

THE AUDIOVISUAL BATTLEFIELD

**The Use of Dutch Documentary Films about the Issues of Indonesia
(1945 – 1949)**

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Table of Content

Chapter I Introduction	4
1.1. Background	4
1.2. Research Questions	5
1.3. Previous Related Studies	6
1.4. Methodology	7
Chapter II The Development of The Documentary Film in the Dutch East Indies 1900 - 1945	12
2.1. The Arrival of Film in the Dutch East Indies	12
2.2. The Development of Documentary Film in the Dutch East Indies until 1942	15
2.3. The Documentary Films during the Japanese Occupation	23
Chapter III The Situation in Indonesia between 1945 and 1949	31
3.1. The Founding of a Republic	31
3.2. The Linggadjati Agreement and Establishment of the Federal States	33
3.3. The First Police Action and Involvement of the United Nations	34
3.4. The Renville Agreement and Second Police Action	35
3.5. The Round Table Conference and Transfer of Sovereignty	37
Chapter IV The Government, Military, and Other Filmmakers	41
4.1. The Dutch East Indies Government Institutions: the NIGIS and RVD	41
4.2. The Dutch Military Institutions: the DLC and MARVO	44
4.3. Documentary Film Producers for the Dutch East Indies Government and Military Institutions	45
4.4. Other Filmmakers	48

Chapter V	The Intentions Behind the Creation of Documentary Films about Indonesia During 1945-1949	53
5.1.	The Intentions of the Dutch Government and Military Institutions	53
5.2.	Other Filmmakers' Intentions	60
5.3.	Content Analysis of Documentary Films about Indonesia Between 1945 and 1949	61
Chapter VI	The Distribution of Documentary Films	76
6.1	The Distribution of Films in the Netherlands	76
6.2	The Distribution of Films in Indonesia and Other Areas	81
Chapter VII	Conclusion	87
Bibliography		91
Appendix		

CHAPTER I INTRODUCTION

1.1. Background

At present, television companies use the footage of old films to produce programs that concern historical issues. Museums also use old films to make their exhibitions more dynamic. Scholars, historians, and researchers from many different backgrounds also use film as a source in their research.¹ Historical audiovisual materials are artifacts, which should be available to a user in future. They are “time machines”, which help historians to reconstruct the situations and events that happened in the past.²

The period from 1945 to 1949 in Indonesia is known as the era of revolution.³ The defeat of Japan in the Second World War caused Indonesia to automatically become part of the Allied Forces’ territories. On August 17, 1945, the people of Indonesia, led by Soekarno and Hatta, proclaimed their independence. Thereafter, they established the government of the Republic of Indonesia.⁴ However, the Dutch, who was the previous ruler of Indonesia, claimed that Indonesia was still a part of the Kingdom of the Netherlands. Thus, the Dutch government tried to regain possession of Indonesia. In 1945, Indonesia became a territory with many conflicts. The Allied Forces, which were assigned to disarm the Japanese soldiers in Indonesia, were involved in many armed conflicts with the Republicans. The clashes between these two parties occurred in many areas throughout the country.⁵ After the Allied Forces left the country, the Dutch government used its military power to regain control over Indonesia. The Dutch launched two military campaigns in 1947 and 1948, known as the *Politioele Acties* (Police

¹ Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 2-4. See also Maden, F. *Audiovisuele Collecties voor het beheer van bewegen beeld en geluid* (Hilversum: Vereniging Geschiedenis Beeld en Geluid & Uitgeverij Verloren. 1993). pp. 149.

² Vos, C. *Een Tijdgeest in een tijd machine: Aanwijzingen voor het gebruik van film als historische bron in Gids voor Historisch Beeld- en Geluidsmateriaal*. Edited by Mieke Lauwers (Amsterdam: Stichting Film en Wetenschap-Audiovisueel Archief. 1994). pp. 34-35.

³ Ricklefs, M. *A History of Modern Indonesia since c. 1200* (UK: Palgrave. 2001). pp. 428.

⁴ Setyohadi, T. *Sejarah Indonesia dari Masa ke Masa* (Bogor: Rajawali Corporation. 2002). pp. 27-33.

⁵ Maeswara, G. *Sejarah Revolusi Indonesi 1945 – 1950: Perjuangan Bersenjata & Diplomasi untuk Memperkuat Kemerdekaan* (Yogyakarta: Narasi. 2011) pp. 53-56.

Actions).⁶ These military campaigns were initiated to weaken the Republicans' power. The Dutch government also used diplomatic methods to achieve its objectives; it initiated several negotiations with the leaders of the Republic of Indonesia, which were often mediated by the British government and the United Nation.⁷ In spite of its efforts to regain control, in 1949 the Dutch government finally recognized the sovereignty of the Republic of Indonesia.

The events that occurred in Indonesia during those years were recorded not only in written documents, but also in photos and audiovisual materials.⁸ These audiovisual materials include newsreels, documentary films, advertisements, and amateur recordings.⁹ The documentary films that were produced between 1945 and 1949 convey a variety of themes and were used for various purposes.

The Dutch government and military institutions never produced documentary films by themselves. The creators of these films were not only the film companies, which were owned by the Dutch government, but also private companies and individuals.¹⁰ The content of the documentary films that were produced during the Indonesian revolutionary period could not be separated from the subjectivities of the filmmakers. Their subjectivities appear in the director's cuts and self-censorship, the selection of images, narrations, subtitles, music, and other elements in the content of their documentary films.

1.2. Research Question

This research focuses on the documentary films concerning Indonesia from 1945 to 1949, currently stored in Dutch archival institutions. The main research question is:

“Why were these documentary films created?”

This main question is followed by five central sub-questions:

⁶ Heijboer, *Agresi Militer Belanda: Memperebutkan Pending Zamrud Sepanjang Khatulistiwa 1945/1949* (Jakarta: Gramedia Widayasarana Indonesia. 1998). pp. 72 -93 and 138 -149.

⁷ McMahon, R. *Colonialism and Cold War: The United States and the Struggle for Indonesian Independence 1945-1949* (Ithaca NY: Cornell University Press. 2011). pp.168.

⁸ Zweer, L. *Agresi II: operatie Kraai: de vergeten beelden van de tweede politionele Acties* (Den Haag: SDU. 1995)

⁹ Jansen, G. *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal* (Amsterdam: Universiteit van Amsterdam. 1983). pp. 19-31.

¹⁰ Jansen, G. *The Final Years of the Dutch East Indies as Recorded by Multifilm Batavia in Historical Journal of Film, Radio, and Television, Vol. 5, Ed. 1* (UK: Routledge. 1985). pp. 77-83.

1. Who were the main producers of these documentary films?
2. For whom were these documentary films created?
3. How were these documentary films used?
4. Who were the audiences of these documentary films?
5. How were these documentary films distributed to the audiences?

1.3. Previous Related Study

Publications that relate to the audiovisual documents about Indonesia between 1945 and 1949 are mostly on newsreel. The publications that discuss the documentary films are very few. The literatures concerning the audiovisual documents of Indonesia during 1945-1949 are largely in Dutch, because most of the authors are Dutch people. These publications are mainly dissertations and student papers. On the other hand, some Indonesian scholars also have conducted studies about Indonesian audiovisual documents. However, they focus mostly on the fictional movies.

In 1983, Gerda Jansen wrote a dissertation entitled, *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal*. She uses newsreels that include information about Indonesia during 1945-1949 to support her research. She explains the role of the newsreels as a source for historians who conduct research about Indonesia during that period. Jansen emphasizes that the Dutch government manipulated the content of newsreels, in order to give a positive image of the situation in Indonesia to audiences. The information that was presented in the newsreels was only a representation of an ideal crafted for the eyes of viewers in the Netherlands.¹¹

Misbach Yusa Biran wrote a book more recently called *Sejarah Film 1900-1950: Bikin Film di Jawa*. This book explains the development of the film industry in Indonesia from 1900 until 1950. Misbach largely focuses on fiction films that were produced on the island of Java. He also explores the development of the film industry in the Dutch East Indies, which involved the Dutch, Chinese, and Indonesian people. In this book, he explains the use of film during 1945 – 1949 in Indonesia. He mentions that the Republican government used documentary films as propaganda material in order to

¹¹ Jansen, G. *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal*. (Amsterdam: Universiteit van Amsterdam. 1983).

support the Republican struggle from the back line. This book represents the perspective of an Indonesian writer.¹²

This research provides a new contribution to archival studies, especially with regard to the audiovisual collection that focuses on the struggles in Indonesia during 1945-1949. Unlike the previous studies, this research focuses on the use of documentary films in covering the events occurring in Indonesia at that time, which has never been done. The research conducted by Gerda Jansen, explains the use of audiovisual archives by the Dutch East Indies government during 1945-1949. However, she only focuses on the newsreels, not the documentary films. Biran explains the use of documentary films during 1945-1949 in a subchapter of his book. However, these documentary films are those which were made by the Republican government. This research mainly focuses on documentary films, which were produced by the Dutch East Indies government, military institutions, private companies, and individuals. Thus, the subject of this research is different from Biran's.

1.4. Methodology

This research focuses on the documentary films that were produced by Dutch institutions, individuals, and other western film companies. These documentary films are mainly concerned with the social and political issues that occurred within Indonesia during 1945-1949. The documentary film is one of the important forms in the audiovisual archives that could help historian to reconstruct Indonesia's past. A Dutch cineaste, Joris Ivens, states that documentary films were generally produced using factual information. Furthermore, he also affirms that a documentary filmmaker cannot lie, cannot harm the truth. Nevertheless, Ivens later verified that the subjectivity of the filmmakers could not be eradicated from their documentary films. They also had to adjust their work to correspond with the aims of the sponsors, who ordered them to create the documentary films. Thus, their documentary films are not independent from the conflict of interest.¹³

¹² Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009)

¹³ Bakker, K. *Joris Ivens and the Documentary Context*, (Amsterdam: Amsterdam University Press. 1999) pp. 250 - 252.

This research uses the documentary films that are kept in several archival institutions in the Netherlands. The audiovisual documents of Indonesia produced during 1945-1949, are kept in many archival institutions in the Netherlands. Unfortunately, due to time restrictions, this research is limited in its scope; this research could not cover all of the archival institutions in the Netherlands. Another constraint faced in the research process was that not all of these institutions could give full access to their films and databases. Therefore, this research only uses materials from three institutions. These archival institutions are Het Nederlands Instituut voor Beeld en Geluid, Het Nederlands Instituut voor Militaire Historie, Het NIOD Instituut voor Oorlogs Holocaust en Genocides Studies.¹⁴

Het Nederlands Instituut voor Beeld en Geluid, which was previously called Het Nederlands Audiovisueel Archief (NAA), holds the largest collection of audiovisual documents about Indonesia produced during 1945-1949. This Dutch organization, located in Hilversum, is responsible for the preservation of Dutch audiovisual heritage. The institution primarily houses audiovisual materials; however, it also holds several photographic archives. The documentary films in Het Nederlands Instituut voor Beeld en Geluid's collection came from many different institutions, private film companies, and individuals. Its task is not only to preserve these audiovisual materials, but also to provide the access for the public. Thus, Het Nederlands Instituut voor Beeld en Geluid also creates descriptions of their audiovisual collections.¹⁵

Het Nederlands Instituut voor Militaire Historie in The Hague also holds a collection of documentary films about Indonesia during 1945-1949. These audiovisual collections are related to the Dutch military activities in Indonesia during the

¹⁴ Although the documentary films that concerned on the issues about Indonesia are located in many archival institutions in the Netherlands, they copies are mainly available in *Het Nederlands Instituut voor Beeld en Geluid*.

¹⁵ Compiled from the official website of *Nederlands Instituut voor Beeld en Geluid* <http://www.beeldengeluid.nl/> on March 1st, 2012.

revolutionary period. These collections are mostly the documentary films, which describe the activities of Koninklijke Landmacht and Koninklijke Marine.¹⁶

Het NIOD Instituut voor Oorlogs-, Holocaust-, en Genocides Studies in Amsterdam also houses documentary films of Indonesia during 1945–1949. NIOD's collection largely consists of documentary films from the war period, which were compiled from many archival institutions in the Netherlands. The collection's primary focus is issues relating to the Indonesian War. However, most of the films are copies from Het Nederlands Instituut voor Beeld en Geluid.

In order to support this research, an inventory of the documentary films related to Indonesia during 1945-1949 available in these Dutch archival institutions is provided. The information that is available in this inventory comes from these institutions' film databases. This inventory includes the name of and type of filmmaker who created these documentary films. Furthermore, it also provides information about the name and type of the institution that oversaw and instructed the filmmaker. Thereafter, a deeper institutional research will be conducted in order to collect information about the reasons, motives, and objectives of these institutions. The inventory also gives information about the changing themes of the films created during those years. Thus, it provides information about the changing motives of the filmmakers.

This research also analyzes the content of a few selected films in order to assess the messages that were sent by the filmmakers to their audiences, and the techniques that were used by the filmmakers to deliver their messages. Thus, the analysis of these films provides information about the technique filmmakers used to reach their objectives and will explore the motivation behind the creation of their films. The films referenced here represent different types of institutions that produced documentary films in those years. These films represent four different types of film producers. These institutions were the government film agency, Dutch private film company, American private film company, and individual. Those films are:

¹⁶ In 1947, the Government Film Company and the Netherland Royal Marine Information Service produced a movie, entitled, *Voor orde en vrede: Een documentaire over de taak van de Nederlandse Strijdkrachten in Indonesië*. Source: <http://www.defensie.nl/>, accessed on March 1st, 2012.

1. *Brengers van Recht en Veiligheid*

The title of this film means “Bringers of Justice and Security”. The producer of this film was Polygoon Profilti, which was a private film company in the Netherlands. The target audiences of this movie were the parents, wives, and children of the Dutch soldiers who served during the Indonesian War of Independence.

2. *Vierde Klas Retour*

This documentary film represents the perspective of the Dutch Colonial Government, because it was a product of the government film company called Gouvernement Film Bedrijf (GFB) Multifilm Batavia.¹⁷ This film was a docu-drama, which storied one day experienced by the people of a small village in West Java, who travelled together with a train to Bandoeng.

3. *End of an Empire?*

This is a film, which had a different perspective than the three above. An American private film company, which was called Time Inc, produced this film. Unlike the other movies, its content emphasizes the state of the economy.

4. *Indonesia Calling*

This film was produced by an individual filmmaker, Joris Ivens. It was an anti-colonial movie produced in Australia. This movie received a negative response from the Dutch government, which later also banned Ivens from entering the Netherlands.

This analysis uses several variables, which appear in the content of the films, such as the themes of the films, the narration and language that were used in the films, and the music or soundtrack that were used.

This research also uses archives in order to acquire information about the organizations, persons, policies, activities, and events related to the films produced

¹⁷ Het Gouvernement Film Bedrijf – Multifilm Batavia was a film company that was belonged to the Dutch Government. This company was initially a private company that was closed by the Japanese authority during 1942-1945. After the Dutch returned to Indonesia in 1945, the Dutch Government began to reestablish Multifilm Batavia as a government company. The activity of this company was under the supervision and financial support of RVD. See Jansen, G. *The Final Years of the Dutch East Indies as Recorded by Multifilm Batavia in Historical Journal of Film, Radio, and Television, Vol. 5, Ed. 1*. UK: Routledge. 1985. pp. 78.

between 1945 and 1949 in Indonesia. The Hoge Commissariaat Indonesië, Ministerie van Buitenlandse Zaken, Marine en Leger Inlichtingendienst and Ministerie van Defensie served as sources for the archival material used here. These archives provide information about the profile and background of the institutions that produced the films. Furthermore, these archives also provide information about government activities in relation to the films. This research also makes use of the Dutch- and Malay-Language newspapers that were published in the Netherlands and Indonesia during 1945-1949. These newspapers provide information about the newsworthy events of the period. Furthermore, they also give information about public opinion that emerged during the distribution of the films. Secondary sources include literature such as books, articles, and dissertations about Indonesian history during 1945-1949, audiovisual archives, and film studies.

This thesis is divided into seven parts. The introduction explains the background, research questions, previous related studies, and methodology. The second chapter discusses the development of documentary film in the Dutch East Indies from 1900 until 1945. The third chapter describes the situation in Indonesia during 1945-1949. The fourth explores the institutions that created the documentary films about Indonesia during 1945-1949. The fifth chapter describes the purposes and intentions behind the creation of the documentary films and offers a content analysis of these films. The sixth chapter explains the distribution of films in the Netherlands, Indonesia, and other countries during 1945-1949. The seventh chapter is a conclusion.

CHAPTER II

THE DEVELOPMENT OF THE DOCUMENTARY FILM IN THE DUTCH EAST INDIES 1900 – 1945

The documentary film in Indonesia existed since the country was known as the Dutch East Indies. The documentary film already became an industry that produced benefits and profits for the people involved the business. This chapter describes the development of documentary film in the Dutch East Indies from 1900 to 1945.

2.1. The Arrival of Film in the Dutch East Indies

In the early twentieth century, the economic condition of the Dutch East Indies developed rapidly. The penetration of Dutch and other foreign capital stimulated economic growth in many regions in the Dutch East Indies. This development also encouraged the rise of modernization in the country, which was signified by the use of western goods by the people in the Dutch East Indies.¹⁸

The emergence of film and cinema also proved that the people of the Dutch East Indies transformed into a modern society.¹⁹ The people in Batavia already watched their first movie only five years after the Lumiere brothers played the first moving image in the world.²⁰ On 4 December 1900, a newspaper in Batavia, which was called *Bintang Betawi*, published an advertisement that surprised the public in the Dutch East Indies. It read, “[B]esok hari Rebo 5 Desember PERTOENDJOEKAN BESAR YANG PERTAMA di dalam satu roemah di Tanah Abang Kebondjae moelain poekoel TOEDJOE malem...” or “[T]omorrow, Wednesday 5th December, the first biggest show will be held in a house in Tanah Abang Kebonjae, starts from 7 pm...”²¹ The creator of this advertisement was a

¹⁸ Simbolon, P. *Menjadi Indonesia: Buku Akar-akar Kebangsaan* (Jakarta: PT. Gramedia. 1995). pp. 153 - 155.

¹⁹ See also Shiraishi, T. *Zaman Bergerak: Radikalisme di Jawa, 1912 - 1926* (Jakarta: Midas Surya Grafindo. 1998) pp. 36.

²⁰ The Lumiere brothers screened their movie in Café de Paris in 1895. The people in the Dutch East Indies enjoyed film even earlier than the Italian, who could only watch on the movie in 1905. See also Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 6.

²¹ *Bintang Betawi* was a Malay-language newspaper, which was published by J.F. Kieffer in Batavia. The readers of this newspaper were mainly the Indo-Europeans and Indigenous people. Adam, A. *Sejarah Awal Pers dan Kebangkitan Kesadaran Ke-Indonesiaan 1855 - 1913* (Jakarta: Pustaka Utan Kayu. 2003). pp. 79 - 80.

Dutch film company, Nederlandsche Bioscope Maatschappij. The film was a documentary of the recent events in Europe and South Africa. Mr. Scharwz, who screened the film in his house, later became a popular figure among the people in Batavia. He eventually turned his house in Tanah Abang into a cinema. He also continued to screen many other films for the public; however, the ticket price was quite expensive.²² The people who could enjoy this entertainment were mainly Dutch and Chinese, as well as a few Indigenous people.²³ The number of people who visited the cinema decreased day by day. Therefore, Mr. Scharwz reduced the price in order to attract a steady flow of audience members.

Another person who was very important in the development of film in the Dutch East Indies was Mr. Talbot. He pioneered the mobile cinema in the country. His show was known as the Openlucht Bioscoop, which moved from one outdoor location to another. This kind of entertainment was favorable among the Chinese and Indigenous people, because the ticket price was affordable. The screenings by the Openlucht Bioscoop also penetrated the plantation area. The owners of the plantations in the Dutch East Indies usually gave permission for the Openlucht Bioscoop performance in order to provide their workers with a source of entertainment.²⁴

The cinema industry became popular within the colonial society as other cinemas emerged during the early twentieth century. However, the development of this industry also experienced a difficult period. The films that were shown to viewers were mainly silent films. Thus, the people, who watched these films, would easily feel bored.²⁵

²² The price for the first-class: f 2, second-class: f 1, and third-class: f 0.5, which only Dutch and Chinese people could afford. On the other hand, the price of rice during that period was f 0.10 per kg. Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 6.

²³ During the early twentieth century, the activity of watching a movie in the cinema was a status symbol. The Indigenous people felt that they would dignity when they could watch films and sit along with the Europeans in the cinema. See Haris Jauhari, *Layar Membentang in Layar Perak 90 Tahun Bioskop di Indonesia*, edited by H. Jauhari, (Jakarta: PT Gramedia Pustaka Utama, 1992). pp. 2 - 6.

²⁴ The price for the Chinese people was f 0.50, and for the Moslem and Indigenous people was f 0.25, See Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 6.

²⁵ Films with sound emerged only after 1929. Before that, some large cinemas used musicians to play music during the show, whereas cinemas with less capital usually only used a piano player. PaEni, M. *Sejarah Kebudayaan Indonesia: Seni Pertunjukan dan Seni Media*. (Jakarta: PT Raja Grafindo Persada, 2009). pp. 111 – 112.

During the First World War, the cinema industry in the Dutch East Indies suffered a major downturn. Many cinemas went bankrupt because the number of visitor decreased sharply. The industry nearly collapsed after the Dutch colonial government issued a censorship regulation, which was called Film Ordonantie. This regulation gave the government the authority to cut some parts or to ban an entire film that it considered inappropriate for the audiences in the country. The implementation of Film Ordonantie greatly impacted the cinema industry. Government censorship caused potential viewers to become less and less interested in the films that were available. The Dutch colonial government revised this regulation seven times in 1919, 1920, 1922, 1925, 1926, 1930, and 1940.²⁶

The cinema industry in the Dutch East Indies rose again after the World War I. The awakening of this industry cannot be separated from the role of the Chinese people. They were able to build many high quality cinemas. Chinese cinema grew rapidly with the support of—mainly wealthy—Chinese audiences. One Chinese businessman, Thio Tek Hong, considered this business a long-term investment. Other Chinese cinema owners also used cinema as a tool for building good relationships with the high-ranking Dutch officials in the country by providing free invitations to the officials. Another Chinese tycoon, Tan Koen Jauw, had a different perspective about cinema. He believed that cinema was a medium for entertaining low-level society and opened a cinema offering cheap ticket prices.²⁷

The rise of the cinema industry in the Dutch East Indies also cannot be separated from the role of American films. After the First World War, American films overwhelmed many cinemas, dominating circulation in the country. The number of these films was even larger than the number of Dutch films that were shown in the Dutch East Indies. However, these movies encountered strict censorship from the Dutch colonial

²⁶ The Dutch colonial government also established several film commissions, which spread to several big cities such as Batavia, Medan, Semarang and Surabaya, to control the distribution of movies in the country. Supardi, N. *Sejarah Sensor Film di Indonesia 1916 – 2011* (Jakarta: Lembaga Sensor Film Republik Indonesia, 2011). pp. 62 - 80.

²⁷ In 1936, the number of cinemas in the Dutch East Indies was 225, which were dominated by Chinese owners. The number of cinemas owned by the Chinese was larger than the number of cinemas that belonged to the Dutch and Indigenous people combined. The Indigenous people who owned cinemas were mainly local rulers such as Pakubuwono and Sultan Tenggarong. Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 8 - 13.

government. The other imported movies favored by the people in the Dutch East Indies, were those that came from China. These movies were very popular among Chinese audiences.²⁸

2.2. The Development of Documentary Film in the Dutch East Indies until 1942

In the early twentieth century, a few filmmakers already started to produce films about the Dutch East Indies. These films were largely created in a documentary form. The producers of these films were Dutch institutions in the Netherlands and also the Dutch and Chinese people in the Dutch East Indies.

2.2.1. Het Koloniaal Instituut and the Documentary Film

In 1912, Het Koloniaal Instituut in Amsterdam ordered topographer Johan Christian Lamster to produce a movie in the Dutch East Indies.²⁹ During his expedition of the country, Lamster filmed the nature of the Dutch East Indies, domestic and social life of the Europeans and Indigenous people, transportation, education and missionary services, trade and industry, agriculture, army and fleet, households of the Indigenous people, foreign oriental people, and others.³⁰ In 1915, Het Koloniaal Instituut screened the film collection of Lamster for the Queen of the Netherlands, ministers, and other Dutch principals in an auditorium in Haagsche Lyceum, The Hague.³¹ In 1919, *Het Koloniaal Instituut* also funded the production of a documentary film about the Dutch East Indies, entitled *Onze Oost* (Our East). This institution appointed a Dutch film company, Het Nationale Film Fabriek, in Bloemendaal, to produce this film. During the production of *Onze Oost*, het Nationale Film Fabriek sent M.H. Metman, who was a film operator, to record the situations, people, and traditions in several locations in the Dutch East Indies. Het Koloniaal Instituut attempted to use this film to attract people in the Netherlands so that they would be interested to work in the Dutch East Indies. In spite of its intentions,

²⁸ Arief, M. *Politik Film di Hindia Belanda* (Jakarta: Komunitas Bambu, 2009) pp. 13 -20.

²⁹ Lamster was a captain at the topography service in the colonial government, who was recommended by the Governor General Van Heutz to produce this movie for *het Koloniaal Instituut*. Monnikendam, V. *Film Proyek Hindia-Belanda: Sinopsis untuk Sebuah Dokumenter*. (Hilversum: Nederlandse Omroep Stichting, 1993). pp. 3.

³⁰ Dijk, J. V. *J.C. Lamster: Een vroege filmer in Nederlands Indie* (Amsterdam: Koninklijk Instituut voor de Tropen, 2010) pp. 80.

³¹ "Ned. Indie op de Film" in *Het Nieuws van de Dag voor Nederlandsche Indie*, April 23rd 1915.

the response of the public who viewed the film in the Netherlands was not positive. Dutch viewers considered the film too violent and inappropriate for audiences in the Netherlands. Later, Het Nationale Film Fabriek went to bankrupt in 1922.³²

2.2.2. F. Carli: The First Dutch East Indies Filmmaker

The low quality of the films and their lack of seriousness became the elements that caused the failure of Het Nationale Film Fabriek. However, a few Dutch people in the Dutch East Indies began to produce films in the country. During the 1920s, a Dutch filmmaker named F. Carli began making films about the Dutch East Indies. Carli was born in Bandoeng, West Java in 1879. His love of film and photography made him leave his job as a bookkeeper in Semarang. Later, he established his own photo studio in Batavia and started to produce documentary films. The work that caused him to become very popular in the country was a film about the eruption of Kelud Mountain in East Java. In 1924-25, a national bank, Bank Tabungan Pos (Postspaarbank), entrusted Carli to produce a propaganda film about the bank.³³ After he finished production of the film, he showed to audiences and the directors of Bank Tabungan Pos on January 9, 1925 in a cinema in Batavia. His popularity increased because of this film and F. Carli became the most well known filmmaker in Batavia.³⁴

The documentary film industry developed rapidly in the Dutch East Indies during the early twentieth century. The documentary films, which were produced by the Dutch filmmakers, often were created with a particular agenda. These films were intended to promote the Dutch East Indies to the world. In order to make it appealing to foreign audiences, the social position of the indigenous people in the film must be lower than the

³² Het Nationale Film Fabriek sent H. Metman, a film operator, to produce a documentary film in the Dutch East Indies. He recorded panoramas, wild animals, Indigenous people, and culture of the Dutch East Indies. He made a film about the cultural ceremony of the Dayaks in Kalimantan, elephant hunting in Sumatra, and a tea plantation in Preanger, West Java. When the film company collapsed, he became jobless and poor. Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 55.

³³ The distribution of this film was directed at certain audiences that were potential costumers of the Postspaarbank. See "Propaganda-film Postspaarbak" in *Het Nieuws van de Dag voor Nederlandsche Indie*, December 9th 1925.

³⁴ Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 56.

Europeans. These films also emphasized that the Dutch people always became the leaders of the Dutch East Indies.³⁵

2.2.3. Willy Mullens: The Government Filmmaker

The success of the filmmakers in the Dutch East Indies who managed to produce documentary films that were popular among audiences attracted the interest of the other filmmakers in the Netherlands, such as Willy Mullens. In 1921, Mullens became the director of Haghe Film, a private film company in the Netherlands. He also used the film collection of Het Koloniaal Instituut to produce films about the Dutch East Indies. In the competition with local film companies in the Dutch East Indies, Mullens had the advantage of full support from the Dutch government and the Central Commission of Film Censorship (*Centrale Commissie voor de Filmkeuring*) in the Netherlands. His films were shown not only at the Dutch cinemas, but also became educational material for many secondary schools in the Netherlands.

The Dutch people considered Mullens to be a successful filmmaker who managed to bring the Dutch East Indies to the Netherlands through his films. They even thought that they did not have to go to the Dutch East Indies, because they could see it from Mullens' films.³⁶ From his expedition to the Indies, he created films that included a panorama of the Indies, a visit to Soerakarta Palace, the role of Soerabaja as a big trading city, the daily life of Batak people in Sumatra, and the culture of Balinese people. He also made films that exhibited the activities of government officials, in order to maintain a good relationship with the government. In 1926, Mullens also produced a documentary film for the Dienst der Volksgezondheid or Kantor Kesehatan Pribumi (The Health Office for the Indigenous People), which illustrated health and hygiene in the Dutch East Indies. This film, entitled *De Pest op Java*, focused on the spread of a pest epidemic in Java. Moreover, Mullens even produced films for the commercial companies located in the Dutch East Indies, such as Bataafsche Petroleum Maatschappij and Koninklijke

³⁵ Monnikendam, V. *Film Proyek Hindia-Belanda: Sinopsis untuk Sebuah Dokumenter*. (Hilversum: Nederlandse Omroep Stichting, 1993). pp. 5 & 6.

³⁶ Mullens bought the entire collection of the institute that concerned the Dutch East Indies. Thereafter, he showed these films to the public. See "Indische Bioscoop Vorstellingen" in *Het Vaderland: staat- en letterkundig nieuwsblad*, January 18th 1921.

Paketaart Maatschappij. He also emphasized that the Dutch East Indies was a country with a big potential in agriculture and plantation sectors. He made films that showed the tobacco, tea, rubber, sugar, kapok, and cacao plantations in the country.³⁷

2.2.4. NV. Java Film Company

Another film company that produced documentary film in the Dutch East Indies was NV. Java Film Company. The founder of this company was documentary filmmaker L. Hoeveldorp. He later employed a skilled cameraman, G. Kreugers, to produce films for his company. In the early years of its existence, this company produced a famous documentary film entitled *Inlanders op de Krokodillen-jacht*.³⁸ On August 26-29, 1926, a cinema in Batavia called Oost Java Bioscoop had a screening. Hoeveldorp showed this film not only in the Dutch East Indies, but also screened it in cinemas located in the Netherlands.³⁹ Nevertheless, N.V. Java Film Company could not able to compete with Willy Mullens, who gained full support from the authority. Later, this company only produced fiction films.⁴⁰

2.2.5. NV. Nederlandsch-Indische Film Maatschappij (NIFM)

Another Dutch film company that actively produced documentary films about the Dutch East Indies was NV. Film Fabriek Polygoon. In the early years, this film company only produced the documentary films concerning issues and events in the Netherlands. In 1920, W.H. Izerda proposed to found a film company in the Dutch East Indies. However, the

³⁷ In 1920, Willy Mullens created a series of documentary films entitled *L'Indonesie, Comment Elle Vit, Comment Elle Travaille (Indonesia, How She Lives, How She Works)*. Throughout his career, he produced many films, totaling roughly 50,000 meters in length. These films were mainly stored in Het Nederlandsch Centraal Film Archief. See The biography of Willy Mullens in Mullens, W. *Enkele pagina's uit mijn gulden boek over Nederlandsch Indië: filmcyclus en causerieën door Willy Mullens*. 1929.

³⁸ Before N.V. Java Film Company produced *Inlanders op de krokodillen-jacht*, this company had also created two documentary films: *De Inlandsche huis industrie en de eigenaardige gewoonten en gebruiken der Inlanders* and *Het hof te Soerakarta*. See "Java Film" in *Het Nieuws van de Dag voor Nederlandsche Indie*, March 4th 1927.

³⁹ N.V. Java Film Company expanded its business overseas when they showed the film *Inlanders op de krokodillen-jacht* in several cinemas in Amsterdam. See "Film-nieuws" in *Het Nieuws van de Dag voor Nederlandsche Indie*, August 26th 1926 and see also Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 75.

⁴⁰ N.V. Java Film Company succeeded in producing the first fiction film in the Dutch East Indies. This film was entitled *Loetoeng Kesarong* and told a story of the legend of a monkey prince, taken from Sundanese folktale. During the production of this film, N.V. Java Film Company gained full support from the Bupati of Bandung, Wiranatakoesoemah V. See Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 16.

establishment of this film company occurred three years later, when he and B.D Ochse were able to convince wealthy Dutch individuals to invest their money in the company.⁴¹ On April 2, 1925, a film company was officially established in the Dutch East Indies: NV. Nederlandsch-Indische Film Maatschappij (NIFM). The new company was basically an extension of NV. Film Fabriek Polygoon. Its purpose was to spread knowledge about the Dutch East Indies and to offer a good way to enter the industrial, commercial, and cultural aspects of the country.⁴²

NIFM relied on the documentary films produced by I.A Osche. Osche was a talented filmmaker as well as a skilled cameraman who produced many films in the Dutch East Indies. His capability as a documentary filmmaker was undeniable. His most notable work was a documentary film entitled *Maha-Cyclus* that was produced in 1928-29. It was a film that illustrated the panorama and people in Java, Bali, and Papoea. This film consisted of three scenes, which were *Mahasoetji*, *Mahamoelia*, and *Mahakoeasa*.⁴³ *Maha-Cyclus* achieved a positive response from the public. Many cinemas in the Netherlands and Dutch East Indies used this film to attract audiences. Also, the Dutch government considered Osche's films to be a decent tool for educating people in the Netherlands and showed his films at Dutch universities and schools.⁴⁴

The documentary films that NIFM produced were also influenced by the interests of its sponsors, which consisted of private companies and religious institutions. The purpose of these documentary films was to promote the commercial activities of the private companies and to inform the public about activities of the religious institutions. NIFM produced many documentary films such as *Naar Tropisch Nederland* for Stoomvaart Maatschappij Nederland and Rotterdamsche Lloyd, *De Tinfilm* for De Billiton Maatschappij, *De Suiker Film* for the Suikersyndicaat, *De Tabaksfilm* for De

⁴¹ Izerda was a lecturer at the Technische Hogeschool in Delft, who taught photographic studies. De Haan, J. *Opkomst en Ondergang van de Nederlandsch-Indische Film Maatschappij in Jaarboek Media Geschiedenis*, edited by Bart Koetsenruijter (Amsterdam: Stichting Film en Wetenschap, 1992). pp. 173 – 174.

⁴² De Haan, J. *Polygoon spant de kroon* (Amsterdam: Cramwinkel. 1995). pp. 65 – 66.

⁴³ NIFM, *De Maha-cyclus : vier jaar met camera en filmtoestel door de tropen : met I.A.Ochse op film expeditie door Insulinde*. (Harleem: Nederlandsch Indische Film Maatschappij, 1930)

⁴⁴ On November 21, 1928, the Volksuniversiteit in Amsterdam showed a film *Naar Tropisch Nederland*, which was produced by Osche. See “Naar Tropisch Nederland” in *Algemeen Handelsblad*, November 22nd 1928.

Klatenske Cultuur Maatschappij, *Tropsch Tourism* for Koninklijke Paketvaart Maatschappij, *Warta Sari* for De Oost-Java Zending, and *Java Soemba* for De Gereformeerde Zending.⁴⁵

The existence of NIFM was quite short. This film company went bankrupt in 1931 because it was unable to compete with Haghe Film and its director, Willy Mullens. The strong relationship between Mullens and the Dutch government made NIFM powerless against the well-connected Haghe Film.

2.2.6. Het Algemeen Nederland-Indische Film Syndicaat (ANIF)

Although NV. Film Fabriek Polygoon lost its subordinate company in the Dutch East Indies it continued to produce the documentary films about the Dutch East Indies. In 1936, B.D. Ochse, then director of the company, established Het Algemeen Nederland-Indische Film Syndicaat (ANIF). The purpose of this film organization was to produce the films concerning Dutch East Indies issues with a journalistic perspective. These films, which were produced by ANIF, were mainly *Bioscoopjournaals* (newsreels). The director of ANIF was F. Brandenburg, who was also the director of a tea company Pasir Nangkah and Algemeene Nieuws- en Telegraafagentschap (ANETA). However, the main figure in ANIF was Albert Balink, who was the film producer of ANIF. Balink was not a newcomer in the Dutch East Indies documentary film industry. He had already served as the director of Java-Pacific Film Company prior to joining ANIF.⁴⁶ The company successfully developed under the leadership of Balink. Another important person in the organization was the filmmaker Mannus Franken. In 1939, he produced a documentary film for ANIF, entitled *Tanah Sabrang*. This film focused on the overpopulation of Java Island, which caused poverty and famine. Moreover, this film suggested the possibility to migrate Java's people to outer islands.

ANIF also produced a documentary film that covered military issues. In 1940, it produced a film, which entitled *'T Sal Waerachtig Wel Gaen*. This film pictured the activities of the Dutch Royal Navy (Koninklijke Marine) in the Dutch East Indies. During

⁴⁵ De Haan, J. *Polygoon spant de kroon* (Amsterdam: Cramwinkel. 1995). pp. 81.

⁴⁶ Balink had produced many fictional films with the Java-Pacific Film Company. He was only able to produce one documentary film, entitled *De Merapi Dreigt*, which depicted the danger of the Merapi volcano in Java. See De Haan, J. *Polygoon spant de kroon* (Amsterdam: Cramwinkel. 1995). pp. 137.

the production of this film, ANIF worked together with H. Quispel, the head of the Propaganda and Information Service of the Dutch Royal Navy in the Dutch East Indies. ANIF did not last long; it collapsed in 1940 due to internal conflicts that had plagued the organization for the preceding two years.

2.2.7. Multifilm Batavia

Another film company that was established in the Dutch East Indies was Multifilm Batavia. The founder of this film company was J.C. Mol, who also became its director. Mol was a popular filmmaker in the Dutch film industry. He made many documentary films in the Netherlands, especially those with scientific themes. During the Nazi occupation of the Netherlands, he moved to the Dutch East Indies and established Multifilm Batavia.⁴⁷ Between 1940 and 1942, Multifilm Batavia managed to produce some documentary films concerning Dutch East Indies issues, such as *Koningine Dag in Batavia 1941* and *De Marine Vliegt*. In 1942, the Japanese authority turned Multifilm Batavia into a government film company.⁴⁸ However, Multifilm Batavia began to produce many documentary films after the Japanese left the country.⁴⁹

2.2.8. Tillema and the Documentary Film “Apo-Kayan”

The individual filmmaker who produced films about the Dutch East Indies was H. F. Tillema. He was also a traveler who loved to conduct research on all aspects of his research object from an anthropological perspective. In 1931, he created a documentary film about Apo-Kajan, an area on the island of Borneo. His film illustrated the life and culture of Dayak people. Tillema’s main goal was to draw sympathy from the audiences, who hopefully would support the cultural development of the Dayak people. During the production of the film, Tillema encountered many problems including poor quality of film materials, moist tropical temperatures, insufficient lighting, and difficulty in

⁴⁷ J.C. Mol was also the founder of a film company with the same name in Haarlem. He was also the technical advisor in Het Algemeen Nederland-Indische Film Syndicaat. “De Heer Mol Gearriveerd” in *De Sumatra Post*, June 26th 1939.

⁴⁸ Jansen, G. *The Final Years of the Dutch East Indies as Recorded by Multifilm Batavia* in *Historical Journal of Film, Radio, and Television*, Vol. 5, Ed. 1. UK: Routledge. 1985. pp. 78.

⁴⁹ The existence of Multifilm Batavia after 1945, when the Dutch returned to Indonesia, will be explained in chapter III.

delivering the film to Haarlem.⁵⁰ The film *Apo Kajan* became very popular among the Dutch people both in the Netherlands and Dutch East Indies. Many colonial institutions in the Netherlands encouraged people to watch it.⁵¹

2.2.9. The Chinese Filmmakers

The creators of documentary films concerning the Dutch East Indies were not only Dutch filmmakers, but also Chinese people. The involvement of the Chinese in the film industry began early in the twentieth century. In 1919, Major Tan Tjin Kie, a Chinese tycoon from Cirebon, spent 300.000 guilders to produce a documentary film that storied the funeral ceremony of his mother. However, the production of this film involved a Dutch film company, Firma Pathe. Later, Tan Tjin Kie distributed his film in Java and the Outer Islands. He donated the profits gained from the distribution of this film to the Chinese schools.⁵² In spite of his influence, the level of participation of the Chinese people in the documentary film industry in the Dutch East Indies was not so large. Subsequent Chinese filmmakers produced fictional movies, rather than documentaries.

In 1929, a documentary film about an exhibition match of a football club *Lo Hwa* from China was shown in Java.⁵³ However, the filmmaker or person who created this film was never known. In the 1920s-40s, the films that were produced by the Chinese filmmakers were mainly fiction. These films largely focused on Chinese legendary folktales. It was assumed that this kind of film was more suitable for the Chinese people in the Dutch East Indies. Therefore, the Chinese filmmakers considered that the fiction film industry to be more profitable for them. On the other hand, they also targeted Indigenous audiences. Thus, Chinese filmmakers involved Indigenous actors and actresses as characters in their fictional films.

The Chinese filmmakers, who were supported by the Peranakan Chinese businessmen, dominated the fiction film industry in the 1930s. The success of the

⁵⁰ During that period, the films, which were produced in the Dutch East Indies, were usually edited in the Netherlands. See Tillema, H.F. *Apo-Kajan : een filmreis naar en door Centraal Borneo* (Amsterdam: Van Munster. 1938) pp. 24 – 33.

⁵¹ “Film Apo Kajan, Het Oerland der Dajaks” in *Het Vaderland : Staat- en Letterkundig Nieuwsblad*, March 19th 1937.

⁵² “Een Dure Begrafenis” in *Rotterdamsch Nieuwsblad*, May 22nd 1919.

⁵³ Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 57.

Chinese in this entertainment business was spearheaded by the “Wong Brothers”, who produced a number of fiction films during the 1930s. The glory of the Chinese filmmakers in the Dutch East Indies ended in 1940s, when the Japanese took over the country. In 1942, the Japanese occupational government banned and closed all Chinese film companies.⁵⁴

2.2.10. The Role of the Indigenous people in the Documentary Film Industry

The role of the Indigenous people in the documentary film industry in the Dutch East Indies was very limited, although they were more involved in the fiction film industry. However, Indigenous people became directors, actors/actresses and scenario writers. The film producers that created these fiction films were mainly Chinese and Dutch film companies. Before Multifilm Batavia was closed, it employed an Indonesian cameraman, R. Soetarto.⁵⁵ Indigenous filmmakers in the documentary film industry emerged when the Japanese occupied the Dutch East Indies.

2.3. Documentary Films during the Japanese Occupation (1942-1945)

During World War II, the Japanese tried to expand their territory and build the Great East Asian Empire. They made an alliance with the fascist countries in Europe such as Nazi Germany and Italy. On December 1941, the Japanese forces attacked an American naval base in Pearl Harbor, Hawaii. They then began to expand their attack to many countries in South East Asia, including the Dutch East Indies. The Japanese empire considered the Dutch East Indies was an important supplier of the raw materials that were used to support their military expansion. On the other hand, the Japanese empire also had a vision to stimulate the independence of various Asiatic people within the greater Asian prosperity sphere.⁵⁶ On December 9, 1941, the exiled Dutch government in London declared war with the Japanese. Thereafter, Japanese forces swiftly attacked the Dutch East Indies. They controlled the Dutch territories one after another. Within less than one

⁵⁴ Sen, K. *Chinese Indonesians in National Cinema in Media and the Chinese Diaspora: Community, Communications and Commerce*, edited by Wanning Sun. (London: Routledge, 2006). pp. 121.

⁵⁵ Siagian, G. *Sejarah Film Indonesia: Masa Kelahiran dan Pertumbuhan*. (Jakarta : Fakultas Film dan Televisi Institut Kesenian Jakarta, 2010). pp. 44.

⁵⁶ Nieuwenhof, F. *Japanese Film Propaganda in World War II: Indonesia and Australia in Historical Journal of Film, Radio and Television*, Vol. 4, No. 2 (United Kingdom: Routledge, 1984). pp. 162.

year, they succeeded in taking control of the country.⁵⁷ In the following years, the Japanese empire used its military system to rule the Dutch East Indies, which was called Gunseikanbu.

The Japanese military authority in the Dutch East Indies considered political propaganda an important component that would support their war effort, mobilize the society, and change the people's mentality.⁵⁸ Furthermore, they also used propaganda to eliminate the influence of the Dutch and Western traditions on the people in the Dutch East Indies. They also encouraged inhabitants to use Indonesian language in their daily lives. The Japanese military obliged the people in the film industry to replace the western terms such as *film regisseur* (film director) with *sutradara* and *toneel* (theater) with *sandiwara*.⁵⁹

2.3.1. Sendenbu: The Japanese Propaganda Institution

In August 1942, the Japanese military authority established an independent department that was called Sendenbu or Barisan Propaganda Dai Nippon. The institution's function was to manage the government's propaganda affairs, particularly concerning the Dutch East Indies. The Japanese military authority via Sendenbu delivered their propaganda to the public through various media such as newspapers, pamphlets, books, posters, photographs, radio broadcasting, exhibitions, speeches, drama, traditional arts performances, paper picture shows, music, and films. The activities of Sendenbu were mainly concerned with issues related to civilians. However, the leaders of this institution were mostly military officials.⁶⁰

2.3.2. Keimin Bunka Sidhoso

In order to spread the influence of Japanese culture amongst the Indonesian people, the military authority established Keimin Bunka Sidhoso (Popular Education and Cultural

⁵⁷ Ricklefs, M. *A History of Modern Indonesia since c. 1200* (UK: Palgrave. 2001). pp. 400 - 402.

⁵⁸ Kurasawa, A. *Propaganda Media on Java under the Japanese 1942-1945* in *Indonesia* no. 44, October, (USA: Southeast Asia Program Publications Cornell University. 1987). pp. 59.

⁵⁹ The Japanese authority did not hesitate to slap people who used western terms in public conversations. They also ordered the people of the Dutch East Indies to hand over materials that related to Dutch people, western languages, and anything that was considered to be anti-government. See Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 321 – 322. See also “Makloemat dari Barisan Propaganda” in *Sinar Matahari*, January 12th 1943.

⁶⁰ During 1942–1943, Colonel Machida became the head of Sendenbu. In October 1943, the Japanese authority appointed Major Madachi to replace Colonel Machida until March 1945. See Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 25.

Direction Center) in April 1943. It was an auxiliary organization of Sendenbu. The main tasks of this organization were to promote traditional Indonesian arts, to introduce and disseminate Japanese culture, and to educate and train Indonesian artists. The leader of this organization was Soichi Oya, who also became the head of the film section of Keimin Bunka Sidhoso. He appointed the Indonesian cameraman, R. Soetarto to become his assistant.

The existence of Keimin Bunka Sidhoso greatly impacted Indonesian intellectuals. This organization provided a space for them to develop their knowledge about culture and arts through discussions, trainings, and access to the library.⁶¹ They increased their perception about politics, nationalism, and Indonesian independence. On the other hand, Keimin Bunka Sidhoso also executed the propaganda activities of the Sendenbu, which later only produced the propaganda plans and materials. The Sendenbu also established several general headquarters to supervise the activities of Keimin Bunka Sidhoso.⁶²

2.3.3. The Japanese Film Institutions

The Japanese military authority regarded film as one of the most important propaganda media to influence the uneducated and illiterate people who dominated the population of the Dutch East Indies during that period. Thus, the Japanese dealt with this matter very seriously. They followed the example of Nazi Germany, which succeeded in using film as a propaganda tool for the government.⁶³ The Japanese military authority closed many film companies that had belonged to the Dutch and Chinese people in the Dutch East Indies.

In October 1942, the Japanese authority established Jawa Eiga Kosha (Java Motion Picture Cooperation). The main task of this organization was to carry out the Japanese

⁶¹ Sendenbu sent Japanese instructors to train the Indonesians who worked at Keimin Bunka Sidhoso. Those instructors were Takeda Rinzo (literature), Iida Nobuo (music), Kono Takahashi, Ono Saseo, Yamamoto Tadashi (fine arts), and Yasuda Kiyō and Kurata Fumihito (performing arts). See Kurasawa, A. *Film as Propaganda Media on Java under the Japanese, 1942 - 1945* in *Japanese Cultural Policies in Southeast Asia during World War 2*, edited by Grant K. Goodman (United Kingdom: Macmillan Academic and Professional Ltd. 1991). pp. 38-39.

⁶² The organization of Keimin Bunka Sidhoso consisted of five sections: literature, acting and dance, fine arts, music, and film. The heads of these sections were Japanese officers and their assistants were Indonesians. See Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 27.

⁶³ The NAZI's propaganda films, which were mostly created by a woman film director Leni Reigenstahl, were used to mobilize the people in NAZI's territories. Siagian, G. *Sejarah Film Indonesia: Masa Kelahiran – Pertumbuhan* (Jakarta: Fakultas Film dan Televisi Institut Kesenian Jakarta. 2010). pp. 57.

authority's policies that related to film. This institution was authorized to control the monopoly of film distribution in the Dutch East Indies. They banned movies from entering the Dutch East Indies that were produced by enemy countries. As a replacement, they imported films from Japan and Axis countries. The Japanese authority carefully selected the films that were played in the Dutch East Indies. These films were only those that were considered valuable as propaganda tools. Later on, the Japanese authority decided to produce films in the Dutch East Indies. They even encouraged the domestic film production on a large scale.

Jawa Eiga Kosha also confiscated the Dutch film company, Multifilm Batavia. Thereafter, they formed Jawa Eigasha (or Nichi'ei), which was the only company that produced films for the Japanese authority in the Dutch East Indies. Jawa Eigasha occupied the studio and facilities of Multifilm in Jakarta to produce their films. They also changed the management system in this film company. Japanese figures filled several key positions in the company that were once mainly held by Dutch and Chinese people. The Japanese authority brought these new employees directly from Tokyo, Japan. The Japanese authority also employed some Indonesian figures such as R. Soetarto, who was a former cameraman of Multifilm Batavia and staff member of Keimin Bunka Sidhoso, and Rd. Arifin, who was a nationalist movement figure active in the film industry. The Japanese authority also forced J.C. Moll, who was the former director of Multifilm Batavia, to work for Jawa Eigasha.⁶⁴

2.3.4. Film as Propaganda Material for the Japanese Authority

Jawa Eigasha produced documentary films and newsreels about the Dutch East Indies for the Japanese authority. These films mainly focused on presenting propaganda from the Japanese government to its audiences. The films, which were produced by Jawa Eigasha, promoted several values such as the strong relationship between Japan and Asian countries, the patriotism and devotion to the nation, the evil of Western nations, the moral basis of Japanese values, and others. The production of these films was adjusted to fit

⁶⁴ Upon the establishment of Jawa Eigasha, the Japanese authority dissolved Jawa Eigakosha. Kurasawa, A. *Film as Propaganda Media on Java under the Japanese, 1942 - 1945* in *Japanese Cultural Policies in Southeast Asia during World War 2*, edited by Grant K. Goodman (United Kingdom: Macmillan Academic and Professional Ltd. 1991). pp. 36 - 51.

with the film policy in Japan.⁶⁵ Jawa Eigasha produced a number of documentary films—one every two weeks—that were usually ten to twenty minutes long and narrated in Bahasa Indonesia.

Jawa Eigasha also produced newsreels, which not only covered domestic news, but also that which came from other occupied areas in South East Asia. However, the newsreels created by this film company were different from ordinary news films; they became the tool of the Japanese government to deliver their propaganda. Between 1942 and 1945, this Japanese film company produced three series of newsreels, which were mainly edited in the Dutch East Indies. The first series of newsreels were entitled *Jawa Baroe* or *New Java*, which were produced by Jawa Eiga Kosha. The second series was called *Berita Film di Jawa/Jawa Nusyu* or *Java News*. The third series was named *Nanpo Hodo* or *Southern News*. The producer of these last two series was Jawa Eigasha. These newsreels contained not only news from the Dutch East Indies, but also from other areas that were occupied by the Japanese.

The main characteristics of these documentary films and newsreels, which were produced by the Japanese in the Dutch East Indies, were always intended to give moral and technical instruction, to transmit the government's messages, to educate the audiences, and to report on the speeches of Indonesian leaders. The documentary film, entitled *Pemakaran Tombak Bambu* or *Takeyari Jutsu* or *The Use of the Bamboo Spears* (1943), showed the techniques for using a bamboo spear and also introduced Japanese battle tactics. Another documentary film that greatly influenced the Indonesian people was *Indonesia Raya* or *Great Indonesia* (1944). The main purpose of this film was to introduce the national anthem of *Indonesia Raya* to the audiences. During 1942–1945, the Japanese produced 36 documentary films in the Dutch East Indies, especially in Java Island. These films concerned several topics including the political developments and

⁶⁵ The films shown in the Dutch East Indies were required to correspond with the national movie policies: to eliminate the Western influence, to disseminate the Japanese spirit, to educate the young people, to develop respect for the elders, etc. Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 332 - 333.

mass movements in Indonesia, economic affairs, defense of the fatherland, education, events and life in Java, and encouragement of civic action.⁶⁶

2.3.5. The Distribution of Film During the Japanese Occupation

During the Japanese occupation, the government also controlled the distribution of films in the Dutch East Indies. The organization in charge for this matter was Jawa Eihai. In April 1943, the number of commercial cinemas in the Dutch East Indies was 117 units. Those cinemas were under the control of Jawa Eihai, who also regulated the admission fee.⁶⁷ Jawa Eihai obliged those cinemas to provide 50 percent of all the seats for the cheapest class. This fact showed that the Japanese authority were very eager to encourage the people from lower classes to watch films. However, these cinemas were mostly located in the big cities. Thus, the people who lived in the rural area hardly had access to these cinemas.

The Japanese authority used the mobile cinema to reach people who lived in the rural areas. The use of mobile cinema as a tool for delivering propaganda was completely new for the people in the Dutch East Indies. The Japanese established many operational bases for the mobile cinema in the Dutch East Indies. They also formed teams that traveled from one village to another with trucks that carried movie projectors, generators, and films. The Japanese authority also used Indonesian figures such as Soekarno and local political figures to attract the audiences. The Japanese authority usually used an open-air area to show the films to the audiences. These film screenings were also free of charge. Thus, the number of the audience members that attended the mobile cinema events was quite large.⁶⁸

The Japanese also faced the challenge of the language barrier. During the occupation period, the Japanese military government restricted the use of Dutch language in the Dutch East Indies. They encouraged the usage of Bahasa Indonesia for the

⁶⁶ Kurasawa, A. *Film as Propaganda Media on Java under the Japanese, 1942 - 1945* in *Japanese Cultural Policies in Southeast Asia during World War 2*, edited by Grant K. Goodman (United Kingdom: Macmillan Academic and Professional Ltd. 1991). pp. 53-55.

⁶⁷ The most expensive ticket was 80 cents and the cheapest was 10 cents, which was equivalent with the price of one kilogram of rice. Biran, M. *Sejarah Film 1900-1950: Bikin Film di Jawa*. (Jakarta: Komunitas Bambu. 2009). pp. 349 - 350.

⁶⁸ Kurasawa, A. *Film as Propaganda Media on Java under the Japanese, 1942 - 1945* in *Japanese Cultural Policies in Southeast Asia during World War 2*, edited by Grant K. Goodman (United Kingdom: Macmillan Academic and Professional Ltd. 1991). pp. 58 - 59.

Indonesians. Thus, Bahasa Indonesia became the standard language to deliver government propaganda. The Japanese military authority also applied this policy to film. The Japanese film company made several films with Indonesian dialogue and narration. For films where Japanese was spoken, they added subtitles in Bahasa Indonesia. The Japanese authority also often used a live narrator, who sat beside the screen to tell the story about the film in several traditional languages such as Javanese and Sundanese.⁶⁹

The Japanese occupation greatly impacted the film industry in the Dutch East Indies. The documentary films became a medium to encourage a sense of nationalism in the people of Indonesia. The Japanese taught documentary film production by involving many Indonesians in film production activities. The documentary film also became the medium of entertainment for the Indonesian people, who suffered during the difficult years of war.⁷⁰ In 1945, before the Japanese military units surrendered to the Allied forces, they destroyed almost all documents, including the documentary films. However, the Allied and Dutch soldiers managed to confiscate several of these films. One of the Allied Forces missions in Indonesia was to maintain, preserve and protect the film studio, movie theaters and the film equipment of the Japanese authority.⁷¹

Conclusion

The documentary films concerning Indonesia were produced as early as the turn of the twentieth century. The producers of these documentary films were mainly Dutch filmmakers who worked for certain institutions with specific agendas. The initial purpose behind the creation of these films was to introduce the Dutch East Indies to people in the Netherlands. These documentary films mainly featured the people and panorama of the Dutch East Indies. The use of the documentary films changed after the filmmakers started to produce documentary films for private companies. These documentary films became a tool for these companies to promote their products. Also, documentary films in the early twentieth century were created to educate people. However, the audiences that were able to view documentary films about the Dutch East Indies were limited to a specific group

⁶⁹ Kurasawa, A. *Propaganda Media on Java under the Japanese 1942-1945 in Indonesia no. 44, October*, (USA: Southeast Asia Program Publications Cornell University, 1987). pp. 90 - 91.

⁷⁰ Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 27.

⁷¹ Wal, S. *Officiële Bescheiden betreffende de Nederlands-Indonesische Betrekkingen 1945-1950, Deel 1, 10 Augustus – 8 November 1945, KS 61* (s²-Gravenhage: Nijhoff, 1971 – 1976). pp. 368.

of people. These films became a tool for these people to understand the industrial, commercial, and cultural aspects of the Dutch East Indies. The function of documentary film changed in the beginning of 1940s. The Dutch East Indies government used documentary films as a propaganda tool to deal with the threat of the Japanese Empire. They started to order the filmmakers to produce the documentary films with political and military themes.

The use of film as a medium for propaganda increased during the Japanese occupation. The Japanese military government considered that documentary films were an effective tool for mobilizing the people of the Dutch East Indies. The documentary films also became the medium of social communication for the people in the country through the free, open-air screenings. The main producer of the documentary films during the Japanese occupation was a film company that was formed by the government. The Japanese authority took all the elements of the film into account including the content of the film, as well as the language and narration. It ensured that the messages present in documentary films reached its target audiences.

CHAPTER III

THE SITUATION IN INDONESIA DURING 1945 – 1949

This chapter portrays the political situation in Indonesia between 1945 and 1949, which became the historical context for documentary films produced during that period. This chapter elaborates on the specific political developments and parties involved in the political power struggles in Indonesia at that time.

3.1. 1945: The Founding of a Republic -1945

In August 1945, the Japanese Empire surrendered to the Allied Forces after the United States attacked two large cities in Japan, Hiroshima and Nagasaki, with atomic bombs. The capitulation of the Japanese greatly impacted the political situation in Asia. A power vacuum occurred in the overseas territories, which were previously occupied by Japanese military forces, including Indonesia.

On August 17, 1945, Sukarno, the leader of the Indonesian people, declared the independence of the Republic of Indonesia in Jakarta. Later, the Republican government established an administration in Jakarta. Soekarno and Moh. Hatta became president and vice president of the Republic of Indonesia. The Republican government also formed a cabinet with several ministers such as A. Subardjo (Minister of Foreign Affairs), R.A.A. Wiranatakusumah (Minister of Domestic Affairs), Prof. Supomo (Minister of Justice), and others.⁷² The Republican government also created a parliament, which was called Komite Nasional Indonesia Pusat (KNIP). The role of this institution was to perform the legislative function in the Republic of Indonesia's government. The activities of this institution were performed by an organization, named Badan Pekerja Indonesia Pusat (BPKNIP). The leader of this organization was Sutan Syahrir, who later became the prime minister of the Republic of Indonesia in the Second Cabinet of the Republic of Indonesia.

The Republican government also established a military organization, which was called Badan Keamanan Rakyat (BKR). The personnel of BKR largely consisted of former members of the Indonesian military forces, which were formed by the Japanese

⁷² Korp Cacad Veteran RI, *Album Perjuangan Kemerdekaan 1945-1950* (Jakarta: Badan Penerbit Alda, 1975) pp. 17.

authority. On October 5, 1945, the Republican government formed an official military institution, which was called Tentara Keamanan Rakyat (TKR). The supreme commander of TKR was General Sudirman. In 1947, the Republican government merged this military institution with the local paramilitary forces into an organization, called Tentara Nasional Indonesia (TNI).⁷³

The news that independence had been declared spread across many regions throughout Indonesia. This stimulated the Indonesian people to disarm the Japanese military personnel that remained in Indonesia. The conflict between the Republicans troops and Japanese soldiers occurred in many cities such as Semarang and Yogyakarta.

On September 29, 1945, the Allied military forces, led by Lieutenant General Sir Philip Christison, landed in Jakarta. The purpose of the presence of the Allied military forces in Indonesia was to protect Allied prisoners and war internees and to disarm the Japanese military forces in Indonesia.⁷⁴ However, the arrival of the Allied military forces was followed by the Dutch military troops, which tried to regain their former colony. The Dutch government did not recognize the existence of the Republic of Indonesia and even formed the Netherlands Indies Civil Administration (NICA), which dealt with matters related to civil affairs in Indonesia. NICA performed their activities in regions such as Borneo, Celebes, Moluccas, New Guinea, and others. The Dutch and British governments also established the Allied Military Administration Civil Affairs Branch (AMACAB). The purpose of this organization was to control the administration of the territories, which the Allied Forces later left. AMACAB executed their activities in Sumatra and Java, where the Republican influence was strongest.⁷⁵

The Indonesian people who did not want to be colonized by the Dutch were involved in several armed conflicts with Allied military forces. The clashes between the Republican army, which was supported by the people of Indonesia, and the Allied Forces occurred in several places such as Soerabaja and Ambarawa. These battles resulted in many casualties for both sides. However, the British military forces made it clear that they would not leave Indonesia until the Dutch authority replaced them. Unlike Java and

⁷³ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 36-37.

⁷⁴ Katzenstein, B. *The Establishment of the Indonesian Republic 1945-1949*, Master Thesis (US: Columbia University, 1960) pp. 13.

⁷⁵ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 30-32.

Sumatra, the people in other areas in Indonesia did not resistance the arrival of the Allied forces. Therefore, in these places, NICA was established very swiftly. Moreover, the Allied Forces also only deployed the Australian troops in these areas.

3.2. 1946: The Linggadjati Agreement and Establishment of the Federal States

The tension between the Republican and Dutch governments increased as the conflict continued. In March 1946, the Republican government sent representatives to discuss the future of Indonesia with the Dutch government. The negotiation between these two sides occurred in Hooge Veluwe, the Netherlands. The Republican representatives insisted on the recognition of their government and sovereignty in Indonesia. The Dutch government pushed for a commonwealth state in Indonesia. Thus, the negotiations were unsuccessful and no compromise was reached.

The Dutch government continued to create a commonwealth state in Indonesia. In July 1946, Van Mook, the Lieutenant Governor General of NICA, held a conference in Malino, South Celebes. He invited 36 representatives of the many regions in Indonesia, especially outside Java and Sumatra. This conference produced the establishment of a federal state, which was under the control of the Dutch government. The Republican government stated that this conference was conducted under pressure from the Dutch government.⁷⁶

In November 1946, The Republican and Dutch governments held a meeting in Linggadjati, Chirebon. Representatives of the British government acted as facilitators. The people representing their governments in this meeting were Prime Minister Sutan Syahrir (the Republic of Indonesia), Prof. Schermerhorn (the Kingdom of the Netherlands), and Lord Killearn (the United Kingdom). This meeting resulted in an agreement, which stated that the Dutch government recognized the sovereignty of the Republic of Indonesia (De Facto) in Sumatra, Java, and Madoera. Therefore, the Dutch acknowledged the existence of the Republic of Indonesia. However, this agreement also

⁷⁶ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 51-52.

declared the establishment of the United States of Indonesia, which included the Republic of Indonesia along with Borneo and East Indonesia, ultimately before January 1, 1949.⁷⁷

Since the federated states of Indonesia were established through the articles in the Linggadjati Agreement, the territory of the Republic of Indonesia was greatly reduced. In December 1946, the Dutch government created the East Indonesia State or Negara Indonesia Timur (NIT), which included several regions such as Celebes, Bali, and Moluccas. The capital city of NIT was Makassar, South Celebes. The president of NIT was Cokorde Soekawati, who was supported by the prime minister and the parliament of NIT.

3.3. 1947: The First Police Action and Involvement of the United Nations

The result of the Linggadjati Agreement produced a conflict within the Republican government. The Dutch government considered the leader of the United States of Indonesia, which would be established in 1949, to be De Hoge Vertegenwoordiger van de Kroon (HVK). This statement resulted in a protest from the Republican government, which argued that giving power to the HVK would not correspond with the stipulations in the Linggadjati Agreement. The Parliament of the Republic of Indonesia (KNIP) in Yogyakarta rejected the Linggadjati Agreement. This problem caused the fall of the Cabinet of Sutan Syahrir.⁷⁸

The Dutch government in Indonesia (NICA) stated that the Republican government had broken the Linggadjati Agreement and therefore, it was no longer bound to its conditions: the Dutch government did not want to negotiate with the Republican government anymore. On July 21, 1947, the Dutch military forces conducted the First Police Action in Republican territory. The Dutch government considered these areas to belong to belong to the Dutch. This military invasion was greeted with a tenacious struggle by TNI. However, the Dutch military forces succeeded in occupying several important cities in Sumatra and Java. After the First Police Action, the Dutch government

⁷⁷ Katzenstein, B. *The Establishment of the Indonesian Republic 1945-1949, Master Thesis* (US: Columbia University, 1960) pp. 30.

⁷⁸ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 54-55.

established Negara Sumatra Timur (East Sumatra State), a region in one of the areas occupied by the Dutch military forces.

The First Police Action, which was conducted by the Dutch military forces, was met with strong protest from many countries around the world. Representatives of India and Australian in the United Nations forced the Security Council to discuss the situation in Indonesia. Later, the Security Council issued a resolution, which stated that the conflict in Indonesia had to be stopped. They also formed an intermediary commission, which was to conciliate the conflict between the Dutch and Republican government. This commission consisted of Australia (represented by Mr. Kirby), Belgium (Mr. Van Zeeland), and the United States (Mr. Graham).⁷⁹

3.4. 1948: The Renville Agreement and Second Police Action

The intermediary commission emphasized that the conflict between the Dutch and Republican governments should be solved with a diplomatic approach. Later, this commission facilitated a discussion between the Dutch and Republican governments on the USS Renville, a battle ship that belonged to the US. The result of this negotiation was known as the Renville agreement. The Dutch government used several Indonesian people as their representatives in this negotiation. This tactic was used in order to create the impression that the Indonesia people still supported the Dutch government.⁸⁰ The content of the Renville agreement was very detrimental to the Republican government. The areas that had been occupied by the Dutch military forces during the First Police Action officially became Dutch territory. The Renville agreement also resulted unfavorably for TNI, which was to leave the areas which had become the Dutch territory, and relocate to the Republican zone.⁸¹

⁷⁹ Korp Cacad Veteran RI, *Album Perjuangan Kemerdekaan 1945-1950* (Jakarta: Badan Penerbit Alda, 1975) pp. 163.

⁸⁰ The representatives who attended the negotiation on USS Renville were: Graham and Kirby (the UN); Amir Syarifudin, Ali Sastroamidjoyo, Agus Salim, Leimena, Coa Tik Ien, and Nasrun (the Republican government), and Adbulkadir Wijoyoatmojo, Van Verdenburgh, Koets, and Soumokil (The Dutch government). See Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 59-60.

⁸¹ Korp Cacad Veteran RI, *Album Perjuangan Kemerdekaan 1945-1950* (Jakarta: Badan Penerbit Alda, 1975) pp. 390.

The Dutch government established several federal states such as Negara Pasundan (West Java), Negara Madura (Madura Island), Negara Sumatra Selatan (South Sumatra), and Negara Jawa Timur (East Java). They also formed several autonomous areas such as West Borneo, East Borneo, Great Dajak (Central Borneo), Banjar (South Borneo), South East Borneo, Banka, Billiton, Riau, and Central Java. Later, the Dutch government created Bijeenkomst Federal Overleeg (BFO), which acted as the leader of the federal states in Dutch territory. Therefore, there were three parties in the political constellation in Indonesia (The Dutch, BFO, and Republic of Indonesia). In order to erase the impression of re-colonization of Indonesia, the Dutch government replaced the position of Lieutenant Governor General (Van Mook) with the HVK (Dr. Beel). However, this replacement did not change the position of the Dutch government, who still stationed their military forces in Indonesia.⁸²

After the Renville agreement, the political situation within the Republican government became complicated. The conflict between the parliament and government was increasingly tense. The condition worsened with the rebellion conducted by the Partai Komunis Indonesia (PKI) or Indonesia Communist Party in Madiun, East Java. Although TNI managed to stop this revolt, the power of the Republican government weakened substantially.⁸³

In the midst of this Republican struggle to maintain its power, the Dutch military forces considered it the perfect moment to attack the Republican government. On December 18, 1948, Dr. Beel stated that the Dutch government was no longer bound to the Renville agreement. The next day, the Dutch military forces attacked Yogyakarta, the capital city of the Republic of Indonesia, with full strength. This event was also known as the Second Police Action. The Dutch military forces managed to occupy the city and captured the leaders of the Republican government such as Soekarno, Hatta, Agus Salim,

⁸² Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 61-62.

⁸³ Katzenstein, B. *The Establishment of the Indonesian Republic 1945-1949*, Master Thesis (US: Columbia University, 1960) pp. 54.

and others. The Dutch government stated that the purpose of the Police Action was to eliminate violence conducted by terrorists in the Republican territory.⁸⁴

The Republican government later established an emergency administration in Sumatra, which was led by Syafrudin Prawiranegara. The function of this emergency government was to conduct government activities after the Dutch Army captured the leaders of the Republican in Yogyakarta. Thereafter, Prawiranegara also formed an emergency cabinet to govern the state.

3.5. 1949: The Round Table Conference and Transfer of Sovereignty

After the Dutch military forces gained control of Yogyakarta, TNI repeatedly attempted to weaken the power of the Dutch Army with guerilla attacks, led by General Sudirman, the supreme leader of TNI. On March 1, 1949, TNI launched a full attack on the Dutch military forces in Yogyakarta. The main purpose of this assault was to demonstrate to the world that TNI still existed in Indonesia. TNI succeeded in controlling Yogyakarta for a day. The Dutch troops, who did not expect that TNI would manage to attack their military posts, were shocked by the strike.

Criticisms of the Second Police Action came from many sides, one of which was BFO. The leaders of BFO forced the Dutch government to release the leaders of the Republican government. The members of BFO, especially Negara Indonesia Timur (NIT) and Negara Pasoendan, were completely against the Second Police Action. The cabinet members of these states even resigned from their positions in order to protest the Second Police Action. Support for the Republican government also came from other countries, such as India. On January 20, 1949, the then Prime Minister of India, Pandit Jawaharlal Nehru organized a conference in New Delhi that intended to restore the Republican government to power. The Security Council of the UN also opposed the Second Police Action. It issued a resolution in order to stop the armed conflict in Indonesia. It also

⁸⁴ Korp Cacad Veteran RI, *Album Perjuangan Kemerdekaan 1945-1950* (Jakarta: Badan Penerbit Alda, 1975) pp. 223-224.

formed the United Nation Commission for Indonesia (UNCI), which was assigned to mediate the conflict between the Dutch and Republican government.⁸⁵

The UNCI facilitated a negotiation between the representatives of the Dutch and Republican governments in the UN. The Dutch government appointed Dr. van Royen as their representative in this negotiation and the Republican government appointed Moh. Roem to the position. The result of this negotiation was also known as the Roem-Royen Statements. This negotiation covered several matters, including the return of Soekarno and Hatta to Yogyakarta, the cease-fire between the Dutch and Republican military forces, and the willingness of both sides to hold the Round Table Conference (RTC). After the Roem-Royen Statement was signed in US, the leader of the Republican government returned to Yogyakarta. The emergency government in Sumatra was also abolished. On July 1949, the Dutch government removed their military forces from Yogyakarta.⁸⁶

The Second Police Action changed the political situation in Indonesia. BFO, which was initially formed by the Dutch government, was now supported the Republican government. In July 1949, the leaders of BFO and the Republican government held the Inter Indonesia Conference in Yogyakarta and Jakarta. The main purpose of this conference was to prepare the position of BFO and the Republic of Indonesia in the Round Table Conference (RTC). The Inter Indonesia Conference resulted in four main points: the decision to use the name Republik Indonesia Serikat (RIS) or The Republic of the United States of Indonesia for the official name of the country, the use of red and white for the official flag of the country, the use of Indonesia Raya for the national anthem, and the implementation of August 17 as the independence day.

The RTC was held in The Hague from August 2 to November 2, 1949. Before that, the Dutch, BFO, and Republican governments agreed to a cease-fire in Indonesia on August 1, 1949.⁸⁷ UNCI acted as the mediator during the RTC. The leaders of the

⁸⁵ Katzenstein, B. *The Establishment of the Indonesian Republic 1945-1949, Master Thesis* (US: Columbia University, 1960) pp. 59.

⁸⁶ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 78-79.

⁸⁷ Katzenstein, B. *The Establishment of the Indonesian Republic 1945-1949, Master Thesis* (US: Columbia University, 1960) pp. 62.

delegations who attended the conference were Hatta (the Republican government), Sultan Hamid (BFO), J.H. Van Maarseven (the Kingdom of the Netherlands), and Marle Cochran (the United Nations). The chairman of the conference was W. Drees, the Prime Minister of the Kingdom of the Netherlands. The RTC discussed several issues such as the state, the financial situation, and military administration. The main result of this conference was the transfer of sovereignty from the Dutch government to RIS, which would be held (at the latest) on January 1, 1950. In December 1949, the parliaments of the Dutch, BFO, and Republican governments stated that they agreed with the result of the RTC.

In December 1949, RIS was officially established in Indonesia with Soekarno serving as its first president. Later, Soekarno appointed Hatta as the Prime Minister of RIS, who also served as cabinet leader, on December 19, 1949. The members of the RIS cabinet were not only the people from the Republican government, but also several former leaders of BFO such as Sultan Hamid II and Anak Agung Gde Agung. On December 27, 1949, the Dutch government officially transferred control of Indonesia to the RIS government. The ceremonial events surrounding the establishment of sovereignty were held in Amsterdam, Jakarta and Yogyakarta. However, the RIS did not last for long. On August 17, 1950, the name of the country was changed into Negara Kesatuan Republik Indonesia (NKRI) or the Republic of Indonesia.

Conclusion

The end of the Second World War was the beginning of a revolution in Indonesia. During 1945-1949, Indonesia became an area that suffered under many conflicting political interests. The Republic of Indonesia, which became an independent country in 1945, resisted the Dutch government as it attempted to regain its control over the Indonesian archipelago. The presence of the Allied Forces in Indonesia became a tool for the Dutch East Indies government (NICA) to reestablish civil administration in the country. The clashes between the Republican and Dutch military forces occurred in many areas, mainly in Sumatra and Java, where the influence of the Republican government was relatively strong. In order to decrease the tension, the Dutch and Republican governments also used diplomatic approaches. They reached several compromises through

negotiations, which were mediated by a neutral country or the United Nations. However, the Dutch side always violated the results of these negotiations. They even launched two military campaigns, which were called the Police Actions, in order to weaken the Republican government. The Dutch government also established federal states, which were united in BFO, to divide the political power of the people in Indonesia. Nevertheless, these federal states supported the Republican government after the Dutch conducted the Second Police Action. The conflict between the Dutch and Republican governments ended with the transfer of sovereignty from the Dutch government to the United States of the Republic of Indonesia, which consisted of the Federal states and Republican of Indonesia.

CHAPTER VI THE GOVERNMENT, FILM COMPANIES, AND OTHER FILMMAKERS

This chapter elaborates on the kind of institutions that ordered film companies to produce documentary films about Indonesia during 1945-1949. These institutions were governmental and military organizations, private companies, and individuals. This chapter also describes the film companies that produced these documentary films.

4.1. The Dutch East Indies Government Institutions: the NIGIS and RVD

During World War II, the Dutch East Indies government established an administration in exile in Australia. In 1944, the Dutch government also formed the Netherland Indies Government Information Service (NIGIS), located in Melbourne, Australia. This organization's activities were under the supervision of C. Van der Plas, who was the head of the Dutch East Indies government exile in Australia.⁸⁸ The main task of this agency was to gather information regarding the situation the Dutch East Indies. The type of information gathered by the NIGIS mainly involved politics, economy, culture, etc. However, several reports contained information about military activities that occurred in the Dutch East Indies.

The NIGIS not only became the center of information gathering for the Dutch East Indies government in exile in Melbourne, but they also disseminated their information to the public via radio, printed media, and film. The idea to form an information agency in the Dutch East Indies came from two persons: J. Spoor and H.V. Quispel. These individuals emphasized the necessity of the Dutch government to manage information exchanges concerning civil affairs in Indonesia.

The Dutch government appointed H.V. Quispel as the head of the NIGIS. H.V. Quispel was an expert on matters related to propaganda and information, including those that used film materials. He was involved in the creation of a propaganda film, *Marine Vliegt*, before the Japanese occupation. The NIGIS staff not only consisted of Dutch people, but also several Indonesians. This organization also used film to gather information about the Dutch East Indies. During the liberation of the Dutch East Indies

⁸⁸ "Indisch Leven in Australie" in *The London News*, April 4th 1944.

from the Japanese forces, this unit recorded many of the military campaigns by the Dutch and Allied Forces against the Japanese army in the Dutch East Indies, especially using film and photography. The department in charge of this task was the Film and Photo Unit. The head of the NIGIS Film and Photo Unit was F. Daniell, who was supported by 70 staff members.⁸⁹ The films NIGIS produced were to be used as propaganda for the Dutch and Allied Forces war efforts in the Dutch East Indies.⁹⁰

Two examples of the documentary films created by this organization were *De Bevrijding van Nederlandsch Indie (1944)* and *Going North (1944)*. The main theme of these films was the liberation of the Dutch East Indies from Japanese occupation. The film entitled *De Bevrijding van Nederlandsch Indie* storied the military campaign of Dutch and Allied forces in Dutch New Guinea and the establishment of Kota NICA. The NIGIS also considered the liberation of the Dutch East Indies a significant historical moment. The purpose of the NIGIS was to create an instructive film that would be watched by 70 million people in the Dutch East Indies, after they were liberated from the Japanese occupation.⁹¹ The activities of the Film and Photo Unit spent a large part of NIGIS's budget, because the materials and equipment that were used for the production were expensive during that time. In July 1946, the Dutch government dissolved the NIGIS, which also ended the activities of the Film and Photo Unit.⁹²

In 1946, the Dutch East Indies government established a government information service, which was also known as Regering Voorlichtings Dienst (RVD) or Djawatan Penerangan Pemerintah, in Batavia. RVD Batavia received its directives from the secretary of the Cabinet of the Governor General (De Kabinet van de Gouverneur Generaal). However, the original RVD located in The Hague, the Netherlands, had

⁸⁹ Stufkens, A. *Joris Ivens: Wereldcineast*. (Nijmegen : Europese Stichting Joris Ivens, 2008). pp. 2.

⁹⁰ Groenewout, E. *Indonesia Calling: Het Verhaal van Schepen die Niet Uitvoeren, Doctoral Thesis* (Leiden: Rijk Universiteit Leiden, 1988). pp. 57.

⁹¹ "De bekende filmkunstenaar Joris Ivens" in *VOD: Voorlichtingsdienst van Je Maintiendrai*, October 26th 1944.

⁹² "Hoe men oorlog vierde in Autralie" in *Het Nieuwsblad voor Sumatra*, January 5th 1950.

nothing to do with the RVD in Batavia.⁹³ The main task of this organization was to manage information concerning Indonesia for the Dutch East Indies government.

The Dutch East Indies government stated that RVD Batavia was a government information service that developed the relationship between the government and citizens of the country. They also declared that the pattern of communication performed by RVD Batavia was based on fairness and honesty. The Dutch East Indies government emphasized that RVD Batavia was different from the government information service of the Japanese authority, which it claimed was as an institution that disseminated untrue information to the public. In order to present their information to the public, RVD Batavia utilized several forms of mass media such as newspapers, radio, and film.⁹⁴ The information, which was managed by RVD Batavia, was mainly concerned with economic, political, social, and cultural issues.⁹⁵ On the other hand, this organization was also responsible for delivering the propaganda of the Dutch East Indies government to inhabitants.

One of the main reasons for establishing RVD Batavia was the increasing support for the Republicans from many countries around the world. The Dutch government considered that the only way to deal with this matter was via propaganda. Thus, the Dutch government started to produce propaganda materials that were sent to the public via various mass media, including film.⁹⁶ RVD also used this mechanism to deal with the propaganda disseminated by the Republicans.⁹⁷ The leaders of RVD Batavia were Mr. Posthumus (1945-1946), K.F.J. Verboeket (1946-1947), J. Ozinga (1947-1948), and J.H.

⁹³ The term RVD Batavia is used to distinguish the organization from the RVD in the Netherlands. See also Wolthuis, R. *Voorlichtingsbeleid met betrekking tot Nederlands-Indië 1945-1950: Picturale "story-telling" als propagandamiddel*, *Doctoral Thesis* (Rotterdam: Faculteit der Historische en Kunstwetenschappen Erasmus Universiteit Rotterdam, 2008). pp. 60.

⁹⁴ Wal, S. *Officiële Bescheiden betreffende de Nederlands-Indonesische Betrekkingen 1945-1950, Deel 13, 20 February – 4 June 1948, KS 36* (s'-Gravenhage: Nijhoff, 1971 – 1976). pp. 61.

⁹⁵ "Haloean R.V.D. (Balai Penerangan Pemerintah)" in *Soember Penerangan*, July 4th 1946.

⁹⁶ RVD considered films as an important tool for delivering government propaganda. NL-HaNA, BZ / Hoge Commissariaat Jakarta, 2.05.189, inv.nr. 449.

⁹⁷ Houwer, A. *Propaganda en Politiek: De Regeringsvoorlichtingsdienst in Nederlands-Indië, 1945-1950*, *Doctoral Thesis* (Utrecht: Universiteit van Utrecht, 1986). pp. 11.

Ritman (1948-1949).⁹⁸ The most popular leader among the heads of the RVD was J. Ozinga. Under his leadership, the role of RVD Batavia in the Dutch East Indies government became very substantial, because it was also authorized to deliver information about military issues to the public in the political interests of the Dutch East Indies government.⁹⁹

4.2. The Dutch Military Institutions: the DLC and MARVO

During the revolutionary period, the Dutch military institutions in the Dutch East Indies also considered information to be very important. They therefore established departments that were in charge of managing information about military issues in the Dutch East Indies.¹⁰⁰ These institutions also used film as a medium to gather and deliver information. The Dienst voor Legercontacten (DLC) was the information agency that was of great importance to the Dutch Royal Army or the Koninklijke Landmacht (KL) and the Dutch East Indies Royal Army or the Koninklijke Nederland Indisch Leger (KNIL) in the Dutch East Indies. The position of DLC was under the supervision of De Kabinet van de Legercommandant. Since 1947, the leader of this institution was Lieutenant Colonel W.C. Koenders. The main office of DLC was in Batavia. DLC also recruited several officers who provided information for the main office in various important locations in the Dutch East Indies.

DLC was organized into three main departments: the Department of Press Information under the leadership of Major D. Koekenbaker; the Department of Pictorial Information under the leadership of Major F.J. Dorst; and the Film and Photo Unit under the leadership of Lieutenant W. Heldoorn. There were ten staff members who worked for the DLC Film and Photo Unit.¹⁰¹ DLC also used documentary films as their information

⁹⁸ Drooglever P., M.J.B. Schouten, and Mona Lohanda, *Guide to the archives on relations between the Netherlands and Indonesia 1945-1963* (The Hague: Institute of Netherlands History, 1999). pp. 54.

⁹⁹ In 1947, J. Ozinga replaced Verboeket, who later became the advisor of Van Mook, the Lieutenant Governor General of Dutch East Indies. See “Kepala Djawatan Penerangan Pemerintah (R.V.D) in *Pandji Rakyat*, January 28th 1947 and see also Woulthuis, R. *Voorlichtingsbeleid met betrekking tot Nederlands-Indië 1945-1950: Picturale “story-telling” als propagandamiddel*, *Doctoral Thesis* (Rotterdam: Faculteit der Historische en Kunstwetenschappen Erasmus Universiteit Rotterdam, 2008). pp. 72.

¹⁰⁰ Jansen, G. *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal*. (Amsterdam: Universiteit van Amsterdam. 1983). pp. 27.

¹⁰¹ Zweer, L. *Agressi II: operatie Kraai: de vergeten beelden van de tweede politionele Acties* (Den Haag: SDU. 1995). pp. 11.

medium.¹⁰² However, the number of documentary films made for DLC was very small. They never produced their documentary films by themselves; DLC always gave this task to the film companies such as Polygoon Profilti and GFB Multifilm Batavia.

DLC was not the only information agency working under the Dutch military. The Dutch Royal Navy or De Koninklijke Marine (KM) also established an information agency called Marine Voorlichtings Dienst (MARVO). MARVO focused on the information related to Dutch naval activities.¹⁰³ The function of MARVO's film unit was to produce documentary and instructional films for KM. However, the documentary films not only depicted the activity of KM, but also other military units of the Dutch and Dutch East Indies government. During the production of their documentary films, MARVO cooperated with several private film companies and the film agencies of other military institutions.¹⁰⁴

4.3. Documentary Film Producers for the Dutch East Indies Government and Military Institutions

RVD Batavia considered film to be one of the most important propaganda materials for the Dutch East Indies government. The Dutch East Indies government merged the Film and Photo Unit of the NIGIS with a private film company, Multifilm Batavia. Later, this institution was called Gouvernement Film Bedrijf (GFB) - Multifilm Batavia. The Dutch East Indies government also appointed J.C. Moll, who was the former director of Multifilm Batavia and staff of Jawa Eigasha, to become the head of GFB Multifilm Batavia. Afterwards, J.C. Moll requested that M. Franken become the director and scriptwriter of the films. GFB Multifilm Batavia employed others such as A.A. Stelling, E. Kruithof, P. Reyntjes, B. Kroon, K. van Meerken, Piet Nuyl and Ch. Breyer.¹⁰⁵ RVD

¹⁰² See also Woulthuis, R. *Voorlichtingsbeleid met betrekking tot Nederlands-Indië 1945-1950: Picturale "story-telling" als propagandamiddel*, Doctoral Thesis (Rotterdam: Faculteit der Historische en Kunstwetenschappen Erasmus Universiteit Rotterdam, 2008). pp. 99.

¹⁰³ Wolthuis, R. *Voorlichtingsbeleid met betrekking tot Nederlands-Indië 1945-1950: Picturale "story-telling" als propagandamiddel*, Doctoral Thesis (Rotterdam: Faculteit der Historische en Kunstwetenschappen Erasmus Universiteit Rotterdam, 2008). pp. 62.

¹⁰⁴ NL-HaNA, Defensie / Gewoon en Geheim Verbaalarchief, 2.13.151, inv.nr. 6105.

¹⁰⁵ GFB Multifilm Batavia also employed several Indonesian people. However, they never had an important function in the company. See also Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 39.

Batavia also supported other activities of this company financially. RVD Batavia also provided film materials and production equipment that were previously used by the Film and Photo Unit of NIGIS. GFB Multifilm Batavia also used a film studio, which was formerly used by Jawa Eigasha, in Polonia and Meester Cornelis, Jakarta.¹⁰⁶

The main task of GFB Multifilm Batavia was to produce films that created a positive impression of the Dutch East Indies government to the public.¹⁰⁷ GFB Multifilm Batavia had to give information about the events that occurred in the Netherlands and all over the world, to the people in Indonesia via film. On the other hand, they also had to provide information related to the situation in Indonesia to the people in the Netherlands.¹⁰⁸ The influence of the RVD Batavia on the GFB Multifilm Batavia was substantial. However, RVD never posed any guidelines that steered the direction of film production in GFB Multifilm Batavia.¹⁰⁹

In general, the films that were produced by GFB Multifilm Batavia were newsreels. The masterpiece of GFB Multifilm Batavia was a news program called *Wordende Wereld* (Developing World), which started in January 1947 and finished in 1949.¹¹⁰ The footage that concerned on the issues in Indonesia was called *Nieuws uit Indonesie* (News from Indonesia).¹¹¹ However, GFB Multifilm Batavia also produced several documentary films. GFB Multifilm Batavia often used the footage from these documentary films to produce *Wordende Wereld* newsreels. GFB Multifilm Batavia began producing documentary films in 1946. During that year, the documentary films produced by GFB Multifilm Batavia storied the capitulation of Japanese military forces, the presence of the Dutch army in the country, the sources of oil in Sumatra, and the reconstruction of the devastated cities in Dutch East Indies. GFB Multifilm Batavia also

¹⁰⁶ "Penerangan Bahagian Film" in *Pandji Ra'yat*, November 21st 1947.

¹⁰⁷ "Filmvoorziening" in *Het dagblad: uitgave van de Nederlandsche Dagbladpers te Batavia*, July 19th 1947.

¹⁰⁸ "Peroesaha'an Pilm" in *Soeloeh Ra'jat*, January 28th 1947.

¹⁰⁹ See also Jansen, G. *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal*. (Amsterdam: Universiteit van Amsterdam. 1983). pp. 25.

¹¹⁰ Jansen, G. *The Final Years of the Dutch East Indies as Recorded by Multifilm Batavia* in *Historical Journal of Film, Radio, and Television, Vol. 5, Ed. 1* (UK: Routledge. 1985). pp. 77-78.

¹¹¹ Though *Wordende Wereld* started in 1947, some of the footage was already produced in 1946. See also See also the film collection catalog of Beeld en Geluid, *Afvoer Van Japanse Krijgsgevangenen*, Document ID 2451.

collaborated with Nationale Inspanning Welzijnverzorging Indie (NIWIN) to produce the series of short films entitled, *Soldaat Overzee* (Soldier Overseas).

In 1947, GFB Multifilm Batavia established a branch office in Makassar, which became the center of film production in Negara Indonesia Timoer (NIT) or East Indonesia State.¹¹² The leader of this office was M. Franken, who later was in charge of the production of two documentary films, covering the lives of indigenous tribes in Toradja, Celebes.¹¹³ The person who led the production process of these films was J. van de Kolk. He also worked together with the American filmmakers Mr. Joffe en Mr. Underhill.¹¹⁴ Later, they produced 4,800 pieces of footage in Toradja to create these films.¹¹⁵

Another film company that produced documentary films for the Dutch government and military institutions was Polygoon Profilti. This company was the continuation of NV. Film Fabriek Polygoon, one of the film companies that existed in the Netherlands prior to World War II. This film company continued to produce documentary films about Indonesia after the war ended. The main product of this film company was a newsreel, called *Polygoon Wereld Nieuws* (Polygoon World News). However, Polygoon Profilti never established an office in Indonesia; they never even sent any cameramen to Indonesia. The images needed to produce Polygoon Profilti documentary films and newsreels of came from GFB Multifilm Batavia. However, these images were the full, unedited versions of the recorded events, which occurred in Indonesia. Polygoon Profilti usually conducted the process of editing or constructing montages in the Netherlands.¹¹⁶

¹¹² "Filmstation In Makasser" in *Het dagblad: uitgave van de Nederlandsche Dagbladpers te Batavia*, October 20th 1947.

¹¹³ "Peroesahaan Film di Makasar" in *Pandji Ra'yat*, September 23rd 1947.

¹¹⁴ "Nieuws in 't kort" in *Het dagblad: uitgave van de Nederlandsche Dagbladpers te Batavia*, October 30th 1947.

¹¹⁵ "Film over Toradjalanden gereed" in *De locomotief: Samarangsch handels- en advertentie-blad*, October 20th 1947.

¹¹⁶ Jansen, G. *Zestig Jaar na de Eerste Politionele Actie: Terugblik op Een Koloniale Oorlog, July 31st 2007*. in <http://www.geschiedenis24.nl/nieuws/2007/juli/Zestig-jaar-na-de-Eerste-Politionele-Actie-terugblik-op-een-koloniale-oorlog.html>. accessed on May 1st 2012.

4.4. Other Filmmakers

The producers of the documentary films about Indonesia during 1945 – 1949, were not only from the Dutch government, but also private companies and individuals. These filmmakers not only came from the Netherlands, but also Indonesia and the United States of America (USA). These filmmakers had various reasons for pursuing filmmaking, including commercial, informative, or certain ideological motives.

One such producer was Time Inc., a private film company from the USA. In 1947, it produced a documentary film about Indonesia, entitled *End of and Empire?* Since it was a private company, the motivating factor for their films was largely commercial. The title of these films never accredited the name of the people who made them. During 1935 – 1951, Time Inc. created a program called *The March of Time*. The film *End of and Empire?* was only a part of The March of Time series. Though the content of this program mainly consisted of documentary films, Time Inc. never used the term “documentary” to characterize their films. They preferred to use the term “Pictorial Journalism” to typify their documentary films. The reason was because the word documentary was very unpopular at the box office in the USA. They also never portrayed *The March of Time* as a newsreel. They stated that *The March of Time* never attempted to report up-to-the-minute news. It dealt with a limited number of subjects in each issue. It also used celebrity impersonators to replace the original characters in the film. It was openly biased at times.¹¹⁷

Another institution that created the documentary films that concerned with Indonesian issues between 1945 and 1949 was Stichting Vrij Nederland. This organization was a Dutch institution that also produced a weekly newspaper that was called *Vrij Nederland*. This organization was also known as a Dutch left-wing institution. In 1947, Stichting Vrij Nederland cooperated with De Vereniging Nederlands-Indonesie (the Dutch-Indonesian Union) to produce a documentary film entitled *Oud en Nieuw Indonesie* (Old and New Indonesia).¹¹⁸ De Vereniging Nederlands-Indonesie was a Dutch volunteer organization established in 1945. Its main purpose was to promote the new

¹¹⁷ Fielding, R. *The March of Time, 1935 – 1951*. (New York: Oxford University Press, 1978). pp. 74-76.

¹¹⁸ An explanation of this film is described in the next chapter.

spirit of cooperation between the Dutch and Indonesian people, which was based on the equal rights and a permanent relationship between the two nations.¹¹⁹

Joris Ivens was an individual who produced a documentary film about Indonesia between 1945 and 1949. He was a Dutch filmmaker, who was previously assigned by the

Dutch government to produce a documentary film concerning the liberation of the Dutch East Indies from Japanese occupation. His task was to create films about the reconstruction of the political, social and economic situation in Indonesia.¹²⁰ In 1946 the Dutch government appointed him as the film commissioner in the Dutch East Indies' exiled administration, which was located in Australia.¹²¹ The decision received much criticism from various parties. The

Joris Ivens

US-American government considered Ivens one of the world's most dangerous communists. He was a member of communist parties in Russia and Germany. The Netherlands Forces Intelligence Service (NEFIS) also reported that Ivens had a good connection with the Russian consul on the Pacific coast. Later, the Dutch government requested that Ivens make a report about his activities in USA. In his report, Ivens stated that he already participated in the production of numerous films by American governmental, business, and cultural institutions.¹²²

Nevertheless, the Dutch government did not reverse their decision and Joris Ivens went to Australia in 1944. The institution that authorized the production of films for the Dutch East Indies government in exile during the period was NIGIS. The department,

¹¹⁹ "Van en Om de Vereniging" in *De Brug – Djembatan: Maandblad van de Vereniging Nederland-Indonesies, Eerste Jaargang, Nummer 1*, April 1946.

¹²⁰ "Indonesie" in *De Waarheid*, March 27th 1945.

¹²¹ "Joris Ivens naar Australie" in *Amigoe di Curacao: Weekblad voor de Curacaosche eilanden*, October 19th 1944.

¹²² NL-HaNA, Marine en Leger Inlichtingendienst, 2.10.62, inv.nr. 479.

which specifically carried out this task, was the Film and Photo Unit (FPU). In 1944, Joris Ivens and FPU produced a documentary film entitled, *Going North*.¹²³ This film storied the landing of the Allied Forces on the islands located in the Pacific Ocean. It showed the Allied Marine Forces preparing to deploy their landing crafts and attack the Japanese soldiers. The purpose of *Going North* was to support the Allied Forces war effort.¹²⁴ After the production of this film, Ivens never involved the people in this department on the production process of his films again. He considered FPU to be a “great fake”. He stated that the films, which were produced by FPU, were bad and that the employees who worked in this unit were mediocre people. Later, Ivens created his own film unit, which was independent from NIGIS.

The relationship between Joris Ivens and the Dutch East Indies worsened. In a press conference, Joris Ivens stated that he resigned from the film commissioner position. Ivens said that he could not agree with politics of the Dutch East Indies government in Indonesia. He even declared that the films, which were produced by the Dutch East Indies government, only served the interest of a small group of people in the Netherlands. He emphasized that the great democratic tradition of the Dutch people should also be applied in Indonesia.¹²⁵ Later on, he produced a documentary film that shocked the world, entitled *Indonesia Calling*.¹²⁶ Later, the Dutch government banned him from returning to the Netherlands as a consequence of his action. The Dutch government via its embassies also investigated his presence in several European countries.¹²⁷ Tough he was considered as a traitor to his country, Joris Ivens’s career as a filmmaker continued. He later created documentary films for UNESCO and communist countries like Czechoslovakia.¹²⁸

¹²³ “Joris Ivens, Djoeroe Cinema jang Kenamaan” in *Penjoeloeh*, April 6th and June 1st 1945.

¹²⁴ Stufkens, A. *Joris Ivens: Wereldcineast*. (Nijmegen : Europese Stichting Joris Ivens, 2008). pp. 291-292.

¹²⁵ “Joris Ivens treedt af” in *De Waarheid*, November 22nd 1945 and “Ivens weigert opdracht voor Indië-film” in *De Tijd : godsdienstig-staatkundig dagblad*, November 24th 1945.

¹²⁶ An analysis and explanation of this film is elaborated on in the next chapter.

¹²⁷ NL-HaNA, BZ /Code-Archief 45-54, 2.05.117, inv.nr. 13256.

¹²⁸ “Joris Ivens in ons land” in *De Heerenveensche koerier: onafhankelijk dagblad voor Midden-Zuid-Oost-Friesland en Noord-Overijssel*, February 26th 1947.

Conclusion

The organizations that ordered the production of the documentary films about Indonesia during 1945-1949 were government institutions, military organizations, private companies, non-governmental organizations, and individuals. The government institutions that ordered the production of these documentary films were NIGIS (1944-1946) and RVD (1946-1949). These organizations ordered the film companies to produce documentary films, which later became propaganda material for the Dutch government. The military institutions that ordered the production of the documentary films were DLC and MARVO. The documentary films produced for DLC were mainly about the Dutch Army's activities, whereas the documentary films produced for MARVO were mainly about the activities of the Dutch Marine Force. Both these Dutch government and military institutions never produced the documentary films by themselves.

The main producer of these documentary films was GFB Multifilm Batavia, a film company that belonged to the Dutch government. This film company produced almost all of the documentary films of the time, especially for RVD. The other film company, which produced documentary films for the Dutch government and military institutions, was Polygoon Profilti. However, this film company never had any offices in Indonesia. The raw images of its documentary films were in large part supplied by GFB Multifilm Batavia. Polygoon Profilti later edited these images in the Netherlands.

Documentary films about Indonesia were not only created for the government and military institutions. Time Inc., which was a private company in America, also produced documentary films for commercial purposes. The other institution that produced documentary films about Indonesia was Stichting Vrij Nederland, a Dutch non-governmental organization that cooperated with De Vereniging Nederlands-Indonesie. The main purpose of these organizations was to promote the new spirit of cooperation between the Dutch and Indonesian people, which was based on equal rights and a permanent relationship between these two nations. Individuals, such as Joris Ivens, also produced documentaries about Indonesia between 1945 and 1949. The reason Joris Ivens produced his films independently was because he disagreed with the Dutch government's

policies in Indonesia, especially regarding the use of military force to regain power. Ivens represented one of the Dutch people who supported Indonesian independence.

CHAPTER V

THE INTENTIONS BEHIND THE CREATION OF DOCUMENTARY FILMS ABOUT INDONESIA DURING 1945-1949

This chapter elaborates on the reasons that motivated certain institutions and individuals to order producers to create documentary films about Indonesia between 1945 and 1949. This group included the Dutch East Indies government and military organizations, private companies, and individuals. Furthermore, this chapter also contains a content analysis of several documentary films that the different perspectives among the film creators.

5.1. The Intentions of the Dutch Government and Military Institutions

Between 1945 and 1949, the Dutch East Indies government and military institutions produced many documentary films, which were intended to convey their policies concerning Indonesia in the most positive manner. The main purpose of these documentary films was to deliver the Dutch government and military institutions' propaganda to the public. This propaganda concerned many issues including politics, military, economy, and social and cultural matters.

5.1.1. The Documentary Films with Political Issues

The number of documentary films concerning political issues in Indonesia was very small. These documentary films were such as *Negara Pasoendan* (produced by GFB Multifilm Batavia in 1948), *Er is Een Prinses Geboren* (GFB Multifilm Batavia, 1947), and *Soevereiniteitsoverdracht in Indonesie* (GFB Multifilm Batavia, 1949). The motivation behind the creation of this kind of documentary film was to support the political purposes of the Dutch East Indies government: to reduce the area under the control of the Republic of Indonesia. The documentary film *Negara Pasoendan* storied the establishment of the federal state of Negara Pasoendan in West Java. After the Renville agreement was signed in 1948, the Dutch East Indies government established Negara Pasoendan, which also became the member of BFO.¹²⁹

¹²⁹ This territory was still under the rule of the Dutch East Indies government (De Jure). This film pictured an election, which was conducted by the people in several villages in West Java. The Dutch East Indies government and the Republicans held this election in order to create a state inside the Republic of Indonesia territory. In this film, the Dutch East Indies government stated that East Java was a part of their territory. See the film collection catalog of Beeld en Geluid, *Negara Pasoendan*, Document ID 2712

The Dutch East Indies government also used the political issues related to the Dutch Royal Family in the film *Er is Een Prinses Geboren*. This documentary film emphasizes that the people in Indonesia still recognized the Royal Family of the Netherlands as an important symbol, which bound them to the motherland. This documentary film sent the message that there was no official authority in the country besides the Dutch East Indies government.¹³⁰

The other politically-motivated documentary films served to inform the public about the current situation in Indonesia. This appeared in the documentary *Soevereiniteitsoverdracht in Indonesie* that depicted the transfer of Indonesian Sovereignty in Jakarta in 1949. The function of this documentary film was to inform the public about the Dutch government's acknowledgement of the sovereignty of the Republic of Indonesia.¹³¹

5.1.2. The Documentary Films Concerning Military Issues

Between 1945 and 1949, the Dutch government and military institutions also created the documentary films concerning military issues. These documentary films were mainly produced by GFB Multifilm Batavia and Polygoon Profilti for Dienst voor Leger Contacten (DLC) and Marine Voorlichtingsdienst (MARVO). The Dutch government and military institutions used this kind of documentary film for three main purposes: to justify the Police Actions, which were conducted by the Dutch military forces in the Dutch East Indies; to use these documentary films as an instructional material for the

¹³⁰ The documentary film *Er is Een Prinses Geboren* illustrates the celebration of the birth of Princess Maria Christina, on February 18, 1947, in Batavia. The film showed the people in Indonesia, which were not only the Dutch, but also Indonesian, who crowded the roads in Batavia to celebrate the birth of the princess of the Kingdom of the Netherlands. Several important figures such as H.J. van Mook, Admiral Pinke, and Generaal Spoor appear in the film and state that the Dutch East Indies government was the official authority in the country. In the end of the film, the Dutch military forces hold a parade to celebrate the occasion. The commentator also said "*En thans zijn er geen vreemde eenheden meer, die aan het defile meewerken*". See the film collection catalog of Beeld en Geluid, *Er is Een Prinses Geboren*, Document ID 2522.

¹³¹ This film was made in 1949 after the Round Table Conference was held in the Netherlands. This film pictured the transfer of sovereignty from the Dutch government, which was represented by de Hoge Vertegenwoordiger van de Kroon (HVK), H. Lovink, to the Republican government, who was represented by Sultan Hamengkubuwono IX. This event occurred in the palace of the Governor General in Koningsplein, Batavia. After the signing of the Round Table Conference, Dutch domination in Indonesia Archipelago ended. See the film collection catalog of Beeld en Geluid, *Soevereiniteitsoverdracht in Indonesie Acte 1 & 2*, Document ID 2408 & 2409

Dutch military personnel who were sent to Indonesia,¹³² and to give information concerning the activity of the Dutch military forces in Indonesia to the public.

Justification of the Police Actions, conducted by the Dutch military forces in the Dutch East Indies, appeared in several documentary films such as *Terug op Bali* (Polygoon Profilti, 1946), *Linggadjati in de Branding* (GFB Multifilm Batavia, 1947), *Brengers van Recht en Veiligheid* (Polygoon Profilti, 1947), *Het Vreemde Leger* (GFB Multifilm Batavia, 1948), and *Twee Handen in Een* (GFB Multifilm Batavia, 1948). The first part of these films mainly illustrated the efforts of the Dutch military forces to liberate the territories. Later, the second part of these documentary films depicts the people in the liberated territories returning to their normal lives.¹³³

Some documentary films also show images of the Dutch soldiers giving food to the children and providing health services for the local population.¹³⁴ These documentary films demonstrate that the Dutch soldiers were the liberators of the Indonesian people. In these films, the Dutch military personnel always give milk to the children and help people in emergency situations. They are heroes to the kids and aid the general Dutch East Indies population. The main purpose of their presence is to bring peace and justice to Indonesia. These films also depict the Indonesian military forces as terrorists that threaten the security of the Indonesian people.¹³⁵ The Dutch military institutions also used these documentary films to illustrate the activities of the soldiers in the Dutch East Indies.

¹³² Linden. H, *Mooi is het Soldatenleven in Biografie van Henk van der Linden* (Schinnen, July 2004). pp. 13.

¹³³ The film *Terug op Bali* illustrates that the presence of the Allied Forces and KNIL brought happiness back to the Balinese people, who were oppressed by the military authority during the Japanese occupation. This film portrays KNIL soldiers as the liberators of the Balinese people. See also the film collection catalog of Beeld en Geluid, *Terug Op Bali*, Document ID 2265.

¹³⁴ See also the film collection catalog of Beeld en Geluid, *Het Vreemde Leger Acte 1 - 4*, Document ID 2762 - 65.

¹³⁵ The documentary film *Twee Handen in Een* depicts the Republican as a group of terrorists who disturb the security and tranquility of the Dutch East Indies. This film was a semidocumentary film, which contains fictional characters and dialog. This film illustrates the devastation of a tea plantation, caused by the Republican troops. Then, the Dutch military force conducts an operation to secure the plantation. The Indonesian people, who fled to the mountain, return in safety. Later, they reconstruct the plantation and live a normal life. See also the film collection catalog of Beeld en Geluid, *Twee Handen In Een Acte 1 & 2*, Document ID 2675 & 2676.

Furthermore, these documentary films also provide an image of how new soldiers were expected to act when they arrived in the Indies.¹³⁶

Documentary films that were used as instructional material for the Dutch military personnel include such films as *Mariniers op Malakka* (Polygoon Profilti, 1946), *Zij Vegen, Opdat Anderen Kunnen Varen* (Polygoon Profilti, 1946), *Tropenhospitaal* (Polygoon Profilti, 1947), *M. Jacob van Heemskerck op Patrouille* (Polygoon Profilti, 1947), and *De Cat en Haar Werk* (Polygoon Profilti, 1948). These documentary films mainly follow the activities of a unit in the Dutch military forces. These documentary films were used to give military knowledge to the Dutch soldiers who were recently stationed in Indonesia. Some of these films illustrate the use of the military equipment that was used by the Dutch military personnel on the battlefield.¹³⁷ Some of these films also illustrate the activities of the medical units of the Dutch military forces.¹³⁸ These documentary films also picture military operations conducted by military units in Indonesia. This kind of film was usually often used as a guide for the personnel of the related military unit.¹³⁹

One documentary film that depicted the military in order to provide information to the public about military activities was *Marine Gebeurtenissen in Nederlands Oost-*

¹³⁶ Jansen, G. *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal*. (Amsterdam: Universiteit van Amsterdam. 1983). pp. 28.

¹³⁷ The film *Mariniers op Malakka* illustrates the military training performed by the Marine soldiers. The instructor explains how to use a compass to the Marine soldiers. This film also shows footage of shooting practice as performed by the soldiers. This film also portrays the situation in Malacca, which was inhabited by the Malay people. See also the film collection catalog of Beeld en Geluid, *Mariniers op Malakka*, Document ID 2339.

¹³⁸ The film *Tropenhospitaal* illustrates the medical treatment of the wounded KM personnel. See also the Film Catalog of Beeld en Geluid, *Tropenhospitaal*, Document ID, 2315.

¹³⁹ The film *Zij Vegen, Opdat Anderen Kunnen Varen* stories a minesweeping operation on the coast of Bima, Sumbawa Island. This film pictures the minesweeper ships of Koninklijke Marine (KM) lifting the mines to the surface. This film also depicts a positive cooperation between the officials in charge of the operation. See the Film Catalog of Beeld en Geluid, *Zij Vegen, Opdat Anderen Kunnen Varen*, Document ID 2278. The film *H.M. Jacob van Heemskerck op Patrouille* stories the patrol of a Dutch battleship *H.M. Jacob van Heemskerck* around the Thousand Islands area. This film shows the preparation of the *H.M. Jacob van Heemskerck*'s crew before they begin the patrol. See also the Film Catalog of Beeld en Geluid, *H.M. Jacob van Heemskerck op Patrouille*, Document ID 2592. The film *De Cat en Haar Werk* depicts the activity of Marine Luchvaart Dienst (MLD). This film shows the service of *Catalina*, a Dutch airplane that could land on the water, and the activities in a naval airbase in Tandjoeng Priok. KM used this film as a guide MLD staff. See also the Film Catalog of Beeld en Geluid, *De Cat en Haar Werk*, Document ID 2304.

Indie 1949 (Polygoon Profilti, 1949).¹⁴⁰ The main purpose behind the making of this film was to be informative. The Dutch Royal Navy used this film to report their activities in Indonesia from 1945 to 1949 to the public.

5.1.3. Documentary Films Concerning Humanitarian Issues

The Dutch East Indies government in Batavia also created a documentary film concerning humanitarian issues. This documentary film was *Goede Diensten* (GFB Multifilm Batavia, 1947). This film illustrates the role of the Dutch Red Cross during the first police action in 1947.¹⁴¹ The Dutch East Indies government used this film to gain the support of the other countries in order to deal with the conflicts raging in Indonesia. The film represents the Dutch East Indies government, via the Red Cross organization, as always paying attention to the safety and security of Indonesia people.

5.1.4. Documentary Films Covering Economic Issues

The Dutch East Indies governments also used documentary films with economic perspective to deliver their propaganda messages. These films include *Oil from Sumatra* (GFB Multifilm Batavia, 1946), *Indonesie Werkt Weer* (GFB Multifilm Batavia, 1947), *Bezoek van Dr. Beel aan Rubberonderneming* (GFB Multifilm Batavia, 1948), and *Djati Hout uit Java* (GFB Multifilm Batavia, 1948). The main purpose behind these documentary films was to promote and valorize the reconstruction of the Dutch East Indies' economy. These documentary films were used to reestablish the relationship between Dutch and Indonesian people, to encourage that they work together to create a better future for Indonesia.¹⁴² These documentary films mostly portray the presence of the Dutch in Indonesia as essential and inevitable, and that Indonesia could not survive

¹⁴⁰ This film was a compilation of footage, recorded by several cameramen, about the naval events that happened in the Dutch East Indies from 1942 to 1949. See also the Film Catalog of Beeld en Geluid, *Marine Gebeurtenissen in Nederlands Oost-Indie 1949*, Document ID 2327.

¹⁴¹ This film illustrates the activities of members of the Red Cross, who gave aid and assistance to people needed it. They use trucks and jeeps to reach the victims of the armed contacts between the Dutch and Republican forces in West Java. This film emphasizes on the humanitarian actions of the Dutch Red Cross towards the Indigenous people. See also the film collection catalog of Beeld en Geluid, *Goede Diensten*, Document ID 2722 & 2723.

¹⁴² The documentary film *Indonesie Werkt Weer*, created for the *Afdeling Cultureel Contact van Ministerie van Overzee Gebiedsdelen*, stories everyday life in Indonesia after the military conflicts. This film also pictures the happiness of the Dutch people who returned to Indonesia. These people would guide Indonesia to recovery and further development. In the film, they work together to create a better future. See also the film collection catalog of Beeld en Geluid, *Indonesie Werkt Weer Acte 1 and 2*, Document ID 2634 & 2635.

without the assistance of the Dutch. Thus, Indonesia was not ready for self-government.¹⁴³

The documentary films concerning economic issues were also used to promote commercial activity in Indonesia, especially when it came to the Dutch East Indies government. These documentary films intended to introduce economic commodities that were produced in Indonesia. These films also became educational material for the Indonesians who were to manage these commodities.¹⁴⁴ These documentary films also emphasize that the condition in Indonesia was stable and that the Dutch East Indies government always supported the development of private companies in the country.¹⁴⁵

5.1.5. The Documentary Films Concerned with Social and Cultural Issues

The Dutch East Indies government also created documentary films concerning social and cultural issues. The producer of all of these documentary films was GFB Multifilm Batavia and all were produced in 1948. These documentary films were *Leefwijze van De Toradja's*, *Dodenfeest bij Toradja's*, *Mensen Goden en Draken*, *Het Land van de Hoedo*, *Saparoea*, and *Minahassa*.

These documentary films mainly focus on the areas in outside the Republican government territories such as West Java, Borneo, Celebes, and Moluccas. These areas were mainly federal states, which were formed by the Dutch East Indies government after the Renville Agreement was signed.¹⁴⁶ The influence of the Republican government in these territories was very weak. Thus, the Dutch East Indies government considered political propaganda less necessary in these areas. The Dutch East Indies government also regarded that documentary films concerning social and cultural issues was less

¹⁴³ Jansen, G. *The Final Years of the Dutch East Indies as Recorded by Multifilm Batavia* in *Historical Journal of Film, Radio, and Television*, Vol. 5, Ed. 1 (UK: Routledge, 1985). pp. 77-78.

¹⁴⁴ The film *Djatihout uit Java* portrays the planting, cultivation, logging and processing of Djati Wood. This film shows images of the process of harvesting a Djati tree. See also the film collection catalog of Beeld en Geluid, *Djatihout uit Java*, Document ID 2711.

¹⁴⁵ The film *Bezoek van Dr. Beel aan Rubberonderneming* depicts the visit of Dr. Beel to Rubber Cultuur Maatschappij Amsterdam (RCMA) on the East Coast of Sumatra. This film describes the tapping of latex and a tour in the factory. Another similar documentary film was *Oil from Sumatra*, which illustrates the oil production of the Bataafse Petroleum Maatschappij. See also the film collection catalog of Beeld en Geluid, *Bezoek van Dr. Beel aan Rubberonderneming*, Document ID 2869 and *Oil from Sumatra*, Document ID 2809.

¹⁴⁶ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 78-79.

important in areas dominated by the Republicans, since they preferred to produce documentary films concerning political and military issues.

The content of these documentary films was constructed from an anthropological perspective. These documentary films mainly storied the lives of the Indigenous people who lived in these regions. Several elements that appeared the most documentary films involved the general livelihood, housing, clothing, and food of the Indigenous people.¹⁴⁷ These documentary films also portray religious practices including ritual activities, places of worship, and burial activities.¹⁴⁸ They also depict the cultural practices of Indigenous people, including traditional performances such as dances and music.¹⁴⁹

The main purpose of these documentary films was to deliver the Dutch East Indies government propaganda, which in this case, contained a message of victory in the effort to establish the cultural cooperation between West and East. The Dutch East Indies government tried to reintroduce Indonesia to the world through these films and used them promote tourism in Indonesia. The traditional dances and music were a big attraction that drew the interest of the Dutch people in the Netherlands to Indonesia.

The Dutch East Indies government also utilized these documentary films as an educational instrument for the Dutch people in the Netherlands, because these films offered important knowledge about the culture of the Indigenous people in Indonesia. These documentary films were also used to illustrate that the people who lived in the areas of the Dutch East Indies government, lived in the normal way. These films also imply that the condition of these territories was stable.

¹⁴⁷ The film *Leefwijze van De Toradja's* illustrates the daily life of the Toradja people. This film shows men and women in the village building huts, making woodcrafts, crafting clothes from leaves, crushing of harvested rice, and slaughtering animals. This film also follows a group Toradja people on their way to the market to sell their commodities in another village. See also the film collection catalog of Beeld en Geluid, *Leefwijze van De Toradja's*, Document ID 2776

¹⁴⁸ The film *Mensen, Goden en Draken* focused on the spiritual life of the Chinese people in Batavia and Bandoeng. The manifestation of temples and altars represents the religious life of the Chinese people in the Dutch East Indies. See also the film collection catalog of Beeld en Geluid, *Mensen, Goden en Draken*, Document ID 2713. The film *Dodenfeest bij Toradja's* described the burial activity of a Toradja woman, which was laid in a morgue. Thereafter, they brought the corpse to the real grave between the rocks. See also the film collection catalog of Beeld en Geluid, *Dodenfeest bij Toradja's*, Document ID 2777.

¹⁴⁹ The film *Saparoea* portrays images of a dancing performance by the Mollucan people. See also the film collection catalog of Beeld en Geluid, *Saparoea*, Document ID 2670.

5.2. Other Filmmakers' Intentions

Some of the documentary films about Indonesia between 1945 and 1949 were used to oppose the Dutch government's policies in Indonesia. These documentary films were mainly created by the institutions that disagreed with the political and military activities of the Dutch East Indies government. These documentary films include: *End of Empire?* (Time Inc., 1947); *Oud en Nieuw Indonesie* (Stichting Vrij Nederland, 1947); and *Indonesia Calling* (Joris Ivens, 1946). These documentary films explored a variety of themes; each producer used his own themes to deliver his messages to the audience. The themes of the documentary films were political (*Indonesia Calling*), economic (*End of Empire?*), and social (*Oud en Nieuw Indonesie*).

The documentary film *Oud en Nieuw Indonesie* used footage produced by GFB Multifilm Batavia, Polygoon Profilti, and Badan Film Indonesia. This film follows the lives of the people in Indonesia before and after the Japanese occupation. The intention of Stichting Vrij Nederland and De Vereniging Nederlands-Indonesie was to promote the relationship between the Netherlands and Indonesia. The film emphasizes that the people of Indonesia were an equal partner for the Dutch people. It also supported the abolition of the colonial status of Indonesia.¹⁵⁰

End of Empire? is a documentary film that was created by a private film company in 1947. Thus, the main goal of its creation was to produce profit: it was made for commercial reasons. *End of Empire?* stresses that the Dutch could survive without the support of Indonesia's natural resources.

The main purpose of the production of the documentary film *Indonesia Calling* was to protest the Dutch government's militaristic policies, which had deployed forces to regain control of Indonesia. In 1946, the Dutch East Indies government took over the administration of several areas in Indonesia from the Allied Forces. They also used their military forces to weaken the Republican government.¹⁵¹ Joris Ivens successfully embodied his dissenting perspective in the documentary film *Indonesia Calling*, which

¹⁵⁰ Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 107.

¹⁵¹ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 51-52.

pictured the laborers who refused to work on the Dutch ships that docked in the Australian harbors.

5.3. Content Analysis of Documentary Films about Indonesia Between 1945 and 1949

Between 1945 and 1949, the documentary films about the Dutch East Indies, were used for many different purposes. Subchapters 4.1 and 4.2 already elaborate on the ways these films were employed to promote certain agendas. However, the content of the documentary films is also important for understanding the producer's goals and motivations. This subchapter contains content analyses of four documentary films concerning the issues that were present in the Dutch East Indies during 1945 – 1949.

The documentary films samples selected for analysis were chosen based on two main criteria. The first criterion for selection is based on certain characteristics of the producers. The film producers can be classified into several categories: military organization, government institution, private company and individual. The films chosen for analysis were produced by institutions representing each of these four categories: Dienst voor Legercontacten (for the documentary film *Brengers van Recht en Veiligheid*, produced by Polygoon Profiliti), Regering Voorlichtings Dienst (*Vierde Klas Retour*, GFB Multifilm Batavia), Time Inc. (*End of an Empire?*, 20th Century Fox), and Joris Ivens (*Indonesia Calling*, Joris Ivens). The second criterion for selection is based on the films' themes. The selected films contain four different themes: military (*Brengers van Recht en Veiligheid*), social (*Vierde Klas Retour*), economic (*End of an Empire?*), and political (*Indonesia Calling*). Each documentary film represented one of these four themes.

5.3.1. *Brengers van Recht en Veiligheid* (1947)

Brengers van Recht en Veiligheid was a documentary film produced by Polygoon Profiliti for de Leger Contacten Dienst (LCD) in Batavia. As stated in the previous chapter, Polygoon Profiliti never produced images of their films or newsreels that dealt with Indonesia itself; it never established any representatives in Indonesia. It obtained the film materials, which contained images of the events that occurred in Indonesia, from GFB Multifilm Batavia. The theme of *Brengers van Recht en Veiligheid* was militaristic,

focusing in particular on the activities of the Dutch Army in Indonesia during the First Police Action. The film also depicts the role of the Dutch Army, especially Koninklijke Nederlands Indie Leger (KNIL) and Koninklijke Landmacht (KL) in the lives of the Indonesian people. The duration of this film is 22 minutes and 59 seconds in total. Polygoon Profilti divided the film into two parts.

This first part of this film shows the title, *Brengers van Recht en Veiligheid I*, which is followed by introduction texts. Several minutes in, images of the Dutch army in the border area that separated the territories of the Dutch East Indies government and the Republicans are shown. This film depicts the Republicans, who burned a house that was located in their own territory. As it continues, the film also pictures the Dutch soldiers in their camps performing daily activities; showering their bodies, shaving their beards, and also cleaning their guns. Thereafter, these soldiers patrol the areas outside the camp. After that, terrorists perpetuate an attack against the Dutch soldiers. However, the Dutch soldiers handle the situation and arrest three Indonesian terrorists. This film also shows the image of the Dutch soldiers providing medical supplies and food to the Indonesian people. Dutch soldiers are seen working together with Indonesian villagers to build their houses and to prepare the food. Later, solidarity and intimacy between the Dutch soldiers and the villagers is conveyed when these soldiers drink the water from a coconut provided by an Indonesian villager.

The second part begins with the title *Brengers van Recht en Veiligheid II*, followed by introduction texts. The footage surveys the KNIL, KL, and Koninklijke Marine (KM) in their general headquarters. It focuses on a gathering of military officials who discuss plans for a military operation. The film also shows the preparatory activities on the ground such the assembling of the troops, loading of emergency bridge materials and food supplies into the trucks, and the checking of the combat vehicles. The film illustrates the activity of the telegraphers and the inspection of the combat areas with airplanes. Thereafter, the Dutch military forces start the operation with artillery bombardments, which continue with attacks by infantry units. The film shows a platoon of Dutch Army occupying a city without any resistance from the Republicans. Thereafter, they establish a post with a Dutch flag in the middle of the city. The Dutch Army succeeds in liberating a new area and expanding the Dutch territory. Afterward, the film

follows Indonesian people working in rice fields, making batik, and trading in the market. In the end, the Dutch Army is seen marching through the city.

The “storyteller” behind *Brengers van Recht en Veiligheid* was P. Bloemendaal, who also narrated the documentary films *Mariniers op Malakka* and *Polygoon Wereld Journaals*. His narration is a very crucial aspect of this film. Bloemendaal’s strong intonation creates the impression that this is a serious film. However, he also uses humor to entertain the audiences. The propaganda appears in the narration, when the narrator uses the word *terrorist* when referring to a member of the Republican Army. This narration is expressed in Dutch without any subtitles. Thus, the main viewers of *Brengers van Recht en Veiligheid* were the Dutch people.

The propaganda also appeared in the texts, which appear within the film. The title of the film, *Brengers van Recht en Veiligheid*, which means The Bringers of Justice and Security, was a propaganda term that was used by the Dutch East Indies government to bolster the fighting spirit of the Dutch military units during the Police Actions in Indonesia. In 1947, Lieutenant General Spoor appealed to the soldiers of KNIL and KL, who were involved in the First Police Action in Indonesia, to act as the Bringers of Justice and Security for the people in Indonesia. He emphasized that these Dutch soldiers fought for a noble cause: to liberate the people of Indonesia from the threat of Republican terrorists.¹⁵² This film also uses the introductory text in the first part of this film, which states:

Tens of thousands of young Dutch people have gone to Indonesia to bring justice and security, which will become the basis, on which a new collaboration between Indonesians and Dutch will be built. This film is dedicated to their parents, wives, and children, who they should leave behind in the Fatherland to the area, where our troops have already brought peace, walks on the thin line of advanced outposts. This movie

¹⁵² See “Beleefdheid Treft Verder Dan Een Kogel Gedraagt U als Brengers van Recht en Veiligheid” in *Het dagblad : uitgave van de Nederlandsche Dagbladpers te Batavia*, July 22nd 1947 and “Weer Uiterste Discipline Gevraagd” in *Het dagblad: uitgave van de Nederlandsche Dagbladpers te Batavia*, August 6th 1947.

wants to tell to those who were left behind about the lives of those who went forth to a post in the front lines.¹⁵³

This introductory text emphasizes that the film was created in order to provide information to the public in the Netherlands about the Dutch soldiers as the bringers of justice and security in Indonesia. The Dutch government used this film to build sympathy and support for the Dutch military policy in Indonesia. The same thing also appears in the introduction at the beginning of second part of the film, which reads:

The people have returned to the area behind the Dutch line, where they have regained justice and security. Life goes back to its old course in the villages and rice fields, but from the other area, the terrorists have not been eliminated. A message about the disturbance, which they call the peaceful population, brings the military command unit, which is responsible for peace and order in motion. This film tells about LIBERATION.¹⁵⁴

This text implies that those who lived in the Dutch territory were better off than those who lived in the Republican area. This text also makes the claim that the military operation was necessary to bring the justice and security to the people who lived in the Republican areas. This rhetoric justifies the implementation of another military operation perpetuated by the Dutch government. The music used in this film mainly consisted of songs with a fast tempo. The trumpet was the dominant instrument in the songs, which was common in films with a military theme. The purpose of this instrument and the upbeat tempo was to evoke a patriotic spirit in the viewer.

Though the theme focuses on the military, *Brengers van Recht en Veiligheid* never depicts gun battles between the Dutch Army and Republicans. The filmmaker's perspective is evident in the selected images presented in the film; events were deleted that were considered inappropriate for the audience. Charles Breyer, who was a former cameraman for GFB Multifilm Batavia, stated that the filmmakers of GFB Multifilm

¹⁵³ My own translation.

¹⁵⁴ My own translation.

Batavia were loyal to their country and maintained the spirit of nationalism in their work.¹⁵⁵

The Dutch East Indies government not only used films like *Brengers van Recht en Veiligheid* as a way to spread propaganda to audiences in the Netherlands, but also as an instructional material for the Dutch soldiers to be stationed in Indonesia. This film showed the preceding soldiers' accomplishments and offered a model for new soldiers to emulate. Furthermore, this film served to justify the First Police Action, which was criticized by many countries in the world.

5.3.2. *Vierde Klas Retour (1948)*¹⁵⁶

Vierde Klas Retour is a documentary film that was produced by GFB Multifilm Batavia in 1948. This film was basically a semidocumentary: a documentary with fictional characters and dialog.¹⁵⁷ The duration of this film is 25 minutes and 27 seconds. The story of this film based on the information gathered by M. Franken, who had extensive experience with the documentary films. The film's cameraman was Jaques Pompe, who was also involved in the production of other documentary films such as *Goede Diensten* (1948) and *Het Eiland van de Hoedo* (1948).¹⁵⁸ Furthermore, Pompe was also engaged in the production of the *Wordende Wereld* newsreels, especially the reportage films concerning the economy and culture of the people in the Dutch East Indies. The editor of this film was H.V. Quispel, who was the then deputy chief of RVD. He was the person who was in charge for the montage of *Vierde Klas Retour*. His presence in the production process represents the influence of the Dutch Indies Government in GFB Multifilm

¹⁵⁵ Charles Breyer responded to a question about the motivating factors behind self-censorship conducted by the filmmaker, with the statement: "You didn't want to make a fool of your fellow Dutchmen." Jansen, G. *The Final Years of the Dutch East Indies as Recorded by Multifilm Batavia in Historical Journal of Film, Radio, and Television, Vol. 5, Ed. 1* (UK: Routledge. 1985). pp. 81.

¹⁵⁶ Film collection of Beeld en Geluid, *Vierde Klas Retour*, VIERDEKLASRET-HRE00005403.mxf .

¹⁵⁷ This kind of film uses artificially arranged scenes to support the documentary elements. They are also commonly known as *Docu-drama*. See Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 43.

¹⁵⁸ During the production of *Het Eiland van de Hoedo*, Pompe only acted as the assistant cameraman. The main cameraman was J.H. Zindler. See also the Film Catalog of Beeld en Geluid, *Het Eiland van de Hoedo*, Document ID 2775.

Batavia. Therefore, this film cannot be separated from the political interests of the Dutch Indies Government.¹⁵⁹

The theme of *Vierde Klas Retour* focused on the economic and social aspects of the Dutch East Indies. This film stories a day in the life of a number of Indonesian villagers who traveled to Bandung by a train for various reasons. This film illustrates the lives of ordinary Indonesian people in a rural area. The fictional characters that appear in the film are depicted as “the common people of Indonesia”. In an early scene, text appears on the screen that reads, *Een Film over de Kleine Man van Indonesie* (A Film about the small people of Indonesia). The film begins with a tropical view, conveying that the Dutch East Indies is a beautiful country with many mountains and bountiful springs. Later, the film shows images of a train, the mode of transportation to and from the village, called Tjiwidei. This train was a common form of transportation for many people in the Dutch East Indies. This train was divided into several classes, one of which was the fourth class, usually used by the common people.

The fictional character of Pak Ihing, a poor farmer that tries to find money for his rice field in the big city, symbolizes the low-ranking people in Indonesia. This fact corresponds to the reality that Indonesia was a country whose economy relied on agriculture. The success of Pak Ihing, who obtained a loan from the Federal Credit Bank, demonstrates that the Government supported the country’s economy. The characters of Arsi and her son Rustam represent the people whose livelihoods depend on the trading activity in the market. Abdoel and Taslin, students of a technical school, represent the educated people. The students are given a bad grade for their drawings, in what is called the “ice cream tragedy”. This scene shows that the educated person must be responsible for their job, especially which related to the public. Rukmini represents a village girl; she expects to get her job as a nurse back after she went home to visit her sick mother. Later, she manages to get her job back. Asteri and her two children symbolize the ordinary woman in the Dutch East Indies. She and her children are depicted as characters that experience an unlucky day: they cannot find their uncle, who suffered from an illness. Later, they find their uncle well cared for in a hospital. Those fictional characters were

¹⁵⁹ *Vierde Klas Retour* was the only documentary film that was edited H.V. Quispel. See also the film catalog of Beeld en Geluid, *Vierde Klas Retour*, Document ID 2695.

used to support the documentary part of this film. The fictional characters represent the Indonesian people from the lower classes. Each character corresponds to the different interests of the “small people” in the country. For some, travelling to the big city made a big impact on their lives.

The narrator of *Vierde Klas Retour* was T. Schilling. He was also involved in the production of other documentary films such as *Loten van Dezelfde Stam* (1938) and *Het Vreemde Leger* (1948).¹⁶⁰ T. Schilling uses Dutch sentences that were easily understood by Dutch audiences. The words, which are used in the narration, were also very understandable for common people. Schilling’s narration made the audience drown in the atmosphere of the film. His narration conveys that he understood and could relate to the thoughts of the fictional characters in the film. Since the narration is in Dutch, the main audience of this film was mainly the Dutch people. There were no subtitles, which would have enabled Indonesian people in general to understand the content of this film. The music used in *Vierde Klas Retour*, mostly consisted of simple (easy-listening) songs. The absence of a sense of splendor and elegance in the music gives the impression that this film is true to the lives of low-class people in Indonesia at the time.

The words *Vierde Klas* in the title of this film illustrated the existence of social classes among the people in Indonesia. This film depicts the lives of people who were in the lowest class of the society. The Dutch East Indies government’s agenda in this film is very vague. Moreover, this film was based on an anthropological approach to filmmaking; the humanistic aspect is more visible than the political interest of the Dutch East Indies government. However, this film states that the Dutch East Indies government improved the welfare of the people in Indonesia. *Vierde Klas Retour* conveys that the Dutch East Indies government provided services such as bank credit, education, and health services for the people in Indonesia. The content of this film implies that the presence of the Dutch was a necessity for the Indonesian people, especially for the development of the country. Furthermore, this film declares that the people in the Dutch East Indies could conduct their everyday lives in a normal manner, without fear.

¹⁶⁰ *Loten van Dezelfde Stam* is a film in color, which was produced by Multifilm Harleem. It is a documentary film, which portrays the daily lives of the Batak people at Toba Lake, North Sumatra. See also the film catalog of Beeld en Geluid, *Loten van Dezelfde Stam*, Document ID 3078.

5.3.3. *End of an Empire? (1947)*

End of an Empire? was a documentary film produced by Time Inc., a private American company. During the production of this film, Time Inc. cooperated with a famous film company: 20th Century Fox. *End of an Empire?* could be categorized as a news-documentary film, because it was presented as an episode of a pictorial journalism series called *The March of Time*.¹⁶¹ Since 1938, *The March of Time* only dealt with one specific subject in each issue. *End of an Empire?* deals with the Dutch government's policies and how it handled the situation in Indonesia after the Second World War. The theme of this film is basically both political and economic. Furthermore, this film represents the American people's perspective of the Dutch policy in Indonesia. The duration of "*End of an Empire?*" is 17 minutes and 45 seconds.

The first part of *End of an Empire?* includes an introduction, which names the creator of the film (20th Century Fox) and the title of the newsreel series (*The March of Time*). The film shows the condition of the Netherlands after the Second World War. It depicts the economic activity of the Netherlands as healthy; miraculously having returned to pre-war standards. Next, the camera follows activities in the Philip factory in Eindhoven, the diamond industry in Amsterdam, the cheese industry in Alkmaar, and brewer industry of Amstel and Heineken. The film also covers the recovery of the country's infrastructure, which was devastated during the Nazi invasion. Later, the film illustrates that the Netherlands faced a problem in Indonesia: the Dutch government deployed their military forces in Indonesia to preserve its authority and influence.

The End of an Empire? portrays the Dutch government's authority in the Dutch East Indies as a tolerant and kindly administration. In the film, the Dutch also bring economic development to the Dutch East Indies through the establishment of Dutch commercial companies in Indonesia. However, this film also indicates that the Dutch colonial policy always favors the colonizer. The film also shows Indonesia as the main supplier of the world commodities such as rubber, tin, tea, and tobacco. This film

¹⁶¹ *The March of Time* was not a newsreel. The founder preferred to use the term "pictorial journalism" to describe this type of film. However, the element of documentary always dominated the content of the film "*The March of Time*". See Fielding, R. *The March of Time, 1935 – 1951*. (New York: Oxford University Press, 1978). pp. 75.

illustrates the influence of the Dutch in Indonesia with the cooperation with the local kingdoms and the establishment of Volksraad (People Council). The Japanese occupation changed the political situation in the Dutch East Indies, by transferring Dutch people to the internment camps. This film shows the arrival of Japanese Prime Minister Tojo being greeted by the nationalist leaders. This image illustrates the Japanese support for Indonesian independence. Later, the narrator states that the Japanese occupation brought misery for the Indonesian people, who were recruited to become soldiers and forced labors (*romusha*). This film also covers the nationalist leaders who proclaimed Indonesian independence, after the Japanese capitulated.

The End of an Empire? also follows the arrival of the Allied Forces, accompanied by the Dutch military forces, in the Republican territories. This situation stimulates armed conflicts between the Republican army and the Dutch military forces. Later, this film shows the diplomatic agreements being signed by the Republican and Dutch governments. This film also covers the establishment of the federal states by the Dutch government in the Malino conference. The Dutch military campaigns in 1947, which was also called Police Action, are portrayed as an attempt to eliminate lawlessness in the Republican territory. This film also portrays the devastation caused by the Republicans Army in an effort to slow down the movement of Dutch military forces. Later, this film documents how the United Nations and other countries called on the Dutch and Indonesian forces to stop the armed conflicts.

This film continues with an interview conducted by American journalists with Van Mook, who claims that the Police Action was undertaken to end the anarchy in Indonesia. This film also shows clips of an interview by American journalists with Mr. Charles Thamboe.¹⁶² Thamboe states that the Dutch government never kept their promises with the government of the Republic of Indonesia. The film ends with the statement that the Netherlands developed into a rich and powerful country; however, the

¹⁶² Charles Thamboe was the member of the Delegation of the Republic of Indonesia in United Nation Security Council in 1947. See Wal, S. *Officiële Bescheiden betreffende de Nederlands-Indonesische Betrekkingen 1945-1950, Deel 10, July – 31 August 1947, KS 52* (s²-Gravenhage: Nijhoff, 1971 – 1976). pp. 547.

Dutch people still feared losing their colonial empire, which had made them more respectable.

The narrator of this film was Walter Cronkite, a well-respected journalist who was known as the owner of “the Voice of God”. His narration gave a neutral impression of the situation in Indonesia. He describes the situation in Indonesia from two perspectives in an impartial way. The language, which was used in the narration of this film, was English, because the main audiences of this film were Americans. The music used in this film consists largely of orchestral songs with horrific notes, which creates an impression of seriousness. This film also plays the national anthems of the Netherlands and the Republic of Indonesia demonstrating that the position of the Republic of Indonesia was equal to that of the Kingdom of the Netherlands. The element of political propaganda, which appears in various scenes, softly suggests that the Dutch people could survive without the support of the natural resources in Indonesia.¹⁶³

5.3.4. *Indonesia Calling* (1946)

“*Indonesia Calling*” is the “story of ships that didn’t sail”. It is a documentary film of the Indonesian, Australian, Chinese, India, Canadian, and New Zealander workers who boycott the delivery of guns and the arrival of soldiers on Dutch ships in the Australian harbors. The film was sponsored by the Waterfront Unions of Australia, a labor union in Australia. It was used as an anti-propaganda tool against the Dutch government. *Indonesia Calling* is acknowledged as the first anti-colonial film in the world. The duration of this film is 22 minutes and 50 seconds. The camera crews, who recorded the images, were Marion Michelle, John Heyer, Arthur Higgins, Alex Poignant, Ken Coldicutt, and Harry Watt. The scriptwriter was Catherine Duncan. Australasia Film Syndicate produced the film and Joris Ivens conducted the editing process in a film studio in Sidney.¹⁶⁴

¹⁶³ The propaganda element appears in this film, because the intention of the *March of Time* was to create and exploit controversy and to provoke discussion of politically, economically, racially, socially and militarily touchy subjects. See also See Fielding, R. *The March of Time, 1935 – 1951*. (New York: Oxford University Press, 1978). pp. 76.

¹⁶⁴ Stufkens, A. *Joris Ivens: Wereldcineast*. (Nijmegen : Europese Stichting Joris Ivens, 2008). pp. 283 - 319.

The first part of *Indonesia Calling* exhibits the name of the sponsor: the Waterfront Unions of Australia and the title of the film. It then focuses on the position of Indonesia and Australia on the map. Later, it shows the return of Indonesians to Java, with the warranty of the Australian Government. The secretary of Australian Labor Union gives a speech, in which he voices his support of the Australian workers for Indonesian independence. The Indonesians shout the words “*Indonesia Merdeka*” or “Indonesia is independent”. Later, this film is used as a flashback technique in order to create the plot of the story. It explores the position of the Indonesians in Australia, where they was recognized as friends who fought together against the Japanese. This film also portrays the lives of the Indonesians in Australia, where they share culture and art with the Australians, and visa versa. Later, this film states that the Indonesian people share the same purpose with the Allied Forces: to fight for their independence.

This film shows the Indonesian people listening to the proclamation of the Republic of Indonesia over the radio. Then the statement is given of one of the leaders of the Indonesians in Australia, who promises to defend the independence of the Republic of Indonesia. This film later depicts the dance performed by the Indonesians in front of the Australian people to celebrate Indonesian independence. This scene conveys the harmony between the Australians and Indonesians. This film also illustrates the situation in Indonesia, where the Dutch attempt to reestablish their power in the country. The film states that the Indonesia people lived under the control of the Dutch, who gained economic benefit from the natural resources in Indonesia, for the last 300 years.

One of the tools the Dutch needed in order to regain control over Indonesia, were ships harbored in the Australian port. These ships were used to carry soldiers and weapons to weaken the Republic of Indonesia. *Indonesia Calling* depicts the action conducted by the Indonesian Seamen that stops the shipment. In the film, this action gains support from the Australian workers, who state that Atlantic Charter guaranteed the freedom for all nations, including Indonesia. These protesters declare that all Dutch ships harbored in Australian ports are “black”. The Dutch marine companies suffer a big loss, because of this action. The Waterside workers found out that the Dutch ships, which brought food and medical supply, carried guns and ammunitions.

Indonesia Calling later shows Indonesian and Australian workers asking the Dutch soldiers onboard a Dutch ship to go back to the Netherlands because the war was already over. This action receives a negative response from the Dutch soldiers. Later, the film shows the people in Indonesia asking their colleagues in Australia to keep up the fight and hold up the Dutch ships. As depicted in the film, the Indonesian movement in Australia gains support from Australian, Chinese, Indian and Canadian seamen. The Australian workers and marine companies stop working for the Dutch. Later, *Indonesia Calling* shows footage of the Indonesian people in Australia parading through the streets to celebrate Indonesian independence. This film states that the Indonesian government could govern their country by themselves. Next, the viewer sees footage of a massive gathering held to garner support for the Republic of Indonesia. The film then shows a scene in which one of the Dutch ships sails to Indonesia with the help of Indian seamen on board. The Indonesian protesters pursue the ship with a boat and ask the Indian crews to abandon the ship. After a while, the Indian seamen realize that the Indonesian fight for freedom is also their fight. They leave the ship and return to Australia.

The Indonesians and Australian workers greet the Indians on their return. In a meeting, a representative of Indonesian people in Australia sends his gratitude to his Indian brothers, for contributing to their struggle against the Dutch. The Indian representative states that they always supported the Indonesian independence. The General Secretary of the Waterside Workers Federation, Jim Healy, also delivers a speech, declaring the full support of Australian workers for the Indonesian independence. The Chinese representatives also donate money to support the Indonesian national movement. Later, this film shows the images of all the workers from various nations, marching together as a symbol of support for the Indonesian movement. This film ends with the national anthem of the Republic of Indonesia, Indonesia Raya.

The narrator of *Indonesia Calling* was Peter Finch, an Australian. His narration helps to establish the film's serious tone. He often emphasizes certain words, like guns, ammunitions, or other military equipment that were used by the Dutch to weaken the Republican government. He uses the phrase, "Everything Dutch is black" to describe the image of the Dutch East Indies government. He often uses the sentences that are intended to foster empathy with the characters in the film. His mentioning of the

Atlantic Charter demonstrates the political anti-colonial agenda behind the film.¹⁶⁵ *Indonesia Calling* is narrated in English language, indicating that the main audiences of this film were not only the Dutch or Indonesian people, but also the Australians and other people around the world.

The music that used in this film was mainly orchestral. The most significant musical attribute is the use of the national anthem of the Republic of Indonesia in the end of the film. It emphasizes that Indonesia's status as an independence country.

The appearance of the General Secretary of the Waterside Workers Federation, Jim Healy, strengthens the influence of the film on the public. The manifestations of the Indian and Chinese workers demonstrate that the people from various nations supported the Indonesian independence movement. This film shows a brotherhood that exists between people of all races, who fought against imperialism.¹⁶⁶

Conclusion

The documentary films about Indonesia between 1945 and 1949 were used for several purposes. Each film explored in this content analysis demonstrates that the spread of propaganda or the conveyance of a particular message played a significant role in the creation and distribution of these films. Each of these agendas focused on a particular political, economic, military, or humanitarian theme.

The main purpose behind the creation of the documentary films with political themes was to deliver pro-Dutch East Indies government propaganda in order to weaken the Republican government. The documentary films with an economic theme emphasized the need for the existence of the Dutch in Indonesia in order to develop the economy. Documentary films with the humanitarian theme gave the impression that the Dutch East Indies government was concerned for the safety of the Indonesian people. Documentary films with social and cultural themes demonstrated that one of the objectives of the Dutch

¹⁶⁵ In 1942, F.D. Roosevelt, the president of the US, declared that the Atlantic Charter not only applied to the parts of the world that border in the Atlantic, but to the whole world. See McMahon, R. *Colonialism and Cold War: The United States and the Struggle for Indonesian Independence*. (Ithaca: Cornell University Press, 2011). pp. 55.

¹⁶⁶ Stufkens, A. *Joris Ivens: Wereldcineast*. (Nijmegen : Europese Stichting Joris Ivens, 2008). pp. 314.

East Indies government was to increase the cultural cooperation between the Netherlands and Indonesia. The other purpose of this kind of documentary film was to give knowledge to the Dutch people about the culture of the Indigenous people, especially the local tribes in Indonesia.

The purpose of the creation of the documentary films that focused on a military theme was to deliver propaganda about the Dutch military activities in Indonesia. These films justified the Police Actions, which were conducted by the Dutch Military Forces in the areas controlled by the Republican government. These documentary films stressed that the Republican military forces were terrorists who caused anarchy in the country. The other purpose of the production of the documentary films with the military theme was to create instructional material for the Dutch military personnel. Some of these films were used to pass on the technical knowledge of a specific military unit. Other films were used to illustrate the activities of model Dutch soldiers in Indonesia.

The documentary films with the anti-Dutch government perspective were used to deliver anti-propaganda. This position also clearly demonstrates that the filmmakers were against the policy of the Dutch East Indies government on the issue of Indonesia and sought to share their perspective with viewers. These films were used to garner support the independence of the people of Indonesia.

The content analysis of four documentary films shows that several elements of these films were very important in conveying the perspective of the film creators including the themes of the films, the narration and language that was used, and the music chosen for the soundtracks.

The theme of the film is important, because it shows that the film's creators used various themes to deliver their messages to the audience. The filmmaker not only produced films with political and military themes, but also films with economic and social themes. Thus, the propaganda was wrapped in a certain context.

The narration and language were also important, because these elements influenced the opinions of the audiences. Emphasis on certain sentences, which were used to describe the bad things about the opponent, fostered a negative reaction from the audience. The language was very important, because the selection of the language

determined the success of the distribution of the message to a particular audience. The documentary films distributed to the Dutch people, usually had a native Dutch speaking narrator. On the other hand, the documentary films produced for a general public mainly used English.

The musical element was important, because it created a particular atmosphere in the mind of the audience. The dissonant music was usually present in the documentary films with the military and political themes. On the other hand, music with cheerful melodies was used mainly in the films with the social and economic themes. The appearance of the national anthem of the Republic of Indonesia became an important tool used to emphasize the existence of the Republican government.

CHAPTER VI

THE DISTRIBUTION OF THE DOCUMENTARY FILMS ABOUT INDONESIA DURING 1945-1949

This chapter elaborates on the distribution of the documentary films to the audiences in the Netherlands, Indonesia and other countries around the world. It also describes the target audiences of these documentary films. Furthermore, this chapter illustrates the reason the filmmakers selected this medium for spreading their message.

6.1. Distribution in the Netherlands

Documentary films about Indonesia in 1945-1949 were distributed to the people in the Kingdom of the Netherlands. The film as an educational tool became important in Europe after the Second World War. The main channel for the distribution of film in Europe, especially in the Netherlands, was the cinema.¹⁶⁷ However, before these documentary films were shown to the public, were require to go through the censorship process, which was conducted by the Dutch government. The institution that performed this kind of task was De Centrale Commissie van de Filmkeuring (CCF). This institution not only performed the censorship on the documentary films, but also newsreels.

CCF used several criteria in the censorship process of the documentary films about Indonesia during 1945. The main criterion was that these documentary films should be not opposed to the Dutch government. Several documentary films were never shown in the Netherlands because CCF considered that these films to be against the Dutch government's policies in Indonesia. The secondary criterion was the appropriateness of the image of the documentary film. This standard was used to assure that these documentary films were appropriate for the Dutch viewers. The documentary films that

¹⁶⁷ The number of cinemas in the Netherlands increased from 471 in 1946 to 488 in 1949. These cinemas spread from the north to the south part of the country. Nevertheless, the number of people who visited the Dutch cinema actually decreased during those years. In 1949, the amount of visitors to the Dutch cinema reached 88.700 people. This number decreased every year from 79.800 (1947) to 75.000 (1948) to 64.850 (1949). See Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 157.

contained the images of the dead or wounded people or other horrors of war were only screened for adult audiences.¹⁶⁸

The documentary films concerning military issues were distributed to the public in the Netherlands. In 1946, a cinema called Filmac screened the documentary film *de Bevrijding van Nederlandsch Indie* in Heerlen. This film pictured the Allied and Dutch military forces, who managed to liberate Indonesia from Japanese occupation. However, the films, which were shown via cinema, were mainly in the form of the newsreel. During 1945–1949, the number of audience members who watched on the newsreels in the cinema was very large, because the commercial value of this kind of film was high.¹⁶⁹ On the other hand, the commercial value of the documentary films was low. Therefore, the creators of the documentary films seemed to choose another distribution channel to reach audiences in the Netherlands.

In 1946, the documentary film *Indonesie Werkt Weer!*, which focused on economic issues, was screened at an exhibition, TISNA (Tetoonstelling Indonesie, Suriname, Nederlandse Antillen). This exhibition was held at the City Hall of Heerlen.¹⁷⁰ *Indonesie Werkt Weer!* was also shown at a public school in Rotstergaast. The audiences were the parents of the students and others who were interested in Indonesia. The organization, which showed the screening of this film, was Het Indisch Voorlichtingsbureau or the Information Bureau of RVD. The audience viewed the film, which depicted the richly varied life of contemporary Indonesia and its wonderful nature, with full attention. The narrator stated that this film was to generate an appreciation for the importance of cooperation in the reconstruction process of Indonesia.¹⁷¹ The film *Indonesie Werkt Weer!* was also shown at Heerenveen in 1948. The institution that

¹⁶⁸ Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 70 & 108.

¹⁶⁹ See the advertisement of this film in “Bevrijding van Nederlandsch Indie” in *Limburgsch Dagblad*, October 10th 1946.

¹⁷⁰ The entrance fee of this exhibition was f 0,50. See the advertisement of “TISNA” in *Limburgsch Dagblad*, October 16th 1948.

¹⁷¹ “Gezellige en nuttige avond te Rotstergaast” in *De Heerenveensche koerier: onafhankelijk dagblad voor Midden-Zuid-Oost-Friesland en Noord-Overijssel*, April 27th 1948.

organized the screening of this film was De Band Nederland Indie. The film was also screened in a cinema, which was called Witte Bioscoop.¹⁷²

After the First Police action, documentary films about military issues were shown in the Netherlands. The First Police Action received many protests from countries around the world, as well as within the Netherlands.¹⁷³ The documentary films screened at this time attempted to justify the Police Action, which was conducted by the Dutch military forces. In 1947, De Band Nederland Indie screened *Brengers van Recht en Veiligheid*, in a cinema in Heerenveen. De Band Nederland Indie was a Dutch organization that was created by the parents of military personnel who were stationed in Indonesia. The purpose of this organization was to maintain the contact between Indonesia and the motherland. The Dutch Army sent two of their officials to attend the screening of this film: Maj. dr. Van der Houwen and Capt. A. Bos shared their experiences in Indonesia at the screening.¹⁷⁴ The film *Brengers van Recht en Veiligheid* was also shown in Brunssum. The organization that held the screening of this film was de Afdeling van Brunssum en Rumpen van Limburg Thuisfront, which collaborated with the Legervoorlichtingsdienst (LVD) in Astoria, Brunssum. Lieutenant Colonel Statius Miller gave a speech there. He welcomed anybody who wanted to learn something about Indonesia and gave the audience an opportunity to ask questions.¹⁷⁵

The film *Brengers van Recht en Veiligheid* was also screened in Heerlen. This film was shown at Rectoraathuis or the university office in Nieuw Einde. The audiences were mainly the parents of military personnel stationed in Indonesia. The institution that organized the screening of this film was also the local committee of Limburg Thuisfront. Besides the screening of the film, the committee also held a lecture about the Dutch soldiers, which was conducted by Lieutenant Van Dam.¹⁷⁶

¹⁷² The entrance fee was f 0,60. See the advertisement in "Film Avond" in *Nieuwsblad van Friesland: Hepkema's courant*, April 2nd 1948.

¹⁷³ Dekker, N. *Sejarah Revolusi Nasional*, (Jakarta: Balai Pustaka, 1980) pp. 56-57.

¹⁷⁴ "Band Nederland-Indie" in *De Heerenveensche koerier: onafhankelijk dagblad voor Midden-Zuid-Oost-Friesland en Noord-Overijssel*, April 12th 1947.

¹⁷⁵ "Brengers van recht en veiligheid" in *Limburg Dagblad*, October 21st 1947.

¹⁷⁶ "Heerlen uit Stad en Streek" in *Limburgsch dagblad*, November 14th 1947.

The commercial value of the documentary films concerning Indonesia between 1945 and 1949 was very small. Advertisements for these films were hardly found in the newspapers. Information about the screenings was mainly published on the form of news. The only advertisement for *Brengers van Recht en Veiligheid* was published in the newspaper *De Heerenveensche Koerier* on April 11, 1947.¹⁷⁷

The documentary films concerning military issues were usually used as instructional material by the Dutch military. The main audiences for these films were the Dutch military personnel who were on their way to or had already recently arrived in Indonesia. These films were often screened at the military camps and on the ships that carried the Dutch soldiers to Indonesia. The main purpose of the screenings was to inform the Dutch soldiers about the situation, happening in Indonesia. Furthermore, these films were also an instructional and described what was expected of Dutch soldiers in Indonesia.¹⁷⁸

The documentary films concerning the issues about Indonesia during 1945 – 1949 were also shown at the meeting of the Dutch parliament. In 1946, members of the Tweede Kamer (the Dutch parliament) used a film made by MARVO as a basis for its policy-making. This film showed the image of Soekarno, the leader of the Republican government, greeting the Prime Minister of Japan on his visit to Indonesia.¹⁷⁹ Later on, the film depicted Indonesia as a land of disorder, chaos, terror, and crime. Thus, a military action was needed to end this matter.¹⁸⁰

In 1947, CCF banned the distribution of the documentary film *Linggadjati in de Branding* (GFB Multifilm Batavia, Batavia), which involved on the military issues. *Linggadjati in de Branding* was a documentary film produced by a government institution. The institution, which proposed the screening of this film, was RVD. However, CCF decided that the showing of this film was to be prohibited in the

¹⁷⁷ “Advertentie” in *De Heerenveensche koerier: onafhankelijk dagblad voor Midden-Zuid-Oost-Friesland en Noord-Overijssel*, April 11th 1947.

¹⁷⁸ Jansen, G. *Een Ideaal voor Ogen: De Kwestie Indonesie in het Bioscoopjournal*. (Amsterdam: Universiteit van Amsterdam. 1983). pp. 28.

¹⁷⁹ This film seemed to be footage of another film that was produced during the Japanese occupation.

¹⁸⁰ “*De Film*” in *Friesch dagblad*, November 29th 1946 and “*Marine*” in *Friesch dagblad*, November 28th 1946.

Netherlands. CCF considered that this film was inappropriate for the Dutch viewers, because it showed the aggressive attack of the Dutch soldiers on the Republican rebels. This film showed many images of the activities of the Dutch military forces during the First Police Action.¹⁸¹

The distribution of documentary films about military issues also depended on the policy of the Dutch Government. In 1949, Dutch the Prime Minister held a meeting to discuss the distribution of the documentary film “*Vremde Leger*” (GFB Multifilm Batavia, 1949). The screening of this film became problematic, because it coincided with the Round Table Conference. The film was initially intended to be distributed among military personnel and their parents, but a few ministers considered that the screening of this film would cause the Indonesian Delegation to become unpleasant. The Prime Minister finally decided that this screening of *Vremde Leger* was only to be for military personnel.¹⁸²

In 1947, CCF banned the documentary film *Oud en Nieuw Indonesie*, because the commissioners stated that this film tendentiously supported the Republican government. They also believed that this documentary film would act as anti-propaganda for the Dutch government; the film reflected the perspective of the Republican government on the situation in Indonesia. CCF decided that the screening of this documentary film was prohibited in the Netherlands. The other similar documentary film, which was never approved by CCF, was *Indonesia Calling*.¹⁸³

Nevertheless, some documentary films, which opposed the Dutch government’s policy, were screened in the Netherlands. The film *End of an Empire?* for example, was shown in the Netherlands in 1948. The Dutch version of this film was called *Nederland*

¹⁸¹ Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 70.

¹⁸² Wal, S. *Officiële Bescheiden betreffende de Nederlands-Indonesische Betrekkingen 1945-1950, Deel 19, 1 June – 15 September 1949, KS 77*. (s’-Gravenhage: Nijhoff, 1971 – 1976). pp. 756.

¹⁸³ Historisch Seminarium, *Film als Historische Bron: De Kwestie Indonesie 1945-1950* (Amsterdam: Werkgroep Film en Geschiedenis. 1981). pp. 108.

in de Branding and had narration in Dutch. The screening of this film in the Netherlands happened only one month after this film was shown in America.¹⁸⁴

The controversial documentary film *Indonesia Calling* was also screened in the Netherlands. Although the Dutch government banned the film, some non-governmental organizations managed to show it in the Netherlands. However, this only happened in 1949, when the transfer of sovereignty from the Dutch government to the RIS was discussed in the Netherlands. On 17, March 1949, *Indonesia Calling* was screened at an exhibition called Vrije Asie-week (Free Asia Week), in the Frascati building, Amsterdam. This exhibition theme focused on the struggles of suppressed nations.¹⁸⁵ On April 1949, de Comite Hulp aan Indonesie showed *Indonesia Calling* to the public in the Luncker building, Amsterdam. The screening took place in order to support the campaign for world peace.¹⁸⁶

The documentary films concerning humanitarian issues were also shown in the Netherlands. In 1949, the Dutch Red Cross showed the documentary film *Goede Diensten* in a public school in Oudehaske. The screening of this film was only a part of the Filmavond Rode Kruis event hosted by the Dutch Red Cross. The main purpose of this event was to collect funding from donors.¹⁸⁷

The documentary films about Indonesia between 1945 and 1949, were also screened in the Dutch colonial territory in the West Indies. In 1955, the Curacao Filmliga showed the film *Vierde Klas Retour* in Willemstad, Curacao. The screening of this film was in memory of the Dutch cineaste, Mannus Franken, who died in 1953.¹⁸⁸

6.2. The Distribution in Indonesia and Other Countries

During 1945-1949, the Dutch East Indies government controlled the distribution of the documentary films in Indonesia, especially in the non-Republican government

¹⁸⁴ "Nederland in de Branding" in *De locomotief: Samarangsch handels- en advertentie-blad*, January 10th 1948.

¹⁸⁵ "Vrije Asie-week" in *De Waarheid*, March 17th 1949.

¹⁸⁶ "Hulp aan indonesia" in *De Waarheid*, April 26th 1949.

¹⁸⁷ "Filmavond Rode Kruis" in *De Heerenveensche koerier: onafhankelijk dagblad voor Midden-Zuid-Oost-Friesland en Noord-Overijssel*, October 22nd 1949.

¹⁸⁸ "Filmliga met Mannus Franken Herdenking" in *Amigoe di Curacao: weekblad voor de Curacaosche eilanden*, January 3rd 1955.

territories. The institution that was responsible for censorship was called Film Commissie. The main purpose of this institution was to ban films that stimulated the conflict in the Dutch areas of Indonesia.¹⁸⁹ However, the source materials that describe the activity of this institution are very rare in the Netherlands.¹⁹⁰ It can be said that the main audience for the documentary films in Indonesia, especially in the Dutch East Indies government territories, was the military personnel.

The role of Film Commissie in the censorship of the documentary films in Indonesia was probably not as strong as the CCF in the Netherlands. In 1947, the documentary film *Linggadjati in de Branding* was screened in several cinemas in Batavia.¹⁹¹ However, Van Mook, the Lieutenant Governor General of the Dutch East Indies government, later decided that the screenings should be stopped. He also ordered the GFB Multifilm Batavia to re-edit the content of the film. He wanted this film to become a positive depiction of the early reconstruction of the areas liberated by the Dutch military force from the Republican terrorists. Though it was edited by GFB Multifilm Batavia, the film was never shown in the Netherlands.¹⁹²

The screening of the documentary films concerning economic issues was also more easily shown in Indonesia. In 1948, RVD screened the documentary film *Djati Hout* at Royal Bioscoop in Semarang.¹⁹³ The Dutch East Indies government used this film to educate the public about the process of harvesting Djati wood. The people who attended the screening of this documentary film were mainly the owners and employees of the forestry companies.¹⁹⁴

In December 1948, RVD screened the documentary film *Negara Pasoendan* about political issues at Gloria Bioscoop, in Poerwokerto, Central Java. The people, who

¹⁸⁹ Supardi, N. *Sejarah Sensor Film di Indonesia 1916 – 2011* (Jakarta: Lembaga Sensor Film Republik Indonesia, 2011). pp.117.

¹⁹⁰ It is likely that these sources are located in Indonesia.

¹⁹¹ "Linggadjati in de Branding" in *De locomotief: Samarangsch handels- en advertentie-blad*, November 7th 1947.

¹⁹² Wal, S. *Officiële Bescheiden betreffende de Nederlands-Indonesische Betrekkingen 1945-1950, Deel 12, 26 November 1947 – 19 February 1948, KS 58*. (s²-Gravenhage: Nijhoff, 1971 – 1976). pp. 725.

¹⁹³ Royal Bioscoop was a cinema that was owned by a Chinese businessman, Liem Khoen Goan. See also Tjasmadi, J. *100 Tahun Sejarah Bioskop Indonesia* (Bandung: Megindo Tunggal Sejahtera, 2008). pp. 12.

¹⁹⁴ "Speciale Film-Voorstelling" in *De locomotief: Samarangsch handels- en advertentie-blad*, December 11th 1948 and "Filmvoorstelling Voor Genodigden" in *De locomotief: Samarangsch handels- en advertentie-blad*, December 9th 1948.

watched on this film, were workers and students. Thereafter, RVD also showed other documentary films concerning the economic progress of several regions in Indonesia.¹⁹⁵ The documentary film *Negara Pasoendan* was also played at a charity event in Buitenzorg, West Java. The profit collected from the screening of this film was donated to the victims of the conflict in Indonesia.¹⁹⁶

In June 1949, the Red Cross also showed the documentary film *Goede Diensten* in Blavatsky-park, Jakarta. The Red Cross hoped that the screening of this documentary film would generate public interest in their work. Furthermore, the Red Cross used this event to collect financial support from the public.¹⁹⁷ In 1949, the Dutch government continued to show documentary films to the public. They screened a documentary film entitled *Minahassa* to the public in Jakarta. This documentary film, which was produced by GFB Multifilm Batavia, conveyed the daily lives of the people in Celebes.¹⁹⁸

The documentary films that concentrated on Indonesian issues between 1945 and 1949 were also shown in other countries around the world. The phenomenal documentary film *Indonesia Calling* was not only performed in Australia, but in many other countries. The Australian government via the Commonwealth Film Censorship organization prohibited the export of this film, but it permitted its screening within Australia.¹⁹⁹ However, the Republicans managed to smuggle a copy of *Indonesia Calling* to Yogyakarta, Indonesia.²⁰⁰ When the film was screened for the first time in the King Cross Newsreel Theater in Australia, Joris Ivens was present. After the film ended, Joris Ivens received a large applause for the audiences, implying that *Indonesia Calling* was a high quality documentary film. Viewers also said that this film was one of the best documentary films in the world.²⁰¹

¹⁹⁵ "RVD Film" in *De locomotief: Samarangsch handels- en advertentie-blad*, December 12th 1948.

¹⁹⁶ "Pertoendjoekan Film Amal di Bogor" in *Pandji Ra'yat*, November 4th 1947.

¹⁹⁷ "Nieuwe Rode Kruis Film Goede Diensten" in *Het nieuwsblad voor Sumatra*, June 25th 1949.

¹⁹⁸ "Korte Berichten" in *De locomotief: Samarangsch handels- en advertentie-blad*, February 11th 1949.

¹⁹⁹ Wal, S. *Officiële Bescheiden betreffende de Nederlands-Indonesische Betrekkingen 1945-1950, Deel 5, 16 juli - 28 oktober 1946, KS 41*. (s'-Gravenhage: Nijhoff, 1971 – 1976). pp. 202.

²⁰⁰ "Film van Joris Ivens" in *De Waarheid*, December 21st 1946.

²⁰¹ "Film Indonesia Calling" in *Merdeka: Soeara Ra'jat Indonesia*, October 30th 1946.

Joris Ivens managed to send this film illegally by ship to London and in April 1947, *Indonesia Calling* was shown in Paris. The screening of this film made the people of Paris to understand the situation in Indonesia. It received positive responses from the Paris audience and from the film commentator, Raymond Balkan.²⁰² On June 1947, *Indonesia Calling* was screened in a film festival, held in Brussels, Belgium.²⁰³ Two months later, this film was shown in a World Youth Congress in Czechoslovakia. The audiences, who watched on this film, gave big applause to Joris Ivens, who was present at the events. He was also very pleased with the event, because he saw three Indonesians in the audience.²⁰⁴ However, of the screening of *Indonesia Calling* received a strong protest from the Dutch government, which demanded that the government of Czechoslovakia stop the circulation of the film.²⁰⁵ Nevertheless, in December 1947, *Indonesia Calling* was performed in the US.²⁰⁶ The screening was located in the Stanley Theater, a Russian Cinema in New York. The main purpose of the showing was to make the American audiences aware of the current issues in Indonesia. This kind of information was hardly known by the people in the US.²⁰⁷ The Dutch government made continuous attempts to stop the screening of *Indonesia Calling*. In 1948, the committee of a film festival, which was held in Lucarno Swiss, cancelled showing of *Indonesia Calling*.²⁰⁸ The Dutch government had sent a letter, which requested the restriction of the screening of *Indonesia Calling*, to the Switzerland Film Agency.²⁰⁹

The documentary film *End of an Empire*, which was produced by Time Line Inc., was released in the USA on October 31st 1947. This documentary film was distributed to

²⁰² "Indonesie Roept: Opgetogen critieken in Parijs Over de nieuwste film van Joris Ivens" in *De Waarheid*, April 25th 1947.

²⁰³ "Film van Joris Ivens op het Filmfestival" in *De Waarheid*, June 10th 1947.

²⁰⁴ "Strijd van Indonesië zeer populair" in *De Waarheid*, August 5th 1947.

²⁰⁵ "Kwestende film" in *Het dagblad: uitgave van de Nederlandsche Dagbladpers te Batavia*, August 5th 1947.

²⁰⁶ "Film Indonesia Calling Dipertoendjoekkan Oentoek Pertama Kali di New York" in *Pelita Rakyat*, December 24th 1947.

²⁰⁷ "Propaganda in Amerika in Alle Grote News Reel Theaters Draaien Films over Indonesie" in *De locomotief: Samarangsch handels- en advertentie-blad*, January 10th 1948.

²⁰⁸ "Kegadoehan di sekitar pilem Indonesia Calling" in *Pelita Ra'jat*, July 23rd 1948.

²⁰⁹ "Ivens' Indonesia calling van Locarno geweerd na interventie van Nederlandse officiële zijde" in *De Waarheid*, July 22nd 1948.

the American audiences via television. Though television was less favorable than radio during that period, this distribution channel reached wider audiences than if it had been shown in a cinema in the US.²¹⁰

Conclusion

The documentary films about Indonesia during 1945-1949 were mainly distributed in the Netherlands. The Dutch government, via De Centrale Commissie van de Filmkeuring (CCF), an independent institution that dealt with the film censorship in the Netherlands, controlled the distribution process of these documentary films. CCF banned several films, which were against the Dutch government's actions in Indonesia. This institution also determined the age of the audiences who were permitted watch certain documentary films, especially those that contained violence. CCF also banned several documentary films, which were produced for the government institutions. Thus, the interests of the Dutch government did not intervene in the decision of CCF when it came to the film censorship.

The general audience that viewed documentary films was the Dutch people. However, the target audiences of these documentary films were very specific. These documentary films were not shown in the regular cinema, because the commercial value of these films was low. On the other hand, the Dutch government screened these films at the certain events, which were held separately. The documentary film *Brengers van Recht en Veiligheid* was screened at events conducted by LVD. The target audience of this documentary film was the parents, wives, and children of the soldiers, who were stationed in Indonesia. The other documentary films were mainly screened at specific events held by the institutions that ordered the production of those films. These institutions also often did not use cinema, but chose certain buildings for the screenings. The documentary films concerning military issues were usually used as instructional material by the Dutch military. Thus, the target audience of these films was mainly the Dutch military personnel. These films were screened at the military camps and on the ships that carried the Dutch soldiers to Indonesia. Several documentary films, which were banned by CCF, were also shown in the Netherlands. The documentary film "*Indonesia*

²¹⁰ Fielding, R. *The March of Time, 1935 – 1951*. (New York: Oxford University Press, 1978). pp. 288 & 341.

Calling” was screened in the Netherlands in 1949, when the transfer of sovereignty was a topic of discussion.

The documentary films concerning Indonesia during 1945-1949 were also distributed in Indonesia, especially in the territories that were under Dutch rule. The institution that controlled the censorship process in Indonesia was de Film Commissie. The mechanism of the screening of the documentary films in Indonesia was similar with the screening of the documentary films in the Netherlands. These documentary films were shown at special events, which were held by the government or specific institutions. The target audience of these documentary films was also very specific. However, several institutions used the cinema as a place to screen these documentary films, because several cinemas in Indonesia were specifically designated to show the documentary films (which belonged to the Dutch government). Several documentary films that were banned in the Netherlands were screened in Indonesia, because they were in Indonesia before they were sent to the Netherlands and the CCF.

The documentary films about Indonesia between 1945 and 1949 were also distributed in other countries. These documentary films were mainly those, which were banned in the Netherlands. The screenings of *Indonesia Calling* in various film festivals in many countries around the world show that this film garnered a lot of attention from the public. The documentary films concerning the issues in Indonesia during 1945-1949 were also distributed in the US via television, a mass medium that was relatively new during that period. The company that produced these documentary films considered that the commercial value of these films in the US was relatively high.

CHAPTER VII CONCLUSION

The documentary films concerning the issues in the Dutch East Indies were already being produced since the early twentieth century. These documentary films were mainly used to introduce the Dutch East Indies to the world. The target audience of these films was mainly the Dutch people in the Netherlands. The use of the documentary films changed in the 1940s, when the government used that film medium as propaganda tool. During the Japanese occupation, documentary films became an important for the military government to distribute propaganda. The main target audience of the documentary films during the Japanese occupation was the Indonesian people. Those films were used to mobilize the Indonesian people in order to support the Japanese against the Allied Forces.

After the Japanese capitulation in 1945, the Dutch government tried to regain their power in Indonesia. However, they were confronted with the new government of the Republic of Indonesia. The conflicts between the Dutch and Republican governments grew increasingly intense. The armed conflicts between these parties occurred in many areas throughout Indonesia. The Dutch government even launched two military campaigns in order to weaken the power of the Republicans. Therefore, the United Nations and other countries tried to mediate the relationship between the Dutch and Republican governments. The conflict ended with the Round Table Conference, which resulted the transfer of sovereignty from the Dutch government to the Republic of Indonesia.

The use of documentary film as propaganda material became very important during 1945-1949. The Dutch government created many documentary films about Indonesia. The main producer of these documentary films was the GFB Multifilm Batavia. This company also became the supplier of the film images, which recorded the events that occurred in Indonesia, for the other private companies like Polygoon Profilti. GFB Multifilm Batavia not only produced documentary films for the Dutch East Indies government organizations such as NIGIS and RVD, but also for the Dutch military institutions like DLC and MARVO. The main purpose of these documentary films was propaganda. These documentary films became a medium for the Dutch East Indies

government to deliver their policies concerning Indonesia to the public in the most positive manner. The producers of these documentary films were not only GFB Multifilm Batavia, but also other kinds of filmmakers. One of these filmmakers was a private company, Time Incorporation. This American company produced documentary film for commercial purposes. Another documentary film, which was created by an individual, was based on the idealism of Joris Ivens.

The main motive of the institutions that created the documentary films about Indonesia during 1945-1949, was to deliver a message. This message, often one that could be classified as propaganda, was delivered using various themes. These themes were adjusted to fit the interests of the institutions that ordered the production of these films. The documentary films with military themes became a medium for justifying military actions performed by the Dutch East Indies government. The main audiences of this kind of film were the Dutch people in the Netherlands. Furthermore, these documentary films became an instructional medium for Dutch soldiers stationed in Indonesia. The Dutch East Indies government also produced documentary films with economic themes. These films usually emphasized the necessity of the presence of the Dutch people in Indonesia. They also raised economic issues such as the reconstruction of Indonesia after the Japanese occupation. The documentary films with social and cultural themes usually concerned the people in the non-Republican territories. These documentary films were used to emphasize that the people in the Dutch East Indies' territory lived in peace and prosperity. This kind of film was often produced during the pre-war period. The Dutch East Indies government sought to convey that the situation in their territory was as same as before 1942.

The documentary films that were produced by other filmmakers were usually against the Dutch government. The propaganda element appeared on the documentary film *End of an Empire?*, which was produced by Time Inc. The content challenged the Dutch policy on Indonesia. Joris Ivens, an individual filmmaker, created the film *Indonesia Calling* to inform the world about the situation in Indonesia on one hand, and to protest the Dutch government's policies on the other hand.

The content of these documentary films became an important element in conveying the producers' agendas to the public. The film creators used not one, but various themes to deliver their propaganda. Narration and language were important, because these elements shaped the opinions of the audiences and determined the success of the distribution of the message to the audience. The music was also important, because it created a particular atmosphere in the mind of the audience.

While the main audience that viewed the documentary films about Indonesia between 1945 and 1949 was the Dutch people in the Netherlands, these documentary films were distributed in Indonesia and other countries as well. The CCF in the Netherlands and Film Commissie in Indonesia were the institutions that filtered the distribution of these documentary films. The main criterion of censorship was that the documentary should not challenge or oppose the Dutch government. On the other hand, these institutions were very independent from the influence of the Dutch government. The Dutch government and military institutions used several channels of distribution to disseminate these messages to the target audiences. They used not only mass media, but also specific channels to reach these audiences; documentary films were screened at special events hosted by certain institutions. The target audiences of these documentary films were also very specific in part because the commercial value of these documentary films was relatively low. These documentary films were less attractive for the public in general.

Unlike the documentary films that were produced under the influence of the Dutch government, the documentary films that were created by other filmmakers were mainly distributed outside the Netherlands and Indonesia. The distribution channel of these films was also different from the distribution channel of the Dutch government's documentary films. The creator of the documentary film *End of an Empire?* distributed this documentary film via television, which was viewed by a large number of the people in the US. On the other hand, the documentary film *Indonesia Calling* used the film festivals as its distribution channel. Although the Dutch government always monitored the distribution of this documentary film, Joris Ivens managed to screen his film in several festivals in various countries. His mastery in the production of documentary film

made Indonesia Calling a high quality film, which was accepted by many people internationally.

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