

sitting Labour Pasifika politicians (including his wife Jenny in Manuka East).

Life for many Pasifika families in New Zealand is tough. As he points out, they are more likely to live in worse housing than Pākehā, are even more unlikely to be able to buy a home and live in what he calls a city within a city, a concentration of suburbs that are in many ways cut off from the rest of Auckland.

The future, however, is likely to be different and indeed he argues that those differences are already emerging.

In a series of detailed chapters, he sets out to show how Pasifika are living now and what the future is likely to hold: 'The Pacific will, or most New Zealanders, not be at the margins, but will instead be one of a number of centres in a multi-centred New Zealand.'

To make the future work, however, will require what Salea calls 'a new vision of nationhood...[in which]... Pacific people, communities and cultures will—if they are empowered—to be one of the great resources.'—*Dr Philip Cass is reviews editor of Pacific Journalism Review.*

Journalism an ever more dangerous profession

World Trends in Freedom of Expression and Media Development. Paris: United Nations Educational, Scientific and Cultural Organisation and the University of Oxford. 2018. 200 pages. ISBN 978-92-3-100242-7

TRENDS of violence against journalists remain extremely alarming, admits UNESCO Director-General Audrey Azoulay in the foreword to the 2018 edition of this annual survey. However, the implementation of the UN Plan of Action on the Safety of Journalists and the Issue of Impunity offers hope.

'There is a fresh momentum for mechanisms to monitor, prevent, present, protect, and strengthen justice for crimes against journalists,' she says. 'This momentum must be encouraged' (p. 11).

Perhaps this development is the most significant since this volume made its debut in 2014. This was certainly the impression I got while attending the week-long UNESCO World Press Freedom Day conference in Jakarta, Indonesia, in May 2017.

While the deaths of foreign correspondents attracts the most global publicity, it is overwhelmingly local

journalists who are killed while reporting on expressions of war, corruption or the activities of criminal groups (p. 13).

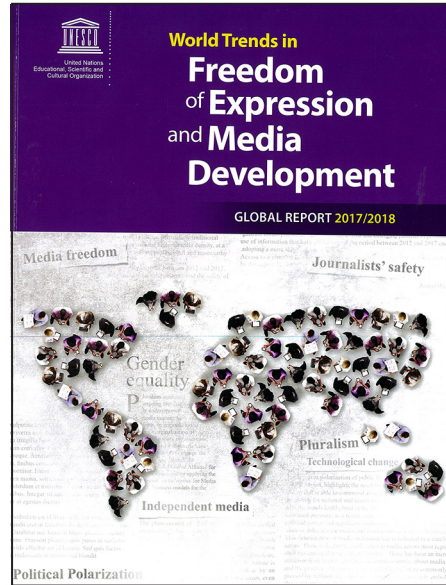
The Arab region heads high rates of abduction and torture, especially from insurgent groups. While impunity for crimes against journalists is still the norm—only one in 10 cases result in justice—this latest UNESCO report suggests there has been an improvement of sorts.

It has been encouraging that member nations have shown ‘increased responsiveness’ to UNESCO requests for information about progress in judicial investigations into killings of journalists. In contrast to 2013—the year the UN declared November 2 as the International Day to End Impunity for Crimes Against Journalists—when only 30 percent responded, 74 percent provided information in 2017. —*DR DAVID ROBIE, editor of Pacific Journalism Review.*

Theatre empowerment for gender violence communication

Voices Against Violence, as told to Kate Burry and Connie Grouse: Women living in the Solomon Islands share their stories as survivors of violence and/or participants in the ground-breaking Stages of Change theatre project funded by the European Union. Auckland, Aotearoa/New Zealand: British Council. 2015. English & Bislama dual language edition. 89 pages. ISBN 978-0-473-31329-6

THE SUBJECT of violence against women is one that is prevalent in Pacific countries such as the Solomon



Islands. Gender-based violence, particularly violence against women, is an issue that is often treated as a cultural or societal norm.

To enhance awareness about the issue is a communication challenge due to the silence in both the Solomon Islands’ private and public spheres. Through the European Union-funded Stages of Change theatre project, however, Solomon Islands women have been given the opportunity to share their lived experiences in gender-based violence.

The design of Stages of Change reiterates the power of silent theatre in raising awareness on violence against women. In *Voices Against Violence*, the Solomon Islander actresses recall how the absence of a dialogue compelled the audience to reflect on and interpret their choreographed movements. Their perspectives highlight the necessity for messages that empower both women and men. While empowerment is