

CULTURAL CONSERVATION MANAGEMENT BASED ON LOCAL WISDOM THROUGH AN UNDERSTANDING OF THE INFLUENCE OF CULTURAL ACCULTURE IN THE PAST ON PALEMBANG SONGKET MOTIFS

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Abstract: This research is about Palembang local wisdom, focusing on Songket fabric. This research looks at the influence of acculturation of Arabic, Chinese, and Bangka cultures in the past on Palembang Songket motifs, especially seen from social, artistic and cultural factors. Thus, the purpose of the research is to examine how the management of the conservation of Palembang's local wisdom culture through understanding how the influence of acculturation in the past has created several Songket motifs that exist today. The method of data collection in this research is by using questionnaires to 100 selected respondents and semi-structured interviews to several key informants. By using SPSS version 25 to process and analyze the data, it was found that the interaction between people from foreign countries in the past and Palembang people has contributed to the existence of Songket motifs that exist today. Mainly due to social factors, art, and customs, about 50.4% influence overall. In addition, the study shows that the conservation management of Palembang Songket culture is carried out by applying the conservation function.

Keywords: Acculturation, Cultural Conservation Management, Palembang's Songket Motifs

INTRODUCTION

Indonesia has cultural diversity, each province or tribe is different from one another, such as the traditional fabrics they own. In the province of South Sumatra, such as in the city of Palembang, there are several traditional cloths owned, including Songket, Jumputan or Pelangi cloth, Tajung woven cloth, and Semage. (Lintangbanun, 2017). Each type of traditional cloth has different types, when to use it, and the type of motif.

Traditional Palembang Songket cloth currently available with various motifs such as Pacikan, Bungo Cino, Naga Besaung and others. Motifs were created by previous Songket craftsmen, either from their own ideas or input from other people, including immigrants (Laksana, 2019). Interaction due to social, economic, cultural and political motives in cultural development causes a combination or mixing of cultures both among local Indonesians and from immigrants. According to (Nurdiansyah, E., & Dhita, 2020) This process is called cultural acculturation, which is a social process where groups of people get a foreign culture and mix their culture.

Then this process of cultural mixing or acculturation can influence various things in human life. Various previous studies have found that cultural acculturation in the past has influenced Palembang culinary delights (Oktaria, F. D., Idris, M., & Suriadi, 2022). Not only that, acculturation also influences architectural art in the city of Palembang (Syafitri, A., Ariesta, A. D., Maryamah, M., & Berlianna, 2024) even the beliefs or beliefs of the Palembang people in religion (Idris, M., Chairunisa, E. D., & Saputro, 2019).

The combination of cultural acculturation in the past has influenced Palembang society directly and indirectly to this day (Lestari, A., & Hera, 2021). The origin of the Palembang Songket motif needs to be known so that it can continue to be preserved to be known and used as a source for the history of Songket itself. So it is deemed necessary for this study to be carried out with the aim of a) to find out what acculturation or cultural mixing in the past influenced the shape or image of the Palembang songket motif today, especially the influence of Arab and Chinese culture. b) to find out how conservation management is applied to the Palembang Songket cloth.

THEORETICAL BASIS

1. Conservation

Conservation can be interpreted as "all maintenance activities in accordance with local situations and conditions. Conservation activities can include the scope of preservation, restoration, reconstruction, adaptation and revitalization"(Rachman, 2012). Apart from that, cultural conservation is important because it is related to preservation and learning by showing the best values of society, such as traditional cloth(Bestari, P., Marsidin, S., Sulastri, 2023). So, in principle, conservation aims to maintain the existence and quality of local wisdom so that it can be maintained for the long term (Ministry of Education, Culture, Research, 2017). In implementing conservation management, management principles can be used in conservation management, starting from planning, organizing, actuating, and controlling.

2. Acculturation

As previously explained, acculturation is the mixing or joining of two or more cultures to create a new culture. All of this can happen if there is an intense relationship or interaction between those who have different cultures. Interaction that takes place continuously over a long period of time can produce culture(Romli, 2015).

Although(Setyaningsih, 2020)agree that acculturation is a combination of two cultures or emphasize that acculturation occurs in a harmonious and peaceful life. So the relationships that have occurred between the people of Palembang and foreigners who have brought their culture have shaped the culture that exists in Palembang today(Kurniawan, R., Abiyah, S., Adriyan, D. P., Sari, W. O., & Wijaya, 2023).

3. Culture

Talking about acculturation means talking about culture, according to(Sumarto, 2018)Culture is assessed by things including religion, art, morals, science, customary law and others. Culture is a way of life in a group of people to be used as a reference in behaving or acting, so culture tends to be a color or tradition that is passed down from generation to generation in a society.(Azima, N. S., Furnamasari, Y. F., & Dewi, 2021).

Meanwhile(Sujati, 2019)interpretCulture is a value that can partially or completely influence the behavior, habits or even beliefs of an individual or group of people. So it is necessary to look at what things can influence culture, according to(Ramadhani, N., & Pangestu, 2022)believeThese factors include race, technological developments and geographical environment, a number of factors that influence culture. But according to(Arifia, 2019)emphasized that the main thing that can influence culture is 'communication'. According to him, communication, whether direct or indirect, especially continuously and over a long period of time, very quickly has an effect from one culture to another. Communication has caused people to interact with one another.

4. Cultural Acculturation

Cultural acculturation occurs when a person's religion or even a group of people can change(Setyaningsih, 2020). If the approach is carried out by a person or group of people repeatedly and continuously over a long period of time, then changes in the beliefs or religion of a person or group of people can occur.

Meanwhile, in the field of batik art, acculturation has also occurred, where Bengkulu batik has been mixed with Arab culture. The Besurek batik motif is patterned with Arabic calligraphy. This indicates that the mixing of cultures between Indonesia, especially Bengkuu and Arabic, has been going on for a long time, so that the people of Bengkulu adopted Arabic calligraphy into their traditional cloth.(Kalish, A. Y., Solihat, 2023).

So it can be concluded that cultural acculturation is the mixing or blending of two or more cultures to form a new culture. This happens because of the assumptions, judgments of a person or group of people who are influenced by the thoughts, input or examples they

receive.

5. Social Factors

According to Kotler and Keller in Fadhila, et al (2020:23) social factors are the influence of a group of people who can influence an individual to follow their habits. Lamb in Fatimah and Hidayati (2022:302) states that social factors are groups of people who together closely consider equality in community status or awards carried out formally or informally.

6. Customs

Community habits that are continuously carried out sometimes have rules and some even do not but are believed by the community to be the right or good thing, they can be called 'customs'. These customs can be passed down from generation to generation (Mustapa, 2022).

Meanwhile (Tramontane, 2017) emphasizes that customs exist in how a group of people uphold their beliefs, such as in ceremonies or rituals, consuming certain foods, clothes or other things that are inherited from their ancestors.

7. Art

Art is the values of beauty in creating art. However, art is not necessarily about art alone but also includes religion; socio-economic; education; bureaucracy and aesthetics (Kristianto, 2019). Meanwhile (Hatim, A. S. A., & Sahad, 2020) adding that art also has something to do with religion, such as how a person preaches, and influences thinking and lifestyle.

Art is an element of culture which is a form of expression of beauty to fulfill the needs of the soul whose presence cannot be separated from human life because art is a form of community creativity to convey ideas as a means of communication and a means of channeling talent. (Irianto, 2017).

8. Understanding Motive

A motif is something that gives the pattern of an object, in this research it is the Songket cloth motif. The motifs on the fabric can vary, such as Ashari motifs (using dyeing techniques) (Sulistiyowati, A., Rahmawati, N., & Ivanka, 2021). Two scholars (Halim, A., & Rahman, 2022) adding existing motifs to kaim is not just about having its own philosophy as well as being the identity of a region. For example, the rhombus motif on the Lampung Tapis cloth. This motif means "a person who maintains good behavior and changes for the common good. The sustenance we have is a gift from God for the common good, not to be eaten or used alone."

9. Songket

Songket comes from the words skewer and cukit which are shortened to suk-kit, usually becoming sungkit and finally changing to songket. Meanwhile, Palembang people call songket from the word songko, namely the first time people used decorative threads from headbands. This songket cloth is usually woven using gold and silver threads and is produced only in certain regions (Laksana, 2017).

METHOD

This study uses a quantitative approach. The research was carried out by taking a study at two Songket cloth craftsmen's places in the city of Palembang, namely Rumah Limas and at Fikri Songket.

1. Data Collection Sources and Techniques

The data sources in this research are primary data and secondary data. Primary data was obtained from distributing questionnaires to selected respondents, a number of questions related to the influence of old cultural acculturation in the past on songket motifs to visitors at Rumah Limas and the Fikri Collection. Apart from that, semi-structured interviews were also conducted with several key informants, such as the owners of the two Songket craftsmen, and cultural historians from the city of Palembang.

Meanwhile, secondary data was obtained from documentation in both research objects, such as the number of visitors and photos of Songket Palembang. Apart from that, previous research journals.

2. Population and Sample

The population of this research is visitors to craftsmen's places songket Rumah Limas and visitors to the Fikri Collection for the last three years. It can be seen in table 1 that there is a fluctuation in the number of visits which ranges from 20,000 to 25,000 visitors.

**Table 1. Number of Tourist Visits
At Rumah Limas and Fikri Songket 2021 – 2023**

Year	Number of visitors Limas House	Number of visitors Fikri Collection
2020	20,125	23,877
2021	20,750	24,210
2022	21,900	25,550
Total	62,775	73,637

Source: Rumah Limas and Fikri Songket, 2023

By using the Slovin formula, the number of respondents was 99.7 or rounded up to 100.

RESULTS AND DISCUSSION

This research focuses on the influence of cultural acculturation in the past on the Palembang Songket motif seen from 3 dimensions, namely social factors, customs and art.

Results

a. Social Factors

The results showed that 44 respondents agreed that there was influence from other countries which created a special feature in the Songket cloth during socializing and socializing in the past. There were 50 respondents who strongly agreed that there was an influence during the trading era of the Sriwijaya kingdom which resulted in agreeing that there was an influence from the spread of religion in the past on the Palembang Songket cloth used by Arab women at that time.

b. Customary Factors

The results show that in the customs dimension, 70 respondents chose to strongly agree that Songket cloth is still used as clothing for dancers in the past until now. Meanwhile, there were 69 respondents who strongly agreed that Songket cloth was one of the best cloths for religious ceremonies.

c. Artistic Factor

The results in the artistic dimension contained 3 statements with 75 respondents who chose to strongly agree with the statement that Palembang's Songket cloth crafts were a beautiful cultural heritage handed down from generation to generation from the time of the Srivijaya kingdom to the present. There were 54 respondents who chose to strongly agree that Chinese, Indian and Arab cultural acculturation contributed to making Songket cloth motifs attractive, and there were 44 respondents who chose to agree.

d. Motive Indicator

The songket motif indicator contains 6 statements with an average score of 3.31. There were 46 respondents who agreed that most of the Palembang songket cloth motifs were floral (plants). Meanwhile, 52 respondents agreed that the idea of floral motifs came from China, such as the Tawur Bungo Cino motif due to the large number of Chinese traders in the past. There were also 48 respondents who strongly agreed that the idea for the motifs of some songket cloths came from nearby plants, such as Lepus Bintang Bekandang (it has floral motifs and bamboo shoots). There were 50 respondents who agreed that the dragon animal, which is considered brave, strong and sacred, is the most frequently used fauna motif on Palembang songket cloth. Meanwhile, there were 54 respondents who agreed that the rose motif on the Limar Mentok Songket depicts the welcome and hospitality between Palembang and the island of Bangka in the past.

Discussion

a. Acculturation of Old Culture in the Past towards Palembang Songket Motifs

It is shown that H_0 is rejected and H_a is accepted, which means there is a significant influence of old cultural acculturation in the past simultaneously on the Palembang songket motif because the f_{count} value is $32.477 > f_{table} 3.09$ with a significance value of 0.000. The average respondent's answer regarding cultural acculturation was mostly in the high category. Based on the calculation of the coefficient of determination (R^2), the results obtained reached 50.4%, it can be interpreted that the Songket motif is influenced by the existence of old cultural acculturation in the past.

This is in accordance with opinion(Panji, 2023)that the influence of old cultural acculturation in the past on the Palembang songket motif can be seen from the use of songket cloth by Arab women which originated from the spread of religion to create the 'Bungo Pacikan' motif on Palembang songket cloth. Apart from that, there is a 'Bungo Mawar' songket motif which is believed to be a sign of repellent and protection from God for every wearer. This motif is influenced by traditional and religious ceremonies carried out during the Sriwijaya kingdom until now. The 'Bungo Cino' motif with a combination of maroon and gold is an artistic value that has influenced Palembang songket cloth from the past until now, but with the development of the times, songket cloth has many color variations such as silver, blue, black and so on.

Acculturation occurs when groups of individuals who have different cultures interact directly with each other intensively, then cause major changes in the cultural patterns of one or both of the cultures concerned.(Azima, N. S., Furnamasari, Y. F., & Dewi, 2021). Culture is a complex whole which includes knowledge, belief, art, morals, science, customary law and other abilities and habits acquired by humans as members of society. Cultural acculturation according to(Setyaningsih, 2020) a social process that arises when a group of people with a certain culture is confronted with elements of a foreign culture so that the elements of the foreign culture are gradually accepted and processed into their own culture without causing the loss of the personality of the culture itself.

b. The Influence of Social Factors on Palembang Songket Motifs

Social factors partially have a positive and significant effect on the Palembang songket motif because the results obtained are $t_{count} 3.086 > t_{table} 1.984$ with a

significance level of 0.03. Furthermore, the results of multiple linear regression analysis showed that social factors had a positive influence on the Palembang Songket motif with a coefficient value of 0.411 or 41.1%.

The influence of social factors on the Palembang songket motif can be seen from the socialization of other countries which created specialties in songket cloth and also the influence of the trading period during the era of the Sriwijaya Kingdom as well as the influence of religious spread on the Palembang songket cloth used by Arab women which ultimately created the songket motif, namely one of which is Bungo Pacikan songket.

The influence of cultural acculturation according to (Panji, 2023) also said that the influence of social factors on songket motifs is "one of them is the difference in the use of songket colors by each woman, the use of songket colors indicates the social strata or identity of the wearer, a person's position can be seen from the songket motifs he wears". He further emphasized that "in general, Palembang nobles use maroon or mangosteen red songket, while purple is identified as the color of songket worn by widows or is known as the Jando Berais motif. However, as time goes by, the need for color increases, so today songket cloth has many color variations."

According to (Kotler, P & Keller, 2016) Social factors are the influence of a group of people that can influence an individual to follow their habits. Social factors are groups of people who together closely consider equality in status or community awards carried out formally or informally (Cahyono, 2016). It is very clear that the influence of the social strata of songket users is reflected in the songket woven cloth, both in terms of motifs and the type of cloth and gold thread used. (Ramadhanti, A. P., Idris, M., & Zamhari, 2023). So the color and motif of the songket cloth as well as materials such as gold thread determine the social level of the Songket cloth wearer.

c. The Influence of Customs on Palembang Songket Motifs

The customs dimension obtained results where the value of t_{count} was $1.067 > t_{table}$ 1.984 with a significance level of 0.956. So it can be stated that there is an influence but it is not partially significant between customs and Palembang songket motifs. Furthermore, the results of multiple linear regression show that customs have a positive influence on the Palembang Songket motif with a coefficient value of 0.141 or 14.1%.

The influence of customs on Palembang songket motifs is that from the past until now songket cloth has been used as clothing for dancers in the city of Palembang, songket cloth has also been used for traditional and religious ceremonies in the past, one example of Songket motifs created from religious ceremonies in the past namely the 'Rose Flower' songket motif, this Songket motif is believed to repel danger for the wearer from the past to the present.

According to (Panji, 2023) The differences in songket motifs in each group or from different countries have become a tradition among people in the past, for example, if the songket users are from "Arab circles" then they use songket cloth with the 'Bungo Pacikan' motif, if those who use the songket cloth are from the Chinese, they use songket cloth with the 'Bungo Cino' motif. Likewise in terms of coloring, the color commonly used on songket cloth by people in the past was maroon combined with gold, and songket cloth in the past was also used during traditional ceremonies, weddings, alms events, inaugurating a child's name, and so on, this songket was mostly used during traditional events in the past and is not used every day until now. The influence of customs on Palembang songket cloth motifs can be said to be influential but not significant and can also be seen empirically, because from the past until now Palembang songket cloth is rarely used, Palembang songket cloth is only used during certain big events, songket cloth Palembang also cannot be used anywhere, and the price is relatively expensive, too formal and not comfortable if worn every day.

Meanwhile, according to (Mustapa, 2022) Customs are habits adopted by a group of people with rules that have important and fundamental values which are a unity of elements

that form the conception of human thought and behavior in society. There are changes in various aspects of the value system that are taking place but the old life value guidelines still persist today. So that the values that exist in society are mixed with customs influenced by Arab and Chinese culture, influencing the formation of songket motifs that exist to this day.(Tramontane, 2017).

d. The Influence of Art on Palembang Songket Motifs

The artistic dimension shows that Ho is rejected and Ha is accepted, which means that partially the artistic dimension has a significant effect on Palembang songket motifs because the tcount value is 5.606 > ttable value 1.984 with a significance level of 0. Furthermore, the results of multiple linear regression analysis show that art has a positive effect on Palembang songket motifs. with a coefficient value of 0.883 or 88.3%.

The influence of art on Palembang songket motifs, cultural acculturation from Chinese, Indian and Arab communities who lived in Palembang in the past contributed to the motifs of Palembang songket cloth becoming attractive and the clothes worn by traders from other countries also provided ideas for the form. motifs or images on Palembang songket cloth.

The play of colors in songket cloth is an artistic element in Palembang songket cloth, and from the past the harmony and suitability of the colors used in songket cloth have been designed or made in such a way by people in the past representing the influence of art on Palembang songket cloth motifs along with the accessories(Panji, 2023). In the past, songket cloth was also used at traditional arts events such as the Dulmuluk event and the Basema Theater as in the following picture,



Figure 1. Palembang art that uses songket
Source: Personal Documentation, 2023

As in picture 1, at the Dulmuluk (traditional Palembang theater) event, the performers all wear songket cloth from head to toe, some use songket cloth with the 'Tawur Bungo Cino' pattern. Dulmuluk art still exists today. Art is the result of human culture which can be preserved, developed or published as an effort towards the advancement of civilization and increasing the level of humanity of the nation by elevating local regional culture.(Kristianto, 2019). Art is an element part of culture which is a form of expression of beauty to fulfill the needs of the soul whose presence cannot be separated from human life because art is a form of community creativity to convey ideas as a means of communication and a means of channeling talents. The existence of art as a cultural product is closely related to the socio-cultural background of the people. Change in a society is a situation that must occur, as a

consequence of socio-cultural developments. Changes sometimes add, subtract, and can also adapt to the needs of the times. So it can be understood that various songket motifs are used for various Palembang arts performances such as Dulmuluk and Basemah (Hatim, A. S. A., & Sahad, 2020).

e. Palembang Songket Motif Conservation Management

As previously explained, the current Songket motifs are the result of cultural acculturation in the past, the culture brought by foreigners has influenced the creation of these motifs. Now all you have to do is look after and preserve it so it doesn't disappear or fade (Panji, 2023), through good management. Implementation of Planning, planning in making Palembang Songket cloth must not depart from existing standards. This is not only a distinction between Palembang Songket and Songket from other places, but also as a regional identity (Palembang) through the Songket motifs produced. (Fikri, 2023).

Consistency in Organizing, Actuating, and Controlling is really taken into consideration so that the authenticity of the Songket motif which already has a 'name' as explained above is maintained. Adding colors can be done according to consumer demand or fashion trends. The role of the owner and cultural observer is very much needed and guarantees the Songket before it is marketed (Fikri, 2023; Panji, 2023).

CONCLUSION

It can be concluded that old cultural acculturation has a significant effect on Palembang songket motifs simultaneously because the f_{count} value is $32.477 > f_{table} 3.09$. The old cultural acculturation that influenced the Palembang songket motif came from the use of songket cloth by Arab women which was carried out through the spread of religion, resulting in an influence on the Bungo Pacikan songket motif. Apart from that, the Bungo Mawar songket motif is influenced by the implementation of traditional and religious ceremonies carried out during the era of the Sriwijaya Kingdom until now. The artistic value of the songket motif is influenced by the combination of maroon and gold which have become synonymous colors on songket cloth from the past to the present.

There is a partial positive and significant influence on Social Factors on the Palembang songket motif, namely with the results obtained from a t_{count} of $3.086 > t_{table} 1.984$ with a significance level of $0.03 < 0.05$. Customs do not have a significant effect on the Palembang songket motif because the results obtained are a t -count of $1.067 < t_{table} 1.984$ and with a significance level of $0.956 > 0.05$, which means that H_0 is accepted and H_a is rejected. Art has a partially significant influence on the Palembang songket motif by obtaining a t_{count} value of $5.606 > t_{table} 1.984$ at a significance level of $0 < 0.05$.

Conservation management of the Palembang Songket motif has been carried out by implementing the POAC management function. The role of craftsmen as Songket makers must be active and must not damage existing standards, owners and cultural observers must also be involved in the conservation of this local wisdom.

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