WEST PAPUA

MINI FILM FESTIVAL

2024 APRIL

WOLLONGONG SYDNEY CANBERRA
ADELAIDE BRISBANE HOBART
MELBOURNE DARWIN

EYE OPENING MOVIES FROM RIGHT NEXT DOOR

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*Report edited by Molly Lasker

Introduction

Jim Elmslie. West Papua Project, University of Wollongong

The West Papua Film Festival had its genesis when Jubi Media, a West Papuan owned and run media organisation based in Jayapura, West Papua, under the leadership of renowned journalist and editor, Victor Mambor, commissioned five documentary films on the contemporary situation in West Papua. These films were shot and edited over a two-year period by some of Indonesia's leading documentary film makers. They were launched in Jakarta and Jayapura in late 2023. The WPFF in Australia is the international launch of this important series of films.

These films are important because they show life in West Papua as it really is: the struggles that people face in everyday life amidst a litany of human rights abuses from the encroaching influence of Indonesian state forces such as the TNI (Indonesian Military) and Police; the expansion of the mining and oil palm industries; the creeping dispossession and destruction of traditional lands; the influx of non-Papuan settlers from other parts of Indonesia; the challenge to get basic government services such as health and education, and the continuing economic marginalisation of the area's original Melanesian inhabitants.

This is important because the information that the Indonesian public receive through mainstream media is skewed against the Papuan people. There is pervasive and deliberate misinformation about the situation in West Papua. Consequently, the Indonesian government continues using military force to try to 'resolve' the conflict in West Papua by hunting down Papuan fighters, defined as 'terrorists', with the TNI occupying large areas of the mountainous interior of the country. More than 60,000 internally displaced people (IDPs), refugees, have fled their homes in the last few years and live in extremely poor conditions

with little access to food, shelter, schools or health services. This situation is continuing.

Misinformation comes in several forms, including through biased TNI press releases and the intentional creation of 'bots' and false personas in social media, which is examined in detail by Victor Mambor in the next chapter. This false and biased information is picked up as fact by mainstream Indonesian media to create a false and biased representation of West Papua, which in turn informs the Indonesian public perception of life in the region.

An example of this is where TNI press releases report that Indonesian soldiers are helping teach students in remote highlands schools. The image is one of the benevolent state helping underprivileged students in their education. From the Papuan view these soldiers are an military occupying force that destroys churches, schools and people's houses; that shoots and tortures people accused of helping separatists, and causes tens of thousands of people to flee to safety. The students, far from being helped by the soldiers, drop out of school in fear and a whole generation is missing out on critical years of education. Where the Indonesian public see one 'reality', the West Papuan people suffer in another completely different reality.

Another example, which Victor discusses in detail, is the creation of fake Papuan social media users who echo the Indonesian government views. Contentious issues such as the recent splitting of West Papua into five separate provinces (strongly resisted by most West Papuans); the historical integration of West Papua into Indonesia; the state of government services and importantly, basic human rights amid massive resource development projects, are all portrayed as if they have a large body of support amongst the West Papuan people. Which they do not. Mainstream Indonesian media picks up and quotes these false social media naratives and so the Wayang puppet play of an imagined reality continues.

The films in the WPFF show the true story of West Papua. The main target audience is the Indonesian population, which is why they are in *Bahasa Indonesia* with English sub-titles. The films' aim is to influence Indonesian public opinion so that the situation is seen as one of crisis, that West Papuan people are suffering in myriad ways under oppressive government policies and that the only way that these dire issues can be addressed is through dialogue and not through the continual escalation of military and state violence.

Whereas changes in Indonesian government policy will only come through pressure from a better informed Indonesian public – informed by accurate and non-propogandist media reporting – the international community has a role to play too, particularly in Australia. West Papua has been a non-issue in Australia for decades as governments of all persuasions prioritise good relations with Indonesia over the human rights of the West Papuans. Even before the Lombok Treaty of 2006 Australia has played a supportive role in training, supplying and in some cases funding Indonesian military and para-military forces. The Lombok Treaty itself, a security agreement between Indonesia and Australia, came about in the wake of a boatload of West Papuans landing in Queensland who were swiftly granted political asylum by the Howard Government. This infuriated the Indonesian Government and the Indonesian Ambassador was briefly withdrawn from Australia.

Now in 2024 the Australian government is looking for closer military ties with Indonesia as regional diplomatic arrangements undergo realignment in consequence of China's massive expansion in the Asia-Pacific. Australia is therefore a player in the West Papua conflict.

What influence can Australia, or the Australian public, have on this conflict? The most useful thing would be to increase international pressure to allow the United Nations Human Rights Commission to undertake a fact-finding mission to West Papua. This proposal, which Indonesia has agreed to, was requested by the Pacific Islands Forum (of which Australia is a member and therefore a signatory of the PIF

communique) in 2018. What influence can Australia, or the Australian public, have on this conflict? The most useful thing would be to increase international pressure to allow the United Nations Human Rights Commission to undertake a fact-finding mission to West Papua. This proposal, which Indonesia has agreed to, was requested by the Pacific Islands Forum (of which Australia is a member and therefore a signatory of the PIF communique) in 2018. Multiple requests by the UNHRC for access to West Papua have since been denied by Indonesia on various grounds (including during the Covid pandemic) and it is yet to take place. Such a mission could be groundbreaking, firstly in providing an unbiased report on the situation from a UN body, and secondly by suggesting ways out of the morass in which West Papua (and Indonesia) has been stuck for decades. Dialogue might even replace bullets as the status quo.

Indonesia is a country of international significance: the fourth largest nation on earth and the largest Islamic one. It is increasingly a global player, for instance pushing for the human rights of Palestinians trapped in the horror of the current conflict in Gaza. With international influence comes responsibility and it is time that the human rights mess in Indonesia's back yard, and in Australia's backyard as well, is addressed. It is hoped that the WPFF will play some role in helping this process by throwing light on this hidden catastrophe.

The West Papua Film Festival comprises six films, five made by Indonesian and West Papuan filmmakers and one by an Australian. Together they take us on a rare bird's eye view of life in West Papua. The festival also features expert talks and Q and A sessions with some of the directors and people behind these documentaries engaging with audiences. The WPFF is a series of events across Australia that intends to shed light on a little known, but deeply troubling, human rights catastrophe on Australia's doorstep.

Program

My Name is Pengungsi (Refugee)

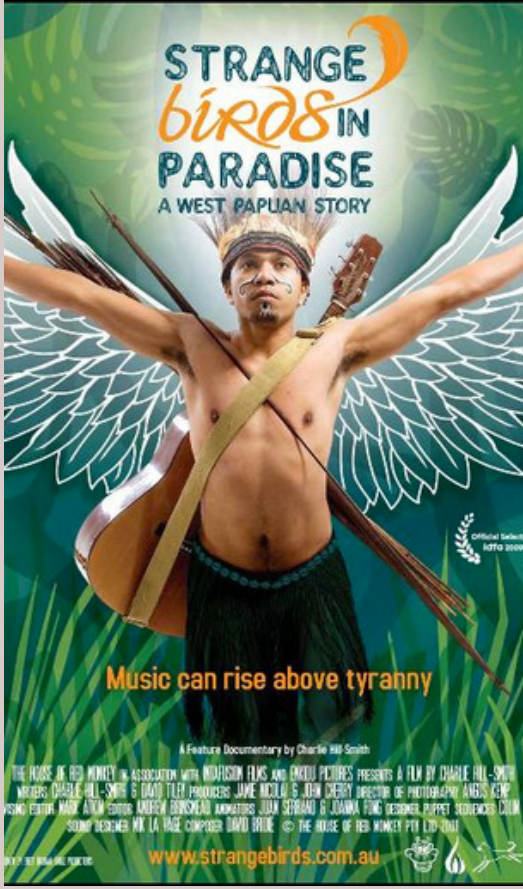
Director: Yuliano Lantipo

Refugee Kogoya and Refugee Wakom are two of many internally displaced children, born in the middle of the jungle of West Papua, namely Nduga, Puncak Jaya and Maybrat, due to parents fleeing the armed conflict between the Indonesian National Army/Police (TNI/POLRI) and the West Papua National Liberation Army (TPNPB).

Black Pearl 'General of the Field'

Director: Mauris Yansip

After winning the fourth Indonesia Premier League, the Jayapura-based Persipura Football Club, better known as 'The Black Pearl', capture the imagination of many Papuans and the broader Indonesian football community, as Papua's pride. The club is now a symbol of the dignity and self-esteem of Papuan people.



Papuan Hip-Hop 'When the Microphone Talks'

Director: Aries Munandaro

With the ongoing humanitarian crises in West Papua, often marked by state violence, discrimination, as well social and political unrest, the hip-hop community has fine-tuned and synced their beats with lyrics to highlight and awaken collective consciousness amongst the youth and broader Papuan music lovers.

Strange Birds in Paradise

Director: Charlie Hill-Smith

Music can rise above tyranny. Strange Birds in Paradise is a feature-length documentary about the human rights disaster in West Papua. While the Indonesian army continues to dominate the indigenous inhabitants of West Papua, three friends gather in Melbourne to record outlawed folk songs with renowned Australian rock musicologist David Bridie.

The Sound of Grime Valley

Director: Angela Flossy

*The Sound of Grime Valley t*ells the story of the indigenous people of Grime Valley, defending their ancestral land from the onslaught of investment, as well as those who have been affected by palm oil investment. The forest, known for producing cocoa and being a place to see birds of paradise near Jayapura, is almost lost due to the palm oil company PT PNM opening it up for palm oil plantations, even though the operational permit has been revoked by the President.

Pepera 1969, A Democratic Integration?

Director: Hengky Yeimo

A film about the highly controversial 1969 United Nations vote for West Papua's inclusion into the Republic of Indonesia. In what was meant to be a country- wide vote only 1026 Papuans were included in the Indonesian military-controlled UN referendum. Those that did vote were threatened with violence and torture and death, and yet Australia and the United Nations accepted the so- called, 'Act of Free Choice', as a legally binding referendum that sealed West Papua's fate as a part of Indonesia.

How Information About Papua is Being Distorted

Victor Mambor, Jubi Media

Noam Chomsky, in his book, Media Control: The Spectacular Achievements of Propaganda, states that the media is often misused by a handful of people (the rulers) to gain power in the role as the basis of their campaigning tools through media engineering, where the media becomes part of them (rulers) to legitimise their power in a democratic system.

In another book, Manufacturing Consent: The Political Economy of the Mass Media, Chomsky mentions the essential elements in the propaganda model are: (1) Money and ownership; (2) Advertising influence; (3) News sources; (4) Pressure from the authorities and the spread of fear; and (5) "anti-communism" as a national religion and control mechanism.

These five elements, later referred to as ‘"filters"', interact and reinforce each other. The raw material of news must pass through successive "filters", leaving a cleanedclean and print-worthy residue. They establish the premises of discourse and interpretation, and the definition of what is newsworthy in the first place, and they explain the basis and operation of so-called propaganda campaigns. Chomsky's opinion is what is happening in the Land of Papua. Or at least some of the "filter" elements mentioned by Chomsky are being practiced in the Land of Papua.

Dis-and-misinformation in the Land of Papua

Disinformation and misinformation about The Land of Papua has been happening for decades, even before Indonesia gained independence and Papua became part of the Unitary State of the Republic of Indonesia. It may be difficult to trace information about The Land of Papua before the internet became the daily consumption of Indonesians. However, the confusing information that Papuan youth were involved in the Sumpah Pemuda in 1928 can be evidence that efforts to disinform and misinform about The Land of Papua have occurred in the era before Indonesia's independence. Sumpah Pemuda (Youth Pledge) happened on October 28, 19282028. Many youths from Sulawesi, Kalimantan, Sumatra and others came to Jakarta to pledge: One Homeland of Indonesia, One Nation opf Indonesia and One Language of Indonesia. Although this issue did not arise in 1928, the formation of opinions about the involvement of Papuan youth in the 1928 Sumpah Pemuda explains the efforts to prove Papuan involvement in the Indonesian independence movement.

The October 27, 2015 edition of the local Papuan media, Cendrawasih Pos, published a statement by Toni Wanggai (a Papuan Muslim leader) that a number ofseveral Papuan youths were present to represent The Land of Papua at the Nusantara Youth General Meeting on October 28, 19281. The statement was questioned by another Papuan figure, Phil Karel Erari as an unfounded statement. Erari believes that in all documents, including civics lessons from elementary school to high school, there is no mention that there were a number of young people sent from The Land of Papua and represented the youth from Papua in the Sumpah Pemuda. All the young people who came during the Sumpah Pemuda were mentioned based on their respective regions of origin.

From Java it was called Jong Java, from Sumatra it was called Jong Sumatra, from Sulawesi it was called Jong Celebes and so on. The word "Jong" comes from the Dutch language. Jong Papua means Youth from Papua. To be clear, there is no Jong Papua.

Disinformation and misinformation about The Land of Papua have become more massive in the era of information disruption. The development of information technology has led society to enter the era of information disruption. Through various internet-based applications, a huge amount of information is available in one minute. Today, with these sophisticated devices, anyone can produce information, edit, or reproduce, and disseminate information. Not only people who have access to the internet, but also the mass media with the convenience that has been present since the era of information disruption, has become one of the means of disinformation and misinformation about the Land of Papua. The mass media seems to have forgotten the discipline of verification that must be carried out.

Information fog on conflict and violence in Papua

Talking about violence in Papua, the security forces can be said to be the party that often carries out disinformation efforts, whether they realise it or not. The shooting of Pastor Jeremiah Zanambani, in Intan Jaya in September 2020, proves this claim. One day after the shooting of Pastor Zanambani, the Head of Information of Kogabwihan III2 told reporters that the shooter was the Armed Criminal Group (KKB)3. A number of mass media quoted this statement from Kogabwilhan III. One of them is the Indonesian news agency, Antara4. Antara even wrote that the KKB carried out the shooting as an attempt to find a moment to attract attention ahead of the UN General Assembly.

Meanwhile, the Papua Police said the KKB, led by Jelek Waker, masterminded the shooting of Pastor Yeremia Zanambani in Intan Jaya Regency5. The Papua Regional Police claimed Waker-led KKB tried to lure TNI-Polri members, but in the area there were only TNI members serving in the Hipadipa preparation Koramil6, Intan Jaya. There was no attempt to ɣerify the information provided by Kogabwilhan III or the Police. On February 24, 2022, a child was buried in Sinak, Puncak Regency, Papua. Makilon Tabuni was the child's name. Information circulated stating that he died due to torture by TNI members7. He and Deson Murib, Pingki Wanimbo, Waiten Murib, Aton Murib, Elison Murib, and Murtal Kulua were arrested and interrogated at the TNI security post because they were accused of stealing weapons. The seven children were tortured for two days until Makilon Tabuni died.

Frits Ramandey, head of the Papua Representative Office of the National Commission on Human Rights, said after an vestigation that the torture of the seven children stopped after Makilon died8.

Before the investigation was conducted by the Papua Representative Office of the National Commission on Human Rights, the TNI stated that it had investigated and concluded that the information about Makilon's death was a hoax. Allegations of mistreatment by TNI soldiers against Makilon were spread by a teacher in Sinak9. This information from the TNI, that the murder report was a hoax, was reported by most mass media in Jakarta and Papua.

Riots in Wamena occurred in February 202310. Police said the death toll in the riot totaled 10 people. The mob was also reported to have burned down 13 houses and 2 shophouses. This riot began because residents were provoked by the issue of the kidnapping of elementary school children in Sinakma, Wamena City. The alleged perpetrator was secured by the police, but the angry mob asked for the alleged erpetrator to be released to be judged. This information circulated quickly among

residents of Wamena City by word of mouth and conversation applications such as WhatsApp, which resulted in the riotAlthough this information was circulated by word of mouth and Whats App, I consider it disinformation because it is certainly being spread to provoke citizens. There is an effort to distort the actual information massively to provoke citizens, who know who the culprit is.

Many cases of dis-and misinformation have occurred in the Land of Papua. Some cases have left violent trauma that has damaged the social fabric of Papuan society.

The blurring of facts about Papua's Special Autonomy on social media

The use of social media in society is something that can be found anywhere today. The Land of Papua is no exception. Social media has become a powerful tool for disseminating information, including misinformation and disinformation. One of contentious issue is information about Special Autonomy in Papua.

In one of the studies published by the Harvard Kennedy School Misinformation Review, pro-government disinformation content in Bahasa Indonesia has flooded Twitter since February 2021, and tends to promote the government's narrative on Papua's Special Autonomy (otsus)11.

Along with the repression of Papuan independence movements, the Special Autonomy policy has become a key tool for the government to maintain sovereignty in the province. In fact, local dissatisfaction with Special Autonomy has grown over time. Many Papuan activists reject the policy.

Ahead of Indonesia's decision in July 2021 to extend the implementation period of Special Autonomy for another 20 years, thousands of Twitter users engaged in a massive campaign on the platform to voice support. The study cites three key indicators that support the research.

First, these accounts mostly tweeted at the same time. Initially, their uploads on the minute started at 6:55 am. Then, when entering the fasting month on April 13, 2021, these accounts suddenly switched their upload time simultaneously to 8am.

Second, regardless of synchronicity, the uploads also have similar characteristics, i.e. they contain almost the same text. Based on the numbers, 22,479 of the 23,853 tweets uploaded within two minutes were "original" tweets (not retweets) about special autonomy posted by 2,668 different accounts.

Third, the accounts posting original tweets about special autonomy in these two minutes of the day differed in systematic ways from other Twitter users in the study's dataset. Half of the accounts (50.9%) had a blank author description, compared to just 18.7% of accounts in the rest of the dataset. Only 32% used a profile picture featuring an identifiable person – based on a random sample of 100 accounts – and scrutiny of these pictures suggested many were unlikely to be the account holders. The accounts were also of atypically recent provenance. By the time of their median date for account creation on 28 March 2021, 99.1% of accounts in the dataset had been created. As of October 2022, Twitter had suspended 64% of these accounts since we scraped the dataset in June 2021, compared to 2.2% of accounts in the rest of our dataset.

These three key indicators at least identify the existence of a coordinated and automated information campaign posting pro-government material in Bahasa Indonesia in support of Papua's Special Autonomy. While the identity of the accounts posting this material does

not suggest a transparent relationship with the Indonesian government, the campaign is highly consistent with government messages.

This campaign is akin to posting so much information about a contentious issue that only highly committed readers can deduce the truth of the issue, which Sean Illing refers to as a "flood zone"12.

The research found seven findings that support the allegations of a pro-Special Autonomy campaign on the twitter platform.

- Tweets about Special Autonomy differ systematically in key attributes from other tweets in the dataset.

- A highly disproportionate number of tweets in this dataset were posted in the minute starting at 6:55 am, and then from mid-April 2021 onwards, in the minute starting at 8:00 am Jakarta time. When considering that almost all of these tweets mention Special Autonomy, and most receive little-to-no interaction from other users, then coordinated automated posting is the only plausible explanation.

- These synchronous tweets about Special Autonomy have an additional characteristic: they are mostly duplicates or near-duplicates of each other. At first glance, 22,479 of the 23,853 tweets in the vertical band are original tweets about Special Autonomy, posted by 2,668 different authors. In reality, only 760 of these tweets are unique (3.4%) as measured by the Jaccard similarity test. The rest are duplicates or near-duplicates of 1,329 different tweets.

- Duplicates or near-duplicates of the 1,329 tweets posted in the minute starting at 6:55 am and minute starting at 8:00 am Jakarta time constituted 14.0% of all original tweets mentioning special autonomy over the 2.5 years of the data set, and 7.9% of all tweets about special autonomy, including re-tweets.

- The content of tweets in the vertical band is closely aligned with the Indonesian government's messaging on the Papua conflict. Two-thirds of the tweets praised the Indonesian government's policies, including the organisation of the National Sports Week (PON) for the first time in Papua in 2021. Most of the tweets - about 17% - also quoted indigenous Papuans expressing pro-government positions or asserting that indigenous Papuans support special autonomy.

- In aggregate, the accounts posting in the vertical band about Special Autonomy are newer, have fewer followers, and are more likely to be anonymous than the overall group of Twitter users tweeting about Papua. Very few of these accounts present themselves as indigenous Papuans, which is strangely at odds with the campaign's stated focus on indigenous Papuans supporting special autonomy.

- The vertical bands are an effective entry point to demonstrate the existence of a large-scale disinformation campaign about Special Autonomy in Papua, but do not capture the full scale of the campaign.

This research is at least partly related to the suspension of several Twitter and Facebook accounts in 2019 following a Reuters investigation that linked the accounts to a network of news sites supported by the Indonesian army that publish pro-government propaganda about the Papua region. Ten sites in the network appear to be independent news outlets. However, registration records and Reuters interviews with website editors and a special forces intelligence officer show they are funded and coordinated by a TNI corporal. Material from the websites is disseminated through a network of Twitter and Facebook accounts13.

Meanwhile, Facebook announced in the same year that it had removed hundreds of pages, groups, and accounts on its platform due to "coordinated inauthentic behavior" associated with three operations in Indonesia, the United Arab Emirates, Egypt and Nigeria.

The operation in Indonesia involved a network of more than 100 fake accounts on Facebook and Instagram that posted content in English and Indonesian, either in support of or criticising the West Papuan independence movement, which is active in Indonesia's volatile easternmost region of Papua14.

The BBC and the Australian Strategic Policy Institute (ASPI) even discovered the existence of a network of bots and false information in spreading "pro-government propaganda" on the Papua issue15. A two-month investigation revealed that this network of hundreds of social media accounts, companies and individuals was linked to an organised campaign costing billions of rupiah.

The BBC and ASPI's investigative search for these bots led to a network of "inauthentic and automated" accounts spread across at least five platforms, namely websites, Facebook, Twitter, YouTube and Instagram. They publish high-quality bilingual videos in English and Indonesian. Targeted countries include the US, UK, Sweden, Netherlands and Germany.

The BBC and ASPI's investigation also uncovered several websites spreading false information about Papua. These websites are similar but stand alone and have nothing to do with InsightID, the digital platform allegedly behind the bot network spreading false information about Papua. One of them is a website with the domain https://wawawajournal.medium.com/, an English-language site, which looks like a news site. Some of its articles are positive opinions about Indonesia, while others include information from anonymous sources. The articles are then shared through social media with hashtags related to Papua.

In early 2024, the Disinformation Investigation Report on the Success of West Papua Special Autonomy was launched by Internews, Indonesia Corruption Watch, SAFEnet, and the Centre for Information Resilience. The report highlighted the propaganda of the success of Otsus on the social media platform TikTok16. During the search, several patterns of narrative dissemination and interaction between TikTok user accounts were found. These accounts are generally not real accounts that show real user profiles but use fake names. Some do not use pictures that show the identity of the account holder. There are also those who use certain images but may use GAN images (created with artificial intelligence tools).

This pattern has been going on for quite some time. Even on the Facebook platform, this strategy is used to create "fake" Papuans. These fake character accounts are used to spread untrue information about Papua. One of them is a Facebook account with the account name JE. Rumbino. This account is aggressive in campaigning for the success of Otsus in Papua and often discredits indigenous Papuans for the misuse of Papua's Special Autonomy authority's funds and powers. Statements from JE Rumbino's Facebook account are often quoted by media in Jakarta and Papua.

It is not hard to prove that JE. Rumbino's account is fake. Using tools such as Google Images, we can prove that the profile picture used by the account is that of Simon Tahamata, a Dutch footballer. Practices like this are nothing but attempts to build a narrative that the problems that occur in Special Autonomy in Papua are the result of indigenous Papuans not using the authority granted by Special Autonomy properly.

Propaganda, stealth media, and internet blocking

In 2018, Tirto.id, a media group based in Jakarta, and Jubi.id, a media group based in Jayapura, Papua, conducted collaborative report to investigate online media that focused their news content on the Papua issue17. The two online media found about 18 online media that have similarities, namely creating almost the same impression; there are no human rights violations in Papua, groups supporting Free Papua are "criminals" who often commit crimes, the Army and Police have done their job well, and so on. The breath of the articles is similar: attacking supporters of Free Papua. These media are mentioned by Tirto.id and Jubi.id as stealth media.

These stealth media are not only in Indonesian (Bahasa Indonesia); some are also in English and use other countries' domains. Among the list of 18 stealth media are six English-language media: freewestpapua.co, freewestpapua.co.nz, westpapuaupdate.com, onwestpapua.com, westpapuaterrace.com, and westapuaarchive.com. Expert of Commission I of the House of Representatives (DPR RI) cadre of the Prosperous Justice Party (PKS) Arya Sandhiyudha is the person behind these six sites. He deliberately created the six sites to "improve Indonesia's image in the eyes of the international community" regarding Papua18.

In 2017, one of these stealth media, kitorangpapuanews.com, was even indicated to be using the TNI's server. By using the WHOIS Lookup tool, this domain uses the server names NS1.KODAMJAYA-TNIAD.com and NS1.KODAMJAYA-TNIAD.com19. But currently, the kitorangpapuanews.com domain is no longer active.

The existence of these stealth media confirms the existence of disinformation and misinformation efforts about Papua. Whoever is behind these stealth media, the goal is very clear:, propaganda to obscure information about the Land of Papua. The editorial composition, address or contact information are not clearly written on these stealth media sites. Readers cannot know who is working behind these media. They do not meet basic journalism standards and ethics. If what is written is wrong, readers cannot use the right of reply and do not know where to protest.

The Indonesian government has blocked internet access in Papua several times. One of them occurred in the period August - September 2019. For more than a week, the government blocked internet access in Papua and West Papua on the pretext of fearing that the spread of fake news could trigger riots. In its evaluation, Kominfo20 found 33 contents and a total of 849 links of hoax and provocative information related to the Papua issue distributed to hundreds of thousands of social media account owners on Facebook, Instagram, Twitter and YouTube. During that period Kominfo claimed to block 713,166 internet links containing fake news about the racism incident in Surabaya. This blocking occurred after an incident of racism against indigenous Papuans that occurred in Surabaya in the same year.

This blocking was then complained about to the State Administrative Court (PTUN) by a civil society coalition consisting of, among others, the Alliance of Independent Journalists, KontraS, YLBHI, and Elsam. The coalition called the policy contrary to democratic principles. The PTUN judges considered that the action to cut internet access in Papua and West Papua provinces violated a number of statutory provisions, including the Electronic Information and Transaction Law21.

Regarding this internet blocking, the Indonesian Press Council is of the view that the government's internet blocking is actually worsening the situation in Papua. As a result of the blocking, disinformation and misinformation will spread by word of mouth. Meanwhile, the Papuan people cannot check the truth of the information they receive because internet access is cut off.

Fighting Disinformation and Misinformation in the Land of Papua

As described earlier, the Land of Papua, which is experiencing massive disinformation and misinformation, requires strong efforts to overcome this phenomenon of disinformation and misinformation.

Digital literacy and fact checking are two elements that play an important role in countering disinformation and misinformation. Digital literacy includes providing user empowerment to inform users to be careful and continue to improve digital literacy, as well as their ability to navigate the digital space. Meanwhile, fact checking is done when disinformation and misinformation already exist and circulate. With such a situation, it is necessary to have a party to help verify the facts of the information.

In addition to these two elements, it is also important for a newsroom to produce in-depth and quality news and not just talking news. In today's digitalisation era, although information circulates quickly, speed is not the main issue for news rooms that care about quality journalism. The speed of information must be balanced with the accuracy of the information produced.

With today's technology, information can be produced in various media platforms. Conventional media is no longer the only tool for disseminating information. Digital technology also provides opportunities for newsrooms to process comprehensive information and produce comprehensive information products as well. Media diversification becomes important here.

For a country like Indonesia, where reading interest is low, more creativity is needed to convey information. Based on a survey conducted by the Program of International Student Assessment (PISA) in 2019, Indonesia's reading interest ranked 62nd out of 70 countries. In other words, Indonesia is among the 10 countries with the lowest literacy levels among the surveyed

My Name is Pengungsi (Refugee)

Dir. Yuliano Lantipo

The escalation of armed conflict in West Papua occurred quickly after armed groups of the West Papua National Liberation Army (TPNPB) attacked the basecamp of infrastructure development workers, PT Istaka Karya, in Yigi District, Nduga Regency, Papua Province (now Mountain Papua Province) on December 2, 2018. The attack killed 19 PT Istaka Karya workers. In response President Joko Widodo's administration sent more TNI/Polri troops to West Papua, especially in Nduga Regency.

The response of the Jokowi (President Joko Widodo) regime began an intense and continuing armed conflict between TPNPB forces led by Egianus Kogoya and TNI/Polri troops in Nduga Regency. A wave of internally displaced people (IDPs) ensued. From December 4, 2018 to August 2019, there were 50 thousand residents of Nduga Regency who fled to various regions.23

The situation in West Papua worsened after an incident of racist speech by a TNI soldier who cursed a student from West Papua in Surabaya, East Java, calling him a "monkey", on August 16, 2019. The Jokowi administration responded to the incident by denying any racial slurs against Papuan students, a denial that actually made indigenous Papuans, even migrants in West Papua, even more angry.

Massive demonstrations took place in West Papua as well as in Java. A number of anti-racial demonstrations on August 19, 2019 developed into mass rampages in Manokwari, Sorong, Fakfak, Timika, and Deiyai. On August 29, 2019, an anti-racial demonstration in Jayapura City also became a major riot. This situation was used as a justification for the Joko Widodo regime to send even more TNI/Polri troops to West Papua.

As a result, the escalation of armed conflict quickly expanded to various districts, and soon triggered a large-scale displacement of civilians from various regions. From December 4, 2019 to March 2020, at least 41,000 civilians were displaced from a number of districts in the central mountainous region of Papua, such as Intan Jaya, Lanny Jaya, Mimika, Nduga, and Puncak regencies.24

The security approach used by the Jokowi regime makes armed conflict in West Papua actually penetrate into various regions that have never experienced armed conflict. On September 2, 2021, TPNPB attacked Koramil Persiapan Kisor Post, a TNI post in South Aifat District, Maybrat Regency, West Papua Province. A total of four TNI soldiers were killed in the incident.

The Jokowi administration responded to the attack incident in Kisor by launching an operation that was touted as a law enforcement operation in Maybrat Regency. TNI/Polri troops combed the settlements of residents of various districts in Maybrat. While the problem of the displacement of thousands of civilians from the central mountainous region of Papua has not been addressed, there has been another displacement of thousands of Maybrat civilians since September 2021. The UN Special Rapporteur reported that as of March 2022 there were an estimated 60,000 to 100,000 refugees in West Papua.25 Until now, sporadic but intense armed conflict has extended to the regencies of Intan Jaya and Puncak in Central Papua Province, as well as the districts of Pegunungan Bintang and Yahukimo in Papua Pegunungan Province.

Poor Living Conditions

The Papua conflict is a long conflict since 1963, when the territory of West Papua was handed over to the Indonesian Government following the New York Agreement on August 16, 1962.26 This long history of conflict, along with various cases of human rights violations and violence committed by TNI/Polri security forces since the 1960s, has left indigenous Papuans deeply traumatised.

When there is an escalation of armed conflict, indigenous Papuans will not flee to urban areas near the center of government or security force headquarters because they fear becoming victims of the TNI/Polri. When displaced, indigenous Papuans will enter the wilderness and hard-to-reach areas, so as not to meet TNI/Polri officials. As a result, they lose access to health care and education, leaving them living in appalling conditions.

As indigenous peoples, indigenous Papuans who leave their hometowns and customary territories also lose access to their livelihoods. They cannot farm outside their respective customary territories because it can trigger conflicts between residents. During their displacement refugees will be completely dependent on the help of others. If they flee their administrative area, neither the district government where they fled to, nor the district government of the refugees' origin, can provide assistance due to financial constraints, especially because the government does not officially recognise them as refugees.

In the case of the displacement of residents from Nduga Regency the civilians have been displaced since 2018 until now. The conflict in Nduga continues and continues to cause casualties to various parties, including the case of the hostagetaking of New Zealand pilot, Phillip Mark Mahrtens, since February 7, 2023 until now. The same thing happened to tens of thousands of civilians from various other regions, including Maybrat Regency in Southwest Papua Province, and various other conflict areas.

Until now, the government has not had exact data on the number of refugees from various areas of armed conflict in the Land of Papua. Pengungsi Kogoya and Dominika Sherly Pengungsi Wakom, the refugees presented in the movie "Sa Punya Nama Pengungsi"; (My name is Refugee) are two of the few Papuan children born in the midst of displacement. Both are named "Pengungsi", which in English means Refugee. The stories of the two, along with their families and relatives, are expected to create new awareness in the public of Indonesia in understanding the Papuan conflict, in how the government handles the conflict, and how it impacts indigenous Papuans. (Production Team).

Black Pearl, General of Indonesian Football

Dir. Mauris Yansip

Persipura Jayapura is a football club born from a place that is an underdog or underestimated by most people in Indonesia. Persipura is a club that presents native Papuan football players who are "born" without graduating from a good football school.

Indigenous Papuan soccer players hone their talents without a tiered sports coaching system. Like various things in various aspects of indigenous Papuan life, Persipura was forged by various limitations, system chaos born of corruptive behavior (in this case chaos of the sports coaching system and the organisation of football competitions in Indonesia), and racial practices and discrimination. In fact, Persipura is the only football club that has four championship titles in the main competition of Indonesian football.

During the making of this film, I learned how Persipura became a pride for people in Papua—both indigenous Papuans and non-Papuans born and raised in the Land of Papua. The day when the team, nicknamed Black Pearl, competed was the day when all the attention and emotions of a Franky Amburyaan G and Achmad Fajaruddin—a member of the fire brigade of the Jayapura City Government—merged into one hope, one pride, and one identity: Persipura Jayapura.

Persipura Jayapura was formed at the crossroads of the history in the Land of Papua in 1963, when the West Papua region was handed over by the United Nations Temporary Executive Authority (UNTEA) to the Government of Indonesia. At that time, polemics between groups who wanted West Papua to be independent and groups who wanted West

Papua to become part of Indonesia frustrated the public, including young people. The Synod of the Evangelical Christian Church then formed Persipura Jayapura to try to contain public frustration over the political situation.

Persipura holds the title of champion of the main football competition which continues to change names due to the chaos of the corrupt Indonesian football system until it was frozen by FIFA. Persipura became champions in 2005 (Champion of the Premier Division 2005), 2009 (Champion of the Indonesia Super League 2008 – 2009), 2011 (Champion of the Indonesia Super League 2010 – 2011), 2013 (Champion of the Indonesia Super League 2013)—making it a "4-star" club, resembling the four stars on the epaulettes of the General.

Persipura has become a symbol of Papua's superiority to Indonesia in the midst of the perception of the Indonesian public, who often look at the Papuan people with one eye. However, while working on this film, I found many stories of racial mistreatment experienced by senior Persipura players. Ironically, this racial mistreatment is still experienced by Persipura players today, even experienced by a number of indigenous Papuan football players who are club players outside West Papua.

Persipura Jayapura also suffered discriminatory treatment from PSSI, the parent organiszation of Indonesian football. In 2020, PSSI ignored Persipura's right to compete in the 2021 AFC Cup, and appointed Persija Jakarta who was not entitled to participate in the Asian level football competition. After Persipura's management protested, PSSI rectified the decision, and appointed Persipura Jayapura to represent Indonesia in the 2021 AFC Cup competition.

Initially, I wanted to show how the public outside the Land of Papua treated Persipura Jayapura players, including proving whether there was racial mistreatment from spectators and organisers of Indonesian football competitions against Persipura players. However, the plan did not materialise because the Covid-19 pandemic meant that football matches were played without spectators.

The pandemic also meant that Persipura had to be based in Java, far from its supporters in the Land of Papua, until finally Persipura was relegated to Liga 2 (Division Two competition). When the Covid-19 pandemic ended, Persipura was still struggling in Liga 2, so it competed more with teams that also came from Tanah Papua.

I want this film to really give a different perspective to people outside Papua, that Persipura Jayapura is a team that becomes a spirit for Papuans when facing negative stigma about Papua. That Papua, which some Indonesians consider backward, can become the best through football.

Aryo Wisanggeni Genthong

Hip-Hop Papua: When the Microphone Turns On

Dir. Aries Munandar

The making of this film was motivated by the 'fever' or rap music trend in Papua. Rap songs from Papua are not only known at the local level but also popular in various regions in Indonesia.

These songs are characteristic, sung in the Papuan Malay dialect with a number of local idioms in the lyrics. At first glance rap songs from Papua are similar to similar genre songs from other regions in Eastern Indonesia.

Rap music also developed in several regions in Eastern Indonesia, such as Maluku, North Maluku and East Nusa Tenggara. They also use local dialects whose narratives have similarities with Papuan Malay dialects.

However, rap music in Papua is not just an entertainment medium; some local rappers have made their music a tool of struggle. It is reflected in the theme of the songs they carry or create.

Many rappers voiced concern, protest, and opposition to the injustice that has occurred and continues to occur in the Land of Papua. The lyrics are poetic or symbolistic, but some are blunt in revealing facts and opposition to injustice. They are critical of human rights violations, the implementation of Papuan Special Autonomy, racial practices against indigenous Papuans, as well as the recent division of provinces in the Land of Papua.

Through music, rappers try to build the collective awareness of the Papuan people on the conditions that occur in their country. These efforts have received a positive response from the public.

When the music videos are aired on various social media platforms many fans have showed their support through comments and other impressions. These songs also often accompany various rallies or community protests.

Rap music has its roots in hip-hop, an anti-establishment cultural movement in America pioneered by Afro-Americans and Latino-Americans in the 1970s. This historical value has become one of the inspirations for a number of Papuan rappers so that they are moved to voice various injustices experienced by the Papuan people.

The presence of these rappers is also a bridge, or continuation, of the history of the development of struggle music in the Land of Papua. About two decades ago, similar themes were also expressed by Mambesak, a legendary music group from the Land of Papua. Mambesak was formed on August 5, 1978 in Jayapura City, Papua. The music group was led by Arnold Ap, a Papuan musician and anthropologist.

A number of Papuan rappers idolise Mambesak and use them as a reference or inspiration in music. They are young people who are exposed to global culture, including rap music that is popular in the United States, and they make rap music as their expression of the situation in Papua.

There are many new lessons and experiences that we learned while working on this documentary. One of them is seeing the courage and idealism of the rappers in their music. A number of themes in Papuan rap songs are sensitive issues, especially for Indonesia's rulers and loyalists. The rapper could face prosecution even though music is a form of freedom of expression.

Some rappers have experienced pressure and intimidation due to their work in music. Ukam Maram, for example, a rapper from Sorong City, Southwest Papua, was once stalked by someone suspected to be an Indonesian intelligence agent, while in Australia. In addition to Indonesia, Ukam often has concerts in Australia performing songs about Papua.

Pressure was also experienced by Daniel Fredie Thesia, a rapper from Kaimana, West Papua. The owner of the stage name, Mosart Tyrex, is a government health worker. He was once reprimanded by his superiors and suspended from work due to his musical activities that voice the issues facing Papua.

The idealism of rappers is also reflected in the principle of not commercialising songs with the theme of the Papua issue. They waive royalty or copyright claims and allow anyone to download and use the song for the benefit of the Papuan people's cause.

The work of rappers in building collective consciousness is not only through music. They also often discuss, participate in demonstrations, and convey authentic facts about history and events in Papua to local youth.

Apart from being a witness to the latest conditions, rappers get direct information about various events in Papua from parents or predecessors. Many of their immediate families have become victims of violence and armed conflict in the Land of Papua.

This history is recorded and passed down eternally to the current generation. This history also makes them more empathetic to the struggle of the Papuan people in upholding justice.

This empathy is not only shown by rappers from among Indigenous Papuans (OAP), but also non-OAP. One of them is Emanuel Musa Kofid, who is from Tanimbar and of Moluccan descent, but who grew up in Kaimana.

The rapper with the stage name Emooz is also the producer and owner of Kaimana Creative House, a production house that represents a number of local rappers in Kaimana. Emooz also often carries Papuan issues through his rap songs.

Humanity prompted Emooz to express his empathy. However, he also has to bear the risks of such attitudes and actions.

In addition to opposition from his family, and those around him, Emooz once lost his creative job due to his musical background. Kaimana Creative House has also moved locations several times. The owner refused to extend the house contract because he objected to the activities of Emooz and friends.

The making of this film was quite challenging because the theme is interesting and controversial. We had to build communications and intensive coordination with, not only resource persons, but also internal teams. The director of this film is domiciled in Pontianak, West Kalimantan, while the cameraman, production team, and producer are domiciled in Jayapura City. Most of our coordination was done online.

The sources or characters in this documentary are also domiciled in different cities, namely in Jayapura, Sorong, and Kaimana. Before filming, we had to make sure the potential characters in the film were on the spot and willing to be sources. Ensuring this is also a challenge so we have to build intensive communication from the beginning with sources. We explained the purpose of making the film regarding the copyright of their songs that we used for the film.

When we are in the field, we also still have to adjust the shooting time to the rhythm or work activities of the characters. We try not to interfere with their work or daily activities. Because the source can only be met at night, some of the shooting and interview processes lasted until dawn.

Aryo Wisanggeni Genthong

The Sound of Grime Valley

Dir. Angela Flassy

Oil palm plantations are one of the biggest threats to natural forests in Papua, forests that are the source of livelihoods for indigenous Papuans. Since 2000, the area of land released from forest areas for plantations in Papua Province (now split into four provinces—Papua Province, South Papua Province, Central Papua Province, and Mountain Papua Province) has reached almost one million hectares (951,771 ha) – more than one and a half times the size of Bali Island.27

Greenpeace analysis shows that across Papua Province, 685,388 ha of forest remains within concessions released from forest areas since 2000. Of this total remaining forest, 447,073 ha is classified as primary forest on the 2019 map of the Ministry of Environment and Forestry. In 2020, Environment and Forestry Minister Siti Nurbaya referred to a larger total of 870,000 ha of areas with High Conservation Value potential identified in oil palm concessions in the province.28

The group most affected by forest clearing for oil palm plantations are indigenous peoples in Tanah Papua, who live a relatively subsistence lifestyle, depending on natural forest products for their livelihoods. The Sound of Grime tells the story of how three different indigenous groups live in the Tabi Customary Territory. These three different indigenous groups have their own views on oil palm plantations in their customary forests.

The Tabi indigenous people, who have been in contact with oil palm plantations the longest time, are in Keerom Regency, where State-Owned Enterprise PT Perkebunan Nusantara (PTPN) II opened its first oil palm plantation in Tanah Papua in 1980. In the same year, PTPN II also established an oil palm plantation in Prafi, Manokwari Regency, West Papua Province.

Due to a range of factors, the indigenous people of Arso have been in contact with oil palm cultivation for more than 40 years and have not received welfare from the oil palm plantations. They are indigenous peoples who already own around 3,000 hectares of plasma plantations, oil palm plantations that are distributed to communities to be managed independently, divided by 2 hectares per family.

The Arso indigenous people, who live by hunting and gathering, have difficulty adapting to the routine of oil palm plantation cultivation. They eventually leased their plasma plantations to transmigrants from Java and Bali, and the few indigenous Papuans from Papua's mountainous region who already had a culture of farming. The oil palm mill in Arso was left to spoil for years, causing the harvest to lose its economic value due to late processing. The replanting of oil palm plantations in Arso was also carried out late, making most of the oil palm there past productive age and with a decreasing yield. The selling price of palm oil also fluctuates following international market price movements, adding to business uncertainty for oil palm farmers.

This experience made Herlina Fatagur, who has owned plasma plantations since 1995, disinterested in continuing oil palm cultivation. He was only able to manage his plasma land until 2000, then chose to lease it to transmigrants. Now he wants to make his oil palm plantation an areca (betel) nut plantation or plant food crop, which he thinks is more useful.

Indigenous people in Lereh, Jayapura Regency, have a different view. In 1994, PT Sinar Kencana Inti Perkasa (PT SKIP, a subsidiary of Sinar Mas Group) transformed their customary forests into oil palm plantations. Now, indigenous people in Lereh are demanding that PT SKIP provide plasma plantations to indigenous peoples. Yance Masita, one of the traditional leaders in Lereh, dreams that his indigenous people can achieve prosperity by managing their plasma plantations.

Yance Masita's hope is different from the choice of indigenous people in Namblong, Jayapura Regency, who are demanding the cancellation of the opening of PT Permata Nusa Mandiri (PT PNM) oil palm plantations in their

customary forests. Yustus Yekusamon and Regina Bay are two of the many indigenous leaders in Namblong who witnessed how their customary forests were cleared for oil palm plantations.

Both Herlina Fatagur, Yance Masita, Yustus Yekusamon and Regina Bay are part of the Tabi indigenous community, living in an area that stretches less than 100 kilometers, and are both facing the palm oil industry in Papua Province. The Sound of Grime Valley presents "oil palm plantations in three acts" that share the sacrifices of the forests of the indigenous Tami people—the 1980s, the 1995s, and the 2020s.

The Sounds of Grime Valley presents how the government has turned a blind eye to the failure of oil palm plantations in Herlina Fatimur's customary forest and chose to issue new permits for oil palm plantations in Yance Masita's customary forest. The government ignored the fate of Yance Masita, who never got his plasma plantation and chose to issue new permits for oil palm plantations in the customary forests of Yustus Yekusamon and Regina Bay.

Aryo Wisanggeni Genthong

Act of Free Choice (Pepera) 1969: Democratic Integration

Dir. Hengky Yeimo

The land of Papua is often referred to as a small paradise that falls to earth, because of its natural beauty and unique biodiversity, as well as its natural wealth. However, the vast expanse of Papua holds a problem that never ends: a prolonged conflict that continues to cost victims.

"Pepera 1969: Democratic Integration?" directed by Hengky Yeimo and Helena Kobogau seeks to trace what the Indonesian Institute of Sciences (LIPI, now called the National Research and Innovation Agency or BRIN) calls the 'root of Papua's problem', namely the controversy or contradiction of historical versions between the Indonesian government's claims and indigenous Papuan knowledge of West Papuan history. For many Papuans, the joining of Papua into Indonesia is not a process of integration, but an annexation by undemocratic means.

The conflict in the Land of Papua continues because of the contestation of the Indonesian version of history and the Papuan version. The Indonesian state through its various instruments, including educational institutions, teaches the history of the 1969 Act of Free Choice as the basis for Papua's integration into Indonesia at various levels of schools, books, radio broadcasts, and television broadcasts.

Papuans counter that version with political education to the young Papuan generation, seeking stories of past experiences. They also studied various international treaty documents related to the New York Agreement, UNTEA, and the 1969 Act of Free Choice on the internet. The peaceful movement of Papuan students and youth to demand a referendum on the Right to Self-Determination is increasingly massive.

However, the more massive the peaceful resistance of indigenous Papuans to Indonesia's historical claims, the more repressive the Indonesian government has been, sending more military to the Land of Papua. As a result, new violence broke out, new casualties fell, and more activists who peacefully demand a referendum are criminalised. The space for freedom of expression in the Land of Papua is silenced, discrimination and racism against indigenous Papuans continues.

Before working on this film, I considered that the public in Indonesia had understood the problem through various news and research conducted by various parties, including LIPI. I think the public in Indonesia understands the four root causes of Papua's problems formulated by LIPI —discrimination and marginalisation; human rights violations; development backwardness, and the historical controversy over Papua's integration into Indonesia.

After making this film, I realised that Indonesians, even intellectual groups in Indonesia, do not understand the root of Papua's problems. They accept only one version of history about Papua, namely the claims of the Indonesian government. The version of history understood by indigenous Papuans never reached or became widespread in public discourse in Indonesia, partly because the Indonesian government had destroyed many historical documents related to the Nieuw Guinea Raad and preparations for the formation of the West Papua state in the 1960s.

Most Indonesians are also too lazy to find out information about the history of Papua and are ignorant of the reality of the conflict in the Land of Papua. Some people in Indonesia do not even know about the existence of Papua and indigenous Papuans.

Various encouragements by human rights advocacy groups, churches, and also several Indonesian institutions themselves to the government to pursue a peaceful approach and dialogue have never succeeded. No amount of public pressure can force the Indonesian government to halt its security approach and military deployment to resolve the Papuan conflict.

This film wants to show that the contestation of Papuan history can be reviewed in a democratic way, for example by a Jakarta-Papua dialogue, in order to stop the conflict that occurs in the Land of Papua. Dialogue efforts to resolve the Papuan conflict are important so that Papuans can arrange their lives for the better and prevent continued bloodshed in the Land of Papua.

Making the documentary "Act of Free Choice 1969: Democratic Integration?" was challenging for journalists like me. Some interviews in this film must be conducted by journalists who are working on other films, because of the consideration of the efficiency of reporting costs in the Land of Papua, which is very expensive. Interviews with the various characters in the film resulted in more than 300 pages of transcripts, and for me all the characters' statements were valuable.

When the production team asked me to condense it into a 15-page script so that it could be produced into a 30-minute film, I struggled and was overwhelmed by choosing so much material that I had to throw away in order to produce a film that was concise, powerful, and did not bore the audience.

I hope this film can educate the young generation of Indonesia and the Papuan generation so that they can solve the problem of Papua with a cold heart. No longer with violence as it has been so far.

Aryo Wisanggeni Genthong

Strange Birds of Paradise A West Papuan Story

Dir. Charlie Hill-Smith

1999 was the year I first travelled to West Papua and discovered the best kept secret in the Asia-Pacific. Hiking with old mates amongst the highland farms of the Dani people in the Baliem Valley we started hearing stories of dispossession, detention, torture, rape and mass murder. Yale University suggests that 400-500,000 West Papuans have been killed by the Indonesian military since they invaded in 1962/63; yet few Australians know anything about these killing fields on our northern shoulder.

I had previously lived and travelled on and off in Indonesia for 15 years, but tellingly had never heard a traveler's tale, nor a whisper from West Papua. I departed our 'hiking holiday' shocked by the local's stories and with a growing suspicion that I was being lied to. Obviously, the Australian government has always known what's happening in West Papua but has chosen placation over human dignity and moral leadership.

Back in Australia, no one had even heard of West Papua, as if this Indonesian province of 2.6 million people had been erased from the Papua New Guinean border to the sea. Why the silence I thought? Where are the Churches, the students, and the humanitarian groups who fought for East Timor? Where are the unions who boycotted the Dutch in Indonesia and the racist regime in South Africa? Where are the conservatives who beat their chests after Howard 'saved East Timor'?

A clue to this sustained silence can be gleaned from history. When General Suharto took power in Indonesia in 1965/66, he opened the floodgates to western resource companies. Every Australian government since Menzies kowtowed to this murderous bully, partially to ward off the feared disintegration of the 17,508-island, multi-ethnic Republic,; but mainly to gain access to Indonesia's vast natural resources.

The first western company to do business with Suharto was the Freeport goldmine in West Papua. The Freeport Mine is the largest gold/copper mine in the world and Indonesia's biggest taxpayer,; and yet West Papuans live in poverty, experiencing the worst health conditions, education, and development levels in Indonesia.

Freeport's four-billion-dollar profit in 2009 did not come easily. Dr. Damien Kingsbury of Deakin University says of the local Amungme people, 'These people have been kicked out, they've been given a token payment and if they've protested, they've been shot.' None of this would have been possible without Freeport's paid protection from the Indonesian army, the TNI. This neo-colonial business model, whilst wildly profitable, is internationally embarrassing and only works under a marketing umbrella of international collusive denial.

But here's the rub - the TNI is not a professional army, it only gets one-third of its military budget from the Indonesian government; the other two-thirds come from its own private businesses. As Dr. Kingsbury observes, 'The TNI has been described by many commentators as a Mafia-like operation. It's like the Mafia but on a very big and very organised scale. It's involved in illegal activities, like illegal logging, illegal mining, extortion, gambling, prostitution, gun-running and so on.' This conflict of interest is at the heart of the TNI's ongoing human rights abuses. How can they serve the county while serving themselves? West Papua has necessarily become a resource cash-cow. A military fiefdom 3000 km from Jakarta, full of tribally divided, under-educated farmers: sitting atop a new Eldorado.

This human rights tragedy, a slow-motion genocide, and the deafening silence in Australia, drove me to make Strange Birds in Paradise – West Papuan Story, in an attempt to bring the story of our near neighbours to the Australian people. Despite journalists still being banned, West Papua is no longer the secret it was in 1999, with digital tech and social media combing with new generations of activists, media communicators and filmmakers to keep a small light on this dark part of the world.

Australians should not be placated by Indonesia's homely assurances of social-political progress in West Papua, nor their mock trials of torturers and military supervision. We should question the training of the Indonesian Army by the Australian Defence Forces, particularly that of Kopassus special forces. We should pressure local and federal governments to pressure Jakarta to reform the TNI and open up West Papua to clear international scrutiny. It's time for Australia to step up and show solidarity for the tortured and murdered people of West Papua.

Charlie Hill-Smith - writer/director 'Strange Birds in Paradise – A West Papuan Story; winner of Inside Film 'Best Documentary' 2010; nominated 4 ACCTA Awards - including 'Best Documentary 2010'.

Conclusion

Cammi Webb-Gannon

The journalist Robert Fisk has famously said, "reporters should be neutral and unbiased on the side of those who suffer" (2011). In the case of much Indonesian reportage about West Papua, the opposite holds true. The news about West Papua is not neutral or unbiased, nor does it take the side of those who suffer. West Papua, the territory comprising the western half of the island of New Guinea, has been occupied by the Indonesian military since 1962. A key strategy of the occupying forces has been to cloak the human rights abuses and cultural desecration being perpetrated in West Papua in silence by refusing entry to foreign media and persecuting local journalists who attempt to broadcast news from West Papua (Perrottet and Robie 2011).

In 2014, French journalists Thomas Dandois and Valentine Bourrat were arrested by Indonesian authorities after travelling to West Papua to report on a human rights crisis in Lanny Jaya. Prosecutors sought a five year prison sentence and to fine the pair $40,000 US dollars (Free West Papua Campaign 2014). BBC journalist Rebecca Henschke and her co-reporters were deported from West Papua in 2018 after attempting to cover a health crisis in Asmat (Free West Papua Campaign 2018). And Australian journalist Belinda Lopez was refused entry into West Papua for her honeymoon in 2018 due to suspicions she was visiting the region for reportage rather than recreation (9News 2018). Local journalists in West Papua have fared little better. In 2010, Ardiansyah Matrais, a journalist for influential local media outlet Jubi Tabloid and Merauke TV was murdered in Merauke (Silalahi 2010). Victor Mambor, the chief editor of Jubi and an author of this report, has been targeted for reporting on the daily violence taking place in West Papua. Mambor had a bomb thrown near his house in 2023 (IFEX 2023) and has had other acts of intimidation aimed towards him previously. According to the Alliance of Independent Journalists, the case of violence against Mambor is one of at least 114 incidences of violence against a journalist in the last 20 years in West Papua (where

many cases are likely not reported due to intimidation) (Souisa 2021). The emergence of social media and the personal ownership, on masse, of mobile phones with cameras, as a means of communicating in near real time to diverse and extended international networks, offered glimpses to those outside of West Papua into the atrocities taking place within. In 2010, videos of major human rights violations were sent from West Papua to the Asian Human Rights Commission and were posted on YouTube. Two of these videos depicted West Papuan men being tortured at knifepoint, having their genitalia burned, and being suffocated with a plastic bag while being pressured by Indonesian troops for information about hidden weapons (Asian Human Rights Commission 2010; on torture in West Papua, see Hernawan 2018). Similarly, a video of an act of torture by Indonesian troops that has allegedly killed an Indigenous West Papuan man has 'gone viral' on social media and made international headlines last month (Strangio 2024). In addition to 'outing' acts of violence, West Papuans have rapidly utilised social media to grow international support networks for decolonisation by sharing music, providing support for international solidarity protests, and linking up with global anti-oppression movements such as Black Lives Matter (Zeydabadi-Nejad 2019). While this represented a major shift in power, Indonesia has found ways to respond. At times of increased protest within West Papua, the central government has cut the internet with the effect of halting widespread communication between pro-decolonisation advocates and of preventing the outside world from witnessing both Papuans' desire for decolonisation and any military brutalities to quell resistance (Blades 2020). Additionally, and as discussed below in the piece by Victor Mambor, Indonesia has launched a concerted misinformation campaign seeking to counter the West Papuan independence movement by infiltrating online discussions about West Papua. This has included creating bots claiming to be Western journalists publishing pro-Indonesia, anti-West Papuan independence messages in English, Dutch and German across Twitter, Facebook, YouTube and Instagram (Strick 2020). December 2018 onward has seen a resurgence

of war in West Papua, localised in the highlands Nduga regency following the killing of 20 Indonesian construction workers by members of the West Papuan Liberation Army (TPN-PB). The TPN-PB, like many Papuans, was opposed to the building of the Trans-Papua Highway the workers were constructing and claimed to have evidence the workers were Indonesian military personnel (Atwell 2018). In response to the massacre, the Indonesia government sent increased numbers of army troops into Nduga and surrounding areas who, over the past five years, have terrorized communities. This has led to more than 60,000 people being internally displaced (IDPs). As a result of Indonesian limitations on local and foreign media in West Papua, there is relatively scant information being broadcast to the world about this current conflict in West Papua, despite sporadic media attention to the kidnapping in 2023 by the TPN-PB of a New Zealand pilot who had flown into Nduga, contra warnings from the TPN-PB to avoid the area. The kidnapping, an attempt by Nduga TPN-PB leader Egianus Kogoya to bargain for independence or at least to force a reckoning from New Zealand, Australia and Indonesia with their role in the ongoing colonisation of West Papua (Webb-Gannon 2023) has yet to be resolved with the pilot still held captive and international intervention into the conflict in West Papua not yet forthcoming.

Not to be deterred from communicating about West Papua to the world about issues ranging from IDPs, the political history of West Papua and palm oil plantations to hip hop and football, five West Papuan artists have cut through the misinformation and disinformation circulating about West Papua to bring us a suite of short films showing slices of real life. These films are an act of courage, showing the good, the bad and the ugly of contemporary life in West Papua. They reveal that West Papua is more than just a land of conflict and struggle. It is also a place of resilience, beauty, and creativity, and home to a people of hope.

In circumventing Indonesian propaganda and in relying on media less mercurial than Internet controlled social media, these films follow in the time-honoured tradition of speaking truth to power no matter what the obstacle.

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West Papua Mini Film Festival 2024

9/4	Wollongong
10/4	Sydney
11/4	Canberra
13/4	Adelaide
14/4	Brisbane
15/4	Lismore
19/4	Melbourne
21/4	Darwin

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