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Recording the Future: an audio-visual archive of 'everyday life' in Indonesia in the 21st century

Recording the Future: arsip audio-visual 'kehidupan sehari-hari' di Indonesia pada abad ke-21

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ABSTRACT

Recording the Future (RtF) is a long-term project of KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies) in cooperation with PRMB-BRIN (Pusat Riset Masyarakat dan Budaya Badan Riset dan Inovasi Nasional) that has been running since 2003. The project aims to create an audiovisual archive of everyday life in Indonesia during the 21st century that can be used for research, teaching, documentaries, artistic work and so on. Recordings are made every four years in: Jakarta, Delanggu (Central Java), Payakumbuh (West Sumatra), Kawal (on the island of Bintan), Sintang (West Kalimantan), Bittuang (Tana Toraja on Sulawesi), Ternate, and Surabaya. Because the same locations are being revisited, visual changes, continuities in the landscape, and developments in society can be traced and compared over time. The archive consists of footage of people and (how they shape) their environment: work, housing, leisure, education, health, politics, government, infrastructure, urban development, mobility, culture, religion and so on. So far, the RtF archive consists of approximately 700 hours of recordings, which have been indexed and made accessible for research.

KEYWORDS

recording the future; audiovisual ethnography; oral history; everyday life

ABSTRAK

Recording the Future (RtF) merupakan proyek jangka panjang dari KITLV (Institut Kerajaan Belanda untuk Kajian Asia Tenggara dan Karibia) bekerja sama dengan PRMB-BRIN (Pusat Riset Masyarakat dan Budaya Badan Riset dan Inovasi Nasional) yang sudah berjalan sejak tahun 2003. Proyek ini bertujuan untuk menciptakan arsip audiovisual kehidupan sehari-hari di Indonesia selama abad ke-21 yang dapat digunakan untuk penelitian, pengajaran, film dokumenter, karya artistik dan sebagainya. Rekaman dibuat setiap empat tahun sekali di: Jakarta, Delanggu (Jawa Tengah), Payakumbuh (Sumatera Barat), Kawal (di pulau Bintan), Sintang (Kalimantan Barat), Bittuang (Tana Toraja di Sulawesi), Ternate, dan Surabaya. Karena lokasi-lokasi yang sama dikunjungi kembali, perubahan visual, kesinambungan lanskap, dan perkembangan masyarakat dapat ditelusuri dan dibandingkan dari waktu ke waktu. Arsip ini terdiri dari rekaman masyarakat dan (bagaimana mereka membentuk) lingkungan mereka: pekerjaan, perumahan, waktu luang, pendidikan, kesehatan, politik, pemerintahan, infrastruktur, pembangunan kota, mobilitas, budaya, agama, dan lain-lain. Sejauh ini, arsip RtF terdiri dari sekitar 700 jam rekaman, yang telah diindeks dan dapat diakses untuk penelitian.

KATA-KATA KUNCI

merekam masa depan; etnografi audiovisual; sejarah lisan; kehidupan sehari-hari

INTRODUCTION

Recording the Future (RtF) is a long-term project of KITLV (Royal Netherlands Institute of Southeast Asian and Caribbean Studies) in cooperation with PRMB-BRIN (Pusat Riset Masyarakat dan Budaya Badan Riset dan Inovasi Nasional) that has been running since 2003. The project aims to create an audiovisual archive of everyday life in Indonesia during the 21st century that can be used for research, teaching, documentaries, artistic work and so on. Recordings are made every four years in: Jakarta, Delanggu (Central Java), Payakumbuh (West Sumatra), Kawal (on the island of Bintan), Sintang (West Kalimantan), Bittuang (Tana Toraja in Sulawesi), Ternate, and Surabaya. Because the same locations are being revisited, visual changes, continuities in the landscape, and developments in society can be traced and compared over time. The archive consists of footage of people and (how they shape) their environment: work, housing, leisure, education, health, politics, government, infrastructure, urban development, mobility, culture, religion and so on. So far, the RtF archive consists of approximately 700 hours of recordings, which have been indexed and made accessible for research.

For this special issue of *Jurnal Sejarah, Budaya, dan Pengajarannya*, I will introduce the Recording the Future project, including its methodology, the use of its archive, and the ethical considerations involved in documenting everyday life. Additionally, I will give an example of the anthropological and historical aspects of the RtF collection, shedding light on how the archive functions as both a recording of the present and a historical document for future generations.¹ By doing so, I aim to connect the RtF project to the activities of the Oral History Collective, an initiative of Universitas Negeri Malang (UM) and Universitas Gadjah Mada (UGM) in cooperation with Universitas Kristen Satya Wacana, KITLV and NIOD Institute for War, Holocaust and Genocide Studies. These activities include oral history training for students, the development of an oral history module for education and research workshops. In this framework, UM and KITLV recently launched a pilot project for history (education) and sociology (education) students that will run in 2025. Students have been given the opportunity to send in a proposal for their thesis to work with the RtF collection focusing on themes of Indonesia's everyday life in the field of urban history, social movement, and household industry.

As RtF is an audiovisual archival project with an audiovisual ethnographic approach, how does this project then relate to oral history? Whereas oral history focuses on collecting verbal narratives, storytelling and personal memories that are obtained through prepared interviews, audiovisual ethnography is mainly observational while capturing (also)

¹ For this article, that is meant as an introduction to the Recording the Future (RtF) project, I draw for a great part on an evaluation report (2015) and article written by two of the founders of the project, Henk Schulte Nordholt and Fridus Steijlen (2007), and an analytical article about RtF by my colleague David Kloos (2015). Please see their articles in the references for more information. The documentary made by Fridus Steijlen and Henk Schulte Nordholt from 2008, 'Don't forget to remember me'; A day in the life of Indonesia' gives a good overview of the first decade of the RtF collection. You can watch it here: <https://www.cultureunplugged.com/documentary/watch-online/play/2895/Don-t-Forget-to-Remember-Me--A-Day-in-the-Life-of-Indonesia>. I would like to thank Lita Masnun from BRIN for her work on Recording the future during her KITLV fellowship in 2023 including making overviews of the collection that were helpful for this article.

unscripted interactions and events. However, the material in the RtF collection partly offers a mixture of both and therefore has the advantage of providing a lot more context. The collection has a variety of interviews, personal information, about topics that, because of the visual aspect, offer extra information such as body language, non-verbal communication and (interaction with) the direct environment.

Sometimes this is straightforward oral history, for instance the interview with a veteran in Payakumbuh who is interviewed about his experiences during the independence war. During this interview you hear his story but also see his emotions and movements, his house, his memorabilia. There is also footage of a small graveyard with soldiers from the war that did not survive in a village nearby. We can see the graveyard, the way it is constructed, maintained, remembered. These stories connect to each other. Other interviews and conversations, with a street vendor in Ternate, a rice mill owner in Delanggu, the youth in Payakumbuh, the sea nomads (orang Sama Bajau) in Kawal, might become oral history in the future, when the 'everyday life' has changed.



Figure 1. Ratih Prebatasari filming Serikat Mural Surabaya in Surabaya, 2014.
(Source: Picture by Fridus Steijlen)

Creating an Archive for The Future

Recording the Future: historical in its goals, but anthropological in its methodology

The idea for RtF was born out of the experiences of a large oral history project *SMGI*², in the 1990's on the closing years of Dutch colonial rule in the Netherlands Indies in which both Henk Schulte Nordholt and Fridus Steijlen were involved. This project, that mainly interviewed Europeans, focused on life histories, recollections of aspects of everyday life – school, travel, work, leisure, food – formed an interesting set of narratives about the daily reproduction of colonial relationships and in particular the experiences of racial distinctions

² The Oral History Archive SMGI (Stichting Mondelinge Geschiedenis Indonesië) is available at the Digital Collections of Leiden University Libraries and consist of a database with audio files and summaries of interviews with 724 persons about their experiences while living in the Netherlands East Indies/Indonesia during the last period of the Dutch colonial presence (roughly between 1935–1962). See <https://digitalcollections.universiteitleiden.nl/oralhistoryarchive-smgi>

(Nordholt & Steijlen, 2007:5). However, as the project was being carried out in 1990s, most witnesses that could be interviewed about the 1930s had already died, which illustrates according to Nordholt & Steijlen, (2007: 5) that historians are 'often too late' and that 'historians are good at exploring, rescuing, and restoring archives but they should make more efforts to create archives as well'. In other words, we need to collect the data when it is still possible. Furthermore, they argue, if you want to understand 'everyday life' in contemporary Indonesia in the future, you better capture it now as it might have disappeared by tomorrow.

So, it was in this field where the idea of an archival project about how big structures, patterns and processes manifest themselves in the everyday lives of ordinary Indonesians was founded. Such an archive was by definition audio-visual, by using an ethnographic filmmaking approach. The aim became to film fragments of this everyday life in a systematic way in different locations in Indonesia over a long period of time. The common thread would be a biography of places, including landscape, people, and the domains, instead of the following of (particular) persons. 'People may drop out, disappear and eventually die, whereas places stay where they are' (Nordholt & Steijlen, 2007: 10). The project would be historical in its goals, but anthropological in its methodology. The footage would remain raw material, a series of structured fragments of everyday life without a narrative construction or plot so it could be used as a primary source, as a first observation in the field that in this case could be rewatched.

The plan for this project connected with a similar plan from Lexy Rambadeta from Offstream Films, an Indonesian film production house. In 2003 KITLV and Offstream initiated RtF, with a crew consisting of Lexy Rambadeta and Andre Triadiputra as cameramen and Fridus Steijlen and Henk Schulte Nordholt as researchers. Over the years the team has changed a few times. The current fieldwork team consists of: Ireen Hoogenboom (coördinator, KITLV), Ratih Prebatarasi (independent videographer), Fransiscus Magastowo (independent videographer), and Fridus Steijlen (consultant, KITLV and Universitas Pattimura). The cooperation with LIPI, later PRMB-BRIN started in the first round of recordings. PRMB-BRIN stores the RtF material in their repository and regular workshops are held with their researchers on working with the collection.



Figure 2. Fransiscus Magastowo (Magas) filming the fixed point at Jl Gunung Sahari, Jakarta, in 2023.

(Source: Ireen Hoogenboom)

Method of documenting

Throughout the Indonesian archipelago eight places were selected that could represent together the various aspects of everyday life in Indonesia: Jakarta and Surabaya, as the two major cities with different characters; Delanggu, an urbanising rural area in central Java; Payakumbuh, Sintang, and Ternate, small provincial towns in different ecological and cultural environments; in West Sumatra, West Kalimantan and East Indonesia respectively; Kawal, a small fishing community plus tourist resort on the island of Bintan close to Singapore; and Bittuang, a small up-hill market village in northern Tana Toraja in Sulawesi. Each year two locations are visited for recordings, after four years the cycle starts over again.

Tabel 1. overview of fieldwork and recordings, 2003-2025

Jakarta-Delanggu	2003	2007	2011	2016	2023
Payakumbuh-Kawal (Bintan)	2004	2008	2012	2017	2024
Sintang (Kalimantan) - Bittuang (Toraja)	2005	2009	2013	2018	2025
Ternate - Surabaya	2006	2010	2014	2019	

RtF uses three approaches - recording locations, themes or topics, and individual interviews - to record everyday life in Indonesia. These three approaches are interconnected because locations shape the environment in which people live and work. To facilitate comparisons over time, we used rigorous procedures in recording our target locations. Recording various themes and topics, such as work, social life in public spaces, leisure, religion, and aspects of personal life, is another important strategy in approaching daily life.

In each place, one public space location was chosen as the 'focal point': an intersection, street, square, or market, where recordings were made from 5.30 am (sunrise) to 9 pm. These recordings allowed us to observe, for example, traffic behavior and, more generally, the way people use public spaces. The idea of this approach resonates with the project conducted by Colonel J. Lamster in 1912, when he drove around the streets of

Bandung in his car. Then he recorded it with a camera that he mounted on the front of his car. With this, he recorded the city and its surroundings on his trip from the perspective of the driver or passenger. It was this method that inspired us to do the same and install a camera on top of the car to record the surroundings. In addition, we made recordings during a trip on the river. Another device is to walk 3-4 hours with the camera on to cover a location. Before the walk, the team explored and mapped the trails. The videographers would stop and communicate with people along the way.



Figure 3. A Sunday mass in Bittuang, 2005. Picture by Fridus Steijlen
(Source: corresponding footage Rtf-Bttng05-027).

An important strategy in approaching everyday life is the recording of a variety of themes and topics. Some of these belong to obvious aspects of everyday public life that we are familiar with, although we tend to ignore them in terms of documentation. As a result, they tend to slip away from our memory as soon as circumstances change. For instance, a traffic jam or street vendors in Jakarta, the bus terminal in Surabaya, the Sunday service in church in Bittuang; topics that relate to various kinds of work: producers of kitchen utensils or the peasants in Klaten, a small krupuk factory in Payakumbuh, and an ice factory in Bintan. There is no rigid system in selecting the topics, because everyday life consists of a large number of different activities in a variety of contexts. In general, the project covers the fields of work, social life in the public sphere, leisure, religion and aspects of private life. These themes and topics will come naturally during the walk but can also be added with individual, sometimes more in-depth interviews related to recent developments or specific characteristics of the areas.

Over time, the project evolved, and it was possible to add some new topics and themes. This shows flexibility in the project, but still within a structured corridor and framework. Brainstorming sessions were conducted with colleagues to explore new themes before going into the field.



Figure 4. Filming at the rice mill in Delanggu, Klaten in 2023.
(Source: Rtf-Del23-006)

During the fieldwork it is important to keep a diary to keep track of the decisions being made about the locations, themes, and topics; and to describe the context of the situation that is not always captured on film. It also serves as an evaluation of how things are working out. A field visit takes five days of recording. One day for the fix point, one day for the drive and one for the walk, continued by two days for subthemes. Before and in between the visits of the two locations in one year there are traveling and preparation days.



Figure 5. Ratih and Sekar Sari filming the drive on a pick-up truck in Bintan in 2012
(Source: Fridus Steijlen)



Figure 6. Magas filming the drive in Bintan 2024, using a 360 camera
(Source: Ireen Hoogenboom)

Considerations while Working with RtF

Everyday life in different domains, some more than others

If we have to define the 'everyday life' that is being documented in Recording the Future, it is the everyday life in which people shape their world and in this way shape themselves in relation to the surroundings. Much attention is paid to what seems to be 'routine', the 'plot-less' part of daily existence. In that 'routine' there is room for 'agency' and power (Steijlen, 2015: 3).

For most of the time the Recording the Future project works in the public domain, but specific themes can be documented in non-public domains. Although RtF does not aim to focus specifically on ordinary people or the subaltern, there is a lot of material in the collection about them as they are more present in the accessible public domain, whereas public spaces like upper middle-class neighbourhoods and expensive shopping malls are largely privatized. Although in this way the everyday life and often marginal voices of ordinary people who often do not leave traces are preserved, however, it means that there is a certain bias in the project that needs to be taken into account. In order to balance this and to get access to this privatized domain, more preparatory research should be done before going on fieldwork.

So far, building up during the past 20 years, the following 6 categories of domains and subdomains are now present in the collection; 1) the 'socio-economic' domain that includes housing, work, education, health and leisure time; 2) the religion and culture domain including language, art, history and tradition; 3) the political domain covering relationships with the 'political' organization of the everyday life, namely the government and civil society; 4) the mobility domain, relating to infrastructure and transportation; 5) the economic domain with consumption and communication; and finally, 6) the environmental and ecological domain related to landscape, climate change, gentrification.



Figure 7. Angkot terminal Joyoboyo in Surabaya. Picture by Fridus Steijlen, 2010 (Source: corresponding footage RtF-Sby10-013).

Interaction, agency and authorship

Although RtF aims to film as an observer entering the field for the first time, the framework of the project, the decisions made beforehand by the people involved, and the impact of the camera obviously are playing a role while interacting with the environment. People react to the person interviewing them, whether this is somebody from Jakarta, or a western institute, a male or a female. So, if there is agency at both sides of the camera, does that also mean that there is co-authorship of the result? Nordholt & Steijlen, (2007: 8) state that: 'In this respect it is important to emphasize that even a seemingly neutral recording implies a series of decisions as a result of which many things and themes are excluded and remain invisible'. Therefore, the fieldwork diary is important to keep track of all these decisions. However, they argue that, although the people filmed can act as actors of their own life and the camera plays an active role in how they present themselves, they, still being the object and not the subject, do not become co-authors of the result (Nordholt & Steijlen, 2007: 9).

David Kloos (2015) approaches this in a different way. He argues that ethnographic filmmaking has the potential of blurring the boundaries between subject, author, and audience, creating a sense of "shared experience" and therefore 'the practice of ethnographic filmmaking "includes" the author in the work. He uses the term subject instead of object. All relations involved, that is between the subject, the researcher and the audience, need to be taken into account (Kloos, 2015: 156). In the case of the RtF audiovisual archive, the authorship would then even be more divided. The subject, the videographers and interviewers, the project coordinator, the fixer, and the researchers that make use of the collection are all "authors" of the works derived from RtF material.



Figure 8. Ratih and Magas interviewing Pak Pengko from the Orang Sama Bajau (Sea Nomads) at sea near Kawal (Bintan), 2024. Picture by Ireen Hoogenboom
(Source: Corresponding footage RtF-Bntn24-not yet indexed).

Ethical issues

The ethical issues related to the RtF project are a topic of ongoing concern as they change over time just as the whole project should be managed based on ongoing adjustments to new situations.

The main issues are consent and the thin line between the public and the private domain. While filming in the public domain overall the RtF team meets a remarkable willingness of people to cooperate. In the field videographer Ratih Prebatasari often experiences that people actively come to her and ask to be interviewed as well. After explaining, on film, who we are and that we are filming everyday life in order to make an archive, most people agree to be in it. If they refuse, they will not be filmed. We often leave our contact information or a flyer about the project.

Nevertheless, the camera can be overwhelming and is suddenly there into their lives and we have to be careful if it comes to sensitive situations and information. We always ask permission beforehand when we want to enter people's houses as this is clearly a private domain. But it is not always easy to establish a clear border between public and private domains in Indonesia as life of most people takes place in the public space. So, this is something we must be constantly aware of.

The RtF collection is not publicly available. In order to use it you have to ask permission at KITLV and in the future it will only be accessible with an account. By keeping an eye on how and within which context the footage is used we hope to protect the privacy and integrity of the people involved, who in most cases are not traceable anymore.



Figure 9. During the walk in Payakumbuh in 2024, Ratih and Magas interview a young coffeeshop (*kedai kopi*) owner, who then shows them the process of making slow coffee. Picture by Ireen Hoogenboom
(Source: Corresponding footage RtF-Pkmb24, not yet indexed).

Working with The Archive

The RtF collection can be consulted through a database that contains the metadata, coding and logging of the files. At the moment, the files are still on hard disks that are available at KITLV and BRIN. In the future the files will be online and accessible through an account.³

Examples of works based on the RTF collection

Being anthropological in its method and historical in its goals, the RtF archives provide material for both disciplines, now or in the future. But the material is also interesting for social sciences and urban, environmental, economic, cultural, language studies or for artistic works as the collection covers so many domains. You can use it as a source or as the basis for research, enhanced publications⁴, films, documentaries, educational material, exhibitions, and many more.

Underneath I will give an example of how RtF is used in an anthropological study and in an historical narrative (although it can be argued that both products could be a mixture of both) by using two different forms, an enhanced article by David Kloos and a short film by film maker Ratih Prebatarisari.

³ If you are interested in using the RtF collection, please contact me at: hoogenboom@kitlv.nl

⁴ Enhanced publications, unlike standard digital publications, can have a set of interconnected parts corresponding to research assets of several kinds (e.g. datasets, videos, images, stylesheets, services, workflows).

Anthropological study

For his article 'Living in a makeshift World? Mobility, Temporariness, and Everyday Life in Indonesia', Kloos (2015) made use of the RtF collection in two ways: he uses the RtF material for his research question and at the same time he analyses the nature of the RtF project itself by theoretically and methodologically assessing it. His study is about 'makeshift', a concept he uses to define the creative and emotional processes through which ordinary Indonesians try to make places as 'their own'. Kloos analyzed footage of the RtF archive by focusing on how 'modes of improvisation' and 'senses of temporariness' are visualized. Hereby he (2015: 147) centralizes 'the everyday conditions and experiences of a seemingly amorphous but increasingly significant class of Indonesian domestic migrants in search of an income and a place to live'. By combining visual materials with textual analysis, he contends that their experiences are shaped by two key factors: a readiness to leave their origins and the capacity to adapt, alongside a deep-seated yearning for stability and a regular, secure life.

Kloos uses footage from Kawal (a small fishing village in Bintan) and Pasar Baru (an old colonial shopping arcade in central Jakarta). Both areas have a multiethnic diverse population with many domestic migrants.

While analyzing the footage of Pasar Baru from the years 2003, 2007 and 2011, Kloos can follow, through images and interviews, the consequences of Pasar Baru as a traditional retail center, being pushed to the margins because of the emergence of new modern shopping malls.

While watching the recordings of the walk in Pasar Baru he notices for instance the huge difference in Jl. Sentul between 2003, 2007 and 2011. In 2007, suddenly a large construction project has arisen at one of the neighborhood's backside streets. As a result, the left side of Jl. Sentul has gone and now consists of the wall of the new building that has become a site of dwelling. Against this wall people have started making very small houses that are comparable to the conditions of the Jakarta slums. As an example of 'makeshift', Kloos uses a fragment (see Clip 1.) from 2007 in which the RtF team interviewed two of the inhabitants, Pak Aseni and Ibu Jamila, to show that although they are poor and 'victims of gentrification of replacing residential by nonresidential use of land, [...] people are not that easily removed' (Kloos, 2015: 155). Pak Aseni and Ibu Jamila decided to stay and tried to build a real house with a kitchen and pictures on the wall. By doing this they have agency and contribute in their own way to the reconfiguration of Pasar Baru. By watching the clip in his article, you can connect directly to the source of his argument and see what 'small' (*kecil*) in this regard looks like but also feel the resilience of Pak Aseni and Ibu Jamila.



Figure 10. Clip 1. 'Kecil' - RtF-Jkt07-030 (04:28):
(Source: <https://vimeo.com/135894297>)

To follow up on this story I did a quick scan into the footage of Jl. Sentul in Pasar Baru that was shot in 2016 and 2023. In 2016 (RtF-Jkt16-005) the houses were still there, and some of them are now used as *warung*. They looked well taken care off and some of them now had real glass windows, they were all painted in the same fresh green color and surrounded by plants. Compared to 2007 and 2011, the street turned into a clean and more livable environment. The sense of temporariness was gone. In 2023 however (RtF-Jkt23-001), the first time filming after COVID, the houses are still there but they seem to be closed and now look empty and rundown. This part of Jl. Sentul now gives a deserted impression, there is hardly anybody on the street, so unfortunately also no possibilities to ask people about this. It is time for follow-up research!

Historical narrative

With her short film 'Moving Market' Ratih Prebatarasi (see Clip 2) shows how you can construct an historical narrative based on the RtF material. With this film Prebatarasi 'tells' the story of Pasar Delanggu (the Delanggu market), that fell apart after renovation because of decisions made by the local government without taking the needs of the merchants and the community into account. Prebatarasi has used in chronological order footage of the fixed point, the drive and interviews of Delanggu 2003, 2007 and 2011. The fixed point is across the street of Pasar Delanggu, the drive shows the location of the temporary market and in the interviews merchants are explaining the situation. In 2003 an official tells on camera that there are plans for renovating the market but it is not clear when it will happen. In 2007 however it became clear that since a year ago the process is not going smoothly. The government has already started to demolish the old market while there is still no agreement between the merchants and the renovation committee about the costs involved. This situation has created unrest in the community and people are protesting. The footage shows a half-demolished market with merchants looking for their belongings in between the rubble and moving them out. The temporary market, on the football field nearby, is now also filmed and there you can see people building up the temporary market stalls. In 2011 the renovation was completed, and the market has now the form of a two-story building. However, it turns out that the decision for this design has far reaching consequences. The old merchants, especially those who are selling daily groceries, were to be relocated to the 'quiet' second floor but many of them have refused this. Since they know their customers don't want to go

up there, they prefer to stay at the lively temporary market. Those who decided to move to the new market see their business go down. As a result of this the renovation of Pasar Delanggu has failed and there are now two markets.



Figure 11. Clip 2. Pasar Delanggu in *Moving Market* Ratih Prebatasari, 2012.
(Source: <https://youtu.be/uYpkJDGfLjQ>)

To see how this story continues I watched the footage of Delanggu shot in 2016 (RtF-Del16-002, 003). In 2016 the RtF team returned to the old and the temporary market. From the conversations they have with the merchants it becomes clear that the situation has become worse and that attempts of the local government to solve the matter, like offering a subsidy to merchants to move to the second floor, are causing disruption in society. The merchants that remained selling on the temporary market explain that nobody wants to buy their selling permits they still have for the old market. Merchants that are selling at the renovated market are hoping that the local government will take the action to make all merchants move into the old market again. They are being interviewed on the second floor where zero customers are present.

When I visited the market in Delanggu myself in 2022, the situation was still the same. In 2023 the market was not recorded.

Epilogue: 'Recording The Future' in The Future

For the coming years RtF will continue to build on the archive following the same strategy. But times are changing rapidly. New technology like 360 camera's and drones offer new possibilities that at the same time also cause a break in the continuity of the archive as we can now record images that could not be shot in the beginning of the project. Besides, whereas in 2003 not many people had a camera, now everybody has a smartphone, and everybody is filming and posting online. Recordings about everyday life are abundant on the internet. Google maps have a street view option that offers us the possibility to see images of

almost any area on a map. How can RtF add and relate to this? Maybe we should be thinking towards a way to connect all these materials.

As the collection continues to grow in significance and becomes increasingly valuable for research, we are committed to enhancing its dissemination and expanding our engagement. Online access to the archive is a key priority, as is fostering ongoing collaboration with Indonesian partners in any related field. Joint activities serve not only as a means to share the collection more widely, but also as a valuable source of input for future fieldwork, as well as guidance on how RtF can evolve in the face of today's technological advancements. In addition to our regular workshops with PRMB-BRIN, we are excited about the collaborative pilot project with UM in 2025, involving history and sociology students, and the connected activities of the Oral History Collective, where RtF can further strengthen its ties.

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