

DATELINE

WINNERS OF THE OVERSEAS PRESS CLUB AWARDS

NO SAFE HAVEN

The Press
Under Fire

THE NEW RULES
OF ENGAGEMENT

2015 ANNUAL EDITION



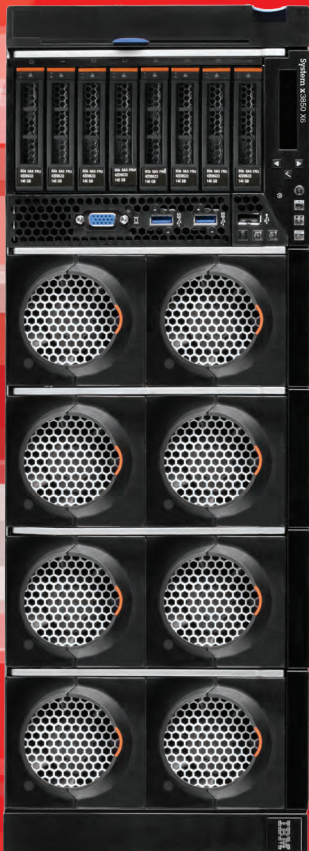
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Congratulations to all of
tonight's winners.



PRESIDENT'S LETTER
MARCUS MABRY



I COULD NOT BE MORE PROUD OF THE Dateline you are holding in your hands. The OPC's annual gala is always the work of a cast of thousands. Dozens anyway. From our 79 judges to our 441 entries, considered with great deliberation by people who have a lot of other work to do, to Bill Holstein and his dinner committee that round up the support needed to make this night happen, to Paul Moakley and Alexis Gelber, who edited this beautiful and deeply alarming magazine, and Victor Williams who designed it.

I could not be more proud to be president of the OPC. This is a time of enormous tumult in our industry and in our profession. For decades, technology and economics have led to a shrinking of traditional journalism, even as they have provided new independent platforms for freelance and citizen journalists.

Those threats, as well as the Obama administration's zeal for pursuing journalists and their sources, have been with us for a while. (We were grateful that the administration dropped the case against *New York Times* reporter James Risen, though also originally brought it.) But 2014 and early 2015 saw one the highest death tolls for journalists in an entirely different, if not entirely new threat, an existential one: journalists targeted for assassination for doing our job.

There have always been dictators and despots, corrupt governments and criminal syndicates, determined to kill journalists. But the assassinations of Jim Foley and Steven Sotloff were made even more gruesome because of their manner and the distribution of videos on social media. And the journalists of *Charlie Hebdo* were killed in their offices.

I could not be prouder of the role of the OPC has taken in meeting these challenges. The OPC was founded by staff reporters at global news behemoths. But increasingly foreign coverage is brought to us by freelancers working several "strings," or on contract for mainly one news organization.

Since I became president of the OPC last summer, we became one of the leading organizations crafting the first ever industry standards for freelancer safety in conflict zones. As I said when we signed the protocols in February, this is not enough—it is only the first step in playing our part to equip, inform, and convene news organizations and foreign correspondents, whatever their employment status, in the global journalism environment of today.

But this is just one area where the OPC has found renewed enthusiasm for our mission of making foreign correspondence and foreign correspondents as strong as they can be. From new lower rates for students, to monthly meetups, to a soon to be re-launched website and expanded Global Parachute reporting resource—the OPC is more dedicated than ever to enshrining, promulgating, and celebrating the very best international coverage.

MABRY IS PRESIDENT OF THE OVERSEAS PRESS CLUB OF AMERICA AND EDITOR AT LARGE AT THE NEW YORK TIMES.

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OPPOSITE >
Sub-Saharan African migrants on a fence between Morocco and the Spanish enclave of Melilla. For more than seven hours, migrants sat atop the 20-foot fence dividing Europe from Africa, refusing to come down. Buffeted by winds whipping along the cliffs of Africa's Mediterranean coast, the men nursed their bloody feet and pleaded in broken French for the Red Cross. April 3, 2014.

PHOTOGRAPH BY
SANTI PALACIOS—
ASSOCIATED PRESS

ON THE COVER:
Yazidi refugees in Northern Iraq stranded in the Sinjar Mountains wait for a rescue helicopter, Aug. 12, 2014.

While on a helicopter delivering aid to Yazidi civilians, photographer Moises Saman survived a crash in Northern Iraq that killed the pilot and injured several passengers on board, including another photographer, Adam Ferguson, and The New York Times' Paris bureau chief Alissa J. Rubin. "If we had been another 50 meters higher we'd all be dead," Ferguson told the Times.

PHOTOGRAPH BY
MOISES SAMAN—MAGNUM

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PRESIDENT'S AWARD WINNER 2014
DAVID ROHDE



David Rohde
reporting
from
Kandahar,
Afghanistan
2008.

SCOTT KRAFT, THE DEPUTY EDITOR of the *Los Angeles Times*, told Robert Friedman, the head judge of the OPC awards, “It is an honor to serve.”

In addition to No Safe Haven, that could be the theme of this year’s OPC gala: An Honor to Serve.

The award winners—in their diversity tonight, from *The New York Times* to *Medium*, and in the diversity of the topics, from Central African Republic to Doha—all pay a tribute to journalism in the service of something larger than headlines and glory.

Tonight’s recipient of The President’s Award is in keeping with that theme: An Honor to Serve. His life has been spent in service to others.

I have known David Rohde for nearly half my life, meeting him in Zagreb during the Bosnian war. As a freelancer on contract for *The Christian Science Monitor*, he brought back the first seemingly incontrovertible evidence that there had been a massacre in Srebrenica. Those stories were

not just journalism. They were a service to history, to humanity, and to memory.

And they were just the beginning of what would be a celebrated career that would take him from Afghanistan to the courts of New York’s outer boroughs. While on book leave from *The New York Times*, Rohde and two colleagues were held captive in Pakistan by the Taliban for seven months in 2008 and 2009 before he escaped.

So it should come as no surprise that David was a leader—some might even say the leader—in shaping the set of guidelines and protocols that more than 60 news organizations and journalism groups have signed on to. Others were crucial to getting the effort off the ground and still others in efforts to take it from a list of goals to industry doctrine. But David drove the process that got us to where we are today, and he continues to be a linchpin in where we go next.

And that’s not even his day job. As an investigative reporter for Reuters, and a former columnist, David continues to do the exclusive truth telling, and serving humanity, that have been his stock in trade.

I can’t wait to see what he does in the second half of his career. —MARCUS MABRY

FOR THE NEW GLOBAL SAFETY PRINCIPLES
AND PRACTICES VISIT: [HTTP://BIT.LY/1B58HCC](http://bit.ly/1B58HCC)



A MOST VIO



LENT YEAR

IN 2014 THE WORLD
SEEMED TO IGNITE. AND
JOURNALISTS WERE
OFTEN THE TARGETS.

BY DOUGLAS JEHL

BULENT KILIC

AFP/Getty Images
An Islamic State militant
just after an air strike
on Tilsehir hill near
the Turkish border
at Yumurtalik village,
Sanliurfa province,
Turkey. Oct. 23, 2014.



MOST OF US WHO HAVE SPENT OUR CAREERS AROUND FOREIGN NEWS HAVE FOUND WAYS TO COPE WITH THE DANGERS OF COVERING CONFLICTS.

It will be fine, we tell ourselves. No one really wants to target a journalist. But all that can be punctured with the ring of a telephone. Your correspondent has been detained, we hear. Your photographer has collapsed. Your reporter is missing.

In the deadly year that was 2014, we at *The Washington Post* were among the news organizations that received those kinds of calls. In July, via a scratchy mobile phone connection, came news that Jason Rezaian, *The*

Post's Tehran correspondent, had been detained by the Iranian authorities. In December, a satellite-phone delivered word that photographer Michel du Cille had fallen unconscious on an arduous hike in a remote location while covering Ebola in Liberia.

Michel, a three-time Pulitzer Prize winner, died before reaching a hospital. Jason, as of this writing, remained in Iranian custody after eight months without access to a lawyer and without any public indication of the charges against him. Another reporter, Austin Tice, a freelancer whose work appeared in *The Post* and McClatchy Newspapers, remains unaccounted for after being abducted in Syria in August 2012. The blow to their families has been unfathomable.

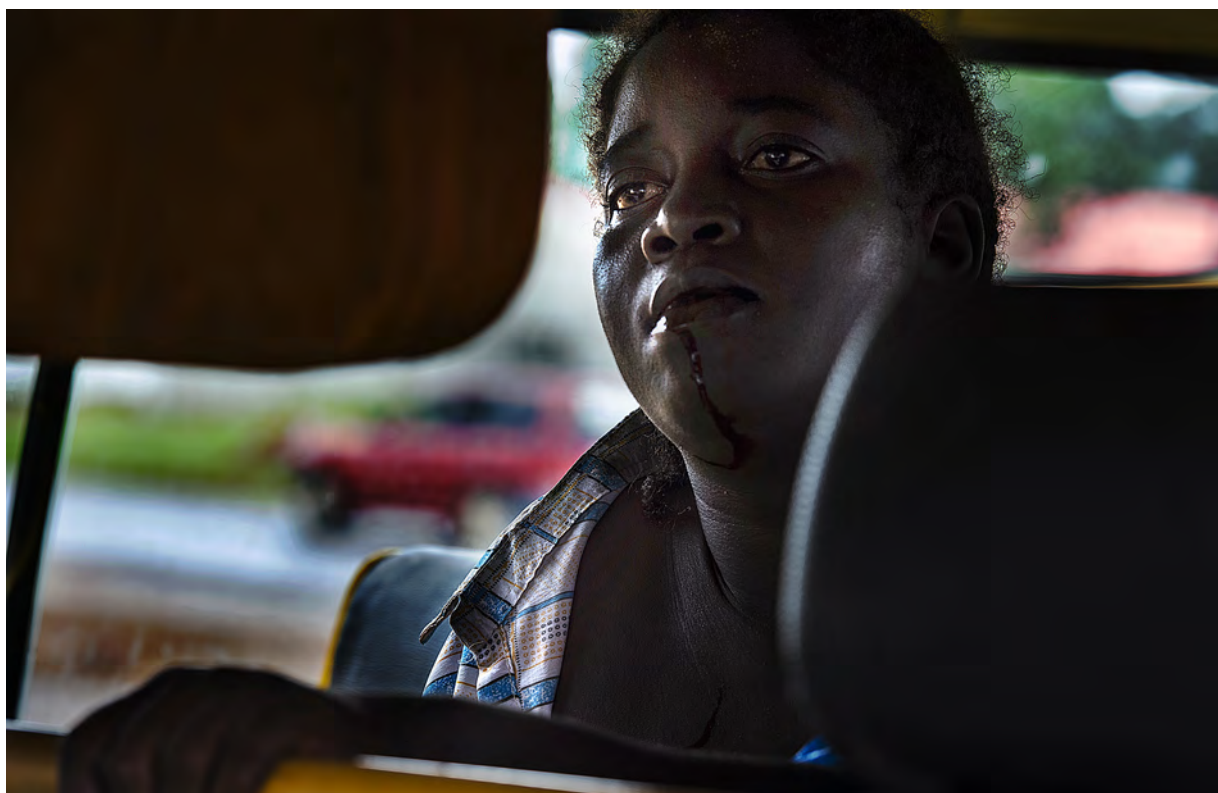
Other journalists and other news organizations have been even more

horribly cursed.

In many ways, 2014 was a year in which the world seemed to ignite. All at once, it sometimes seemed, came war in Ukraine and Gaza, renewed chaos in Afghanistan, the march of Islamic State extremists in Iraq, Syria and beyond, and the awful toll of instability and disease in West Africa. Not counting du Cille, more than 60 journalists were killed in the line of duty, including four from the Associated Press.

Perhaps most indelibly, the dead included American freelance journalists James Foley and Steven Sotloff, beheaded so brutally by their extremist captors in Syria in videotaped productions broadcast on social media.

Of course, journalists have never been immune from risk—even though those of us who have worked as for-



MOISES SAMAN

Magnum for TIME

After surviving a helicopter crash, Yazidi refugees, along with Kurdish and Iraqi Army personnel, board a rescue helicopter transporting them from the crash site back to Kurdish-controlled Dohuk Province. Sinjar Mountains, Iraq, Aug. 12, 2014.

MICHEL DU CILLE

The Washington Post

Eva Togbah waits in a van to enter a Doctors Without Borders clinic in Monrovia, Liberia. Tobgah, sick and bleeding from the mouth, came to the clinic with four relatives on Sept. 23, 2014.

eign correspondents sometimes hoped that a press card or a windshield placard proclaiming “media” might spare us from a missile strike or from captors wielding AK-47s.

But there was a time, not so long ago, when it did seem possible to believe that the essential role that news organizations played as a messenger might afford at least some protection; even the bad guys need us, we would tell ourselves.

It is now undeniable that this old calculus does not always apply. Extremist groups such as Islamic State clearly see public-relations benefit, not cost, in killing journalists, not just in Syria but elsewhere, as in this year’s attack on the offices of *Charlie Hebdo* in Paris. Among governments, Egypt, with its conviction of three Al Jazeera reporters, and Iran,

with its detention of Rezaian and dozens of Iranian journalists, do not appear to have been swayed by the concern about possible blowback.

As *The Post*’s foreign editor, I see my job as helping readers make sense of what is most consequential around the world. The size of our foreign staff (which now numbers 20 correspondents in 15 bureaus) attests to our commitment to up-close, first-hand coverage. But the places where the most consequential events were unfolding—Syria, Ukraine, Iraq, Gaza—have also become the most dangerous.

No journalist ever wants to limit coverage of a major story. But in practice, the threats facing journalists in parts of Iraq and Syria controlled by the Islamic State mean that a historic narrative there is unfolding without witnesses. At



**SERGEY
PONOMAREV**
The New
York Times

Palestinians mourn
members of the Nigim
family who were
killed in an Israeli
airstrike in Jabaliya,
Gaza. Aug. 4, 2014.



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**JEROME SESSINI****Magnum**

Kiev, Ukraine: a bloody stretcher in the aftermath of a protest between unidentified snipers and protesters that left more than 70 people dead. Feb. 20, 2014.

the same time, Iran's cruel and unconscionable detention of Rezaian has prevented *The Post* from covering that country at a pivotal time in its history.

As Jason's boss, I have worked closely with his family and with other senior leaders at *The Post*, including Frederick J. Ryan Jr., the publisher, to explore every possible channel in seeking Jason's release. The Post has also supported similar efforts led by the family of Austin Tice.

While *The Post's* ethical guidelines prohibit its journalists from engaging in political activities, our executive editor, Martin Baron, advised the newsroom in February that it would be entirely appropriate to advocate for journalistic freedom and for the freedom of our colleague. A number of Post employees have now joined in signing a petition on Change.org calling for Jason's release.

A valuable initiative led, among others, by press freedom organizations and

by David Rohde of Reuters, who spent so many months held captive by the Taliban in Pakistan, has devoted particular attention to drawing up proposed guidelines to ensure that freelance journalists are better trained and equipped before they venture into conflict zones.

We at *The Post* take seriously our responsibilities to all of those who work for us, and we're working to sharpen our own practices for correspondents, freelancers, and also for the local reporters, translators, drivers and others on whom we often depend.

There are lessons to be drawn from the toll of the past year—about training, planning, even cybersecurity. The world doesn't show any sign of getting safer, and being clear-eyed about weighing the risks is the best way to make sure that we can keep telling these stories.

JEHL IS FOREIGN EDITOR OF THE WASHINGTON POST.



JOHN MOORE

Getty Images

Omu Fahnbulleh stands over her husband Ibrahim after he fell in an Ebola holding center in Monrovia, Liberia, leaving him unconscious. He died the same day, August 15, 2014.

CITATION WINNER
FOR ROBERT CAPA
AWARD



THE IMAGE WARS

— BY FRED RITCHIN

**THE RECENT MURDERS BY
ISIS OF FOREIGN JOURNAL-
ISTS AND AID WORKERS
SPARKED ENORMOUS OUT-
RAGE AND CONDEMNATION.**

But what seemed to have provoked much of the fury were the videos of the beheadings that were produced and distributed by the murderers themselves.

Committing horrific acts and then broadcasting them is an attempt to humiliate the victims and, by extension, to mock those in their home countries whose values they represent. No one else, ISIS seems to say, can report upon, interpret, or judge their organization's actions, other than themselves.

In some ways these videos resemble what has been called "happy slapping" among adolescents—someone is beaten up, or sexually attacked, and the video of the event that is circulated afterwards becomes a re-victimization that can, at times, lead to the suicide of the victim. Social media, or what might in this case be called anti-social media,

aggravates the initial horror to the point where there seems to be no escape.

But there are crucial differences. In that kind of digitally enabled bullying, not only are the attackers at fault, but so are the others in the community who view and pass along the video with an expectation of voyeuristic enjoyment. But in the case of the videos produced by ISIS, viewers are not complicit in the murders and no social bond is being broken or frayed by watching them (looking at something is not endorsing it). In fact, carefully watching the videos may well be a way to understanding the mindset of the murderers and the threats that they pose. It can also lead to a political will to punish the perpetrators.

There is more to consider, however, as became clear in the debate on social media and elsewhere about whether to post these videos online. One had to take into account the horrific character of the videos, their invasion of privacy, as well as a desire not to make the individuals' deaths a spectacle, potentially providing a public relations coup

for ISIS. But looking at a video of the last seconds of life of those killed can also be seen as an act of empathy with them, as well as with their families and friends, sharing some of their grief and their revulsion. Just because murderers want people to look at these videos does not mean that one should not, or should, comply—one can view them in many ways that deny their intended messages. As we have learned from literary theory, the reader or viewer, not only the author, determines meaning.

One way of interpreting these videos (and there are others that were made for regional viewing that are just as horrific, showing massacres and beheadings of local people) is that ISIS forced their captives into what were essentially snuff films, presenting them as individuals but denying any sense of agency on their part or any sense of redemption in the killing. It is not, as in the Bible, Abraham being told by God to spare Isaac, but a man, his face concealed, who is announcing that members of his group can kill with impunity any others unlike themselves. There are no scruples, no



A still from a video posted online shows American journalist James Foley shortly before he was executed.

room for discussion, and no other possible ending—due process is not part of their vocabulary.

The executions are also an assertion of a media monopoly—not only are the ISIS video creators the central protagonists in this image war, but as producers and directors they also control the exclusive rights to its representation. Unlike the attacks of September 11, when the production and distribution of the imagery was left to others, ISIS does not allow individual interpretations by outsiders. After September 11, photographs by amateurs and professionals alike were used as part of a process of grieving and remembering, because many of those depicting the suffering did so out of empathy, unlike those who aim to humiliate and re-victimize.

Contemporary image wars usually have tried to conceal activities that may not jibe with international humanitarian laws, rather than flaunt those that can be perceived as war crimes. During the conflict in Gaza neither Hamas nor Israel wanted the media to accompany their combatants, for example, but

instead to focus on civilian casualties on each side. In Syria a military police photographer, code-named Caesar, had to smuggle out tens of thousands of photographs of prisoners whom he asserted had been tortured and executed in secret by the Assad regime. The impact of previous imagery on world opinion—such as the famous 1972 photograph of a young girl being napalmed in Vietnam, or the one of the summary execution of a captive on a Saigon street in 1968—continues to play a cautionary role.

In the case of ISIS, which is not interested in working within international norms, an image war of concealment makes little sense. The creation of horrors for public consumption is both an explicit rejection of such conventions as well an appeal to nihilistic youth who are being encouraged to join, sanctioning their own rage and frustration. In their version of the image war, the shooter in the video game actually gets to kill the target, as brutally as possible; the man with the knife gets to mock the world's greatest military. ISIS has

stepped in with its own macabre form of cinema vérité, and by doing so has managed to temporarily dominate the image war.

What is the best antidote to the image wars assaulting us? Certainly we have to try to seek a more rational explanation of why such images are being made. In the case of ISIS, are the people making these images powerful, or desperate? Are we being asked to watch holy war, or pornography? And by looking at this excruciating imagery, are we being complicit or are we doing our duty as citizens in a globalized world?

This act of resistance may be carried out in solidarity with those who have been so awfully victimized. One can recite their names.

May their memory endure.

RITCHIN IS DEAN OF THE SCHOOL AT THE INTERNATIONAL CENTER OF PHOTOGRAPHY. HIS LAST BOOK IS *BENDING THE FRAME: PHOTOJOURNALISM, DOCUMENTARY, AND THE CITIZEN* (APERTURE 2013).

DIGITAL SECURITY CHECKLIST

ROBERT GUERRA

INVESTIGATIVE REPORTERS FACE A TWO-FOLD CHALLENGE: surveillance software has become mind-bogglingly sophisticated; and funding is pouring in for development of new technologies. These new products are purchased on the gray market by governments that spy on their public—and their press.

Robert Guerra, a Canadian based digital security expert, warns that most reporters aren't even taking the most basic precautions.

"If you become known for investigative reporting, people can use digital tools to come after you and your data," says Guerra, who for more than a decade has trained NGO staffers and journalists to securely manage relationships and data online. "Start with the principles. Know the risks".

Guerra suggests starting here:

EMAIL

At home, use "https" so that your web browsing traffic is encrypted. If you don't, it's as if you were in a busy public place having a conversation with a confidential source, Guerra explains, "but you're both screaming." Install the Electronic Frontier Foundation (EFF)'s HTTPS Everywhere extension in your browser so that your connection defaults to a secure connection "https" where possible.

Don't assume your employer is protecting your account. Ask your technology desk about what precautions it takes, and consider getting a personal account from Google, Yahoo or RiseUp over which you have control.

Passwords and the Two-Factor Login

It is recommended that you activate an additional layer of protection—the two-factor login present in many online services today. When you activate the two-factor login, you will need to enter your password and a unique authentication code that can be generated via a mobile app or sent via text message.

Login Settings

Establish multiple user accounts on your

computer, including at least one in addition to the default administrator account. Making sure the second account has no administrative privileges, then use that login for your daily work. If malware tries to install automatically, the computer will alert you with a message requiring the administrator password.

MALWARE

Beware of suspicious attachments, keep your programs updated, and install a good antivirus program or malware scanner such as Detekt.

If possible, avoid opening attachments on your computer. Instead use online editors such as Google Docs to view and edit documents.

Watch for emails from groups or people you might know, but which seem slightly off—small grammar changes or odd punctuation.

Outdated computers without the latest security patches will put you on greater risk.

WHEN SOMETHING GOES WRONG

Make noise if your computer starts acting wacky. Reach out to one of the nonprofit groups dedicated to detecting and tracking attacks and training users:

The Committee to Protect Journalists, based in New York, advocates on behalf of reporters around the world and fields requests for assistance.

Reporters Without Borders, based in Paris, does similar advocacy as CPJ.

The Electronic Frontier Foundation, based in San Francisco, advocates for digital rights.

The Citizen Lab at the University of Toronto researches Internet security and human rights.

TUTORIALS AND TIPSHEETS

There's no shortage of guides to digital security. Many are overly complex and not terribly useful for working journalists. But there's help out there, and it's worth designating someone on your team, in your newsroom, or at your nonprofit to take the lead in ensuring that your work is protected.

Some resources:

Security in a Box offers a series of video tutorials on simple ways to maintain a low online profile. Available in many languages.

The Committee to Protect Journalists

addresses cyber security as part of its Journalism Security Guide.

Reporters Without Borders also has published an Online Survival Kit, available in five languages.

Digital First Aid Kit is a guide published by a dozen media-related NGOs, including Free Press Unlimited, Freedom House, Global Voices, and Internews.

SURVEILLANCE SELF-DEFENSE PROVIDES A PRACTICAL FIVE-POINT GUIDE TO PROTECTING YOURSELF AND YOUR INFORMATION:

1. Develop a data retention and destruction policy: You should not destroy evidence, but you can maintain a retention policy in which you routinely purge your files. Make sure the policy is written and followed by everyone.

2. Basics of data protection: Require logins for accounts and screensavers. Make your passwords strong. Make sure you trust your systems administrator.

3. Proper use of passwords: Don't use the same password for multiple accounts. And change the passwords regularly. Can't remember a lengthy password? Consider an encrypted password manager such as 1Password or Keypass.

4. Data encryption: Governments can get around password-protected data. But well-encrypted data is more difficult.

5. Protection from malware: Avoid opening attachments and PDF documents on your computer.

Eva Galperin of the EFF provides this tip sheet for Best Practices. Key points:

1. Skype isn't as secure as you might think.

Instead you should use a more secure, peer-to-peer service such as Talkyio or meet.jitsi.

2. SMS messaging is not secure and not encrypted. If you have a smart phone, use a secure chat tool such as Redphone, Signal, Threema or Silent Circle

3. Instant message with Pidgin or Adium (Mac OSX)

Steve Doig, a professor at Arizona State University, provides these tips in his presentation Spycraft: Keeping Your Sources Private (Powerpoint)

1. Search the web with IXQuick, which doesn't save your IP address or search terms.

2. Disguise your caller ID with SpoofCard. This works for international calls as well.

3. Buy no-contract cell phones with cash.

4. Encrypt communications:

Pretty Good Privacy is strong and an industry standard.

Spam Mimic encrypts messages in spam-like email

Clean out deleted files for good using Webroot Window Washer

When obtaining leaked documents from a government source, beware of invisible watermarks.

The London-based Centre for Investigative Journalism has an 80-page handbook, Information Security for Journalists, full of the latest tips and techniques.

BRUNSWICK

Congratulations to all
the winners of the
2014 OPC Awards



WEIGHING THE RISKS

BY KATHY GANNON



LEFT:
Gannon (center
left) and
Niedringhaus with
Afghan police
recruits in Kabul,
Afghanistan in
October 2012.

RIGHT:
An Afghan
woman waits in
a changing room
to try out a new
burqa, in Kabul,
April 11, 2013.



IN DECEMBER LAST YEAR I RETURNED TO PAKISTAN.

It was just for two weeks, but it had the effect of helping me reconnect with the person I had been before the April 4, 2014 shooting in eastern Afghanistan, when a crazed gunman stole from me one of my dearest friends, the award-winning photojournalist Anja Niedringhaus, and changed my life.

The last time I had been in Pakistan was in early March 2014—almost a month before the shooting. I had originally gone to Afghanistan to fill in on the AP desk and then to cover the presidential election. Then I was strong. I could type with both hands.

Doing up the zipper on my coat wasn't a near to impossible chore. I wore shoes with laces. I didn't wake every morning giving myself a pep talk or a berating—depending on the day—about coping with the pain and the value of putting a positive spin on the progress I had made.

So much, it seemed, had changed.

I have been humbled by the outpouring of kind words, and the talk of courage and bravery. Still, most of the time I have felt neither brave nor courageous. Instead my time seems to be preoccupied with keeping fear at bay, not thinking about the next surgery, nor dwelling on questions for which I have no answers: What will the future hold? What will I be able to do? Will I be able to type with both hands? How do I massage the physical and emotional scars so that I am not forever a walking wounded? How

do I ensure that the shooting doesn't define me, that one horrific incident doesn't overshadow a career that has brought me such joy and pride?

People often ask whether the shooting has changed me. The honest answer is that I am really not sure, having focused so much of my energy on healing physically. I do know that I am as impatient as I ever was. I am still stubborn and opinionated.

I also feel incredibly lucky that I always loved my life. I was doing what I wanted to do, living in a region that offered glaring examples of the very best and very worst of us. When the gunman stopped firing that horrible day last April and I looked down to see all the blood and my near-severed hand, I was sure I was dying. The recurring thought as I prepared myself for death was that I had had an amazing life. I had no regrets.



I looked to my left at Anja, not sure whether she was alive or dead, taking comfort in having her by my side.

Since I survived—thanks in no small part to the emergency surgery performed by an Afghan surgeon at the struggling Khost Hospital—I have taken a closer look at many things that I previously gave only a passing thought to, including our profession.

Dozens of journalists have been killed in the last year. The world has lost videographers, photographers and writers, all of whom believed in the value of telling the story. Others have suffered horrific life-changing injuries in pursuit of the story.

More than ever before we struggle with the question of what constitutes acceptable risk. No story is worth dying over, but are there stories that are worth the calculated risks we take whenever we go into a conflict

zone? No matter how much you seek to mitigate the risk—and we all do—risk remains.

For me the answer is in the hearts of those journalists who have paid the price either with their lives or their once healthy bodies.

I think of Anja, my friend who died at my side. Her pictures captured the souls of the people, and the many conflicts she covered laid bare those souls. The misery of war brings out the worst and best of people and everything in between, and Anja captured it all. She made us see. We didn't see only tanks and mortars. In her images we saw people, their pain, strength, courage and even their hope in what often seemed to the outsider a hopeless situation.

Anja and I would often talk about why we did this job. Her belief in the rightness of what she did and the absolute necessity

of getting out, leaving behind the safety of an office, to tell the story, was unshakable. It was never about her. It was always about those whose stories she wanted to tell through her pictures.

She was smart in how she approached a story. She understood the risks, always had a back-up plan, was never foolhardy or cavalier about the dangers involved. But she also never ran away from the risks to leave the story untold.

Anja represents all of us who do this job. None of us wants to die or be hurt, but neither do we want to be held hostage to fear nor debilitated by the question: "What might happen?"

What we want is just to tell the story.

GANNON IS THE ASSOCIATED PRESS REGIONAL CORRESPONDENT FOR AFGHANISTAN AND PAKISTAN.



A Libyan rebel prays next to his gun on the frontlines outside the city of Ajdabiya, south of Benghazi, eastern Libya, March 21, 2011.

An Afghan Army soldier adjusts his helmet at a training facility on the outskirts of Kabul, May 8, 2013.





Injured U.S. Marine Cpl. Burness
Britt reacts after being lifted
onto a medevac helicopter
from the U.S. Army's Task Force
Lift "Dust Off," Charlie Company
1-214 Aviation Regiment,
Helmand Province of southern
Afghanistan, June 4, 2011.

ANJA NIEDRINGHAUS (1965-2014) WAS
A GERMAN PHOTOJOURNALIST WHO
WORKED FOR THE ASSOCIATED PRESS.
SHE WAS THE ONLY WOMAN ON A
TEAM OF 11 AP PHOTOGRAPHERS THAT
WON THE 2005 PULITZER PRIZE FOR
BREAKING NEWS PHOTOGRAPHY FOR
COVERAGE OF THE IRAQ WAR.



An Afghan National Police officer mans a checkpoint on the outskirts of Maidan Shahr, Wardak province, Afghanistan. May 15, 2013.



BATTLE SCARS

BY SEBASTIAN JUNGER



I REMEMBER WHEN I WAS YOUNGER THINKING, IF I WAS COVERING A WAR AND I WASN'T IN A SITUATION WHERE PEOPLE WERE SHOOTING IN MY DIRECTION, I WASN'T REALLY COVERING THE WAR.

A totally silly way to think. What you're really doing is answering a personal need for excitement—and not necessarily a pure quest for information.

But we're human. That's going to happen. It's an important thing to be aware of. I've been very lucky as a journalist, in the stories that I've covered, and in people's responses to my work. I've also been very lucky, two or three times that I can think of, that I didn't get killed or really badly hurt. It's interesting, though. Looking back, what I find is that the situations that really disturb you psychologically aren't when there's danger to yourself. It's the pain of others. Damage to other people. It's incredibly traumatizing.

The event in my life as a journalist that fundamentally changed the stories that I would cover was the death of my good friend, the British photojournalist Tim Hetherington.

Tim and I were in Afghanistan together in a small American outpost called Restrepo. We made a film together called *Restrepo*. We were friends, brothers, colleagues—we were supposed to go

to Libya together on assignment in 2011. And right after we were at the Oscars for *Restrepo*, just about at the last minute, for personal reasons I couldn't go. Tim went on his own. And he was killed in the city of Misrata. I got the phone call in New York, and within about an hour of the shock of that terrible phone call, I realized that I was never going to cover war again.

Not so much that I was worried personally for myself. But I suddenly understood the effect on other people. I was married at the time. My wife, Daniela, loved Tim. I was watching the effect on her, and on Tim's girlfriend. And in the coming days, I would see the effect on his family and friends. I realized that it's absolutely possible to gamble with your own life. There are very good reasons to do it. What's ethically way more complicated is gambling with other people's happiness. Ultimately that's what you're doing when you go to a war zone.

I think there's a point in your life where you do have to put the concerns of others before your own concerns or ambitions. I don't think 20 or 30—or maybe even 40—is that point. Nearing 50 it certainly is. At least it was for me. So I stopped war reporting completely. Incredibly, I have never had even a passing regret about that decision.

But I'm incredibly proud of the people who are still doing it. It's a very necessary job. What I wanted to do with my love of journalism and foreign reporting—since

I wasn't going to be engaging with it myself—I thought I could take that affection and take my energy and my time and continue to be involved by starting an organization that might help the journalists who are still working out there.

Tim died from a wound that was not necessarily mortal. He bled out. He died of loss of blood. He died in the back of a pickup truck racing to a Misrata hospital. He died minutes from help. And there were journalists around him and other rebel fighters, who conceivably might have been able to help him and slow down his blood loss. But none of them were medically trained. None of them knew what to do.

Just a quick lesson in this. If you've got nothing else, you just put your knee into the person's wound and bear down as hard as you can. Even that kind of pressure into a wound can collapse the artery and slow down blood loss. So I've started an organization called Reporters Instructed in Saving Colleagues, RISC.

Its mission is to provide free combat training and combat medicine: frontline medicine for experienced freelancers who cover wars. We unfortunately don't have enough funding to train people who are not reporters yet. We focus on freelancers, because they are the majority of people in war zones.

Their casualty rate has doubled in the past ten years. They are often very broke, and they can't afford to invest in their own training. So we pay for four days of lodging for them, a four-day intensive medical training course, and a combat medical kit, for 72 freelancers a year. We exist completely from donations and people's generosity.

We're going into our fourth year. We're very, very proud of RISC. If you have any interest at all in it, please look us up online—RISCTraining.org.

JUNGER IS AN AWARD-WINNING JOURNALIST, FILMMAKER AND AUTHOR. THIS PIECE WAS EXCERPTED FROM A SPEECH AT THE 2015 OPC FOUNDATION SCHOLARSHIP LUNCHEON.

Congratulations
to this year's award winners!



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Connecting the media with Google's tools.

CONGRATULATIONS TO THE WINNERS. TONIGHT YOU ARE THE HEADLINE.

Citi would like to congratulate the winners of the 76th Annual Overseas Press Club Awards. Their efforts in keeping to the highest standards of journalism not only promote professional integrity, they promote progress.





A young Palestinian girl, injured when a UN school for refugees was hit by an Israeli tank shell, lies in the emergency room of Kamal Adwan Hospital in Beit Lahia. July 24, 2014. **OLIVER WEIKEN** European Press Agency CITATION WINNER FOR JOHN FABER AWARD

ANNUAL AWARDS 2014 OVERSEAS PRESS CLUB OF AMERICA

ROBERT FRIEDMAN, AWARDS COMMITTEE CHAIR

EACH YEAR, DOZENS OF JOURNALISTS volunteer their time to sift through hundreds of entries for 22 Overseas Press Club awards. It's a lot of work, for which they get neither pay nor much recognition. The judges—there were 79 this year—include editors, foreign correspondents and journalism professors. As Scott Kraft, deputy editor of the Los Angeles Times, a former bureau chief in Nairobi, Johannesburg and Paris and head judge for the Hal Boyle Award this year, put it: "It's such a rewarding experience for me—it's an honor to serve."

It's also rewarding for the winners. They deserve all the recognition they get for putting their lives on the line to bring us their accounts of wars, epidemics and disasters. This year's winners took us to the front lines of the fight against Ebola in West Africa; to eastern Ukraine whose fields were littered with the debris of a passenger jet shot down over this disputed territory; and to Mexico's border with the U.S., where an army of children were seeking refuge from poverty and violence at home. One theme that caught the attention of judges this year: the horrendous conditions in which humans toil. HBO set its sights on the plight of migrant workers building stadiums for the 2022 World Cup in Qatar. Al Jazeera

America looked at the exploitation of foreign workers employed on U.S. military bases in Afghanistan. And Jason Motlagh in the Virginia Quarterly Review painstakingly reconstructed what happened during and after the collapse of a factory in Bangladesh in 2013, where more than 1,100 garment workers perished.

Three media organizations captured two top prizes each this year. The New York Times for coverage of Ebola and the cover-up by the U.S. military of the contamination of its own soldiers by chemical munitions; the Los Angeles Times for reporting on the Ukraine conflict and the wave of migrants from Central America; and Al Jazeera America for reports on U.S. military workers and the war in Gaza. One photographer, Marcus Bleasdale, won one award and one citation for his visceral images from the Central African Republic, where a violent conflict has been raging for years as the world's attention was focused elsewhere. His work, and that of all the winning journalists and photographers this year, is testament to why we do what we do—those of us who witness and those of us who benefit from their courage and skill. It is indeed an honor to honor them.

FRIEDMAN IS EDITOR-AT-LARGE,
BLOOMBERG NEWS

OVERSEAS PRESS CLUB OF AMERICA

ANNUAL AWARD WINNERS 2014

THE HAL BOYLE AWARD

Best newspaper, news service or online reporting from abroad



ADAM NOSSITER
@AdamNossiter



NORI ONISHI
@Onishinyt



HELENE COOPER
@helenecooper



SHERI FINK
@sherifink

AND THE NEW
YORK TIMES STAFF

The New York Times EBOLA FROM THE FRONT LINE

When the world's attention focused on the devastating spread of Ebola in West Africa, reporters for The New York Times delivered, day after day, foreign correspondence at its best. In a series of powerful stories, Times correspondents captured the crisis in all its dimensions – writing lyrically about the human drama and delivering smartly analytical pieces about the global effort to stop the disease's spread and where that effort went wrong. They also dug beneath the surface of the unfolding disaster with stories that showed a deep understanding of the continent, writing sensitively about the toll the disease was taking on African cultural traditions such as hand-holding in church and kissing friends and relatives. In the tradition of Hal Boyle, for whom this award is named, Times reporters never shied away from the front lines despite the risk. In one memorable piece, the Times wrote about the death of a star basketball player in Liberia and several generations of a household destroyed. In another, a 4-year-old orphaned by Ebola roams a clinic looking for someone to take her home, another soul adrift.

**SPONSOR: NORMAN PEARLSTINE
IN MEMORY OF JERRY FLINT**
Judges: Scott Kraft, The Los Angeles Times; Barry Bearak, formerly of The New York Times; Scott MacLeod, American University of Cairo; Elizabeth Mehren, Boston University

JUDGE BEARAK RECUSED HIMSELF
FROM FINAL AWARD SELECTION

CITATION:
(Judge Kraft recused himself
from final citation selection)

**RICHARD MAROSI
AND DON BARTLETTI**
Los Angeles Times
PRODUCT OF MEXICO

THE BOB CONSIDINE AWARD

Best newspaper, news service or online interpretation of international affairs



SERGEI LOIKO



CAROL WILLIAMS
@cjwilliamslat

Los Angeles Times

UKRAINE: A NATION TORN APART

The Los Angeles Times coverage of the Ukrainian conflict stood out from the rest for its guts, credibility, originality, depth and sophistication of interpretation, and its engaging writing style that made every story a gripping and compelling read. The intimacy of detail – the shattered glass of the airport terminal, the magic helmet, the bullet hole described to the second decimal point, the minibus from hell – combined with sophisticated analysis of how the economic effects disrupted everyone's daily lives. The reporters' bravery took us to places we hadn't seen before.

**SPONSORS: WILLIAM J. HOLSTEIN
AND RITA SEVELL**

Judges: Amanda Bennett, freelance; Melissa Pozsgay, Bloomberg News; Carol Rosenberg, Miami Herald; June Thomas, Slate

CITATION:
**ANTHONY FAIOLA, GREG MILLER,
KEVIN SULLIVAN AND SOUAD
MEKHENNET**
The Washington Post
FOREIGN FIGHTERS

THE ROBERT CAPA GOLD MEDAL AWARD

Best published photographic reporting from abroad requiring exceptional courage and enterprise



MARCUS BLEASDALE

@marcusbleasdale
Instagram: marcusbleasdale

Human Rights Watch,
Foreign Policy and National
Geographic Magazine
CENTRAL AFRICAN
REPUBLIC INFERNO

Marcus Bleasdale viscerally captured the brutal violence in the Central African Republic at a time when the world's attention was focused on ISIS, Ukraine and other crises. His menacing, unnerving images of chaos had a profound impact on the judges. The images place the viewer in the moment in a way that demands and holds attention.

SPONSOR: TIME MAGAZINE

CITATION:
(Judge Pancho Bernasconi of Getty Images
recused himself from final citation selection.)

JOHN MOORE @jbmoore6400
Getty Images THE EBOLA CRISIS IN MONROVIA, LIBERIA

THE OLIVIER REBBOT AWARD

Best photographic reporting from abroad in magazines or books



JEROME SESSINI

@itsnotme3

**Magnum Photos,
TIME and De Standaard**
CRIME WITHOUT PUNISHMENT

Jerome Sessini's photographs of the wreckage of a Malaysia Airlines jet shot down over eastern Ukraine last year captured imagery that is profoundly elegiac. There is a quiet strength that propels the narrative and shows the horrors in a manner that doesn't make the viewer turn away from what is a difficult scene to process.

THE JOHN FABER AWARD

Best photographic reporting from abroad in newspapers or news services



BULENT KILIC

@kilicbil

Agence France Presse
*EUROMAIDAN REVOLUTION
IN KIEV*

Bulent Kilic brings viewers right into Ukraine's revolution, capturing the chaos of the moment. His work is inspired visual reporting under difficult conditions. Each image can stand alone, and together they form a strong narrative.

CITATION:

OLIVER WEIKEN

European Pressphoto Agency

2014 WAR BETWEEN ISRAEL AND HAMAS

FEATURE PHOTOGRAPHY AWARD

Best feature photography published in any medium on an international theme



RODRIGO ABD

@rodrigoAbd

Associated Press

PERU'S ILLEGAL GOLD MINING

Rodrigo Abd shines a light on an under-reported subject, the threat looming for 20,000 wildcat gold miners in Peru. His photographs are intimate and straightforward, documenting the subject without stylistic trickery, enhancing their journalistic value.

SPONSOR: CYMA RUBIN, BUSINESS OF ENTERTAINMENT

JUDGES FOR ALL FOUR PHOTOGRAPHY AWARDS:

Pancho Bernasconi, Getty Images; Jim Collins, NBC News; Lucy Gilmour, The Wall Street Journal, Ed Kashi, photographer; Robert Nickelsberg, photographer; Alan Taylor, Atlantic.com

THE LOWELL THOMAS AWARD

Best radio or audio news or interpretation of international affairs



MARINE OLIVESI

@marineolives

PRI's The World

REPERCUSSIONS OF THE ARAB SPRING

In a series of stories for PRI, Marine Olivesi describes the ordinary people whose lives have been torn apart by extremism around the Middle East, from a young Libyan freedom fighter desperately searching for a brother who has joined jihadis in Syria to the fellow who regrets bringing Chechen fighters into Syria. Olivesi is a brave, enterprising, creative young reporter who took on an extremely ambitious assignment that goes way beyond the headlines to examine the origins and outcomes of extremism.

SPONSOR: FELICE LEVIN

Judges: Dorinda Elliott, freelance; Rick Hornik, SUNY Stony Brook; Sarah Lubman, Brunswick Group; Alberto Riva, International Business Times



**AARON
SCHACHTER**

@worldaaron

CITATION:

**EMILY HARRIS,
AHMED ABU HAMDA
AND ABU BAKR BASHIR**
NPR

WAR IN GAZA

**THE
ROBERT
CAPA GOLD
MEDAL
AWARD
WINNER**

**MARCUS
BLEASDALE**
Human Rights
Watch,
Foreign Policy
and National
Geographic
Magazine
CENTRAL AFRICAN
REPUBLIC INFERNO



Marcus Bleasdale viscerally captured the brutal violence in the Central African Republic at a time when the world's attention was focused on ISIS, Ukraine and other crises. His menacing, unnerving images of chaos had a profound impact on the judges. The images place the viewer in the moment in a way that demands and holds attention.



In the Central African Republic, a Christian lies dead seconds after being shot by Rwandan soldiers. He had killed a Muslim civilian in revenge for the killing of his cousin minutes earlier, and was dragging the body to the fire when peacekeepers shot him. An example of the hatred boiling over in Bangui, capital of the CAR. Feb. 9, 2014.



OVERSEAS PRESS CLUB OF AMERICA

ANNUAL AWARD WINNERS 2014

THE DAVID KAPLAN AWARD

Best TV or video spot news reporting from abroad



NICK SCHIFRIN

Twitter: @nickschifrin,
Instagram: nickschifrin



PHILIP MARAVILLA

Twitter: @phil_maravilla



BEN MULKEY

Al Jazeera America CONFLICT IN GAZA

The reporting of Nick Schifrin and his crew from Gaza for Al Jazeera America distinguished itself in a field crowded with excellence. It offered a seamless shifting of perspective from both sides of the border; empathy shown by reports from, in some cases, the living rooms of the ordinary people caught in the crossfire; and brevity and wit in writing.

SPONSOR: BEN AND KAREN SHERWOOD

Judges: Bob Ivry, Bloomberg News; Alison Fitzgerald, Center for Public Integrity; Dean Starkman, Los Angeles Times; Jenny Strasburg, The Wall Street Journal

CITATION: HOLLY WILLIAMS, AGNES REAU, ERIN LYALL, JUSTINE REDMAN, ABDI CADANI AND ANDY STEVENSON
The CBS Evening News with Scott Pelley HOLY WAR

THE EDWARD R. MURROW AWARD

Best TV or video interpretation or documentary on international affairs



RACHEL BOYNTON

Twitter: @bigmenthemovie

POV, PBS and American Documentary Inc.
BIG MEN

A surprising story that takes the viewer to an unexpected place and introduces unconventional characters. "Big Men" unpacks a single oil deal, in the Republic of Ghana, and examines it, Rashomon-like, from the points of view of oilmen, venture capitalists, militants, human-rights activists, politicians and citizens of other countries who have endured the same plight. It reveals a farrago of politics, corruption and greed that attends the commercialization of natural resources in developing nations. Deeply reported and compellingly told, this is investigative journalism of the highest order.

SPONSOR: CBS

Judges: Bobby Ghosh, Quartz; Jaime FlorCruz, former CNN; Micah Garen, freelance; Belinda Luscombe, Time

CITATION:

MARCELA GAVIRIA

@marcellular

PBS Frontline and ProPublica
FIRESTONE AND THE WARLORD

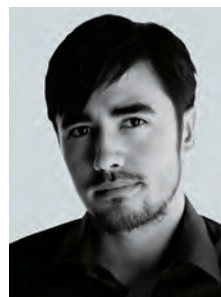


SIMON KILMURRY

Twitter: @skilmurry

THE ED CUNNINGHAM AWARD

Best magazine reporting in print or online on an international story



MATTHIEU AIKINS

Twitter: @mattaikins

Medium/Matter

WHOEVER SAVES A LIFE

In the best tradition of wartime storytelling, Aikins's vivid characters offer a truly fresh window into the Syrian conflict. The wisecracking, passionate young men, a volunteer rescue team in Aleppo, remain with us long after reading. In an inspirational and even funny story, Aikins captures the friends' longings and doubts with astute empathy. Despite intense risks to himself, Aikins keeps himself out of his understated prose, which is enriched by the quiet photographs of Tomada. A reminder that the essence of war lies in these intimate moments, far from the halls of diplomatic power.

SPONSOR: FORD MOTOR COMPANY

Judges: Vivienne Walt, Time; Clay Chandler, freelance; James Graff, The Wall Street Journal; Scott Johnson, freelance

CITATION:

PATRICK RADDEN KEEFE

The New Yorker

THE HUNT FOR EL CHAPO



SEBASTIANO TOMADA

Twitter: @sebastianoTP

THE THOMAS NAST AWARD

Best cartoons on international affairs



SIGNE WILKINSON

Twitter: @signewilk

Philadelphia Daily News

Wilkinson wades into the big story and emerges with fresh ideas, delivering an alternative take on events explored by others. Her original treatment provokes thinking on many of the most important issues of the day. The missile targeting terrorists also targets people living near them; the search for the wreckage of Malaysia Airlines flight 370 is made even more difficult by an ocean full of floating junk. Signe is often irreverent – and funny.

Judges: Robert Sullivan, freelance; Allen Alter, CBS; Peter Goodman, International Business Times; Marcy McGinnis, Al Jazeera America; Victor Navasky, Columbia Journalism School

THE MORTON FRANK AWARD

Best magazine international business news reporting in print or online



CAM SIMPSON
@CamSimpsonNews

Bloomberg Businessweek

THE HEDGE FUND AND THE DESPOT

Six years after Robert Mugabe brutalized the opposition to win re-election in 2008 as president of Zimbabwe, Bloomberg reporters Cam Simpson and Jesse Westbrook set out to trace a \$100 million cash infusion originating from a U.S. hedge fund that helped prop up his dictatorial, financially hard-pressed regime at a crucial moment. In this well-written, diligently researched page-turner, Simpson and Westbrook raised the veil on a series of financial transactions involving the Wall Street hedge fund, bankers and mining companies headquartered in London, shell companies and a rich platinum mining claim in Zimbabwe controlled by the government. Their account shows how global investments can end up in treacherous hands with terrible unintended consequences. Much of the reporting was done from afar after Simpson went to Zimbabwe with a valid visa, only to have government officials there threaten his arrest and force him to flee.

SPONSOR: MARC LEMCKE

Judges: Allan Dodds Frank, freelance; Walt Bogdanich, The New York Times; Richard Greenberg, NBC; Consuelo Mack, Consuelo Mack Wealth Track

CITATION:

WILLIAM LANGEWIESCHE

Vanity Fair **THE CHAOS COMPANY**

THE MALCOLM FORBES AWARD

Best international business news reporting in newspapers, news services or online



STEPHEN GREY AND REUTERS TEAM

@stephengrey
Reuters

COMRADE CAPITALISM

This series of nine stories showed how President Vladimir Putin and his billionaire friends control the Russian economy and siphon off billions of dollars for themselves. Reuters was the first news organization to document how contracts and money moved through offshore tax havens because it was able to obtain access

to confidential bank and travel databases. The corruption extended even to the supply of a Russian rocket to the U.S. space program.

SPONSOR: FORBES MAGAZINE

Judges: William J. Holstein, business journalist/author; Pete Engardio, The Boston Consulting Group; Jo Ling Kent, Fox News; Azmat Khan, BuzzFeed; Leah Nathans Spiro, Riverside Creative Management

CITATION: JO BECKER, STEVEN LEE MYERS AND JIM YARDLEY

The New York Times
PUTIN'S WAY

THE CORNELIUS RYAN AWARD

Best non-fiction book on international affairs



EVAN OSNOS

@eosnos

Farrar, Straus & Giroux

AGE OF AMBITION: CHASING FORTUNE, TRUTH AND FAITH IN THE NEW CHINA

A powerful look into the soul of China as its 1.3 billion inhabitants clamor for economic and spiritual success after decades of deprivation. The book is distinguished by Osnos's ability to penetrate Chinese society at all levels and tell revealing stories about the country's

breakneck transformation. The writing is elegant, and the first-hand reporting breaks new ground in explaining the trajectory of today's China.

SPONSOR: FRIENDS OF RICHARD THRELKELD

Judges: Dan Hertzberg, former Bloomberg; John Bussey, The Wall Street Journal; Joyce Barnathan, International Center for Journalists; Neil Hickey, Columbia Journalism Review

CITATION:

JACK FAIRWEATHER

Basic Books

THE GOOD WAR: WHY WE COULDN'T WIN

THE WAR OR THE PEACE IN AFGHANISTAN

THE MADELINE DANE ROSS AWARD

Best international reporting in the print medium or online showing a concern for the human condition



JASON MOTLAGH

@jasonmotlagh

The Virginia Quarterly Review

THE GHOSTS OF RANA PLAZA

The Madeline Dane Ross Award goes to the best international reporting in the print medium showing a concern for the human condition. That requirement is impossible to quantify – it must be felt. Of the nearly 40 submissions to this category, "The Ghosts of Rana Plaza" evoked the deepest of feelings, of sympathy for and outrage over the horrendous death of 1,100 workers in Dhaka as a result of a factory collapse on April 24, 2013. The piece renders in heart-breaking detail the humanity of the victims and their would-be rescuers, linking them to all of us through the clothing that Bangladesh produces in vast quantities for the rest of the world. Our cheap jeans come at the cost of their lives. The story was painstakingly reported by Jason Motlagh, movingly photographed by Motlagh and Atish Saha and superbly edited and presented by the Virginia Quarterly Review.

SPONSOR: LINDA FASULO

Judges: Howard Chua-Eoan, Bloomberg Businessweek; Jeff Chu, Fast Company; Dorothy Parvaz, Al Jazeera



ATISH SAHA

@sahaAtish

CITATION: JOSHUA HERSH

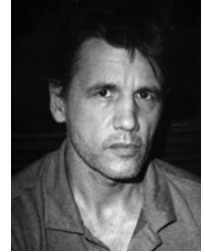
The Virginia Quarterly Review,
THE LESSONS OF ATMEH





**THE OLIVIER
REBOTT
AWARD
WINNER**

JEROME SESSINI
Magnum Photos/
TIME/De Standaard
CRIME WITHOUT
PUNISHMENT



Jerome Sessini's photographs of the wreckage of a Malaysia Airlines jet shot down over eastern Ukraine last year captured imagery that is profoundly elegiac. There is a quiet strength that propels the narrative and shows the horrors in a manner that doesn't make the viewer turn away from what is a difficult scene to process.

The remains of a passenger on board Malaysia Airlines flight MH17, shot down over eastern Ukraine, July 17, 2014.

**THE JOHN
FABER
AWARD
WINNER**

BULENT KILIC
Agence
France
Presse
EUROMAIDAN
REVOLUTION
IN KIEV



Bulent Kilic brings viewers right into Ukraine's revolution, capturing the chaos of the moment. His work is inspired visual reporting under difficult conditions. Each image can stand alone, and together they form a strong narrative.

Protesters
catch fire
as they
stand behind
barricades
during clashes
with police in
Kiev, Ukraine.
Feb. 20, 2014







HONOR
SERVICE
DEDICATION
EFFORTS

KEOS

FedEx supports the Overseas Press Club and applauds your efforts to bring these important stories to people around the world.

WINNER

Philadelphia Daily News

and funny.



THE THOMAS NAST AWARD
WINNER

SIGNE WILKINSON
Philadelphia Daily News



BECAUSE NEWS DOESN'T HAVE TRAVEL RESTRICTIONS.

General Motors proudly supports the OPC and the role of the media in our society. Congratulations to all of this year's award recipients.

GENERAL MOTORS



OVERSEAS PRESS CLUB OF AMERICA

ANNUAL AWARD WINNERS 2014

THE DAVID A. ANDELMAN AND PAMELA TITLE AWARD

Best international reporting in the broadcast media showing a concern for the human condition



JOSH FINE
@realsportsHBO



DAVID SCOTT
@dwilsonscott

HBO Real Sports with Bryant Gumbel
THE PRICE OF GLORY

"The Price of Glory" is enterprise reporting at its best from three countries: Josh Fine and team reported from Qatar and Doha's labor camps building new facilities for the 2022 World Cup; from Bulgaria where an Olympic weightlifting team was purchased wholesale; and followed coffins of migrant construction workers home to Nepal. A Qatar government official is visibly shocked the HBO team got access to labor camps, claims hundreds of 2022 World Cup worker deaths are "normal," then walks out of an interview. This feature spotlights abusive conditions, needless worker deaths and the immense wealth that covers it up.

SPONSORS: DAVID A. ANDELMAN and PAMELA TITLE

Judges: Minky Worden, Human Rights Watch; Abigail Pesta, freelance; Tunku Varadarajan, Daily Beast

CITATION: TERRY MORAN, @TerryMoran
ABC News Nightline
MOSCOW IS BURNING

THE JOE AND LAURIE DINE AWARD

Best international reporting in any medium dealing with human rights



SAMUEL BLACK
@potter_black



ANJALI KAMAT
@anjucomet

AND FAULT
LINES TEAM

Al Jazeera America
AMERICA'S WAR WORKERS

A stunning example of what good journalism can do to expose labor abuses, "America's War Workers" is beautifully filmed with unforgettable images and interviews. The team traveled to India and the Middle East and interviewed dozens of workers, providing irrefutable evidence about the exploitation of contract workers on U.S. military bases in Afghanistan. They exposed the intermediaries who charge the poor for menial jobs on U.S. military bases and described how the checks put in place by the U.S. government do little to halt the systemic violation of its own laws as well as international conventions on human and labor rights.

SPONSOR: PHILIP DINE
Judges: Anya Schiffrin, Columbia School of International and Public Affairs; Jonathan Birchall, Open Society Justice Initiative; Nicole Pope, freelance; Allison Silver, Thomson Reuters

CITATION: REHAD DESAI, CYNTHIA KANE AND AL JAZEERA AMERICA PRESENTS STAFF
Al Jazeera America *AL JAZEERA AMERICA PRESENTS: MINERS SHOT DOWN*

THE WHITMAN BASSOW AWARD

Best reporting in any medium on international environmental issues



NICK MIROFF
@NickMiroff
The Washington Post
PUSHING SOUTH

In five lengthy and deeply reported stories, Nick Miroff explored the latest rush for resources across South America and the complex and often devastating impacts that have accompanied the hunt for riches. From the quest for oil in Ecuador to gold mining camps in Peru to palm oil plantations in Colombia, Miroff landed us in one often-for-

gotten place after another, and did so using elegant and vivid prose. He avoided clichés and offered a contextual depth by framing ethnic rivalries against their political and environmental backgrounds, and showed how the pressures brought by industries have not only caused ecological harm but also exacerbated cultural conflicts. In a contemporary twist on the typical boom story, Miroff demonstrated how drops in commodity prices tend to increase dependence on foreign investment, spur still more development to increase commodity volume, and further environmental degradation.

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Judges: Abrahm Lustgarten, ProPublica; Felicity Barringer, freelance; David Biello, Scientific American; Bettina Boxall, Los Angeles Times; Bryan Walsh, Time

THE ROBERT SPIERS BENJAMIN AWARD

Best reporting in any medium on Latin America



MOLLY HENNESSY-FISKE
@mollyhf



TRACY WILKINSON
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@Katelinthicum



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CINDY CARCAMO
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Los Angeles Times *A WAVE OF MIGRANTS*

The Los Angeles Times's intrepid team of reporters and photographers gave a rich and complex picture of the surge of unaccompanied minors traveling from Mexico into south Texas, tracing their journey from Guatemala and Honduras up to the border and showing efforts in the U.S. and Mexico to stop the flow. Reporting from four countries, the Times team provided exceptional context,

analysis and details of this immigration crisis. The commitment to the story showed in the quality of the reporting. The first story by Molly Hennessy-Fiske set out the coverage at overwhelmed immigration facilities at the beginning of the crisis. Don Bartletti's riveting photographs documented one boy's journey across the border. Cindy Caracamo and Tracy Wilkinson's strong writing and reporting rounded out the coverage.

SPONSOR: DIDI HUNTER IN HONOR OF HER FATHER LESTER ZIFFREN

Judges: Abi Wright, Columbia Journalism School; Andrew Bast, CBS; Tim Ferguson, Forbes; Gary Regenstreif, freelance

CITATION: TERESA BO AND SINGELI AGNEW

Al Jazeera America
FAULT LINES: MEXICO'S VIGILANTE STATE

BEST MULTIMEDIA NEWS PRESENTATION

Best use of video, interactive graphics and slideshows to report on international news



STEVE INSKEEP
@NPRinskeep

AND NPR STAFF
NPR
BORDERLAND

Technically flawless, "Borderland" is a simple idea but brilliant in its approach and execution. This thorough report documents the world that exists on the 2,248-mile U.S.-Mexico border – and tells the stories of those who live in a world of human smuggling, drugs and poverty – through the combined efforts of NPR radio reporters, web developers, data experts, producers and photographers.

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Judges: Jennifer Bensko Ha, Federated Media; Scott Klein, ProPublica; Tim Smith, Fortune; Jari Lindholm, Suomen Kuvalehti



KAINAZ AMARIA
@Kainazamaria

CITATION:

PETER BOUCKAERT AND MARCUS BLEASDALE

Human Rights Watch
THE UNRAVELING – JOURNEY THROUGH THE CENTRAL AFRICAN REPUBLIC CRISIS

BEST INVESTIGATIVE REPORTING

Best investigative reporting in any medium on an international story



C.J. CHIVERS

@cjchivers

Instagram: cjchivers

The New York Times
SECRET CASUALTIES

Deep reporting, meticulous research, strong writing and the overall craft of assembling data, graphics and photos made The New York Times's investigative series "Secret Casualties" the hands-down winner for investigative reporting this year.

The series established a pattern of secrecy by the U.S. military for hiding from its own soldiers dangerous contamination from chemical munitions. The series peeled away layer after layer of outrage and injustice – from learning that the U.S. actually cooperated closely with Iraqis in producing the weapons to stating flatly that the government was hiding from its own soldiers the illegal weapons that were at the very heart of the reason the nation went to war.

SPONSOR: MICHAEL S. SERRILL

Judges: Charles M. Sennott, GroundTruth Project; Gerald Ryle, International Consortium of Investigative Journalists; Michael Serrill, Bloomberg Markets; Sarah Stillman, The New Yorker

CITATION:

DESMOND BUTLER, ALBERTO ARCE, ANDREA RODRIGUEZ AND MICHAEL WEISSENSTEIN

The Associated Press
AMERICA'S SECRET CUBAN TWITTER

BEST COMMENTARY

Best commentary in any medium on international news



MATTHEW KAMINSKI

@KaminskiMK

The Wall Street Journal
ON UKRAINE

Matthew Kaminski moved across Eurasia to view the same events from different points of view and offered beautifully written commentary that conveyed the urgency of unfolding history. His writing was engaging, compelling and informative. He weaved personal observations and detailed reporting to the argument and humanized the stories. He is someone we would all love to read again.

Judges: Farnaz Fassihi, The Wall Street Journal; Mohamad Bazzi, NYU; Ellen Barry, The New York Times; Todd Pitman, AP

Judge Fassihi recused herself from final award and citation judging.

CITATION:

ANDREW BROWNE
The Wall Street Journal
"CHINA'S WORLD"





**FEATURE
PHOTOGRAPHY
AWARD
WINNER**

RODRIGO ABD
**The Associated
Press**
"PERU'S ILLEGAL
GOLD MINING"



Rodrigo Abd shines a light on an underreported subject, the threat looming for 20,000 wildcat gold miners in Peru. His photographs are intimate and straightforward, documenting the subject without stylistic trickery, enhancing their journalistic value.

Manuel Espinosa holds his four-month-old son Edward, brought to him by his wife as he takes a break from mining gold in La Pampa, Peru in the Madre de Dios region. Madre de Dios state has an estimated 40,000 illegal miners, most centered near the commercially vital Interoceanic Highway linking the Pacific Ocean with Brazil. May 2, 2014.

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TO
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HAS
BECOME

1.2
DEATHS
PER
WEEK
AVERAGE
RATE OF
JOURNALIST
DEATHS IN
2014

CLIMATE
OF FEAR

**A VICIOUS
CYCLE**

ATTACK



IMPUNITY

211

JOURNALISTS
IMPRISONED
WORLDWIDE
AS OF
DECEMBER
2014

**JOURNALISTS KILLED
WORLDWIDE BY YEAR**

1,102

Journalists killed between
1992-2014

1992 44

1993 56

1994 66

1995 51

1996 26

1997 26

1998 24

1999 36

2000 24

2001 37

2002 21

2003 42

2004 61

2005 49

2006 57

2007 70

2008 42

2009 74

2010 44

2011 47

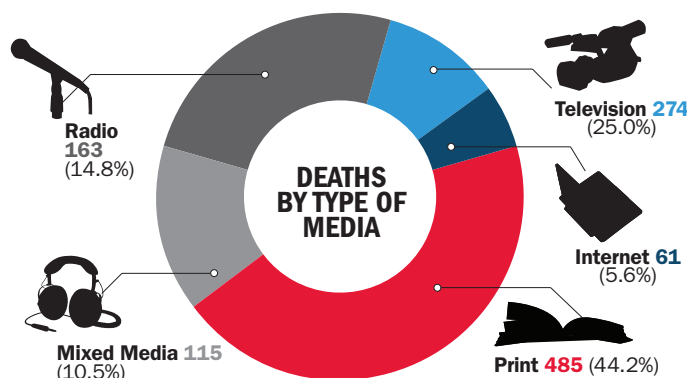
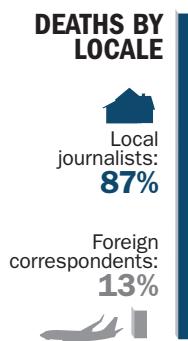
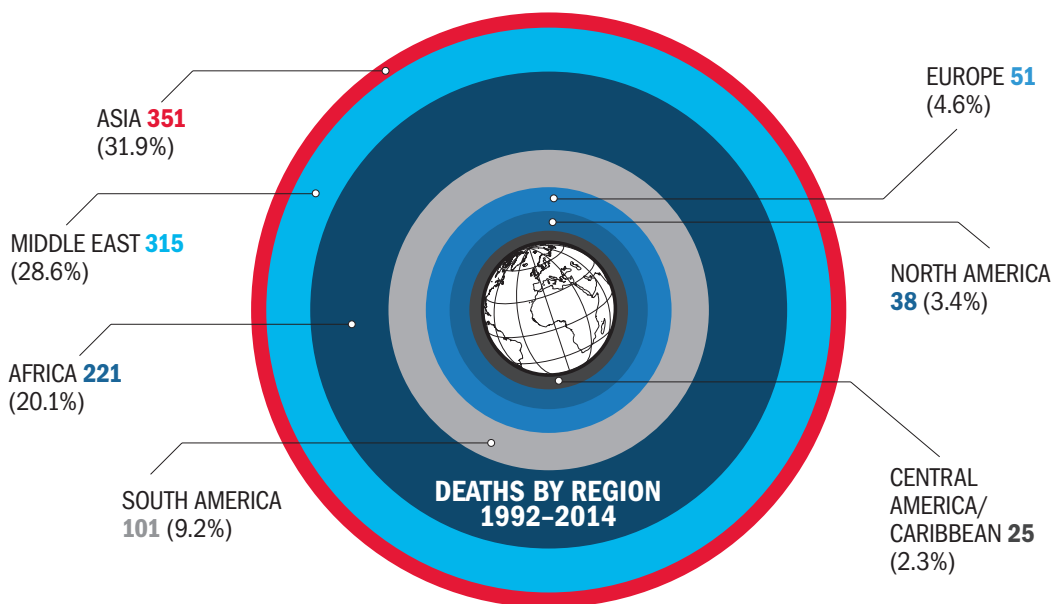
2012 74

2013 70

2014 61

640

murdered in cases where
no charges were brought



*"Murder is
the ultimate
form of
censorship"*

—COMMITTEE
TO PROTECT
JOURNALISTS

**END
IMPUNITY**

ACTION INFORMATION AWARENESS

Graphic by Heather Jones
Reporting by Emily Barone
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Source: Committee to
Protect Journalists; CIA
WORLD Factbook





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