Cultural Identity of North Maluku in Folk Pop: When Traditional Meets the Future

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ABSTRACT

North Maluku, which located in the eastern part of Indonesia is known for its rich cultural diversity that has been established for centuries. There are many traditions and arts that are represented as part of its cultural expression, in which one of them is music. There are several genres of music that are popular among local residents, from traditional, such as *Baronggeng* music to modern, such as pop, dangdut, and rock. Amongst these variety of music genres, there is one genre that is able to attract the attention of people outside North Maluku, namely Folk Pop. Interestingly, one of the figures who is quite active in expressing North Maluku identity through this Folk Pop genre is a group of young people who are members of a local music group known as TreesHome. However, a question arises when considering whether or not the identity presented by TreesHome reflects the cultural identity of North Maluku Therefore, the study aims to attest how TreesHome is able to maintain the cultural identity of North Maluku in in each music video clip and each of their stage acts. This study is qualitative descriptive research, and by using Identity Theory approach by Stets and Burke (2022), the study will examine and analyze the aforementioned problem. From the analysis result, can be concluded that TreesHome is able to express elements of North Maluku's cultural identity through a combination of 7 out of 11 ethnic cultural elements proposed by Salter & Harpending (2013) with modernization in the Folk Pop music genre that they present which ultimately provides added value to the cultural identity of North Maluku. Overall, the research can contribute in development of strengthening North Maluku's cultural identity through Folk Pop by combining traditional and modern music performance.

Keywords: cultural identity, folk pop, identity theory, North Maluku, Treeshome

1. INTRODUCTION

North Maluku which is part of the Indonesian archipelago which is rich in cultural diversity, has a variety of traditions and arts that have colored the lives of local people for centuries. One interesting form of cultural expression that comes from this area is music. There are several genres of music that are popular among local residents, from traditional, such as *Baronggeng* music to modern, such as pop, *dangdut,* and rock. It cannot be denied that *Baronggeng* music is very popular to all groups in North Maluku and has become an identity that is attached to this area. Unfortunately, this music is unable to reach the interests of Indonesian people in general. In fact, there is one music genre that is able to attract the attention of people outside North Maluku, namely Folk Pop.

Quoted from Pianity website (2021), Folk Pop music is a unique genre that combines the folklore traditions of folk music with captivating pop melodies. The enchanting combination of old and modern music creates a nostalgic and contemporary sound, attracting the attention of many people. This genre is able to create a warm sound, easy to listen to, and often has a distinctive appeal. Folk pop can be categorized as a form of art and cultural expression that combines traditional ethnic elements with modern pop elements such as music, dance, fashion, fine arts and lifestyle. This

merger creates a unique combination that attracts attention and wins sympathy from both local and international circles. Folk pop also often features acoustic instruments such as guitar, mandolin, banjo, and other traditional instruments. Regarding the musical aspect, Folk Pop emphasizes easy-to-remember melodies, simple harmonies, and arrangements that tend to be minimalist. Meanwhile, in terms of lyrics, Folk Pop often revolves around themes such as love, everyday life, personal experiences, or social issues, and even culture.

In North Maluku, Folk Pop is able to unite the rich arts and culture of different tribes in the region, such as the Ternate, Tidore, Bacan and Halmahera tribes. Ethnic elements such as traditional patterns and motifs, mythology and local wisdom are combined with modern pop styles such as the use of bright colours and more contemporary shapes. Interestingly, one of the figures who is quite active in expressing North Maluku identity through Folk Pop is a group of young people who are members of a local music group known as TreesHome. For addition, the reason why this group draws the attention to become the subject of this study is because TreesHome is the first music group in North Maluku that introduces Folk Pop and able to integrate traditional and ethnic elements and modern touch into their music.

At the beginning of their career, TreesHome was an acoustic band that was founded at the end of 2016 in Tidore, then moved to Ternate in 2019 by trying to add a new colour to its musical arrangements, namely Folk Pop. The band members are Aldee as guitarist, Dana as drummer, Rian as bassist, Eross as vocalist, Zilan and Mega as backing vocals, Presiden Tidore as rapper, and Teguh as poetry musician. During their work, they have produced original songs such as *Mantra Kabata, Nyanyian Tanah Rempah, Bumi Bersuara, Ruang Sesaat,* and *Bersuaralah*, which are wrapped in instrumental music with an ethnic feeling which gives a new face to the music industry.

Throughout their music journey, TreesHome has been able to gain a place in people's heart, especially young people, both locally and nationally. This is proven by their participation in several music festivals including, Soundrenaline, Soundsation, Rock in Celebes, and Musik Hutan, as well as the one which was recently held in July 2023, namely the Prambanan Jazz Festival. Apart from expressing the Folk Pop music genre, the interesting thing about TreesHome is that they always carry catchphrase that express the identity of Eastern Indonesia which emphasizes those voices from Eastern Indonesia must be heard. The catchphrase is "Dari Timur Bersuara, Bersua untuk Berkarya". It doesn't stop there, since TreesHome always uses traditional clothing with a modern touch, one of which is *Koloncucu* woven cloth. They also always perform traditional dances of North Maluku such as Soya-Soya and Kapita dances to accompany their stage performance. Based on these cases, this study is focused only on TreesHome and the way they express their North Maluku identity in every stage act and musical performance in the period of 2018-2022. For addition, the analysis will include their song lyrics, musical instruments, costumes, and traditional elements used.

According to Kidd and Teagle (2012), identity is related to how we think about ourselves as humans, how we think about other people around us, and what we imagine other people think about us. Identity can also mean being able to find out who we are as humans. Furthermore, they claim that identity can be expressed through culture. This is because identity and culture are closely related to each other, although they do not have to be interpreted the same way. They also emphasized how culture plays an important role in forming an identity or even more than one identity, which means culture is a big picture which contains smaller elements, namely identity. So, identity is a collection of characteristics or attributes that distinguish someone or something from others. Identity can refer to a person's personality, a group or community, an organization, and even a country or region. Identity includes aspects such as name, age, gender, nationality, religion, ethnicity, social status, preferences, culture, and the values believed by the individual or group.

There are several studies that have been conducted corresponding to how above aspects can be a calasyst in expressing identity. Perdana (2019) in his research showed how La Galigo script is able to represent cultural identity of South Sulawesi. Verulitasari and Cahyono (2016) also displayed that Rapai Geleng performance contains cultural value that reflects Aceh's cultural identity. Even Silat can be a representation of Indonesian cultural identity (Mardotillah and Zein, 2017). Moreover, even Mural, a street painting art, can portray cultural identity of Javanese people in Semarang (Astuti, Ernawati, and Arifin, 2023). From urban community perspective, Feisol (2018) attested that even Streetwear can be a symbol of identity within urban society. Nevertheless, since the recent study focuses on Music as the representation of an identity, there are some relevant previous studies that posit how music holds an important role in expressing cultural identity. As Mukarram (2017) in his study highlighted cultural identity of Palembang through Gambus music. While Didong music also depicts social identity of Gayo people (Aryesha, 2018), and Senggayung music that presents the cultural identity of Gerai village, Ketapang regency (Harriska, 2018). Music could even revitalize a cultural identity as Yudarta and Pasek (2015) emphasize that Sasak traditional music helps revitalizing its cultural identity. Based on these aforementioned references, can be assumed that most of the traditional musics are able to express their respective cultural identity. However, it seems that none of them addressed how a modern and popular music genre can also express cultural identity and how Folk Pop is able to incorporate both traditional and modern music elements which are the main focus of this current study.

As what has been explained before, TreesHome – a local music group from North Maluku – brings a new modern and popular music genre called Folk Pop that is able to express the identity of North Maluku through each of their music video clip stage acts. However, a question arises when considering whether or not the identity presented by TreesHome reflects the cultural identity of North Maluku. Because according to Stets and Burke (2022) in their theory known as Identity Theory, there is always a standard against which an identity can be measured. Therefore, this paper will examine how TreesHome is able to introduce the cultural identity of North Maluku locally and nationally while still maintaining the identity standards of North Maluku itself as viewed from the perspective of Identity Theory. It is important to note that expression of North Maluku cultural identity by TreesHome is fundamental in facing identity crisis in North Maluku, since nowadays, people are discouraged to express their own cultural identity as it is considered obsolete, especially in North Maluku.

In Identity Theory, it is explained that identity is a series of meanings that determine who a person is when they occupy a certain role in society, is a member of a group, or a claim to certain characteristics that identifies them as a unique person. This theory explains the specific meanings that individuals have in the various identities they claim; how these standards of identity relate to each other; and how this identity influences their behaviour, thoughts, and feelings or emotions which ultimately form a perceptual input. In short, to form an identity, four main components are needed, namely: identity standards, perceptual input, comparators, and output to the environment. Each of these components is a process related to a series of meanings that are formed from the interaction and way a person behaves with the environment around them.

2. METHOD

This study is qualitative descriptive research. The research is conducted in North Maluku and population in this study is folk pop indie music group from North Maluku in which the sample is focused on TreesHome Band. The data are in the form of secondary data through records and

documents which are taken from YouTube dan several mass media sites such as, Indotimur, Kumparan, Pojok6.id, and RRI. For the records, those selected secondary data are the only sources that can be found during the data collection process, since TreesHome is considered a brand new Local Music Group in North Maluku, which limits the data sources availability. The data contain some information about several ethnic elements from TreesHome that are represented both in each music video clip and each of their stage acts.

These data will later be discussed and analyzed using the Identity Theory approach including; identity standards, perceptual input, comparators, and output in the environment. The objective of the analysis is to attest whether or not TreesHome is able to maintain the cultural identity of North Maluku in in each music video clip and each of their stage acts through Folk Pop. It is important to note that within this theory, there are numbers that will be used as an indicator to measure how close people's perceptual input with their identity standards. For instance, assume that number 5 is the identity standards indicator that defines *Wayang Golek* is a part of Javanese Cultural Identity; however, someone claims that *Wayang Golek* is a part of Indonesian Cultural Identity. While it is true that Java is a part of Indonesia, the perception it is too general as this could lead to an assumption that Maluku, which is also a part of Indonesia, has *Wayang Golek* as a part of their Cultural Identity. This means that putting *Wayang Golek* is a part of Indonesian Cultural Identity is a slight missed perception. So, the perceptual input indicator for Indonesia towards the identity standards of *Wayang Golek* must be lower (around number 3) than perceptual input indicator for Javanese. All the aforementioned description above indicates that this theory is feasible to be used in measuring how precise a cultural identity can be expressed. In more detail, those four main components in Identity Theory approach will be further discussed in the next section.

In addition, it is important to note that aspects of cultural identity are usually inseparable from the ethnic elements inherent in that culture. Therefore, ethnic elements will be included in the data analysis as a standard of North Maluku cultural identity by looking at the cultural heritage proposed by Salter & Harpending (2013) including; heredity, myth, history, homeland, language, religion, folklore, ritual, cuisine, dress style/fashion, and art. This study will be strictly limited to these 11 ethnic elements because these are the most common aspects that are integrated and attached into cultural identity.

For the analysis, this study will use Identity theory as an approach to measure how close someone's perception towards a certain identity using its four main components which are; identity standards, perceptual input, comparators, and output.

According to Identity theory, there is a series of meanings that determine identity standards and function as reference points in the identity forming process. The meaning that determines identity standards is stored in memory and can be accessed by the comparator. Amongst many identities a person has, there is a separate standard that contains the meanings that define that person's identity. For example, a student will be characterized in regards to his/her student identity through a particular set of meanings. For instance, it may be characterized by meanings related to academic engagement, intellectualism, and good social skills. Furthermore, with respect to a friend's identity, he or she can be characterized by meanings related to support, trust, loyalty, and other relevant dimensions. Essentially, it needs to be underlined that meaning refers to what is contained in the identity standards. It means that there is not just one meaning, but perhaps there are several meanings or even many meanings contained in order to meet the identity standards.

The theory states that perceptual or perception is usually compared with identity standards, with the aim of matching perception and standard. When perceptions conform to standards, an identity can be formed. Thus, the true standard is a goal that must be achieved by perception. Furthermore,

regarding identity, perception is the input for identity, in which perception is the meaning in situations that are relevant to identity. The identity-relevant meaning in question is a response to stimuli in situations that might be characterized as "markers" which are signals of one's identity. For example, a man's identity standard is determined by criteria or meanings that indicate how masculine he is in his "true" self. This defines a man attached to that particular identity. A man's perception of this situation tells him how masculine he is. This input is of course input into the identity process and is then compared with other meanings that have been "stored" in the identity as an identity standard. In the previous example, a man's perception might include observations of his own behaviour as input, to which he might think he is somewhat masculine. Then he added the reactions of other people to this behaviour, both verbal and nonverbal, which told him that he actually had the identity of a man. If all this happens, the process of perception as input which is compared with the identity standards is then called a comparator.

The third component of the theory is the comparator, which does nothing more than compare the perceptual input of identity-relevant meanings with a set of memory meanings from identity standards. This then produces an "error signal", which is the difference between the input and the standard. Still related to the previous example, now imagine a man's perception of his situation that perceives him as behaving in a somewhat feminine manner. While the identity standard as a determinant for measuring his perceptual input, suggests to him that he is behaving more femininely than his standard as a true man, this will produce an "error signal". To think numerically, a man's behavior is a "6" in terms of femininity, while the standard may be a "4" in terms of masculinity. The comparator makes this comparison and outputs the difference (in this case, subtracting the perception from the standard yields "−2") as an "error signal," indicating that its perceptual input does not conform to the standard. As a result, the perception of the man is taller (or more feminine) than the standard. These error signals ultimately influence the pattern and sequence of verbal and nonverbal behaviour, ultimately changing the meaning of identity in the situation as an output.

The final component of this theory is the output on the situation or environment. The output in this case is behaviour in a particular situation or environment, where the behaviour is based on the error signal from the comparator. The error signal indicates the magnitude and direction of the difference between the perceptual input and the identity standards on the same dimension of meaning, in this case, masculine/feminine. As a note, output in the form of meaningful behaviour results from environmental influences, just as input also comes from environmental influences. The effect of output behaviour is a change in the input situation from what previously existed. In particular, it changes the symbolic character of the environment. With this change in symbol, everyone in the environment, including oneself, will change their perception, which is a feedback perception of identity in a continuous cycle which will ultimately change the meaning of the identity itself. Returning to the previous example, if a man considers himself to act more feminine (6) than his gender identity standard (4), then the output (−2) suggests lowering the femininity of his behaviour, perhaps by becoming more masculine in this situation. Taking this step will result in him changing the symbols in within the circumstance. Therefore, this man must start to reduce the feminine aspect in his behaviour, and because this symbol also applies to others, other people will also see less femininity in the way the man behaves. If this man had changed his behaviour appropriately, he would see the degree of femininity of his behaviour as 4, which would ultimately

match his identity standards. As a result, his mistakes will be zero, and he will not change his behaviour patterns further. However, if this man's actions are inappropriate, he may perceive the femininity of his behaviour as 5 or 3, for example, then his new perception still does not conform to his gender identity standards, and an error signal of −1 or +1 will be generated, making it necessary for him to change the behaviour returns to zero.

Next, to evaluate how TreesHome, a local music group from North Maluku with their Folk Pop music genre, is able to express, and promote North Maluku's cultural identity while maintaining the essence of that identity, the first thing to do is to identify the identity standards of the culture in North Maluku. Then, continued by investigating the perceptual input side of TreesHome towards the culture of North Maluku itself. Thus, a comparison will be implemented between the identity standards and perceptual input to see in what extent this input concurs with the standard referred to as a comparator. And finally, after passing the comparator stage, the output is then revealed as the final result of the evaluation of whether or not TreesHome has really been able to maintain the essence of North Maluku's cultural identity

3. RESULT AND DISCUSSION
3.1 North Maluku Cultural Identity Standards & TreesHome's Perceptual Input

Based on data collected from several sources such as YouTube and several mass media sites, it was found that several ethnic elements presented by TreesHome in both each music video clip and each of their stage acts. In more detail, here is a table containing a list of the ethnic cultural elements of North Maluku as expressed by TreesHome.

Table 1 Ethnic Cultural Elements of North Maluku and TreesHome's Perceptual Input

Ethnic elements of North Maluku's cultural identity	Perceptual input from TreesHome
History, Homeland, Language	Song: *Nyanyian Tanah Rempah*
Homeland	Song: *Bumi Bersuara*
History, Ritual	Song: *Mantra Kabata*
Art (Dance)	Stage Performance: *Soya-soya* dance from Ternate and Kapita dance from Tidore.
Dress Style/Fashion	Stage Performance: *Koloncucu* woven cloth costume, typical of Ternate
Heredity	Stage Performance: Catchphrase "*Dari Timur Bersuara, Bersua untuk Berkarya*"

Sources: YouTube, Indotimur, Kumparan, Pojok6id, RRI

It can be seen in Table 1 that among those 11 ethnic elements (Salter & Harpending, 2013), TreesHome is able to perceive 7 out of 11 elements in their songs and stage performance which are; History, Homeland, Language, Ritual, Art (Dance), Dress Style/Fashion, Heredity. Left bracket displays which elements that is included in Theeshome's perceptual input which is expressed either through their Songs or Stage Performance shown in the right bracket.

3.1.1 History

In this context, history contains track records, stories or facts that have occurred in North Maluku. According to KBBI, history is events and occurrences that actually happened in the past. Based on this definition, the standard for historical identity in North Maluku refers to important events or occurrences in the past.

In relation to the perceptual input brought by TreesHome through the song "*Mantra Kabata*", which is quoted from the Pojok6.id site (2023), which contains a historical event of the revolution of Tidore Sultanate, and the song "*Nyanyian Tanah Rempah*" from TreesHome's video clip on YouTube platform (2021) which tells the history of *Moloku Kie Raha*, it can be seen that the resulting input represents the standard identity of North Maluku itself. This history is attested by Handoko and Mansyur (2018) who explain that the track record of Tidore Sultanate can be seen from the existence of the Tidore kedaton, which was the residence of Sultan Nuku when running the government as well as being the central point of the revolution against the invaders. Apart from that, they also added that the history of North Maluku cannot be separated from the role of four rulers known as Moloku Kie Raha, namely Ternate, Tidore, Jailolo and Bacan. Based on this, it is clear that the revolution of Tidore Sultanate and Moloku Kie Raha are histories that originate from North Maluku. Therefore, it can be assmued that the historical identity of Tidore Sultanate and Moloku Kie Raha revolution as input (5) and the important events that occurred in North Maluku as the standard of historical identity (5) are the same.

3.1.2 Homeland

In this context, homeland is related to the land of birth, which is the land in North Maluku. According to KBBI, homeland is the land of bloodshed. Based on this definition, the standard for homeland identity refers to inherited lands in North Maluku.

In relation to the perceptual input brought by Treeshome through the song "*Nyanyian Tanah Rempah*" from their video clip on YouTube platform (2022) which contains a call for the land of the kings in North Maluku, it can be seen that the input produced represents the standard identity of North Maluku itself. This is because the land of kings refers to the four kingdoms in North Maluku, which are Ternate, Tidore, Jailolo and Bacan (Pudjiastuti, 2016). Therefore, it can be assumed that the homeland identity, namely the land of the kings in North Maluku as input (5) and the lands in North Maluku as the standard of homeland identity (5) are equal.

However, concerning other perceptual input brought by TreesHome through the song "*Bumi Berdalam*" from their video clip on YouTube platform (2019) which contains concerns on environment and land conditions that are starting to become fragile, it can be seen that the input produced is too general to be the identity standard of North Maluku itself. This is because the environment and land conditions described do not specifically refer to North Maluku (although they implicitly allude to the influence of industrial waste which damages the natural order and land on the island of Halmahera, North Maluku). Therefore, it can be assumed that the identity of environment and land conditions in general as input (7) and land in North Maluku as the standard of homeland identity (5) are quite different.

3.1.3 Language

In this context, language is intended as a medium of communication used by certain communities in North Maluku. According to KBBI, language is a system of arbitrary sound symbols, which is used by members of a society to work together, interact, and identify themselves. Based on this definition, the standard of language identity is the language used by speakers in North Maluku.

In relation to the perceptual input brought by TreesHome through the song "*Nyanyian Tanah Rempah*" from their video clip on YouTube platform (2022) which contains chunks of the Ternate language in their lyrics, it can be seen that the input produced represents the standard identity of North Maluku itself. This is because Ternate is one of the languages in North Maluku (Amris, Fokaaya, Taha, & Febriningsih, 2014). Therefore, it can be assumed that the identity of the Ternate language,

which is one of the languages in North Maluku as input (+5) and the medium of communication in North Maluku as the language identity standard (5) are similar.

3.1.4 Ritual

In this context, ritual is a series of activities in the form of sacred movements, songs, prayers and readings, using equipment, whether performed alone, together, or led by someone. According to the KBBI, rituals relate to rites; matters regarding rites. Based on this definition, the standard of ritual identity in North Maluku refers to sacred activities in North Maluku.

In relation to the perceptual input brought by TreesHome through the song "*Mantra Kabata*", which is quoted from the site Pojok6.id (2023), which contains the mantra of the revolutionary war ritual of the Tidore Sultanate, then it can be seen that the input produced represents the standard identity of North Maluku itself. This is because the mantra of kabata ritual is an ingrained oral tradition and is a part of the life aspects of the people in Tidore, North Maluku (Kemdikbud, 2020). Therefore, it can be seen that the identity of the revolutionary war ritual of the Tidore Sultanate as input (5) and the mantra ritualized by the Tidore Sultanate in North Maluku as the standard of ritual identity (5) are identical.

3.1.5 Art

In this context, art relates to a form of traditional work produced by people in North Maluku. According to KBBI, art is a work created with extraordinary skill, such as dance, painting, or carving. Based on this definition, the standard for artistic identity refers to a form of the original traditional art work of North Maluku region.

In relation to the perceptual input brought by TreesHome with the dances that accompany their concert performance, which is quoted from the RRI website (2023) that TreesHome performs traditional North Maluku dances, such as Soya-soya and Kapita dance, it can be seen that the input produced represents the standard Maluku identity North itself. This is because Soya-soya dance is a traditional dance from Ternate, North Maluku which depicts the warring state between Portuguese and Tidore Sultanate (Kemdikbud, 1991). Meanwhile, the Kapita dance is a traditional dance from Tidore, North Maluku which tells the story of the warring state when the invaders came to seize the territory of Tidore Sultanate (Alim, 2016). Therefore, it can be assumed that the identity of Soya-soya and Kapita dance as input (5) and the typical traditional dance from North Maluku as the standard of artistic identity (5) are even.

3.1.6 Dress Style/Fashion

In this context, clothing style/fashion is related to the model or type of clothing worn as a representation of North Maluku identity. According to KBBI, style/fashion is the latest variety (way, form) at a certain time (concerning clothing, haircuts, decorative patterns, etc.). Based on this definition, the standard identity of ethnic clothing style/fashion refers to a form of clothing or its material that originates from the region in North Maluku.

In relation to the perceptual input brought by TreesHome with its clothing style using Ternate *Koloncucu* Weaving, which is quoted from the Indotimur website (2023) that Ternate *Koloncucu* Weaving is part of the TreesHome band costume, it can be seen that the input produced represents the standard identity of North Maluku itself. This is because *Koloncucu* Weaving is an original woven cloth product of the people of Koloncucu, Toboleu, Ternate City, North Maluku (Kina, 2017). Therefore, it can be assumed that the identity of Ternate *Koloncucu* Weaving as an input (5) and typical fabric from North Maluku as a standard of clothing style identity (5) are balanced.

3.1.7 Heredity

In this context, heredity is related to the origins of an ethnicity that represents the identity of the North Maluku region. According to the KBBI, heredity is closely related to children and grandchildren;

generation; force. Based on this definition, the standard of heredity identity in North Maluku refers to successors, generations and grandchildren who were born and raised in North Maluku.

In relation to the perceptual input brought by TreesHome through the catchphrase *"Dari Timur Bersuara, Bersua untuk Berkarya"*, which is quoted from the Kumparan website (2020) which means that voices from Eastern Indonesia must be heard no matter what, then the input produced can be seen to be close enough to the identity standards of North Maluku itself. This is because geographically, North Maluku is in Eastern Indonesia, which indirectly makes TreesHome as the next generation in North Maluku, from Eastern Indonesia. Therefore, it can be assumed that the identity of the Eastern Indonesian generation as input (6) and the generation in North Maluku as the standard of heredity identity (5) are almost nigh to the standard.

3.1.8 Myth

Regarding myth, it seems that this element is not addressed by TreesHome, because there was no element of mythical identity attached to each work and musical performance they presented. Researchers assume that the reason why this element was not brought up because TreesHome focuses more on stories that actually happened, such as the history of North Maluku.

3.1.9 Religion

In regard to religion, it seems that this element also does not catch TreesHome's attention, because there was no element of religious identity attached to each work and musical performance they presented. The researchers assume that the reason why this element was not mentioned because the religious element is still considered sensitive in North Maluku, and has a potential of triggering SARA, considering that there was a SARA conflict in Maluku and North Maluku which is still cannot be healed and remains within the community.

3.1.10 Folklore

About folklore, it seems that this element has also been disregard by TreesHome, because there were no elements of folklore identity attached to each work and musical performance they presented. Researchers assume that the reason why this element was not included because TreesHome focuses more on stories that can be proven to be true or facts such as history rather than mere fairy tales.

3.1.11 Cuisine

Concerning cuisine, it seems that this element is not within the TreesHome's focus, because no elements of cuisine identity are found that are attached to each of the music they perform. The researchers assume that the reason why this element was not considered because TreesHome is a music group that focuses more on the art of music, which of course, if it is related to cuisine, are two very different contexts and are not related to each other.

3.2 Output analysis results of North Maluku's cultural identity

Based on the results of the previous discussion and comparator analysis, the output can be concluded in Table 2.

Table 2 Output Results for North Maluku Cultural Identity

Identity Standards	Modifiers		
	Perceptual Input	*Comparator*	*Output*
Heredity (5)	Eastern Indonesia (6)	(5) – (6)	(-1)
Myth (0)	–	–	–

Identity Standards	Modifiers		
	Perceptual Input	*Comparator*	*Output*
History (5)	Revolution of Tidore Sultanate and Moloku Kie Raha (5)	(5) – (5)	(0)
Homeland (5)	Land of Kings (5)	(5) – (5)	(0)
	Environment and land in general (7)	(5) – (7)	(-2)
Language (5)	Ternate Language (5)	(5) – (5)	(0)
Religion (0)	–	–	–
Folklore (0)	–	–	–
Ritual (5)	Mantra of Tidore Sultanate Revolutionary War Ritual (5)	(5) – (5)	(0)
Cuisine (0)	–	–	–
Dress Style/Fashion (5)	Koloncucu Ternate Weaving (5)	(5) – (5)	(0)
Art (Dance) (5)	Soya-soya and Kapita dance (5)	(5) – (5)	(0)

From Table 2 can be seen every identity standard, perceptual input, comparator, and output is represented using numerical symbol. First of all, the analysis uses numerical symbol as an indicator that measures how close perceptual input to the identity standards. The range starts from (0) to (10), and the number (0) means that the indicator of perceptual input is match or exactly the same as the identity standard. Further, number (5) is selected as the average number since it is considered a neutral number among the range of (0) to (10), which is why; every identity standard is labelled as (5). As for the perceptual input, the indicator number can also be (5) if the perceptual input is match or similar with identity standard. Identity standard of art (dance) in North Maluku is Soya-soya and Kapita dance and labelled as (5), while perceptual input from TreesHome is also labelled as (5) because what they represent in their performance is Soya-soya dan Kapita dance which are indeed the identity of North Maluku. However, if they ever perform another dance, Kecak dance from Bali, for instance, then the identity standard of North Maluku (5) will no longer similar with their perceptual input, as they perform Kecak dance instead of Soya-soya and Kapita dance. This will result on the number altering that higher than average number (5) to show that TreesHome perceptual input (Kecak dance from Bali) does not match North Maluku identity standard (Soya-soya dance from North Maluku). Next, at the comparator column, the indicator shows (5) – (5) means that the identity standard for art (dance) of North Maluku which is Soya-soya dan Kapita dance (5) does match with the perceptual input from TreesHome that perform Soya-soya and Kapita dance to represent North Maluku identity (5), resulting on the output of (5) minus (5) equals (0). Nevertheless, if they ever perform different dance (7) that is not originally from North Maluku, then the number of perceptual input will be labelled higher than average number of identity standard which is (5), resulting on the output of (5) minus (7) equals (-2). To conclude, the more distinct a perceptual input from the identity standard, the more higher the indicator number of perceptual input than the average number of identity standard which is (5).

Overall, the table shows positive results in which based on 7 out of 11 elements of North Maluku cultural identity expressed by TreesHome, 6 of them are able to represent and maintain their identity standards. This is attested by the output result (0) which indicates that there is no error signal or change in the identity standard expressed by TreesHome. However, there are 2 outputs, the first of which is the standard of heredity identity, the result of which is (-1) because the perceptual input from TreesHome in this case does not directly address North Maluku (5), but only Eastern Indonesia

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(6). The indicator is higher than (5) because the heredity must be concerning North Maluku (5), not just Eastern Indonesia in general (6). If only TreesHome lowered their perceptual input from Eastern Indonesia (6) to North Maluku (5) in their catchphrase, it would automatically produce an output of (0). Second, on the homeland identity standard, one of them has an output result of (-2), this is because TreesHome seems too general (7) in describing environment and land conditions in their music lyrics "Bumi Bersuara". If only TreesHome lowered their perceptual input from one that is too general (7) to one that is more specific (5), such as land in Eastern Indonesia (6), for example, it would produce an output that is closer to (-1). However, if the standard of identity is further lowered to the most specific, such as land in North Maluku (5), it will automatically produce an output of (0). Because in order to match homeland identity standard of North Maluku (5), TreesHome must clearly mention North Maluku (5) in their lyrics as their perceptual input, so the comparator can generate the output result of (5) minus (5) equals (0). In fact, they only describe environment and land conditions without ever mentioning North Maluku which is too general (7), resulting on the output result of (5) minus (7) equals (-2).

4. CONCLUSION

From the results of the analysis of cultural identity standards, can be concluded that TreesHome music group is able to express elements of North Maluku's cultural identity through a combination of traditional elements with modernization in the Folk Pop music genre that they present. However, there are several elements that do not specifically emphasize North Maluku, such as hereditary identity where TreesHome only addresses Eastern Indonesia in their catchphrase. Thus, regarding homeland identity, one of them, TreesHome only describes the environment and land conditions in general through their music "*Bumi Bersuara*" without specifically mentioning the land in North Maluku. However, apart from these minor things, overall TreesHome has proven to be able to maintain the originality of North Maluku's cultural identity in the elements of history, homeland, language, ritual, art, dress style/fashion, and heredity in their every music video clip and stage act. which ultimately provides added value to the cultural identity of North Maluku itself. For the future research, it is advised to cover all the 11 ethnic cultural elements (Salter & Harpending, 2013) including Myth, Religion, Folklore, and Cuisine in which this study is not yet able to unveil, as these elements will be a welcome insight on showing how a cultural identity could be represented through these cultural elements.

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