

# Preface

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Professor Berrin Yanıkkaya

*Lord, said David, since you do not need us, why did you create these two worlds?*

*Reality replied: O prisoner of time, I was a secret treasure of kindness and generosity, and I wished this treasure to be known, so I created a mirror: its shining face, the heart; its darkened back, the world; The back would please you if you've never seen the face. (...)*

Mevlana Celaleddin Rumi, from the poem 'Be Lost in a Call' in *Love is a Stranger* (translated by Kabir Helminski), Threshold Books, 1993.

It is my pleasure and honour to write a preface to this book prepared as part of the series of publications celebrating 10 years of the Pacific Media Centre (PMC). Before taking up my current role as Head of the School of Communication Studies at Auckland University of Technology, I had been writing on alternative media for some time. My new role has allowed me to witness first-hand the dedication, labour and passion that a journalist-academic, David Robie, and his colleagues have put into practice to create a channel for the voiceless to have a voice, a platform for the unseen to be seen, and an arena for the 'others' to deliberate their ideas.

Corporate media is pervasive all over the world, and especially in countries where the ruling parties or leaders are authoritarian, both commercial and public media are controlled and censored or even owned by those who have not only economic but also political power. This situation makes us turn our face to other sources for information to understand and make sense of the world.

Investigative journalism has been an important branch of journalism since Ida Tarbell and her peers first started writing about the corruption of people in power in the late 1800s and early 1900s. Uncovering what is important but hidden from the public,

advocating for social, political, economic, cultural changes, and dreaming and working for a better, equal and just world are part of the day-to-day operations of investigative journalists. The range of some of the best investigative photojournalism is demonstrated in this book by the Centre.

The technology behind the very first cameras relied on a reflecting mirror principle, but the mirror itself is more than just a technology, it is the essence of seeing the self through a 'darkened back', the world. Since the 'moment' was first captured in the early 1800s, to *The Decisive Moment* in 1952 (Cartier-Bresson) and to the digital era of today, many things have changed in the world, from social organisations to the relations of media, politics and economics, but one thing that remains significant is the power of a single image. An image is able to speak to our hearts as well as our minds; an image can change the way we see things and hence change the world; an image is the witness of life; an image can tell more than words can possibly say. This book, in its four parts: Culture; Environment; Politics, protest, conflict; and Women speaks to our hearts, and looks into our eyes in its pure reality and calls us to see the unseen and hear the unheard. It is a great work reflecting accomplished and devoted human rights and environment advocacy and activism in the

region highlighted by co-editors, Jim Marbrook, Del Abcede, Natalie Robertson and David Robie.

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October 2017  
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REFERENCE

Cartier-Bresson, H. (1952). *The decisive moment*. New York: Simon & Schuster; in collaboration with Editions Verve, Paris.