

## Local Wisdom "Tabot and Batik Besurek" in Supporting City Branding Planning in Bengkulu Indonesia Province

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### Abstract

#### Keywords:

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It is preserving Indonesian culture today by reviving the local wisdom of the people. Through local wisdom, Indonesian culture is believed to be able to build and solve problems related to society and culture. In local wisdom, there are various values that previous generations have used that can still be used by current and future generations to solve problems, especially regarding preserving Indonesian culture. Methodologically, this study used a qualitative ethnographic method with a descriptive approach. The Tabot ceremony is a religious ceremony adapted into a cultural and ethnic festival. The history of this ceremony originates from the tradition of the Shia sect, which seeks to commemorate Husen's death in Padang Karbala in 680. Apart from the Tabot, Bengkulu has a unique cultural heritage through Besurek batik cloth. Very memorable. Its meanings and values contain lessons that affect human life in the city of Bengkulu and other areas. Based on that, we can take values to apply and adapt in our daily lives. Conserving Bengkulu local wisdom as a form of cultural identity is one of the aims of developing Bengkulu city branding. From the concept of city branding, Bengkulu will be a color in the national culture, giving identity to the Indonesian nation, and can be used by all people. National culture provides a sense of pride in the Indonesian nation.

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### 1. Introduction

Culture is a plural development of cultivation, which means the power of the mind as a whole system of ideas, actions, and actions made by humans in the framework of community life, which is made the property of humans by learning, as stated by Hartanto et al. (2022) that one of the uniqueness of each region is a tradition which is rules, norms, and habits. The geographical location of a region dramatically influences a cultural element above that forms an artistic area. This is because there is a link between the natural aspects

produced by geographical factors and human and environmental aspects. It is seen from cultural diversity, or "cultural diversity," which is a necessity on Indonesian soil. This cultural diversity in Indonesia cannot be denied. According to Afrilia (2018), community participation in upholding the values of local wisdom will be preserved along with the developments in the millennial era. In the context of understanding a pluralistic society, in addition to the culture of ethnic groups, Indonesian society also consists of various regional cultures, which are regional confluence of different ethnic group cultures in the area.

There are linkages at the group civilization level found in different ethnic groups and communities in Indonesia. The meeting and mixing of cultures with foreign cultures also affects the process of assimilation of a culture in Indonesia, so that this process will add to the variety of types of culture in Indonesia. Nugroho (2022) said that differences that are unique or that have the characteristics of a place with others to be chosen as a destination are like giving branding to a location. It can be said that Indonesia is a country with a high level of cultural diversity or heterogeneity.

This is not only the cultural diversity of ethnic groups but also cultural diversity in the context of civilization, traditional to modern, and regional. In line with the opinion of Megantari (2018) stating that local culture will strengthen regional development, which can indirectly increase local revenue, therefore we must understand the process as a whole. The great function of culture for humans and society is that various kinds of forces must be faced by humans and society, such as natural forces and other forces.

A culture will contain structured and organized local wisdom values, including those in Bengkulu province. Ethnic groups that inhabit one of the areas are scattered throughout the city of Bengkulu and have diverse customs. There is advice full of wisdom, wisdom values, and teachings of philosophical values in maintaining and preserving the existing culture. According to Ferianda & Herwan (2022), a tradition that describes a regional motto can potentially become a region's branding or branding.

Based on the results of preliminary observations that researchers conducted in the city of Bengkulu, local wisdom is still practiced, such as the *Tabot* ceremony and *Besurek* batik, which is possible to become a branding in the city of Bengkulu so that it can be recognized by a broad audience both domestically and abroad. This local wisdom will be proof of their belief and adherence to customs that have been in effect for a long time. In line with Rahmatih et al. (2020), Local wisdom forms a community with unique characteristics to a region so that it can be distinguished from people from other areas.

Thus, from this aspect, internalization and integration should be the goal of everyday life. Based on the observations and background above results, the researcher is interested in conducting a study titled "City Branding Concept Based on Local Wisdom "*Tabot and Besurek Batik*" in Bengkulu City, Indonesia."

## 2. Method

Research on the City Branding Concept Based on Local Wisdom in Bengkulu, Indonesia. Based on this, methodologically, this study uses ethnographic qualitative methods with a descriptive approach. According to Firmansyah & Masrun (2021), qualitative research adheres to normative values, if local community values influence rational behavior. The reason for using this approach is that researchers can directly observe the object under study. In other words, the researcher is the primary research tool (human instrument). He is the one who conducts his observations or in-depth interviews

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so that he can explore and understand the meaning of learning with the help of interview and observation guidelines.

This type of qualitative research is included in the ethnographic qualitative method used in this study regarding the conception of the people of Bengkulu city as a center for cultivating competence. Ethnographic research studies cultural events, presents the views of the subject of study and is a social science research model that uses a phenomenological philosophy as a basis. In the ontological perspective, the nature of phenomena, entities, or social reality is essential in conducting ethnographic research. Qualitative researchers are primarily concerned with processes rather than outcomes or products. Data validity testing to validate research data is an essential stage in qualitative research to prove that what is being researched and explained by the researcher is the reality in the field. Data validity testing using triangulation is a data collection process that generally functions as a data credibility tester and is most used by qualitative researchers.

The validation of research data used in this study is triangulation, which is an essential stage in qualitative research with the aim of proving that what is being studied and explained by the researcher is in accordance with the reality of the field. For this purpose, this study conducted a data validity test. Triangulation is a data collection process that generally functions as a data credibility tester that qualitative researchers commonly use. Based on this opinion, the researcher used this triangulation data collection technique to collect data on local wisdom, such as "Tabot And Batik Besurek," to support city branding planning in Bengkulu Province. Collecting information from various places and individuals using multiple methods can reduce risk. The triangulation technique is a technique for checking the validity of data that utilizes something outside the data for checking or as a comparison to the data obtained.

### **3. Results and Discussion**

#### **Results**

##### **Geographical Conditions**

Bengkulu City is a Madya city in the Bengkulu Province of Indonesia. Geographically, the city of Bengkulu is in a coastal area directly in front of the Indian Ocean. Bengkulu City has an area of 144.52 km<sup>2</sup> with an average altitude of less than 500 meters above sea level. The area on the coast of Bengkulu City does not have an area more than 30 km from the coast. The city of Bengkulu has a population in 2020 of 371,828 people consisting of 187,655 men and 184,173 women. Bengkulu City Borders Seluma Regency is in the South, the Indian Ocean is in the West, and Central Bengkulu Regency is in the North and East. A brief history of Bengkulu is that it is the second largest city on the west coast of Sumatra Island after the city of Padang. Previously, this area was a unit with the Palembang Darussalam Sultanate, which the British controlled before being handed over to the Dutch. As we know, this city was also the place of exile for Bung Karno, the first president of the Republic of Indonesia, in 1939–1942 during the reign of the Dutch East Indies. This fact is actual according to the time when the previous rulers were looking for strategic areas. According to Wahyuni (2018) its strategic location made the area a vital trading center during the colonial era.

Regarding education, the City of Bengkulu has several tertiary institutions, and it is hoped that they will enable the community, especially the younger generation, to have a level of education that can answer future challenges. Bengkulu University, UNIHAZ, UNIVED, Fatmawati Sosekarno University, and several other universities have adequate

facilities. Education is critical in responding to the challenges of modernization and globalization. The existing human resources are sufficient to develop in the city of Bengkulu. As a driver of development in various sectors so that it becomes a sustainable city

Population growth in Bengkulu Regency is strongly influenced by trade and service activities that absorb a lot of human resources. It indicates that the rapid development of urban activity centers, such as trade and services, requires comparisons in the city of Bengkulu to make cities with potential so that the current potential can be managed wisely and wisely.

#### Local Wisdom of *Tabot*

One form of wise and wise cultural preservation is the local wisdom of the *Tabot* ceremony and *Besurek* batik. It is realized through ideas and processes that should be done.



Figure 1. The picture of the *Tabot* ceremony

The *Tabot* ceremony is a religious ceremony adapted into a cultural and ethnic festival. The history of this ceremony originates from the tradition of the Shia sect, which attempted to commemorate Husen's death in Padang Karbala in 680. The *Bengkulu people later claimed the Tabot ceremony* as a cultural heritage. The *Tabot* ceremony is held annually from the 1st to the 10th of Muharram. The *Tabot* celebration is interspersed with exhibitions of superior local products and arts in Bengkulu City and other districts in the Bengkulu Province. Local people believe the *Tabot* ceremony to commemorate or commemorate the struggles of their predecessors who had sailed and settled in the city of Bengkulu, firstly to celebrate the Islamic resurgence day and secondly to commemorate the battle of Imam Husein Ali bin Abu Talib, the grandson of the Prophet Muhammad SAW. Previously, he was held captive by Yazid Bin Muawiyah's army in Padang Karbala, Iraq, to defend Islam and convey *Nahi Mungkar*. In his message, communicating the truth is not easy, but it must be voiced. If the truth is not upheld, then evil will reign.

However, there is an opinion from a family of descendants referred to as descendants of the *Tabot* or descendants of Husein, who briefly tell the origins of the *Tabot*. Initially, the *Tabot* was brought by Islamic Shia workers from Madras and Bengali, southern India. To make the Malborough Fort right on the coast of the Bengkulu, under the orders of the British army. But literally, *Tabot* comes from Arabic, which means ark, a wooden box or chest. It is said that according to the beliefs of the Children of Israel at that time, if this ark appeared and were in the hands of their leader, it would bring good to them.

But on the contrary, if the ark is lost, it will be able to bring havoc. Per the public's belief, the Ark Ritual is used as a reference for the community to remain enthusiastic in actions and behavior because every action gives goodness. However, another opinion emerged that a disaster would come if this *Tabot* were not carried out. It was confirmed by several people or elders in the city of Bengkulu and its surroundings. In the celebration of

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the ark, there are ten activities carried out by the order of the 1st to the 10th day of Muharram and the values of the local wisdom of the *Tabot*:

### **The first day and the fourth day of Muharram**

On this first day, the ceremonial procession is carried out in the evening at 22.00 WIB, 01 Muharram – the procession of taking land that is considered to contain sacred or magical values. Land acquisition cannot be made anywhere, but there are specific locations where it is believed that there are two location points that are targeted in land acquisition, namely the first location at the Sacred Tapak Paderi Bearda location right on the edge of the sea, about 100 meters to the north of Fort Marlborough. At the end of a rock, the place must be higher than the surface of the beach or seawater. The second location is Keramat Anggut, which is located in the cemetery or the Pasar Tebat public cemetery, directly adjacent to the Hamilton Monument next to or under the Grage Horison Hotel Bengkulu. The ceremony of taking land implies a sign of holding deliberations in the face of war. The ceremony is accompanied by conditions or offerings made in red and white porridge, brown sugar, 7 betel leaves, seven cigarettes, bitter coffee water, serabot (ginger) water, pure cow's milk, sandalwood water, and basil water. Elements of the offerings cannot be lacking or left behind, then the offerings are prayed for, and then the offerings are left where the land was taken. After the offerings have been prayed for, two pieces of land can be taken, and one lump is placed in the Gerga/Benteng.

### **The fifth day of Muharram**

On the fifth day of Muharram, it is called the Penja sitting procession, where the sitting Penja, also called the fingers, is an object in the shape of a human palm, complete with fingers. Each group of *Tabot* descendants has a pair of Penja made of brass or copper, and some are made of silver. According to the family, this Penja is a sacred object believed to contain magical powers. Therefore, it must be cared for and washed with flower and lime (orange) water yearly. The procession of the Penja washing ceremony is called Sitting Penja. Sitting Penja is carried out at the house of an elder of the *Tabot* family, the leader of the *Tabot* family group concerned. The time is on the 05th day of Muharram, which is in the afternoon. The activity of washing the Penja begins with lowering the Penja to be washed, accompanied by offerings consisting of Serbat water, pure milk, bitter coffee water, sandalwood and basil water, lime, golden banana, and sugar cane, as well as *Kebuli* rice and chips. After washing the Penja, they are seated on the *Rembio/sago* tree fronds, which are then covered with a mosquito net and placed inside the Gerga. Sounds of a combination of tassa and dol accompany the ceremony.

### **The Sixth and Seventh Days of Muharram**

On the sixth day, the Jajara ritual procession, which means attacking each other, is carried out by visiting other *Tabot* family groups to test dol. Dol is a traditional musical instrument used by the Bengkulu Malay community. This jail event was held twice at two different locations. On 06 Muharram, the *Tabot* Bangsal group visited the *Tabot* Files group; on 07 Muharram, conversely, the *Tabot* Files group visited the *Tabot* Bangsal group. The prison event took place in an open field prepared by each group, and it was held from around 20.00 WIB to 23.00 WIB. The Menjara Ceremony is to commemorate a long journey that is carried out at night. Prison or prison Dol is represented as a time of war between Husein and the Yazid people.

### **The Eighth Day of Muharram**

On the eighth night of Muharram, a procession of Penja wine, or finger wine, is held. They start at around 19.00 WIT and continue until 21.00 WIT by taking a predetermined

route along the main roads in Bengkulu. Each Tabot group will send a team of 10 people to this event, most of whom are children and teenagers. This event began and ended in front of the Bengkulu Governor's Residence. In this way, the *Tabot* family is familiar with each other, and they know each other from Husein's descendants, now known as the *Tabot* family.

#### **The Ninth Day of Muharram**

On the ninth night of Muharram, a turban parade procession is carried out, the activities of which are carried out from 19.00 to 21.00 WIB. This activity begins and ends with the results of deliberations and agreements taken and decided by the *Tabot* family group and the local government. In this procession, as for the objects that are paraded, the white turban is placed on the *Coki Tabot* (Small *Tabot*), equipped with flags or what are also called white and green or blue pennants that read "Hasan and Husein" with beautiful and unique calligraphy letters. In this activity, it was clear that Islamic values were presented through Arabic writing and calligraphy. During the day, a procession is also carried out. One of the stages of the *Tabot* ceremony, which is very important and cannot be left out, is *Gam* at a predetermined time without carrying out any activity.

*Gam* itself comes from the word *ghum*, which means closed or blocked. This *Gam* period lasts from 07.00 WIB to the afternoon around 16.00 WIB. No activities related to the *Tabot* ceremony may be carried out at this time, including hiding *Dol* and *Tassa*. So this *Gam* period can also be called a period of calm or rest. In the evening, the *Tabot* family and the community carry out the *Gedang* parade procession or the Big Parade, which is the *Tabot* ceremony procession that the people of Bengkulu have been waiting for. The *Gedang* Parade is held on the 09th of Muharram or the 10th night of Muharram, which starts at around 19.00 WIB, starting with the ritual of releasing the *Tabot* side by side in the *Gerga* or each fort. Then, it continues with the *Gedang* parade, where the *Tabot* group moves from their respective headquarters in groups by taking a predetermined route. On the protocol road, all the *Tabot* meet to form a *Gedang* parade (Akbar Parade) in the main square.

#### **The Tenth Day of Muharram**

On the tenth day of Muharram, the last ritual ceremony of the *Tabot* ritual ceremony is the wasted *Tabot* event. This event started at 09.00 WIB, and all the *Tabots* had gathered at Merdeka Square in front of the governor's office of Bengkulu. *Tabots* are juxtaposed and followed by groups of *Tabot* groups. At around 10.00 WIB, the *Tabot* procession is usually released directly by the Governor of Bengkulu to go to the Karabela public cemetery complex. This place is the location for the wasted *Tabot* ritual event because Imam Senggolo (Syeh Burhanuddin), the pioneer of the *Tabot* ceremony in Bengkulu, is buried there. With the end of the wasted *Tabot*, all the ritual processions of the *Tabot* ceremony ended.

#### **Local Wisdom of Besurek Batik**

*Besurek* batik is an ancestral legacy that was left behind and applied in patterned fabrics. It has patterns and color combinations that hold many implied meanings.





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Figure 2. A picture of the *Besurek* Batik motifs

*Besurek* batik is an ancestral legacy left behind and applied in patterned fabrics. It has patterns and color combinations that hold many implied meanings. Bengkulu *Besurek* batik cloth with an Arabic motif indicates the acculturation of local and Arabic culture as well as calligraphy motifs with the intention of writing with bare Arabic calligraphy. A form of majesty to the almighty God and as a medium of Islamic da'wah has been known since 2015.

*Besurek* means letters from Malay that are written with bare Arabic calligraphy. Today, the *Besurek* batik cloth motif has seven kinds of motifs, including Arabic calligraphy, the moon, jasmine flowers, Kuau birds, the tree of life, a combination of cloves and cempaka flowers, as well as a combination of nail niches and pigeons. The fabrics used are very diverse, ranging from cotton-based fabrics to silk. The characteristics of *Besurek* batik tend to be brownish red and red mangosteen. It is usually used for head coverings for kings in baby shaving ceremonies, body coverings, and traditional bridal ceremonies. However, not a few people use batik *Besurek* fashion every day. Support from the government to introduce *Besurek* batik is evident, including *Besurek* batik cloth, which is made as a material for official clothes and uniforms for elementary school students and tertiary institutions. So that everyone can use it, but the selling price is still relatively high. Because they still use traditional tools.

### Discussion

The celebration of the *Tabot* ceremony is carried out with a series of traditional ceremonies whose schedules have been arranged and the types of activities carried out and at the peak of the 10th day, it is held using a procession of decorated buildings (*Tabot*) accompanied by dol music (Bengkulu musical instrument). What's more interesting is that at every moment of the *Tabot* tradition, the government holds a festival; of course, this will add color to the celebration of the *Tabot* ceremony. According to Haryati & Wahid (2018), the better the image of a city is, the more feelings and thoughts a person will have about a city, region, or area, which will impact someone's decision to visit. It is a regional promotion event that attracts foreign tourists to visit and brings those far away closer or as a place for family gatherings and meetings at *Tabot* events. In line with the opinion of Lestari & Agustiningih (2020), City branding is a strategy a city uses to build and communicate a city's strong positioning regionally and globally through tourism promotion.

The cultural wealth is numerous and abundant, making it a memorable regional and world heritage. Its meanings and values contain lessons that affect human life in the city of Bengkulu and other areas so that we can take values and apply them to our everyday lives. By the opinion of Prasetya & Pujarama (2019). The heritage aspects of an area will progress by using semiotics and public communication studies.

It preserves the current Indonesian culture by reviving the local wisdom of the people. Through local wisdom, Indonesian culture is believed to be able to build and solve problems related to society and culture. In local wisdom, there are various values that previous generations have used that can still be used by current and future generations to solve problems, especially regarding preserving Indonesian culture. According to Sutrisno and Putranto in Widodo (2020) Culture is all intellectual, spiritual, artistic, aesthetic, way of life, beliefs, and living habits carried out by a person or certain community groups. Based

on the concept of anthropology, local wisdom is referred to as local knowledge (indigenous or local knowledge) or local intelligence (local genius), which forms the basis of the regional cultural identity (cultural identity). Based on Salam & Nurjanah (2019), in this aspect of the creative economy, the region must get full support from the government and the private sector to direct its potential to achieve an innovative city.

Bengkulu is one of the provinces with a lot of cultural heritage that is still being preserved today. According to Erdiana & Yurisma (2022), "City branding strategy is one strategy that is widely used by many cities to develop and improve public perception of a city. Besides that, this strategy can help promote existing potential". Conserving local wisdom as a form of cultural identity is one of the aims of initiating the development of Bengkulu city branding. City branding is a marketing strategy that a city must own by using a specific identity or logo to build value and increase tourist visits. It was clearly seen in the Bengkulu province 2022 development plan meeting where the governor of Bengkulu province officially launched the Natural Bengkulu brand to replace the previous wonderful Bengkulu 2020 brand.



Figure 3. A picture of the Bengkulu City Branding Logo

From the logo above, each component has its own meaning and significance, starting from the Rafflesia Arnoldi flower, one of Indonesia's natural wonders that has caught the world's attention and is one of the rare flowers of Indonesia's three national flowers. This flower is the largest in the world and is the pride of the people of Bengkulu. This flower has become an icon or identity of Bengkulu Province, and even Bengkulu is nicknamed the rafflesia earth as a reminder of tourists here. Furthermore, the Rafflesia flower logogram uses a modern minimalist design because one of the logo design principles is simple and easy to remember. Then, the logogram of the rafflesia flower is formed from a combination of the letters "u" for natural and "n" for Bengkulu. When put together, it will take the form of a simple icon of a rafflesia flower. The Natural Bengkulu Logo also uses smooth circular modification letters that will be clear and flexible in a form that depicts humility for tourists. The letter "e" in the word "Bengkulu" has a simple icon of the dandelion flower, which lives in various land conditions and where it grows.

However, the Bengkulu Tourism Office markets its area is by carrying out a series of marketing activities, namely advertising, new media, establishing relations with the community, establishing ties with the mass media, direct marketing, and creating events. Supporting factors are the wealth of tourism potential owned by Bengkulu Province and support from the governor and the local community. In line with Widanita et al., (2021), natural wonders describe the sea, mountains, and green areas. Second, cultural wonders describe art, culture, and heritage. The three sensory wonders describe food and drink, health, and entertainment. And the four adventurous wonders that define the unique



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nature of Bengkulu. Dandelion flower seeds are always blown by the wind and grow in various places because of their light nature, which is an articulation for Bengkulu tourism. They can grow and develop and can be recognized on the national and international scene. The white color of the words "natural Bengkulu" further emphasizes that the province maintains its purity and natural preservation. The meaning implied in the logo makes Bengkulu people proud to promote this area so that it becomes a city that is demanded and longed to be found.

Bengkulu's city branding aims to provide information on the advantages that Bengkulu has for the wider community and foreign communities. The unique nature and social environment that Bengkulu has as a strategic step in popularizing natural and cultural wealth (Sudjatnika, 2018). Indigenous communities in Indonesia are groups of people who occupy certain areas that are characterized by obedience in carrying out the customs inherited from their ancestors. One of the cultures that has become Bengkulu city branding is the *Tabot* ceremony, through culture as a concrete manifestation of preserving regional culture as a tourism destination that needs and should be developed. Sanjaya & Rahardi (2020) stated that tangible local wisdom contains the meaning of brotherhood, sincerity, love, and descent.

Meanwhile, intangible local wisdom includes the meanings of courtesy, girl, struggle, humility, and heredity. Bengkulu's local wisdom and excellence are human wisdom standardized on a tradition-based philosophy of values, ethics, ways, and behavior. Local wisdom is thus a value that is considered excellent and accurate so that it can last for a long time and even become institutionalized. Hidayatloh (2019) argues that the customs and values that exist in a society are the basis for regulating the behavior of community members. Hidayati in Dewi & Fatmariza (2020) reveals local wisdom is the ancestral values that apply to the value system of a community's life.

The natural and cultural wealth is very diverse, and it has potential in the field of tourism. Traditional culture can also be used to improve the field of tourism, one of which is in the development of a creative economy where input and output economic activities are ideas or ideas. Furthermore, Sudarto (2021) suggests that cultural traditions can become an educational process for the community apart from being an attraction. Cultural traditions also have values that shape the character of the nation. Thus, the community has a vital role in forming culture so that it continues to survive in the development (Berkah et al., 2022).

Bengkulu's regional culture can increase income and the country's economy because it can become an object of tourism and a creative economy. As we know, the creative economy is an economic activity based on individual creativity, skills, and talents to create creativity that has monetary value, either new creations or modifications of existing works. The creative economy, as a potential for traditional cultural tourism, aims to originate from cultural arts and traditions as well as the local wisdom of indigenous peoples. Therefore, the creative economy has a role in promoting and preserving traditional culture (Adinugraha et al., 2021). The development of technology in modern times is very rapid. All people can easily access information through the Internet. Besides the *Tabot* ceremony, Bengkulu has a brand in the culture and clothing field integrated into the *Besurek* batik pattern owned by Bengkulu. "Batik is one of the cultural heritages, has a life value and a philosophical meaning that must be studied and preserved". In line Rosyada & Wigiawati (2020), Batik will bring us closer to culture and introduce it to everyday life. The findings in this study are that batik *Besurek* cloth upholds cultural values, which include creative

activities related to the creation of clothing designs, design of fashion accessories, and production of clothing and accessories through Bengkulu *Besurek* batik. It is proof of city branding that the people of Bengkulu can provide education and introduce culture strategically and sustainably.

From the local culture of Bengkulu, of course, it becomes a national culture. There are elements of national culture and foreign culture from the process of acculturation and assimilation, which are the unifying elements of the nation. National culture gives identity to the Indonesian people and can be used by all people. National culture provides a sense of pride in the Indonesian nation. Indonesian national culture needs to be maintained as a form of love and pride for the homeland so that it is not eroded by values that damage, hinder, and threaten national culture. All citizens must be aware that national culture is an invaluable national asset, so it is a priority always to protect it. One example is by developing values that preserve state sovereignty and territorial integrity. This includes attitudes that imply love and pride for the motherland, maintaining its sustainability, prioritizing togetherness, mutual respect, mutual love, and mutual assistance among citizens.

#### 4. Conclusion

Humans and society need satisfaction both spiritually and materially in their environment. The culture of society is mainly filled with culture that comes from the society itself. The results of society's work give birth to technology or material culture that primarily protects society against the environment. Implementing local wisdom, "Tabot and Batik *Besurek*," as a cultural identity can become city branding. Bengkulu has uniqueness and excellence. They always feel they have a role and obligation to maintain and preserve Indonesian culture. Feel responsible for always maintaining the cultural heritage that has existed for a long time. It should also foster an attitude that reflects concern that every action taken will always impact the environment, so they always try to do things that do not endanger environmental sustainability.

The implementation of architectural science in this context can be done with an approach that integrates local wisdom and the needs of modern society in building or designing the physical environment. City Branding through Architecture Using the unique characteristics of Bengkulu, such as Tabot and Batik *Besurek*, as inspiration in architectural design by integrating motifs or elements of this culture in the design of attractive public buildings or city parks, thus creating a solid identity for the city of Bengkulu. Culture promotes sustainability and develops the identity of Bengkulu by designing efficient and environmentally friendly buildings and public spaces.

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