

Research Article

Involvement as a Preventive Attitude towards Owned Culture

Alex Richsyon Nunumete

Institut Seni Indonesia, Surakarta, Indonesia

ORCIDAlex Richsyon Nunumete: <https://orcid.org/0000-0002-7146-2152>**Abstract.**

Preserving traditional cultures amidst modernization is a pressing concern that requires effective strategies engaging all generations within the community. This paper examines the importance of proactive involvement in safeguarding traditional cultures, focusing on the unique art tradition of the Alifuru tribe. Using a qualitative approach with a phenomenological lens, the study analyzes the Alifuru tribe's approach to preventive involvement, especially among the youth, to ensure their cultural heritage endures. Preventive involvement targets young individuals during traditional events to counteract the perception of these practices as outdated. By incorporating art into rituals and entertainment, the community's cohesion and connection are enhanced. The paper highlights that preserving traditional culture demands continuous regeneration, with the participation of both older and younger members being pivotal. Elders serve as mentors, displaying their artistic expertise as guides, while the younger generation takes on the role of students and successors in the cultural arts. The findings stress the profound impact of proactive involvement on knowledge transmission, particularly in the arts. The reciprocal proactivity between generations fosters an environment conducive to absorbing knowledge and preserving culture. Through a preventive approach, the Alifuru tribe effectively sustains their heritage while allowing for meaningful evolution. In summary, this study underscores the crucial role of preventive involvement in upholding traditional cultures. The Alifuru tribe's approach, driven by the proactive collaboration of older and younger members, demonstrates the potential of intergenerational synergy. By embracing their art tradition and adopting a preventive cultural attitude, the Alifuru tribe navigates modernization's challenges while ensuring a lasting cultural legacy.

Keywords: involvement, preventive, traditional art, Alifuru culture

1. The Preliminary

In January 2023, I also witnessed a customary event namely, the kace nae tiha conducted by the Alifuru tribal community in Piliiana State. The event began at 5 a.m., before sunrise. The show begins with a cakalele dance whose music is tiha while singing the songs of kapata. My interest began when those who did the cakalele dance were children up to the young age. A number of questions arise in my mind, why children and young people are involved in the activity and it turns out that they can perform

Corresponding Author: Alex Richsyon Nunumete; email: alrin.cellisio@gmail.com**Published:** 9 May 2024

Publishing services provided by Knowledge E

© Alex Richsyon

Nunumete. This article is distributed under the terms of the [Creative Commons Attribution License](#), which permits unrestricted use and redistribution provided that the original author and source are credited.

Selection and Peer-review under the responsibility of the ICADECS Conference Committee.

 OPEN ACCESS

their movements well. Art as a part of culture cannot be denied will undergo changes, either slowly or quickly. These changes will be visible in their form, trait, or function. Therefore it is necessary to preserve is how the culture remains and is preserved by the society of owners. Changes that occur by development are unavoidable, therefore it is necessary the awareness of indigenous.

The involvement is not forcing anyone to attend cultural activities and events. This is very much expected as a young generation as a their cultural. Involvement is seen as highly effective and efficient strategically and financially. Strategy does not require systematic resources, methods, techniques. Involvement only runs on its own and patterns will also form on their own. The financing of source is also not necessary, because, in an event everyone will be source and the young generation will be positioned as student in the provision of forms or cultural functions their involving. The involvement of the young generation is seen as a preventive action against culture. Involvement, is assumed as a way to stimulate the community of cultural owners to love, love and appreciate their own culture. If love, love and appreciation are already embedded in society, then by its self a preventive attitude will be visible when they treat the art in their surroundings.

The importance of raising awareness of art and its existence needs to be countered by the medical disciples who are always doing breaches against a disease, so that the proverb is better to prevent than to treat is an expression embedded in their lives. Actions to avoid various life-threatening health problems in the future, for example; injecting immunizations to avoid covid-19 virus infection. And it should also belong to artists and culturalist to how to avoid the extinction of art and culture in the midst of society. The most effective and effective involvement in introducing and preserving traditional cultures is by involving members of the community, including the younger generation. Preventive involvement also has as a precise target measure taken when young people are involved in tradition cultural events, which for them is an ancient and outdated thing.

Art is also a necessity where humans need art for their rituals, entertainment media, and have an inner connection and power with the society of its owners. The feeling of reluctance to leave and eliminate the culture requires the process of regeneration to occur and continue continuously.

1.1. Problems of Rumble

The problems that will be dealt with in this study, can be formulated as follows:

- a. The existence of art tradition exists in the life of the Alifuru tribe.
- b. How involvement as a preventive attitude toward culture is applied in activities or occasions by the Alifuru tribe.

2. Methodology

The method used in analyzing this paper is qualitative with a phenomenological approach as its surgeon. Phenomenology is used to reveal the phenomenon of indigenous people's involvement in cultural events as a preventive attitude towards culture. The phenomenon of indigenous society involvement is observed in depth and structured, to establish evidence of Involvement can indicate a preventive attitude towards the culture of the owner society. An important factor that will be obtained from the phenomenological study is empirical experience in the philosophical and psychological aspects individually expressed in the form of narrative during the interview. From phenomenological research both researchers and readers will understand all life experiences of involvement in artistic activities. The aim of phenomenological research is to reduce the narrative obtained from the source to a description that explains involvement as an artistic phenomena and how the art is preserved and preserve in their own way. Based on the description, the researchers tried to understand the essence of the artistic phenomenon that occurred.

3. Results and Discussion

One's involvement in various literatures, many refer to the fields of advertising, products, and marketing. The involvement shown by Krugman [1], shows that someone can be involved with advertisements where the results show that, involvement with advertisements will make someone think that advertisements are presented to provide counter discourse to similar products [2]. There is also product involvement [3,4]. This shows that involvement with the product will direct someone to a decision to buy [5]. The same thing was conveyed [3], that involvement with the product will form assumptions with a more effective and efficient perception of tools, and its importance, as well as the brand offered.

Involvement with marketing will lead a person to find as much information as possible so that a lot of time is spent making the right choice [5]. Thus, every location in visit will have its own impression with other products marketed. In essence, being involved in traditional art activity or event is very much different from the involvement that has

been presented before. Involvement in art will provide different effects, experiences, motivations and commitments to traditional arts.

The relationship between involvement as preventive attitude and the world of art is difficult to discuss in art studies or research on culture. So that what was obtained as research on involvement as a preventive attitude only in the world of health, including research conducted [6], regarding involvement to prevent the spread of the covid-19 virus, relying on six community groups as the main figures, namely: local leaders, faith-based community organizations, community groups, health facility committees, individuals and key stakeholders. They work on different functions with the same goal, namely fighting the covid-19 virus. This means that, research conducted to reveal involvement as a preventive attitude in the world of art and culture is very wide open, but keep in mind that, involvement as a preventive attitude in arts and culture also requires the right party, who has clear motivation and commitment.

Involvement is defined to describe the usefulness of development goals namely; The relevance or relationship that a person feels towards objects based on their needs, values, and inherent interests [7]. Involvement in the world of art also has three factors that encourage involvement to occur, for example the need to regenerate traditional art requires successors who will continue art as culture in a sustainable manner. The value in the world of traditional arts cannot be measured in quantity, but the value that is owned can only be expressed by how valuable art is owned by a group of people, and thus the involvement of people who appreciate their art is something to be proud of personally and among others. Same ratings, similar to interest, Involvement is a symbol of someone's interest in their own work of art.

Define involvement as the level of interest or general concern for an issue without reference to a particular position. This means that, involvement is also determined in addition to the factors of needs, values and interests, but also an interest and concern. In the world of art, it is necessary to have an interest in art that exists in the surrounding environment and the place of origin. Apart from that, care for art, both its existence and position, needs to exist in someone who is involved in activities and events that include traditional art. Thus the process of transferring artistic experience will be formed without any element of coercion.

Etymologically, the word preventive is term that is not widely used by people. The term preventive is usually used in the health sector, namely preventive action. Preventive means preventing, This means that preventive is used to explain that actions are usually taken to avoid certain things in the future. Preventive has not been used in the arts, so it is possible that preventive in the arts is devoted to preventing the extinction of an art

or culture. Preventive measures are taken so that people are aware that there is a need to regenerate their art and culture.

Built ethnological heritage is acquiring an increasingly participatory and open meaning, in agreement with new conceptualizations of cultural heritage and an understanding of tradition as a dynamic process [8]. This means that the inheritance of art to other parties, including art in the midst of the Alifuru tribe community, needs to be maintained, and this process can be carried out by involving the younger generation in traditional events so that there is a sense of interest that will also continue in the future. sense of belonging to the culture, The involvement of young subjects is recognized as a need that needs to be fulfilled on an ongoing basis. And the need for cultural heirs cannot be separated from the need for heirs to the resources they have, both human and natural. So far, the Alifuru tribe has been just as loyal in maintaining the system of cultural inheritance and the inheritance of resources. On an ongoing basis, young people are still welcome to be involved as part of the procession of traditional activities and events.

The people of the Alifuru tribe view their art and culture as part of them; wherever they go, their art and culture must be brought with them. This proves that the value of art is attached to the pride of the people. For example, in the event of a humanitarian conflict where the Alifuru tribe was also involved, directly art as part of the ritual event was not carried out because the trouma, or musical instruments, were lost or burned along with the house where the instruments were stored. Traditional arts and culture, in terms of learning methods, have not been able to create a curriculum, not even the rules of the education system, so that anyone can participate as part of the event procession. This is where it is reflected that involvement is also born from an interest in the culture, not waiting for encouragement from others but from self-awareness. It should be noted that involvement in arts and cultural activities in Piliiana Country and the surrounding countries (villages) even starts when children are toddlers, when mothers or fathers sing, dance, and do other things while carrying their children. So that art from childhood has been introduced.

Interest and concern are also factors in whether someone will come and be involved in the arts and cultural activities that are held. A person's interest can be seen in what kind of art that person is involved in as a participant. Meanwhile, the concern associated with involvement is compassion, or assuming that one self is part of art and culture that is being carried out temporarily, so that one automatically wants to be involved. Involvement that is born from the factors of needs, values, inherent interests, and concerns is automatically a preventive attitude for the culture one has.

The concept of informal learning in the field of music tends to be associated with the practice of popular music and regional music [9]. This means that practical integration will be carried out based on education and learning patterns, where students are directly involved with the teacher will be better. Involvement can be said to have the same nature, even though the methods and systematics of learning are not well structured. Involvement can indicate that young subjects as students will imitate what older subjects do as teachers or mentors. Learning opportunities must also be carried out on going basis, as they will provide the ability to build self-confidence, overcome feelings of vulnerability, and most importantly, embrace their interdependence.

Contextual involvement can motivate learning, self-development, and stronger ownership of their culture. Involvement can also reduce performance anxiety. Involvement also creates a sense of pride in young people to be just like their parents. Because art in almost all regions of Maluku is almost extinct, this is because traditional artists at a young age have started to distance themselves from showing their artistic abilities, so that some generations do not get a good memory of the artistic spirit of the generations above them. They don't even have the same pride or desire to do art as their parents. This behavior needs to be avoided and managed again so that traditional art does not die by itself. Thus, involvement is also a strategy in which older people can show their artistic abilities as role models and guides, and young people will be in a position as students, who are also the next generation of cultural artists.

In addition to being able to form a preventive attitude towards culture, it turns out that involvement is also influenced by the pro-active nature of both parties, namely between old subjects as role models or resource persons and young subjects as adherents or students. The involvement of the community is one of the keys to success in disaster management, especially considering the values embraced by the community itself such as religious values and local wisdom [3].

4. Conclusion and Suggestions

Involvement as a preventive attitude towards art and culture occurs when older subjects transfer their artistic and cultural knowledge as knowledge givers and young subjects, as recipients of arts and culture knowledge, are present in one of the activities in question. Besides that, art and traditional culture, on the other hand, can form an involvement where needs, values, inherent interests, or concerns spontaneously form a preventive attitude towards art and culture. There is actually involvement, which has been carried out by the Alifuru tribe, so that the continuity of their art and culture is still quite well

maintained today. Art and culture, as natural manifestations, can be eroded and even lost if the environment and nature around them are also destroyed for any reason.

References

- [1] Krugman HE. The measurement of advertising involvement. *Public Opin Q.* 1967;30(Winter):583–96.
- [2] Wright P. Cognitive processes mediating acceptance of advertising. *J Mark Res.* 1973;10(1):53–62.
- [3] Howard JA, Sheth JN. *The theory of buyer behavior.* New York: John Wiley; 1969.
- [4] Hupfer N, Gardner D. Differential involvement with products and issues: An exploratory study. In Gardner DM, editor. *Proceedings: Association for Consumer Research.* College Park (MD): Association for Consumer Research; 1971. pp. 262–9.
- [5] Clarke K, Belk RW. The effects of product involvement and task definition on anticipated consumer effort. In Keith Hunt H, editor. *Advances in Consumer Research.* Volume 5. Ann Arbor (MI): Association for Consumer Research; 1978. pp. 313–8.
- [6] Gilmore B, Ndejjo R, Tchetchia A, de Claro V, Mago E, Diallo AA, et al. Community engagement for COVID-19 prevention and control: A rapid evidence synthesis. *BMJ Glob Health.* 2020 Oct;5(10).
- [7] Zaichkowsky JL. Measuring the involvement construct. *Journal of Consumer Research.* 1985;12(3).
- [8] Pérez-Gil J. Built ethnological heritage: From democratization to democracy. *Arte, Individuo y Sociedad.* 2022;34(2).
- [9] Smart T, Green L. Informal learning and musical performance. In Rink J, Gaunt H, Williamon A, editors. *Musicians in the Making: Pathways to Creative Performance.* 1st ed. United States of America: Oxford University Press; 2017. pp. 108–25.
- [10] Rozi S, Ritonga AR, Januar J. ‘Local community-based disaster management’ The transformation of religious and local wisdom values in preparation to deal with natural hazards in West Sumatra, Indonesia. *Jàmbá - Journal of Disaster Risk Studies.* 2021;13(1). <http://www.jamba.org.za>