Telegraph*, 'Cooma Taser Scandal'



## ALL MEDIA: COVERAGE OF A MAJOR NEWS EVENT OR ISSUE

AWARD PARTNER SKY NEWS AUSTRALIA

**The Australian Financial Review Team**, *The Australian Financial Review*, 'PwC Tax Leaks Scandal – AFR Coverage'

**Michael Bachelard, Nick McKenzie, Amelia Ballinger and Joel Tozer**, *The Age*, *The Sydney Morning Herald* and *60 Minutes*, 'Home Affairs Failings'

**The State of Addiction Team**, *The Sydney Morning Herald*, 'State of Addiction'

## NEWS PHOTOGRAPHY

**Ian Munro**, *The West Australian*, 'Banksia Hill Riot'

**Dean Sewell**, Oculi and *Guardian Australia*, 'Return to Uluru – The Repatriation of Yukun'

**Darrian Traynor**, Getty Images, 'A Dark Day'

## ALL MEDIA: SPECIALIST AND BEAT REPORTING

**Sophie Aubrey and Clay Lucas**, *The Age*, 'Flood Fury: The Maribyrnong River Disaster'

**Christopher Knaus**, *The Guardian*, 'The Catholic Church's New Tactic to Fight Abuse Claims'

**Rick Morton**, *The Saturday Paper* and *7am*, 'The Robodebt Royal Commission'

## ALL MEDIA: BUSINESS JOURNALISM

AWARD PARTNER ING AUSTRALIA

**Neil Chenoweth and Edmund Tadros**, *The Australian Financial Review*, 'PwC Tax Leaks Scandal'

**Peter Ker and Brad Thompson**, *The Australian Financial Review*, 'The Forrests and Fortescue'

**Bri Lee**, *The Monthly*, 'Debt-à-Porter'

## FEATURE/PHOTOGRAPHIC ESSAY

AWARD PARTNER CANVA

**Matthew Abbott**, *The New York Times* and *The Washington Post*, 'As China Expands Pacific Reach, a Tug-of-War for Island Nations Ensues'

**Justin McManus**, *The Sunday Age* and *The Age* online, 'Leaving the Land of Plenty'

**Jason South**, *The Age*, 'Water, Water, Everywhere'

## TELEVISION/VIDEO: CAMERAWORK

**Matt Davis**, ABC, *Foreign Correspondent* and ABC News, 'Surviving in Somalia' and 'Canada on Fire'

**Tom Joyner**, ABC News, 'International Humanitarian Coverage'

**Andy Taylor and Roger Price**, SBS Television, 'Ray Martin: Mysteries of the Outback'

## TELEVISION/VIDEO: NEWS REPORTING

AWARD PARTNER SEVEN

**Paula Doneman, Kathryn Sutton and Robert Ovadia**, *7NEWS Australia*, 'Hearts Bleed Blue'

**Prue Lewarne**, *SBS World News*, 'Haiti's Turmoil'

**Ben Lewis and Colin Cosier**, *SBS World News*, 'Ukraine: One Year On'

## TELEVISION/VIDEO: CURRENT AFFAIRS SHORT (UNDER 20 MINUTES)

AWARD PARTNER SBS

**Gavin Blyth, Michelle Elias, Jennifer Luu and Jodie Noyce**, SBS, *The Feed*, 'Uncovering Incels'

**Nick McKenzie and Amelia Ballinger**, Nine, *60 Minutes*, 'Home Truths'

**Dan Nolan**, Nine, *A Current Affair*, 'Childcare Whistleblower'

## TELEVISION/VIDEO: CURRENT AFFAIRS LONG (OVER 20 MINUTES)

AWARD PARTNER 10 NEWS FIRST

**Mahmood Fazal, Amos Roberts and Dylan Welch**, ABC, *Four Corners*, 'Cocaine Nation: Australia's Booming Drug Trade Revealed'

**Angus Grigg, Jessica Longbottom, Jonathan Miller and Maddison Connaughton**, ABC, *Four Corners*, 'Shadow State'

**Nick McKenzie, Amelia Ballinger and Joel Tozer**, Nine, *60 Minutes*, 'Trafficked'

## ALL MEDIA: INTERNATIONAL

AWARD PARTNER SYDNEY AIRPORT

**Anthony Galloway and Kate Geraghty**, *The Sydney Morning Herald* and *The Age*, 'Winter in Ukraine'

**Stephanie March, Naomi Selvaratnam, Shaun Kingma and Matt Henry**, ABC, *Foreign Correspondent*, 'Philippines: Saving the Children'

**Marty Smiley and Leah Donovan**, ABC, *Foreign Correspondent*, 'Inside Iran: The Fight Continues'

## ALL MEDIA: INVESTIGATIVE JOURNALISM

AWARD PARTNER GUARDIAN AUSTRALIA

**Alexandra Blucher and the Background Briefing and ABC Investigations Teams**, ABC, *Background Briefing* and ABC News, 'How the System Failed to Save Darcey and Chloe'

**Neil Chenoweth and Edmund Tadros**, *The Australian Financial Review*, 'PwC Tax Leaks Scandal'

**Kate McClymont and Thea Dikeos**, *The Sydney Morning Herald* and *60 Minutes*, 'Charlie Teo: The Profit of Hope'

## WALKLEY DOCUMENTARY AWARD FINALISTS

**Darren Dale, Belinda Mravacic, Jacob Hickey and Allan Clarke**, *The Dark Emu Story*, Blackfella Films / ABC

**Isabel Darling and Tom Zubrycki**, *The Carnival*, Torchlight Media

**Rachel Perkins, Darren Dale and Jacob Hickey**, *The Australian Wars*, Blackfella Films / SBS Australia

## WALKLEY BOOK AWARD

AWARD PARTNER BANKI HADDOCK FIORA

**Christine Kenneally**, *Ghosts of the Orphanage*, Hachette Australia

**Antony Loewenstein**, *The Palestine Laboratory: How Israel Exports the Technology of Occupation Around the World*, Scribe Publications

**Nick McKenzie**, *Crossing the Line*, Hachette Australia

## NIKON-WALKLEY PRESS PHOTOGRAPHER OF THE YEAR

AWARD PARTNER NIKON

**Diego Fedele**, Getty Images and *Ms. Magazine*, 'Eastern Ukraine Portfolio'

**Jake Nowakowski**, *Herald Sun*, *Sunday Herald Sun* and *The Daily Telegraph*, 'Jake Nowakowski'

**Jason South**, *The Age*, 'Pictures of the Year'



## 2023 NIKON PORTRAIT PRIZE



### Eddie Jim

*The Age, 'Fighting Not Sinking'*



**Fighting Not Sinking:** One of the elders on the remote Kioa Island in Fiji, Lotomau Fiafia was born in 1952 on the island and has lived his whole life there. He and his 10-year-old grandson John swim in the bay almost every day. In this photo they are standing where the shoreline used to be when Lotomau was young, but the sea level now is up to his chest.

Eddie Jim's portrait shows the impact of climate change on remote communities such as those on the Fijian island of Kioa, population 500. Lotomau Fiafia has seen first hand the encroachment of the sea onto the land where he grew up.

"In capturing this image of Lotomau and his grandson John, I wanted to document and share the impact of climate change in a powerful way, making it more relatable and understandable to a wider audience," says Eddie Jim. "Their presence serves as a visual anchor to the reality of the situation, as well as a testament to the knowledge being passed down through generations. The tranquil water was flat like a mirror and their faces were perfectly lit by the early morning light, drawing attention to the message they convey."

### JUDGES' COMMENTS

This is a technically excellent environmental portrait. It would have been so easy for Eddie Jim to take it completely out of the water, but he's also gone under the water. This image tells a story, and says everything it needs to say. When the old man was standing there as a little boy, he would have been above water. There's a generational theme, a metaphor, and it's a well-executed shot. He's a master of light. It's a cracker.



# Over 40 years of Gold Walkley winners

**The Gold Walkley has been awarded since 1978 and is recognised  
as the pinnacle of journalistic achievement**

1978	Catherine Martin, <i>The West Australian</i>	2003	Richard Moran, <i>National Nine News</i>
1979	Ron Tandberg, <i>The Age</i>	2004	Neil Chenoweth, Shraga Elam, Colleen Ryan, Andrew Main and Rosemarie Graffagnini, <i>The Australian Financial Review</i>
1980	Leslie Grant Heading, ABC TV Hobart	2005	Tim Palmer, ABC TV
1981	John Lewis, <i>The Newcastle Herald</i>	2006	Liz Jackson, Lin Buckfield and Peter Cronau, <i>Four Corners</i> , ABC TV
1982	Kerry O'Brien, ATN Channel 7	2007	Hedley Thomas, <i>The Australian</i>
1983	Mary Delahunty and Alan Hall, <i>Four Corners</i> , ABC TV	2008	Ross Coulthart and Nick Farrow, <i>Sunday</i>
1984	Jan Mayman, freelance	2009	Gary Hughes, <i>The Australian</i>
1985	Chris Masters and Bruce Belsham, <i>Four Corners</i> , ABC TV	2010	Laurie Oakes, Nine Network
1986	Ron Tandberg, <i>The Age</i>	2011	Sarah Ferguson, Michael Doyle and Anne Worthington, <i>Four Corners</i> , ABC TV
1987	Phil Dickie, <i>The Courier-Mail</i>	2012	Steve Pennells, <i>The West Australian</i>
1988	Norman Swan, ABC TV	2013	Joanne McCarthy, <i>The Newcastle Herald</i>
1989	Alan Tate and Paul Bailey, <i>The Sydney Morning Herald</i>	2014	Adele Ferguson, Deb Masters and Mario Christodoulou, <i>Four Corners</i> and Fairfax Media
1990	Janet Hawley, <i>Good Weekend</i>	2015	Caro Meldrum-Hanna, Sam Clark and Max Murch, <i>Four Corners</i> , ABC TV
1991	Monica Attard, ABC Radio	2016	Andrew Quilty, freelance / <i>Foreign Policy</i>
1992	Jenny Brockie, ABC TV	2017	Michael Bachelard and Kate Geraghty, Fairfax Media
1993	Phillip Chubb and Sue Spencer, ABC TV	2018	Hedley Thomas and Slade Gibson, <i>The Australian</i>
1994	Peter McEvoy, ABC Radio National	2019	Anthony Dowsley and Patrick Carlyon, <i>Herald Sun</i>
1995	David Bentley, <i>The Courier-Mail</i>	2020	Mark Willacy and the ABC TV Investigations- <i>Four Corners</i> Team,
1996	Peter Hartcher, <i>The Australian Financial Review</i>	2021	Samantha Maiden, news.com.au
1997	Mary-Louise O'Callaghan, <i>The Australian</i>	2022	Anne Connolly, Ali Russell and Stephanie Zillman, ABC <i>Four Corners</i>
1998	Pamela Williams, <i>The Australian Financial Review</i>	2023	Neil Chenoweth and Edmund Tadros, <i>The Australian Financial Review</i>
1999	Richard Ackland, Deborah Richards and Anne Connolly, <i>Media Watch</i> , ABC TV		
2000	Mark Davis, <i>Dateline</i> , SBS TV		
2001	Andrew Rule, <i>The Age</i>		
2002	Anne Davies and Kate McClymont, <i>The Sydney Morning Herald</i>		





# Powering great Australian journalism

Ampol is a proud partner of The Walkley Foundation and the 2023 Walkley Awards. We recognise and celebrate the ability for quality journalism to inform and inspire, playing a critical role in shaping society today and tomorrow.

Ampol has proudly been keeping Australians moving for over 100 years, and we are evolving to deliver lower emissions energy solutions customers need for the future.

