

Producing Photos and Self-Narration of Kampung Peneleh Surabaya: A Collaborative Community Development Project of UNAIR, UMS, and UTM

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Abstract:- The connection between individuals residing in historical locations and their environment is complex and has many aspects. It encompasses both the physical integration and a profound connection to the intangible cultural history of the location. The meaningful link between citizens and historical places is fostered by community participation, a sense of pride in location, and the integration of heritage sites into daily life. Helping the local people to engage in the heritage sites may boost the sense of pride and strengthen the social cohesion among community members. This paper is a report of a collaborative community development program done by Universitas Airlangga, University of Malaysia Sabah, and Universiti of Technology Malaysia. The aim of the project was to help the local people produce their own narrative. The method was through photo competition and workshop. The photos became the tools for the local people to generate stories in relation to the heritage in their neighborhood. The result shows that two main groups of photos were produced: objects and activities. It is concluded that the local people connect themselves with their historical surroundings through the collective memories kept in the objects and the interaction in their daily life.

Keywords:- Community Development, Collaborative, Local People, Narrative, Peneleh.

I. INTRODUCTION

The essence of an urban community lies not only in its streets and buildings, but also in the complex series of narratives that influence its character and identity. These stories come from everyday encounters of everyone and serve as meaningful connections with the past, reflections of the present, and sources of wisdom for the future. Having different narratives can enhance a sense of belonging, pride, and strong bonds within a community. It can shape the identity of a community, distinguish it from other communities, and play an important role in shaping the social, cultural, and economic framework of urban life.

Kampung Peneleh (or the Neighborhood of Peneleh) is well-known for its historical value. It is part of Surabaya, the second largest city in Indonesia, which has many places with strong historical roots. Peneleh is famous for its role in the historical development in Surabaya. Kampung Peneleh, like many other historic neighborhoods in Indonesian cities, has become a window of a glimpse of the past and how it shapes the identity of local communities.

Kampung Peneleh is an example in which historical and cultural heritage are in an active neighborhood. Some of the cultural heritage has actually been integrated into the daily life of the local people. The examples are mosques, houses, and other public buildings. This co-existence makes the local people an integral part of the cultural heritage.

This paper is a report of an international community development program which was done by the Faculty of Humanities, Universitas Airlangga, Universiti of Malaysia in Sabah, and Universiti of Technology Malaysia. The project was a collaboration which was conducted during March-May 2024 and aimed to help the local people of Peneleh to produce their own narratives.

➤ *Self-Narrative and the Connection with Heritage*

Self-narrative is the process by which individuals create an internalized an ever-changing tale about themselves, which gives their lives a feeling of meaning and coherence (Adler, 2012). It is a tool to form identities and to understand one-self (Lingsom, 2009), to develop self-concept (Rice & Pasupathi, 2010), and to integrate reconstructed past and imagined future which generate a sense of unity and purpose (McAdams & McLean, 2013).

Self-narratives play an important role in community development by shaping individual and collective identity, promoting empowerment, and facilitating social cohesion. The power of narrative lies in its ability to influence self-efficacy, reduce stigma, and motivate individuals to build skills (Thomas et al., 2020). Lim and Childs (2020) further emphasize the impact of narrative elements on self-brand connections and emotional responses, highlighting the potential of narratives to strengthen bonds within a community. Egner (2022) supports this by stating that new

stories provide an opportunity to build a positive identity narrative, which contributes to the creation of a multidimensional and positive community culture.

Narratives in spiritual settings have various functions in community life, including encouraging member's identity development, defining community membership, building a sense of community, and facilitating a personal change (Mankowski & Rappaport, 2000). In addition, Duchsherer et al. (2020) reported how narrative strategies contribute to community building among vaccine resistant and hesitant parents, emphasizing the role of narrative in shaping community beliefs and values.

It has been reported that narratives can be an effective tool for empowerment, as demonstrated by (Goddu et al., 2015) who explored the influence of narratives on African Americans with diabetes, highlighting their potential to improve self-efficacy and self-management. Coulehan (2007) also stated that it is important to have narrative competence in community service to foster self-awareness and community development.

Steffensmeier (2010) underlines the centrality of narrative in uniting communities and evaluates community development through community stories. Szécsi (2021) studied the impact of narrative interpretation schemes on the conceptualization of self and community in the information age which illustrates the evolving nature of narratives in shaping individual and collective identities. Jarvis & Mthiyane (2018) proposed the role of self-narratives in enabling individuals to discover and construct new identities, underscoring the transformative potential of narratives. Additionally, Mankowski & Thomas (2000) explained how community narratives serve as a powerful psychological resource for its members to develop and maintain personal identities, further highlight the impact of narratives on individual and collective identity construction within a community.

The preservation of cultural heritage is significantly enriched by the contribution of self-narratives, which play an important role in capturing and transmitting the intangible aspects of cultural heritage. Yang et al. (2018) stressed the challenges faced in preserving traditional craft heritage in developing countries, emphasizing the importance of narrative in capturing the essence of these crafts and their cultural significance. Febriani and Riyanto (2021) reported that tradition needs to be safeguarded against commodification. Similarly, Lim et al. (2021) describe the preservation of Intangible Cultural Heritage (ICH) through narrative, focusing on the various on the clothing of various groups in Weld Quay, Malaysia, in the 19th century underscoring the role of narrative in capturing and transmitting cultural practices and traditions. This is in accordance to the findings of Feng et al. (2021) which reported the role of local communities in participating in the process of preserving cultural heritage through landscape narratives, showing how narratives can involve communities in the preservation and transmission of their cultural heritage.

Riyanto (2017) reported that a music community may help preserve cultural tradition using their musical creativity.

Meanwhile, networking and cooperation play an important role in cultural heritage preservation by facilitating collaboration, knowledge sharing, and the development of sustainable conservation strategies. The networking and cooperation are strongly encouraged among those individuals who are involved in cultural heritage preservation and the scientists in the relevant field (Adriaens, 2005). This is also strongly suggested by UNESCO. Furthermore, Wang (2018) suggested that the success of the conservation process necessitates educational networks which involve industry, government, schools, museums, and research institutions.

Residing in a historical site offers a profound bond between the people and their environments in which the heritage structures may become part of the people's daily lives (Chauhan, 2020). To develop this kind of community, it is very important to incorporate the environment with the people's activities. A neighborhood with heritage places has the potential to enhance local connections as well as to nurture a feeling of pride and belonging (Murzyn-Kupisz & Dzialek, 2013). Helping the local people to engage in the heritage sites may boost the sense of pride and strengthen the social cohesion among community members (Mak & Gallou, 2023). The bond between the local people and their heritage may be both tangible and intangible.

Ultimately, the connection between individuals residing in historical locations and their environment is complex and has many aspects. It encompasses both the physical integration and a profound connection to the intangible cultural history of the location. The meaningful link between citizens and historical places is fostered by community participation, a sense of pride in location, and the integration of heritage sites into daily life.

II. METHOD

The self-narration through photos was a collaborative community development project done by the Faculty of Humanities Universitas Airlangga, Universiti of Malaysia in Sabah, and Universiti of Technology Malaysia. The aim of the project was to help the local people of Peneleh to be able to produce their own stories, especially using photos. The self-narration of the people of Kampung Peneleh was obtained from 247 photos gathered by holding a photo competition. The process of competition can be divided into the following steps:

➤ *Preparation:*

Some focus group discussions were held to determine the theme, time frame, and other conditions of the competition.

➤ *Announcement and Theme:*

The organizer created flyers, brochures, and videos to raise awareness of the competition through announcements, direct visits and several video releases. This included on-site visits to meet several stakeholders such as the Peneleh Youth

Groups, education institutions, and others. The steps are as follows:

- **Announcement;** the organizer generated official announcement and notification that the competition is about to take place. This was done through various ways and channels both online and offline.
- **Theme:** the organizer made sure that the theme was understood. The theme became the main focus of creativity as well as uniformity of the photos among the submission.
- **Entry requirements:** The announcement also explained the specific requirements for submitting photos to the competition which included details such as theme, format, prize, and time frame.

➤ *The Photo taking and Administration:*

The participants of the competition must visit the Peneleh neighborhood to take photos and then submit the selected photos to the committee. The submission was grouped into four categories (adult, teenagers, children, and public)

➤ *The Selection;*

The submitted photos were judged based on the originality and the content of the narrative. The initial screening included the following steps:

- **Technical requirements:** The first steps of the screening process dealt with the technicality of the photos such as the clarity, the resolution, and the size of the file.
- **Image quality:** The photos were then seen closer to make sure that they have good image quality such as the focus, exposure, clarity, and composition.
- **Relevance of the theme.** The next step is the evaluation of the submitted photos to see their relevance to the competition's theme.

➤ *The Winners:*

After the above process, the organizer decided that there were 15 winners of the competition for 5 categories in which each category had 3 winners (first, second, and third).



Picture 1 Dr. Kavita Ganes from UMS Sabah is Explaining the Importance of Self-Narrative

After the competition, a group of experts from Universitas Airlangga, Universiti of Malaysia in Sabah, and Universiti of Technology Malaysia shared their experience in

producing narratives. Some students of Universitas Airlangga became the mentors to help the local people narrate the photos they already produced.

Table 1 List of Winners based on the 5 Categories.

Category	1st	2nd	3rd
Public	“Menikmati Senja Bersama Peristirahatan Tua.” (Enjoying Dawn in an old Resting Place)	“Beberapa Patung Yang Sudah Rusak” (Some Broken Statues)	“Berkunjung ke Rumah HOS Tjokroaminoto.” (A visit to HOS Tjokroaminoto’s house)
Favorite	“De Begraafplaats Soerabaia” (The Surabaya Cemetery)	“Makam Peneleh” (Peneleh Cemetery)	“Memperbaiki Sepeda Ontel Di Depan Rumah HOS Cokroaminoto.” (Fixing a Bike in front of HOS Cokroaminoto’s House)
Adult	“Ritual di Tengah Malam, Mandi dengan Air Sumur Jobong.” (Midnight Ritual, Bathing in Jobong Well)	“Pasar Polak” (Polak Market)	Masjid Jami’ Peneleh.” (Jami’ Mosque of Peneleh)
Teenager	“Aktivitas Anak-anak di Lapangan pada Waktu Sore Hari.” (The Afternoon Children Activities in a Field)	“Omah Lawas” (the Old House)	“Kegiatan 17 Agustusan di Wilayah RT 2 RW 3” (17 August Activity in RT2 RW 3)
Children	“Toko Buku Peneleh” (Peneleh Book Store)	“Ote-ote Porong Sejak Tahun 90an.” Porong ‘Ote-Ote Since 90s	“Sumur Tua” (the Old Well)

The 15 winners are the main data of this paper. Those 15 photos are analyzed to illustrate the connection between the local people and the heritage in their neighborhood. This, in turn, will generate a special narrative of the people and the physical and historical environment.

III. RESULTS

➤ Photo Production and the Local Narrative

There were 247 submitted to the committee, in which fifteen of them were selected as the winners. The fifteen photos are divided into two main groups:

➤ Buildings/Objects:

This includes those physical buildings, landmarks, and objects that contain significant meaning related to the community’s heritage. This may include religious buildings, historical sites, cultural centers, tools, furniture, food, and others. The photos of the buildings/objects may explain their contexts within the community’s heritage.

Table 2: Two main Groups of Photos: Object and Activities

	Building/Object	Activity
1	“Beberapa Patung Yang Sudah Rusak” (Some Broken Statues)	“Menikmati Senja Bersama Peristirahatan Tua.” (Enjoying Dawn in an old Resting Place)
2	“De Begraafplaats Soerabaia” (The Surabaya Cemetery)	“Ritual di Tengah Malam, Mandi dengan Air Sumur Jobong.” (Midnight Ritual, Bathing in Jobong Well)
3	“Makam Peneleh” (Peneleh Cemetery)	“Berkunjung ke Rumah HOS Tjokroaminoto.” (A Visit to HOS Tjokroaminoto’s House)
4	“Pasar Polak” (Polak Market)	“Memperbaiki Sepeda Ontel Di Depan Rumah HOS Cokroaminoto.” (Fixing a Bike in front of HOS Cokroaminoto’s House)
5	“Masjid Jami’ Peneleh.” (Jami’ Mosque of Peneleh)	Aktivitas Anak-anak di Lapangan pada Waktu Sore Hari.” (The Afternoon Children Activities in a Field)
6	“Omah Lawas” (the Old House)	“Kegiatan 17 Agustusan di Wilayah RT 2 RW 3” (17 August Activity in RT2 RW 3)
7	“Toko Buku Peneleh” (Peneleh Book Store)	
8	Ote-ote Porong Sejak Tahun 90an.” Porong Ote-Ote Since 90s.	
9	“Sumur Tua” (The Old Well)	
	9	6

➤ Activities:

These photos capture the moments of connection and interaction among individuals inside the community. The photos may also reflect the connection between individuals and the heritage. These may depict everyday life which illustrates how the heritage are incorporated into daily practices and rituals. Other examples are cooking practice, festival, religious ceremony, and communal celebration.

The table shows that 60% of the photos are about buildings/objects while the other 40% are about activities. The photos about buildings/objects are:

- “Masjid Jami’ Peneleh.”(Jami’ Mosque of Peneleh) A Historical Mosque built in the 18th century.
- “Makam Peneleh” (Peneleh Cemetery) In this case, both Peneleh and Surabaya Cemetery are the same. They are among the oldest European cemetery in Indonesia.
- “De Begraafplaats Soerabaia” (The Surabaya Cemetery)
- “Beberapa Patung Yang Sudah Rusak” (Some Broken Statues) Some statues in Peneleh are not well maintained
- “Omah Lawas”(the Old House)
- “Sumur Tua” (The Old Well) Both the house and the well are historical, yet in some cases they may be still functional
- “Pasar Polak” (Polak Market)
- “Toko Buku Peneleh” (Peneleh Book Store) These are the places for economic exchanges.
- Ote-ote Porong Sejak Tahun 90an.”Porong Ote-Ote Since 90s. Ote-ote’ is a traditional food made of flour and some vegetables.

It is believed that the Masjid Jami’ Peneleh was built by Sunan Ampel in the 18th century. Sunan Ampel is one of the Nine Wali (Wali in this case means a spiritually elevated religious leader, quite similar to ‘Saint’ in Western tradition). For more than 300 years, the mosque has been the center of Islamic life. The mosque is still functional and serves the community well.

The connection between individuals and their religious or sacred places is influenced by many factors such as cultural, social, and spiritual elements. For its people, such a place serves as a heritage both for individuals and the community. It also signifies identity and belonging. A historical mosque like Masjid Jami’ Peneleh is loaded with symbolic meanings and historical significance which in turn generate a sense of attachment and belonging (Woosnam et.al., 2018). Woosnam continued that the shared customs, beliefs, and Islamic religious practices generated connections.

The Masjid Jami’ Peneleh provides a space for the people to contribute to the spiritual practices and connect themselves with God. The practices are culturally deep-rooted and become the cherished tradition of the community which contains social and emotional significance to the people (Lama, 2022). Such significance will significantly strengthened the connection of the people with the Masjid.

The physical condition and the activities in the Masjid Jami’ Peneleh play a central role in the construction and expression of Peneleh collective identity (Wei et al., 2022). The masjid becomes a place where collective memory and history reside and are remembered. The masjid represents the memory of Islamic past and present existence and contribution to the life of Peneleh. The above description explains the reasons why the Masjid Jami’ Peneleh becomes the most important photo throughout the competition.

The second in line is the cemetery. Unlike the Masjid Jami’ which is older and represents the influence of Islam, the Peneleh cemetery displays a different story. It was started to be built in 1814 in which eventually 3.500 bodies rest. It was dedicated to the Dutch colonials who ruled Java at that time. Some important figures resting in Makam Peneleh are Danil Francois Willem Petermaat (1790-1848), Pieter Merkus (1787-1844), and Pierre Jean Baptiste de Perez, all were high rank officials. Peneleh cemetery is not only a resting place but also connects past, present, and future for individuals and the community (Leuta, 2019). Peneleh cemetery is a solid and well-preserved evidence of its past in which Europeans came and influenced the life in Java and Indonesia.

The Peneleh cemetery is a tangible reminder of the colonial past which reflects the unequal power relation and the subjugation of the local people by the colonizing forces (Kayaalp, 2019). As the embodiment of complex histories, the Peneleh cemetery represents complex and contested memory and heritage from the colonials. Indeed, it is this contestation that provide a back-drop for the most important role of the land of Peneleh, that is as the birth place of Indonesian nationalist movement.

➤ The Second Group is based on Activities. There are Six Photos Describing Activities done by the Local People in Peneleh.

- “Menikmati Senja Bersama Peristirahatan Tua.”(Enjoying Dawn in an old Resting Place)
- “Ritual di Tengah Malam, Mandi dengan Air Sumur Jobong.” (Midnight Ritual, Bathing in Jobong Well)
- “Berkunjung ke Rumah HOS Tjokroaminoto.” (A Visit to HOS Tjokroaminoto’s House)
- “Memperbaiki Sepeda Ontel Di Depan Rumah HOS Cokroaminoto.” (Fixing a Bike in front of HOS Cokroaminoto’s House)
- Aktivitas Anak-anak di Lapangan pada Waktu Sore Hari.” (The Afternoon Children Activities in a Field)
- “Kegiatan 17 Agustus di Wilayah RT 2 RW 3”. (17 August Activity in RT2 RW 3)

Peneleh is a very important neighborhood in Surabaya. Besides the Masjid Jami’ as the landmark representing the significance of Islam and the cemetery which became an everlasting reminder of the painful colonial period, Peneleh has several most important of the anti-colonial movements or nationalist movements in the early 20th century. Among the figures are Haji Omar Said Tjokroaminoto and Sukarno.



Picture 2: A man is Fixing his Bike in Front of Tjokroaminoto's House

This picture depicts a man squatting and fixing his bike in front of Tjokroaminoto's house. An Indonesian flag is seen in the background. This picture illustrates the connection between daily life and the heritage, in which the heritage is part of the daily life. There is hardly any border between the daily life and the heritage itself. The notice in front of the house clearly describes what the house is. This picture shows how the house of Tjokroaminoto has become part of the local people collective memory.

Haji Omar Said Tjokroaminoto, or H.O.S. Tjokroaminoto (1882-1934) was one of the most important figures in the Indonesian nationalist movement in the early 20th century. He is called Indonesian "Guru Bangsa" or "The Teacher of the Nation" (Iryana, 2024). Sukarno, the founding father and the first president of Indonesia learned 'nationalism' under Tjokro's tutelage.

He was also the founder of one of the earliest Indonesia nationalist movements based on Islam. Through this organization and his activities, he promoted social welfare and advocated the well-being of the Indonesian people who were under colonial oppression at that time (Syukur et al., 2020). He collaborated with Haji Samanhudi and other Islamic leaders to create and manage a modern organization as a means of struggle (Perdana et al., 2022).

Ultimately, the enduring impact of Haji Oemar Said Tjokroaminoto as a nationalist figure, champion of social change, and proponent of workers' rights is undeniable in the course of Indonesian history. He is a highly respected figure in Indonesian nationalism and a significant force in creating Indonesia's socio-political environment in the early 20th century.

The above brief description illustrates the backdrop of the reasons of a solid and strong attachment of the Peneleh people with the house of Tjokroaminoto. Two activities related to the house of Tjokroaminoto are presented by Peneleh people; the visit and the bike fixing.

Nationalist movements led by Tjokroaminoto can be seen as a response to the perceived threat and oppression to Indonesian identity, culture, and autonomy. The portrayal of Tjokroaminoto as a symbol of a nationalist movement has produced nationalist sentiments and united Indonesians. This is an example of the way the legacy of nationalist movements is highly connected to the people's narrative. The process of producing such a heritage reveals the interconnectedness between social movement, heritage, and collective memory.

IV. CONCLUSION

The empowerment project conducted by UNAIR, UMS, and UTM to produce self-narrative through photos by the local people of Peneleh has been very successful. 247 photos were submitted, 15 of them were selected as the winners and then narrated.

The contribution of UNAIR, UMS, and UTM was to share their expertise in producing narration. The experts from those three institutions were the speakers, trainers, and consultants in producing narratives. However, it was the local people themselves who then produced their own narratives.

Photos produced by the local people of Peneleh clearly showed the strong connection between the local people and the heritage in their surroundings. The connections are not only in the form of collective memories, but also in the functional aspects in which the people still used the heritage in their daily activities.

This paper shows that a community program may be able to help train and provide consultation for the local people to produce their narratives so that the narratives about their neighborhood are not designed and produced by others.

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