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Motivations of the Younger Generation Regarding the Preservation of Traditional Music in Indonesia: A Phenomenological Study

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ABSTRACT

The rise of modern music in Indonesia and the waning interest among younger generations are seen as threats to the survival of local traditional music. However, the Ministry of Culture's "LOKOVASIA" program shows that young people remain enthusiastic about preserving traditional music. This study aims to analyze and understand the younger generation's motivations for preserving traditional music in Indonesia, using Volunteer Functions Inventory theory as a conceptual framework. A qualitative method using a phenomenological approach was employed, involving young participants from the 2025 LOKOVASIA program. Data collection techniques included in-depth interviews, observation, and literature review. The findings indicate a blend of progressive traditional forms and reflective collective approaches regarding the motivations for preserving traditional music. The Value and Social dimensions are manifested through collectivist practices and regional philosophies of life. The Understanding and Self-Development dimensions are interpreted as efforts toward identity formation, character building, and bridging ancestral memory with the future. Meanwhile, the Career and Protective dimensions represent efforts to nurture communal economic ecosystems and counter stigmas of obsolescence through innovation. The study concludes that the younger generation's motivation to preserve traditional music is deeply rooted in local wisdom and communal cultural bonds. Theoretically, this research contributes to the literature on social psychology and indigenous psychology by integrating volunteerism dimensions to uncover culturally grounded motivations.

INTRODUCTION

Indonesia is a nation marked by cultural diversity across its regions, reflected in traditional musical arts that remain integral to communities' cultural expression. Beyond entertainment, traditional music embodies philosophical and spiritual values as well as the community's collective identity (Larasati et al., 2024). Today, traditional music in Indonesia faces distinct challenges driven by globalization and modernization. The dominance of pop culture and the digitalization of entertainment often marginalize local art forms. Younger generations are often seen as increasingly detached from their cultural roots, partly because traditional music is viewed as archaic or lacking contemporary relevance. However, cultural traditions are not static, ancient, or immutable; they can evolve (Yin, 2018).

Amidst narratives that tend to disparage traditional music, an intriguing and positive phenomenon has emerged through the Traditional Music Conservation and Innovation Workshop (LOKOVASIA) program. The program showcases a younger generation deeply dedicated to preserving and revitalizing traditional music. LOKOVASIA is a collaborative

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preservation platform launched by Indonesia's Ministry of Culture in 2023. By bringing together traditional music communities and creators from across the country, the program demonstrates that a spirit of collaboration and volunteerism in cultural preservation remains alive among the youth.

From the perspective of Law Number 40 of 2009 concerning Youth, "youth" is defined as Indonesian citizens aged 16 to 30. However, from a developmental psychology perspective, youth represent not merely a marker of biological age but a crucial phase for identity formation and the search for self-meaning within society (Côté, 2018; Mingzhi, 2025). Although young people participate in traditional music preservation programs, the underlying psychological dynamics of their involvement have not been deeply explored. Activities dedicated to preserving traditional arts often demand sacrifices of time, energy, and mental effort without promising financial gain or instant mainstream popularity (Song et al., 2024). In contrast, modern music enjoys growing popularity and offers high financial returns (Steinbrecher, 2021). Despite the emotional bonds associated with tradition, youth engagement remains relatively low (Winarsih, 2023; Zhang et al., 2024), as young people are often more drawn to symbols of tradition in digital spaces (Khoirunnisak et al., 2024; Lestari & Setyawan, 2025).

Efforts to preserve cultural heritage constitute a significant psychological motivation underlying various human behaviors and play a crucial role in positive psychosocial functioning (Cobb et al., 2025). The younger generation's involvement in preserving traditional music raises a fundamental psychological question: "What motivates young people to participate in preserving traditional music?" This is because individuals may possess differing motivations, particularly regarding the preservation of traditions (Schwartz, 2006). Motivation is a psychological drive that compels an individual to pursue a specific goal (Abbas et al., 2023; Reeve, 2013). An individual's motivation can vary according to their needs, shaping their desires and driving purposeful action (Anstiss, 2009; Miller, 2023). Preservation efforts can also be driven by motivations that spark a desire to get involved. Therefore, examining the younger generation's motivations for preserving traditional music is important.

Various prior studies have analyzed the motivations behind the younger generation's interest in culture-based activities. Research by Pangestu (2017) indicates that motivation in the arts sector is altruistic, leading to higher commitment and greater time investment than in other fields. A study by Hazmi & Seftiandy (2022) highlights the crucial role of motivation in influencing volunteers involved in arts and cultural events; the desire to fulfill a volunteering role drives young people to participate in supporting such events. Research by Aryandari et al. (2023) on the preservation of traditional music notes found that intergenerational inclusivity attracts young people to preservation activities, as it allows them to mingle and share experiences. Although Aryandari's study did not explicitly address motivation, the interest sparked by this inclusivity effectively motivates young people to engage in preservation efforts. Furthermore, Adelodun (2026) found that a cultural revival movement among Africa's younger generation is driven by integrating tradition and technology - a blend designed to motivate them to safeguard their cultural heritage.

Preservation efforts driven by the younger generation are crucial to strengthening local

community identity (Rodionova et al., 2020). Studies regarding cultural preservation perspectives have generally focused on structural, historical, or government policy aspects. Research into the subjective meanings and motivations of those involved in preservation remains scarce, particularly from a psychological perspective rooted in local wisdom. To address this gap, this study proposes a qualitative exploration to examine the subjective experiences of young participants in the LOKOVASIA program. The study uses the Volunteer Function Inventory (VFI) theory developed by Clary et al., (1998) as a framework for mapping motivational dynamics. According to Clary et al., the VFI comprises six dimensions: values, understanding, social, career, protective, and enhancement. However, consistent with an indigenous approach, the VFI framework serves here as a guiding concept to explore and reinterpret through the lens of Indonesian cultural values. This approach enables the research findings to capture specific motivations derived from local experiences that may differ from those found in Western societal contexts.

Based on the preceding discussion, this study aims to analyze and understand the motivations of the younger generation regarding the preservation of traditional music in Indonesia. Theoretically, the study contributes to indigenous psychology literature by contextualizing volunteer motivation theories within the realities of Eastern culture. Practically, the study offers a clear understanding of the motivations of young people participating in the Lokovasia program - insights that are crucial for the government, cultural practitioners, and the community. This understanding can serve as a foundation for designing more effective cultural intervention programs, arts curricula, and strategies for future artist succession that meet the needs of coming generations.

METHOD

This study uses a qualitative, phenomenological approach to examine the younger generation's involvement in preserving traditional music. The phenomenological approach was chosen to explore, understand, and describe subjective experiences and deep-seated meanings (Neubauer et al., 2019; Spencer et al., 2025). Consequently, the study seeks to capture psychological reality from participants' perspectives within their cultural context. Data collection involved observation, interviews, and a literature review. Observations were conducted during the 2025 LOKOVASIA event at Universitas Negeri Semarang, which featured six traditional music groups from 24-29 October 2025.

Interviews were conducted using a semi-structured interview guide developed based on the six dimensions of the Volunteer Functions Inventory (VFI). Semi-structured interviews are used to gain an in-depth understanding of the lifeworld and to discover the meaning of the phenomena being described (Brinkmann & Kvale, 2019). The questions were open-ended to elicit natural narratives from participants. During the interview process, the researcher also employed probing techniques to explore terms related to local wisdom introduced by the participants. All interviews were recorded using a digital voice recorder, with participants' informed consent. Each interview lasted approximately 45 to 60 minutes. The questions were designed to explore personal experiences—ranging from internal motivations and professional challenges to the regional philosophies embraced by the

participants. The active use of probing questions encouraged participants to reflect more deeply on the meaning of tradition and preservation from their own perspectives.

Participants in this study were selected using purposive sampling, which involves selecting subjects based on criteria relevant to the research. The participant criteria included: 1) young people aged 18–30; 2) active participants in the 2025 Traditional Music Conservation and Innovation Workshop (LOKOVASIA) program; and 3) individuals with a track record or demonstrated commitment to traditional music preservation activities in their home regions. Based on these criteria, the six participants interviewed using a semi-structured approach were as follows: I Nyoman Resa Angga Nurbawa (IN) from Bali, Ramanta Alkaro Sinulingga (RS) from North Sumatra, Bunga Dessri Nur Ghaliyah (BD) from West Java, Novyandi Saputra (NS) from South Kalimantan, Jimmi Wijaya (JW) from Riau, and I Putu Yoga Nandana (YN) from Bali.

To reinforce individual findings, this study conducted Focus Group Discussions (FGDs) with participants comprising six key informants and other general participants. These 90-to-120-minute group discussions provided a platform for cross-cultural dialogue, enabling participants to explore key themes - ranging from preservation challenges and observed phenomena to the implementation of local values within their artistic ecosystems. The FGDs also validated the interview results, strengthening the study's findings. This stage yielded significant data on group consensus dynamics, forms of peer support, and the development of a collective identity among participants.

Data analysis followed the framework proposed by Miles & Huberman, (1994) comprising data reduction, data display, and conclusion drawing. Data reduction involved selecting and simplifying data from observations and interviews, based on excerpts relevant to the research objectives. The data were then categorized according to the six motivational functions of the Volunteer Function Inventory (VFI): values, understanding, social, career, protective, and enhancement. The following is a description of the six VFI dimensions proposed by Clary et al. (1998):

Table 1. Volunteer Function Inventory (VFI) and its indicators

Volunteer Function Inventory (VFI)	Indicators
Values	An opportunity to express values related to altruism and caring
Understanding	An opportunity to gain new experiences and exercise one's knowledge, skills, and abilities
Social	An opportunity to be with friends or engage in activities valued and appreciated by significant others
Career	Experiences gained through participation in activities
Protector	Alleviating guilt over being more fortunate than others and addressing personal issues
Self-development	Ego growth and development linked to the desire for satisfaction derived from personal growth

A reduction process was also carried out to capture codes or new findings embodying local wisdom values. The reduced data were then organized into a logical, systematic presentation - a descriptive narrative supported by tables. Based on this data presentation, conclusions were drawn regarding the participants' underlying motivations and the meanings they attributed to their experiences. This third stage yielded conclusions that supported the research objectives and were grounded in the presented findings.

RESULT

Understanding the younger generation's motivations for preserving traditional music is closely linked to the context of their interaction spaces. Based on field observations conducted during the 2025 LOKOVASIA program, this study identified highly intense interaction dynamics among the participants. The program effectively showcased traditional music activities featuring artists representing various regions across Indonesia. Observations also revealed specific characteristics of the participants - particularly those aged 18 to 30 - involved in traditional music preservation. The following table details the number of young people involved in the 2025 LOKOVASIA program and the number of study participants:

Table 2. Demographics of the younger generation at LOKOVASIA activities

Number of Young Participants (18–30 years old)		Participant gender		5 years or more of experience as a traditional music preserver	
Total number of younger Generation (FGD participants)	Number of Participant	Male	Female	yes	no
57%	40%	70%	30%	75%	25%

The table above presents the profile of the young participants involved in traditional music preservation; 57% took part in Focus Group Discussions (FGDs), and 40% served as resource persons. The gender distribution consists of 70% men and 30% women. Most young participants have experience in traditional music, with 75% having been involved for over five years. This indicates that the traditional music preservation movement remains male-dominated and is driven by individuals with a proven track record or long-term dedication to the field. Another observation reveals strong collaboration among participants, who exchanged insights on differing aesthetic concepts and musical systems - such as comparing the Javanese patet concept with Balinese gamelan systems - resulting in cross-instrument collaborative practices.

Furthermore, interviews with six participants yielded interesting findings about motivations rooted in cultural values. The young artists' motivations were driven by local wisdom values that they had personally experienced. The table below presents a detailed breakdown of the findings for each motivational dimension, along with the underlying local wisdom values.

Table 3. Analysis Results Regarding the Motivation of the Younger Generation in Preserving Traditional Music

Dimension	Cultural Motivation Category	Participant Finding Code
Values	Cultural memory and ancestral knowledge	Preserving past creativity and meaning (IN), historical and educational significance (RS), safeguarding the unwritten memories of masters (BD), serving as a repository of knowledge (NS), utilizing ancestral knowledge (JW), and honoring inherited knowledge (YN).
	Philosophy of collective life	Closely linked to traditional ceremonies (IN), the philosophy of mutual cooperation (*sikuning-kuningen radu megersing*) (RS), the philosophy of harmony (*silih asih, silih asah, silih asuh*) (BD), the values of communal unity (*gawi sabumi*) and river-based philosophy (NS), the nation's noble identity (JW), and intergenerational cultural identity (YN).
Understandi-ng	Exploration of identity and innovation	A reflection for envisioning the future (IN), an axiological tool for connecting with the Creator (RS), reinterpreting tradition to foster an equitable space (BD), translating cultural heritage into contemporary language (NS), studying historical roots to drive innovation (JW), and understanding musical roots and local cultural character (YN).
	Cross-cultural insights	Compositional strategies exploring timbral contrasts (IN), in-depth research into musical instruments from other regions (RS), understanding the preservation challenges faced by communities in other regions (BD), expanding artistic and technological approaches (NS), exploring diverse modes or new vocal melodies (JW), and exchanging musical concepts such as gamelan *patet* (YN).
Social	Support from a communal ecosystem	Coming from a family of gamelan artists (IN), growing up in a cultural village (RS), proving oneself after initial family opposition (BD), support from teachers and established artists (NS), support from the Jakarta community (JW), and a daily environment immersed in artistic activity (YN).
	Solidarity and mutual	A passion for exploring diversity (IN), communal

	cooperation	synergy to avert the threat of extinction (RS), sharing knowledge without claiming sole correctness (BD), an ecosystem that fosters artistic realization (NS), collaboration among representatives from Western, Central, and Eastern regions (JW), and the inclusivity of creative discussion spaces (YN).
Career	A calling of the soul and professionalism	Scholarly grounding of compositions (IN), professional roles as jurors, performers, and curators (RS), an ecosystem comprising musicians, researchers, and educators (BD), engagement with education, research, and policy (NS), a chosen path of life and livelihood (JW), and multidisciplinary creative and managerial capabilities (YN).
	Building networks	The relationship between the performance space and the audience (IN), economic opportunities arising from collaboration and sponsorship (RS), informal discussions sparking meaningful collaborations (BD), joint research and inter-institutional production (NS), networking among artists (JW), and dialogue on cross-regional artistic approaches (YN).
Protector	Response to the threat of extinction	Reconstructing an instrument that had gone extinct (IN), reconciling the stigma of the instrument being "impure" with contemporary beliefs (RS), concrete efforts in documentation and writing (BD), establishing a creative laboratory (NS), focusing on generational renewal and artistic exploration (JW), and knowledge transfer to prevent the loss of tradition (YN).
	Catharsis and challenging stigma	Relieving the pressures of life (IN), discussing and solving problems together (RS), slowing down the pace of modern life (BD), reflecting on the balance between work and service (NS), enjoying the process of gathering (JW), exploring sound to let go of personal troubles (YN); challenging stigma through innovation (IN, RS, BD, YN), technology (NS), and the *Indiethnic* genre (JW).
Self-development	Personal character growth	Ability to accept both shortcomings and strengths (IN), calmly respecting differences (RS), valuing the process over instant results (BD), exercising greater patience in collaboration (NS),

		becoming more grounded and respectful (JW), critical mindset and discipline (YN).
	The search for existential meaning	Receiving gratitude from elders (IN), free education and social status (RS), contributing to generational continuity beyond oneself (BD), serving as a bridge between the past and the future (NS), teaching as an act of enduring devotion (JW), recognition of local cultural values (YN).

Based on the table above, the thematic analysis maps the participants' diverse motivations onto the six primary dimensions of the Volunteer Function Inventory (VFI). These six dimensions yield twelve finding categories that reflect responses across sources. Regarding the first dimension - Values - findings from all participants converge on two main categories: the effort to preserve cultural memory and ancestral knowledge, and the implementation of a collective life philosophy deeply rooted in each region's identity. The second dimension - Understanding - reveals that youth participation is driven by a need to explore identity to foster innovation, while simultaneously broadening cross-cultural horizons through the exchange of musical concepts and inter-regional research. The third dimension - Social - summarizes findings related to participant relationships; data in this category includes the support received from their respective environments, as well as the strong values of solidarity and *gotong-royong* (mutual cooperation) among the artists.

> *"We hold to the principle of sikuning-kuningen radu megersing - meaning that if one of us shines, the others must shine too. So, for me, preserving this traditional music isn't just about grand stage performances or making a name for myself. It is about how we can support one another, create opportunities for shared prosperity among fellow local artists, and ensure that the cultural pulse of our region doesn't simply fade away." (RS, In-depth Interview).*

Meanwhile, regarding the fourth dimension - career - the findings indicate that preserving traditional music serves as a means to fulfill a calling while also fostering professional development; this aligns with participants' concrete efforts to build collaborative economic networks within the arts. The fifth dimension - protection - identifies two categories based on the participants' tangible actions against the threat of cultural heritage extinction, as well as the role of traditional music as a form of emotional catharsis and a tool to challenge outdated societal stigmas. Finally, the sixth dimension - self-development - reveals two categories: personal character growth and attaining existential meaning through social contribution.

Based on these findings, twelve categories of cultural motivation driving the younger generation to preserve traditional music were identified. Although the participants' explanations varied, their narratives could be interpreted and classified into specific cultural motivation categories. These identified categories and cross-referenced source codes serve as the empirical foundation. A more in-depth analysis is comprehensively presented in the discussion section.

After analyzing the motivation results, we conducted an online focus group discussion (FGD) on November 16, 2025, as participants had returned to their respective home regions. All six key informants and twelve other general participants fully engaged in the FGD process. This session served as a collective member-checking mechanism, in which the initial draft of the thematic analysis matrix - comprising the six dimensions of the Volunteer Functions Inventory (VFI) and twelve sub-categories - was presented to participants for confirmation, critical review, and in-depth discussion. The discussion yielded several points of consensus and crucial validation that reinforced the research findings. All participants explicitly agreed that mapping the identified codes to the six VFI dimensions (Values, Understanding, Social, Career, Protective, and Enhancement) accurately represented the dynamics of their subjective experiences. However, participants emphasized the importance of interpreting the Western VFI terms through the lens of local wisdom.

> *"This table mapping accurately reflects our sentiments. However, it is important to emphasize that when we speak of 'career' or 'values,' we are not referring to personal ambition, but rather to how our community can sustain its shared life." (NS, FGD notes).*

During the confirmation session, participants had an intensive discussion about interpreting the "Career" and "Protector" dimensions. Participants reiterated that their engagement with traditional music is not driven by a pragmatic, individualistic pursuit of financial gain. They agreed that a "career" in traditional music represents a collective effort to build a professional ecosystem that fosters the well-being of all artists in their respective regions. Participants affirmed that traditional music activities serve a dual purpose: beyond personal emotional catharsis amid the pressures of modernity, these activities constitute a form of active cultural resilience, safeguarding traditional instruments and knowledge against the threats of extinction and the stigma of being "outdated."

> *"People often say that traditional music is rigid, mystical, or outdated. But when I hold this instrument, I feel as though I am embracing my ancestors while conversing with the future. We experiment and incorporate modern elements not to undermine the original conventions, but to translate these ancient messages into a 'language' understood by today's generation. If we don't make it relevant, who will?" (BD, from FGD notes).*

The FGD discussions successfully identified that activities honoring the memory of ancestors serve as the "common thread" binding all dimensions of motivation. Participants agreed that their respective regional philosophies - such as sikuning-kuningen radu megersing (Karo), silih asih, silih asah, silih asuh (Sundanese), and gawi sabumi (Banjar) - are not merely slogans but the primary driving forces underpinning their social interactions and artistic practices. Overall, the FGD process validated the entire structure of themes and categories within the analysis matrix, with no objections or major revisions raised by key informants. These group discussions not only confirmed the accuracy of the researcher's coding but also enriched the understanding that the motivation to preserve traditional music among Indonesia's younger generation is deeply rooted in reflective collectivism and a sense of responsibility for the intergenerational continuity of culture.

DISCUSSION

This study's results indicate that the younger generation's motivations for preserving traditions can be categorized using the six dimensions of the Volunteer Function Inventory (VFI). However, the study's most crucial finding is that these VFI dimensions are not merely individualistic motivations; rather, they are shaped by local wisdom values rooted in regional cultures. The younger generation's involvement in preserving traditional music is not simply volunteerism but a manifestation of collective identity and intergenerational responsibility. Participants in this study were driven by philosophies of interconnected communal life - such as the Karo concept of *sikuning-kuning randu megersing* or the Sundanese principles of *silih asih*, *silih asah*, dan *silih asuh* (mutual love, mutual education, and mutual care) - which emphasize togetherness and are adopted into the collective process of tradition preservation. This shows that these values underpin the younger generation's engagement, fostering a sense of responsibility toward their culture (Hazmi & Seftiandy, 2022).

In the social dimension, participants seek not only to build relationships but also to establish a cooperation ecosystem that fosters collaboration in traditional music performances. This reflects a transition from normative collectivism to reflective collectivism, shifting the underlying motivation from adherence to values to a social imperative. Reflective collectivism represents a form of social togetherness rooted in personal awareness rather than customary compulsion (Lestari & Setyawan, 2025). These young people consciously choose to collaborate, share knowledge, and safeguard musical traditions against extinction. This aligns with Aryandari et al. (2023), who view traditional music as a form of social expression that communicates with the wider community through the identity it shapes. Tradition contributes to meaning derived from social connections within the broader community (Nugent & Flynn, 2020).

In contrast to the social dimension, which fosters collaboration, the understanding dimension is driven by participants' curiosity to acquire new skills. The pursuit of knowledge stems from intrinsic motivation (Farhani Abdullah & Zaki, 2025). For participants, understanding traditional music involves exploring the roots of identity and engaging in a dialogue across eras. They view traditional music an art form of the past - as a lens for interpreting the future and responding to modern challenges. Young people play a central role in cultural practices shaped by the dynamics of modernity, demonstrating their interest in forming cultural identity (Bucholtz, 2002; Mengilli, 2025). Exchanging musical concepts across regions sparks participants' interest in broadening their artistic horizons and deepening their understanding of cultural diversity.

Fundamentally, cultural heritage possesses observable, visible, and measurable characteristics - much like other goods - that can generate economic value (Riganti & Nijkamp, 2006). This view is supported by the career dimension perceived by participants, who see a viable economic future in preservation efforts; they define a career in this field as a deliberate endeavor to build a professional ecosystem that yields financial returns. Cultural traditions can foster skill development that aligns with the younger generation's career needs (Jalil & Ramli, 2025). Strategies to support practitioners' livelihoods include networking, creating communal economic opportunities, and conducting policy-oriented research. For them, a profession within the realm of tradition is a calling that demands a

simultaneous commitment to both managerial and artistic responsibilities. While culture is leveraged for economic gain, the primary objective remains generating positive impacts and ensuring cultural sustainability (Djukardi et al., 2020). Indirectly, the economic value generated acts as a stimulus that extends the life cycle of the cultural identity itself (Kalfas et al., 2024; Lotz & Potter, 2022).

One interesting finding relates to the protective dimension, in which the younger generation uses traditional music to alleviate the pressures of modern life. At the same time, they actively counter anxieties about the potential extinction of these traditions and the stigma of obsolescence often attached to them - aligning with Yin's (2017) view that cultural traditions are not inherently "ancient" or outdated, as they can evolve. This resistance does not manifest negatively; rather, it unfolds through creative innovation, the use of technology, and the creation of new genres that keep tradition relevant to contemporary society. This process reflects cultural negotiation, where a positive understanding of tradition proves far more beneficial than a forced attempt at alignment (Adam, 2020). This also resonates with the dimension of personal development: participants feel that engaging in traditional arts fosters greater psychological maturity and cultivates qualities such as patience, critical thinking, and inclusivity.

The findings of this study not only confirm the six dimensions of the Volunteer Functions Inventory (VFI) proposed by Clary et al. (1998) but also fundamentally modify and expand the epistemological assumptions underpinning them. The original VFI framework was built on individualistic Western psychological premises, where volunteer motivation centers on fulfilling intrapersonal needs, enhancing the ego, or calculating personal benefits. In the context of traditional music preservation in Indonesia, empirical findings reveal a shift from functionalist-individualistic motivation toward relational-cultural functionalism. Regional philosophies serve as the epistemological foundation; these values instill the awareness that individual existence is inseparable from the community. Local wisdom provides an ethical compass, guiding the energy of the younger generation so they do not become ensnared in superficial cultural commercialization. Internalizing local wisdom fosters intergenerational responsibility. Young people position themselves within the historical continuum: they owe a moral obligation to the maestros and ancestors who have safeguarded the tradition, while also bearing the responsibility of passing that knowledge on to future generations in a way that remains relevant. The relationship between local values and historical responsibility is mediated by a new construct: Reflective Collectivism. Youth engagement in tradition preservation is a form of reflective agency, in which young people critically choose to immerse themselves in collective movements, foster cross-ethnic synergy, and leverage modern technology to revitalize traditional music. Reflective collectivism bridges this gap, turning passive cultural pride into tangible preservation action.

Overall, the discussion regarding the younger generation's motivation for preserving traditional music reveals a blend of progressive traditional forms and reflective collectivism. Conceptually, this study introduces a novel application of volunteer motivation theory within the framework of indigenous psychology. Cultural continuity encompasses the conscious preservation of key aspects of one's cultural heritage over time (Cobb et al., 2026). While Western psychological literature often conceptualizes volunteering as a leisure activity

driven by personal desires or individual ego fulfillment, this study's findings reveal a different paradigm: youth motivation to preserve traditional music is driven by twelve categories of cultural motivation. This theory offers valuable insights into approaches to youth participation in cultural heritage management (Zhang et al., 2024).

CONCLUSION

Based on the results and discussion, this study concludes that the younger generation's motivation to preserve traditional music in Indonesia extends beyond mere voluntarism and instead centers on fulfilling individual psychological needs. The Volunteer Functions Inventory (VFI) dimensions reveal that youth engagement is driven by reflective collectivism, a sense of responsibility for preserving tradition, and an intrinsic connection to ancestral knowledge. All six dimensions of volunteer motivation play a significant role in upholding local wisdom values. These values and social dimensions are expressed through the philosophy of gotong-royong (mutual cooperation) and the collaborative communal bonds shared among individuals. The understanding and personal development dimensions are interpreted as an inner journey and a quest for knowledge to explore personal identity, as well as a way to bridge past knowledge with the future. Meanwhile, the career and protective dimensions are represented by efforts to build a sustainable arts ecosystem within the creative economy. These dimensions also help preserve culture and counter stigmas of obsolescence through creative innovations that stay relevant.

The younger generation has positioned the preservation of traditional music as an integral part of their lives through a progressive approach to tradition. They seek to counter the stigma of tradition as something outdated—a view prevalent in society that has led young people to abandon it. Preserving ancestral heritage by revitalizing it in a contemporary context creates space for cross-cultural dialogue and ensures cultural identity remains relevant and resilient in the face of modernization.

While this study has endeavored to explore the phenomenon in depth, limitations remain in interpreting the findings. The participants were drawn exclusively from the younger generation involved in the LOKOVASIA program, with most having over five years of experience. Consequently, the findings primarily represent young people with strong commitment and experience. They thus may not fully reflect the motivations of those just beginning to engage with traditional music. The primary data, obtained through in-depth interviews, relies heavily on the participants' self-awareness and honesty in recounting their experiences.

Regarding culture and preservation, participants may have unconsciously provided answers they perceived as normatively ideal. Therefore, future research should consider quantitative studies to measure motivation levels and identify relationships between specific dimensions and existing motivations. Additionally, the theoretical framework established in this study could be applied to explore motivations within other traditional contexts in Indonesia.

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DECLARATION OF INTEREST

The authors declare that they have no conflict of interest regarding the research, authorship, and publication of this article.

ETHICAL CONSIDERATION

Throughout the research process, ethical considerations were strictly observed to ensure that participants could share their experiences, views, and cultural reflections safely, respectfully, and voluntarily. Each participant provided written consent after receiving a detailed explanation of the research objectives, and no element of coercion was involved at any stage of data collection.

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