

URBAN REFUGEES: THE ROLE OF NON-STATE ACTORS (SESSION I)

POP UP DISCUSSION #4

Organized by

RDI - UREF X *PechaKuchaNight*TM
ԴՐՏՈՂՈՒՄ

WEBINAR REPORT



Pop Up Discussion Series: #4

The Role of Non-State Actors (Session 1)

Webinar Report

Resilience Development Initiative – Urban Refugees (RDI UREF)

The Sasakawa Peace Foundation

Publishing date: October 2020

Cover Design by:

Ayu Prestasia (RDI UREF)

Published by:

RDI UREF

Publishing number:

RDI eBook series, No.4 (UREF) 20210213

Contact:

RDI Urban Refugee Research Group

Email: info@rdiuref.org

More information about RDI UREF

at RDI Website www.rdi.or.id

Acknowledgements

Pop Up Discussion Series No. 4 : "The Role of Non-State Actors (Session 1)" held on 25 September 2020, was organized by Resilience Development Initiative Urban Refugees Research Group (RDI UREF) in collaboration with PechaKucha Jogjakarta, and supported by Sasakawa Peace Foundation. The organizers would like to thank Kristi Ardiana (Indonesia for Refugees), Mahdi Rafei (Refugee Learning Nest), Ali Reza Yawari, Roberto (Sandya Institute), Alia Swastika, Kayla Abigail Salim, Dwiana Piarah, Mukhtar Aashury (Skilled Migrants and Refugee Technicians), and Callistasia Wijaya for their presentations.



Contents

Acknowledgements	4
Contents	5
Abbreviations	6
Introduction	7
Summary of Presentations	9
1. <i>“Indonesia for Refugees”</i>	9
2. <i>Refugee Learning Nest: A Community Based Learning Center in Indonesia</i>	10
3. <i>Afghan Refugee Filmmaker</i>	11
4. <i>Sandya Institute: What We Have Done and What We Could Have Done More - Projects and Self Reflections</i>	13
5. <i>Art and Refugee Issues in Indonesia</i>	14
6. <i>Raising Awareness Through Creativity</i>	16
7. <i>Refugees: Equal in Differences</i>	17
8. <i>Skilled Migrant and Refugee Technicians (SMART): We Empower Refugees To Be Financially Independent</i>	18
9. <i>Covering News of Urban Refugees</i>	19
Q&A Session	20
Appendix	29

Abbreviations

GCM	Global Compact for Migration
GCR	Global Compact for Refugees
IDP	Internally Displaced Person
IOM	International Organization for Migration
JRS	Jesuit Refugee Service
LSKP	<i>Lembaga Studi Kebijakan Publik</i> or Institute for Public Policy Study
UNHCR	United Nations High Commissioners for Refugees

Introduction

The influx of refugees into countries and cities is an emerging global issue. In 2018, there are more than 70.8 million possibly displaced people worldwide. Asia and the Pacific alone hosts some 4.2 million refugees, 2.7 million IDPs, and 1.6 million stateless persons.¹ Of this number, two-thirds live in urban areas. Global frameworks such as the 2016 New Urban Agenda, the 2018 Global Compact for Migration, and the Global Compact on Refugees acknowledge cities' roles in migration management. This includes recognizing the need to support local authorities, finding new mechanisms for local engagement, and identifying new ways of working between humanitarian and development actors. Against this backdrop, there is an urgency to gain a better understanding of the refugee issue. Since the issue is perennial, we will likely see more refugees and displaced people in the future due to war and conflicts, climate crisis, and economic crisis precipitated by the recent pandemic COVID-19.

Since Indonesia has not ratified the 1951 Refugee Convention and its 1967 Protocol, refugees and asylum seekers are not allowed to settle in Indonesia. Nonetheless, Indonesia abides by the principle of non-refoulement to manage refugees in its territory. However, Indonesia still has lots more to work on refugee governance, mainly to ensure that the jurisdiction and regulation in handling refugees will adequately address refugees' needs. Also, to raise awareness and build a lively discourse on refugee issues among domestic society.

To date, the refugees live dispersedly in several locations in Indonesia, such as Jakarta, Bogor, Lhokseumawe, Pekanbaru, Makassar, and Yogyakarta. Furthermore, the refugee governance varies across cities. The various mechanisms in each city emerge due to different assumptions as well as lack of knowledge on refugees. In addition, not all city governments share similar commitment in handling the refugees. For example, the refugee governance in Makassar is different to the one in Medan, resulting in different living experience of refugees. Therefore, there are some gaps caused by the various refugee management in terms of providing assistance, services, and protection to the refugees during their temporary stay in Indonesia.

Against this backdrop, the role of local NGOs and concerned individuals are inseparable to the lives of refugees. The active involvement of NGOs and many unrecognized individuals, in handling the refugees locally has potential as an alternative to fill the gaps within the refugee management in city level. Several contributions including education program, capacity building, vocational training, psychosocial support as well as livelihood support appear as a tremendous support and complementary to the limited provisions from the city/local and national government. Thus, it is important for us to find out about their perspective of refugee management as well as their contribution in handling and supporting refugees in Indonesia.

The objective of Pop Up Discussion (PUD) No. 4 provided knowledge and experiences from the speakers regarding refugee management in several cities in Indonesia to the intended audiences (academics, researchers, students, refugees community, other groups/stakeholders, and

¹ <https://www.unhcr.org/id/en>

individuals), a networking platform for speakers and audiences as well as knowledge dissemination.

This fourth PUD was conducted in PechaKucha style of presentation, in collaboration with PechaKucha Night Jogjakarta. PechaKucha (Japanese: chitchat) is the world's fastest-growing storytelling platform, used by millions worldwide. Conceived by Astrid Klein and Mark Dytham in Tokyo in 2003, PechaKucha is what "show and tell" always dreamed of becoming. The key to success is the simple format where presenters only get 20 images shown for 20 seconds of commentary each (6 minutes and 40 seconds total), to give anyone a chance to present their recent project or stories. RDI-UREF collaborated with PechaKucha Night Jogjakarta, a branch of PechaKucha license holder in Indonesia, to deliver a fresher format (pop) of webinar than the typical webinar-style to appeal to different participants' demography, students and youths.

The fourth PUD was held on 25 September 2020, 15.00 - 17.00 Jakarta Time (GMT +7). This series was attended by 106 participants on Zoom, including 11 hosts/moderator/speakers and 120 viewers on the RDI YouTube channel. Moderated by Dr. Nino Viartasiwi, the fourth PUD was structured in an introduction, nine presentations (each followed with highlights from the moderator), screening of a documentary and a news footage about refugee issues (during session break), three Q&A sessions, and lastly a group photo session with all participants.

This report presents a summary of the presentations, discussions from Q&A session and online Q&A platform dedicated to specific questions around the contents of the webinar.

Summary of Presentations

1. "Indonesia for Refugees"

Presented by Kristi Ardiana

Kristi Ardiana, as the first speaker, explains the role of Indonesia for Refugees as a partner organization for refugees and asylum seekers in Indonesia. Indonesia for Refugees is an organization that bridges the government and various private sectors to involve in refugee issues, and as a support system for refugees and asylum seekers in Indonesia. Kristi explains that the lack of attention and protection from the government to the refugees has led the organization to embrace refugees, to ensure that they could involve in activities that hone their skills, and also to equip the refugees with knowledge and necessary abilities in adjusting and starting a new life in a third country.

Kristi further explains that Indonesia for Refugees plays a role in conducting a check and balance procedure towards government performance in delivering protection to the refugees. This organization also actively collaborates with the private sectors to get involved in refugee issues or raise public awareness regarding refugee issues. The strategy taken is to collaborate with many private companies to include refugee issues in their CSR programs. This strategy also allows them to become an advocate of refugee issues. The positive impacts from this cooperation are felt both by the refugees and the private sectors; the private sectors gain more knowledge and a more in-depth understanding of refugees' current conditions and problems in Indonesia.

This strategy can be said successful since there have been several private companies, chemical companies, hospitality sectors (hotels), and the media (magazines) that are willing to work together to help refugees be more active and productive during the waiting period resettlement. The conducted programs and activities including Sisterhood Soap in which Indonesia for Refugees collaborates with a chemical company teaches refugees how to recycle unused soaps donated by several hotels in Jakarta, coding and design classes for refugee youth who are keen to deepen their skills in technology and design, and the Weave of Hope program; a collaboration with a batik company to facilitate refugees who are interested in sewing activity, producing pillows, bags, cloth masks, and other handicrafts that can be sold by refugees.

Lastly, Kristi explains one unique point of this organization: awarding certificates to refugees who participate in various activities, classes, and programs initiated by the organizations and private sectors. This initiative is important because the certificate is a proof that refugees have studied or attended programs and courses that help them improve their skills of sewing, design, coding, and others that will be useful when they live in a resettlement country.

2. Refugee Learning Nest: A Community Based Learning Center in Indonesia

Presented by Mahdi Rafei

The second speaker, Mahdi Rafei, shares information regarding the activities of Refugee Learning Nest (RLN) or the Nest, a community-based learning center for refugees and asylum seekers. Limited access for refugees to work and to obtain formal education has led Mahdi and six other refugees to establish RLN Cisarua, Bogor, in March 2015. The establishment of RLN was supported by the Same Skies, a humanitarian non-profit organization. The main objective of establishing the RLN is to provide a space for informal education and activities for refugees and asylum seekers.

RLN is a learning center managed by refugees. There are 24 teachers at RLN; most of them are volunteers from refugee communities who are experts in engineering, writing, design, photography, and other skills. The teaching staffs receive a partial subsidy for their transportation costs from home to the RLN. The students are refugee children and youth aged 6-18 years with different backgrounds (Afghanistan, Iran, Sri Lanka, and Pakistan). To date, there are more than 80 students (children) in the morning class and 50 students (youth and adults) in the evening class. English is the language of instruction, with subjects such as Mathematics, English, Arts, Physics, Geometry, Chemistry, Biology, Computer classes, as well as sports activities such as football and volleyball.

Mahdi mentions several main expenses incurred in running RLN, such as paying for building rental fees, transportation costs for teaching volunteers, writing tools, and books for students. Funding is highly dependent on donations and support from donors and other individuals who are eager to help RLN. Several other organizations supported through training on technology and capacity building on teaching methods for teaching volunteers. Mahdi further emphasizes that they are very grateful for the performance and achievements of RLN. In almost five years, RLN has educated many refugee children who are now resettled in third countries. The refugee children are already registered in public schools and can adapt to the education system in there.

3. Refugee Filmmaker

Presented by Ali Reza Yawari

Ali Reza Yawari, a refugee in Makassar-South Sulawesi Province, a filmmaker from Afghanistan, and the founder of AIM learning center, describes his living experience in Indonesia since December 2014 and his works. The AIM learning center located in Kupang, Nusa Tenggara Timur Province. There, Ali Reza taught English, computer science, and other subjects to refugees and asylum seekers in Kupang. Ali Reza himself has interests in computer science and filmmaking. Ali then self-taught himself about filmmaking and actively attended various workshops organized by the Kupang Film Community and the Department of Media at Hasanuddin University.

His interest in filmmaking is based on his thought that images or visuals can narrate someone's story or life experience; an image becomes a medium to convey nonverbal messages and a medium that could document previously-unrecorded events or activities. Filmmaking is a way to express various experiences of refugees and communicating what refugees have experienced and felt. Ali ended up pursuing filmmaking, making short films and documentaries using his cellphone camera.

To date, Ali Reza has made several short films and documentaries. His film 'Waiting for Hope' is a story of two children of asylum seekers who left Afghanistan and then live in Kupang while waiting for resettlement. During their stay in Kupang, they struggled to learn English and other subjects. Through this film, Ali Reza depicts refugees and asylum seekers' struggles to access education and the dedications of the teaching staff, who are also refugees, in teaching refugee children and asylum seekers, even though they encountered limited resources and other challenges.



Fig. 1 Posters of films directed by Ali Reza
(Source: "Afghan Refugee Filmmaker" presentation by Ali Reza Yawari)

Another film by Ali Reza is 'Maruah' pictures the life of a Christian woman priest, Emmy Sahertian. She lives in Kupang, Indonesia, and is very well-known for taking care of the migrant workers from East Nusa Tenggara. In Maruah, viewers follow Emmy's work on raising awareness on the issues of migrant worker protection and human trafficking. This film was screened at the IOM's Global Migration Film Festival in Jakarta and Makassar. There is also a romance short-film titled 'Sisi,' a collaboration of local youth and refugee youth in Makassar. Sisi was a product of a workshop organized by the Department of Media and Communication, Hasanuddin University Makassar. The workshop's participants nominated the film as the best film.

Ali Reza also mentions several challenges during filming. Those are the difficulty to get permission from the authorities to go to various locations, the lack of filmmaking equipment such as cameras and lighting sets, and mental and financial challenges that hinder their productivity in making films. Even though there are so many challenges, Ali Reza and his friends still try to achieve the best results and hope that they can make a meaningful contribution to the lives of refugees in Indonesia through this work.

4. Sandya Institute: What We Have Done and What We Could Have Done More: Projects and Self Reflections

Presented by Roberto

Roberto, a researcher, a representative from Sandya Institute (SI), shares SI's newest research and his personal reflections regarding the SI contribution to the refugee issues. SI has published two publications on refugee issues, which also provides some recommendations for government policies.

Sandya Institute's newest academic publication is a report of a survey titled '*Menjelaskan Potensi Ekonomi Komunitas Pengungsi Indonesia: Survei Mengenai Karakteristik Ketenagakerjaan dan Penghidupan*' (Explaining the Economic Potential of Indonesian Refugee Communities: A Survey of Labor and Livelihood Characteristics). This research is a survey to see the income and expenditure of refugees while in Indonesia. The findings highlight that many refugees' basic needs are unfulfilled since their expenses are bigger than their income. Nevertheless, refugees have various technical abilities and skills acquired before they arrive in Indonesia. If their skills and potentials are empowered, they can be more self-reliant in finding additional incomes to fulfill their daily needs while waiting for resettlement. Refugees also need training and proper education to boost their productivity and prime them with the necessary skills and knowledge to help them adjust to a resettlement country. Therefore, this publication emphasizes the importance of education and employment framework for refugees.

The second publication, 'Know Your Rights,' is a guide book covering all the necessary information for refugees in Indonesia. The book provides information on refugee rights and Indonesia and international regulation and laws on refugees to prepare better and knows what to do or whom to contact when trapped in a specific situation. This book is the result of a collaboration between Sandya Institute, SUAKA, JRS, and UNHCR Indonesia.

Roberto further explains these publications' limitations and what aspects need to be improved from the two publications. The main limitation is that there is no gender perspective in either publication. In the first publication, there is no specific discussion on gender its potential impacts on refugee women. Subsequently, there is no discussion regarding gender-based violence in the second publication. Two factors cause the limitation; language barrier and lack of translators to access information directly if violence occurs against female refugees. To fill the gap, SI and the National Commission on the Elimination of Violence against Women try to raise awareness regarding sexual violence and gender-based violence through public discussions. Besides, SI is also working with Sisterhood, an organization of refugee women, to provide English language training and capacity building. Roberto hopes that there would be cross-sectoral cooperation that could collaboratively contribute more to refugee issues while also strengthen refugees' access to their rights and the existing networks.

5. Art and Refugee Issues in Indonesia

Presented by Alia Swastika

The fifth speaker, Alia Swastika, shares her experiences as a curator and an artist involved in art projects with refugees. In 2018, Alia, other artists, and refugees contributed to an exhibition, the art.for.refuge: *'Berdiam/Bertandang'* ('Silent/Visit'). It exhibited drawings by refugee children aged eight years and under, photography, and paintings from refugees and other artists. The exhibition was held at the National Gallery, Jakarta, and became a momentum for refugees to express their memories and hopes. Most of the artworks by refugees are reflections of life experiences; depicting how they remember their hometown and at the same time trying to express that there is hope in their new place of residence.

In the exhibition, there were almost 200 photos taken for nearly six months by the refugees during the photography class mentored by a photographer, Chris Bunjamin. The photography class was beneficial for refugees because it not only teaches the ability to take good photographs but also helps them to recognize some areas of Jakarta that are unfamiliar to them.

Chris's photography works were also impressive. His work does not portray a life of refugee that is filled with sadness and uncertainty. Instead, he tried to visualize the expressions of refugees. In addition, there was also a photography workshop for refugees in Yogyakarta initiated by Mess 56 group.

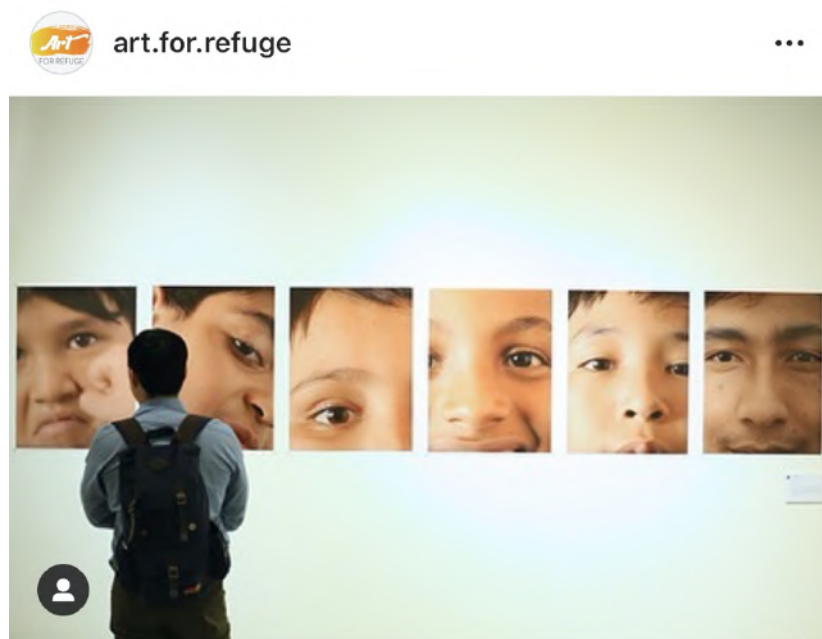


Fig. 2 Chris Bunjamin's Photographic Works
(Source: "Art and Refugee Issues in Indonesia" presentation by Alia Swastika)

Moreover, there are some artworks related to refugee issues by Mella Jaarsma. Her paintings portray a deeper meaning of refugees' experiences, such as refugees carrying objects on their

bodies to suggest an idea of home. Another artwork is in the form of fake identity card installations; Mella invited the refugees to make these identity cards to evoke the meaning of identity according to refugees.



Fig. 3 and Fig. 4 Paintings and Artworks by Mella Jaarsma
(Source: "Art and Refugee Issues in Indonesia" presentation by Alia Swastika)

Alia also highlights that the exhibition is an important and interesting forum for advocacy because it allows for encountering refugee issues with new audiences. People who have not been exposed to refugee issues may learn more about refugee life through artistic imagination. An exhibition conveys things about refugees that are not widely known by the general public. It has a positive impact on people who previously reluctant to know about the refugee problem in Indonesia; they become more welcome, more aware, and eager to learn more about refugee issues.

6. Raising Awareness Through Creativity

Presented by Kayla Abigail Salim

Kayla Abigail Salim, a young illustrator, shares her experiences and reflections on creating artworks to increase public awareness of refugee issues. Kayla participated in the "Youth with Refugees Art Contest" competition organized by UNCHR and became one of the five winners in the cartoon category. Kayla's work emphasizes that everyone has an essential role in fighting COVID-19, including refugees, who can also contribute significantly during this pandemic. Her work conveys an important message that no matter how small the role of each individual, it will have a significant impact if done together.



Fig. 5 Kayla's artworks about refugees

(Source: "Raising Awareness Through Creativity" presentation by Kayla Abigail Salim)

After participating in the competition, dialogues on refugee issues emerged among Kayla's friends and family. Subsequently, she began to reflect on how art can contribute to refugee issues. Kayla suggests that artworks can amplify refugee issues in unique ways. Artworks could attract people's attention while also influencing people who have not been exposed to refugee issues. Kayla also mentions that the majority of art communities are young people. Therefore, it is crucial to raise the issue of refugees through artworks so that the younger generation can be exposed to current refugee issues and encouraged to contribute broadly and to work together on the refugee issues in Indonesia.

Kayla hopes that artworks can be utilized to encourage individuals, organizations, and governments to work together to help refugees. Finally, artworks can become a tool or media that will help eliminate negative stigma on refugees and also as a platform to disseminate correct information and insights about refugees.

7. Refugees: Equal in Differences

Presented by Dwiana Piarah

The seventh speaker, Dwiana Piarah, shares her reflections based on her two-year experience interacting with unaccompanied child refugees and refugees in general. At that time, Dwiana was a counselor and volunteer at LSKP, a partner organization of IOM. Dwiana explains how her extraordinary experiences while working as a volunteer taught her new insights on refugee issues. Although Dwiana received many positive things during her work with refugees, there were still many negative perceptions from the local community towards refugees; their perceptions differed from what Dwiana experienced when interacting directly with refugees. The public's negative stigma was related to refugees' daily activities. Many local people still perceive that refugees live in a pleasant situation; they only sleep, eat, and get financial assistance without having to work. Dwiana explains that this stigma was wrong, and the lives of refugees are inconvenient. Even though their physiological needs have been met, refugees also need opportunities for self-actualization to develop their potential and talents.

Regarding self-actualization, Dwiana shares a story about one refugee assisted by her, who had an interest in writing and suffered a specific mental illness. During her assistance, Dwiana invited the refugees for a writing session. In this session, Dwiana became more aware of this refugee's condition and channeled with the refugee's feelings. It turned out that after the writing sessions, this refugee became more cheerful, and he gradually recovered from his illness. Dwiana asserts that there are various dynamics of refugees, whether among unaccompanied child refugees and refugee men and women. There are also different conditions of refugees in other cities across Indonesia.

During her experiences of interactions with various refugee groups, Dwiana concludes that refugees are all unique. Thus, we should not negatively perceive them nor generalize them. Also, refugees have various skills and talents that need to be developed, just like ordinary people. Dwiana also mentions that her experience of interacting with refugees has taught her to be more empathetic and to learn many different sides of one's life.

8. Skilled Migrant and Refugee Technicians (SMART): We Empower Refugees to Be Financially Independent

Presented by Mukhtar Aashury

Mukhtar Aashury, one of the founders of Skilled Migrant and Refugee Technicians (SMART), presents some information and his experience together with his friends in running SMART in Indonesia. The current condition of refugees struggling to earn additional income while not being allowed to work during the waiting period in Indonesia has motivated a group of refugees with technical skills to initiate SMART in January 2020. SMART aims to provide high quality online technical services and to encourage refugees to become financially independent. According to Mahdi, out of the 14,000 refugees in Indonesia, 200 refugees have registered on the SMART website, while 190 refugees are actively volunteering at various NGOs and learning centers.

Various activities that have been conducted by SMART, including free webinars for refugees who want to earn additional income by working online, making videos related to COVID-19 in three languages (Persian, Arabic, Somali) in collaboration with JRS and SUAKA, and contributing to 'The Archipelago' website for its design and coding. Mahdi also explains various activities that SMART is currently working on, such as connecting recruiters with job-seeking refugees through 'Skilled Refugees Resourcing Program'. Furthermore, SMART supports the refugees who have skills to make handicrafts through the REFUTERA program. In collaboration with JRS, refugees can promote and sell their handicrafts online, both locally and internationally. Another activity is providing free online IT assistance for refugees with technical problems.

On the future, SMART will collaborate with several NGOs to organize an e-learning Online Education program for refugees. This program aims to improve refugees' skills and knowledge so that they can get a job or become a freelance worker. This program will also help them prepare themselves to successfully adapt to a new life once they resettle to a third country. Mahdi hopes that various stakeholders and communities in Indonesia will support and collaborate with them so that they can work together to alleviate the burdens of refugees in Indonesia.

9. Covering News of Urban Refugees

Presented by Callistasia Wijaya

The last speaker is Callistasia Wijaya, who works as a journalist. Callista shares her experiences of covering the news of urban refugees in Jakarta. Her first encounter with refugees was in 2015 when many refugees were rallying in front of the UNHCR building. In 2019, Callista had the opportunity to conduct a special interview with one of the refugees gathered in front of the UNHCR building. This opportunity was a critical moment for Callista because it allowed her to interact directly with refugees. Later, she found that refugees are merely human beings; they can complain about their unworthy life and also have hopes and dreams to have a better life.

The interview opportunity also impacted Callista to be more empathetic, primarily while covering the refugee issues. On the other hand, Callista found out that some groups of local people are still antipathy towards refugees. For instance, when Callista interviewed residents of the Daan Mogot area, she found that there are still negative perceptions or prejudice towards refugees. The local community refused the refugees relocated from the ex-Kodim building (Military building) to their residential area. Also, Callista found rejections in responses from the public who read the news and reports. There were many negative comments against refugees, stating that refugees are ungrateful and that the government should focus on taking care of local people since there are still many homeless people in Indonesia. Reflecting on those conditions, Callista argues that coverage and news related to refugees is a big responsibility for journalists. The journalists must provide positive and accurate reports or information that can also educate the wider community. Thus, Callista further explains that reporting or covering the news on refugees could be done in a humanistic way. The humanistic approach may influence the public and broader society to find something in common between them and refugees, and hopefully, they would not be antipathy towards the refugees.

Callista also emphasizes complicated refugee issues in Indonesia caused by several factors, such as the uncertainty faced by refugees transiting in Indonesia, rejection from the local community due to the lack of knowledge about refugees, Indonesia's status that has not ratified the Refugee Convention, and from international affairs related to resettlement quota reduction from third countries. Accordingly, it is hoped that the local community and all stakeholders involved in refugee issues will better establish better cooperation and collaboration to formulate creative solutions that have a positive impact on both refugees and the local community.

Q&A Session

The presentations were followed by Q&A session with the four speakers

Question to the speakers

To Ali Reza Yawari

1. *How do you adjust and feel comfortable with that new living place so that you can explore and even make a movie as a film director? It's not easy, right?*

A: It's quite difficult to get to know a new place, to start everything from the start, and start an activity that you have no idea/clue what it is about. So, yeah, it's very difficult but there were some motivations and some people around that motivate and encourage us. It means something internally to raise something inside you, to make this happen, to learn all by yourselves, and if I could get a chance to learn something new online or offline, I will learn it. I'm very happy that I've done something.

2. *Did you ever think if there's a recommendation from the government for a better life but the conditions have to leave Indo, whether you will take it or do you want to continue what you have done – there have some misunderstanding with the question, so the question was revised into: where do you want to go?*

A: At least there are two things discussed in here. First, the durable solution for refugees is obviously resettlement not go back. What we can do is to wait to go somewhere to a place where I can feel safe, not to Afghanistan. For what I want to do, I hope I can continue with the film and trying to learn more about filmmaking, and I try to get more knowledge and I hope I can work more on filmmaking.

3. *Where can we access the movies that you've directed? Any upcoming projects?*

A: For the movies that have been sponsored, e.g., Maruah, we're not allowed to publish it, same as Sisi. For the video that the trailer we already watched in this session in the first break, you can find it on YouTube with keywords AIM learning center or keywords "waiting for the hope". It's s short documentary, you'd love it.

4. *How did you first get involved in filmmaking with students?*

A: In July 2019, there was an "Indie Movie Class" workshop for students of Hasanuddin University Communication Department. And to some refugees residing in Makassar, based on IOM's recommendation, had the opportunity to participate in the workshop. By attending this workshop, I was introduced to local students who attended the workshop, and we were divided into groups based on our expertise. This is a story of how we and other students were involved in filmmaking.

To Roberto

5. *Please elaborate on how should a transit country like Indonesia support the development or livelihoods of refugees?*

A: Perhaps the very first scheme is to open internships, a paid internship for refugees so that they can earn income during the internship, and perhaps we can somewhat circumvent the requirements that usually prevent refugees from obtaining livelihoods or access to work, which is the KITAS requirements. So, from there then we can discuss how we can distinguish refugees from, for example, other foreign nationals. Usually, to obtain or process the KITAS, they have to correspondence with the contact person of their country of origin or the ambassador, and that is not possible because they have fled from their home country. So, we need to discuss these details within public policy framework, to determine what is the most appropriate step to discuss the livelihood scheme itself, then from there we can discuss the other rights such as residence, etc.

6. *Is there a network among researchers or universities to encourage the discussion of policies that Roberto mentioned earlier?*

A: A network of researchers exists, and as far as I know there are several academic products published before our publication that discuss refugees access to livelihood, for example IIS UGM policy brief titled '*Akses Pekerjaan Kepada Pengungsi di Indonesia: Peluang dan Tantangan*' ('Access to Livelihoods for Refugees in Indonesia: Opportunities and Challenges') which discusses arguments on why and how refugees can access their jobs, and breaks down some misconceptions such as the threat of terrorism. We often actively engage with academics at FH UI, one of which is Mr. Heru Susetyo, and also with Atmajaya University that quite often hosted training for refugees. I am sure there are also several universities, for example Hasanuddin University, they are all also interested and concern about the issue of refugees.

To Kristi Ardiana

7. *In 2020, the city of Lhokseumawe (Aceh) accepts the arrival of refugees from Myanmar, what is the best thing to do so they can be productive like other refugees in big cities?*

A: One of the important issues is the distribution of resources. How do we help refugees? In fact, the refugees are not only in Bogor, Jakarta and surrounding areas. In my opinion, it is quite difficult to expect the government to be more focus to refugees living in other areas that are quite far from the central government.

What we can actually do is to gather networks or contacts who work in Aceh and surroundings, those who can help carry out the activities to help refugees. Due to limited human resources, Indonesia for Refugees is still focusing on Jakarta and its surrounding areas, and also Surabaya. In my opinion, there should be a mapping of various organizations in Sumatra, Aceh and surrounding areas. Later we can gather in meetings to find out what the refugees need in Aceh, what trainings needed and maybe we can try to create a project

there. One important thing is that we cannot depend on the government alone to protect refugees in Indonesia.

8. *What are some tips to motivate Indonesian people to help refugees in Indonesia?*

A: Based on the experience, the first thing to do is to engage young people. We go to school, directly meet with the counselor and ask whether the issue of refugees can be incorporated in the discussion at school. Apparently, there are still many people in Indonesia who don't understand about refugees. They don't really understand that refugees are human beings, just like us, only certain situations that make them different from us (they must leave their country). There are still many people who are afraid to cooperate with refugees. Those are the findings we got when we try to incorporate the issue of refugees in several institutions. When we visited some schools, there are still many students questioning about refugees. They even just found out that there are refugees in Indonesia.

I think the first step is to introduce refugees, raise the awareness that refugees are the same as us, they have skills too, they were even professionals before they fled home country. The second step is to find some perspectives or some angles within the refugee issue that can intersect with other stakeholders, what issues can be included in various stakeholders. For example, we collaborated with Forbes Magazine, we initiated a donation night. Another example is we presented the refugee issues in a golf competition, to raise public awareness. We also do this in several private companies, for example chemical companies; we recycle stuffs, ask for cooperation with hotels in Jakarta, ask for waste soap or unused sheets to be recycled. This is actually a win-win solution. The third step is publication. We collaborate with a few magazines in order to amplify the refugee issues.

9. *Which one is better? A sporadic advocacy movement, or a massive advocacy movement?*

A: In my opinion, there should be a combination of these two movements since each approach has its own benefit as well as limitation. I think it is better to have a platform for organizations of sporadic advocacy movements to meet and initiate bigger advocacy movement together, and this approach is more suitable if you want to recommend a policy change to government. It doesn't have to be all sporadic or massive at all. The combination of these two would be better.

Follow up question from the moderator: Is there any initiatives or ideas to organize a more massive movement?

A: Actually, we wanted to initiate a project that try to advance the policy making process, despite the many challenges we're experiencing. Sadly, the perception that refugee issues are important is still circulating among government. Initially, we wanted to arrange an event this year. We wanted to collaborate with government, immigration, and relevant ministries and stakeholders, to organize discussions or talks aim to raise awareness. We will be happy to inform anyone or the RDI UREF team for further collaboration.

10. *What is the advocacy strategy for Indonesia for Refugees? It seems that what was explained earlier are only for refugee empowerment, but it has not yet touched on a strategy to encourage policy change.*

A: Regarding the advocacy strategy of Indonesia for Refugees, so far, we have tried to include the issue of refugees in various private corporations' events to raise awareness of refugee issues. We hope that the discourse on refugees will be embraced by various stakeholders.

We held discussions with the government and related ministries by stating that now private entities have also promoted better protection for refugees in Indonesia. In this way, we hope that there will be a stronger push for the government to gradually make changes in policies.

To Mahdi Rafei

11. There are many learning centers in Bogor, how is the relationship between RLN and other centers?

A: Actually, yes there are several learning centers (LC) here, it is all from refugees and our relationship is really good and we are really cooperating with each other. We have several events we organized and get together. It's all for our students. LC are like trees, and different LC are like different roots of the same tree. We're all together, all of the people in LC are just trying for better teaching, better learning at our centers helping each other. The example of tree clearly suggests that we have a really good relationship and we are helping each other.

12. How is education being handled, especially for refugee school-age children?

A: We have seven grades, like seven classes from the grade one until grade seven. Our youngest is range of 5-6 years old and the eldest student is 18-19 years old. Actually, because our students are from different background, we cannot put them in any classes by their age. So, we have several tests, based on their knowledge, we put them. We have student of 14 years old but in grade 3, and 10 years old but placed in 4th grade. Because some of our students they didn't go to any school previously and some of them went to school. It's a bit complicated but we're trying our best to teach them.

(Refugees cannot go to school because the law does not allow it, so RLN provides education not based on their age, but based on how they solve problems)

13. How do you respond/feel when host community says that it's unfair if Indonesian government/NGOs help refugees when many Indonesians' needs are unfulfilled?

A: The quantitative evidence shows that, overall, immigrants do not take native workers' jobs in the long term and that they stimulate job creation through increased production, self-employment, entrepreneurship, and innovation. Evidence also shows that for the most part, these findings align with public opinion in developed countries.

14. How about the teachers? Are there any of them that have been relocated to resettlement countries? If so, how to find a replacement?

A: Yes, there has been teachers who got resettled. Actually, resettling process is a long process and we always try to find new volunteers during that time and if we cannot find a new one, other volunteer step in and take the responsibilities.

To Alia Swastika

15. How does the refugees discourse develop among fellow artists?

A: In Indonesia, the refugee issues exist in big cities. I agree with the previous statement saying that refugees are also in several other cities which may not be as big or as ready as Jakarta, Yogyakarta, Surabaya, and Makassar. Since the active interaction and infrastructure are more available in big cities, the artists in the big cities have been more active to interact or create programs with refugees. There are several groups of artists who hold workshops, discussions, and invite refugees in the shelters to go to exhibitions; this has happened quite intensively in Yogyakarta. I also want to respond to Kristi's previous answers, that indeed refugee organizations can work together with art communities in the cities. In terms of resources, they don't have to depend on big cities nowadays, many art communities are interested in this kind of issue which in the future will be potential for collaboration. In my own experience outside Indonesia, for example, there are several projects that are not directly related to refugees, but I had the opportunities to cooperate with artists groups in Europe and Korea. I worked with the Gypsy group, Romania. From that collaboration, I see that art is an interesting platform, it provides a different experience and imagination compared to other platforms. The key is collaboration.

16. How do visitors of the exhibition and also the local community respond to the refugee issues in this art project? is there any social inequality issues or negative comments?

A: There were no negative comments during the exhibition. At first, we were a little worried, because refugees were seen as an unimportant issue. We have other more important issues relating to Indonesian citizens, but why should we talk about people from other countries? In this exhibition, however, there were actually many positive responses. This exhibition can reveal the narratives that cannot be seen in the mainstream media. I think the power of imagination, the power of art and intimate narratives are interesting, because they bring together the story of each person, not just refugees in general, but also specifically on how someone comes from Afghanistan, Somalia, meets someone in Jakarta. Refugees are not anonymous; they have stories to tell. Thus, the exhibition provides a different experience to the visitors and help diminish the negative responses circulating among the public.

17. Is there a platform for refugee children to join art classes online?

So far, the available platform for art classes is at the Roshan Learning Center. However, you can try to contact @art.for.refuge (on Instagram), maybe there is a possibility for developing additional art class in other places or organizations.

To Kayla Abigail Salim

18. What are the effective ways for refugee artists in Indonesia to exhibit their creativity (paintings) and to raise awareness of the Indonesian people during pandemic COVID-19?

A: The obstacle now that we're still in pandemic COVID-19 era, where direct contact must be avoided. In my opinion, the effective way that artists can do is to share their works on social media (Facebook, Instagram, etc.) and it is public and free for everyone, not only in Indonesia but also from overseas.

19. *Are there any plans to create artworks related to refugee issues in Indonesia? What are the things that can inspire you to make this work?*

A: Since I still have several projects or job at the moment, I don't have any specific plan to raise the issue of refugees yet. However, I am interested in storytelling; if there is a chance to create artworks, I will present it through storytelling and illustration.

20. *When you pursued your study in France, did you follow or get information regarding the issue of refugees in there? For example, the refugees at Camp Calais?*

A: Yes, the refugee issue discussed quite often in France and the French government is also trying to handle it. Camp Calais is one of the refugee camps that is often being discussed because it accommodates a large number of refugees.

Also, my first contact with refugees was during my studies in France where students were given a project to make a campaign video to raise the refugee issues.

To Mukhtar Aashury

21. *How do you wish to connect with Indonesian people through SMART programs or activities?*

A: As I mentioned earlier, we're in the beginning stages and we need to collaborate with our local community, Indonesia people. For example, we have REFUTERA project, in that project we also engage with the Indonesian community because we want to give the ideas for the Indonesian community that refugees handicraft and they will know about refugee cultural things. That's from SMART, we can get connected with the local community in host country.

22. *It seems that many refugees are interested in coding, web design and such. Why do you think that? how does SMART recruit its members/volunteers? Is there a screening for it?*

A: Yes actually, as we see this is about technology, not only refugees learn about technology but people all around the world. So, if they want to be designer, IT technician, many young generations want to learn about technology. As for SMART, we have screening, we have around 200 refugees, most of them are graphic designers web designers. There are some refugees we are trying to get them in several projects. If volunteer refugees want to run their platform for other refugees, so yes, we also take refugee volunteers from our community, or being a photographer. We're collaborating with refugees who are familiar with web design and work with them.

23. *Do you collaborate with any universities in Jakarta to provide IT training to refugees?*

A: This would be really nice if we could find partners or collaborate with local universities or other individuals or groups to provide trainings, webinars, and other useful events for the refugee community. We are currently working on e-SMART Study to provide online learning opportunities for refugees. Our project is still in progress and if anyone is interested to collaborate with us, we will welcome warm-heartedly!

24. *How does SMART encourage more female refugees to be interested in developing their IT skills? It seems like IT is a very male-dominated sector.*

A: We always encourage women (to be involved) in our activities and projects. On posters, we always mention that women are encouraged to register. We are not dominated by men. We always prioritize women and encourage them. Hopefully, more women will take part in online learning or IT skills training. Soon!! We will have women on the SMART team.

To Callistasia Wijaya

25. *Why do you think there is more news covering the negative side of refugees than the positive side? How do you see the stance of media in Indonesia regarding the issue of refugees?*

A: Actually, not all of the media cover the refugee issues negatively, but indeed there are some who still cover it negatively because the refugee issue is complicated, maybe not everyone understands and has the proper knowledge about refugees. Also, there are still many people who cannot distinguish between refugees and asylum seekers. There are journalists who still don't like refugees too and then influence other journalists to bring up the refugee issues negatively.

26. *How did you overcome obstacles to work during this pandemic? Is working online possible?*

A: The last time we remotely cover the news of Rohingya refugees, via telephone, involving contributors from Aceh. For now, we have to make use of all available means of communication.

27. *Based on your observations, are there any differences between media coverage and people's reactions to Rohingya and Afghan refugees?*

A: I have not studied this in details. However, regarding the reaction of readers like the one I mentioned previously, some of them still don't like refugees, either Rohingya or other refugees. This may be affected by the lack of knowledge about refugees in our society.

28. *How do journalists generally report the issue of refugees? Is there any reluctance to raise this issue in the news since it will complicate the relations with the government?*

A: The decision whether to raise the news or not is from the editorial of each media. I have no idea if there are any media that are reluctant to report news about refugees for some reason. Ideally, the media should report something impartially based on journalistic principles for the sake of public interest.

29. *Regarding refugees who come to Indonesia to seek a better life, what is the opinion from the refugees? I once found out that there are refugees who claimed to come to Indonesia because they avoided living tax in their home country.*

A: In this regard, perhaps the NGOs involve in refugee issues are more appropriate to answer the question. As far as I know, refugees are those who avoid persecution in their home country. The definition of refugees can be seen in 1951 Refugee Convention.

30. *Based on my observation, the news about refugees from local and foreign media is different, why is that? What about the ethics of covering sensitive issues like this?*

A: I haven't observed this question specifically so I don't have the courage to answer either. Ideally, the media should report something impartially based on journalistic principles for the sake of public interest. In certain cases, for example, to cover the news on children, it must under parents' concern. Or if refugees want to hide their names or faces, the media must do that to protect the refugees. In sensitive cases, the media must be very careful, not to endanger the interviewees.

31. *What are the obstacles when doing research on refugees?*

A: Maybe not obstacles, but challenges. One of them is looking for latest or fresh viewpoint about refugees to make sure that the news remains relevant to readers. Also, on how to write a proper news or report so that they can also educate the public about refugee issues.

To Dwiana Piarah

32. *How did the experience of volunteering for refugees change your life?*

A: That experience made me more aware of differences, more empathetic. When I pursue my study in England, it became easier for me to understand different people, and if there is conflict, the resolution becomes easier since I understand the diversity. I came to understand that there is uniqueness in each person, and in here I am more accustomed to resolving issues related to differences.

33. *How did you start volunteering for the refugee community?*

A: I decided to be a volunteer because I've been working on a project with IOM to help refugees. Initially, I was a counselor for UMC refugees, later I became counsellor for refugees in general. To become a volunteer yourself, you can contact me, or try contacting the volunteer coordinator and ask if there are any vacancies available. There will be a screening for applicants to be selected for interviews, and if you're selected as a volunteer, you are required to attend an induction and trainings before starting volunteering.

34. *What is the biggest challenge when doing your job as a volunteer?*

A: The biggest challenge I think is that often times many refugees are unable to attend to the scheduled activities because there are other activities or simply lack of motivation. When the

problem is lacking motivation, volunteers need to approach and ask what causes this and prepare strategies and activities that can keep them motivated.

35. *What skills should volunteers really have? Especially volunteers on refugee issues?*

A: The most important skill is interpersonal skills, how to interact and communicate with other people, both with fellow volunteers and with migrants. Since we are dealing with migrants who have different backgrounds, we need to actively communicate with fellow volunteers or coordinators to convey the obstacles or challenges they are experiencing.

The second is the need to be open-minded because refugees come from various nationalities and cultural backgrounds, we need to be open and understand these differences.

Appendix

Webinar participants

Total number of participants: 106 on Zoom of whom hosts/moderator/presenters: 11, and 102 views on RDI YouTube channel²

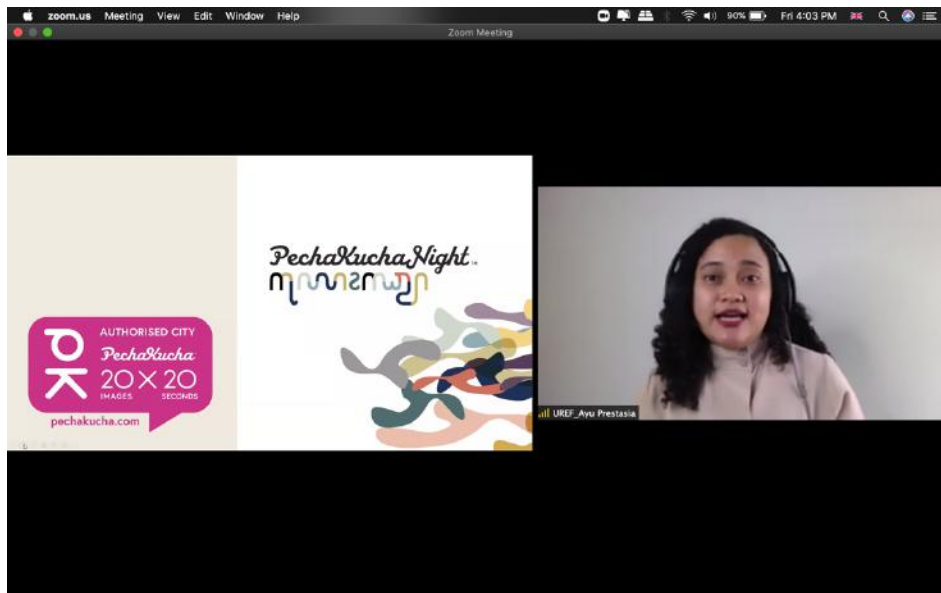


Fig. 6 Ayu Prestasia, M.Sc as the host

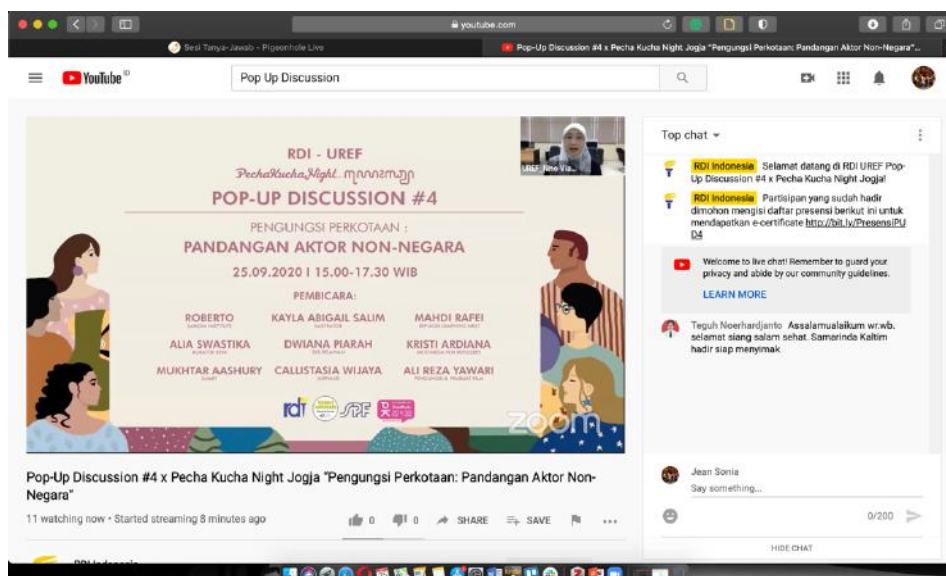


Fig. 7 Introduction on RDI YouTube Channel

² Pop Up Discussion Series No. 4: <https://youtu.be/dR9WeG2iYpA>



Fig. 8 Dr. Nino Viartasiwi as the moderator

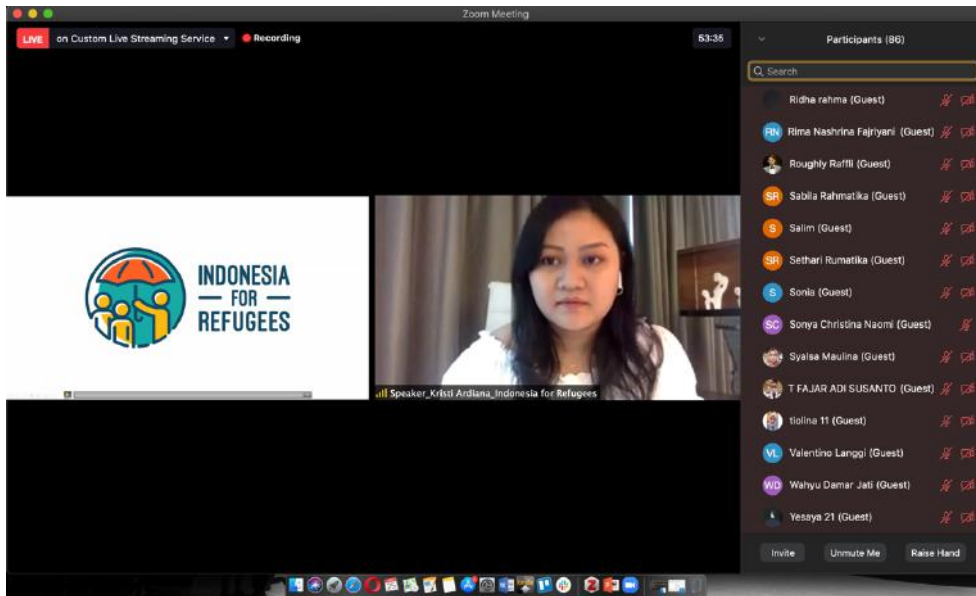


Fig. 9 The first presentation by Kristi Ardiana



Fig. 10 The second presentation by Mahdi Rafei

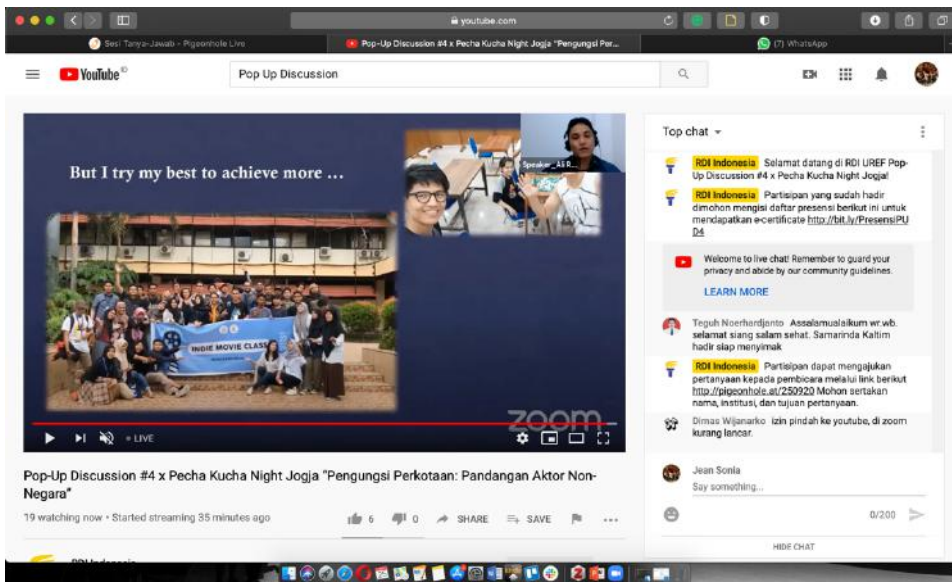


Fig. 11 The third presentation by Ali Reza Yawari

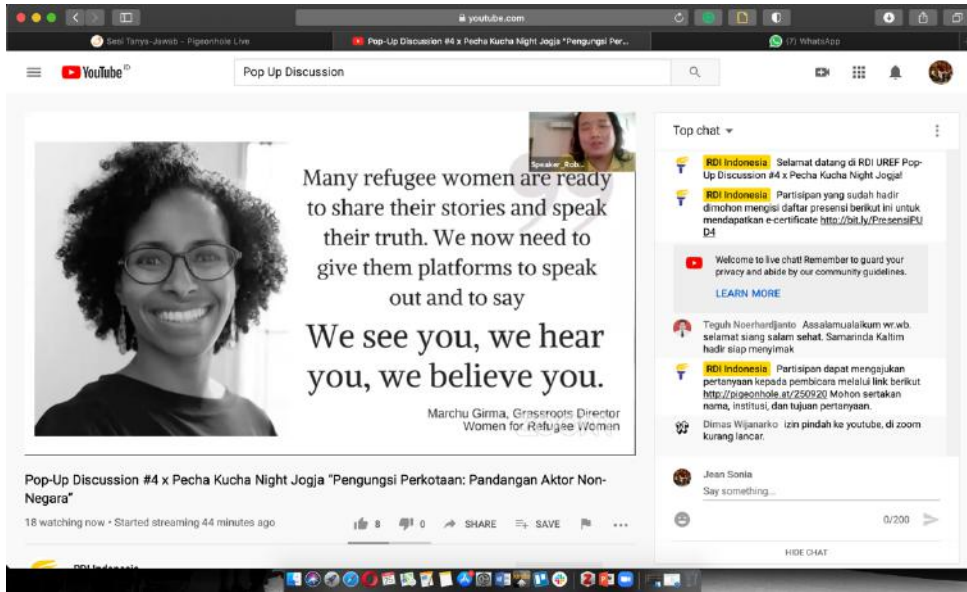


Fig. 12 The fourth presentation by Roberto

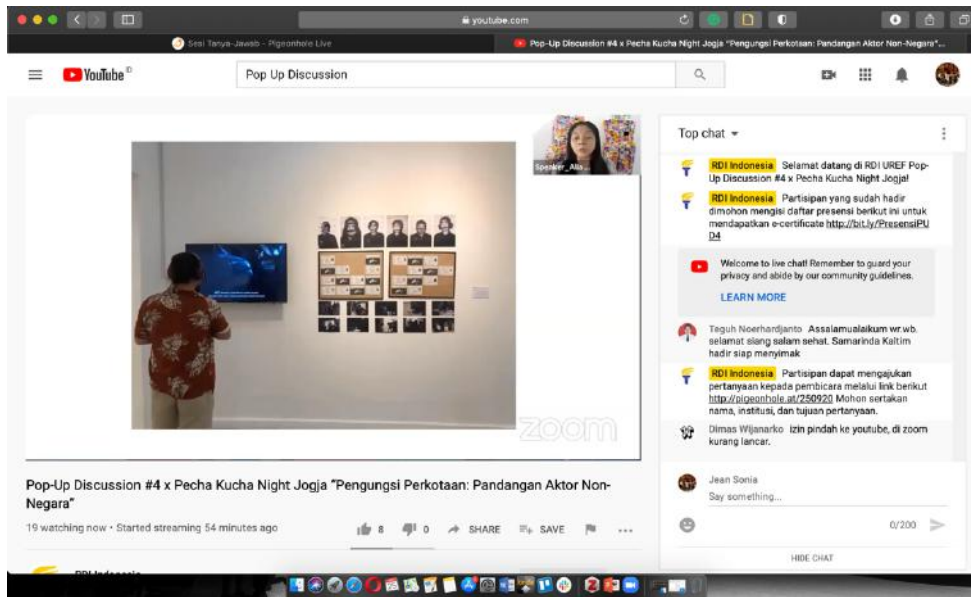


Fig. 13 The fifth presentation by Alia Swastika

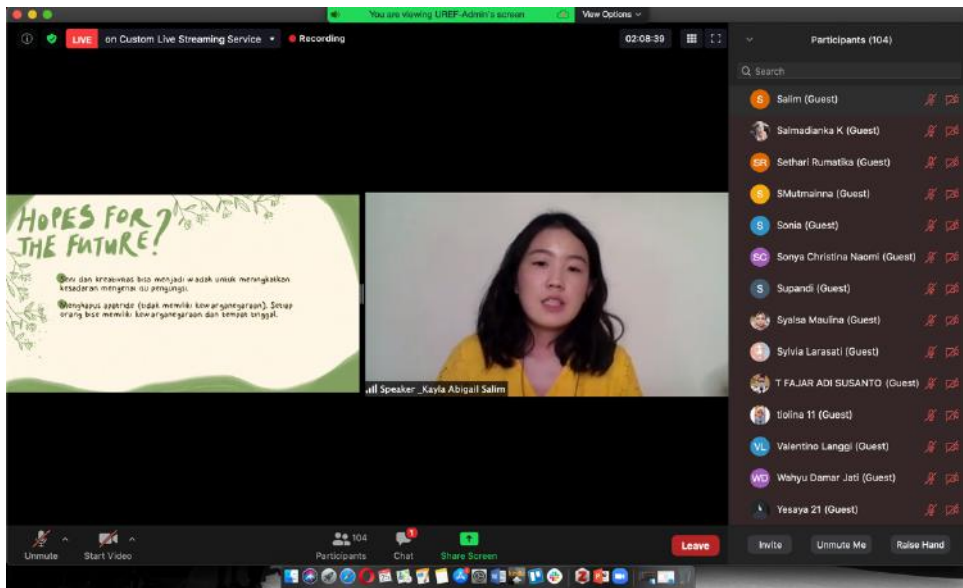


Fig. 14 The sixth presentation by Kayla Abigail Salim

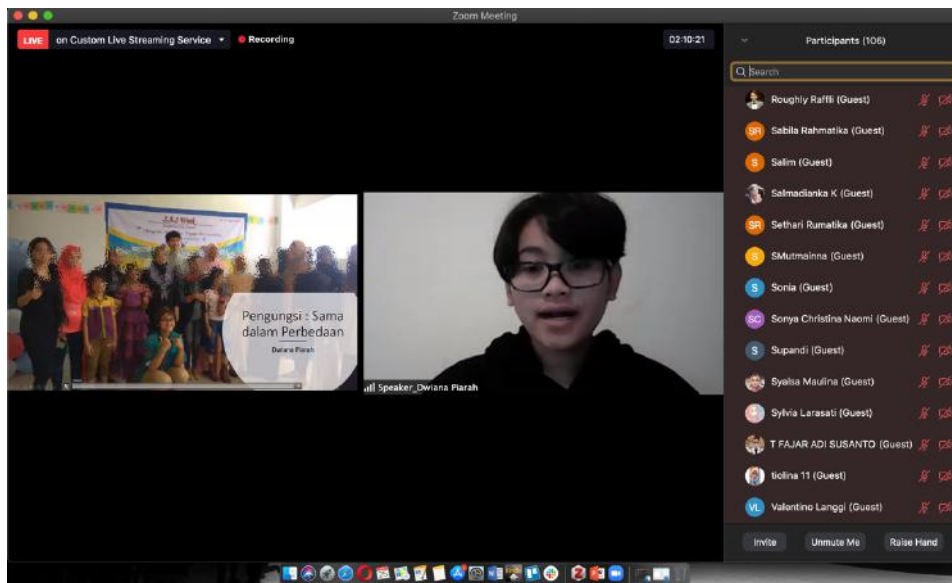


Fig. 15 The seventh presentation by Dwiana Piarah



Fig. 16 The eight presentation by Mukhtar Aashury

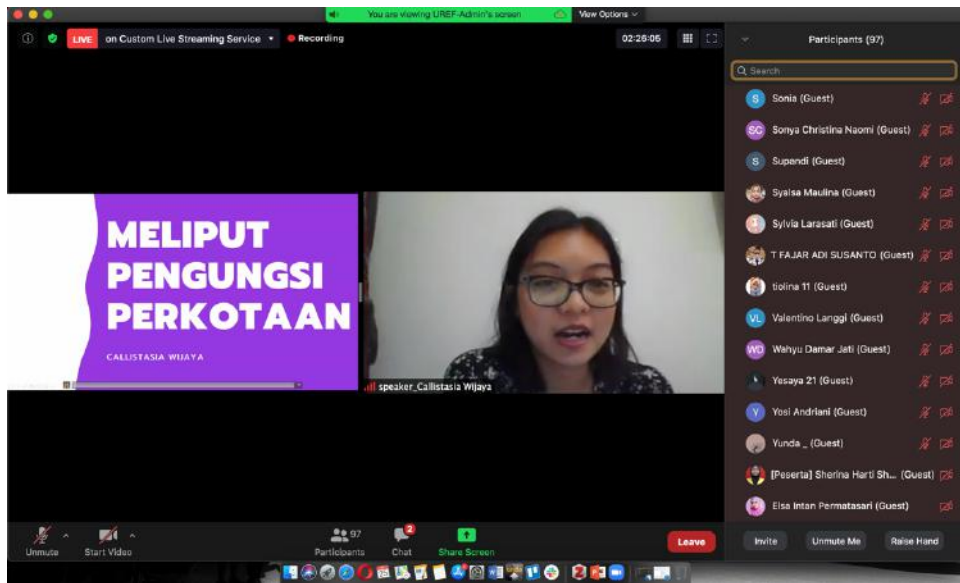


Fig. 17 The ninth presentation by Callistasia Wijaya



Fig. 18 Screening of short documentary (trailer) by Ali Reza Yawari during the break

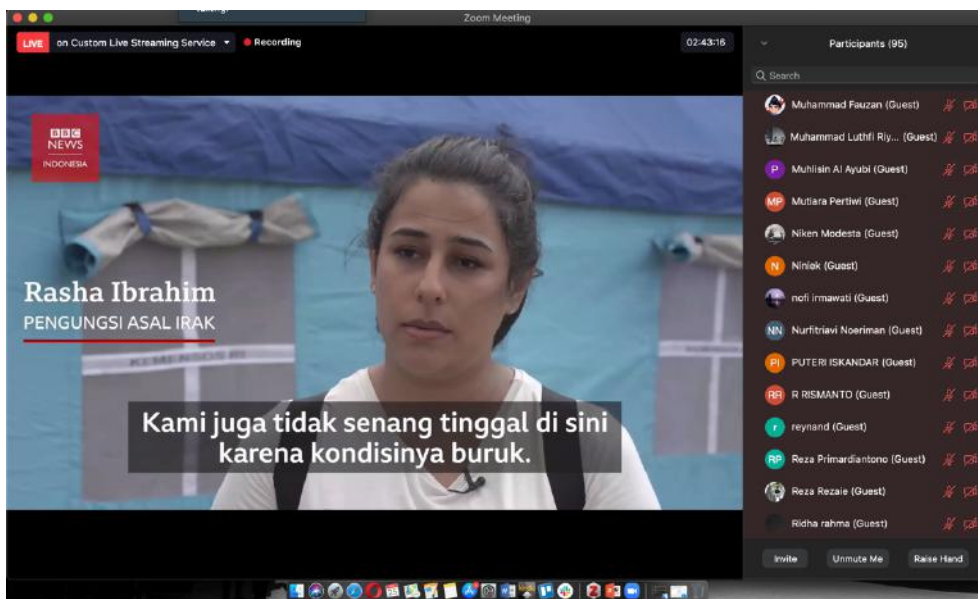


Fig. 19 Screening of BBC Indonesia News footage during the break

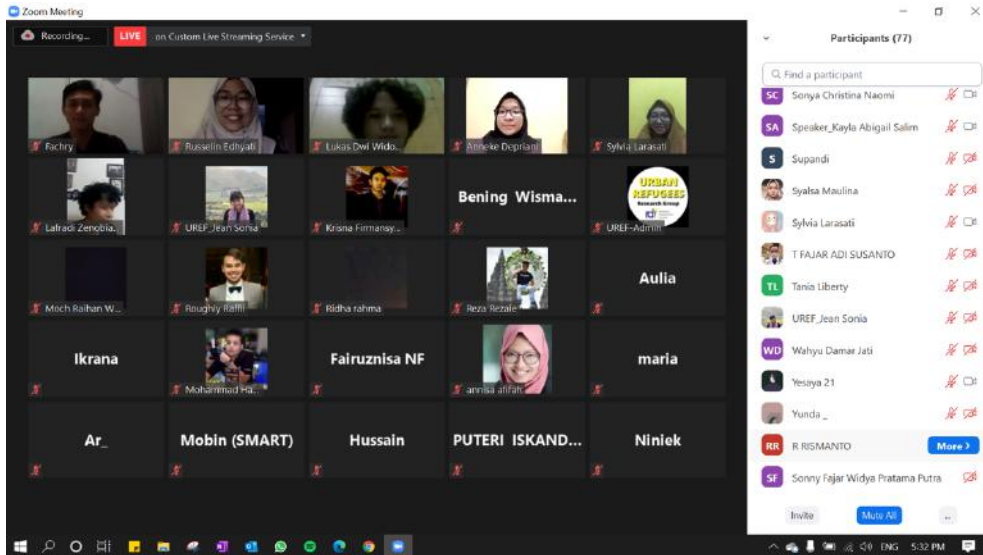


Fig. 20 Group Photo (All participants on Zoom – Screen 1)

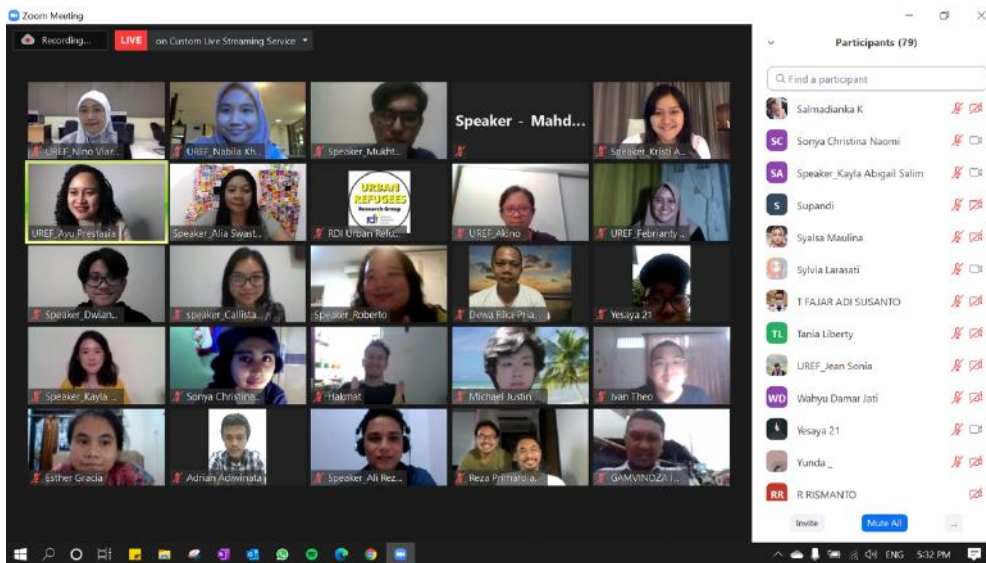


Fig. 21 Group Photo (All participants on zoom – Screen 2)

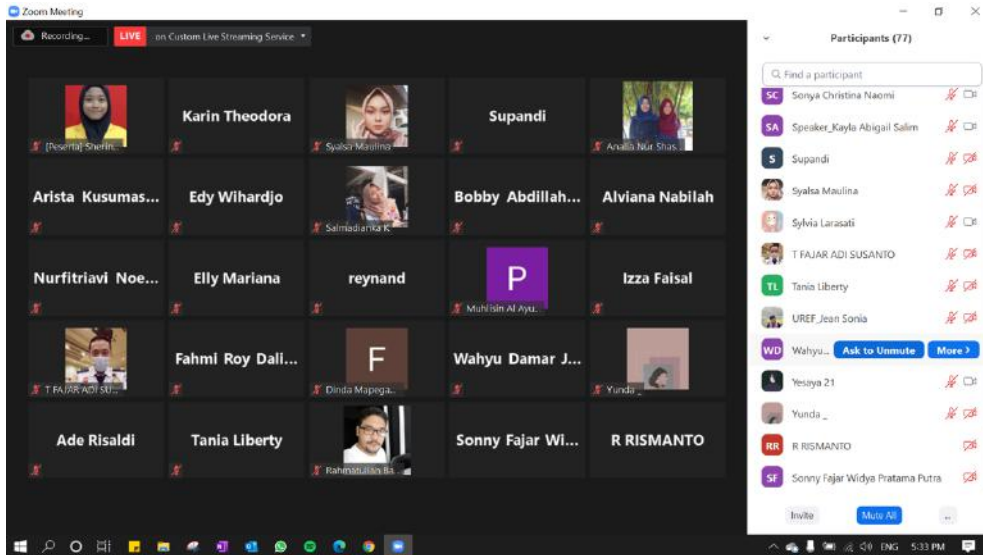


Fig. 22 Group Photo (All participants on Zoom – Screen 3)

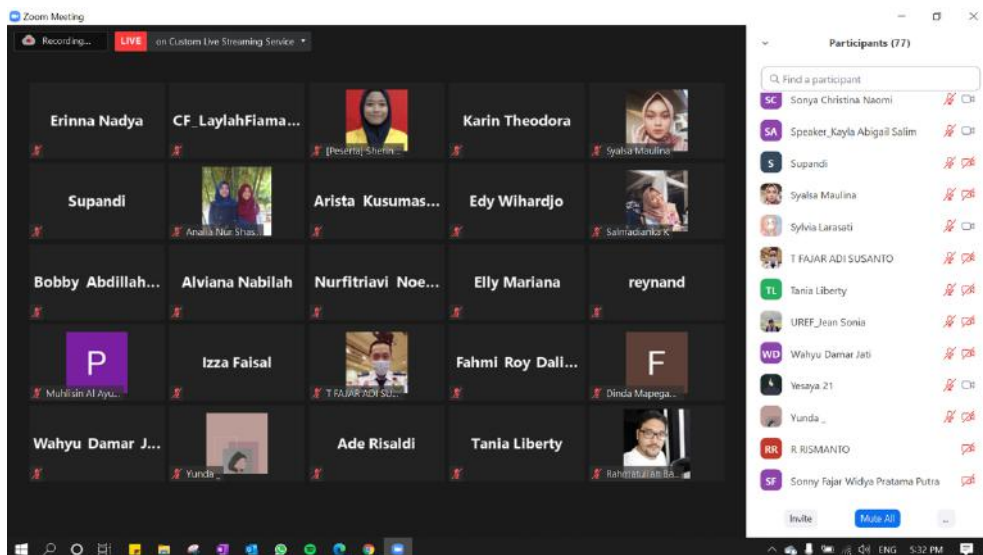


Fig. 23 Group Photo (All participants on Zoom – Screen 4)

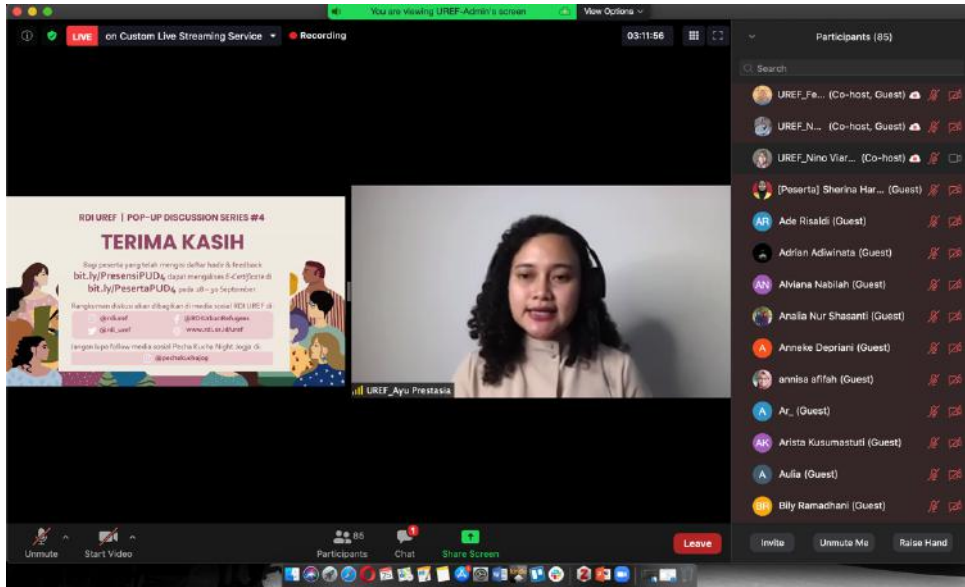


Fig. 24 Closing remarks by the host

Live Q&A Session

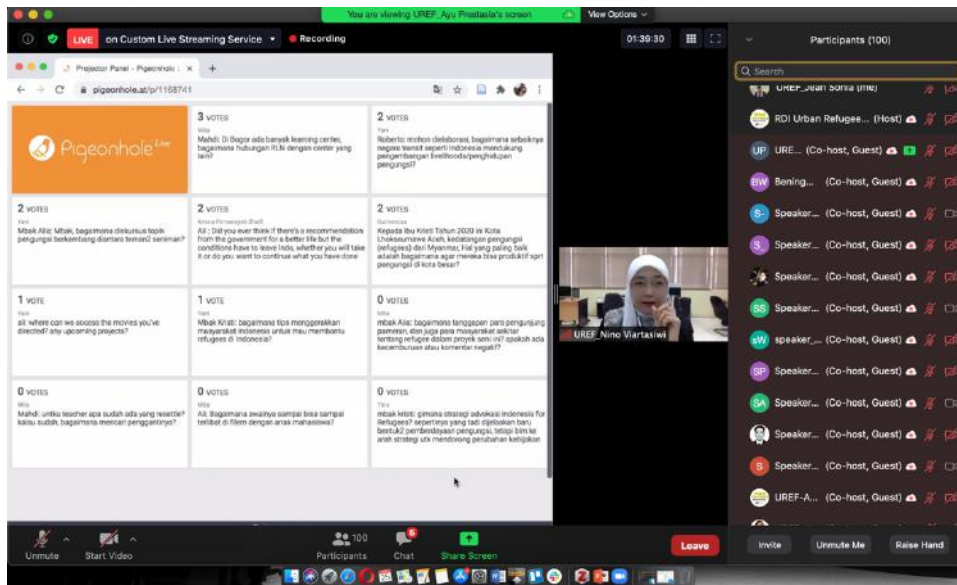


Fig. 25 Q&A session (List of questions on Pigeonhole Live)

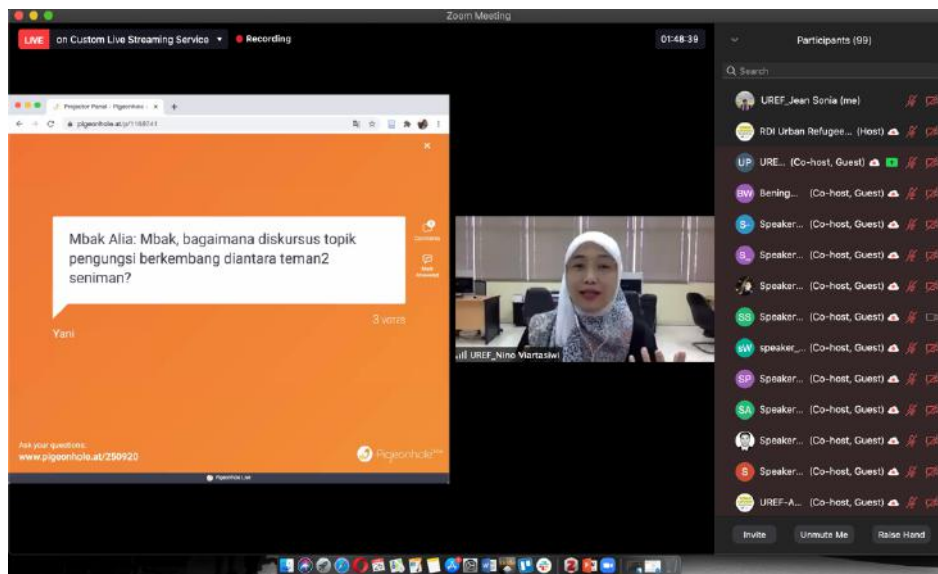


Fig. 26 Q&A session (Moderator presenting chosen question on Pigeonhole Live)

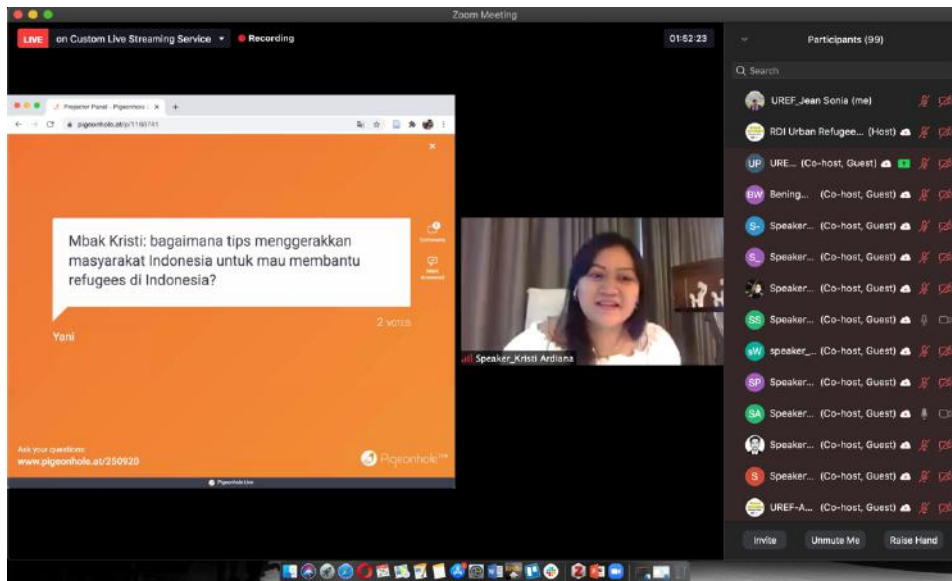


Fig. 27 The first speaker answering chosen question on Pigeonhole Live

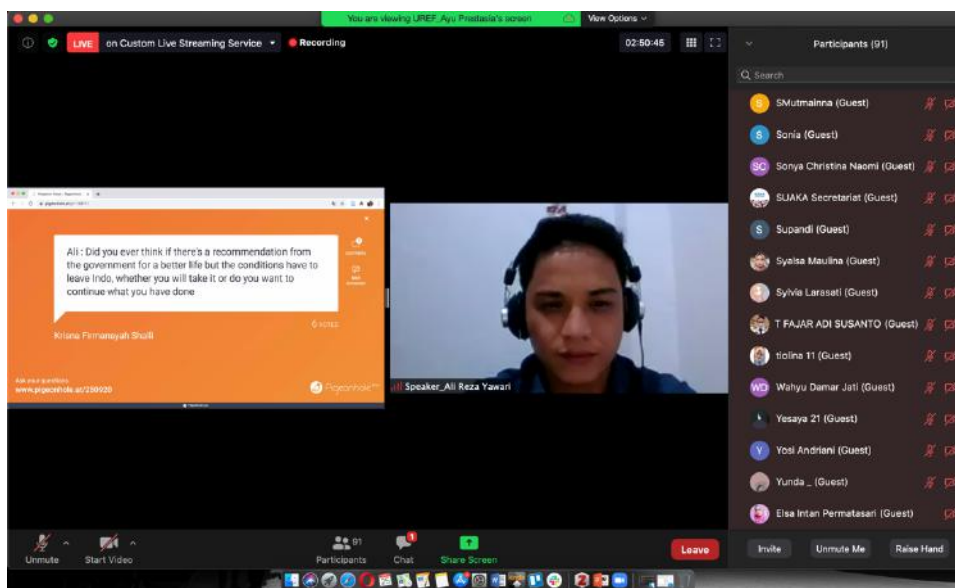


Fig. 28 The third speaker answering chosen question on Pigeonhole Live

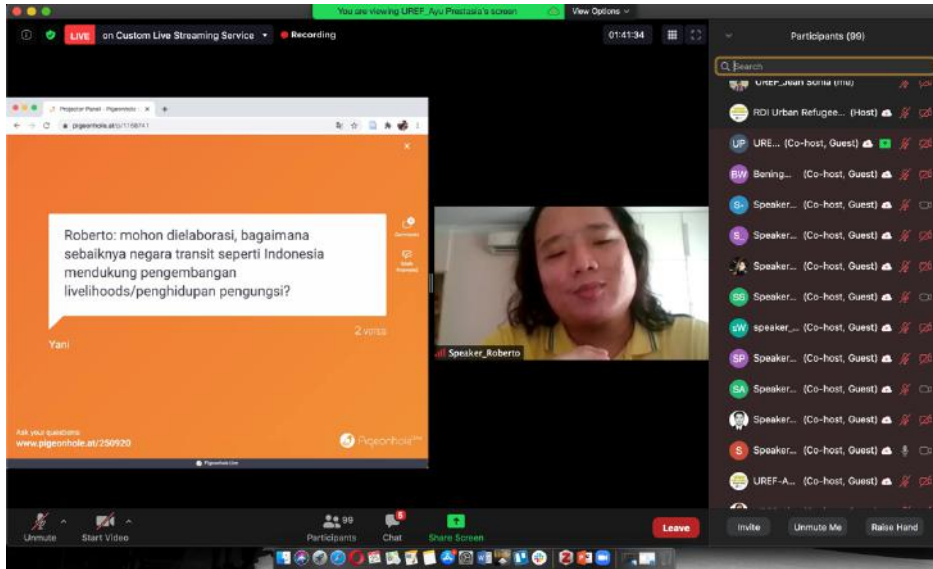


Fig. 29 The fourth speaker answering chosen question on Pigeonhole Live

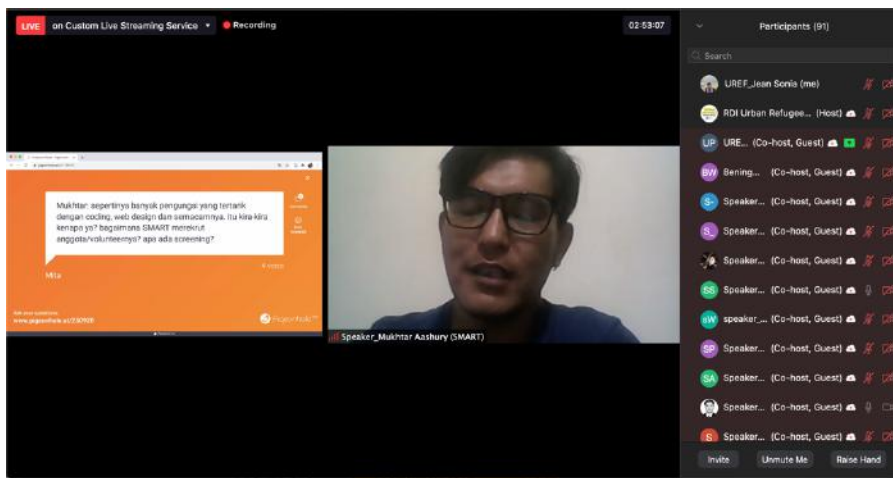


Fig. 30 The eight speaker answering chosen question on Pigeonhole Live

