

Commodification of Betawi culture of *Palang Pintu* festival

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Abstract

The Kemang *Palang Pintu* Festival is an annual event. The purpose of this event is to preserve culture and celebrate the anniversary of the city of Jakarta. The organizers display many Betawi cultural arts while visitors who come are not

only Betawi residents. This study uses a constructivist qualitative approach. The research method used is a case study by conducting interviews & direct observation to make observations. The technique of checking the validity of the data is using the source triangulation technique. The results of this study indicate that the Kemang *Palang Pintu* Festival has carried out good planning. Starting from selection of participants, the technical meeting of event agenda, to the mechanism of the event rundown. Have conducted a visitor satisfaction survey but have not processed the data as a reference for the next implementation. The technique of compiling messages has been well designed in order to attract visitors and convey the meaning of the message that is the purpose of the event. This doorstep festival is a commodity process that provides selling power. The advantages in this case are various forms, both material and non-material (the existence of *sanggar* studios).

Keywords: *Intercultural communication, culture commodification, palang pintu, betawi culture.*

INTRODUCTION

The characteristic of culture in Jakarta as we know as Betawi culture. The native of Jakarta, using Betawi as their mother language, grow and develop in DKI Jakarta area and its surroundings. Formed around the 17th century, in the mixture of several ethnic groups such as Balinese, Sumatran, Chinese, Arabic and Portuguese. From different social and cultural backgrounds, they tried to find a common identity in the form of a Malay lingua franca, which eventually formed as a naturally homogeneous society. This ethnic group is also known as the Betawi people or the Jakartans (or Jakarte according to the Jakarta accent). The name “Betawi” comes from the word “Batavia”. The name was given by the Dutch during the colonial era (Sulistyo, 2020; BPS Provinsi DKI Jakarta, 2021).

Betawi culture is a culture that is originally a mix between variety of ethnic groups, such as Portuguese, Arabic, Chinese, Dutch, and other nations. Betawi culture began to form in the 17th and 18th centuries as a result of the assimilation process of the pluralistic population of Jakarta. According to Umar Kayam, Betawi culture began to be fully developed in the 19th century. What can be witnessed regarding Betawi culture including Betawi Malay dialect, theater (Betawi masks, Betawi shadow puppets), music (gambang kromong, tanjidor, tambourine), clothes, wedding ceremonies and housing architecture (Suhardi, 2020).

Based on the use of dialect, Betawi culture can be grouped into four, such as: 1) Coastal Betawi, including Betawi Pulo; 2) Central Betawi/City; 3) Outer Betawi; 4) Betawi Udik, border area with Sundanese culture. Based on the intensity of the transformation of Western culture, Betawi culture divided into three area, such as: 1) Betawi Indo; 2) Central Betawi/City; 3) Coastal Betawi, Outskirts, Udik (BPS Provinsi DKI Jakarta, 2021).

Culture is the identity of the nation that makes people's lives unique and have their own characteristics from other nations. The life we live today cannot be separated from the existing cultures from past generations or what we call our ancestors. Therefore preserving a culture is an obligation that we must maintain as early as possible so that we do not lose our identity. We as humanity are a form of cultural product because we are shaped from a cultured nation.

The majority of the culture that has been rooted in Indonesia for a long time are from Betawi ethnic, which is located in Kemang area, South Jakarta. Phenomenon occur when indigenous culture marginalized by foreign culture, shown by skyrocketing growth of foreign populations from America and Europe, and the increasing number of places that facilitate foreign residents. Betawi culture become more westernized, for example, restaurants that serve American and European specialties, cafes that serve alcoholic beverages and nightclubs and western-style music entertainment. In addition, there are many hotels that have been established with an international market, making foreign residents more comfortable living in the Kemang area, South Jakarta.

Kemang area is one of the Betawi community settlements, where the majority of the population is Jakarta or Betawi residents. In the early 1950s, the Kemang area was a plantation land. Initially, many Kemang trees (*Mangifera Kemangcaecia*) were found here, so later this area was known as the name Kemang. In the 1960s, settlements inhabited by Betawi residents began to develop. In addition to cultivating gardens, Betawi people also work as breeders and some produce tofu.

Betawi people are known to be very open to newcomers who enter Jakarta. Unfortunately, such openness is not accompanied by the ability to maintain the original Betawi culture. Most of the Betawi people in Kemang sell their land due to the increasing land price. Most of them now live in the outskirts of Jakarta, such as Ciganjur, Srengseng, and Setu Babakan, and some of the residents who still live in Kemang live in small alleys. Due to the very rapid development and to maintain the preservation of Betawi culture in the

Kemang area, one form of concern that can be done is to restore Betawi culture in the form of art (dance and drama) (Sulistyo, 2020).

The *Palang Pintu* ritual is one of the traditions of the Betawi people, especially those who live in Jakarta and its surroundings, this ritual has been part of the Betawi traditional wedding procession since the time of their ancestors. The combination of *silat* with the classic art of *pantun* is the most prominent thing in the *Palang Pintu* tradition. Not only in the wedding procession, *Palang Pintu* tradition is also carried out at celebrations and inauguration at various events. One of them is at the *Palang Pintu* Festival, which is held annually in the Kemang area, South Jakarta. *Palang pintu* in Betawi traditional weddings has been included in the official list of UNESCO (United Nation Educational, Scientific and Cultural Organization) as Indonesian cultural heritage in (UNESCO, 2014); (Jagielska-Burduk et al., 2021).

Padepokan Manggar Kelape later became the center of Betawi culture in Kemang, began in the family environment and slowly starting to be accepted by the wider community. Teenagers learn religious arts, such as marawis, while mothers study Betawi cuisine. From this art studio, several government institutions began to show their appreciation for Betawi culture by supporting the *Palang Pintu* Festival. Since 2006, *Palang pintu* Festival has been held to invigorate and brighten the Betawi atmosphere in the Kemang area. The liveliness of this Betawi cultural festival is also act as the opening of a series of celebrations for Jakarta's birthday every year.

Kemang *Palang Pintu* Festival held annually by Sanggar Mangger Kelape to promote Betawi culture. In this festival, *Palang Pintu* contest is the most anticipated competition. This competition aims to preserve and introduce Betawi culture to the wider community. In addition, the *Palang Pintu* Festival also aim to socialize and promote Betawi traditional cultural arts and to maintain and preserve Betawi culture. Kemang *Palang Pintu* Festival also serve as an opportunity to build friendships between art activists and Betawi cultural figures.

Previous research on Betawi culture was carried out regarding the symbolic meaning of the *Palang Pintu*, which in English can be translated as doorstep or a cross bar (Melinda & Paramita, 2019; Wibowo & Ayundasari, 2021; Suryani, 2017); ethnography behind betawi wedding procession (Putra & Shanaz, 2018), and Betawi cultural heritage (Sulistyo, 2020).

Previous research on the commodification of culture also carried out

on commodification of Kohe culture (Sumartono, 2016); commodification of *wayang kulit* (Putri & Sudrajat, 2019); culture commodification in Thailand (Niko & Atem, 2019); commodification of dreadlocks hairstyle in Dieng (Febriyanto et al., 2018). In this research will study the commodification of Betawi culture, especially the *Palang Pintu* ritual which is carried out at Betawi weddings. The question of the problem of this research is how South Jakarta Kemang *Palang Pintu* Festival become cultural commodification?

LITERATURE REVIEW

According to Mulyana (Mulyana, 2007) communication is defined as what happens when meaning is assigned to a behavior. When someone pays attention to our behavior and gives it meaning, communication has occurred regardless of whether we are aware of our behavior intentionally or not. Communication is also related to culture.

Commodification is a term that was born as a form of transformation from a relationship, which was initially free, not for commercial use. The thought of commodification seeks to describe the way capitalism carry out its goals through the accumulation of capital practices. The transformation occur from use value to exchange value. Commodities and commodification are two things which accompanied with object and process relationship, and become one of the indicators of current global capitalism (Ibrahim, 2011).

The concept of commodification (Cole, 2007) related to efforts on how to use human body parts to the culture owned by the community to be reduced to raw materials for products that can be commercialized. In the context of culture/identity, the concept of commodification refers to the effort to utilize the uniqueness of culture/identity to become a tourism commodity.

Commodification according to Mosco (Mosco, 2014) is a transformation from use value to exchange value. Commodification is one of the entry processes to understand how the existing media phenomena are interpreted from a critical political economy perspective. From Mosco's understanding above, it can be interpreted that the media is a tool of change to commercialized something. In this case, commercialization in the television industry occurs through the commodification of broadcast content to obtain financial exchange rates through advertising activities.

Regarding the commodification that occurs in the media, there are three forms of commodification, such as: (Mosco, 2014); (Muslikhin et al., 2021): (a)

Commodification of content, which explains how content or media content produced is a commodity to offer. This commodification process begins with converting data into a meaning system by media actors into a product that will be sold to consumers, audiences and advertising companies. (b) Audience Commodification. By using the discourse popularized by Smythe in the audience commodity, commodification of audiences explains how audiences are not just a viewers and consumers of culture distributed through the media. (c) Commodification of Labour. Eorkers not only produce content and get rewards for pleasing the audience through the content, but also create audiences as a commodity.

Each products have exchange value, which means, instead of being used directly, it can be exchanged in the market for money or for other objects. According to Marx (2008) commodities works mysteriously, because in each product show the identity as an objective character stamped on the product of that labour, because the relations of producers with all their labour are presented to them as a social relation, a relation that is not exist among them, but among the products of their labour. However, the theorization of commodities in modern capitalism has various variations because it follows the development of capitalism itself (Fuchs & Mosco, 2015); (Ballesteros et al., 2010).

“Communication and culture are not just two words but two concepts that cannot be separated,” it should be noted that the study of intercultural communication can be interpreted as a study that emphasizes the effect of culture on communication. According to Alo liliweri (Alo, 2003) intercultural communication add the word culture to the statement “communication between two or more people with different cultural backgrounds”.

Interactive intercultural communication is communication carried out by communicators with communicants in two directions/reciprocity (two way communication) but is still at a low stage, both interactive and transactional communication undergo a dynamic process which takes place in a lively social context, develop and even change based on time, situation and certain conditions. Because the communication process carried out as a dynamist or “create” a scene for the communication (Alo, 2003); (Riswandi, 2019)

Jesper Falkheimer & Mats Heide (Falkheimer & Heide, 2014) explains that strategic communication as an organization’s conscious communication efforts to reach its goals. In the broadest possible sense of the term, organization in this context refers to private companies, public authorities and organizations, associations and interest groups.

According to Cangara (Cangara, 2017) to create a strategy in communication planning, it must begin with the following steps: (1) Selecting and assigning the communicators: in various communication studies, communicators become the source and control of all communication activities, there are three conditions that must be met by a communicator, namely 1) the level of trust of people others to him (credibility), 2) attractiveness, 3) strength. (2) Determining the target audience and analyzing the needs of the audience: the audience has an active nature so there is a mutually influencing relationship between the communicator and the communicant. Thus, the communicator must be able to create equality of interest with the communicant so that the message can be well received by the communicant/audience. (3) Compiling messages technique: to compose the right message by establishing theme and material needed. It must be to be able to raise attention, therefore, it takes a technique of delivering messages that are informative, persuasive and educative.

Betawi culture is formed by the creation of behaviour, attitudes and actions of the Betawi people, which are structured into habits and living system from a historical perspective. Culture is formed by several elements, including language, belief systems, customs, cuisine, clothing, buildings, and works of art (Faizah et al., 2018); (Erwantoro, 2014).

Betawi culture heavily influenced by domestic and foreign cultures. *Gambang Kromong*, synonymous with Arabic music, *Keroncong Tugu* has a Portuguese-Arabic background, and *Tanjidor* influenced by Dutch music. Even in terms of marriage ceremonies, it cannot be separated from the influence of foreign cultures, such as Chinese and Arabic. The art of *Tanjidor*, or the tambourine, accompanying the groom's procession and firecrackers is influenced by Dutch, Arabic and Chinese culture. This fact makes Betawi culture a unique tribe because of the diversity in it (Harlenda, 2016); (Wibowo & Ayundasari, 2021)the author takes the formulas: 1.

Palang Pintu is an art tradition in Betawi wedding procession which is carried out when the groom and his entourage visit the bride's residence to carry out the marriage contract. The *Palang Pintu* according to the language has the meaning of "cross" and "door". Cross or *Palang* means a barrier, so not all people can pass or enter, and the *Pintu* is a door. It can be interpreted that the *Palang Pintu* is a Betawi community tradition to open up barriers for other people to enter certain areas to challenge the area's champions, who are usually used in weddings reception. However, there are no recorded history when the *Palang Pintu* tradition began, but the champion of Betawi legend, Pitung (1874-

1903) undergone the tradition to marry Aisyah, the daughter of the champion, name the tiger of Kemayoran, Murtadho, by winning the duel. (Melinda & Paramita, 2019); (Suryani, Ita & Asriyani, 2017).

The Betawi wedding ceremonies with *Palang Pintu* procession is intended to give an explicit message that marriage is a solemn ceremony which carried out once in a lifetime. Therefore, it will take several sequence in the wedding ceremony, including the art of the *Palang Pintu*. This also means that the groom cannot easily propose and enter the bride's residence, the groom must go through several stages or requirements set by the bride's family. Generally, this *Palang Pintu* tradition is carried out on the day of the contract, precisely after the marriage contract or before the reception begins (Hartono & Firmansyah, 2017).

Palang Pintu tradition, or also be referred to as *Buka Palang Pintu* (Opening the doorstep), is a tradition in Betawi wedding ceremony. However, over time, *Palang Pintu* art can be found in major events in several areas in Jakarta, such as Kemang *Palang Pintu* Festival which located along the road of the South Kemang area. Kelape Kemang Manggar Sanggar Studio is a Betawi cultural studio that pioneered the Kemang *Palang Pintu* Festival, which is now supported by the DKI Jakarta Provincial Government (BPS Provinsi DKI Jakarta, 2021).

METHODS

This study uses a qualitative constructivist paradigm, including in an interpretive (subjective) approach which ontologically reality is a social construction (Denzin, 2010). The research method used is a case study with a qualitative approach. The subjects in this study are community leaders and local residents who have an important role in the preservation of Betawi Culture in Kemang.

The following are informants who are willing to be interviewed:: (1) Mr. H. Edy Mulyadi S. Ag (The head of "Manggar Kelape" Foundation). (2) Mr. M. Alwi Rizqi, Amd. Par. (Head of Padepokan Sanggar Manggar Kelape). (3) Ahmad Baidhowi (Betawi Kemang area residents) (4) Arifin Bimo (Visitor of Kemang *Palang Pintu* Festival).

Researcher conduct an in-depth interviews (Hennink et al., 2011) and observations. The Kemang *Palang Pintu* Festival event held for 1 month with a visitation duration of 15-30 minutes/person. According to Miles dan Huberman (Huberman & Miles, 2012), data analysis consists of three steps,

such as: Reduction, Data Display, and Conclusion. The checking of the validity of the data in this study was carried out by using the triangulation technique of data sources (Denzin, 2012).

RESULTS AND DISCUSSION

Pre-event Preparation of Kemang *Palang Pintu* Festival

The performer in an event is an important thing that must be prepared for the event or activity. This is because an event comes alive or succeeds in entertaining and conveying the target message through the performers. It is necessary to make the right selection so that the event to be held will be lively and successful. The selection of participants in the Kemang *Palang Pintu* festival which is held annually done in the same intention. There are lots to do in preparation stage, as the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“Participants need to be under a sanggar (studio) to represents each own area. Because we want to educate and create a creative space for them and their community. We chose the ability or skills we want to showcase. Usually, the participants are a trusted athlete chosen by their studio. And yes, each studio needs to be able to judge whether the participant is competent or not.”

In addition to preparing for the performers, the organizers also made preparations related to techniques or skill showcase during the event. As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

“We held technical meetings beforehand, especially in the event section, because Sanggar Manggar Kelape is a dominant participant in the event. How to choose the theme and appearance, who the guest stars will be, how to event rundown work, and how to finish up everything. Still, we don’t rule out the possibility about the security system, how about the personnel, what kind of permissions we need”

The organizer of Kemang *Palang Pintu* Kemang also makes preparations starting from government permits, sponsorship, to brief the participants. As the head of Manggar Kelape foundation, Mr. Bapak H. Edy Mulyadi S. said:

“Of course, we take care of permits first, the permits from the support of the community, the companies, and community leaders. After that, from the level of RT, RW, Lurah, Camat, Mayor to the Governor and related agencies such as the Police, in the field of cultural tourism. We

also create concepts and themes, search for festival participants and invite companies for bazaar booths.”

Regarding the financial, the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

“Regarding the funding, we propose the funding to FORKABI, the main coordinator. We made proposal and then we need FORKABI’s approval. On how the funding works, only FORKABI knows. So, Manggar Kelape works as the organizer of Kemang Palang Pintu Festival.”

In addition to preparing participants well and planning carefully, the team that also prepares another shows to attract visitors. As the head of Manggar Kelape foundation, Mr. Bapak H. Edy Mulyadi S. said:

“The event consists of three parts, first is the local wisdom for Betawi culture itself. Second, Nusantara, displays several dance arts from other provinces such as Kalimantan, East Java, West Java, Papua. Third, we present international cultures such as swirling dances (red: Sufi) from Turkey, Lion Dance from China and so on.”

The head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par also said:

“We are more in terms of underdog; we are not only on stage but we also make events below the stage. For example, a parade of creative clothes from plastic waste which is held in front of the stage. Direct interaction with visitors from the MC is also not on stage. As for the concept, last year we took the Kalimantan provincial cultural parade, this year we want to take the Balinese Culture parade. There also time where the theme surrounding traditional children’s toys which also contain elements of Indonesian culture”

Providing unique event and attracting many people is one of the main satisfactions for the organizers. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

““We are istikomah (straight forward) by uniting in the concept of this Palang Pintu Festival as part of our souls. Our mindset is a program that must be preserved because as an icon of Kemang. That’s why we build our solidarity and our struggle and our sense of togetherness. We are committed that this event must continue every year except 2020 due to the Covid outbreak.”

The Kemang *Palang Pintu* Festival now become an icon of the city of Jakarta, especially around the anniversary of the city of Jakarta every year. Evaluation and improvements are continuously done so these activities still exists without being eroded by modern events or activities. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“We chose different themes each year, in 2019 we made the biggest golok (machete) and it was recorded at MURI (Indonesia Guinness Record). In 2020, we initially plan to carry the theme “Go Green”, but due to this condition (pandemic) so it can’t be done. That is one example of the attractiveness of the Kemang Palang Pintu Festival compared to other festivals. Our main event is Palang Pintu but it has a lot of content in it and a lot of messages. Every year it grows, that at first, we only held small events in the village field, getting bigger here, of course, with support and collaboration with FORKABI and the Government

The development of the Kemang *Palang Pintu* Festival continues to increase every year. This can be seen from the enthusiasm of the community to attend and participate on the event. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“The development the contents of the event. In the past, there was no ondel-ondel ngibing parade, there was no parade of traditional children’s toys in the last year or so. In previous years we have not held a MURI record, the last year we held the biggest golok and ring stone. We create the event with in mind on how to attract attention by making a difference from previous years. So yeah, developments in concepts and ideas”

Target audience and analyzing audience

The Kemang *Palang Pintu* Festival which is held annually has its own magnet for participants or visitors. This event held in 2 days, on Saturday and Sunday, weekend, to not to disturb residents’ activities too much. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“Because Saturday and Sunday are weekend holidays, it doesn’t interfere with community activities such as school and work. Saturday and Sunday are days used by the community to find entertainment and a lot of free time on Saturday and Sunday. We usually welcome or approach Jakarta’s birthday in April or May to add to the excitement of this Betawi city’s anniversary.”

Visitors of the Kemang *Palang Pintu* Festival come from various circles. The number is increasing every time, as the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. explained:

“There is no written data on visitors, but analytically, by measuring the length of our area, it is 900 meters to 1 kilometer. 1m² can be filled with 50 people in a very crowded condition. Let’s say we use 500m² for the bazaar booth and stage. So, we count 50 people x 500 meters (1 km area taken 500 m for the bazaar and stage). In 1 day, it can reach 25,000 visitors and even more because there is a circulation of visitors between morning, afternoon, evening and night. We take participants from several representative areas from Jabodetabek depending on the sub-program. For example, the Palang Pintu festival (competition) can reach 50-70 people. For music entertainment, there are usually 6 groups, for dance there are 4 groups, depending on the content of the program. Bazaar participants or tenants amounted to 300 booths with various kinds of goods being sold. What is certain is that Betawi specialties, Betawi-specific attributes must be present, then there are also popular culinary delights from other cultures in Indonesia and from foreign cultures, household furniture, clothing, and much more.”

The organizing team for the Palang Pintu Festival has target for audience and visitors. Basically, this event knows no age or gender, so everyone can enjoy the performances of the participants. As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

“I think we target more towards young people. Because, on the one hand, we want these young people to love Betawi culture. Not only Betawi culture, but also cultures in Indonesia, don’t let our culture claimed by other nations. I focus on these young people because now many young people prefer foreign cultures.”

As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“Our target is, for public figures, we want Betawi culturalists, for example, there are Bolot, Mandra, and Maja, right? But if we look at national figures such as members of the DPR or DPRD (public officials), the governor, like that. Our target consist of all elements. From among officials, businessmen, the wider community. Because the segmentation of this festival is very broad, especially the expatriates in Kemang, they are very interested, very enthusiastic about this event. These expats want to come crammed with local visitors, eat Betawi cuisine, shop and some

even dance while watching the stage.”

The team that organizes the Kemang *Palang Pintu* festival does not have a specific target for the number of visitors. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“How do we want to set a target if the area is full of visitors, it’s difficult to walk? Have you ever been stuck and couldn’t walk like this until we pulled some visitors to another part of the road so that other visitors could walk? Imagine from end to end along 900 meters, almost 1 kilometer. What is the age limit for visitors who can come to the Kemang Palang Pintu Festival? There is no age limit, from children to adults to grandmothers, grandfathers, can come here. There is no requirement to come and it is free to enter with just a smile. As far as I know, there must be visitors from all over Jabodatabek, West Java, Sumatra, and from Surabaya too. As for security, we work closely with the Army, Police, and local security itself which is assisted by organizations from the local community and committee as well. So, our security is multi-layered because of our permission from the Kapolda.”

Visitors who attended the Kemang *Palang Pintu* Festival were not only residents of the Kemang area, but also came from outside the city of Jakarta. This is because this event can provide interesting entertainment for two days to attracts visitors. With a large number of performers, the entertainment provided is not monotonous. As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

“The Kemang Palang Pintu Festival is held for 2 days, Saturday and Sunday. We prepared the previous day on Friday night at 9 o’clock, we closed the road because it took a long time to build hundreds of tents and 2 stages. 2 days has been effective because the first day of the festival is not monotonous. Second, our program never stops, there is always someone who fills the program on stage until it’s time for our call to prayer to stop for a moment and after the call to prayer we immediately continue again. The number of participants/performers in 1 stage is about 20 groups of participants and performers per day and if you are lucky, stage 2 is under 10 groups per day. Tenant bazaar, we provide more than 200 tents and almost all filled. 40% from local residents, 60% from others. Usually, the locals already think and guess what the event will be like, so in fact, people from outside Jakarta who don’t know are very curious about the Palang Pintu Festival. They even ask the price of

admission to the Kemang Palang Pintu Festival, guessing if isn't it the same price as the PRJ event."

In organizing the Kemang Palang Pintu Festival, there are obstacles to be faced. As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

"What I know is that the problem is in terms of the messy layout of the bazaar booths, because most of the visitors complain about the clothes stand next to the food booth. Yes, that's the criticism I received from visitors. Visitors hope that the area can be tidy according to the type of stand and merchandise."

In organizing an event, it is necessary to evaluate the entire course of the event. Evaluation intended to find out what has been good and needs to be improved in the future. In addition, evaluation is also to determine visitor satisfaction level with the event. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

"The way to know if visitors to the Kemang Palang Pintu Festival are satisfied or not with the programs is when we saw visitors come back and forth here until they invite their friends and come again. With the condition that visitors who have come have even invited their friends, family and friends, it means that they are happy and invite their friends, relatives and family to join in the fun."

As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

"We have an evaluation by distributing questionnaires to visitors and tenants. What we lack, what we should add, what we should reduce. After the festival is over, we held evaluation meeting to know what to improve next year. We gave questionnaires on Sundays to visitors and tenants. After the meeting, the filing of the questionnaires was held by the Central Committee, FORKABI".

The Palang Pintu Kemang Festival has been able to provide entertainment in the form of cultural preservation for the surrounding community. This can be seen from the enthusiasm of the community to come and enjoy the events that are displayed. A strong attraction has also been formed and built by the organizing team. Evaluation of the event needs to be done to be able to provide suggestions for improvement so that the organization of an event can continue

to run. Mr. Ahmad Baidhowi, a visitor of Kemang *Palang Pintu* Festival, said:

“In terms of decoration, it should be more modern, for example, the stage has an LCD screen, we don’t use a backdrop anymore. In terms of parking, for motorbikes and cars, it should be neater. If possible, I want the MCs from famous artists and the guest stars are from even more top artists.”

Techniques for Composing Messages in the Kemang Palang Pintu Festival

The Kemang *Palang Pintu* Festival is an event that showcases Betawi cultural arts. The challenge of this event is how historical art and culture attract the interest of the younger generation, and become an entertaining event. A good planning is needed to convey the right message, to be able to educate Betawi culture in the form of interesting entertainment.

Language style and intonation are important in this event. As the head of Manggar Kelape foundation, Mr. H. Edy Mulyadi S. said:

“We’re holding this event for the community, especially Jakarta residents, we want to educate people in Betawi language, so we use Betawi a lot. But because the people of Jakarta are plural, we use Indonesian. But when we are dealing with friends or relatives whose background is Betawi ethnicity, we use Betawi language. For example, a performer who is known to be watching is called “Kemane aje lo? Gue cari kagak ketemu?” (Where have you been? I’m looking, can’t you find it?)” then he replied “ gue abis ngejedog di sono“ (“I was there the whole time”)

As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

“Some use the Betawi Kampung (village Betawi) language, which is a bit harsh, while others use Betawi Kota (city Betawi), so they are a bit more polite. Betawi Kota is used in almost all event sessions, but Betawi Kampung is more specific to Lenong. Lenong is taken from the background of the ancient people who were used to the Betawi language of their village. Although there are some languages that in our view are not true, even though they are actually like that”

Different opinion from other visitors, who is not Betawi people, Mr. Arifin Bimo:

“As far as I know, Palang Pintu was held at a Betawi wedding with

reciprocated pantun and silat martial arts. Based on the content of the event, what I understand from the intent and purpose of this event is that they want us to be proud of our own culture, we don't forget our own culture, we must participate so that our culture remains sustainable. I don't think it's difficult to understand the language they use. They mostly use everyday Indonesian for most of the programs. It's just a lenong show that sometimes I don't understand some of the words and accents. But I just enjoy it because his facial expressions are funny"

Event planning is not only in the arrangement of appropriate language and intonation. A promotional language is needed that is in accordance with the needs of the environment and culture that will be carried. Determining the theme of the event also needs to be considered in order to stimulate the interest of visitors to come to an event.

Media promotion plays important thing in organizing events to attract attention. An appropriate and targeted communication strategy is needed to make the event to be held a success. As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

"There are many ways to promote our event, such as through (conventional) media such as banners, posters, and also from social media, Instagram, Facebook, from mouth to mouth with the help of friends from our network. At the time of implementation, we also involved the MC in attracting the attention of visitors by promoting this event not only from the stage but also down from the stage to the existing visitors. We also use social media, print media such as banners / posters, radio, we also work with KOMINFO. In fact, we didn't do much on marketing, but the community themselves who promote the event to people they know. The enthusiasm of the community is truly extraordinary"

In addition to promo media, messaging techniques also needed in describing the culture being performed. This has been done by the organizers of the Kemang *Palang Pintu* Festival to make it easier for visitors to understand the intent and purpose. As the head of Padepokan Sanggar Manggar Kelape, Mr. M. Alwi Rizqi, Amd. Par said:

"The way the organizer conveys the intent and purpose of holding the Kemang Palang Pintu Festival is so that the public or visitors can understand it, usually that is especially from the MC too, because after every performance, the event is explained what the meaning of the appearance of the participant or performer is. And we also invite

journalists from the mass media to interview our representatives and we are happy to explain the purpose and objectives of this Kemang Palang Pintu Festival.”

With good and appropriate message preparation techniques, visitors to the Kemang *Palang Pintu* Festival could easily understand what the message means. There will be a lot of new education delivered to visitors, both native Betawi residents and residents other than Betawi. As stated by the local resident who is a Betawi visitor, Mr. Ahmad Baidhowi:

“From the presentations displayed, his knowledge of Betawi culture is already very good, from the bazaar there are more Betawi culinary sales, Betawi knick-knacks, etc. In my opinion, this event has a purpose, in other words, to present all Betawi contents to local people who aren’t Betawi. Even though this is a Betawi event, what is displayed to the public is not only the Betawi, but also other cultural displays such as those from Papua, Java, Sumatra, Kalimantan, Sulawesi, Bali and even foreign cultures. It teaches us to live peacefully side by side with other people despite different cultures. We knit a sense of togetherness in life, there should be no war and enmity”

Different opinion from other visitors, who is not Betawi people, Mr. Arifin Bimo from Kediri, East Jawa:

“Before I saw Betawi Palang Pintu art with my own eyes at the Kemang Palang Pintu Festival, I had watched a television program where there was a Palang Pintu scene at a Betawi wedding. Like the soap opera *Si Doel*, there is also drama FTV which often tells the love story of people with Betawi backgrounds. So more or less, I understand enough by watching the Palang Pintu scene on TV. We wouldn’t be able to achieve the goals and objectives if we do not have the means. I think the organizers gave a message that don’t be afraid to have lots of friends, don’t be afraid to have lots of relatives, don’t be lazy to stay in touch. They were able to get to this point because of the encouragement from various parties that they always maintain their relationship with”

Discussion

Content commodification can be seen from the determination of the content of the Betawi *Palang Pintu* cultural event. The performers or participants in the Kemang *Palang Pintu* Festival are important things that must be prepared properly. There are several criteria that must be met by participants including:

(1) Participants must be under the auspices of the *sanggar* (studio). The goal is to represent their respective regions. (2) Ability according to the field. This is necessary so that the cultural arts performances are in accordance with the skills or abilities of the participants, because the culture that will be displayed is not only the cultural arts of *Palang Pintu*, there are also the arts of dance, culinary, music, drama etc. (3) Able to speak Betawi well, so that communication is carried out using Betawi Language. (4) Appearance and demeanor. It will be seen what makes his appearance different from his usual appearance and whether it can raise excitement from visitors.

To get the right performers, the organizers will coordinate with the communities, *sanggar* (studios) or Betawi cultural foundations in the JABODETABEK area. They will be selected strictly to get participants who meet the appropriate criteria. It is not easy to become a participant or performer at the prestigious Kemang *Palang Pintu* Festival.

The Kemang *Palang Pintu* Festival does not only display Betawi cultural arts, but there are several cultural arts from other regions. This is done to be able to introduce other regional arts and cultures as well as understanding and educate the people who visit the festival. In each event, the committee team presents the Kemang *Palang Pintu* Festival with themes that are parallel with global trends, such as examples of traditional toys, GO Green, etc. The Kemang *Palang Pintu* Festival also provide various bazaar for audience to spend and experience.

Audience commodification can be seen based on response of visitors to the Betawi cultural arts performances. Visitors of the event were entertained and amazed by the entertainment offered by Betawi cultural performance. The Kemang *Palang Pintu* Festival dubbed as a free cultural entertainment that enjoyable for all groups, genders, ages, and social statuses, but the high number of visitors can be used as one of the factors to be commercialized and to achieve economic goals without losing the meaning of *Palang Pintu* tradition, which was originally only used in the wedding ceremony of the Betawi people. The number of visitors annually also lead *Palang Pintu* Festival as tourism destination.

Not only as target market, customer needs analysis also become a communication strategy. Analysis of customer needs can be obtained by survey data through customer questionnaires. However, the data from the survey was not used as a reference for the next implementation due to lack of data processing.

The commodification of workers (labors) can be seen based on who is the actor or performer in the festival, which is different from the traditional *Palang Pintu* in general. Actors or performers in the original *Palang Pintu* event and actors or performers at the Kemang *Palang Pintu* Festival event are adults and children who came from *sanggar* (studios). The performers become a unique commodity to the festival.

Media promotion also play an important role in organizing an event to attract attention. An appropriate and targeted communication strategy is needed to lead the event into success, both traditionally done and digitally done.

The Kemang *Palang Pintu* Festival can be included in the concept of commodification because the process of transforming goods and services that are initially valued for their usefulness, then become a valuable commodity because they become commercialized. (Mosco, 2014). Thus, *Palang Pintu* festival is a commodity process that provides marketability. The advantages in this case are various forms, both material and non-material (the existence of *sanggar* studios).

CONCLUSION

The Kemang *Palang Pintu* Festival did a thorough job on planning, began from the selection of participants, the technical meeting, event agenda, to the mechanism of the event rundown. The organizers of the Kemang *Palang Pintu* Festival have conducted research but have not processed the data, so they do not know the exact number of visitors, and suggestions and criticisms that have been submitted. The Kemang *Palang Pintu* Festival in conveying messages or information conveyed to visitors is regulated and adjusted on delivery. The language and intonation used are in Betawi culture, to bring out the characteristics of each local cultural performance.

Based on the results in the field, it shows that there is a form of commodification, namely where there is a transformation of use value or function value, services and ideas into a selling value. Or in other words, use values become exchange values that have advantages because of what they provide to the market needs. Betawi culture through the *Palang Pintu* Festival has become a product of the tourism industry marketed by the DKI Regional Government so as to produce economic value. In addition, the number of important officials who attended the event was used as a promotional event for political communication actors.

The researcher suggests that the topic of the uniqueness of Betawi culture is still many and interesting to study using other research methods.

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