PLATFORM FOR MEDIA CRITIQUE

VOL.1

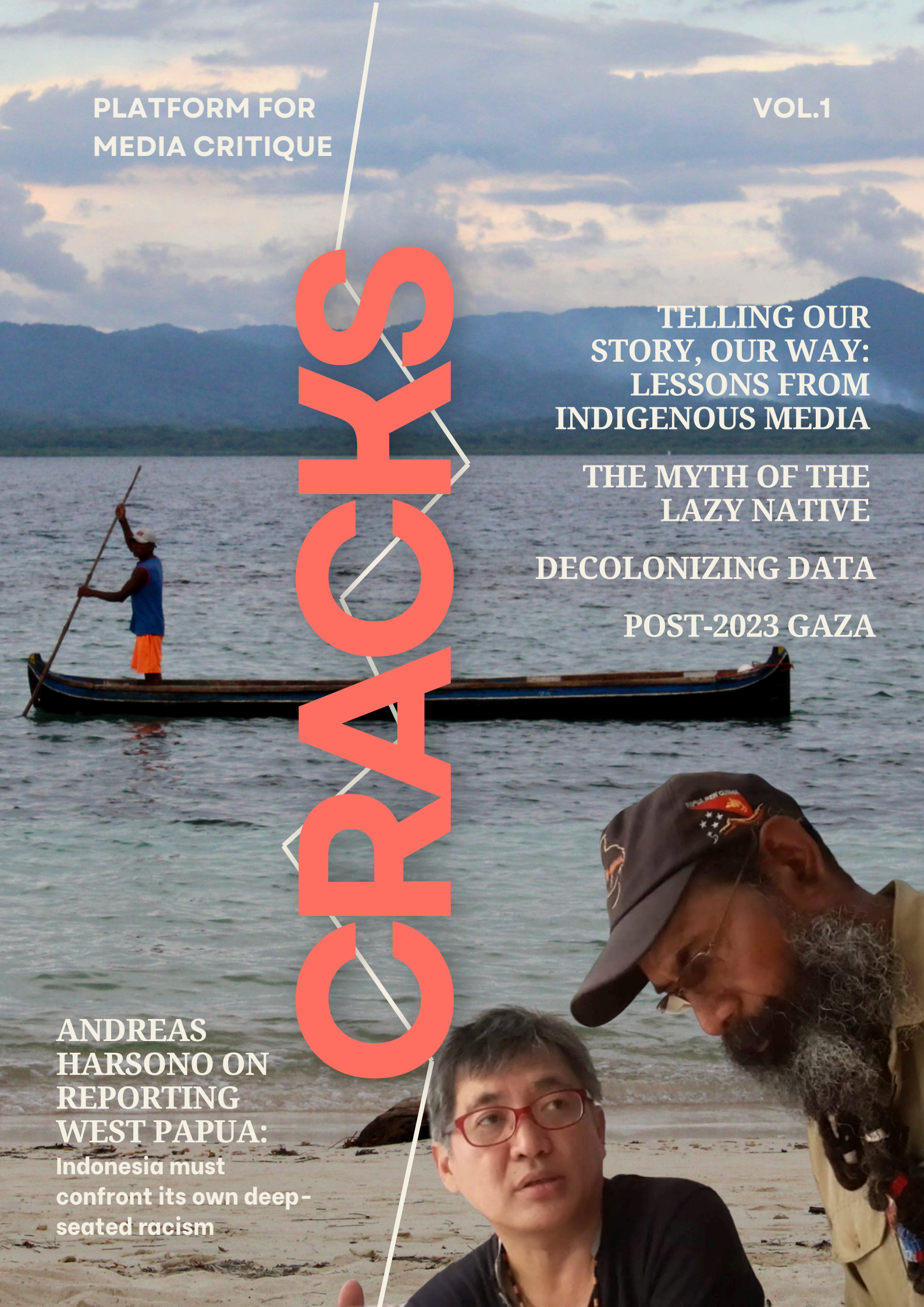
CRACKS

TELLING OUR STORY, OUR WAY: LESSONS FROM INDIGENOUS MEDIA

THE MYTH OF THE LAZY NATIVE

DECOLONIZING DATA

POST-2023 GAZA



ANDREAS HARSONO ON REPORTING WEST PAPUA:

Indonesia must confront its own deep-seated racism

Rethinking JOURNALISM

a space for radical honesty, curiosity, and constructive media critique

You're reading the first issue of Cracks, a platform for constructive media critique. We work at the intersection of journalism, storytelling, decolonial thinking, and embodiment by asking how stories are told, whose voices are heard, and what narratives we inherit.

The Israeli genocide in Gaza has undeniably shown the limits of the journalism profession as it is, and the importance of going back to its roots. A decolonial approach to journalism helps understand the foundation, how we arrived at our current state, and how to reimagine a richer future in which positionality replaces objectivity as a central value, data is handled alongside lived experience, and parachute journalists belong to the past.

Palestinian journalists reminded us that journalists can/should be activists for human rights. At Cracks, we broaden it to the rights and well-being of all sentient beings. The systems of legacy or status quo media are losing their relevance, and we shine a light on the in-between: the transition phase, fault lines, contradictions, and openings where possibility lives.

Inspired by the quote of Catherine E. Walsh:

"Decoloniality is the seed that cracks concrete."

Many seeds in the media landscape demand change and need to be nurtured to grow and crack the system.

[Western] journalists generally lack knowledge about the history of their craft, writes journalism theorist James W. Carey in A Short History of Journalism for Journalists (The Shorenstein Center, 2003).

The "tradition of the new" was invented in the eighteenth and nineteenth centuries in Europe and the US. It was a move away from what was predictable, traditional, and heroic, as told in forms such as fables, legends, parables, and songs.

"The news" became useful for a new working class and as a rational practice to stay away from religious arguments. Journalism as a profession developed in the West alongside the nation-state and the spirit of nationalism.

As it evolved into an industry, it became increasingly centralized and controlled by corporate ownership, advertising systems, and political interests. The infrastructures that once promised to democratize information now shape what is seen and what is ignored. Today's media monopolies and algorithmic platforms amplify dominant narratives while continuing to silence or flatten others. The result is a journalism that serves systems rather than people, upholding objectivity as a shield without questioning how it has excluded whole communities from being heard.

Cracks is a response to this moment: to look beyond the noise and reclaim journalism as a human, ethical, and creative practice.

TABLE OF CONTENTS

Contributors to this issue:

Akhlis Purnomo, Anne Jomard, Jasmine Sawitri, Mary Helen Olson Donovan, Priya Kulasagaran, Sanne Breimer, and Sunalini Mathew.

Credits: Idin Ebrahimi for Unsplash

Why in Indian newsrooms the desk is important

Language and editing

News reports from India in English, will often have the speaker quoted talking in English, even though the language they spoke in was different. There are 22 languages in India listed in the constitution, with many hundreds of unlisted dialects, some of which don't have scripts. It is likely that a bomb blast survivor in Delhi will speak Hindi, and a road accident survivor in Andhra Pradesh will speak Telugu.

Publications now try and quote the person in the original language in a line or two, to establish what language they spoke and also because some phrases or concepts are best described in the words of the land.

India has of course accepted (some may say embraced) English as its own, and very few publications still hold on to British English. Indianisms like "take a bath," "give an exam," or "in winters" are the norm, as more speakers whose language at home may be Bengali, Tamil, or any of the others come into the workforce.

Reporters, especially those working out of smaller cities and towns, usually think in their mother tongue or the local language they grew up with. When they write, they're translating in their heads. An oft-made mistake is to say someone sat "on the table" rather than "at the table." So in an Indian newsroom, "the desk" is important.

There are certain concepts in India like caste, which require special treatment. For instance, many publications write Dalit-Bahujan-Adivasi (people traditionally considered untouchables, those discriminated against, tribal) in the same way the Associated Press style guide treats Black, with a capital at the beginning.

As right-wing forces surge, there is a tendency for publications to prefix a Hindu god's name with Lord, which wasn't the case a generation ago. Similarly, humans venerated to god-like levels also get special treatment. Like the king Shivaji, who lived in the 17th century and is now reclaimed as a Hindu warrior. He is no longer just Shivaji, but Chhatrapati Shivaji Maharaj (chhatrapati translates to lord of the umbrella or sovereign protector; maharaj is king). His followers insist he be referred to this way, and media houses acquiesce , so they are not "outraged" if he's just called Shivaji.

As India changes, so will its English.

Sunalini Mathew's motivation:

I am a journalist—more editor than writer—in one of India's legacy newsrooms. I'm interested in how shifts in belief and behavior shape Indian society. In this issue I write about how editing news and features in India is changing, along with the socio-political situation.
sunalinimathew@gmail.com

Andreas Harsono on Reporting West Papua:

Indonesia must confront its own deep-seated racism

Andreas Harsono's three-decade odyssey reveals a land of systemic racism, silenced histories, and a struggle for identity.

By Akhlis Purnomo

LEBAK, INDONESIA – The story of West Papua is, for most Indonesians, a story they have never truly been told. Journalist and human rights activist Andreas Harsono unravelled his story and journey of reporting West Papua as he sat down with Cracks on the first Sunday morning (11/2) of November 2025 at the comfort of *Compok Cellep*, his uniquely designed suburban home in Lebak Regency, Banten Province, Indonesia.

"I grew up in an era where we rarely knew what happened in Papua," Harsono recalled. Born in 1965, the year Indonesia's military regime solidified its power and the controversial New York Agreement laid the groundwork for West Papua's future, his childhood was steeped in a single, unchallenged narrative: that West Papua had willingly chosen to become part of Indonesia. "We were just being told that Irian Barat (now West Papua) had agreed to 100% integrate with Indonesia. There was a massacre in 1977, but there was no news report at all. The military controlled the media tightly."

The facade first cracked in 1996, when Harsono worked as a reporter for Associated Press Television and was dispatched to Wamena to cover the kidnapping of 16 international biologists by the Free Papua Movement (Organisasi Papua Merdeka or OPM). As an Indonesian citizen, he could travel where foreign correspondents were barred. For three weeks, he witnessed the tense negotiations led by Colonel Prabowo Subianto's Kopassus forces. Subianto is now the president of the Republic of Indonesia.

Andreas Harsono interviewed a number of local women selling produce and herbs in Wamena in November 2014. Credit: Jefry Wandikbo

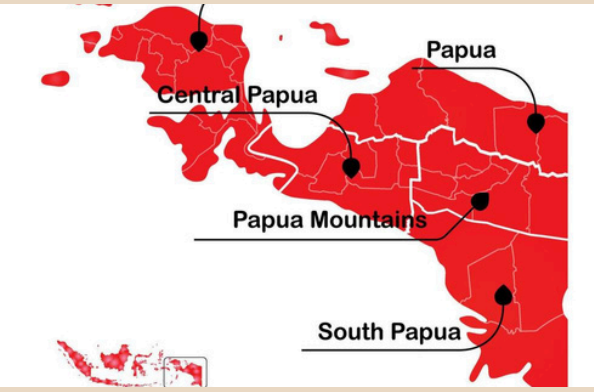
"I got malaria, too," Harsono said with a wry smile. "It was the first time I realised that there was something wrong in West Papua." He saw a reality starkly different from the placid portrayal in Jakarta's newspapers: widespread human rights abuses and pervasive racism against dark-skinned, curly-haired Papuans. "That was when I started to question my own understanding."

That initial questioning ignited a lifelong commitment. From 2008 to 2018, Harsono returned to West Papua every year; his journeys culminating in seminal reports for Human Rights Watch on political prisoners, media blackouts, and, most recently, the deep-seated racism that underpins the conflict. His work, Something to Hide (2015), is not just a chronicle of oppression, but a personal reckoning with his Javanese-Indonesian identity.

Ask Harsono to diagnose the crisis, and he turns not to polemics, but to the sober analysis of Indonesia's state-owned National Research and Innovation Agency (Badan Riset dan Inovasi Nasional, BRIN). He outlined the four root causes they identified.

First, and most fundamentally, is the manipulated history of integration. Harsono points to founding father Mohammad Hatta's early reluctance to include West Papua, citing cultural differences, and the deeply flawed 1969 "Act of Free Choice" where just over 1,000 hand-picked West Papuans, under intense military pressure, voted unanimously for integration. "The history of how West Papua became a part of Indonesia was manipulated," Harsono stated.

Second are the systemic human rights abuses. The names of the victims punctuate his sentences like grim milestones: Theys Eluay, a prominent West Papua independence leader, assassinated by the Indonesian Army Special Forces (Kopassus); his driver, Aristoteles Masoka, disappeared; Filep Karma, another pro-independence leader who became a close friend, was imprisoned for raising the banned Morning Star flag. "I get reports and videos every day about human rights abuses from the ground," Harsono said.



The four pillars of a forgotten conflict

Third is environmental degradation, where the lush Papuan rainforests are being devoured by palm oil and mining conglomerates. "Freeport was the beginning in 1969," he noted, referring to the massive American-owned gold and copper mine. "The environment and wildlife are destroyed, and millions of hectares of land are being stolen from the Indigenous West Papuans."

The fourth is deliberate marginalization. He cites Filep Karma's book, *Seakan Kitorang Setengah Binatang* (*As If We Were Animals*), which describes how, in the 1960s, West Papuans owned over 90% of businesses on the capital Jayapura's main street. Today, many have been pushed to the economic fringe, selling betel nuts on plastic mats. "OPM is systematically marginalized," Harsono explained. "Middle-class, intellectual business owners were accused of sympathizing with the Free Papuan Movement; they were arrested, tortured, and their stores were handed to military-linked businesses."

The complicit and the courageous

Navigating this complex and dangerous terrain requires a careful understanding of the media ecosystem itself. Harsono drew a stark distinction between the Suharto-era's outright propaganda and the more nuanced, yet still troubled, contemporary landscape.

While independent media outlets like Project Multatuli, Tirto, and Mongabay have produced commendable work about West Papua, a more disturbing phenomenon persists: the infiltration of newsrooms by state intelligence. A leaked military document once revealed over 200 journalists doubling as informants, Harsono said. He wrote in length about the leaked document on Indonesia: Military Documents Reveal Unlawful Spying in Papua (2011).

"They were divided into two positions," he explained. "The agents were the full-time intelligence officers pretending to be journalists." He recounted the case of Victor Mambor, the editor of West Papuan media Jubi.id, who discovered that one of his staff members was a police officer secretly sending daily editorial minutes to his superiors via Facebook Messenger. In another case, an army soldier was found working undercover in a Manokwari Express newsroom.

Then there are the informers: real journalists who freelance as informers, and are compensated with money or favors, creating a pervasive culture of surveillance and self-censorship. This dynamic often falls along racial lines, between what Papuans call "wartawan rambut lurus" (straight-haired journalists) and "wartawan rambut keriting" (curly-haired journalists).

"They're missing the facts on the ground in their narratives," Harsono said of the complicit media.

The language of liberation

In this contested space, even terminology is a battlefield. Harsono navigates it with deliberate precision. He prefers "Indonesian Papua" in English to clarify the region's current political status, while acknowledging that many Papuans reject the term. He insists on "orang asli Papua" (Indigenous Papuan) to distinguish from non-native settlers who call themselves "orang Papua."

He is particularly critical of the official label "Kelompok Kriminal Bersenjata" (KKB) or "Armed Criminal Groups" for Papuan militants. "I usually use the term 'West Papuan militants,'" he said, noting they call themselves the West Papua National Liberation Army (TPNPB). He contextualized their struggle: "They are mostly village guardians who just want to be independent from Indonesia. All of them are upset with the destruction of their forest, their rivers, their waters."

He clarified that the enmity is not towards all Indonesians, but primarily towards the security forces and those they referred to as "suanggi" – a Biaknese term for a traitor or sorcerer, now used to describe Javanese or Papuan informants and infiltrators.

Andreas Harsono visited the Abepura Correctional Facility in 2014. Credit: Jefry Wandikbo

A vision of solidarity

When asked to envision a decolonized future for West Papua, Harsono became cautious.

“I do not oppose the rights to self-determination. I respect Papuans who air their political aspiration to be independent,” he said. “But I also do not support them. Because I know it is a very sensitive issue in Indonesia.”

His position is not one of political advocacy for independence, but of human rights advocacy and profound personal solidarity. He believes the core issue Indonesians must confront is their own deep-seated racism. “Indonesians, sadly to say, are racist towards dark-skinned and curly-haired people. They often look down on them, saying they are stupid and smelly. They call West Papuans ‘monyet’ (monkeys).”

This is why Filep Karma’s book title, As If We Were Animals, resonates so deeply. It names the dehumanization at the heart of the conflict. For Harsono, solidarity in storytelling means approaching West Papua with an open mind, setting aside the biases of his Javanese, Muslim-majority upbringing to truly listen.

His connection to the land is also cultural and aesthetic. He spoke with passion of Papuan reggae music, the powerful compilation album of Arnold Ap, the classic folk song “Hai Tanahku Papua,” [“Oh My Land Papua”], and the breathtaking woodcraft of the ethnic Asmat people.

For three decades, Andreas Harsono has worked not as a revolutionary, but as a reporter and a witness, meticulously documenting the cracks in Indonesia’s official narrative, one report, one journey, one friendship at a time. His work encourages us to think that before any problem can be solved, it must first be seen and named for what it truly is.

Akhlis Purnomo’s motivation:

I am living in Lebak, Indonesia, and I’m interested in covering various topics related to decoloniality and well-being.
Other than Palestine and Sudan, Papua is probably one of the most misunderstood current issues highly relevant to decoloniality.
The interview with human rights activist and journalist Andreas Harsono may offer fresh insights for any journalists interested in covering sensitive and complex issues in a more decolonialized perspective.
akhlispurnomo@gmail.com

Decolonizing Data

Who gets to decide what is true?

Objectivity is often equated with data. Buzzwords like "evidence-based" and "science-backed" are a mainstay in all forms of journalism. While the scientific method is designed to produce unbiased results, the decision over which projects get funded and who gets to do the research is far from neutral.

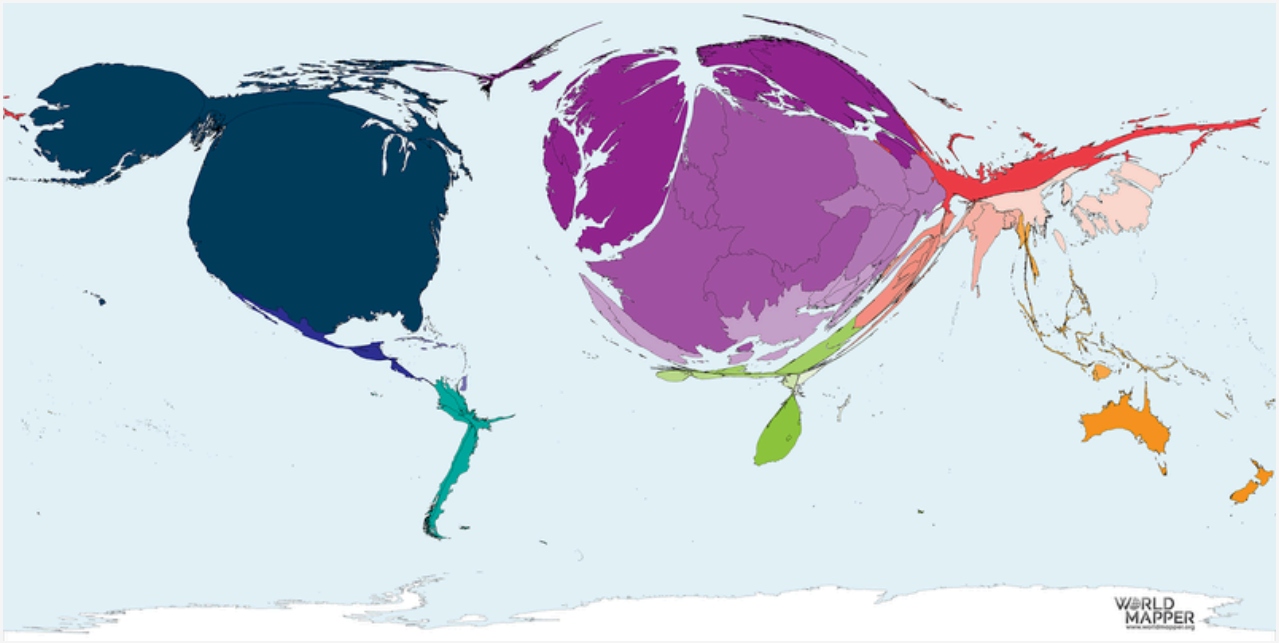
Most science is done in Western countries by Western scientists, constraining what we accept as true to a single worldview. Language barriers remain high, with English-language papers receiving more visibility and being more often cited. Non-native English speakers report being penalized at the peer-review process, a crucial step where the scientific community decides if results are robust enough to be published. Most published science is done by men, with women representing only 5 to 22% of highly cited—and therefore influential—researchers. The pool of accessible and acceptable scientific evidence is distorted towards the white, male, rich, and English-speaking perspective.

Evidence is mounting that this is not only reductive but, often, outright wrong. Indigenous and traditional knowledge stands the test of time in many areas of the world, but still struggles to be recognized as a valid form of evidence. Efforts are already underway to unite the wisdom of both Indigenous knowledge and Western science.

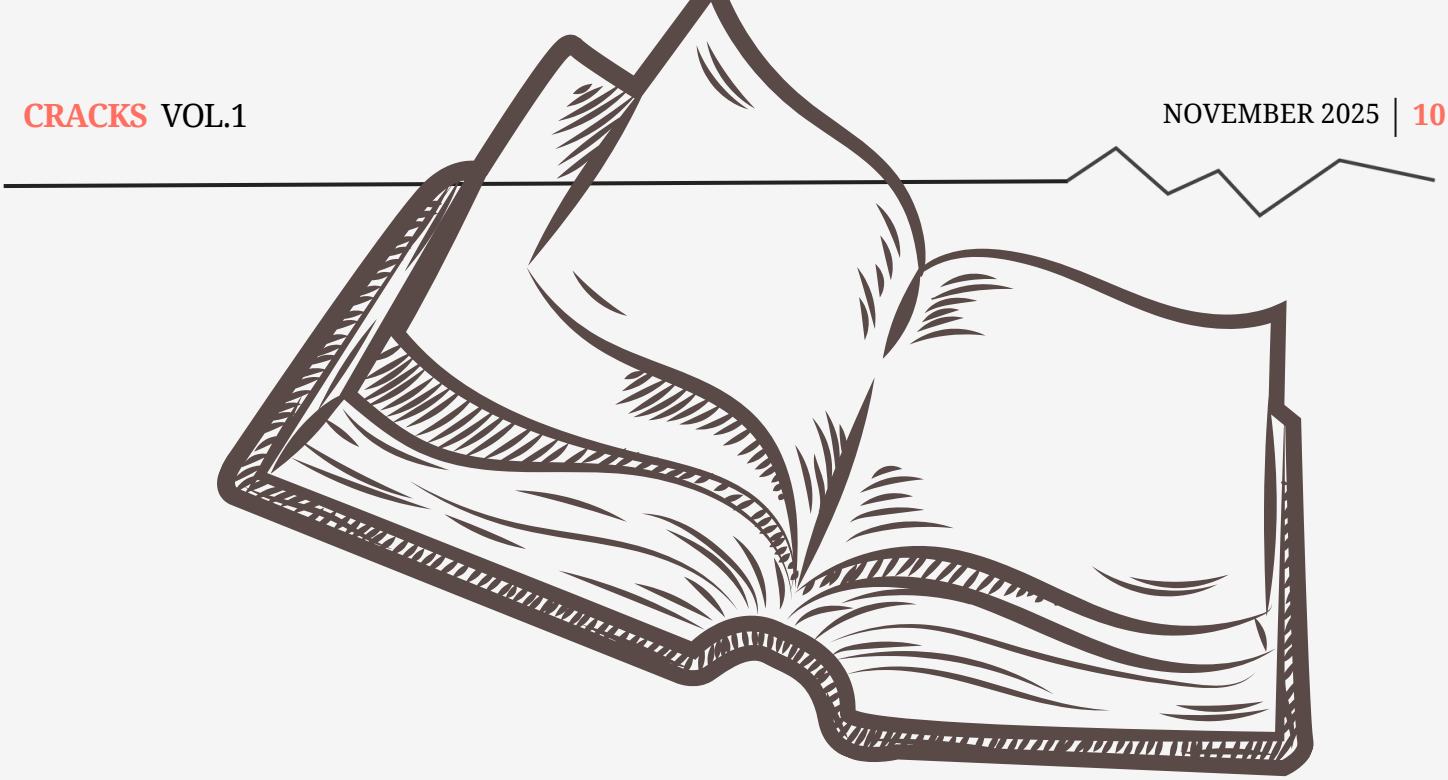
Journalists can participate in the movement to decolonize data by paying special attention to the source of their scientific evidence, balancing their argument with non-English publications from different parts of the world, and by including diverse viewpoints in their reporting. The OpenNotebook, a newsroom by and for science journalists, has a helpful and free guide for journalists wanting to track source diversity.

Anne Jomard's motivation:

I obtained my Doctorate in Biology in 2020 in Switzerland, where I gained insight into the inner workings of how and who makes data. For this edition of Cracks Magazine, I wanted to dig into how distorted our data landscape really is, as well as looking into existing solutions. If you'd like to connect, feel free to e-mail me at write@annejomard.com.



Map of the world re-sized based on the number of Nobel Prizes—one of the highest honours in science—attributed to individuals from that country, from worldmapper.org.



Idleness in the Age of Empire

Book Review: The Myth of the Lazy Native by Syed Hussein Alatas

What does it actually mean to be lazy, and who decides what ambitions are worth pursuing?

In *The Myth of the Lazy Native*, sociologist and academic Syed Hussein Alatas argues that in the eyes of the colonizer, laziness simply meant rejecting exploitation. Dissecting colonial writings by administrators, scholars, and travelers, Alatas shows how colonial capitalism moralized labor along racial lines across colonies in Southeast Asia. From this perspective, the values of entire communities were measured solely by their usefulness to the empire.

For instance, in colonial Malaysia, Malay rice farmers, fishermen, and smallholders were dismissed as "indolent" for working on their own terms, supposedly unambitious due to their disinterest in colonial enterprises.

However, what counted as diligence was still deeply steeped in contempt. Here is one colonial observer's "praise" for Chinese laborers, who were often debt-bonded and endured cruel conditions within colonial plantations and mines:

"He is the mule among nations—capable of the hardest task under the most trying conditions; tolerant of every kind of weather and ill usage; eating little and drinking less; stubborn and callous; unlovable and useful in the highest degree."

Lazy or not, all were deemed subhuman by colonial masters who avoided manual labor themselves.

What feels most urgent to me as a Malaysian is the book's exploration of how these myths were internalized by the colonized, and adopted by the local elite to shape political and policy narratives. I still see Alatas' critique reflected in how Malaysians perceive one another, with the same tired stereotypes coloring inter-ethnic assumptions of laziness and entitlement. The same pattern also shapes who we label as "expatriate" versus "migrant worker." Perceptions of race still play a role in determining whose labor is valued, tolerated, or rendered disposable.

Priya Kulasagaran's motivation:

I'm a freelance writer from Malaysia, with a patchwork career in media, corporate communications, and the arts. In this edition, I wanted to revisit a book that still feels relevant for questioning the forces that shape the stories we tell about ourselves and each other. priya.kulasagaran@gmail.com

Telling our story, our way: lessons from Indigenous media

What journalists can learn from TV Indígena

Iniquilipi Chiari-Lombardo, co-founder of TV Indígena, describes himself as an Indigenous communicator: "We tell stories, we tell realities, and we make problems visible from our own authentic perspective."

By Mary Donovan

PANAMA - TV Indígena is an Indigenous media channel and a space to raise awareness of Indigenous cultures, sharing videos made by and for the peoples of Abya Yala* and beyond.

Chiari-Lombardo co-founded this platform with Giuseppe Olo Villalaz in response to the lack of media spaces where Indigenous Peoples can gain visibility. They both come from Gunayala, an autonomous territory of the Guna Indigenous Peoples spanning an archipelago of over 300 islands on the Caribbean side of Panama and into Colombia.

Gunayala draws tourists from all over the world for its clear waters, remote beaches, and colorful embroidered molas – the handmade textiles created by Guna women – but it also has a rich culture, traditional leadership, and a history of revolution for autonomy.

Chiari-Lombardo and Villalaz saw an opportunity for Indigenous Peoples to tell their own stories, both within their communities and to others who want to learn. TV Indígena is a space for young Indigenous Peoples to reclaim their culture, especially as more are born outside their ancestral territories and are seeking new ways to connect with their language, history, and storytelling traditions.

The team of TV Indígena is attending COP30 in Brazil. Credit: @TV_Indígena on Instagram

Over the phone from Panama, Chiari-Lombardo explained in Spanish that Indigenous communication differs from other forms of communication, starting with its approach to knowledge. "Usually, Indigenous Peoples already hold the information; they don't need to search for it. They reproduce or work on what they want to do in their communication products," he said. Journalists outside of the community must engage in investigative journalism, asking questions, listening, and analyzing to understand the context.

Chiari-Lombardo also emphasized the importance of context. Traditional journalism, he said, often focuses on isolated events without considering the larger ongoing story, the root causes, and what happens next.

*Abya Yala refers to the American continent. The term resists European colonial names like "America" or "Latin America".

The full Gardi Sugdub relocation story

In June 2024, the Guna People living on Gardi Sugdub island – 1,200 meters off the northern Panama coast – had the option to relocate to the mainland due to rising sea levels. 1,000 people decided to leave and move into a government settlement with concrete houses, unlike the island houses made of traditional materials. Approximately 100 people chose to stay.

It was the first community in Panama to be displaced due to climate change, leading to significant international climate coverage.

"The narrative wasn't 100% true. So, as Indigenous Peoples, we decided to create our own report by interviewing our community's leaders, women, and young people," Chiari-Lombardo said.

In truth, the community also relocated because the island had become overcrowded and too small to sustain the growing population. The original reporting contained factual inaccuracies about the rate of sea level rise.

Chiari-Lombardo stresses the importance of continuing the reporting because few articles discussed what happened after the move; the relocation is just the beginning of the story. How have people adapted to the changes and to living in concrete buildings? The answers would be relevant for the Guna People and anyone globally who is facing relocation due to sea level rise, from New York City to Karachi. But the media had already left.

Where COP 30 begins

TV Indígena is part of the Yaku Mama (Water Mother) Flotilla that traveled 3,000 km through rivers in the Amazon to reach the UN Climate Change Conference COP 30 in Belém, Brazil. Together with the Black and Indigenous Liberation Movement (BILM) and other Indigenous organizations from Panama, Costa Rica, Ecuador, Indonesia, and Brazil, this flotilla is an act of resistance to bring climate solutions and policy demands to the conference.

The flotilla started from the glaciers of Ecuador, which feed into the Amazon River, allowing for the rainforest to thrive. Most of the COP 30 reporting focuses on the forests of Brazil and international negotiations. The flotilla tells the story from the beginning.

Through landscapes and communities in Ecuador, Peru, Colombia, and Brazil, the flotilla highlights pressing environmental and social issues of pollution, extractivism, and threats to Indigenous Peoples living in voluntary isolation. A floating film festival was organized with one of the communities to discuss just transition and sustainable alternatives for local economies.

The route is similar to the one taken by Spanish conquistador Francisco de Orellana in the 1500s, as a response to colonialism and the ongoing extractive projects.

It also represents solidarity among Indigenous Peoples as a source of strength. Chiari-Lombardo emphasizes the importance of collaboration and sharing experiences to make struggles visible and defend ancestral territories.

TV Indígena reports from COP 30 by highlighting Indigenous leaders and examining Indigenous participation in the conference. While around 3,000 Indigenous Peoples have registered for COP 30, few are involved in the actual climate negotiations.

Yet Chiari-Lombardo says: "The COP does not stop in Brazil." The impact Indigenous Peoples face as a consequence of colonialism continues, so their story should too.

Recommendations for journalists

What can non-Indigenous journalists learn from TV Indígena? Chiari-Lombardo shares two recommendations.

- First, when reporting on Indigenous Peoples, start with the United Nations Declaration on the Rights of Indigenous Peoples. It covers the fundamental concepts of Indigenous self-governance and self-identification, it helps to contextualize how territories differ, and describes work processes that respect Indigenous Peoples' rights.
  Chiari-Lombardo shares an example of how some reports on Gunayala say it is a land without laws, whereas it is a territory with its own laws and justice system, recognized by the government of Panama. Applying the principles of the UN Declaration would identify this misrepresentation.

- Secondly, find an ally in the territory you report on who can guide you in engaging with the community, and find the right interpreter. "Anyone can speak Indigenous languages, but not everyone can interpret," Chiari-Lombardo says. When a non-Indigenous person speaks one sentence, it may take up to three to five minutes to explain the context. And when an Indigenous leader talks for five minutes, it should be translated correctly into one sentence for the journalist. The right interpreter brings the right perspective and broader information.
  The Guna language Dulegaya doesn't have a word for climate change, although the people increasingly feel the effects of it. They now find ways to discuss it that include their lived experiences and knowledge.

Chiari-Lombardo's idea of journalism can be explained as contextual, respectful, and rooted in truth. Indigenous journalism goes a step further because it is not just about visibility. It is an act of resistance, of cultural strengthening, and collective power. Chiari-Lombardo: "We are the protagonists of our own narratives."

Mary Donovan's motivation:

I am a communications specialist interested in how storytelling can be a tool for human rights and positive social change. My experience working with Indigenous communities in Panama and Guatemala inspired me to explore lessons from Indigenous journalism for this edition of Cracks. Contact: marydonovan53@gmail.com

Post-2023 Gaza:

How independent media complicate the narrative, and what legacy outlets can learn

In the reporting on the Israeli genocide in Gaza, global Western mainstream coverage showed its limitations. My forthcoming paper, "Post-2023 Gaza: How Independent Media Complicate the Narrative," argues that the biased coverage of the genocide is patterned rather than accidental. Legacy routines, what I call official indexing, episodic timelines, and a persistent "view from nowhere", continue to shape what audiences see and what remains invisible. These routines privilege what is easiest to access and verify, such as government briefings or wire copy, while the voices under blockade or occupation are often left out.

Against that backdrop, a constellation of independent digital- native outlets, including +972 Magazine, Democracy Now!, De Correspondent, Forensic Architecture, and Orient XXI, demonstrates how journalism can make transparancy and positionality the new foundations of trust.

Each does this differently: +972 Magazine investigates the policies and command decisions that shape violence; Democracy Now! maintains long-term continuity beyond news cycles; De Correspondent centers listening and transparency through its member-funded model; Forensic Architecture turns verification into a public method; and Orient XXI builds regional capacity through multilingual collaboration.

When viewed through decolonial and change-centric lenses, these outlets show that accountability is not advocacy but just good journalism.

Credibility is earned when journalism states who we are, where we stand, and how we know what we know.

The paper translates these insights into a practical "practice protocol" for newsroom leaders. It includes operational steps like adding a positionality line in stories, disclosing methods and uncertainties, budgeting for co-authorship with local journalists, maintaining language glossaries to remove euphemisms, and creating community listening infrastructure. The goal is to make fairness auditable through verifiable processes and shared accountability.

Founders and editors set the conditions for slower, more transparent reporting to thrive. Palestinian journalists who are working under extreme constraint are the model of this integrity daily; their methods, not just their testimonies, deserve to guide global journalism.

The paper will be presented at the "International Media and the War on Gaza: Modalities of Discourse and the Clash of Narratives" Conference, Doha, 29–30 November 2025.

Motivation Sanne Breimer:

I work in journalism as a strategist, researcher, trainer, and founder of Inclusive Journalism. As a Dutch person, I was raised as a Christian in a pro-Israel society. My views on the Israel-Palestine conflict have shifted dramatically in the last two decades. I want to highlight the role of journalism in changing the narrative.

sanne@inclusivejournalism.com

THIS IS CRACKS.

CHANGE HAPPENS IN THE FRACTURES.

Thank you for reading our first edition.

Cracks is built as a collective effort by journalists, designers, and thinkers who believe storytelling can transform.

Follow our journey and join the conversation:
Instagram: @cracks.mag

Editorial team for this issue, in alphabethical order:
Akhlis Purnomo, Anne Jomard, Jasmine Sawitri (design), Mary Helen Olson Donovan, Priya Kulasagaran, Sanne Breimer, and Sunalini Mathew.

Cracks Magazine upholds journalistic standards based on accuracy, fairness, transparency, and accountability. We are committed to a decolonial approach to storytelling practices and respect for all communities featured in our work.

Our work honors the people and places who trusted us with their stories.
If you share it, please credit them and us.

Cracks is an initiative of Inclusive Journalism.
www.inclusivejournalism.com