



Muted echoes: confronting the global crisis of violence against women and girls, including women journalists

Ecós silenciados: cómo afrontar la crisis mundial de violencia contra las mujeres y las niñas, incluidas las periodistas

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ABSTRACT

Violence against women and girls is one of the most pervasive human-rights violations worldwide. Within this crisis, women journalists face a dual burden—gender-based violence and targeted attacks intended to silence their voices and restrict press freedom. This paper examines that intersection, drawing on case studies from Sierra Leone, Tunisia, Mozambique, the Philippines, the Middle East, Russia, Ukraine, Afghanistan, Latin America, and the United States of America, as well as the widely publicized experience of Nobel laureate Maria Ressa. It situates these narratives within global data on gender-based violence, freedom of expression, and trauma theory, and explores the use of psychodrama, sociodrama, and applied theater to address trauma and foster resilience. Violence against women journalists is shown to be systemic—a strategy to suppress truth and perpetuate patriarchal control. Embodied theater methods offer critical avenues for healing and resistance, turning muted echoes of violence into resounding calls for justice.

Keywords: female genital mutilation; red-tagging; doxxing; digital harassment; silencing; women journalists; safety; psychodrama; cultural norms.

RESUMEN

La violencia contra las mujeres y las niñas es una de las violaciones de derechos humanos más generalizadas a nivel mundial. En esta crisis, las periodistas se enfrentan a una doble carga: la violencia de género y los ataques selectivos destinados a silenciar sus voces y restringir la libertad de prensa. Este artículo examina esta intersección, basándose en estudios de caso de Sierra Leona, Túnez, Mozambique, Filipinas, Oriente Medio, Rusia, Ucrania, Afganistán, América Latina y Estados Unidos, así como en la experiencia ampliamente difundida de la Premio Nobel Maria Ressa. Sitúa estas narrativas en datos globales sobre violencia de género, libertad de expresión y teoría del trauma, y explora el uso del psicodrama, el sociodrama y el teatro aplicado para abordar el trauma y fomentar la resiliencia. Se demuestra que la violencia contra las periodistas es sistémica: una estrategia para suprimir la verdad y perpetuar el control patriarcal. Los métodos de teatro corporal ofrecen vías cruciales para la sanación y la resistencia, convirtiendo los ecos silenciados de la violencia en contundentes reclamos de justicia.

Palabras clave: mutilación genital femenina; señalamiento político; doxeo; acoso digital; silenciamiento; mujeres periodistas; seguridad; psicodrama; normas culturales.

Introduction

Violence against women and girls (VAWG), including women journalists, is a global crisis with devastating social, psychological, and political consequences (UN OHCHR, 2020). It manifests across intimate, political, and digital domains, targeting women in both private and public spheres. Among the most vulnerable, there are women journalists, who navigate intersecting risks of gender-based violence and threats tied to their professional identity.

Women journalists serve as conduits of truth, often becoming the only trusted voices for marginalized communities. Yet, their reporting places them in the crosshairs of those who seek to suppress truth and maintain power. Silencing women journalists is not only an assault on their rights but also a direct attack on press freedom, democracy, and public accountability (OSCE, 2019; UNESCO, 2021a).

This presentation has three objectives: to analyze case studies of women journalists subjected to violence, to situate these experiences within the broader global landscape of VAWG, and to propose action-based methodologies such as psychodrama and sociodrama as tools for healing and resistance.

The global landscape of VAWG

Globally, one in three women experiences physical or sexual violence in her lifetime (UN Women, 2025a; WHO, 2021). This figure underscores both the ubiquity and systemic nature of gender-based violence. Less than 10% of survivors report such violence to authorities, highlighting barriers of stigma, fear, and systemic impunity (UN Women, 2025a; WHO, 2021).

Forms of VAWG are multifaceted

- Intimate partner violence remains a leading cause of death, injury, and disability among women worldwide (WHO, 2021);
- Digital violence, including cyberstalking, online harassment, doxxing and image-based abuse, disproportionately target women in public life. International Association of Women in Radio and Television (IAWRT) has been active on issues of safety of women journalists, including digital safety and harassment, particularly through regional seminars and digital mapping tools in partnership with United Nations Educational, Scientific and Cultural Organization/International Programme for the Development of Communication (UNESCO)/IPDC (IAWRT, 2020);
- Ritual violence encompassing practices such as female genital mutilation and honor killings are often justified by cultural norms;
- Conflict-related violence including rape are used as weapons of war, sexual slavery, and exploitation;
- State-sponsored violence weaponizing detention, torture, and harassment are used to silence women's activism.

These intersecting forms create a landscape of structural violence that shapes women's lives across every context.

Women journalists on the frontlines

Women journalists often report from volatile environments, exposing corruption, human rights violations, and social injustices. In doing so, they embody acts of resistance. Their role as witnesses makes them visible targets: threats, intimidation, imprisonment, exile, and murder are common strategies used to silence them. Ample evidence abounds in all forms of media and watchdog organizations, and investigations have been documented by United Nations (UN) bodies including the Office of the High Commissioner for Human Rights (OHCHR, 2021), the UN Secretary-General's (2021) *Report of the Secretary-General on women and peace and security (S/2021/827)*, and the UN Women (2025a).

When women journalists are muted, entire communities lose access to narratives that foreground marginalized perspectives. This silencing disrupts public accountability and contributes to democratic erosion.

Abuses against journalists are documented and publicized by various organizations worldwide. The most prominent include Reporters Without Borders (RSF), the Committee to Protect Journalists (CPJ) and the IAWRT.

Case studies: the high price of witnessing

Detailed case studies include: Manja Balema Samba, Frenchie Mae Cumpio, Lady Ann Salem, Maria Ressa, Shireen Abu Akleh, Anna Politkovskaya, Viktoriia Roshchyna, Malala Maiwand, Lynda Tirado, and Lauren Tomasi, a Tunisian journalist and Mozambique exile.

Sierra Leone: Manja Balema Samba (2008)

In February 2009, journalist Manja Balema Samba was among four women reporters abducted in Kenema, Sierra Leone, after broadcasting critical coverage of female genital mutilation. Following their international ton of zero tolerance for female

genital mutilation programming, members of the Bondo secret society seized the women in retaliation for discussing the practice publicly. According to RSF, Manja was forcibly stripped and paraded through the streets, while all four journalists were threatened and humiliated for challenging a deeply rooted cultural tradition (Reuters, 2009; RSF, 2009a). Although they survived, the ordeal left enduring physical and psychological consequences; in Manja's case, the trauma contributed to significant health decline (author's personal recollection). CPJ has long noted that women journalists in Sierra Leone face heightened danger when reporting on culturally sanctioned practices, including female genital mutilation, in which retaliation serves as a mechanism of social control.

This incident demonstrates the severe risks women journalists face when reporting on culturally sanctioned forms of violence and is consistent with global findings that journalists addressing harmful traditional practices often encounter violent reprisals (Reuters, 2009; RSF, 2009b).

Tunisia: name withheld (personal interview, 2011)

During the Arab uprisings—labeled in Western discourse as the “Arab Spring,” a term that many in Tunisia and Egypt regard as reductive of their complex socio-political struggles—, women journalists demonstrated extraordinary courage while reporting amid widespread protest and state repression. One journalist whom I interviewed recounted her harrowing experience: she was brutally assaulted and raped by multiple perpetrators, including a police officer assigned to surveil her. The trauma was compounded when her television station charged her for the cost of the damaged camera—equipment that her male cameraman had dropped before fleeing the scene. This case exemplifies the intersection of gender-based violence, institutional betrayal, and the complicity of State and media structures in reinforcing patriarchal control and impunity.

The Philippines: Frenchie Mae Cumpio (2020–present)

Frenchie Mae Cumpio, a community journalist and radio broadcaster in Tacloban, Philippines, was arrested on 7 February 2020 on charges widely regarded by press-freedom organizations as fabricated, including illegal possession of firearms and alleged financing of terrorism. She has remained in prolonged pre-trial detention for over five years under a counterterrorism legal framework increasingly criticized for being weaponized against activists and journalists. Human Rights Watch (2025) has documented how Philippine authorities have used anti-terrorism laws and red-tagging to intimidate and silence civil society, including journalists covering abuses and corruption. In a statement issued on 11 November 2024, the UN Special Rapporteur on freedom of opinion and expression (OHCHR) visited Cumpio behind bars and expressed concern that the charges against Cumpio appear to be linked to her journalistic work and the broader practice of red-tagging, which places journalists at heightened risk of harassment, detention, and violence. Her case exemplifies how State power can be mobilized to suppress critical reporting, particularly when journalists document human rights abuses and give voice to marginalized communities (CPJ, 2020a; HRW, 2025; RSF, 2025; UN OHCHR, 2024).

The Philippines: Lady Ann Salem (2020–present)

Lady Ann Salem, an editor and journalist, was arrested during a dawn raid on December 10, 2020—International Human Rights Day—, under the Duterte administration (CPJ, 2020d). Although charges were proven false and she was released after three months, her ordeal did not end there. With the change of government, authorities under President Marcos claimed she should not have been freed and sought to re-imprison her. Since then, Lady Ann has lived in constant fear of renewed persecution. Her case underscores how legal systems can be weaponized to maintain long-term intimidation, forcing journalists into a state of chronic vulnerability (CPJ, 2020d).

The Philippines: Maria Ressa (2018–present)

Maria Ressa, the chief executive officer of Rappler and 2021 Nobel Peace Prize laureate, stands as a critical contemporary figure at the collision point of State authoritarianism, press freedom, and gendered disinformation, with her professional trajectory reflecting the global crisis facing democratic institutions. Her sustained challenge to autocratic power resulted in a two-pronged assault designed to neutralize dissent: systemic legal persecution, characterized by a strategic application of State power leading to ten arrests on varied charges, and relentless digital warfare waged by coordinated troll networks. These digital forces deployed intense, gendered disinformation, tactically portraying her “simultaneously as an untrustworthy journalist and as an illegitimate woman” to erode public trust based on misogyny rather than factual scrutiny. Yet, despite

enduring this profound peril and a campaign of State-orchestrated intimidation aimed at total silencing, Ressa's profound resilience and necessary capacity for collective advocacy exemplify a powerful resistance in defense of press freedom and women's rights (CPJ, 2021; IWMF, 2021; RSF, 2021).

The sustained persecution of Frenchie Mae Cumpio, Lady Ann Salem, and Maria Ressa demonstrates the sophisticated, multi-pronged nature of State hostility toward the press in the contemporary. The narratives presented move beyond simple, overt censorship, revealing a strategic fusion of physical detention, instrumentalized lawfare—manifested through the weaponization of anti-terrorism statutes and politically motivated libel cases and coordinated digital harassment that specifically targets women journalists.

Afghanistan: Malala Maiwand (2020)

On International Human Rights Day in 2020, Malala Maiwand, a young Afghan journalist and member of the IAWRT, was shot and killed outside her workplace. Her murder underscores the acute dangers faced by women journalists in conflict zones and the erasure of women's voices under patriarchal and extremist regimes (CPJ, 2020c; IAWRT, 2020; RSF, 2020).

Middle East: Shireen Abu Akleh (2023)

The Israel-Gaza war is among the world's deadliest environments for journalists, especially women, who face both conflict-related dangers and gender-specific risks. These include restricted movement, limited access to protective equipment, and persistent threats to personal safety (CPJ, 2024a; RSF, 2024). Shireen Abu Akleh was the first woman journalist killed in this conflict (McSweeney, 2023). Her killing demonstrates the limits of formal protections: although she was wearing marked protective gear and visible press vest, she was shot and killed, highlighting the disregard of international press freedom conventions and the structural impunity surrounding violence against journalists.

Russia: Anna Politkovskaya (2006)

Anna Politkovskaya, a Russian investigative journalist, was assassinated in Moscow, Russia, in 2006 for her courageous reporting on human rights abuses in Chechnya underscoring the extreme dangers faced by journalists who dare to challenge powerful actors. In seven years of covering the second Chechen war, Politkovskaya's reporting repeatedly drew the wrath of the authorities. She endured repeated threats and survived an alleged poisoning attempt in 2004 while enroute to mediate in the Beslan hostage crisis (CPJ, 2006; RSF, 2006a, 2006b). Her killing remains one of the most emblematic examples of impunity in the attacks on journalists.

Russian occupied Ukraine territory: Viktoriia Roshchyna (2023)

"You can only understand the full picture by going there" (Viktoriia Roshchyna, 2023).

That was the guiding belief of Ukrainian journalist Viktoriia Roshchyna. In 2023, following reports of torture and secret detention centers in Russian-occupied Ukraine, Viktoriia crossed into dangerous territory in search for the truth. In a tragic twist, she disappeared, becoming one of the very ghost detainees she sought to report on. Her story is a stark reminder of the grave risks journalists face and the courage it takes to speak truth in the face of repression.

These incidents remind us that journalists—regardless of gender—can be harmed by authorities while covering public unrest, even far from conventional war zones. But for women journalists, such encounters often come with additional gender-based threats and vulnerabilities, compounding the dangers they face on assignment.

United States of America: Lynda Tirado (2020) / Lauren Tomasi (2025)

"I went to photograph the protests over the killing of George Floyd and lost the use of my eye in the process. Being a journalist didn't protect me" (Tirado, 2020).

Even in countries often perceived as safe, journalists face serious risks. While covering a Black Lives Matter protest against the killing of George Floyd in Minneapolis, United States of America, Lynda Tirado, an American journalist, was shot in the face by police with a rubber bullet, permanently blinding her in one eye. In 2025, during anti-ICE demonstrations in Los Angeles, both a British news photographer, Nick Stern, and an Australian journalist, Lauren Tomasi, were struck by rubber bullets, causing injury while reporting (Smith, 2025).

In the United States of America, while arbitrary detention is less common, women journalists—particularly Black women journalists—have been subjected to sustained verbal attacks and public discrediting by senior political leadership, including from the presidency itself. Such rhetoric erodes norms of press protection, legitimizes hostility toward journalists, and carries significant psychological and professional consequences. Taken together, these cases demonstrate that journalism is under attack across political systems through a continuum of violence—ranging from detention and physical assault to verbal delegitimization and digital harassment—, that disproportionately targets women and journalists of color (PEN America, 2021; UNESCO, 2022).

Latin America and the Caribbean

In September 2020, Mexican freelance journalist Lizbeth Hernández was detained and harassed by police while covering a feminist collective’s occupation of the Estado de México State Human Rights Commission offices in Ecatepec, just outside Mexico City. Despite being identifiable as a journalist, Hernández was pushed by police, had her phone seized, and was taken into custody, driven away in a patrol vehicle without being informed of her destination, and held briefly before release—incidents documented by both the Committee to Protect Journalists and the Coalition for Women in Journalism as part of a broader pattern of excessive force and arbitrary detention faced by women reporters covering protests in Mexico (CPJ, 2020b).

Comparable patterns of hostility toward women journalists are evident across Latin America, the Caribbean, and the United States of America, manifesting through both direct repression and discursive attacks that undermine press freedom. In Venezuela, journalists covering post-election protests following the July 2024 presidential election were arbitrarily detained, injured, and charged under national-security statutes, a practice widely condemned as an effort to criminalize reporting (CPJ, 2024b). In Ecuador, women journalists have faced direct physical violence, including the August 2024 assault on Thalía Flores in Quito, during which her reporting equipment was stolen, and she sustained serious injuries (Women Press Freedom, 2024). In Brazil, press-freedom monitors document pervasive gender-based online harassment and reputational attacks against women journalists, contributing to self-censorship and professional withdrawal (Inter-American Commission on Human Rights, 2024; UNESCO, 2023).

Mozambique exile

These case studies, though geographically and contextually diverse, paint a disturbing picture. They reveal that the violence against women journalists is not random or isolated; it is systemic, often a deliberate strategy employed by State actors, non-State groups, or individuals seeking to control narratives and silence critical voices. Each woman mentioned, and countless others whose stories remain untold, carries an immense burden. Beyond their personal trauma, they carry the weight of the stories they were prevented from telling, the truths that remain obscured because they were prevented from bearing witness.

What emerges from these cases of violence against women journalists, according to the UN Special Rapporteur for Violence Against Women Journalists in her report *Combating Violence Against Women Journalists* (UN OHCHR, 2020), is a complex system designed not merely to punish dissent, but to enforce a state of chronic vulnerability, eroding the journalist’s capacity to function through legal exhaustion and sustained psychological pressure (ICFJ, 2021). More recent global data further show a sharp rise in violence against women journalists, with digital threats increasingly tied to offline harm (UNESCO, 2021b; UNHRC, 2020). Since the take-over of the Taliban, more than 100 journalists have been exiled, including all 25 members of the IAWRT Afghan chapter. It is difficult to work outside your community or country and the audience whose story are making the headlines. Journalists become refugees in other lands, joining foodbanks to survive the treatment of stranger.

Trauma’s echo: personal and collective costs

The trauma women journalists face extends far beyond physical harm. The psychological and emotional consequences are profound:

- Post-traumatic stress disorder: debilitating flashbacks, recurring nightmares, chronic anxiety, and hypervigilance, making it difficult to function in everyday life or continue their work (American Psychiatric Association, 2022);

- Depression and anxiety: The relentless threat of violence and the burden of reporting on injustice often leading to profound depression, anxiety, and a persistent sense of fear;
- Self-censorship: Fearing reprisals from authorities, criminal groups, or online attackers, many journalists avoid sensitive topics, silencing crucial stories and undermining press freedom;
- Burnout: High-stress environments, combined with absorbing personal and collective trauma, frequently result in emotional, physical, and mental exhaustion, forcing some to leave the profession;
- Cultural stigma and silence: Deep-rooted stigma around mental health prevents many women journalists from seeking help, perpetuating isolation, discrimination, and a dangerous cycle of impunity for perpetrators.

While ultimately endangering their safety is the most severe effect of such persecution, for many women, their very vulnerability is considered a professional liability, as well by the very institutions they work for, risking their credibility, raising doubts that their work may be compromised.

Trauma becomes both personal and collective: while individuals suffer, societies lose access to suppressed narratives and truths. This belief has been widely corroborated by organizations including CPJ, RSF, IMWF, and IAWRT.

Theater arts and drama-based processes: as protest, witness, and healing

In the face of trauma's profound and often isolating echo, drama-based methodologies such as psychodrama, sociodrama (Moreno, 1946), and theater of the oppressed (Boal, 1979) emerge as powerful, transformative tools that provide a platform for healing and resistance. These action methods become an archive of violence, a tool for collective reckoning, and a means to turn silenced echoes into action. It provides a dynamic mirror held up to a society in denial, and a potent force for transforming private shame and silence into individual healing and public memory. This action-based approach offers a deeply empathetic and empowering space, moving beyond conventional narratives to engage with trauma on an emotional, visceral level. It recognizes that for many, direct verbal testimony can be re-traumatizing or culturally proscribed. By externalizing internal realities, theater provides a safe conduit for expression and healing. It is in the critical "space between" the stark realities of violence and the urgent need for resilience that these action methods truly live and thrive.

Giving voice to the silenced ones

Theater offers a powerful platform for several key functions (Boal, 1979; Emunah, 1994; Pendzik, 2008). Through embodying their stories or the stories of others, participants can find agency, reclaim their narratives, and break the insidious cycle of silence that often perpetuates violence. This process is not only about re-enactment, but about re-integration, allowing for a new relationship with past events and, as Augusto Boal (1979) said, "a rehearsal of life."

Creating empathy and understanding

Unlike purely intellectual engagement, theater helps audiences connect with the raw, lived experiences of survivors on a profound emotional level. Witnessing stories that unfold through performance fosters deep empathy, challenging preconceived notions and building a bridge of understanding between the audience and those who have suffered violence. This emotional resonance is crucial for mobilizing collective action and fostering a more compassionate society.

Challenging social norms

By bringing sensitive and often taboo subjects into the public sphere, performance can directly challenge harmful social norms, patriarchal structures, and cultural practices that perpetuate violence against women. It confronts denial head-on, raising critical awareness about violence against women and prompting public discourse that can lead to significant shifts in attitude and behavior within communities.

Promoting healing and reconciliation

“A truly therapeutic procedure cannot have less of an objective than the whole of mankind” (Moreno, 1953). This speaks to his view that individual trauma is inseparable from addressing collective social view. Psychodrama and sociodrama are inherently therapeutic. They facilitate processes of emotional release, perspective-taking, and the collective processing of trauma. In communities affected by systemic violence, these methods can pave the way for individual and collective healing, fostering dialogue, and sometimes even contributing to processes of reconciliation by acknowledging shared pain and envisioning pathways forward.

Further, psychodrama and sociodrama offer powerful frameworks for addressing this collective wounding. By reenacting scenarios of silencing, censorship, and resistance within a contained group setting, participants can transform passive despair into active witnessing and relational repair. These methods could enable journalists, policymakers, and citizens alike to engage in role reversal, cultivating empathy for both the silenced and their constituency, and thereby illuminating the systemic forces that perpetuate fear and misinformation. As Moreno (year) envisioned, the restoration of spontaneity and encounter becomes the foundation for renewed social cohesion; Tian Dayton (2019), Nina Garcia (2011), and Daniela Simmons (personal communication, October 9, 2025) articulated this process succinctly: “*Action methods allow people to bring together parts of themselves and their experience that have become disconnected. Through body, movement and role, the story lived rather than told, and that process helps transform confusion into understanding and wholeness.*” She further noted that this principle aligns closely with teledrama methodology, particularly in online and hybrid environments, in which participants reconnect across distance through shared action and presence. In these settings, Simmons said that embodiment occurs not only through physical movement, but also through imagination, empathy, and digital encounter, bridging inner and outer worlds. In this sense, psychodramatic practice functions not only as a therapeutic intervention but also as a civic act—reclaiming narrative space, re-humanizing discourse, and affirming the ethical responsibility of truth in public life.

From echoes to action: what we can do

Let us find ways to amplify these muted echoes, transforming the work and sacrifices of these women into a replicable methodology that can inform practice and policy. They stand as beacons of resilience and integrity—women journalists equal in skill and stature to their male counterparts yet disproportionately exposed to vulnerability and harm.

Our collective endeavor extends beyond merely sharing stories; it is about holding sacred space for the aftermath of violence. Addressing the global crisis of VAWG, especially concerning women journalists, necessitates a multifaceted approach prioritizing prevention, protection, and prosecution. We must proactively build systems that allow these courageous professionals to operate safely and heal. Key actionable steps include:

- Create trauma-informed, cross-disciplinary spaces;
- Provide security training and resources;
- Advocate for legal reforms;
- Support performance projects telling survivor stories;
- Mentor emerging women journalists.

The death of a journalist reverberates far beyond the individual loss, affecting colleagues in the field and the journalist’s family with profound psychological and professional consequences. Journalists repeatedly exposed to the deaths, threats, or harassment of peers often develop vicarious or secondary trauma—a form of psychological distress comparable to post-traumatic stress reactions that can arise without direct physical harm, particularly in conflict zones and other high-risk reporting environments (Feinstein et al., 2002; UNESCO, 2021a).

This harm is compounded by the expanding spectrum of threats journalists face nowadays, including online harassment, doxing, deepfakes, and sustained campaigns to discredit or silence their work. These attacks disproportionately target women journalists and are strongly associated with self-censorship, career withdrawal, and chronic stress responses (CPJ, 2023; UNESCO & ICFJ, 2020). Globally, nearly three-quarters of women journalists report experiencing online violence, underscoring the gendered nature of contemporary press-freedom violations (UNESCO & ICFJ, 2020; UN Women, 2025b).

Sustained threat environments shape not only how journalists assess risk and cover events, but also how trauma migrates into personal and family life, creating emotional strain that persists long after assignments end. As documented in trauma research on conflict-exposed professionals, these effects can become embedded in identity, memory, and emotional regulation over time (Feinstein, 2012). As UNESCO (2021a) has warned, “*Silencing one woman journalist amounts*

to silencing countless others” — a reminder that each loss extends beyond the individual, eroding collective voice, safety, and democratic accountability.

Conclusion: reaching the silenced

Although trauma, especially for women journalists and women affected by war, is often held as a private shame, how do we make spaces where trauma isn't shame, but testimony? Where echoes become action? I urge you to carry one story from this room. Let it move you to listen, to make space, to act. Let us transform muted echoes into a resounding call for justice and human rights. Protecting women journalists is essential to democracy and human rights.

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About the author

Sheila Dallas-Katzman, M.A. is an applied theatre scholar-practitioner, broadcast journalist, and psychodrama trainee whose work engages the intersections of action methods, media, gender, and social justice. With over 30 years of international practice, she applies Theatre of the Oppressed, sociometry, sociodrama, and psychodrama in community, institutional, and post-conflict settings.

She is co-founder of Ten Lanterns Transformative Theatre and Food Stories Virtual Encounter, initiatives using participatory performance to address systemic inequality, racism, climate disruption, and food insecurity. She serves as President of the International Association of Women in Radio and Television USA and chairs the NYC4CEDAW Coalition, contributing to local implementation of the UN Convention on the Elimination of All Forms of Discrimination Against Women.

A former UN Peacekeeping public information specialist in West Africa, she helped establish UN Peacekeeping Radio in Sierra Leone. Her contributions to gender equity and peacebuilding have been recognized with the UN Women Champion of Change Award and the 2025 Sociatry and Social Justice Award from the American Society of Group Psychotherapy and Psychodrama, where she also serves on the Executive Council. She holds degrees from the University of Manchester, Hunter College CUNY, and the Edna Manley College of the Visual and Performing Arts, with additional graduate study in conflict resolution at Columbia University.

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