



Winners of the  
Overseas Press Club Awards  
2018 Annual Edition

# DATELINE

## #womenonthefrontlines





A person throws colored powder during a Holi festival party organized by Jai Jai Hooray and hosted by the Brooklyn Children's Museum in Brooklyn, New York, U.S., March 3, 2018. REUTERS/Andrew Kelly

# Reuters congratulates the winners of the 2017 Overseas Press Club Awards.

We are proud to support the Overseas Press Club and its commitment to excellence in international journalism.



**I**N THE REUTERS MEMORIAL SPEECH delivered at Oxford last February – which I urge you all to read if you haven't – Washington Post Editor Marty Baron wondered how we arrived at the point where the public shrugs off demonstrably false statements by

public figures, where instant websites suffer no consequences for spreading lies and conspiracy theories—and in fact gain attention and audiences—and where the old rules of journalism apparently no longer have currency.

However profound the changes in our business that Baron identified, our mission remains the same: to keep the public informed of the reality.

In a message released by the Vatican a month before the Reuters speech, Pope Francis spoke out against the spreading of falsehoods. He called journalists “protectors of news” and the profession a “mission.” “Informing others,” the pope wrote, “means forming others; it means being

in touch with people's lives. That is why ensuring the accuracy of sources and protecting communication are real means of promoting goodness, generating trust, and opening the way to communion and peace.”

Tonight, we celebrate the work of curious, courageous, and intrepid journalists throughout the world who are doing just that even as they are vilified in many quarters, accused of spreading “fake news,” silenced, imprisoned, and killed.

It's notable how much of this work is being done by women. Long before the empowering moment of the #MeToo movement, women were reporting from conflict zones, working as correspondents and photographers. But even gathering news in ostensibly benign places can be fraught with danger. We celebrate their work in this issue of Dateline. At the dinner tonight, we honor two women in particular: Kim Wall, a journalist who was murdered last year while reporting in Denmark, and veteran AP foreign correspondent Kathy Gannon, who was grievously injured covering the war in Afghanistan. Wall's parents, Ingrid and Joachim, are here to light the OPC Candle of Remembrance. And I'm proud to present the President's Award to Gannon, who after multiple surgeries to

address her injuries continues to report from the frontlines in Afghanistan.

Your generosity and presence here tonight ensure that the Overseas Press Club will continue to support these journalists and their colleagues. Thank you for attending. And many thanks to Sarah Lubman, our dinner chair, for arranging this spectacular event.

This outstanding issue of Dateline was edited by Michael Serrill, a past president of the OPC; Christopher Dickey, an OPC governor; and Patricia Kranz, the club's executive director. The incomparable Vera Naughton is the designer. The estimable Pancho Bernasconi is Dateline's photo editor.

Of course, the OPC simply could not continue its work without the dedication of my fellow governors, the leadership of Patricia, and the hard work of Web Manager and Social Media Editor Chad Bouchard.

Finally, we are grateful for the support of all of you—individuals, companies, and institutions. Thank you, and please enjoy your evening.

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*Deidre Depke, a former foreign editor of Newsweek, is the Managing Editor of Marketplace, the public radio show produced by American Public Media.*



Deidre Depke

79<sup>th</sup> ANNUAL AWARDS DINNER AT THE  
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## OVERSEAS PRESS CLUB ANNUAL AWARDS



A distraught child sits among the ruins of the Old City in West Mosul after Iraqi and U.S. forces recapture the city.

ON THE COVER: Carol Guzy on the front lines of Mosul, July 2017.

PHOTO BY LAUREN ROONEY



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# “I want Justice”

**Covering the violence against the Rohingya leads a photojournalist to ponder whether journalism sometimes does more harm than good.**

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*By Allison Joyce*

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**J**AMALIDA BEGUM is sitting on the dirt floor of her bamboo and plastic hut with her head in her hands. It's been half an hour since she last spoke or moved, and she seems to be in another world. I don't want to disturb her. She's been through enough.

It's Jan. 20, 2017. Jamalida ar-

rived in Bangladesh two weeks ago, after fleeing across the Myanmar border with her children and, at that point, 87,000 other Rohingya refugees. Her husband was killed by the Myanmar military, whose soldiers then proceeded to gang rape her. When she eventually finds the strength to speak to me again, the 25-year-old says that after the assault, a group of foreign journalists came to her village and interviewed her and other surviving members of

the community.

That night, after the reporters left, the military returned, enraged that she had spoken to the media about what really happened to her. This time they cut the throat of the man who had translated for the media and went door-to-door hunting for Jamalida. Failing to find her, they placed “Wanted” posters with her photograph up around towns across the district. For five days, she and her two children hid





in the bush as they made their way to Bangladesh.

As she recounts her story, it makes me wonder if sometimes our work as journalists does more harm than good.

The Rohingya crisis is a story that I have been documenting since I first arrived in Bangladesh as a 22-year-old novice photographer in 2010. Routinely described as the world's most persecuted people, these Muslim residents of a majority Buddhist nation were denied citizenship and basic rights and opportunities. Since 1977, over a million have emigrated to neighboring Bangladesh, where life often hasn't been much better. I can remember wandering through the dusty lanes of Kutupalong refugee camp in Cox's Bazar, in southern Bangladesh, and being overwhelmed by women begging me to find their husbands, who had been imprisoned by the local authorities for attempting to find work outside the camps. When I moved to Dhaka

permanently in 2013, I made several more trips to the Rohingya camps, where I covered everything from daily life to sexual violence to the 2015 trafficking crisis, when hundreds of refugees were left stranded at sea by human traffickers.

By the time my plane from the country's capital touched down in Cox's Bazar in January 2017, everything was changing, and quickly. According to news reports, 87,000 people had fled to Bangladesh after October 9, 2016, when the Myanmar military launched an offensive in response to supposed Rohingya insurgent attacks. New camps were sprouting up and thousands of new tents were being pitched in Kutupalong, extending back into what had been forested hills just a few weeks prior. Refugees told me stories of having their beards lit on fire; of whole families being burned alive and massacred; of young girls being gang raped in front of their mothers. For weeks I played a cat and mouse game with the local

Bangladeshi mafia, who threatened my translator and me just for being there. Bangladeshi border guards detained me several times for photographing the refugees who were pouring across the border. At the time, I couldn't imagine the situation getting any worse.

When I returned in September 2017 for Getty Images after a Myanmar military crackdown in response to an attack by the Arakan Rohingya Salvation Army, a Rohingya insurgent group, Cox's Bazar was unrecognizable to me all over again. I drove down the main street and saw thousand-strong crowds of refugees sleeping out in the open, shielded from the relentless rain only by flimsy pieces of plastic. Pregnant women were giving birth on the roadside, or in the middle of the mud. Whenever my car stopped, we were swarmed with women and children who clawed at my arms and clothes and begged for a bit of food: for anything at all. There was no coordinated NGO

**Top left:** Jamalida Begum fled Myanmar after her husband was killed and she was raped by the military.

**Top right:** Rohingya refugees are now confined to vast camps in Bangladesh, like this one in Cox's Bazar. More than 600,000 Rohingya have crossed the border since August 2017.





**Jamalida Begum tends to her children in the makeshift house she shares with six other refugees. She has no regrets about speaking to the media, even though it has made her a fugitive.**

effort and ordinary Bangladeshis had started opening their pockets, driving down from Dhaka with trucks full of clothes and food. Unfortunately, their kind-hearted efforts often added to the disorder, and the distributions would turn into violent stampedes. On several of these occasions, refugees were killed. The scale of the crisis and desperation was unlike anything I had ever seen, and the chaos was difficult to put into words—or, in my case, even into photos.

As the challenges increased, I began to believe in my role again. One day I was shooting on Shah Powrir Dwip island, one of the primary landing points for the refugees. The military was still burning villages in Myanmar, and plumes of dark smoke would drift toward the sky, creating an apocalyptic backdrop for the more than two dozen fishing boats crowded with new refugees that arrived on our little stretch of beach over the course of eight hours. Skinny and

shell-shocked, the refugees climbed out and collapsed on the sand before moving on toward the camps. They'd walked for days through the rain and mud without food or water to reach the boats that would take them to safety—and yet throughout the day the only aid that arrived was from a small group of Bangladeshis who came with bananas and a few water bottles. I suddenly felt the full weight of my responsibility as a journalist to let the world know what was happening.

As the influx of refugees slowed to a trickle and word began to spread, NGOs began to establish their presence and some semblance of an infrastructure took shape. Still, that weight remained heavy on my back. I began to focus on some of the lesser-told—but no less important—stories in the camps. While there are many obstacles that come with working as a female photojournalist, in South Asia I have been given access to many worlds that are off limits to men. This story

was no different. The Rohingya culture is deeply conservative, and when the curtain is drawn back on a village of widows, or I'm invited into a child bride's bedroom, it's not just a matter of being able to tell female-focused stories more powerfully or empathetically than my male colleagues: It's often a matter of being able to tell them at all.

Of all the stories I've listened to, the most painful to hear are those of the rape survivors. The assaults on them were coordinated, and several of the women described the same scene: a group of five or six of them gang raped in front of their families, before the military set the house on fire with the women still inside. My translator and I fought back tears as one woman called Dildar described having to crawl past the burning bodies of her children to escape. I asked another survivor, Minwara Begum (no relation to Jamalida), why she was allowing me to photograph her and tell her story. "They did these things to





us, they raped us, I'm not afraid to talk about it," she said. "I don't feel ashamed to tell the world. I want justice, but I know the world cannot give me justice. If there's anyone who could give us justice, it would have happened a long time ago."

Over the course of the eight years I have spent covering this story, I have consistently felt the simultaneous possibilities and limitations of the change we can affect as journalists. The story of the barbaric and inhumane Myanmar oppression of the Rohingya has been reported by journalists for decades, yet burning villages in Myanmar can still be seen from Bangladesh. A Rohingya friend wrote on my Facebook page the other day: "I don't think the world is doing enough for us." I would have to agree.

Still, I remain hopeful about the transformative powers of journalism. Maybe our work can't change the world, but I have seen firsthand the change that it can make in the lives of some. The stories and pho-

tographs that have emerged from this influx of refugees have resulted in international condemnation from human rights groups and governments around the world. Hundreds of aid agencies have come together to provide medical services, donate food, give support, and deal with the logistics of setting up the equivalent of a city overnight.

A few months after first interviewing Jamalida in January, I ran into her again in the middle of the same camp. There were tears in both of our eyes as we embraced, and I saw that she looked, well, if not happy, then at least healthy. Holding her head high, she told me that her children were in school, that she had found part-time work with an NGO and was receiving mental health support. Then she paused. Recently a delegation from Myanmar had visited the refugee camps in Bangladesh and she had been recognized in the street, she said. Her former tormentors confronted her, asking why she was

spreading lies about their country. They interrogated her about how long she intended to continue struggling and starving in the camps before she decided to return "home." My stomach flipped. As journalists, our work had gotten her into trouble again. Her face was so recognizable by this point that the Myanmar officials had even found her in Bangladesh.

With my heart in my mouth, I asked her whether she regretted speaking to the media in Myanmar and Bangladesh. "No, not for a minute," she said. "I want to hold these criminals accountable, I will never back down."

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*Allison Joyce is a Boston-born photojournalist with over a decade of experience working in the United States and internationally. She is based in Bangladesh, frequently covering the terror against the Rohingya people. She also covers breaking news and human rights stories with a special focus on gender issues.*

**Minwara Begum, 17, fled after the Myanmar military attacked her village and killed her family. "They shot us in the back."**

# The Uncounted Dead

**An investigative report finds clear evidence that the U.S. military grossly underestimates the number of civilians killed in its war against ISIS.**

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By Azmat Khan

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**O**N NOV. 16, *The New York Times* magazine published a powerful, exhaustively researched story by investigative reporter and Overseas Press Club Governor Azmat Khan and Anand Gopal, an assistant research professor at Arizona State University. Khan and Gopal spent months on the ground in Iraq, mostly in Mosul and its environs, examining the sites of air strikes against what the U.S.-led coalition fighting ISIS alleged were legitimate military targets. What Khan and Gopal found was, one, that the coalition grossly underestimated civilian casualties and, two, that it often denied targeting civilian houses and other facilities where Khan and Gopal uncovered clear evidence to the contrary. The main character in the story, Basim Razzo, survived an airstrike that killed four of his family members and was then accused of being an ISIS sympathizer. He spent more than a year trying to clear his name, to no avail, until Khan and Gopal stepped in as journalists and pleaded his case. Khan answered questions for *Dateline* about her massive investigative undertaking, which won her this year's Ed Cunningham Award for best magazine story with an international theme.

**YOU SPENT ALMOST TWO YEARS INVESTIGATING THIS STORY, VISITING THE SITES OF NEARLY 150 AIRSTRIKES IN IRAQ. WHAT WERE SOME OF YOUR BIGGEST FINDINGS?** Of the coalition airstrikes we found

on the ground, one out of every five resulted in civilian deaths—a rate that's 31 times higher than what the coalition's own data claims. To put this in perspective, it's helpful to know that our sample is very likely an undercount of civilian deaths because it didn't include West Mosul, nor did it include any strikes conducted after a December 2016 rule change that allowed more ground commanders to call in strikes. And while you might think that the majority of civilian deaths are due just to proximity to an ISIS target, about half of all of the civilian deaths we documented appeared

for the intelligence that can underpin an airstrike. In the case of Basim Razzo, whose wife and two children were killed, the U.S. military finally conceded that his and his brother's houses had been misidentified and targeted, and offered a "condolence" payment of \$15,000—whereas he estimates his material losses at more \$500,000.

## **WHAT WAS THE TOUGHEST PART OF THE STORY?**

There were many challenging pieces—for example, navigating these areas on the ground, melding the investigation with the narrative,

*The U.S. military repeatedly failed to investigate reports of civilian casualties, and sometimes couldn't properly locate the airstrikes it had carried out.*

to be the result of outdated intelligence—for example, after ISIS had evacuated an area—or flawed intelligence that conflated civilians with combatants. We also found that the coalition repeatedly failed to investigate allegations of civilian casualties properly, and sometimes couldn't even properly identify the airstrikes it had carried out. Ultimately, we found that Iraqi civilians stand little chance of getting any kind of justice or clearing their names. We essentially uncovered a system that treats Iraqis as guilty until they are proved innocent, and the threshold for proving innocence is much higher than the threshold

adhering to a method of sampling that would meet the standards of social science. But the most difficult of all was getting information from the U.S. military. Reporting this story to the highest editorial standards required that we exhaust every effort to get and check information. The challenge wasn't just secrecy; we faced an endless barrage of bureaucratic hurdles. Even getting permission to visit the U.S. airbase in Qatar, which coordinates the airstrikes, took months and involved a litany of bizarre requirements. The coalition repeatedly cited security to deny information—such as refusing to tell us even the

AZMAT KHAN (2)





Left:  
The remains  
of the houses  
of civilians  
Salam al-Odeh  
and Aaz-Aldin  
Muhammad  
Alwan after  
an airstrike.  
Salam's wife  
and child died  
of their wounds  
weeks later.

Above:  
Neighborhood  
boys play amid  
the wreckage of  
the home of Ali  
Khalaf al-Wardi,  
who was killed  
with three of  
his children and  
two other adults  
in an August  
2016 airstrike in  
Qaiyara.



Rawa, aged 2, was the only survivor among the eight people living in the two houses occupied by the al-Odeh and Alwan families.

kind of aircraft or weapon it used in an individual airstrike.

Ultimately, the most critical goal was to get the coalition to confirm whether or not it conducted the airstrikes in the sample. At first, I was told that they would only be able to check four coordinates. I pushed back, repeatedly, even as very senior military officials wrote me lengthy scolding e-mails. Ultimately, the Air Force did check all 103 coordinates and provide responses, but the process was a long and difficult one. Getting what we needed required time and relentless follow-up. I can't stress that enough. I'm still pushing for information I believe should be disclosed. For example, I've filed requests for records related to nearly 200 airstrikes the military concluded likely resulted in civilian casualties. For almost all of them, I was denied expedited processing, which means I may not receive responses for years. But I've been working to push back on that through the appeals process. Let's see what happens.

#### HOW DID YOU KEEP SAFE WHILE REPORTING THIS STORY?

A large part of keeping safe is knowing local context and planning ahead. It's also about carefully assessing the information others might give you about how to keep safe. For insurance purposes, news outlets are often required to hire a security contractor to support reporters' work in conflict zones. I believe it's important not to leave my safety solely in the hands of for-profit contractors, and so I'm always hyper-vigilant about making sure their methods really do make me safer. Security contractors are often staffed by ex-military personnel who employ strategies defense forces might use—armed guards, bulletproof vehicles, and the like. These are things that make you stand out. I tend to avoid anything that raises my profile and try to blend in as much as reasonably possible. Of course, I'll work with a security team as required, but I also employ personal security measures

of my own that are more rooted in local context. For example, before I went out to do the airstrike sample, I had already embedded with a key Shia militia group and had gotten an invitation letter from someone very senior that I kept with me when I traveled to do the sample, just in case.

In addition to developing local contacts and lines of support, I have live location tracking. In addition to the security team tracking, I'll set up a separate line of location monitoring with several people I trust and assign each of them a monitoring schedule. These are personal contacts in different time zones, some of them family members, some of them fellow reporters with exceptional ground knowledge. I'll inform them as I approach or pass a checkpoint. Additionally, before any outing, I spend a lot of time studying updated satellite imagery and memorizing routes I can take or places I can hide in case something goes wrong. Ultimately, if there's anything that doesn't seem right, I'll re-assess, and possibly bail on the plan. I know that's a luxury—it requires having time to come back and try again, or a flexible deadline from your editor, or reporting expenses. All of these things are increasingly rare for journalists. Of

course, digital security involves a host of other methods. One thing I would especially recommend, if you can afford it, is to invest in a second smartphone solely for use in the field, preferably one you've bought abroad, and keep it unaffiliated from your own email, phone number, Facebook account, wifi networks or other identifying logins. While this is by no means a failsafe measure, it's one helpful step in a process to not only keep yourself safe but your sources safe as well.

#### YOU RECENTLY RETURNED FROM IRAQ, YOUR FIRST TIME BACK SINCE THE STORY WAS PUBLISHED. WHAT HAS CHANGED? ARE THERE UPDATES?

On this trip, I was able to go to two critical areas I'd been unable to sample previously: downtown Hawija and Western Mosul. Both were surreal. Hawija, which was instrumental in the rise of ISIS and



AZMAT KHAN (3)





Sam Abdul Gafoor Taboor had the misfortune to be living in a house next to an ISIS bomb factory in Qaiyara. When the factory was blown up in an airstrike, so was his home.



ISIS had occupied this Qaiyara railroad station, but by the time the U.S. bombed it, they were long gone.

bore a heavy brunt of airstrikes, is a ghost town today. It's patrolled by militias and the Iraqi Army, and very few civilians have been allowed to come back. It's just in shambles. I went to the site of one airstrike in Hawija that may have resulted in the deaths of dozens of civil-

ians, most of them displaced from other areas of the Iraq fighting. They were poor, and lived wherever they could find space. They were bombed in an industrial district that ISIS was using to manufacture car bombs and other explosives. I had previously interviewed survivors of

the strike who had managed to escape from Hawija, and they told me that it had leveled an entire neighborhood. On this trip, I was able to see it for myself: a vast expanse of rubble. Everything these survivors had described was true.

While Hawija was a ghost town, West Mosul still has residents milling about. It's much more densely packed, and so the rubble fills alleyways several feet high. To get to some homes, I had to climb over rubble for 20 to 30 minutes. Residents showed me makeshift graveyards where they buried the dead, several to a plot, during the height of the fight. Sometimes, family members would return later to dig up and bury the dead elsewhere, so you have these empty holes as well. One man described it like this: "When Mosul was destroyed, ISIS was finished. We were the sacrifice. We paid the price. We paid with our bodies."

# In the Thick of It

How one individual Chinese-American female journalist survived for three decades on the front lines.



Melinda Liu in Southern Iraq near Basrah covering Desert Storm and its aftermath in 1991. Iraqi troops surrendered to her and her colleagues after the U.S.-led onslaught.

By Melinda Liu

**M**UCH IS different now. When I started out in journalism in the 1970s, it wasn't just a different culture. It was a whole different universe. Imperious men largely dominated the media field. Just for instance, one editor visiting Hong Kong asked me to bring half a dozen shirts to his customary tailor to have new collars and cuffs put on.

But when women put themselves in the middle of the action, of course, they ran just the same risks as men, as I learned in Manila in 1986. Late one night, a Filipino

source phoned me suggesting I head over to the Presidential Palace. "Something might happen there tonight." President Ferdinand Marcos and First Lady Imelda were hunkered down inside, facing what had seemed a peaceful revolution, but guarded by combat-hardened soldiers. To get over there I grabbed a Manila Hotel driver and we hopped into his roomy white Mercedes—budgets were very different then—and navigated through the dark to confront a bizarre street scene.

Suddenly, firecrackers exploded. Crack! CRACK! That spooked the heavily armed troops defending the palace. More fireworks—then gunfire. Everyone scattered. I ran

a short way, then hit the ground. I couldn't see much beyond the foot of the guy lying in front of me, who kept twitching as bullets pinged off the pavement. Slowly, I became conscious of a stinging sensation in my right knee.

Damn, I'd been shot. I made it to the hotel car, then the hospital. Amazingly, the bullet had missed hitting any bones and the entry and exit holes were clean. I was even able to walk—slowly—back to the car from the emergency room and through the hotel lobby to my room. Full of painkillers, I fell into bed. By morning, a stream of well-wishers stopped by, including photographers Jim Nachtwey and Sandro Tucci.



"What luck you had!" Sandro told me, "A 'perfect' injury—not too bad, but bad enough to make a good war story." Then he joked, "Even some of us male photographers are feeling a bit jealous of you."

That was flattering, of course. Yet disconcerting, too. Really, I was just lucky not to have died out there, and my survival had nothing to do with skill or smarts or, for that matter, gender. I told my editors and colleagues the wound was so minor I didn't think it was worth mentioning in *Newsweek's* coverage of Marcos' fall. "It's no big deal," I heard myself telling our legendary publisher, Katharine Graham, when she phoned to ask how I was. "Really," I said.

Some people don't like the idea of writing specifically about "women on the front lines" because to say it that way focuses too much attention on us as females, and not enough on how well we can do the job. So I'm just going to tell some stories about how this one individual Chinese-American female journalist survived on the front lines.

In some reporting situations, it did matter that I was a woman, or of Asian descent, or carrying \$10,000 in my money belt for emergencies. Sometimes I found that being a woman gave me an advantage. While reporting on the Afghan refugee camps in Pakistan during the Soviet occupation of Afghanistan, for example, I was regularly invited in by Afghan wives. Normally they would be barred by conservative tradition from conversing with men who weren't their relatives.

Afghanistan was notable because you could use the "burqa ploy," wearing as a disguise the long flowing outfit that covers pretty much everything on a woman from the top of the head to the ankle, with a little mesh "window" you could see through, kind of.

After 9/11, I was trying desperately to get to Kabul from Pakistan, to report from the Afghan capital on the fall of the Taliban. On the eve of the ground offensive, I'd joined several other Western correspondents who'd tagged along with a friendly warlord's

convoy from the Pakistani border to the Afghan city of Jalalabad. But that wasn't good enough. Over a Thuraya satellite phone that night my foreign editor told me to "get to Kabul any way you can. That's the dateline we want."

Somehow I found an SUV and driver to hire, as well as a translator; both guys looked about 16 years old. I pulled out my burqa, putting it on before climbing into the back of the SUV, and off we sped. It was an anxious drive, especially when an Afghan man with an AK-47 popped out right in front of our car. My driver stopped. The man wanted a lift. I kept silent and unmoving in the back, comforted only by the thought that traditional custom would discourage our new companion from speaking with me, an unrelated woman.

Arriving safely in Kabul, I chucked the burqa and scrambled to find a hotel. Then I headed out to report, almost immediately encountering two shy Afghan women on the street. Upon seeing I was also female, they showed their faces and smiled. One of them stuck her hand inside the folds of her burqa and pulled out a handful of glitter. Soundlessly, she tossed it in the air, a blizzard of iridescence. Giggling, we were a sisterhood of discreet triumph.

My memories of that luminous day, lit by the rays of a wintry sun low in the sky, are forever marred by the grim news that I heard later. Not long after I'd travelled down the then-deserted Jalalabad-Kabul highway, a convoy of eight trucks and taxis carrying several Western correspondents attempted the same journey. They didn't share my good luck. Six turbaned men with weapons stopped the first two vehicles. "The Taliban is still around," they declared. They shot four western reporters—including Italian correspondent Maria Grazia Cutuli, 39, of *Corriere Della Sera*—and a local guide. The corpses were left near the roadside. Someone had cut off the female reporter's earlobe, evidently in order to steal an earring.

Afterwards, some cited Maria's death as the reason women should

avoid war reporting. "What happens when you face death on the front lines?" one male colleague asked. I gave the obvious answer, "The same thing that happens to men."

To be sure, one thing was bound to be a little different. "It was always the bathroom thing," declared Tad Bartimus, a woman journalist who covered Vietnam in 1973 and '74 for *The Associated Press*. "Women, the men said, couldn't go to war because there was no proper place for them to relieve themselves discreetly," she wrote. "That was The Big Excuse."

Nor had this issue disappeared entirely by the spring of 1991. Though still in much smaller numbers than men, women were in the American military, and a number of female correspondents covered the liberation of Kuwait. After the U.S.-led coalition rolled through southern Iraq with Desert Storm, the landscape teemed with surrendering Iraqi soldiers, anti-Saddam Iraqi rebels, and coalition troops from various nations. Based in liberated Kuwait, I spent long hours "commuting" into Iraq.

Once I was with another female reporter—let's call her Carol—and we drove deep into Iraq. We ran into scattered Iraqi soldiers looking for someone, anyone, to whom they could surrender. Previously, one motley gaggle had scrounged up uniforms worthy of a high school marching band. With a flourish, the senior Iraqi officer pulled out his toy sword and presented it to us. It was dark by the time Carol and I began the four-hour drive back to Kuwait. The rubble-strewn concrete highway was pocked with craters, the risk of mines remained high. One elevated off-ramp abruptly ended in mid-air, without warning. We drove slowly, and eventually needed a bathroom break. By moonlight I saw a roadside culvert that seemed the perfect impromptu pit stop. We slowed to a halt and stepped out into the darkness. The place seemed deserted.

It wasn't. As I stood up after urinating, the night exploded with the

**"Shock and Awe" special report/cover story of the outbreak of the U.S. war to topple Saddam (March 31, 2003), for which Melinda contributed a first-person account of the bombing from the Palestine Hotel in Baghdad ("Baghdad Eyewitness"). This issue was one of several which helped *Newsweek* win the National Magazine Award for General Excellence.**





**Liu in Pakistan's Swat Valley, an area of extremist activity, just before the fall of the Taliban in neighboring Afghanistan.**

wolf whistles and laughter of what sounded like a vast army of American men. By the light of the moon I noticed—too late—the silhouettes of many U.S. armored vehicles lined up neatly some distance from the road. Silently, U.S. troops had been watching us, using night-vision goggles. As someone shouted “Hot damn!” Carol and I got back in the car and sped off. It could have been humiliating. But after weeks of covering death and destruction, I felt lucky to be alive. We just laughed our way back to Kuwait.

Today, many women have won a place at the front line. But it's still an uphill battle getting the same titles and the same pay as men. Recently Carrie Gracie of the BBC quit her job as China editor because she discovered male colleagues in equivalent assignments were getting paid way more than she. “Conflicted yet empowered” is how she described her feelings, and her comments made me think back on the closest I ever came to resigning in the field.

It was the spring of 2003 and I was in Baghdad. I'd been hunkered down in Saddam Hussein's capital for weeks, preparing to cover the coming war. While Saddam remained in power, there wasn't much independent reporting to be done. So I made contacts, stocked up on supplies to last through the conflict, and waited for the bombs to fall. I knew roughly when the bombing of Baghdad would start, so I agreed with my *Newsweek* editors to decide on X day whether I should stay, or drive through the desert to Jordan.

When X day arrived, I argued that despite the risks I should stay because a critical mass of Western

journalists would be there, too, as opposed to those “embedding” with the U.S. military. With so many Western media in one place, I reasoned, at a minimum the Pentagon would avoid bombing our hotel. My editors agreed that I could stay.

Then everything changed. The Pentagon began calling various American publications, insisting publishers and editors order their correspondents out of Baghdad. I got a call from Rick Smith, my top boss at *Newsweek*. He sternly told me I must leave for Jordan.

Furious, I said I'd depart, but only if it could be done safely. We were already perilously close to the onset of the U.S.-led “shock and awe” attack on Baghdad. In order to leave, I first had to pay a bunch of fees so I could get an exit permit; without it, at the Jordan border I would have been stopped and sent back to Baghdad under armed guard, as happened to a number of Western reporters.

Frustrated, I promised Rick I'd get my exit permit the next morning, then depart in a convoy headed for Amman. I planned to tender my resignation once I got there.

But things didn't work out that way. I owed daily fees for bringing in a satphone, whopping bills at the Palestine Hotel, and a per diem fee to the Ministry of Information simply for the privilege of being in Baghdad. The next morning, when I went to pay the Iraqi man who took the money and issued receipts—a curious guy with no fingernails, who used to record the serial numbers of every U.S. bill that passed through his hands—he

was nowhere to be found.

One of his colleagues said he was last seen in front of an open safe, shoving money into a sack. The Ministry of Information was pandemonium as Iraqis wheeled out furniture and file cabinets. I never did find the money man, whom I'd dubbed The Gnome.

I phoned Rick to tell him I couldn't get to Jordan safely. With no exit permit, I could have been stranded in the Iraqi desert with bombs falling around. He acquiesced. Then I asked to be connected to the foreign editor. I was exhausted, but the adrenaline would have to keep flowing for at least a few more days. The coming weeks would be the most critical and perhaps the most dangerous as Saddam's regime crumbled and the American military advanced toward Baghdad. A power vacuum could mean looting, chaos, maybe even retribution by vengeful pro-Saddam lynch mobs. Would there be food, water, electricity? Amid chaos, would my computer get trashed just as I needed to file?

*Newsweek's* foreign editor, Jeff Bartholet, got on the phone. “I guess you know I wasn't able to leave Baghdad safely,” I blurted out. “Yeah, I heard,” he said. “The Pentagon says the bombing will start about five hours from now.” We both paused for a second. Then we switched gears to tackle the business at hand. “Now that you're staying,” Jeff said, “probably you should file at least once a day, in rolling takes; don't try to do one long piece. Who knows what'll happen when we're on deadline.” We discussed a few more technical issues. I said nothing about my thoughts of resigning. At the end of our talk, Jeff urged me to take care, then asked one final question before the bombing: “When do you think you can send your first file?”

*Melinda Liu, who served as Beijing Bureau Chief for Newsweek from 1998 until 2013, is a veteran foreign correspondent and the recipient of numerous accolades, including the 2006 Shorenstein Journalism Award for her reporting on Asia.*

PHOTO COURTESY OF MELINDA LIU



# *CELEBRATING THIS YEAR'S WINNERS. TONIGHT YOUR STORY IS THE STORY.*

Citi would like to congratulate the winners of the 79th Annual Overseas Press Club Awards. Their efforts in keeping to the highest standards of journalism not only promote professional integrity, they promote progress.





# Moving to Mogadishu

**The only way to learn what's really happening in one of America's most shadowy wars is to be on the ground in Somalia.**

**Christina Goldbaum with Ugandan soldiers in the African Union Peacekeeping Force at Arabiska Forward Operating Base, Sector 1, Somalia in May 2016.**

*By Christina Goldbaum*

**B**Y THE TIME Muna Hassan did her last rounds of the blast site, the clean up crew was removing only scraps of metal and wood. The week before, in the aftermath of the deadliest bombing in Mogadishu's history, the same crew had been pulling carbonized remains and bits of bodies from beneath the rubble. Those unrecognizable pieces were then gingerly placed in white trash bags, taken to a cemetery, neatly lined up, prayed for, and deposited in unmarked graves.

Throughout the week, Muna, a former journalist who volunteered to coordinate the emergency response team created after the Al Shabaab attack, had been re-connecting some families to their injured love ones and offering the devastating news to many others that their missing husbands, sons, and daughters were not registered at any of the city's hospitals. She had said through tears that this—the devastation, the deaths, the feeling of utter insecurity—was not her Mogadishu. Such suffering was supposed to be part of the past.

Somalia's capital these days is a city of stark contrasts in a country

with too many conflicts to name. But the bombing on October 14, 2017 that left over 500 people dead in one of the largest terrorist attacks in the world since 9/11 was a dramatic reminder that the simmering, unconventional conflict with Al Shabaab continues in the country's shadows.

Seven months earlier, I had decided to move to Somalia, yearning to put my finger on the pulse of the conflicts here. In three years of freelancing from Nairobi, every budget cut, every staff job lost, and every older journalist wistfully describing the long lost days of expense accounts and bureaus and actual



salaries made me wonder whether a career as a foreign correspondent really existed anymore. I thought this would be the place to find out.

Amid the politics of the past year, with foreign policy tweeted out in rapid and often contradictory missives, a continent that was already difficult to sell to editors fell even further off their radar. Yet it was clear in Somalia and across Africa that chaos in Washington had metastasized, infecting U.S. government operations all over the world. In Africa, with the Department of State hemorrhaging quality diplomats and the Department of Defense operating with more power and less oversight, high-stakes U.S. foreign policy mishaps were inevitable, and the damage done potentially irredeemable.

Listening to people on the ground is the crux of good journalism. When I moved to Somalia, I was the only foreign correspondent permanently based in this country, and that is still the case. For much of the past year, most of my stories have begun with conversations on rooftops or in the hotel lobbies of Mogadishu drinking a nightly cup of tea and partaking in the ancient tradition of “*fadhi ku dirir*,” which literally translates to “fighting while sitting.”

The gossip of the day is laid bare as people sit around a table or on cushions sprawled across carpeted floors. Northerners and Southerners, those from large clans and those from small, from the coast and from the regions, debate everything from which sub-clans are fighting in which areas to the whispers of illegal arms shipments making their way into the city. For Somalis in Mogadishu, this is the typical chat with friends at the end of a work day. For a journalist, it is a goldmine of potential tips.

In recent months, the conversation has centered on the ever-changing roster of Somali political appointees that challenge the Trump administration’s own rotating cast of characters, and also on the presence and influence of foreign meddlers: the Gulf states fighting a proxy war on Somali

soil, the Asian nations trying to make inroads and actual roads in East Africa, and, yes, the Americans and their guns and drones and movie-like soldiers and subtle yet powerful political influence.

In Somalia, as elsewhere on this continent, the low-level but ever-present U.S.-backed war takes place mostly in the hard to reach rural areas referred to here as “the regions.” There are drone strikes in terrorist-held territory, interrogations conducted in U.S. military bases built in the middle of the desert, nightly shipments on C-130s landing invisibly at the Mogadishu airport, and ground operations conceived, planned, and often carried out by U.S. Special Operations Forces “advising and assisting” the local military.

U.S. Africa Command admits none of this. Its three- to five-line press releases—often filling in the blanks with new locations or numbers of terrorists killed—repeat that U.S. soldiers act in an advisory capacity, they take action only in consultation with and in support of the Somali Federal Government, and their command takes accusations of civilian casualties very seriously.

Much of this rhetoric is either meant to obscure a clandestine war about which the U.S. public knows little to nothing or is, simply, delusional. That’s not to say every action U.S. Special Operators take in Somalia is a misstep. It’s not, and much of what they’ve done has been effective, weakening Al Shabaab. But I’ve also seen firsthand the U.S. military acting with an air of entitled impunity as the intricate workings of this country, the details revealed by the daily *fadhi ku dirir*, are all but lost on the soldiers who need to understand them the most.

Freelancers like myself all over the world, often operating on shoestring budgets and with little to no institutional support, despite our empty bank accounts and the utterly un-glamorous lives we lead, believe as those who came before us believed that holding those in power to account and breaking down the boundaries that divide people is hugely



important. And like those who came before us, we are drawn also by that age-old, addicting sensation that no decline of the industry can smother: the feeling of chasing down a ground truth obscured in the edges of our world and plugging into something much bigger than ourselves.

When the House Foreign Affairs Committee held its first congressional hearing on U.S. counterterrorism in Africa in December, it was clear that much of what rightly concerned them was the result of high quality on-the-ground foreign reporting. Nearly all the questions posed to the Department of Defense and Department of State representatives centered on the headlines from Africa this year: the Islamic State’s slow shift into Libya, Boko Haram’s expanding reach in West Africa, and the impact of the anti-abortion Global Gag Rule defunding aid to women across the continent.

So as tempting as it is for Americans to focus attention inward as American democracy feels like it is imploding, it is vital to remember that the United States is still a power that reaches into lives, and sometimes deals death, around the world. If Chinua Achebe’s famously wise words were right, if evil really does thrive best in “quiet, untidy corners,” then foreign correspondents must persevere there.

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**Christina Goldbaum** reports for The Daily Beast. She has worked across Sub-Saharan Africa reporting on U.S. foreign policy, peacekeeping, migration flows, and human rights.

**Christina Goldbaum** traveling to Afgoye, Southern Somalia in an African Union Peacekeeping Force convoy.

# ANNUAL AWARDS 2017

## OVERSEAS PRESS CLUB OF AMERICA



Civilians, exhausted, hungry and thirsty, line up for food and water in the Mamun neighborhood of Mosul, on March 15, 2017.

IVOR PRICKETT

By Scott Kraft

OPC AWARDS CHAIR

**T**HE GOAL is ambitious and straightforward: identify the finest reporting from abroad. And every year, the Overseas Press Club begins that process by inviting leading journalists to head up each of our juries.

This year our 22 head judges included five former Pulitzer Prize winners—as well as past Emmy winners and, of course, past Overseas Press Club winners. The jurors recruited by those head judges included still more award-winning reporters, editors, authors, cartoonists and academics.

Their selections were proof, if any was needed, of the high quality of international journalism available to U.S. audi-

ences last year.

Among that work was powerful, revelatory reporting from the battlefields of Iraq and Syria, on a state-directed slaughter in the Philippines, on ethnic cleansing in Myanmar, and from strife-torn Venezuela. Also recognized were investigations of a tobacco company's attempts to ward off global health concerns and of a housing debacle in Mexico. Other winning work focused on the plight of Palestinians in Israel, the rule of Kim Jong-un in North Korea, and a 2010 mass rape in the Democratic Republic of Congo.

More than 400 entries were considered, and the entries per category ranged as high as 38, the number for the Joe and Laurie Dine Award for best international reporting dealing with human rights. Maggie Michael, of The Associated Press, was honored there for her remarkable reporting on

more than a dozen secret prisons in Yemen.

The variety of media outlets doing this work at the highest level is heartening to all of us who care deeply about global coverage. The AP and Reuters each had three winners, and the final tally of winners and citations included major newspapers, magazines, networks and digital news organizations.

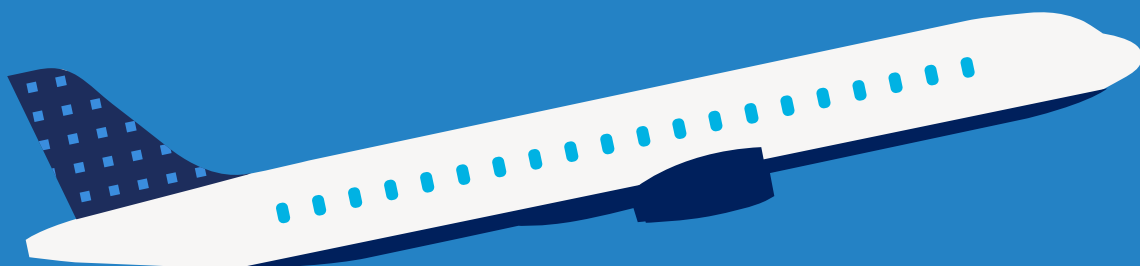
Our deepest thanks to the 93 judges who volunteered to be part of the decision-making process—an effort that many said was made more satisfying, if so much more difficult, by the high quality of entries. And our congratulations to all the winners.

*Scott Kraft, a former foreign correspondent in Africa and Europe, is Deputy Managing Editor of the Los Angeles Times. He is also on the Overseas Press Club Board of Governors.*



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# OVERSEAS PRESS CLUB OF AMERICA

# ANNUAL AWARD WINNERS 2017

# 1

## THE HAL BOYLE AWARD

Best newspaper, news service or digital reporting from abroad

**Associated Press Staff**  
"Rohingya Exodus"

# AP

In a series of powerful and unforgettable stories, rich with detail and dogged reporting, a team of Associated Press journalists documented the horrific crimes unfolding against the Rohingya minority in Myanmar. The AP brought together an impressive talent pool with different skills, from investigative reporter to narrative writer and local insight, to take readers to the front lines of this conflict. The stories exemplified foreign correspondence at its best: exposing and chronicling human rights violations, putting a human face on conflict and providing a road map for future investigations into what world powers are calling genocide. Simply put, it was an incredible package that you want to urge everyone to read.

**Citation:** Clare Baldwin, Andrew R.C. Marshall, Manuel Mogato and Reuters team  
**Reuters**  
"Duterte's War"

**Sponsor:** Norman Pearlstine in memory of Jerry Flint

**Judges:** Farnaz Fassihi (head), *The Wall Street Journal*; Steve Stecklow, *Reuters*; Somini Sengupta, *The New York Times*; T. Christian Miller, *ProPublica*; Soraya Sarhadi Nelson, *NPR*  
Steve Stecklow recused himself from the citation selection.

# 2

## THE BOB CONSIDINE AWARD

Best newspaper, news service or digital interpretation of international affairs

**New York Times Staff**  
"North Korea, and the Unthinkable"

The New York Times Company

No story captured world attention in 2017 like North Korea's claim to have developed a nuclear-armed intercontinental missile capable of unleashing a once-unthinkable war. Of the multiple media projects that explored and analyzed Kim Jong-un's objectives, The New York Times most effectively harnessed the expertise of its correspondents around the world. Their stories explained the failed Western strategies for containing Kim, looked beyond the cartoonish portrayals of the determined young leader and detailed his success in circumventing sanctions to bankroll "parallel advance"—the loosening of constraints on private enterprise that both improved North Korea's economy and helped Kim realize his dream of turning his nation into a nuclear power.

**Citation:** Borzou Daragahi  
**Buzzfeed**  
"Iran and the U.S. at a Crossroads"

**Sponsor:** William J. Holstein and Rita Sevell

**Judges:** Michael Parks (head), *University of Southern California*; Carol J. Williams, *freelance*; John Pomfret, *author*; Philip Taubman, *Stanford University*; Roy Gutman, *freelance*;  
Philip Taubman recused himself from the final selection.



3

### THE ROBERT CAPA GOLD MEDAL AWARD

Best published photographic reporting from abroad requiring exceptional courage and enterprise

**Carol Guzy**  
*Zuma Press*

**“Scars of Mosul, the Legacy of ISIS”**



Andrea Pritchard

Guzy’s entry offered an intimate and unconventional perspective of a civilian population ravaged by war. Carol trained her camera on the most vulnerable inhabitants of Mosul’s civilian population amid the Iraqi

Army’s fierce battle to tear the city from the grasp of the Islamic State. She stepped outside the bounds of covering a hostile story and offered an intimate, sensitive and haunting coverage of the innocents we often do not see reflected in images from amid the gore of wartime.

**Sponsor:** Getty Images

**Citation:** Ivor Prickett  
*The New York Times*  
**“What ISIS Left Behind”**

#### Judges for the three photography awards:

Adrees Latif (head), *Reuters*; Yunghi Kim, *Freelance Photojournalist*; William Snyder, *Rochester Institute of Technology*; James Collins, *NBCnews.com*; Sandy Ciric, *Getty Images*

Judge William Snyder recused himself from the Robert Capa award selection.

4

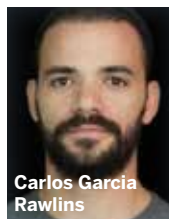
### THE OLIVIER REBBOT AWARD

Best photographic reporting from abroad in any medium

**Carlos Garcia Rawlins and Carlos Barria**

*Reuters*

**“Venezuela Marred by Violence”**



Carlos Garcia Rawlins



Carlos Barria

Covering one of the biggest stories of the year, the photojournalists endured clouds of tear gas, petrol bombs, water cannons and live ammunition while attempting to portray the volatile economic and political turmoil in Venezuela. The images show unprecedented scenes of a once prosperous nation unraveling into chaos. The entry, condensed to twelve dizzying images, showcased one of the most visually hostile stories of the year. The potent

and strikingly violent images invoked an auditory response from the jury as they rolled across the screen.

**Sponsor:** The Coca-Cola Company

**Citation:** Mohammad Ponir Hossain, Danish Siddiqui, Hannah McKay, Damir Sagolj and Cathal McNaughton  
*Reuters*  
**“Rohingya Flee Violence in Myanmar”**

# THE ROBERT CAPA GOLD MEDAL AWARD

**CAROL GUZY**

*Zuma Press*

“Scars of Mosul, the Legacy of ISIS”







CAROL GUZY (3)

Scenes from the retaking of Mosul, Iraq in July 2017. Above, refugees rest in the shovel of a bulldozer at the Trauma Stabilization Point in the Old City. Right, a victim after treatment. Above right, soldiers exchange fire with ISIS snipers.

# OVERSEAS PRESS CLUB OF AMERICA

## ANNUAL AWARD WINNERS 2017

# 5

### THE FEATURE PHOTOGRAPHY AWARD

Best feature photography published in any medium on an international theme

**Kevin Frayer**  
*Getty Images*

**"The Harrowing Exodus of Rohingya Muslims to Bangladesh"**



Candace Feit

One of the most comprehensive picture packages of the year, Kevin Frayer's images documented the Rohingyas' grueling and deadly exodus from Myanmar. Frayer's images struck the jury with their haunting beauty,

sophistication and breadth. Amid the chaos, his images managed to convey a strong warmth and sympathy for his subjects and their struggle.

**Citation:** Meridith Kohut  
*The New York Times*

**"As Venezuela Collapses, Children are Dying of Hunger"**

**Sponsor:** Cyma Rubin—*Business of Entertainment*

Judge Sandy Ciric recused herself from the final selection.

# 6

### THE LOWELL THOMAS AWARD

Best radio, audio or podcast news or interpretation of international affairs

**Gregory Warner, Laura Heaton, Marianne McCune, Michael May and Jess Jiang**  
*NPR*

**"The Congo We Listen To," an episode of the Rough Translation podcast**



At the heart of good journalism is an honest reckoning with how we know what we know, and what more we need to know. Such was the case with the NPR podcast Rough Translations' episode: "The Congo We Listen To." It featured Laura Heaton, a freelance reporter who decided to revisit the 2010 story of mass rape by militia groups in a Congolese village, wanting to know whether that brief period of saturated international media attention had a lasting impact on the village and its women. What she found was that the real story was different from what had been reported, and she worked to find out why village women had chosen to hide the full story. Heaton, with Rough Translation host Gregory Warner, produced a complex and compelling tale about what stories are told, what stories are hidden, and how journalists with good instincts, time and patience, can find a much richer story by listening for what hasn't been said.

**Sponsor:** Deborah Amos

**Citation:** Marlon Bishop, Maria Hinojosa, Nadia Reiman and Stephanie Lebow  
*Latino USA*  
**"A Border Drawn in Blood"**

**Judges:** Mary Kay Magistad (head), *freelance*; Deborah Amos, *NPR*; Marsha Cooke, *Vice*; Peter Klein, *Global Reporting Centre*; Michael Montgomery, *Reveal/Center for Investigative Reporting*



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'BUSINESS' REFERS TO THE COCA-COLA CO. USA AND U.S. COCA-COLA INDEPENDENT FRANCHISE BOTTLERS.

# THE OLIVIER REBBOT AWARD

**CARLOS GARCIA RAWLINS AND CARLOS BARRIA**

*Reuters*

“Venezuela Marred by Violence”







Enveloped in a cloud of tear gas, an activist hurls a tear gas canister back toward security forces who were clashing with demonstrators marching against Venezuelan President Nicolas Maduro in Caracas, Venezuela, April 19, 2017.

CARLOS GARCIA RAWLINS

# OVERSEAS PRESS CLUB OF AMERICA

## ANNUAL AWARD WINNERS 2017

# 7

### THE DAVID KAPLAN AWARD

Best TV or video spot news reporting from abroad

**Nick Paton Walsh and Arwa Damon**  
**CNN**  
**"Fall of ISIS"**



Nick Paton Walsh



Arwa Damon

CNN's Nick Paton Walsh and Arwa Damon brought viewers directly into the final fight to push the ISIS terrorists out of their strongholds in Iraq and Syria while at the same time revealing its terrible human cost. Paton Walsh and his team witnessed the fight for the Al-Nuri mosque in Mosul and the closing hours of the battle when ISIS fighters emerged from the ruins and gave themselves up. Damon's reporting and particularly poignant narrative

on the dead and injured is so strong it is hard to watch. An Arabic speaker, Arwa encouraged survivors of a U.S. bombing that killed over 100 people in Mosul to talk about the agony and death that surrounded them. Judges felt the complementary stories by Paton Walsh and Damon were extraordinary examples of the psychological cost to the victims of prolonged ISIS rule and the fighting that brought it to an end.

**Citation:** Ian Pannell, Matt McGarry, Rym Momtaz, Nicky DeBlois and Jenna Millman  
**ABC News**  
**"The War Against ISIS"**

**Sponsor:** ABC News

**Judges:** Marcy McGinnis (head), *freelance career coach*; Eason Jordan, *Oryx Strategies*; Karen Curry, *Drexel University*; Len Apcar, *Louisiana State University*; Bob Sullivan, *retired, Worldwide Television News*

# 8

### THE EDWARD R. MURROW AWARD

Best TV, video or documentary interpretation of international affairs less than one hour

**Raney Aronson-Rath, James Jones, Olivier Sarbil, Dan Edge and Andrew Metz**  
**FRONTLINE PBS in association with Channel 4**  
**"Mosul"**



Raney Aronson-Rath



James Jones



Olivier Sarbil



Dan Edge



Andrew Metz

The world has been riveted in horror by the brutality of ISIS and the long, bloody campaign to defeat it in Syria and Iraq. The climactic showdown was the 9-month-long battle of Mosul. In Mosul, filmmaker Olivier Sarbil follows a squad of Iraqi Special Forces as they fight their way house by house through Mosul. His documentary stands out for the way it connects viewers with the characters of four Iraqi soldiers, putting human faces on an inhuman conflict. Sarbil shows how the mostly Sunni civilians fear the predominantly Shiite Iraqi soldiers, who in turn are wary of ISIS fighters trying to hide among the civilians they meet - this is the fundamental root of the conflict. We hear the crunch of broken glass under the soldiers' boots as they approach a doorway, the whispered warning not to move a curtain which could give away their position, the boom of a car bomb that kills one of their comrades. This is the ugly, unpredictable but relentless face of war, seen from up very close through Sarbil's lens—and clearly at substantial risk to himself.

**Citation:** Steve Kroft, Draggan Mihailovich, Laura Dodd and Matthew Lev  
**CBS 60 Minutes**  
**"Isle of Eigg"**

**Sponsor:** CBS News

**Judges:** Terry McCarthy (head), *Los Angeles World Affairs Council*; Beth Loyd, *Facebook*; Miguel Marquez, *CNN*; David Wright, *ABC*; Parisa Khosravi, *Payam Global Strategies (formerly CNN Worldwide)*



9

## THE PETER JENNINGS AWARD

Best TV, video or documentary about international affairs one hour or longer

**Evgeny Alfineevsky, Den Tolmor  
and Aaron I. Butler**  
*HBO*  
“Cries from Syria”



Evgeny Alfineevsky



Den Tolmor



Aaron I. Butler

This remarkable documentary, “Cries from Syria”, serves as an important contribution to the reporting on the Syrian crisis, one of the most challenging conflicts for foreign journalists to cover. By combining footage shot by activists and ordinary citizens with interviews with Syrians who have survived the war, the film masterfully captures a story that is both personal and comprehensive. The filmmaker sheds light on the human toll of the Syrian conflict and highlights the extent of the Syrian government’s war crimes against its own people. It is a film that not only informs and raises awareness of the ongoing war but also memorializes the Syrians who were on the front lines of the conflict.

**Sponsor:** The Jennings Family

**Citation:** Michael Kirk, Mike Wiser, Jim Gilmore, Philip Bennett, David E. Hoffman and Raney Aronson-Rath  
*PBS FRONTLINE*  
“Putin’s Revenge”

**Judges:** Abi Wright (head), *Columbia School of Journalism*; Cynthia Lopez, *freelance producer*; Jonathan Jones, *Center for Investigative Reporting*; Josh Fine, *Real Sports with Bryant Gumbel*

10

## THE ED CUNNINGHAM AWARD

Best magazine reporting in print or digital on an international story

**Azmat Khan and Anand Gopal**  
*The New York Times Magazine*  
“The Uncounted”



Azmat Khan



Anand Gopal

Azmat Khan and Anand Gopal spent almost two years visiting about 150 bomb sites in northern Iraq, often at great personal risk, for this powerful story that showed civilian casualties caused by U.S.-led coalition airstrikes were considerably higher than previously reported. With a compelling main character in Bassim Razzo, whose home and family in Mosul were obliterated, indefatigable sleuthing by Khan and Gopal that challenged U.S. statistics, and an impressive use of photography and videography, “The Uncounted” provided a horrifying accounting of the true cost of America’s war.

**Sponsor:** Michael S. Serrill

**Citation:** Ben Mauk, Laura Kasinof, George Butler and Diàna Markosian  
*Virginia Quarterly Review*/  
*Pulitzer Center on Crisis Reporting*  
“Paths to Refuge”

**Judges:** Robert Friedman (head): *Bloomberg News*; Barbara Demick, *Los Angeles Times*; Laurie Hayes, *Edelman*; Romesh Ratnesar, *New America Foundation*; Don Guttenplan, *The Nation*

# THE FEATURE PHOTOGRAPHY AWARD

**KEVIN FRAYER**

*Getty Images*

"The Harrowing Exodus of Rohingya Muslims to Bangladesh"





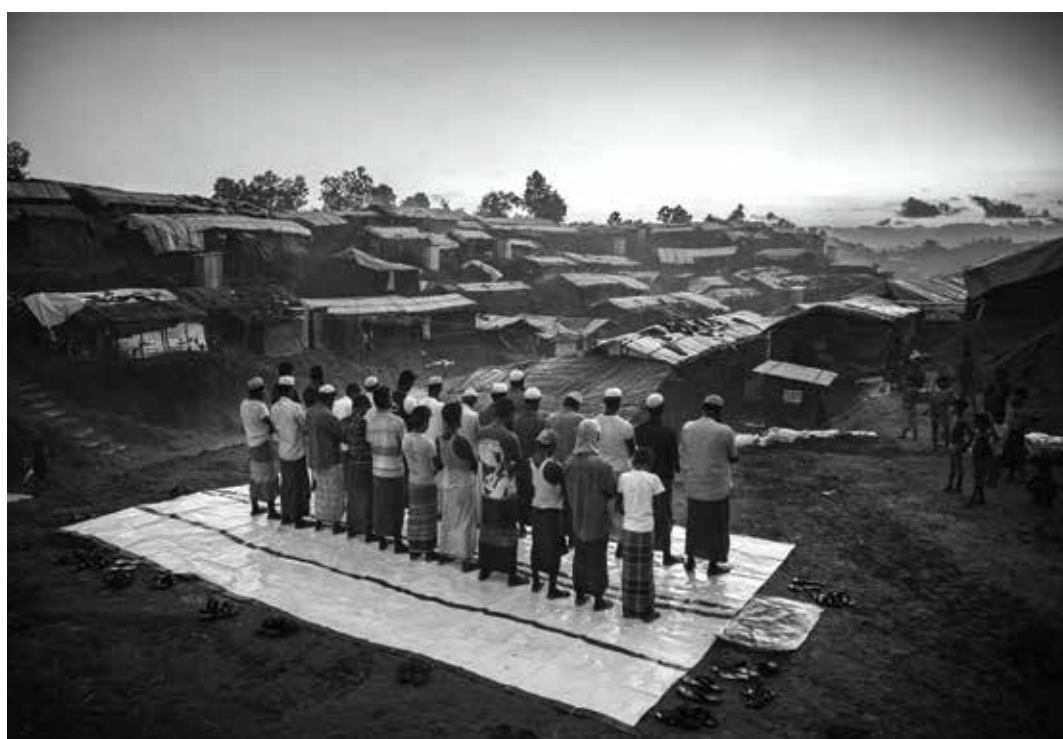
Left: Rohingya refugees desperate for food throng around a truck delivering humanitarian supplies.

Below: An exhausted family rests after escaping to the Bangladeshi side of the Naf River.

Bottom: Rohingya pray at the site of a future mosque.



KEVIN FRAYER (3)



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## ANNUAL AWARD WINNERS 2017

# 11

### THE THOMAS NAST AWARD

Best cartoons on international affairs

**Clay Bennett**

*Chattanooga Times Free Press*



Clay Bennett's deceptively simple cartoons, often without captions, drive home strong, perceptive messages on topics ranging from global warming, immigration, North Korea's nuclear program and Vladimir Putin, to Donald Trump's

handling of complex foreign policy issues. Clever ideas and an engaging style make for a memorable portfolio.

**Sponsor:** Daimler

**Citation:** Kevin Kallaughner  
*The Economist*

**Judges:** Mike Keefe (head), *freelance*;  
Greg Dobbs, *formerly ABC News*;  
Mark Fiore, *freelance*;  
Steve Sack, *Minneapolis Star Tribune*

# 12

### THE MORTON FRANK AWARD

Best magazine international business news reporting in print or digital

**Monte Reel**

*Bloomberg Businessweek*  
"How to Rebuild Puerto Rico"



Puerto Rico lives in a limbo. As a territory of the United States, its people have American citizenship. But lacking statehood, the island lacks clout in Washington, as became tragically evident in 2017, when a hurricane

devastated the island-and Puerto Ricans were largely left to their own devices. Monte Reel's engagingly written account of the aftermath, "How to Rebuild Puerto Rico," is a sweeping, moving and financially literate account of Puerto Ricans' struggle to recover. Refusing to bow to cynicism and commending the islanders' grit, Reel nevertheless realistically examines the obstacles, in Washington and home-grown, to not only recovery but also to a lasting prosperity for this perennially troubled land.

**Sponsor:** Mark Lemcke

**Judges:** Michael Williams (head), *Reuters*;  
Sarah Lubman, *Brunswick Group*; Jesse Pesta, *The New York Times*; Aryn Baker, *TIME*



13

## THE MALCOLM FORBES AWARD

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

**Paritosh Bansal, Tom Lasseter, Aditya Kalra, Duff Wilson and team**

**Reuters**

**"The Philip Morris Files"**



Paritosh Bansal



Tom Lasseter



Aditya Kalra



Duff Wilson

In industry after industry, companies with big lobbying budgets have managed to control and even dictate regulations without being seen. In "The Phillip Morris Files", a team of Reuters' reporters takes us inside that world: the behind-the-scenes maneuvering; the strategic targeting of weakest government links; and the congratulatory high-fiving when the mission is accomplished. This eye-opening series shows just how sophisticated and determined the tobacco industry has been in fighting anti-tobacco forces in government and at international agencies. The team of reporters took powerful leaked documents, followed it up with shoe-leather reporting, and brought home a series with impact.

**Sponsor:** Forbes Magazine

**Citation:** Lauren Etter, Benjamin Elgin, Sarah Frier and Michael Riley

**Bloomberg News**

**"Facebook and the Assault on Democracy"**

**Judges:** Scott Kraft (head), *Los Angeles Times*; Mary Rajkumar, *The Associated Press*; Larry Ingrassia, *freelance*; Rebecca Blumenstein, *The New York Times*; Peter Spiegel, *Financial Times*

14

## THE CORNELIUS RYAN AWARD

Best non-fiction book on international affairs

**Suzy Hansen**

**Farrar, Straus and Giroux**

**"Notes on a Foreign Country: An American Abroad in a Post-American World"**



Suzy Hansen

American journalist Suzy Hansen moved to Istanbul to better understand the Muslim world. Her highly insightful and engaging book weaves her own background—white, small-town America, elite college—with an awakening on why the U.S. is often hated overseas amid decades of American intervention in the Middle East and elsewhere. She takes aim in particular at how the abiding myth of "American exceptionalism" has blinded American policymakers, journalists and citizens to an often sordid reality. Hansen has produced a sweeping and powerful corrective to the way most Americans view U.S. foreign policy of the past 70 years.

**Sponsor:** Friends of Richard Threlkeld

**Citation:** Joshua Kurlantzick

**Simon & Schuster**

**"A Great Place to Have a War: America In Laos And the Birth of a Military CIA"**

**Judges:** Dan Hertzberg (head), *freelance*; John Bussey, *The Wall Street Journal*; Neil Hickey, *Columbia Journalism Review*; Jennifer Siebens, *freelance*

# OVERSEAS PRESS CLUB OF AMERICA

## ANNUAL AWARD WINNERS 2017

# 15

### THE MADELINE DANE ROSS AWARD

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

**Associated Press Staff**

**"Collapse of the Caliphate:  
Triumph and Tragedy in Mosul"**

# AP

AP reporters covering the collapse of Islamic State's self-proclaimed caliphate struck the right balance between aggressive reporting and sensitive writing on the horrors endured by Mosul

residents. The result is gripping, timely coverage that evoked ghastly images, but also showed the determination of ordinary Iraqis to retain their dignity and humanity in the worst of circumstances. Overall, a sophisticated package of stories that illuminate a human condition the world should not ignore.

**Sponsor:** Linda Fasulo

**Citation:** Cynthia Gorney, Amy Toensing and Kathryn Carlson

**National Geographic**  
**"Life After Loss"**

**Judges:** Hannah Allam (head), *McClatchy*; S. Mitra Kalita, *CNN*; Ann Simmons, *Los Angeles Times*; Juan Tamayo, *freelance*; Bill Gentile, *American University*

# 16

### THE DAVID A. ANDELMAN AND PAMELA TITLE AWARD

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

**Ed Ou and Aurora Almendral**

**NBC Left Field**

**"The Kill List: The Brutal Drug War in the Philippines"**



Ed Ou



Aurora Almendral

"The Kill List" is a personal and riveting behind-the-scenes insight into the Philippines drug war as seen through the eyes of people involved. The viewer is taken on a journey by hunters and the hunted. The quest by the police to rid the streets of drug users results in the hunted left lifeless. We are taken inside a morgue where a young man is asked to identify a body. He pulls back the sheet and sees the corpse of his father. The moment is raw and emotional. Visible are the bullet

wounds and the cuff marks on his wrists. Ed Ou's spell-binding camerawork is strikingly powerful. Kudos to the video team for taking a back seat and letting the characters and the visuals own this powerful story.

**Sponsor:** David A. Andelman and Pamela Title

**Citation:** Jordan Kronick, David Scott, Fernando Villegas and Daniel Litke

**HBO Real Sports with Bryant Gumbel**  
**"The Strongman—Ramzan Kadyrov"**

**Judges:** Denise Vance (head), *The Associated Press*; Nigel Baker, *Thomson Foundation*; David Bruns, *The Washington Post*; and Robert Reid, *Stars & Stripes*



17

## THE JOE AND LAURIE DINE AWARD

Best international reporting in any medium dealing with human rights

**Maggie Michael**  
*The Associated Press*  
 “In Yemen, Human Rights a Casualty of War”



In a year filled with horrific violence in many parts of the world, the war in Yemen did not get the attention it deserved. The AP series on the secret torture taking place fills out much of what was unknown about the war in Yemen led by U.S. ally Saudi Arabia. Maggie Michael took great personal risks, with her video colleague, driver and fixers, to tell the story of the 18 secret prisons in Yemen where detainees are tortured by men from the UAE. Chillingly, eyewitnesses reported seeing Americans in U.S. Military uniform assisting with interrogations. Michael also documented other effects of the proxy war waged in Yemen including malnourished children and economic pressures that result in more childhood marriages as families seek to offload their daughters. Michael and her team documented all of this and more in a chilling package that included charts, video and compelling graphics. The response was immediate and included calls by U.S. senators and the government of Yemen for an investigation.

**Sponsor:** Philip Dine

**Citation:** Dionne Searcey and Sarah Topol  
*The New York Times*  
 “Hell’s Children”

**Judges:** Anya Schiffrin (head), *Columbia University*; Alison Bethel McKenzie, *Society of Professional Journalists*; Rebecca Chao, *Foreign Affairs*; Natasha Norman, *Brut America*; Matt Schiavenza, *Asia Society*

18

## THE WHITMAN BASSOW AWARD

Best reporting in any medium on international environmental issues

**Sam Evans-Brown and Hannah McCarthy**  
*Powerline, New Hampshire Public Radio*  
 “Outside/In” podcast



This illuminating four-part radio documentary is the result of six months of exhaustive reporting, in which Evans-Brown and McCarthy explore the consequences of a Massachusetts decision to cut carbon emissions by 25%. Their investigation takes them into remote native communities in northern Quebec, where livelihoods have been devastated by giant hydropower projects. Hours of audio include interviews in indigenous languages, decades of history, dissection of Canadian government documents, and the sounds of rushing rivers that immerse listeners in a real sense of discovery. The judges especially liked the team’s ambition, as well as its conclusion that no energy source, no matter how clean, is free of victims—a fact that is too often lost in the coverage of climate change.

**Sponsor:** Citi

**Citation:** Douglas Fox, Laurent Ballesta and Camille Seaman  
*National Geographic*  
 “Crisis on the Ice” and “Under Antarctica”

**Judges:** Vivienne Walt, (head) *Time*; James Graff, *Wall Street Journal*; Stephanie Mehta, *Fast Company*; Bryan Christy, *author*

# THE THOMAS NAST AWARD

**CLAY BENNETT**

*Chattanooga Times Free Press*







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# OVERSEAS PRESS CLUB OF AMERICA

## ANNUAL AWARD WINNERS 2017

# 19

### THE ROBERT SPIERS BENJAMIN AWARD

Best reporting in any medium on Latin America

**Richard Marosi**  
*Los Angeles Times*  
"Mexico's Housing Debacle: A Failed Vision"



Through rigorous investigation and compelling writing, Richard Marosi of the Los Angeles Times exposed the origins of a \$100 billion scandal that has littered Mexico with shoddy housing projects and the

broken aspirations of millions of would-be homeowners. Conceived at the turn of the century as a public-private initiative to build affordable suburbs across the country, the program raised billions from global investors and sparked the largest residential construction boom in Latin America. But instead of lifting up working-class families, the Times found, the program set off a "slow-motion social and financial catastrophe." Drawing on documents, interviews and inspection of 50 developments from Tijuana to the Gulf of Mexico, Marosi chronicled how corruption, poor planning and impunity trapped thousands of Mexicans in unhealthy, sub-standard housing many could not afford. The Times series skillfully explored themes of poverty, inequality, corruption and accountability. It is a powerful example of investigative reporting and lucid writing arrayed against a major public issue hiding in plain sight.

**Sponsor:** JetBlue

**Citation:** Almudena Toral, Maye Primera, Oscar Martinez and Carlos Martinez  
*Univision News Digital and El Faro*  
"From Migrants to Refugees: The New Plight of Central Americans"

**Judges:** Phil Bennett (head), *Duke University*; Scott Wilson, *The Washington Post*; Marjorie Miller, *The Associated Press*; Carlos Dada, *El Faro*

Judge Carlos Dada recused himself from the citation selection.

# 20

### THE KIM WALL AWARD

Best story or series of stories on international affairs using digital storytelling techniques

**William Booth, Sufian Taha and Linda Davidson**  
*The Washington Post*  
"Occupied"



What does it feel like to be occupied in 2017? To answer this question, the Washington Post produced an intimate, immersive series that transports readers into the worlds of three Palestinians: an everyman construction worker; a matriarch in the final stages of cancer, and an idealistic tycoon striving to build a model city amidst turmoil. Fusing powerful writing, photos, maps and raw footage, "Occupied" captures the slow grind of thousands of men inching through a single checkpoint, and what it means to seek cancer treatment in an area where only 16 oncologists serve a population of more than 4 million. In doing so, journalists William Booth, Sufian Taha and

Linda Davidson bring to life the continued human costs of Israel's military occupation that has now lasted 50 years.

**Sponsor:** AT&T

**Citation:** Aryn Baker, Lynsey Addario and Francesca Trianni  
*TIME*, supported by the Pulitzer Center for Crisis Reporting and Merck for Mothers  
"Finding Home"

**Judges:** Azmat Khan (head), *New America*; Millie Tran, *The New York Times*; Mosi Secret, freelance; Murtaza Hussain, *The Intercept*; Sana Saeed, *AJ+*; Wesley Lowery, *The Washington Post*

Judge Wesley Lowery recused himself from the final selection.



21

## THE ROY ROWAN AWARD

Best investigative reporting in any medium  
on an international story

Clare Baldwin, Andrew R.C. Marshall,  
Manuel Mogato and Reuters team  
"Duterte's War"



Clare Baldwin

DANISH SIDDIQUI/  
REUTERS



Andrew R.C. Marshall

MOHAMMAD PONIR HOSSAIN/  
REUTERS



Manuel Mogato

Rodrigo Duterte was elected president of the Philippines in 2016 on a promise to eradicate the scourge of drugs. Since then, his police forces have pursued that aim with a bloody vengeance, killing more than 9,000 people. The government has described the raids as legitimate law enforcement operations. In the series "Duterte's War," Reuters reporters Clare Baldwin and Andrew R.C. Marshall demolish that defense. Reuters dispatched Baldwin and Marshall to train a microscope on the mayhem. Aided by Manuel Mogato, they combed through law enforcement's own records to pinpoint operations and identify the officers who conducted them. They examined video surveillance, interviewed

scores of witnesses, debriefed emergency room physicians, reviewed leaked documents and obtained crucial testimony from senior police commanders themselves. Their exhaustive, meticulous reporting exposes the scope of the state's role in the slaughter of its own citizens, making the unanswerable case that the Philippine police have been acting as death squads and using a variety of ruses to cover their tracks.

**Sponsor:** Marcus Rowan

**Citation:** Iona Craig

**The Intercept**

"Death in Al Ghayil: Women and Children in Yemeni Village Recall Horror of Trump's 'Highly Successful' SEAL Raid"

**Judges:** Kim Murphy (head), *Los Angeles Times*;  
Andrew Donohue, *Reveal News*;  
Bill Rempel, *author*; Ellen Barry, *The New York Times*; Marc Duvoisin, *Houston Chronicle*

22

## THE BEST COMMENTARY AWARD

Best commentary in any medium on  
international news

Gideon Rachman  
*Financial Times*



Gideon Rachman

In an outstanding field of deeply reported and intelligent entries, Gideon Rachman's range of subjects, reported insight and refreshing opinions was the most impressive. He was particularly forceful on the rising tide of nationalism

facing Europe and the U.S. One reader summed it up this way: "A tour de force on the political challenges of our age by Gideon Rachman, possibly the best world affairs writer of the day."

**Sponsor:** Robert Serio

**Judges:** Bill Keller (head), *The Marshall Project*;  
Scott MacLeod, *Cairo Review of Global Affairs*;  
John Daniszewski, *The Associated Press*;  
Grainne McCarthy, *Wall Street Journal*;  
David Shipley, *Bloomberg*

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Rohingya  
refugees who  
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the Naf River into  
Bangladesh await  
transport to camps.  
More than 600,000  
Rohingya have fled  
Myanmar since  
August.

KEVIN FRAYER