

# The Way of Preserving Ondel Ondel Betawi: A Cultural Icon that Becomes a Street Icon

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## **ABSTRACT**

*Ondel Ondel used to be an icon of Jakarta, which is the capital of Indonesia. In addition, this culture was an identity of the Indonesian people. Therefore, knowledge preservation on all cultures and indigenous knowledge herited by this nation was very necessary, one of which was Ondel Ondel art. The purpose of this research was to highlight issues of related knowledge preservation. One of these concerns was intended to the emergence of a phenomenon, that nowadays the Ondel Ondel art of Betawi takes to the streets for busking, performed by a community or group of people. These activities were commonly known as "ngicrik". This study aimed at determining the process and stages of the knowledge preservation, one of which was the knowledge transfer of the Betawi Ondel Ondel art from older generation to the younger generation and from one community to others as well as from one individual to another. As the result, the purpose of this study is to identify the process of preserving Ondel Ondel art both in Jakarta and surroundings through "ngicrik" on the city streets. The method used in this study is qualitative methods, by observation and interview approaches. The results showed that This research highlighted several important points in the process of preserving knowledge, one of which was to appreciate the Ondel Ondel art of betawi regularly, to prevent extinction, as well as a new way in the process of transferring and spreading knowledge. Ondel Ondel "ngicrik" is a new way of preserving and spreading knowledge, but there are some points to concern with the aim of creating a community that knows about Betawi culture, especially Ondel Ondel art, both properly and appropriately. The results of this study is a solution to improve the knowledge transfer processes and the spread of culture through Ondel Ondel "ngicrik", so that it is more appropriate and focused in achieving goals of preserving Betawi culture, particularly Ondel Ondel.*

**Keywords:** Preserving Knowledge; Ondel Ondel; Kebudayaan betawi; Ngicrik

## **INTRODUCTION**

Preserving knowledge is important for Librarian and Information Specialist. It is an important phase within the KM cycle, from creation to implementation. A librarian has to perceive some certain series of activities in preserving knowledge, such as selecting, collecting, storing, actualizing, protecting, dan accessing. (Romhardt, 1997)

Indonesia is a home to more than three hundred ethnic groups with approximately five hundred spoken languages and dialects. Eighty-seven percent of its population, around 200 million people, is Islamic, making Indonesia the largest Muslim nation in the world. For thousands of years, Indonesians have developed complex agricultural societies with rich artistic and cultural traditions, and with roots in believing in ancestral spirits and animism. The history of Indonesia also chronicles the influx of maritime trade, the transmission of religions, the rise and fall of Buddhist and Hindu kingdoms, 350 years of colonization by the Dutch, invasion by the Japanese, and the establishment of an independent nation in 1949. The Indonesian people have nurtured a world view that incorporates diverse religions and traditions with indigenous beliefs that lie at the heart of Indonesia's cultures.

The most populous of the Indonesian islands is Java island, a home to the sprawling city of Jakarta. Jakarta is one of the largest cities in Indonesia, as well as being Indonesia's capital city. Jakarta is a comfortable place for immigrants. Jakarta was formerly known as Jayakarta, which means "Complete Victory". The descendants of the people living here are recognized as "People of Batavia", or "Orang Betawi". The term Batavia was named by the Dutch in 1619. People of Batavia are mostly descended from various Southeast Asian ethnic groups, brought and attracted to meet the demand for labor. They have been living since around the eighteenth century.

Jakarta has its own singularities regarding to culture, art and traditional food. One of them are Ondel Ondel large puppet dance. Ondel Ondel is one of Betawi cultural icons. Ondel Ondel is a figure about 2,5 m tall made from bamboo and dressed in brightly colored garments. Finished faces are fitted above their draped body frames, with palm fibers fastened to the back of the heads to which stalks of coconut flowers are stuck as headgear adornments. Folk dances are usually followed by music entitled '*Gambang Kromong, Gambang Muncak dan Sambrah*' (Hidayah, 1997:55-56).

The background of this study is to observe the dynamics of the natural phenomena of Betawi art for the past 7 years. Nowadays, various figures are parading their pairs as far as the Jakarta outskirts, either as groups or individuals, with folk dance instrumental music played by instruments, like kendang, kempul, gong, kenong, bas, and sukong. One of its members bring a small bucket to ask people for money as the small performances reach the end. It is a new thing for civilians, whom the most part are coming from another part of the city. The objectives are preserving culture and art divergence of Ondel Ondel Betawi. The research subject is busking with Ondel Ondel figures and folk dance on the street, or "ngicrik". This is interesting work providing a valuable new constraint on the long-standing issues surrounding the indigenous knowledge atmospheric and knowledge preservation. I believe it is ultimately worthy of publication in this conference.

The aim of this research will be focused on cultural artistic preservation of Ondel Ondel by busking using Ondel Ondel's figures and folk dance.

1. To identify and recognize the culture and art of Ondel-Ondel
2. To explore the knowledge transfer process
3. To explore the diverging process and Ondel-ondel Art progress over time.

## LITERATURE REVIEW

**Indigenous Knowledge:** is the local knowledge – knowledge that is unique to a given culture or society. Indigenous knowledge contrasts with the international knowledge system generated by universities, research institutions and private firms. It is the basis for local – level decision making in agriculture, health care, food preparation, education, natural – resource management, and a host of other activities in rural communities. (Warren 1991)

The process of exchanging Indigenous Knowledge involves the following six steps (World Bank, 1998, pp.8-10): **Recognition and identification** which may not be easy in certain situations and might involve social and technical analyses; **Validation** in terms of its relevance, reliability, functionality, effectiveness and transferability; **Recording and documenting** in view of the intended use of information using audio – visual technology, taped narration, drawings, or other forms of codifiable information; **Storage** which will involve categorization, indexing, relating it to other information, making it accessible and conserving, preserving and maintaining it in the form of retrievable repositories for later use; **Transferring** means making it available to the potential users for testing in the new environment; and **Dissemination** to the wider community through appropriate channels of communication.

**Knowledge Preservation:** *a process of maintaining an organizational system of knowledge and capabilities that preserves and stores perceptions, actions and experiences over time and secures the possibility of recall for the future (IAEA International Atomic Energy Agency). An act of keeping information alive or in existence (IGI Global)*

**Knowledge Management:** is a collaborative and integrated approach to the creation, capture, organization, access and use of an enterprise's intellectual assets. (Grey, 1996) Knowledge management is a surprising mix of strategies, tools, and techniques—some of which are nothing new under the sun. Storytelling, peer-to-peer mentoring, and learning from mistakes, for example, all have precedents in education, training, and artificial intelligence practices. Knowledge management makes use of a mixture of techniques from knowledge-based system design, such as structured knowledge acquisition strategies from subject matter experts (McGraw and Harrison-Briggs, 1989) and educational technology (e.g., task and job analysis to design and develop task support systems; see Gery, 1991).

## RESEARCH DESIGN

**Method:** This study used a qualitative method. Data were collected through interviews, observations and document support. In qualitative research, the numbers and types of approaches have also become more apparent during the 1990s and into the 21st century. The historic origin for qualitative research comes from anthropology, sociology, the humanities, and evaluation. The subparts of the approach used are Narrative Research. **Narrative Research** is a design of inquiry from the humanities in which the researcher studies the lives of individuals and asks one or more

individuals to provide stories about their lives (Riessman, 2008). This information is then often retold or restoried by the researcher into a narrative chronology. Often, in the end, the narative combines views from the participant’s life with those of the researcher’s life in a collaborative narrative (Clandinin & Connelly, 2000)

**Observation:** Direct observation in the field, visiting to *Cahaya dan Irama Betawi* studio; Direct observation, reviewing the location where the Ondel Ondel was often found.

**Interview:**

Interview with **Mr. Rudy Haryanto**, as administrator of the development of Betawi culture in LKB; Interview with **Mr. Juwahir**, who was the fourth generation of *Cahaya* studio founder; Interview with **Mr Mulyadi**, who was the founder of *Irama Betawi* studio. The person who first made Ondel Ondel and the originator of Ondel Ondel ngicrik art; Interview with **Waldi**, he was the eldest son of Mr. Mulyadi’s, who gave the idea to Mr. Mulyadi to develop the Ondel Ondel and build the Irama Betawi studio

**Document Support:**

Regulation of the Governor of DKI Jakarta Province No. 11/2017 about Betawi Cultural Icon	
Article 1 paragraph 1	explained that by this Governor Regulation, the Betawi Culture Icon was stipulated. The Betawi Culture icon as referred to in article 1 paragraph 1 consisted of: Ondel Ondel; Coconut Flower; Balang Dental Ornaments; Sadariah clothes; Kerancang Kebaya; Betawi Batik; Kerak telur; and Bir Pletok. The determination of the Betawi Culture Icon as referred to in Article 1 paragraph (1) was intended as a preservation effort through an introduction describing characteristics of the Betawi community and the identity of the DKI Jakarta Province as a tourist attraction (article 2)
Article 2	The Determination of the Betawi Culture Icon as referred to in Article 1 paragraph (1) was intended as a preservation effort through an introduction describing characteristics of the Betawi community and the identity of the DKI Jakarta Province as tourist attraction.

<p>In Article 3,</p>	<p>Determination of the Betawi Culture Icon as referred to in Article 1 paragraph (1), aimed at :</p> <ul style="list-style-type: none"> <li>a. Increasing sense of belonging and instilling pride in Betawi culture actively among the community, business people and the government in their daily lives; and</li> <li>b. As a means of promoting tourism and encouraging the development of culture-based creative industry</li> </ul>
<ul style="list-style-type: none"> <li>• In article 4, the form / design, philosophy / meaning, function, use and placement of Betawi Culture icons as referred to in Article 1 were listed in the Annex to this Governor Regulation.</li> </ul>	<p><b>Form of Design :</b></p> <ol style="list-style-type: none"> <li>1.The male face was red, has thick black eyebrows, mustache and friendly look</li> <li>2.The female face has fair skin, glazed black eyes, curved black eyebrows, plump eyelashes, red lips, ears with earrings and a crowned forehead.</li> <li>3.The male Ondel Ondel clothing was dark with pangsi dress, embroidered with Betawi batik motifs with sash and the bottom wore Betawi batik cloth.</li> <li>4.The women Ondel Ondel wore a long kebaya dress or a flower-patterned baju kurung and the bottom wore Betawi batik cloth with a sash hooked on the left shoulder towards the right waist and used a belt.</li> <li>5.Hair made of black palm fiber.</li> <li>6.Headpiece called coconut flower (manggar) amounted to 20 for women and 25 for men.</li> </ol>
	<p><b>True Meaning of Ondel Ondel:</b> It was a symbol of power maintaining security, order, bravery, firm, honesty, and control.</p>
	<p><b>Function and placement of Ondel Ondel</b></p> <ol style="list-style-type: none"> <li>1.As a completion for Betawi traditional ceremony.</li> <li>2.As a decoration for ceremonial events of the Provincial Government of DKI Jakarta, festivals, foreign artist performances, exhibitions, shopping centers, Tourism Industry, meetinghouses and public areas that enable aesthetic and public safety.</li> <li>3.Placement on the right and left side of the entrance, in the lobby as a complement to a photo background, on the stage of a performance or in visual form at LED / Videotron, or in other places according to the aesthetics.</li> </ol>

<p>In Chapter I General Provisions, Article 1, in this regional regulation</p>	<p>the definition of :</p> <p>8. Culture was the whole idea, behavior, and work of human beings and / or groups of people both physical and non-physical, which was obtained through the process of learning and adaptation to their environment.</p> <p>9. Conservation was an effort to protect, develop and use a dynamic culture.</p> <p>15. Art was Betawi's traditional art in the form of aesthetic value as a result of creativity, feeling, initiative and works living from generation to generation in the Betawi community</p>
<p>In the second part of the purpose and principle, article 2,</p>	<p>the purposes of the Betawi culture preservation were :</p> <p>a. To protect, secure and preserve the Betawi culture;</p> <p>b. To maintain and develop Betawi tradition values which were identity and as a symbol of pride of the Betawi community in a multicultural society;</p> <p>c. To increase public awareness and understanding of Betawi culture;</p> <p>d. To increase the awareness and aspirations of the community towards the heritage of Betawi culture;</p> <p>e. To raise the spirit of love for the homeland, nationalism, and patriotism;</p> <p>f. To generate motivation, enrich inspiration, and expand repertoire for the community to work in the field of culture; and</p> <p>g. To develop the Betawi culture to strengthen the identity of national culture</p>
<p>In Chapter II of duties and authority, article 4</p>	<p>there were duties of the Local Government in the Preservation of Betawi Culture as follows:</p> <p>a. Develop community participation and creativity;</p> <p>b. Develop and raise awareness of the Jakartans on the Preservation of Betawi Culture;</p> <p>c. Coordinate among the government institutions, the community, and the business world in the Betawi Culture Preservation effort; and</p> <p>d. Coordinate the implementation of Betawi Culture Preservation with the other fields.</p>

<p>Still in article 4, To perform the tasks referred to in paragraph (1)</p>	<p>the Regional Government has the authority for:</p> <ul style="list-style-type: none"> <li>a. Formulating and establishing policies and strategies for the preservation of Betawi Culture based on national policy;</li> <li>b. Organizing Betawi Culture Conservation according to the norms, standards, procedures and criteria set by the Government;</li> <li>c. Making cooperation between regions, partnerships, and networks in the Preservation of Betawi Culture;</li> <li>d. Guiding and supervising the implementation of Betawi Culture Preservation activities;</li> <li>e. Developing the Betawi cultural area; and</li> <li>f. Facilitating the implementation of Betawi Culture Preservation which organizes the Betawi community.</li> </ul>
<p>In Chapter III the Rights and Obligations of the community, article 7 stated</p>	<p>the community has the right of:</p> <ul style="list-style-type: none"> <li>a. Using all aspects of Betawi culture according to its function</li> <li>b. Providing input to the regional government in organizing the preservation of Betawi culture.</li> <li>c. Participating in the making of Betawi cultural policies, and</li> <li>d. Choosing aspects of Betawi culture for the sake of expressing their experience and aesthetics.</li> </ul>
<p>article 8</p>	<p>the community was obliged to preserve Betawi culture and can participate in Betawi Culture Preservation efforts, especially on:</p> <ul style="list-style-type: none"> <li>a. Inventory of the Betawi cultural tradition values;</li> <li>b. Inventory of cultural assets and exploration of Betawi history;</li> <li>c. Improvement of Betawi Culture Preservation activities;</li> <li>d. socialization and publication of the Betawi cultural tradition values; and</li> <li>e. facilitation for the development of quality human resources in the Betawi Culture Conference</li> </ul>
<p>In Chapter IV Implementation of preservation, article 9</p>	<p>Betawi Cultural Preservation was held through:</p> <ul style="list-style-type: none"> <li>a. Education;</li> <li>b. Protection</li> <li>c. Development;</li> <li>d. Utilization;</li> <li>e. Maintenance; and</li> <li>f. Coaching, monitoring and evaluation</li> </ul>

<b>Governor Regulation No.229 of 2016 concerning the implementation of Betawi culture preservation</b>	
In part 2 of art, article 4	preservation of Betawi culture through elements of art, as referred to in Article 3 letter a, was held through : a.Education, b.Skills, c.Competition, d.Festival, e.Performance, f.Awards, g.Providing social security, h.Copyright protection, and, i. Data collection, recording and documentation,

## **RESULTS**

### **Betawi culture and its development**

According to Ridwan Saidi in his book, "Jakarta History and Betawi Malay Civilization", the portrait of Betawi culture nowadays is not encouraging. Gradually, many kinds of art have become extinct because there is no successor, and there is no serious development program. The first art that is extinct, is "Ubrug". It is traditional poetry and jokes interspersed with bamboo music. The extinction of Ubrug is due to politics. The group of Ubrug often sang in binnenstad Batavia. Because of the traditional poetry containing allusions to the VOC, the Ubrug is expelled. The type of Betawi art which was extinct due to changes in people's tastes was the Harmonium Orchestra, then became a Malay Orchestra because it was less popular than Dangdut.

But not with Ondel Ondel art which is one of the Betawi cultural icons, this is stated in Governor Regulation No. 11/2017 concerning Betawi cultural icons. In the Governor Regulation, it is mentioned several Betawi cultural icons, among others, Ondel Ondel; Kembang Kelapa; Ornamen Gigi Balang; Baju Sadariah; Kebaya Kerancang; Batik Betawi; Kerak Telor; dan Bir Pletok. The Governor Regulation was also supported by the existence of Article 29 of Regional Regulation No. 4/2015 concerning the preservation of Betawi culture, in which the Regional Regulation contained the objectives of preserving Betawi culture, including protecting, securing and preserving Betawi culture; maintain and develop traditional Betawi values which are identity and as a symbol of the pride of the Betawi community in a multicultural society; increasing the awareness, awareness and aspirations of the community towards the heritage of Betawi culture; motivate, enrich inspiration, and expand repertoire for the community to work in the field of culture; and developing Betawi culture to strengthen the identity of national culture. In the regulation, it is also stated about the preservation of Betawi culture can be organized through educational activities, protection, development, utilization, maintenance and guidance, monitoring and evaluation. The Governor Regulation No. 229/2016 is concerning the management of Betawi culture. In the Governor Regulation



it is clearly stated how cultural preservation efforts that have elements of art along with its provisions.

With the existence of Governor Regulation and Regional Regulation, this is a form of attitude from both central and regional governments to seriously respond to the problem of cultural preservation and to realize the values of the Betawi culture that need to be preserved together by both the government and the community.

### **Ondel Ondel Preservation**

Ondel Ondel is currently not only Betawi cultural icon but also an icon of Jakarta city. The matter regarding to the preservation of Betawi culture is stated in Governor Regulation No. 229/2016 concerning the preservation of Betawi culture.

In article 1 paragraph 28, it explains that the Betawi Cultural Institute abbreviated as LKB is a Betawi cultural institution from and by Betawi community for preservation of Betawi culture and confirmed by the Governor of DKI.

As explained by Mr. Rudi Haryanto, as the administrator of Betawi culture development at the Betawi Cultural Institute (LKB), concerning the Betawi culture studio under the guidance of LKB. Betawi culture studio is a form of Betawi culture preservation. The Betawi Culture Studio is also an Ondel Ondel art studio. Mr. Rudi also said that the studios under the LKB supervision were studios which were in line with the competencies and standards of LKB to become a cultural studio. As stated in the Governor Regulation No.229/2016 article 7 paragraph 2, the implementation of Betawi art studio as a training center for Betawi art is equipped with facilities and infrastructure and human resources that have standards in accordance with the provisions of the legislation. The studios are obliged to know the knowledge of Betawi culture and art properly and correctly so that it can convey cultural values intact and can be accepted by others well without reducing the value of the culture itself. In addition, the studio must complete the artistic devices' requirements.

### **Ondel Ondel "Ngicrik" Phenomenon**

In the past few years we have often encountered a group of people/communities traveling along the main roads and villages with a set of sound systems to play typical Betawi songs and accompanying one or two giant dolls resembling Ondel Ondel that travel along the road and bring a small bucket that is used to offer people around to donate some money sincerely. Without realizing it, a phenomenon has shifted the function and meaning of an Ondel Ondel cultural art. If we look at the history of Ondel Ondel art, as said by Mr. Juwahir as the Successor of the head of Cahaya studio, Ondel Ondel used to be a giant doll that was used to reject reinforcements or evil things. This giant doll was called "Barongan", and later the name *barongan* changed to Ondel Ondel since the late Benjamin. S. sang Ondel Ondel songs. The figure behind Ondel Ondel "ngicrik" is Mr. Mulyadi, known as father Mul or Papi Mul. He is the first one who made Ondel Ondel. Mr. Mul's residence is in high land, Kramat Pulo, known as Ondel Ondel village. In the region there are many people who work as Ondel Ondel makers. Father

Mul started making Ondel Ondel in 2009. The reason Father Mul made Ondel Ondel was on the encouragement of his oldest child named Bang Walidi. Bang Walidi, who indeed has a background of Betawi art and is adept at playing various kinds of musical instruments, has a desire to preserve Betawi culture, especially Ondel Ondel art and wants to further develop it. Father Mul said that one day his son asked, "Can you make Ondel Ondel as soon as possible?". Father Mul agreed to his son's request. Since then Father Mul has been making Ondel Ondel. At that time, Mr. Mul set up a studio called Irama Betawi Studio. In addition to making Ondel Ondel, Mr. Mul and his son manage the Irama Betawi studio, the studio currently has a total of 14 people who have the task of playing musical instruments for the Ondel Ondel performance. Mr. Mul, who has participated in Ondel Ondel art performances since the 6th grade, really understands the Ondel Ondel art.

The origin of the Ondel Ondel ngicrik was from Father Mul desire to develop Ondel Ondel art, so that many people know more about this. Mr. Mul said that, if Ondel Ondel only appears "Once in a time", it would be very difficult for people to get to know more about Ondel Ondel. The meaning of "Once in a time" is that Ondel Ondel performances can only be seen at special events such as wedding ceremonies or circumcision ceremonies. With that desire, Mr. Mul began trying to display Ondel Ondel performance outside the ceremony. Pak mul's first Ondel Ondel performance received a very good response and was beyond expectations. Seeing such an extraordinary welcome, Mr. Mul and his colleagues continued to carry out the "ngicrik" activity. But now, Father Mul father is no longer doing "ngicrik", but is more focused on making Ondel Ondel because the orders of Ondel Ondel figures are increasingly starting to demand from tourism agencies as well as from corporate institutions and companies. Mr. Mul also said that more and more people came to rent a set of Ondel Ondel "ngicrik" to Mr. Mul. Mr. Mul gave a tariff of one Rp. 50,000 per day. This set of Ondel Ondel ngicrik devices includes carts, amps, speaker, batteries, memory cards that have been filled with instrument songs with typical Betawi musical instruments and also the dolls. At present Mr. Mul has 7 sets of devices for Ondel Ondel "ngicrik" performance. Usually the Ondel Ondel tenants come to pick up a doll at around 12 noon or before Dzuhur and return it at 12 o'clock at night. Mr. Mul also always gives regulatory directions to anyone who rents his Ondel Ondel. Some of the rules that must be followed by the tenants are as follows: Do not chuckle at the red lights, Do not on the green lane or the main lane, and on the road in the village.

At this time, Ondel Ondel is no longer found in mystical ritual repellents; an Ondel Ondel phenomenon comes to the streets, the Betawi people say "ngicrik". Ondel Ondel that comes to the streets is usually played by 1 giant puppet and there are people who bring a music player to play songs to accompany the giant puppet to dance and go around from one place to another. This giant doll resembles Ondel Ondel in general. While the giant doll dances and walks around, someone is in charge of asking/charging for the performance. Ondel Ondel "ngicrik" is often seen not on the main road and we can meet the Ondel Ondel around after 12 o'clock at noon until 12 o'clock at midnight.

## **The dynamics of Ondel Ondel art**

Before it was named Ondel Ondel, this giant doll was called "barongan". The name Benjamin Sueb has a role in popularizing the name Ondel Ondel. Ondel Ondel was originally made to represent ancestors who could ward off evil spirits, but the puppets have evolved to them decorative roles in the Muslim majority country. As Mr. Juwahir said about the origin of Ondel Ondel, he was very aware of this because the studio he currently owns is a hereditary inheritance. In the past Ondel Ondel has always been associated with a magical world, Ondel Ondel was originally a symbol of village guards from all kinds of dangers, threats, and epidemics. That is what then answers the question why the Ondel Ondel face is made so creepy. There is a story circulating in the community, once in a village attacked by an epidemic of diseases such as smallpox, all of the villagers were affected by the disease. To get rid of the outbreak a barongan ritual is needed.

After going through the development of the era, Ondel Ondel is now appearing on traditional ceremonies such as Marriage, and Circumcision. In addition, Ondel Ondel is now present at major events such as Jakarta's anniversary celebrations, on the eve of the year, Indonesia's Independence Day, etc. Ondel Ondel is also often invited by various institutions both government and private to enliven an event. Indirectly the function of Ondel Ondel art meaning is as entertainment material.

And at the beginning of 2011, a new phenomenon emerged, it is Ondel Ondel art made as a livelihood by a small percentage of the population in Jakarta and outside Jakarta. By only carrying a set of tools such as Amp, Speaker, Storage battery and a memory card that contains typical Betawi instrument songs to accompany one or two giant dolls that resemble Ondel Ondel, walk around along the road then they provide a small bucket for money containers to ask for money to people around the road. Mr. Mulyadi as the originator of Ondel Ondel "ngicrik" and the maker of Ondel Ondel said that he had the desire that Ondel Ondel not only appear on marriage or circumcision but every day Ondel Ondel can be seen by people who want to know how Ondel Ondel art is. This phenomenon is a new thing for Jakarta residents, most of whom are migrants from other cities. In addition, more and more Ondel Ondel studios have risen and have programs to preserve Betawi arts and culture. One of them is Sanggar Cahaya, which is currently chaired by Mr Juwahir, who is familiarly called by Bang Ja'ir. Sanggar Cahaya is a studio that has been established for 4 generations, and has been downgraded to a younger generation, Mr. Juwahir is the fourth generation and currently Mr. Juwahir has begun to inherit his knowledge and expertise to the child.

Judging from the above narrative, there is considerable dynamics in the art of Ondel Ondel in Jakarta and its surroundings. But behind all these developments and changes has one goal, it is to continue to preserve Ondel Ondel art and Ondel Ondel art can still exist along with the development of time and technology.

**FINDING**

There are several findings from the Ondel Ondel "ngicrik", they are:

Table 1: Finding

REGULATIONS / STATEMENTS	FINDING
<p>Statement from Mr.Mulyadi  <i>"Cari kerja sekarang suseh, banyak anak anak muda yang kagak ada kerjaan pade dateng ke aye buat nyewa ondel ondel, daripade Cuma nongkrong. Ade juga yang dulunya tukang copet sekarang jadi tukang ngicrik ondel ondel"</i></p>	<p>Ondel Ondel "ngicrik" is a livelihood that improves the lives of people who do not have any job yet, and a positive activity to spend their free time.</p>
<p>Statement from Mr.Mulyadi  <i>"Pembeli ondel ondel buatan saya bukan hanya orang Jakarta, tetapi ada yang dari Depok, Bekasi, dan Bandung."</i></p>	<p>Ondel Ondel "ngicrik" performances have help the process of spreading culture to the outside or to areas outside Jakarta. The spread of Ondel Ondel "ngicrik" which is not only in Jakarta but in big city cities outside Jakarta.</p>
<p>Statement from Mr.Rudi  <i>"Sekarang sudah banyak yang mengenal ondel ondel, bukan hanya orang Jakarta karena ondel ondel sekarang berkeliling di mana mana. Gampang sekarang mau lihat ondel ondel dari dekat"</i></p>	<p>Ondel Ondel "ngicrik" has been transferring knowledge from one person to another. With the Ondel Ondel performance going around, people in the neighborhood will know about Ondel Ondel art, besides that they also know the typical Betawi instrument songs.</p>

## **CONCLUSION**

There is no doubt on Betawi's Ondel Ondel art still existing today. The emergence of the street Ondel Ondel so called "ngicrik", the art extended beyond Jakarta. Some points needed to be considered in order to carry out the process of knowledge transfer and the spread of Ondel Ondel cultural art properly and appropriately without reducing values of the culture itself. Some of these points were as follows:

1. Preserving the culture of Ondel Ondel art as stated in **Article 29 of Regional Regulation no.4 of 2015 on the preservation of Betawi culture** was right and mutual obligation of both the local government and the community, therefore, we need to pay attention to the existence of street Ondel Ondel "*ngicrik*"
2. The government must provide guidance to the communities and individuals performing the street Ondel Ondel "*ngicrik*", gave the right knowledge and values about philosophy and meaning of the Ondel Ondel art itself. Thus, during the knowledge transfer and deployment processes of betawi's Ondel Ondel art, the street Ondel Ondel "*ngicrik*" can transfer and spread it correctly and the knowledge conveyed to the community or other individuals can be accepted properly and correctly.
3. As stated in Article 29 of Regional Regulation No. 4 of 2015 concerning the preservation of Betawi culture in Chapter IV and Governor Regulation No.229 of 2016 concerning the preservation of Betawi culture, it was necessary to provide appropriate place or headquarter for the street Ondel Ondel "*ngicrik*" to perform these activities, so that they will be more structured and well organized. Finally, it will not eliminate its cultural values.

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