

## Local Wisdom in the History of Traditional Headbands Palembang South Sumatra

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### Abstract

*The cover and headband is a testament to the intelligence, perseverance, and skills of the people of South Sumatra. Cultural elements of covering and headbands in real life have various functions that are in accordance with the messages of cultural values. The purpose of this research is to carry out research or study of museum collections in an effort to provide information about the preservation and preservation of objects of historical and cultural value. The literature study method is a technique of collecting data through various literature, such as books, magazines, journals, articles, papers related to the cover and headband of South Sumatran men as well as other supporting data, such as photo and historical documentation related to the field of study. The results of the research based on the function of the museum then the preservation of the museum collection becomes the duty and responsibility of the museum manager. Preservation of the Covering and Headband of men's Headband collection of the State Museum of South Sumatra, in general, can be classified into three, namely: 1) Protection; 2) Development; and 3) Utilization.*

### Keywords

headband; preservation;  
traditional



## I. Introduction

### 1.1. Understanding the Cover and HeadBand

Head covering or also called head hood means something that is used to cover or cover the. While the headband means fabric, ribbon, and so on that is tied around the head; head cloth (Agency for Language Development and Development, 2016). Coverings and headbands are the result of culture-one of the elements of clothing that is evidence of the realization of ideas, feelings, skills, perseverance, and imagination of the community that continues to be developed. How to use, shape, and style of covering and headband vary in each region in Indonesia (Husni et al, 2020: 1-2). For headbands, in general, there are two ways of using them. First, the cloth or half the fabric is tied or wrapped directly on the head-formed after being mounted on the head. This method tends to be free and usually used for everyday. Second, the fabric is formed according to the size of the head according to the shape and style of each area. Its use is also official and its manufacture is bound by certain rules (Directorate of Museum, 1994:1-4).

### 1.2. Men's Head Coverings and Belts in South Sumatra

Variations of covers and headbands of each region in Indonesia in the form, variety of ornaments, materials, functions, values, names, and so forth show the existence of diversity and have the same background, namely improving civilization towards efforts to develop religion, standard of living, honor, and happiness of each individual in society (Shanie et,

2017: 52). The use of coverings and headbands continues to develop in people's lives for various purposes, among them, for completeness in everyday dress, traditional or religious ceremonies, and art; increase authority and beauty for the wearer; as well as a symbol of status and position in society (Directorate of Museum, 1994: 1-3).

The use of coverings and headbands as a symbol of position in society also applies in the area of South Sumatra, especially for men, even since the time of the Kingdom of Palembang (Idris et al, 2020: 127). The headband used as one of the symbols of the greatness of the king and ministers of the Kingdom of Palembang is called "tanjak". Tanjak Palembang is made from batik cloth or from woven or in-angken or contested. The use of tanjak is official and its manufacture is bound by certain rules (Husni et al, 2020: 15). Tanjak as a symbol of power also prevailed during the Sultanate of Palembang Darussalam until about 1850 although in 1823, the Sultanate of Palembang Darussalam was abolished by the Government of the Dutch East Indies. Since the reign of Sultan Mahmud Badaruddin I (1724-1758), Palembang tanjak and its "designation" consists of three models, namely (1) the climb for the Sultan; (2) a meler climb for Minister level I; and (3) a belambang for Nato Prince Dirajo and his descendants (Kartikasari, 1989: 11-16). Rules regarding the way of use and allocation of motifs were also made during the time of Sultan Muhammad Bahauddin (1776-1804). Clones and other palace officials wear the locking ikets as headbands (Syarofie, 2007: 35).

In colonial times, the use of covers and headbands as a symbol of office for the natives was regulated by the Dutch East Indies Government. Officials of the Gubernemen of bumi Putra group, such as Temenggung, Ranggo, and Demang, wearing white pet hats on the front are given the coat of arms of the Kingdom of the Netherlands circled with leaves and on the front is also given two coils of gold thread (Saputro, 2021: 23). However, around 1835, due to various things, white pet hats were replaced with tanjak or iket-iket. Indigenous officials who come from the nobility, generally, also use a challenge, while for those from the common people using iket-iket ketang bekasem (Idris et al, 2016: 106). However, at official events, customary officials, both from the nobility and ordinary people wearing round shaped tempoorong kopca, such as coconut shells and made from copycats or fine rattan, can also be from resem, and coated in yellow gold cloth interspersed with black color. Kopca tempoorong, Furthermore, it, is also used as a symbol of greatness for the head of customary government in the uluan and iliran areas (Kartikasari, 1989: 37-46).

### **1.3. Urgency of Study of Male Head coverings and headbands in South Sumatra**

Related to the collection of Covering and Headband of South Sumatra men, the South Sumatra State Museum has participated in the 1994 Nusantara Decoration and Headband Exhibition which was also published in the form of a catalog book entitled "Nusantara Decoration and Headband" (Muhamad, 2019: 57). As a continuation of the participation of the South Sumatra State Museum in the Exhibition and to complete and refine the data or information collection of The Cover and Headband of South Sumatran Men, through the Collection Management Program, the South Sumatra State Museum conducted an assessment of the collection of Male Head Coverings and Headbands both realia (original) and replica (imitation), the residence of the Kingdom of Palembang to the Marga Government in 1983 which was packaged in the book study of the collection with the title "Covering and Headband of Men in South Sumatra" (Hadiman et al, 2017: 102).

The study of the Cover and Headband of South Sumatran men became important to trace various aspects of historical and cultural related to the symbolic meaning of the use of the cover and headband of South Sumatran men from the time of the Kingdom of Palembang to the Marga Government in 1983 (Sepriady et al, 2018: 58). Mulai from the form, ornamental variety, materials, functions, values, names, to how it is used, through literature,

photographs, and chronicles and artifacts in the State Museum of South Sumatra (Buang, M. 2018: 112). The tradition of wearing traditional head coverings and headbands for men in South Sumatra, now, hypothetically, has begun to be forgotten by the public, even not favored by the next generation. Because of this situation the symbols, meanings, and meanings contained shifted or forgotten within a certain period of time (Annisa et al, 2021: 58). Based on this, the problem faced in relation to this study is the lack of knowledge or understanding of the use of traditional head coverings and headbands for men in South Sumatra (Najiyah, 2019:8-9).

## **II. Research Methods**

To carry out the writing process, a study method consisting of (1) data collection is required; (2) data analysis; (3) the preparation of the report; (4) seminar; (5) book writing. Data collection methods are the initial activity in a study. In this stage of data collection, try to get as much necessary data as possible. The data collection technique is done through literature studies and museum collection studies (Nugrahani et. 2014: 41).

## **III. Result and Discussion**

Cultural preservation can run optimally if there is cooperation or synergy between the government and all levels of society, especially the community supporting the culture. Preservation should not only be a study on paper or discussed in seminars and become a hobby of collectors of objects of historical and cultural value. However, preservation must live and develop in the community and be fought by the wider community (Sumual et al, 2021: 92).

### **3.1. Protection**

The protection of museum collections is a real manifestation in the preservation of culture. In an effort to protect the collection of Men's Head Coverings and Headbands as a historical and cultural heritage of South Sumatra, museum managers must be guided by cultural protection concepts that include rescue, security, and maintenance (Ariotejo, 2020: 12).

### **3.2. Rescue**

As one of the cultural identities of South Sumatra, the rescue efforts of the Collection of Covering and Headband of South Sumatran Men became part of the duties and functions of the South Sumatra State Museum. The rescue of objects of historical and cultural value is part of the procurement of museum collections. Acquisition of museum collections is the process of obtaining the legal right to an object to be used as a museum collection (Directorate of Museums, 2007: 27). Accession is a formal activity to make an object into a museum collection. This procurement process is based on the study of the needs of museum collections by curators. Museum collections can be obtained through several ways, namely discovery, search results, grants, service rewards, exchanges, purchases, and inheritances or conversions (Government Regulation of the Republic of Indonesia Number 66 of 2015 concerning Museums: 25).

The Collection Procurement Team can adjust or select the appropriate way of procuring collections in the procurement process of the Collection of Covers and Headbands of South Sumatra Men. How to procure appropriate collections, among others, through the process of grants, purchases, service rewards, exchanges, and inheritance (Directorate of Museums, 2017: 85).

A grant is a gift (voluntarily) by transferring the right to something to someone else. The gift of objects of historical and cultural value by someone to the museum through a process of mutual agreement as outlined in the Collection Grant Event News. Grants can be made to maintain the preservation of these objects. Objects that have been given and become museum collections are not allowed to be taken back (Anggreini, 2020: 20).

Buying is a way to get objects of historical and cultural value through the process of buying and selling. The seller as the first party and the buyer as the second party (museum). The payment must be supplemented with proof of payment and release of rights (Susanto et al, 2020: 25).

The reward of services is related to the delivery of objects that have important value for history, science, and culture from the community to museum managers. The party who handed over the object can get a reward for services in accordance with its reasonable value (Directorate of Museums, 2017: 85).

Exchange is a way of procuring collections that is done by exchanging collections between one museum and another, through terms and agreements between the two parties. Exchanging museum collections can be done if a museum has a number of collections that are no longer needed or the number of collections is too much and of course, there is a desire to be exchanged for the collection of other museums (Riki et al, 2020: 20). The exchange process requires an agreement that usually has a one-to-one ratio; Regardless of price, shape, size, etc. The exchange of this collection is regulated by exchange agreement by both parties (Azizah, 2020: 4).

Inheritance is the handover of historical and cultural heritage objects that are legally passed down to the museum. Heirs, in this case, can be individuals, agencies, or government and private institutions that exist in one region, state, or involve another country. Procurement of collections in this way must be accountable in accordance with the applicable laws and regulations (Ghautama, 2017: 57-58).

The concept of Empowerment and enrichment in the world of work is very much needed, because employees who work are human beings who have a sense, creativity and initiative as a manifestation of their human elements, so that there are employees who are very ambitious, totality, visioner, need for achievement. Conversely, there are employees who are not ambitious, have no initiative, low work ethic, low work skills, or who have been in a certain position for too long, so that the employee becomes unproductive or novice employees who do not have enough experience. (Abidah, et al. 2020)

### **3.3. Maintenance**

The maintenance of the collection of Covers and Headbands of South Sumatran men should get the attention of the museum manager. Museum managers must pay attention or ensure the collection is safe and protected in the museum must be maintained from damage caused by mismanding and mismanding or even minimal maintenance (Azizah, 2020: 4).. The maintenance of the collection of Covers and Headbands of South Sumatran men becomes part of conservation activities. Conservation is a curative-restorative action (termination of the damage process and its repair) and preventive action (inhibition of possible damage processes). Officers who carry out conservation activities are called conservators. (Herman, 1981: 6).

Easy, effective, and safe cleaning methods in the maintenance of the collection of Covers and Headbands of South Sumatran Men made from textiles are as follows:

#### **a. Cleaning**

Cleaning or preventive measures in the maintenance of the collection of Covers and Headbands of South Sumatran men can be done with the following steps:

1. Cleaning with brushing (Brushing)

Cleaning with brush media aims to remove dust that accumulates on the surface of the collection. The brushes used to clean the collection of Covers and Headbands of South Sumatran men are selected from a smooth type. This method, preferably, is done in a room with smoke (fume hood) so as not to endanger the health of conservators (Ariotejo, 2020: 121).

2. Cleaning with a vacuum cleaner (vacuuming)

The vacuum cleaner used by the conservator must be set in strength and filtered smoothly so as not to damage the collection. Collection of Covers and Headbands of South Sumatran men made from vacuumed textiles must be of a type of textile that is rather strong in texture and the surface is coated in gauze (Directorate Museum, 2007: 28).

3. Absorption or removal of dirt with a damp cloth (Swabbing)

Swabbing is a technique of maintenance of the collection of Covers and Headbands of South Sumatran men from dirt or dust by using tools in the form of towels or chamois cloth.

4. Washing with water (Washing)

Washing or cleaning collection of Cover and Headband of South Sumatran men made of textiles with water media, usually, equipped with soap, bleach, fat removers, and so on (Subagiyo, 2017: 810).

5. Cleaning stains with solvents (Dry cleaning)

Cleaning stains attached to the collection of Covers and Headbands of South Sumatra men made of textiles with solvent materials should pay attention to the safety of the collection. The type of solvent material used must be in accordance with the rules in the technical maintenance of textile collections, including (a) dry agents, in the form of VDS (Volatile Dry Solvent) and OPTR (Oily Type Paint Removers); wet agents, in the form of neutrals (selected detergents), alkalis (detergents, water, ammonia, methanol); and special agents, in the form of digesters (enzymes), acetone, iodine, sodium thiosulfate, methyl alcohol, oxalic acid, and alcoholic KOH solution (Subagiyo, 2017: 811).

**b. Methods to control damage to the collection of Covers and Headbands of South Sumatran Men made of textiles, among others, in the form of:**

1. Methods of physical control against the attack of cheap and efficient living organisms is to place a collection of Covers and Headbands of South Sumatran men in an exhibition room or standard storage space - to avoid fluctuations in temperature and humidity of the air (Ariotejo, 2020: 12).
2. Cooling control method If you want to use cooling control methods then you must know the types of insects that often interfere with textile collections, such as Coverings and Headbands of South Sumatran Men. Insects can be turned off at a temperature of 10o C, but some die at a temperature of 32o C.

**c. Environmental Control**

Environmental control is very important in maintaining the collection of Covers and Headbands of South Sumatran men from unsuspicious environmental influences so that the collection does not suffer damage. Environmental control work, among others, includes:



1. Keeping the collection of Covers and Headbands of South Sumatran Men always clean: often vacuumed or washed with the correct procedures;
2. Always monitor the condition of the delayed collection of Covers and Headbands of South Sumatran men and analysis of the problem;
3. Maintaining the collection of Covers and Headbands of South Sumatran men always free from pests;
4. Always monitor the Climatology data of storage rooms and exhibition halls of the Collection of Covers and Headbands of South Sumatra men with supporting equipment: luxmeter (light gauge), ultraviolet monitor (ultraviolet radiation gauge), and thermo hygrometer (air temperature and humidity gauge);
5. Install a room control tool, such as a dehumidifier (Subagiyo, 2017: 14-15).

#### **d. Storage Room Collection of Covers and Headbands of South Sumatera Selatan**

Collection storage is part of the museum's collection management activities; It aims to protect the collection from damage as well as secure it from crime and disaster. Collection storage can be done in a collection warehouse (storage), exhibition room, treatment room, or collection research room (Sumadio, 1997: 21).

Collection of Covers and Headbands of South Sumatran men who are mostly made of textiles are very vulnerable to damage if mishandled while in storage space. In principle, the purpose of storage of the collection of Covers and Headbands of South Sumatran men to maintain physical condition from all disturbances, such as disturbances in the influence of humidity and temperature, high air, fungal and insect attacks, and pollution and theft. For that, storage media that meets air humidity and lighting standards, both in collection warehouses (storage) and exhibition halls (Saputro et al, 2020: 14). The storage of the collection of Covers and Headbands of South Sumatran men in the form of vitrin designed to adjust the shape of the collection with a temperature setting of 22<sup>0</sup> C, air humidity of no more than 60%, low lighting, and avoid direct sunlight (Ibrahim, 2016: 52)

### **3.4. Security**

The security of the Collection of Covers and Headbands of South Sumatran Men is part of the security of the museum in general as stipulated in the Standard Operating Procedure (SOP) of Museum Security. The security of collections stored in storage, in particular, becomes the responsibility of the Storage Officer, while the collection exhibited in the exhibition hall becomes the responsibility of the Security Officer (Kinanti et al, 2021: 130).

### **3.5. Development**

The museum collection development policy is a procedure in an effort to dig up the widest collection information with the aim of preserving historical and cultural relics for the benefit of knowledge development and maintaining the nation's spirit. While the development of the Collection of Covers and Headbands of South Sumatra men is an effort to increase the potential value and information of museum collections through collection management activities, such as registration, inventory, cataloguing, and collection assessment (Subagiyo, 2017: 9).

### **3.6. Collection Registration**

All objects that will be used as museum collections must go through the registration process first. In fact, it can be said that without going through the registration process, an object that enters the museum is not legal or administratively legal. Similarly, the collection of Covers and Headbands of South Sumatran Men who will be processed into museum collections must go through the registration process first. Discussing the registration of the

collection of Covers and Headbands of South Sumatran men will have similarities with other collections, conceptually, but it is certain that the data recorded will be different (Directorate Museum, 2007: 27).

The registrar of registration of museum collections is called a register. The task of the register is to record and record all collection data entering or exiting the museum, checking the collection in accordance with the data received from the Collection Procurement Team. The Register is responsible for the movement of the collection including physical handling data on the collection when it will be taken outside the museum. As a risk manager, a register is responsible for regulating the circulation or movement of collections, ranging from planning, administration, packing, transportation, and collection delivery (Ariotejo, 2020: 121).

### **3.7. Collection Inventory**

Inventory is the activity of recording a collection into an inventory book or inventory form. In carrying out an inventory of the collection of Covers and Headbands of South Sumatra men, the curator or manager of the collection fills out a collection inventory form containing collection data, namely (1) Registration Number; (2) The name of the collection; (3) Inventory Number; (4) Collection Type or Classification; (5) Description; (6) Keywords; (7) Inscription or Marking; (8) Markers Details; (9) Manufacturing Time; (10) Place of Manufacture and Place of Use; (11) Collection function; (12) Procurement Process; (13) Collection Conditions; (14) Place or Storage Location; and (15) Collection Photos (Subagiyo, 2017: 8-11).

Classification is adjusted to the museum's collection management policy. Collection of Covers and Headbands of South Sumatran Men can be determined classification with the aim to create uniformity and smoothness in the management of collection administration so that it is easily identified and found (Ariotejo, 2020: 121). Classification that can be used to inventory the collection of Covers and Headbands of South Sumatran Men, among others, based on the type of material, regional origin, and chronology. Classification based on the type of material, for example Cover and Headband of South Sumatran men made from batik, songket, cotton, and so on. Classification based on regional origin, for example Covering and Headband Men traditions of komering, palembang, musu, and so on. While the classification based on chronology, among others, the Cover and Headband of Men of Srivijaya, The Kingdom of Palembang, the Sultanate of Palembang Darussalam, the Dutch Colonial, and the Japanese Occupation (Direktorat Museum, 2017: 86).

### **3.8. Cataloging**

Cataloguing a collection is a recording activity, both verbal and visual, and describes the identification of the collection on sheets or cards that have a certain format. Cataloguing the Cover and Headband of Men's Headband collection of the State Museum of South Sumatra will produce a collection catalog containing informational material about the collection of Men's Head Coverings and Belts and their backgrounds in full that can be used as research sources and publication materials (Ismaya et al, 2020: 103).

### **3.9. Collection Review or Research**

The assessment of museum collections is a scientific activity carried out according to systematic rules and methods to obtain data, information, and information for the benefit of preservation (Government Regulation of the Republic of Indonesia Number 66 of 2015 concerning Museums, p. 5). Museum experts realize how important it is to conduct research or study activities in museums for the successful functionalization of the museum itself. The

museum is unlikely to function properly without conducting a review. One of the subjects of the study at the museum is sourced on issues related to the museum's collection. The results of this study, then, are communicated to the public through the publication of books or exhibitions (Ghautama, 2017: 57-58).

The study of museum collections is very important to be done by curators and managers of museum collections formulated in certain concepts or themes. An example of the theme of the collection study conducted by the South Sumatra State Museum is "Men's Head Covering and Tie in South Sumatra". In the study of the collection, experts must master disciplines related to the theme of the collection, such as History, Anthropology, Politics, and Sociology (Ilma, 2021: 5).

In conducting a collection assessment of the Cover and Headband collection of South Sumatran men, it is necessary to pay attention to the source of reference so that the results of the collection assessment are valid. In this case, the collection of Coverings and Headbands of South Sumatran Men occupies the main position and becomes the focus of attention during the study activities. The Collection of Coverings and Headbands of South Sumatran Men, in the study, should be used as primary data or primary data not secondary data (Irawan et al, 2018: 13). The study issues compiled must be related to the collection of Covering and Headband of South Sumatran Men (Directorate museum, 2017: 85-89). The collection should be the focus of attention, focus, and study materials. Simply put, research problems include what, who, when, where, why, and how.

Furthermore, a study method is established that is tailored to the problems, objectives, procedures, expected results, and the condition of the collection. The methods used can be either quantitative or qualitative methods. Quantitative study methods have specific, clear, and detailed properties, and aim to show intervariable relationships and test theories (Idris, 2015). Qualitative methods are general and flexible that aim to develop theories, gain understanding of meaning, and describe complex realities. The assessment of the collection of Covers and Headbands of South Sumatran men tends to be suitable using qualitative methods because it will produce descriptive data obtained through continuous inductive analysis from the beginning to the end of the assessment (Subagiyo, 2017: 8-11).

The results of the study of the collection of Covers and Headbands of South Sumatran Men can provide broader input for scientific insights. In addition, it is expected that new hypotheses or even theories will appear based on the results of the study. The results of this study are expected to also produce an endorsement of a theory that is commonly known, among others, about diffusion, acculturation, and local genius (Directorate of Museums, 2017: 85).

### **3.10. Utilization**

Utilization of the collection of Covers and Headbands of South Sumatran men is closely related to the museum's publication activities. The publication comes from the Latin "publicato" which means notification to a number of people. The publication of the Collection of Covers and Headbands of South Sumatran Men is everything related to the dissemination of information about the collection. There are several media that can be used as a means of publication of the collection of Covers and Headbands of South Sumatran Men, among others (1) mass media; (2) social media; and (3) face-to-face or in person; (4) exhibition and (5) competition. (Museum Directorate, 2017: 85).



### **3.11. Mass Media**

Publication of the collection of Covers and Headbands of South Sumatran Men can be done by utilizing mass media, both print and electronic as a medium of conveying messages. If packaged attractively, this method is very effective and can reach a wide audience, for example, in the form of television broadcasts, radio, news or advertisements in magazines, newspapers, and information on the website (Directorate museum, 2017: 85).

### **3.12. Advertising**

Publication of the collection of Covers and Headbands of South Sumatran Men can be done with a short information packaging that aims to introduce, form opinions, and build an image or image. This method is effective when published intensively and uses the right media for the audience. Advertisements can be packaged in the form of fillers for television broadcasts, radio jingles, print media, running text on television, or utilizing outdoor media, such as hot air balloons, banners, and printed items, such as posters, postcards, calendars, books, and souvenirs (Directorate of Museums, 2017: 85).

### **3.13. Face-to-Face (Two-Way Communication)**

Publication of the collection of Covers and Headbands of South Sumatran men can be done face-to-face, namely face to face between the educator and the audience, so that there can be two-way communication. Face-to-face methods are very effective, but can only reach a limited number of audiences. This form of activity can be in the form of seminars, educational guidance, dialogue, press conferences, and so on (Directorate of Museums, 2017: 85).

### **3.14. Exhibition**

Collection of Covers and Headbands of South Sumatran Men can be used as exhibition material, whether permanent, temporary or special exhibitions or traveling. Exhibitions remain on the site of the museum with a period of at least five years. Temporary or special exhibitions are carried out with variations in a certain period of time, ranging from one week to one year. Types of temporary exhibitions, including international, national, regional, and museum exhibitions in question. Traveling exhibitions are held outside the museum site within a certain period of time with special themes exhibited or surrounded from one place to another (Directorate of Museums, 2017: 85).

### **3.15. Race**

Collection of Covers and Headbands of South Sumatran Men can be used as objects or themes in various competition activities of cultural educational value, including (1) coloring and painting competitions; (2) scientific work competition; (3) storytelling competition; and (4) the photography competition. Various types of competitions are organized by making planning activities, committees, judges, administrative and budget preparations, technical instructions, categories of participants, facilities and infrastructure, and publications (Kinanti et al, 2021: 130).

## IV. Conclusion

Coverings and headbands are the result of culture one of the elements of clothing that is evidence of the realization of ideas, feelings, skills, perseverance, and imagination of the community that continues to be developed. How to use, shape, and style of covering and headband vary in each region in Indonesia. Covering and headband is a testament to the intelligence, perseverance, and skills of the people of South Sumatra to develop themselves. Cultural elements of covering and headbands in real life have various functions that are in accordance with the messages of cultural value contained therein; It is also related to other aspects of culture, such as economic, social, political, and religious. Preservation of museum collections becomes the duty and responsibility of the museum manager. Preservation of the Covering and Headband of men's Headband collection of the State Museum of South Sumatra, in general, can be classified into three, namely: 1) Protection; 2) Development; and 3) Utilization. The protection of museum collections is a real manifestation in the preservation of culture. In an effort to protect the collection of Men's Head Coverings and Headbands as a historical and cultural heritage of South Sumatra.

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