Films about digital rights in the Asia-Pacific
The year 2020 has proved challenging for digital rights in the Asia-Pacific. The region saw not only a general increase in state surveillance and the stifling of free expression, but also digital rights violations such as internet shutdowns in Myanmar, disinformation and attacks on online activism in the Philippines, and the doxxing of protesters in Indonesia and Thailand.

These violations continue to occur in 2021, especially as people increasingly spend time online and the internet is seen as essential to personal and professional lives. Media, in all forms, should play a critical role in raising awareness on these issues. However, there has not been enough visual media that tackles digital rights and security issues particular to the region’s context, especially ones available in regional languages.

To address this, EngageMedia worked with eight filmmakers across the Asia-Pacific to produce short films on the region’s pressing digital rights issues. Their films comprise the Tech Tales film collection that highlights human rights stories in the digital age. These films employ various storytelling forms and tools, from narrative fiction, documentary format to animation. They will also be used for advocacy and training.

The films cover stories on online surveillance in India, Malaysia and Thailand; data privacy and online gender-based violence in Indonesia; massive disinformation campaigns in Myanmar and the Philippines; online freedom of expression in Cambodia and Malaysia; and digital sovereignty in the whole region.

About Tech Tales
About EngageMedia

EngageMedia is a nonprofit that promotes digital rights, open and secure technology, and social issue documentary.

Combining video, technology, knowledge, and networks, we support Asia-Pacific and global changemakers advocating for human rights, democracy, and the environment.

In collaboration with diverse networks and communities, we defend and advance digital rights.
Advisory Board

Adam Fish
Scientia Associate Professor in Media, University of New South Wales
Australia

Veronika Kusumaryati
Political and Media Anthropologist
Indonesia

Jewel Maranan
Multi-awarded Filipino documentary filmmaker
Philippines

Vidushi Marda
ARTICLE19 Senior Program Officer
India

Sam de Silva
OPTF Engagement Advisor
Australia
Foreword

Digital rights and freedom of expression, speech and assembly are under threat everywhere – from authoritarian regimes to liberal democracies, and across the political spectrum.

The COVID-19 pandemic plunged us even deeper into the digital world, where tolerance of differing opinions seems to diminish as quickly as big tech surveillance and censorship increases. The utopian dream of a positive new world born from the internet appears long gone – a more dangerous and contested time has emerged, a more threatening and divided world that splits us apart rather than bringing us together.

Tech Tales aims to highlight these growing threats, whilst also revisiting the shared possibilities the internet could still offer with ample and dedicated advocacy.

In partnership with EngageMedia, eight filmmakers have made a wonderful contribution to these aims, producing a series of films that open conversation, probe difficult questions, and that we hope will be employed by civil society to advance their digital rights advocacy.

What is important is not just what has been done, but also how; from co-collaboration across a dozen or more different cultures and countries, to the use of creativity and storytelling to reach wider audiences with these critical issues. In addition, the primary platform for distribution is Cinemata, an open-source platform for social issue film distribution in the Asia-Pacific. Cinemata doesn’t mine user data, it is free and open-source, and it puts freedom of expression at the top of the list of priorities.

Finally, we would like to again thank our eight filmmakers; they have achieved much more than we had ever hoped, to say nothing of the incredibly difficult context of working within the pandemic.

Thank you to our advisory committee: Sam da Silva, Veronika Kusumaryati, Vidushi Marda, Adam Fish, and Jewell Maranan. Thanks to our funder, Sida, and thank you especially to the EngageMedia team for their excellent work.

We very much look forward to your feedback and engagement.

Thank you.

Andrew Lowenthal
EngageMedia, Executive Director
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“Told through a wide range of filmic styles and voices, the collection is an interesting glimpse into both diversity, interconnectedness, and parallel urgency of experiences across eight neighbouring countries”.

Jewel Maranan
Multi-awarded Documentary Filmmaker
Tech Tales Advisory Board Member
Kuri thinks her father is a superhero, who can turn invisible with the help of his ‘mundu’. But when Appa faces Dineshan, the Great Eye in the Sky – a metaphor for state-based surveillance and digital oppression – he ends up losing his livelihood. How will Appa overcome the great villain?
**SYNOPSIS**

Kuri, 8, tells the story of her father, ‘Appa’. Although he is an autorickshaw driver by profession, Kuri thinks Appa is secretly a superhero who can turn invisible with the help of his mundu (a South Indian garment) and do all sorts of other superhero stuff.

Appa does everything with his smartphone. One morning, he is interrupted by a consent manager. It is a tiny, cute monster that refuses to let Appa use the phone until he answers legal forms. He refuses to consent to the legalities. So a consent manager who follows him every time he uses an app. Soon, he is monitored by the Great Eye and his boss fires Appa. Kuri wonders: What if all people like Appa come together to become one gigantic invisibility mundu, slowly covering the Great Eye in the Sky?

**ABOUT THE DIRECTOR**

Varun is an interdisciplinary artist, primarily working with visual and aural narratives. He received a National Geographic Young Explorer fellowship (2017) for his work on storytellers and sufis musicians in Kutch. In 2016, he developed a short play with the Sandbox Collective-Goethe Institute’s Gender-Bender Fellowship 2016. Varun co-founded Mandali, the student theatre group of Srishti Institute of Art Design and Technology, Bangalore. He studied MA in Applied Anthropology and Community Art at Goldsmiths University, London (2019-21).
Tech Tales
Films about Digital Rights In the Asia-Pacific

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Acknowledgments
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Bagalkotishita Sharma

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Padmini Ray Murray

Storyboarding
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Varun Kurkoti

Child's Voice
Padmini Ray Murray
DIGITAL SURVEILLANCE IN INDIA

Varun Kurtotis Appa and His Invisible Mundu tells the tale of eight-year-old Kuri and her father Appa as they navigate the various layers of state surveillance and digital privacy impositions on their lives. Today, India is seeing increased government efforts to surveil its citizens and undermine their fundamental civil liberties.

Since 2013, the Indian government has been introducing measures for increased digital surveillance of its citizens, ranging from targeted surveillance to mass surveillance. The Information Technology Act of 2008 gave the government power to tap into communications without a court order or warrant. In 2011, the government also set up the National Intelligence Grid (Natgrid) that centralised citizens’ data, including phone records, licences, insurance, tax, and property records. India’s Defense Research and Development Organisation developed NETRA (Network Traffic Analysis), a software network which detects selective words like “bomb” and “attack”, from emails, messaging services, social media posts, tweets, and others. The Lawful Intercept and Monitoring system is also used to intercept records of voice, SMS, and GPRS data, among others.

In her paper “Digital Surveillance and the Threat to Civil Liberties in India”, German Institute for Global and Area Studies visiting fellow Sangeeta Mahapatra pointed out the transparency problem in the Indian government’s surveillance measures and how these impact digital rights.

The emergent surveillance regime involves the state, technological companies, and people themselves, who may collaborate to monitor fellow citizens. While those surveilled are overexposed, the surveillants remain opaque. This increases the chances of rights violations, especially of the traditionally marginalised, she wrote.

Digital surveillance in India has become increasingly pervasive. From fingerprint- and facial recognition technology (FRT) that targets random people to the widespread use of close-circuit television (CCTV) cameras in public spaces, the Indian government’s tactics have been criticised for violating people’s right to privacy.

From fingerprint- and facial recognition technology to the use of CCTV cameras, the Indian government’s tactics have been criticised for violating people’s right to privacy.
“FRT and drones were used on civilians protesting against the contentious Citizenship Amendment Act and farm laws. By scanning, recording, and storing facial and gait data of protesters, the police sought to match their images with mugshot databases (such as voter identity and driving licence) and social media pages,” wrote Mahapatra.

The COVID-19 pandemic also provided an opportunity for the Indian government to intensify its digital surveillance using facial recognition cameras and drones. For instance, as millions of Hindu pilgrims flocked to the Ganges River in Haridwar to celebrate a festival last April, AI cameras were used to monitor violations of health protocols. The cameras detected faces without masks and people who were close together, violating physical distancing protocols.

Surveillance technologies are increasingly being used to monitor ordinary citizens, human rights defenders, journalists, and political opponents. A March 2020 investigative report revealed that the government of Prime Minister Narendra Modi is in the final stages of creating a 360-degree database to track every aspect of the lives of every Indian. In July, opposition lawmakers accused Modi of using military-grade spyware to monitor the political opposition as well as activists and journalists. This came after the Paris-based nonprofit journalism group Forbidden Stories and Amnesty International exposed the Indian government's use of Pegasus, the spyware developed by Israeli company NSO Group. The global journalistic investigation, called the Pegasus Project, revealed that at least 300 Indian phone numbers – including those of human rights defenders, journalists, lawyers, government officials, and opposition politicians – were in the leaked global list of 50,000 numbers selected for surveillance by NSO Group customers.

In its policy explainer brief on the Pegasus Project revelations in India, Access Now noted: “The threat that Pegasus, or any other deeply invasive surveillance tools, potentially pose to fundamental rights and democracy is, to put it mildly, alarming and debilitating.”

“Unauthorised or covert access that does not comply with strict standards of legality, necessity and proportionality, to even one of the categories of sensitive personal information mentioned above is damaging and should be impermissible,” it added.

To be part of the fight for digital privacy in India:

- Read up on the following materials, and disseminate to wider audiences:
  1. “Internet Privacy in India” by CIS India
  2. “Explained: The laws for surveillance in India, and concerns over privacy” published in The Indian Express
  3. “Understanding Pegasus, the spyware developed by Israel's NSO Group” published in The Indian Express

- Support efforts like the Pegasus Project, and learn how information learned from it can be used to advance digital rights in the country
“[The stories of social justice pioneers], their experience may help us save the internet from its bias against facts and critical thinking that so much of it has become”.

Andrew Garton
Director, Peer to Peer
What can we learn from poets and coders who engineered a parallel internet that, by 1992, had email servers running in 72 countries? Peer to Peer is a deep-dive into data sovereignty and decentralised data flows as described by two generations of information communication rights peers.
SYNOPSIS

Karen Banks is a young musician from Melbourne who leaves Australia in the early 90s to establish GnFido, an international computer gateway. Meanwhile, a Chinese-Malaysian student from Sydney discovers Pactok, a similar gateway system that gives a voice to the marginalised communities in East Timor and Sarawak. Both GnFido and Pactok are based on a decentralised data flow model consisting of nodes and hubs that serve independent journalists, human rights workers, rainforest timber campaigners, and many other social change advocates across Southeast Asia.

Can Karen and Pang’s experiences inform us how we can mitigate the unintended consequences of the internet and the use of 3.8 billion smartphones today?

ABOUT THE DIRECTOR

Andrew Garton is an independent filmmaker, musician and educator. His work spans the genres of nonfiction filmmaking, installation and performance art, sound design for screen, stage, and radio documentary drama. During the late 1980s and early 1990s, Garton helped to establish the first independent ISP in Australia, Pegasus Networks, as well as many Southeast Asia pre-Web internet services. His recent films include Stupendous – Dancing through Parkinson’s (2018), The Archivists (2018), This Choir Sings Carols (2019), and Forged from Fire – the making of the Blacksmiths’ Tree (2019).
Films about Digital Rights In the Asia-Pacific

PRODUCTION STAFF

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Aik Wee Pang
Lizzie O’Shea

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Andrew Garton

Illustrator
Mirranda Burton

Motion Graphics and Foley
Alfredo Mendoza Contreras

Editor and Sound Design
Andrew Garton

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Shriya Susan Varghese

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Auspicious Arts Projects

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Deirdre O’Brien and Dr Diana Bossio
Department of Media & Communications
Faculty of Health, Arts & Design
Swinburne University of Technology

Photos Courtesy Of
Karen Banks
Mike Jenson
Andrew Garton
FINDING SOLIDARITY THROUGH PARALLEL NETWORKS IN THE ASIA-PACIFIC

During the late 1980s to early 1990s, an alternative internet system with email servers operated in 72 countries, enabling environmental activists and communities to get in touch with each other. Peer to Peer by Australian filmmaker Andrew Garton delves into the initiative's history and growth – and what today's internet can learn from such a system.

By many accounts, the initiative began in 1985, when GreenNet – a nonprofit internet service provider (ISP) in London, United Kingdom – was established so environmental activists in different areas can communicate. According to its website, GreenNet later “began collaborating and exchanging information with similar networks in other countries, such as PeaceNet and EcoNet”.

Due to its lofty goals, it attracted the support of some charitable foundations such as the Joseph Rowntree Charitable Trust, a Quaker charity, that provided GreenNet with an initial £15,000 grant. This grant enabled GreenNet to “make a concerted effort to bring a critical mass of peace groups on-line simultaneously, to develop manuals for novices, and to provide training and support,” Peter Willetts, Emeritus Professor of Global Politics at City University, London, wrote in 2010 in his 2010 book.

Willetts further traced GreenNet’s expansion and impact on environmental nongovernment organisations (NGOs):

“By the end of 1988, there were 63 environmental NGOs operating on EcoNet or GreenNet. They included the major global networks, the World Conservation Union and the World Wide Fund for Nature; two important campaigning networks, based in London, the Women’s Environmental Network and the Pesticide Action Network; many US and British branches of Friends of the Earth and Greenpeace; the leading US NGOs, the Sierra Club and the National Wildlife Federation; and respected British NGOs, such as the Wildfowl Trust, Panos, and the Soil Association”.

PeaceNet/EcoNet and GreenNet soon became a single network that featured a transatlantic e-mail communications system as well as a host of e-conferences. This network gradually grew and later became the Association for Progressive Communications, an international internet service provider for these groups.

“Dial Locally, Act Globally” was the slogan widely used by these environmental and digital activists in the United States and Great Britain, said Willetts. Even before the advent of social media and webinars, these networks would host e-conferences on 68 separate environmental topics.

Despite the success of these initiatives, “Future Histories” author Lizzie O’Shea says “directed towards commerce rather than human flourishing”.

In its policy explainer brief on the Pegasus Project revelations in India, Access Now noted:

“The threat that Pegasus, or any other deeply invasive surveillance tools, potentially pose to fundamental rights and democracy is, to put it mildly, alarming and debilitating”. In its policy explainer brief on the Pegasus Project revelations in India, Access Now noted:
By the 1990s, they developed GnFido, which also developed an email system connecting thousands of groups and activists across Africa, Europe and Asia. By the late 1980s, GreenNet and various other similar initiatives formed Pegasus to create a global network linking environmental activists around the world. Pegasus further linked with other groups to form Pactok, a gateway network based on a decentralised data flow model.

Despite the success of these initiatives, “Future Histories” author Lizzie O’Shea says today’s internet has gone from a site of cooperation for social change to one that is “directed towards commerce rather than human flourishing”.

Lizzie O’Shea, author of “Future Histories”, says today’s internet has gone from a site of cooperation for social change to one that is “directed towards commerce rather than human flourishing”.

“Rather than building connections, let alone a genuinely public space in which people can communicate collectively or buy and sell in the marketplace on equal terms, the companies that profit from the data boom are breaking these spaces down. Data is centralised, with the effect of creating specific and segmented populations based on demographics,” she wrote. O’Shea calls for a revival of the spirit of the early efforts for a parallel internet system that would facilitate human progress rather than generate profit for the few.

Surveillance technologies are increasingly being used to monitor ordinary citizens, human rights defenders, journalists, and political opponents. A March 2020 investigative report revealed that the government of Prime Minister Narendra Modi is in the final stages of creating a 360-degree database to track every aspect of the lives of every Indian. In July, opposition lawmakers accused Modi of using military-grade spyware to monitor the political opposition as well as activists and journalists. This came after the Paris-based nonprofit journalism group Forbidden Stories and Amnesty International exposed the Indian government’s use of Pegasus, the spyware developed by Israeli company NSO Group. The global journalistic investigation, called the Pegasus Project, revealed that at least 300 Indian phone numbers – including those of human rights defenders, journalists, lawyers, government officials, and opposition politicians – were in the leaked global list of 50,000 numbers selected for surveillance by NSO Group customers.

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“Unauthorised or covert access that does not comply with strict standards of legality, necessity and proportionality, to even one of the categories of sensitive personal information mentioned above is damaging and should be impermissible,” it added.

To learn more about alternative internet systems in the Asia-Pacific and around the world:

- Check out the GreenNet website for the services they continue to offer
- Read up on GreenNet’s 30 years of making history and its recommended online tools for working from home
- Listen to the full Melbourne University podcast episode with Lizzie O’Shea about bringing democracy to the internet
“They're beautifully made, and do not shy away from uncomfortable and difficult topics. It's an impressive collection and I definitely learnt a lot from watching them”.

Vidushi Marda
Tech Tales Advisory Board Member and ARTICLE19 Senior Program Officer
A young Cambodian rapper is given a choice: apologize for his music that champions social justice, or face imprisonment under a sweeping law commonly used by the government to silence freedom of expression.
SYNOPSIS

A video of young Cambodian rapper Kea Sokun performing social justice-themed, nationalist songs goes viral in 2020. But these songs ultimately lead to his arrest and imprisonment for a year on charges of “incitement to commit a felony” — one of the most common tools of suppression by the Cambodian government. This law has increasingly been wielded against citizens expressing political opinion on social media. While the government portrays Sokun as an opposition-funded musician calling for an uprising, his parents argue that he was just a kid making music in his room. Not Love Songs follows Sokun’s rise and fall against the backdrop of the country’s authoritarianism under Cambodian Prime Minister Hun Sen and the Cambodian People’s Party.

ABOUT THE DIRECTOR

Originally from Palo Alto, California, Jack Brook is a Cambodia-based filmmaker and journalist. He is currently an editor with the Southeast Asia Globe, a publication focusing on human rights and environmental justice issues. Previously, he received a fellowship at the Bophana Audiovisual Resources Center in Phnom Penh to study the Khmer language. He graduated with a degree in history at Brown University in 2019. Brook’s reporting on copper mining and megadams has been supported by the Pulitzer Center. He was part of a team that conducted a year-long investigation into elder abuse that helped change criminal justice policies in Rhode Island. His writing has been published in several publications like the Miami Herald, the Christian Science Monitor, the Jerusalem Post and the Santiago Times in Chile. When not reporting, he enjoys fine-tuning his guacamole recipe.
PRODUCTION STAFF

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Protagonists
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Kea Channa
Kea Phal
Boun Nai

Director of Photography
Enric Catala

Acknowledgments
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VOD
English News
Cambodian Center for Independent Media
Mech Dara
THREATS TO ONLINE FREEDOM OF EXPRESSION IN CAMBODIA

The arrest of a young Cambodian rapper in Jackson Brook’s film Not Love Songs exemplifies the seriousness of systematic attacks on online freedom of expression in Cambodia.

While Article 41 of Cambodia’s constitution explicitly guarantees the right to freedom of expression of all Khmer citizens, there is a big caveat. It dictates that “Khmer citizens shall have freedom of expression, press, publication and assembly”. However, it also states: “No one shall exercise this right to infringe upon the rights of others, to affect the good traditions of the society, to violate public law and order and national security”.

Such conflicting statements can also be found in the country’s 1995 Press Law. According to the World Association for Christian Communications (WACC), the law “takes a relatively liberal and protective approach” to the right to free expression. But while Article 1 guarantees freedom of expression in print media and assures freedom of the press and freedom of publication”, WACC noted that “subsequent content limitations prohibit any publication that may affect ‘public order by directly inciting one or more persons to commit violence’ (Article 11), ‘national security and political security’ (Article 12) or the ‘good customs of society’ (Article 14)”.

WACC further concluded that this law did not expound on these limitations, thereby opening it up for misuse and abuse. “In addition, the Press Law largely constrains criticism of public officials and institutions, and hence the right to freedom of expression, by stating that the press shall not publish or reproduce false information which humiliates or contempt national institution(s)”, it added.

To make matters worse, on February 16, 2021 the Cambodian government signed a sub-decree to establish a new National Internet Gateway that requires all internet traffic in Cambodia – including from overseas – to be routed through a single gateway overseen by a government-appointed regulatory body to monitor online activity. The government has argued that this control on internet traffic is necessary “in order to help safeguard national security and maintain social order”.

Human Rights Watch Deputy Asia Director Phil Robertson calls the move a dangerous blow to internet freedom, saying the National Internet Gateway will increase online surveillance, violating citizens’ right to free expression and privacy.

“Prime Minister Hun Sen struck a dangerous blow against internet freedom and e-commerce in Cambodia by expanding the government’s control over the country’s internet. Foreign governments, tech companies, e-commerce businesses, and other
private actors should urgently call on the government to reverse the adoption of this harmful sub-decree”, Robertson added.

Cambodia already has a poor record on media freedom, ranking 144 out of 180 countries in the 2021 World Press Freedom Index by Reporters Without Borders. The National Internet Gateway will only further restrict free expression online, covering both personal social media use and media reportage. According to Chak Sopheap of the Cambodian Center for Human Rights, the National Internet Gateway gives the government the power to block citizens’ access to social media platforms. These restrictions have also affected independent reporting on the Covid-19 “red zones” in Phnom Penh. In a statement, 12 international human rights and free expression nongovernment organisations fighting for free expression have demanded that Cambodian authorities stop silencing critical commentary on the government’s Covid-19 response.

Cambodia already has a poor record on media freedom, ranking 144 out of 180 countries in the 2021 World Press Freedom Index by Reporters Without Borders. The National Internet Gateway will only further restrict free expression online, covering both personal social media use and media reportage.

To help assert online freedom of expression in Cambodia:

- Stay updated on the case of Kea Sokun, the rapper who was jailed for criticising the Cambodian government in his lyrics
- Pressure the Human Rights Council to uphold freedom of expression in Cambodia
- Disseminate a statement by 57 local and international organisations on the state of media freedom in Cambodia
- Help the Media Support Desk protect press freedom in Cambodia

Films about Digital Rights In the Asia-Pacific

The arrest of a young Cambodian rapper in Jackson Brook’s film Not Love Songs exemplifies the seriousness of systematic attacks on online freedom of expression in Cambodia.

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“I hope the audience will be more aware of digital rights and freedom of expression, and take action to engage with your respective lawmakers about your concerns”.

Yihwen Chen
Director, The Offensive Internet
In 2019, Malaysia’s internet penetration was at 90 percent, with almost all of the population possessing mobile phones and also on social media. However, the Malaysian government has been clamping down on critical voices in the internet, using its Communications and Multimedia Act to block websites and imprison individuals for sharing information critical of the government.
On May 3, 2020, World Press Freedom Day, South China Morning Post journalist Tashny Sukumaran was hauled off to the police station for reporting on an immigration raid by the Malaysian authorities in downtown Kuala Lumpur. Two months later, she was again summoned by the police over a book cover that allegedly insulted the nation’s coats of arms. She was but one of the book’s many contributors. Meanwhile, veteran cartoonist Zunar is no stranger to the state’s intimidation and harassment over his art. He has also been banned from traveling to speak at forums, and detained for his political commentary cartoons.

The actions against Tashny and Zunar have been justified by the Malaysian government under Section 233 of the Communications and Multimedia Act. The two recount the harassment they faced for speaking up and why they still choose to continue to speak up.

Yihwen “Wen” Chen is a Malaysian documentary filmmaker and journalist. She has edited, filmed, written, produced, and directed international documentaries for History Channel, Crime & Investigation Network, and Channel News Asia. Her documentary on female circumcision won the 2019 Society of Publishers in Asia (SOPA) for Excellence in Reporting Women’s Issues. She is also a Pulitzer Center grantee. Wen is an alumna of IDFAcademy and American Film Showcase.
PRODUCTION STAFF

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Khairil Yusof
Zunar

Crew
Cka
Mohd. Hafiz
Videoquip
CLAMPING DOWN ON CRITICAL VOICES IN MALAYSIA

In Yihwen Chen’s film *The Offensive Internet*, South China Morning Post journalist Tashny Sukumaran is threatened and questioned by police for reporting on an immigration raid by Malaysian authorities in Kuala Lumpur. She is but one of the many journalists and voices being harassed and intimidated for their critical work in the country.

According to human rights organisations and press freedom and free expression advocates, Malaysian authorities have been using the Communications and Multimedia Act (CMA), specifically Section 233, to persecute journalists and dissenters.

“‘The Centre for Independent Journalism, Gerakan Media Merdeka, and the National Union of Journalists Malaysia are deeply concerned with the status of media freedom in Malaysia and the related trend of limiting access, harassment, and intimidation against media by the authorities,’” began a memorandum to the Minister of Communications and Multimedia during World Press Freedom Day on May 3, 2021.

The memorandum also said that aside from Section 233 of the CMA, other “archaic” laws have also been used against journalists. These include the Sedition Act of 1948, Section 504 of the Penal Code, Section 505 (b) of the Penal Code, and the Printing Presses and Publications Act of 1984, among others.

Malaysian media groups want the government to “place an immediate moratorium on the use of (these) repressive laws” often used to silence critical voices.

In their memorandum, the Malaysian media groups demanded that the government “place an immediate moratorium on the use of (these) repressive laws” and asked the State to “adopt necessary plans, without delay, to review and amend or repeal these laws”.

Following Sukumaran’s case in 2020, other journalists and critical voices have been the target of these laws. In July, Freedom Film Network executive director Anna Har and cartoonist Amin Landak were questioned by police over the animated film *Chili Powder & Thinner*, which featured a boy’s testimony of torture while under police custody. The two are being investigated under Section 500 of the Penal Code for defamation, Section 505 (b) of the Penal Code for statements that could cause public alarm and distress, and Section 233 (1) (a) of the CMA for improper use of network facilities.

Meanwhile, the International Federation of Journalists has demanded the Malaysian government to stop harassing critical voices, saying, “The arbitrary and repressive laws restricting the ability of citizens and journalists to express dissent needs urgent review. Authorities must prioritise freedom of expression and stop using the CMA to target journalists.”

Indeed, several international organisations and local groups have likewise taken a strong stand against the Malaysian government’s repression of critical voices using Section 233 of the CMA. Salil Tripathi, chair of PEN International Writers in Prison Committee said: “Malaysia’s retreat from the openness it had embraced recently is troubling. It has adverse implications for dissent and freedom of expression. Malaysia has laws which restrict free speech, some of them dating back to the colonial era”.

Amidst these developments, the Malaysian government has ramped up its surveillance system that threatens citizens’ right to privacy and may be abused to target dissidents and critical voices. Currently, a national biometric registry system is being set up. During the 73rd National Registration Day held last October 20, Home Minister Datuk Seri Hamzah Zainudin said the digital verification of individuals was important “to prevent identity fraud in online transactions that can be detrimental to the country”. The planned identification system will use new data technologies to store personal data and biometric information of all Malaysian citizens, including names, aliases, facial biometrics, and fingerprints.

Writing for the Eurasia Review, Murray Hunter, an associate professor at the University Malaysia Perlis, pointed out that there are privacy concerns about such a system.

“One of the greatest concerns is security. A very recent report alleges that the personal data of Malaysian citizens aged 23 to 43 held by the National Registration Department was put up for sale online. However, if the myIDENTITY platform, which contains the personal information of Malaysian citizens has been breached, security of the proposed NDI system cannot be guaranteed. There have been a number of leaks of personal data over the years, despite the existence of the Personal Data Protection Act,” he wrote.
Meanwhile, the International Federation of Journalists has demanded the Malaysian government to stop harassing critical voices, saying, "The arbitrary and repressive laws restricting the ability of citizens and journalists to express dissent needs urgent review. Authorities must prioritise freedom of expression and stop using the CMA to target journalists".

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**To support the struggle for freedom of the press and free expression in Malaysia:**

- Support advocates of freedom of expression and the press in Malaysia
- Support the Reporters Without Borders campaign against harassment, intimidation and censorship of the press in Malaysia
- Help disseminate statements by media and press freedom advocates demanding the Malaysian government to respect press freedom
- Support Manushya Foundation’s campaign to #StopDigitalDictatorship
- Support the International Federation of Journalists’ hashtag campaign #MYMediaMatters for the protection of journalists in Malaysia
“Remarkably sophisticated filmmaking, storytelling and editing with a political drive, ambition and bravery”.

Dr. Adam Fish
Scientia Associate Professor in the School of Arts and the Media,
University of New South Wales,
Tech Tales Advisory Board Member
Can a journey across the Philippines make us question our direction as the preservers of truth, no matter what we think, decide, and believe?
SYNOPSIS

In a time of lies and deception, a ride back to Manila becomes a journey to a divided nation. Do we really want the truth or are we simply taken for a ride? Crossroads makes us question our direction as preservers of truth despite the influence of technology on our thoughts, decisions, and beliefs.

The outcome of each journey depends on the individual. As the characters reveal themselves through social media, we learn if they will embrace the truth, or willingly drown in lies.

ABOUT THE DIRECTOR

Richard completed his Bachelor of Fine Arts degree at the University of the East, majoring in Advertising Arts. In 2007, he studied filmmaking at the Asian Film Academy in Busan, South Korea. His films have been officially selected in more than 150 international film festivals. In 2013, Legaspi received the prestigious UNESCO Laureate artist recognition in 2013. Legaspi was also a resident artist of the Università delle Idee in Italy where he also won the ILLY DESIGN PRIZE – Art for Social Change, a two-time awardee of the Gawad Cultural Center of the Philippines for Alternative Film, a winner at the 62nd Carlos Palanca Awards for Literature in 2012, and a nominee for the Gawad Urian award in 2013 and 2015, National Commission for Culture and the Arts, among other awards.
PRODUCTION STAFF

Line Producers
Eloisa Espino Sanchez
Ec Dagumboy

Featuring
Kelvin Vistan as Arman
Reiner Grospe as Ali
Jeremy Mayores as Chico
Maricel Mamuntag as Miel

Supporting Cast
Jovi Dayrit
Louise Andrew Carbajal

Creative Producer
Seymour Barros Sanchez

Production Manager
Kristin Joy Bactad Jor

Assistant Production Manager
Cheyenne Dane Bellen

Assistant Director
Ryan Rudolf Valerio

Cinematographer
Ruston O. Banal

Production Design
Elvin Jay Macanlalay

Editor
John Lanbert Rafols

Music
Jay-R Tabar

Technical Coordinator
Lawrence Banal

Translation
Rexie Tamayo

Health Officers
Rolando Balatbat
Edmar Timog

Transportation
Robert Dela Cruz
REPRESSION AND DISINFORMATION IN THE PHILIPPINES

In Richard Soriano Legaspi’s film Crossroads, Chico and Ali are social media trolls paid to support the Philippine government’s brutal war on illegal drugs. They represent two of thousands of Filipinos on social media infamously paid to attack critics of the drug war and justify the indiscriminate killings by the police in the conduct of “drug operations”.

Philippine President Rodrigo Duterte won the presidency in 2016 on the strength of his campaign promises to, among others, end the use and mass distribution of illegal drugs. As soon as he assumed office, the killings commenced; low-level criminals, petty drug traffickers, innocent bystanders, and mere suspects were systematically targeted and killed by police. The casualties quickly piled up to the thousands in the first few months of the Duterte presidency alone. Those who dared criticise the drug war, including human rights activists, were attacked, threatened, and jailed.

In parallel to the physical attacks on the ground, the government clandestinely set up troll farms and troll armies to manipulate public opinion to favour Duterte and his administration. A 2017 University of Oxford study found that the Philippine president spent US$200,000 to spread propaganda on the internet, especially on social media, and attack critics of his administration. The study highlighted Duterte’s use of at least 400 “cyber troops” who post pro-government comments and threaten activists and social media users posting anti-Duterte content online. Some of the attacks involve “verbal abuse, hate speech, discrimination and/or trolling against the values, beliefs or identity of a user or a group of users online” usually over a long period.

While the use of “cyber troops” during elections and to prop up political candidates and parties have been used even before Duterte came to office, it took on another level under the current Duterte administration.

While the use of ‘cyber troops’ during elections and to prop up political candidates have been used before, it took on another level under the current Duterte administration.

Progressive groups like the Makabayan (Patriotic) Bloc in Congress are leading the pushback against this dangerous phenomenon. In July 2021, the Philippine Senate also decided to fight back. Twelve senators signed a resolution to investigate government spending on “troll farms” that spread disinformation and disparage or attack critical voices. One senator even alleged that an unnamed government undersecretary was personally organising these troll farms to attack politicians opposing Duterte.

In response to the outcry of digital activists, Facebook suspended 155 accounts and 11 pages in September 2020 for violating its policy on “foreign or government interference” that included a China-based network disseminating disinformation on the platform. These networks were found to have been disseminating content that was highly supportive of Duterte and his daughter, Davao City Mayor Sara Duterte, who is eyeing the vice presidency in 2022.

Activists and journalists have continued to expose Duterte's troll army and its disinformation campaign. Alternative media groups, for instance, successfully sued internet service providers tied to suspected cyber attacks in 2019 and traced distributed denial of service attacks (DDoS) to the Philippine Army in September 2021.

To help combat disinformation and rights abuses in the Philippines:

- Help report posts and accounts that disseminate disinformation directly to Facebook or through its three deputised fact-checking media groups: VERA Files, Rappler, and Agence France Presse.
- Send letters and messages through email urging the Philippine House of Representatives to pass House Resolution No. 2292 and investigate cyber attacks on alternative media websites.
- If you have information in support of the International Criminal Court (ICC) investigation into Philippine President Duterte’s alleged human rights violations, or if you want to express support for the investigation, contact the ICC.
“These personal stories will hopefully inspire others – especially young people – to consider the negative aspects of digital technologies, and become more aware of protecting themselves from threats not just by the state, but also from people who they know on a personal level”.

Sam de Silva
OPTF Engagement Advisor
Tech Tales Advisory Board Member
Naura, 19, ended her long-distance relationship after her boyfriend revealed a different side of him and violated her trust. Today, she grapples with the trauma of having compromising photos of her leaked online, and fights to find more reasons to face a new day.
Annisa Adjam is an independent filmmaker in Indonesia who believes in the value of filmmaking for change. She is an alumna of Kyoto Filmmakers Lab (2019) and Raindance Directing Foundation (2017), and earned a master's degree in Filmmaking from Kingston University London. Annisa also received a grant from the Indonesian Ministry of Education for this work. In 2020, she directed a "Women Empowerment" documentary series for Djarum Foundation. Annisa also produced two short films: West Love (Objectifs Short Film Incubator, Singapore), a film on urban land development, and Two Language and A Sausage, a film on healing from sexual trauma (4th Independent Film Festival of Chennai).

Annisa is a Tech-Arts enthusiast who is passionate about integrating “Cause Cinema” with social impact. She teaches transmedia storytelling as a part-time lecturer at Multimedia Nusantara University, and has produced a Virtual Reality Documentary film within the Disability issue for Film Festival Dokumenter Jogja and Voice Global in 2019.

The night before her counseling session, Naura is unable to sleep. Through the eyes of her childhood doll Melati, the audience discovers how Naura continues to deal with the online gender-based violence she experienced, visualised as clouds that contain screenshots of Naura and her ex-boyfriend’s conversations. But beyond these memories and the trauma that lingers, Naura also remembers the phone conversation she had with her brother that has become one of her reasons to face a new day.

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PRODUCTION STAFF

Production Team
Inteamates

Featuring
Citra Benazir as Naura
Sherina Anjani Putri as Melati
Bayu Arief as Galih

Writer
Annisa Adjam

Producer
Annisa Adjam

Co-Producer
Calita Hin

Co-Writer
Citra Benazir

Story Supervisor
Ni Putu Candra Merta

Storyboard Artist and Illustrator
Mirelle Tan

Illustrator
Emily Wiputri

Animator
Raynaldo Oscar

Sound Designer and Music Composer
Bayu Arief

Promotion Designers
Emily Wiputri
Mirelle Tan

Acknowledgments
Natalia Valentine
Manik Manganamahendra
Margianta
Ryan Febrianto
Syaldi Sahude
Rian Singgih
Brahmantyo Putra
Rossy Triana
Melarissa Sjarief
Jeremy Randolph
ONLINE GENDER-BASED VIOLENCE IN INDONESIA

Naura, the female protagonist in Annisa Adjam’s animated film My Clouded Mind, represents one of the many victims of online gender-based violence (OGBV) in Indonesia, which has seen alarming increases in recent years.

The International Center for Research on Women (ICRW) defines OGBV as an “action by one or more people that harms others based on their sexual or gender identity or by enforcing harmful gender norms. This action is carried out using the internet and/or mobile technology.”

According to the ICRW, online or “technology-facilitated GBV” can take the form of a host of behaviours, from “stalking, bullying, sexual harassment, defamation, (to) hate speech and exploitation”.

OGBV cases have been increasing in Indonesia every year. However, the National Commission on Violence Against Women (Komnas Perempuan) said that OGBV has only worsened during the COVID-19 pandemic, with cases more than doubling compared to previous years. A report by the Southeast Asia Freedom of Expression Network (SAFEnet) validates this, from 60 incidents in 2019 to 620 incidents in 2020.

Online gender-based violence has only worsened during the COVID-19 pandemic, with cases more than doubling compared to the previous years.

To commemorate International Women’s Day last March, EngageMedia sponsored a webinar on OGBV cases in Indonesia. The speakers identified three primary issues concerning OGBV:

1. A patriarchal education system has contributed to problematic gender superiority, gender binary, and heteronormativity;
2. The variety of terms and vast development of digital technology are not synchronised with movement and awareness streamlining on OGBV; and,
3. Laws and regulations, as well as the authorities, are ill-equipped in dealing with online GBV cases.

OGBV cases in Indonesia are considered highly sensitive, making it especially difficult for women in Indonesia to speak up. Photo by Josh Estey, taken from WikiCommons.
Experts have also said that there appears to be a lack of awareness among the public on this issue. In their paper "Social Media, Digital Activism, and Online Gender-Based Violence in Indonesia", authors Eny Ratnasari, Suwandi Sumartias, and Rosnandar Romli pointed out that OGBV cases are a sensitive matter, making it difficult for the topic to be part of public conversation.

While there have been efforts to counter the rise of OGBV and raise public awareness on this issue – an example of this is the "Awas KBGO!" (Beware of OGBV!) campaign – activists still face significant challenges. The authors listed accessibility, visibility, and popularity of the issue as some of these roadblocks.

"Accessibility is seen in terms of the complexity of the availability of internet access infrastructure and community literacy related to digital activism. Visibility and popularity can be seen from the strategies employed by digital activism to keep the target audience because of this activism," they wrote.

**To help combat online gender-based violence in Indonesia:**

- Read and help disseminate informational materials on OGBV in Indonesia from **SAFEnet, GBV Guidelines, Balairung Press, and United Nations Children's Fund**
- Report OGBV cases in Indonesia to **Komnas Perempuan** (National Commission on Violence against Women)
“Human rights are being squeezed and those in power are increasingly using technology to control the public. So, it’s up to us as a public to educate ourselves and argue back against the repressive use of tech or face new realities which are too late to change”.

Vijitra Duangdee
Director, Pattani Calling
To get a SIM card in insurgency-hit southern Thailand, you have to have your face scanned. Because of this, thousands of Malay Muslims are forgoing mobile communications and becoming biosecurity rebels against the state.
In Thailand’s Deep South, Abdullah has cut himself off from modern communications. He makes long drives through dangerous, dark roads to meet people in person. He uses only a landline to check on his wife and son at home.

He refuses to register his biometrics to get a SIM card as mandated by law. The Thai government says this is necessary in the Malay Muslim-majority southernmost provinces, where militants wage an insurgency and use burner phones to detonate bombs. But Muslim locals say it is just the latest tool for the Thai security services to intervene in their lives. Pattani Calling is a story of a community forcibly disconnected from modern communication by state digital policies.

**SYNOPSIS**

**DIRECTOR’S STATEMENT**

Vijitra Duangdee is a Thailand-based producer/reporter. She worked as a reporter and presenter on Thai TV and Reuters’ TV in Hong Kong, and as a stringer and reporter for AFP news agency, South China Morning Post (SCMP) and Voice of America (VOA). She also produced and directed short films (SCMP Films) about one of Thailand’s richest people as well as about a brilliant, transgender campaigner -to reflecting modern Thai society and the issues impacting in Thailand.

**ABOUT THE DIRECTOR**
Films about Digital Rights in the Asia-Pacific

PRODUCTION STAFF

Production Team
Black Squirrel Production
ONLINE SURVEILLANCE AGAINST ETHNIC MINORITIES IN SOUTHERN THAILAND

In Vijitra Duangdee’s film Pattani Calling, thousands of minority Muslims in Southern Thailand refuse to use mobile services because of biometric requirements imposed by the Thai government. While this decision often deprives them of basic services and work opportunities, remaining off the grid is a safer alternative to discrimination, surveillance, and a lack of privacy from an increasingly prejudiced military.

Thailand’s Southern Border Provinces (SBPs), mainly inhabited by ethnic Malay Muslims instead of a Buddhist majority like the rest of the country, has been under strict military rule since 2005. The Thai government first imposed this rule to curb violent attacks by armed insurgents who are resisting the state’s forced assimilation of Malay Muslims and fighting for an independent Muslim state.

According to a fact sheet by the Cross-Cultural Foundation (CrCF), the Thai government has continuously enforced “special” counterinsurgency legislation in the conflict-ridden SBPs. These include the 1914 Martial Law, the 2005 Emergency Decree, and the 2008 Internal Security Act. “These legislations grant security officers a sweeping power to conduct search operations randomly or arrest and detain any person without charge or warrant,” said CrCF.

By 2012, this data collection took on another level, with the Thai government beginning to collect biometric data. In an interview with Global Voices, CrCF researcher Chanatip Tatiyakaroongwong said, “This massive collection of personal biometric data raises serious concerns about violating people’s basic rights. Furthermore, the discriminatory nature of these measures could amount to racial profiling, which subjects Malay Muslims to disproportionate and unnecessary surveillance based on ethnic prejudice rather than objective signs of suspicion”. It was also in 2012 that the CrCF received reports of the military raiding houses and collecting DNA samples of Malay Muslims, with authorities claiming that the samples will be used as evidence to prosecute alleged insurgents.

By 2018, citizens who wanted to buy SIM cards were required to undergo biometric registration with the government, purportedly to uphold national security and mobile banking security. SIM card suppliers, and even mobile carriers, that did not comply with the registration requirement could face fines or have their license suspended.

While the Thai government has argued the supposed necessity of these draconian measures, human rights groups say these measures are violative of citizens’ right to privacy.
In Vijitra Duangdee’s film Pattani Calling, thousands of minority Muslims in Southern Thailand refuse to use mobile services because of biometric requirements imposed by the Thai government. While this decision often deprives them of basic services and work opportunities, remaining off the grid is a safer alternative to discrimination, surveillance, and a lack of privacy from an increasingly prejudiced military.

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For more information on the struggle of Malay Muslims in Southern Thailand:

- Read this [profile](#) of Malay Muslims in Southern Thailand:
- Inform yourself about the peace efforts the SBPs:
  - “Southern Thailand Peace Efforts Should Promote Rights” by Human Rights Watch
  - “The Patani Panopticon: biometrics in Thailand’s deep south” by New Mandala

While the Thai government has long argued the supposed necessity of these draconian measures, many human rights groups have criticised these measures as violative of citizens’ right to privacy. Human Rights Watch, for instance, has said that these discriminatory measures would only exacerbate human rights abuses against these ethnic minorities in southern Thailand, from the torture of alleged insurgents to enforced disappearances and killings. Such human and digital rights violations have been corroborated by many local and international organisations, including the National Human Rights Commission of Thailand.

Malay Muslims in the Southern border provinces of Thailand
“Using artistic means, such as animation and experimental documentary, the collection amplifies issues of data protection, disinformation, and surveillance faced by civil society groups, minorities, and those marginalised by mainstream societies”.

Dr. Veronika Kusumaryati
Political and Media Anthropologist
Tech Tales Advisory Board Member
In the aftermath of the 2021 Myanmar coup, the country is faced with state-mandated internet and information blackouts. Hnin, a single mother, and Mon, her daughter and an anti-coup protester, are among those who can no longer access the internet at home. In their pursuit of news on what is happening on the ground, they find only fabricated stories and unreliable information.
SYNOPSIS

The film begins with a short montage of the news of a military takeover, protests on the streets, and the state of internet access in the country – all while Myanmar continues to battle the COVID-19 pandemic. At home, Hnin and Mon talk about whether they should purchase internet services, as their TV is broken and they have no other means to monitor the news. Outside, they can hear people cheering, but have no clue as to why.

Black Out reflects the disinformation being spread – and lack of information available – to the people in Myanmar following the military coup. Aside from the internet being throttled, the licenses of media outlets are revoked, protesters and journalists are being arrested, and telecommunications companies are vague when answering questions about when mobile connectivity will revert back to normal.

Hnin tries to get information from her friends, but even their news is reported to be fake. Mon is able to access the internet from a friend’s home, and later joins the protests. But when the 6 PM curfew nears and Mon does not return home, Hnin braves the danger and goes out in search of her daughter.

ABOUT THE DIRECTOR

The identity of the director has been withheld for security reasons.
PRODUCTION STAFF

Cinematographer
Anonymous

Editor
Anonymous

Director
DISINFORMATION AND THE DENIAL OF DIGITAL RIGHTS IN MYANMAR

The film Black Out opens with Mon, a Burmese activist, and her mother Hninn opening their television to watch the news, only to see nothing but static. Many others in Myanmar began their day similarly on February 1, 2021, the day that military generals once again upended the country’s fragile democracy by staging a coup d’etat against the ruling National League of Democracy (NLD) led by Nobel laureate Aung San Suu Kyi.

At 3 AM that day in Yangon, Myanmar, TV stations went off the air. Phone networks were down. By the end of the day, the military-backed party Tatmadaw ordered the arrest of NLD leaders, including Suu Kyi, for allegedly rigging the elections.

“This is a moment of great peril for the people of Myanmar. It is a moment of truth for all of us,” said Thomas Andrews, Myanmar investigator to the United Nations Human Rights Council, after the coup.

Throughout the coup, the military used the news blackout as well as disinformation strategies to quickly consolidate its power grab. Prodded by a purported Facebook post from the NLD, people took to the streets to protest the coup. According to Agence France-Presse, the statement was issued preemptively before the coup.

On social media, more disinformation circulated. Facebook, in particular, is particularly influential in Myanmar, with almost all of the population on the platform and using it as a source of information.

“In the information vacuum left by the closure of mainstream media outlets, rumours and lies spread quickly. With reports that the Facebook pages of ministers and the NLD had been taken over by the Tatmadaw, people were unsure whom they could trust,” wrote Peter Guest, enterprise editor of nonprofit journalism organisation Rest of World.

During the first hours and days after the coup, digital rights activists were alarmed when Facebook’s recommendation algorithm prioritised military propaganda and even violent messages. The pressure was on for Facebook to restrict the military’s disinformation campaign. Facebook eventually relented and even banned the Myanmar military’s pages on its platform.

In the weeks and months following the coup, the military imposed internet restrictions to deny the people of their digital rights. The military blocked Facebook and other messaging services in the country. It also blocked Twitter and Instagram. Aside from internet access restrictions, the military junta has also since ordered internet service providers to install spyware so that the junta can monitor conversations, emails, and other e-communications.
The film Black Out opens with Mon, a Burmese activist, and her mother Hninn opening their television to watch the news, only to see nothing but static. Many others in Myanmar began their day similarly on February 1, 2021, the day that military generals once again upended the country's fragile democracy by staging a coup d'etat against the ruling National League of Democracy (NLD) led by Nobel laureate Aung Saan Suu Kyi.

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“In the information vacuum left by the closure of mainstream media outlets, rumours and lies spread quickly. With reports that the Facebook pages of ministers and the NLD had been taken over by the Tatmadaw, people were unsure whom they could trust,” wrote Tech Tales Films about Digital Rights In the Asia-Pacific.

How to help and get more information about the struggle in Myanmar:

- Download, print and/or help disseminate English-language materials about the situation in Myanmar
- Check out the hashtag #WhatsHappeningInMyanmar on Twitter to be updated of the latest events, and follow activists working in the struggle for democratic rights in Myanmar.
- Support the call for United Nations sanctions against the military junta in Myanmar
- Read about and support Burmese activists in the diaspora, and their campaign to support the struggle in their homeland
- Learn more about how Buddhists and other allies can support Myanmar activists and the Civil Disobedience Movement
- Read the Frequently Asked Questions page of Mutual Aid Myanmar

Human rights groups say the disinformation campaign was meant to sow fear and discord among the public, as the military continued to round up activists and members of the civilian government.

Responding to this latest violation of digital rights, Human Rights Watch reminded internet service providers to uphold their responsibilities under the United Nations Guiding Principles on Business and Human Rights. Under these principles, companies should “[s]eek to prevent or mitigate adverse human rights impacts that are directly linked to their operations, products or services by their business relationships, even if they have not contributed to those impacts”.

The group added: “This means resisting unjustified internet shutdows. Instead, service providers should insist upon a legal basis for any shutdown order, interpret requests to cause the least intrusive restrictions, and restore access as soon as possible.”

among citizens and track their location, Reuters reported. Weighing in on this attack on digital rights, experts and human rights groups said the disinformation campaign was obviously meant to sow fear and discord among the public, as the military continued to round up activists and members of the civilian government. Blocking Facebook, Twitter, Instagram, and other messaging services also constitute denial of citizens’ fundamental right to free speech and free expression, the groups said.
Tech Tales

Films about Digital Rights In the Asia-Pacific

Production Staff

Supervising Producers
Andrew Lowenthal
Red Tani

Producer and Project Manager
King Catoy

Motion Graphics Design and Editing
Tom Estrera III

Studio Mastering and Subtitles Editing
RJ Mabilin

Publicist
Kenneth Roland Guda

Copywriter
Katerina Francisco

Tech Tales Production Coordinators
Dianne Olivan
Aya Santos

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Sara Pacia
Vino Lucero

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Vidushi Marda