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## Academics' Perspectives of The Visual Complexity and Community Acceptance of Pua Kumbu Textile

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### Abstract

This study highlights the aesthetic perceptions of academics regarding the visual complexity of Pua Kumbu design motifs and the community acceptance of this tangible heritage. The complexity of the symbols presented in the design motifs contributes to the current lack of interest in this art form, especially among the young generation, tourists, and other races in Sarawak. The complexity of the symbols has also led to these motifs being further misunderstood, as well as the mistreatment and misuse of this majestic art form. This study used a qualitative approach to explore the perspectives of four academics in the fields of textiles, art, and culture. Thus, utilizing in-depth interviews with structured and unstructured questions were conducted in this study. According to the findings, weavers are the masterminds behind the visual complexity of the Pua Kumbu textile, which reveal Iban's knowledge through the design motifs. Prior knowledge of the community should be acquired to gain an in-depth understanding of the use of versatility in promotional approaches. In conclusion, prior knowledge of Iban culture can broaden the community acceptance of this art form, minimize the knowledge gap and prevent these masterpieces from being forgotten and neglected.

**Keywords:** Aesthetic Perception, Community Acceptance, Design Motifs, Pua Kumbu, Visual Complexity.

### Introduction

Visual complexity is an activator that prompts individual preferences towards the tangible object of cultural heritage. Studies on visual complexity have been conducted since the early 20th century and influenced by its origin in the Gestalt psychology theory are and still being studied up till today. Sun and colleagues (2018) defined visual complexity as the degree of

difficulty in the reconstruction of a description of visual art. It is associated with factors such as colours, texture and edges, curvature, object number, object size, pattern regularity, pattern compositions, and other related elements (Sun et al., 2014, 2018). The complexity plays a significant role in the perceiver's aesthetic preferences (Ball et al., 2018; Reber, 2012) in building the perceivers' lifelong interest in deciding whether to like the visual arts or vice versa (Huang et al., 2020; Myszkowski et al., 2018).

Analysing a work of art is not just merely looking, but also appreciating the work intrinsically to obtain some form of understanding and contribute to the perceivers' knowledge pool. Relatively, the acceptance of the perceiver towards the work of art depends on many factors such as the visual complexity of the visual art (Sun et al., 2018), the art knowledge (Tschacher et al., 2015), and "aesthetic fluency" through direct instruction and prior experience (Smith & Smith, 2006). Smith and Smith (2006) further pointed out that the interaction of aesthetic perception can be perceived when the aesthetic value is effortlessly attached to the art knowledge, which is measured closely based on perceivers' age, art training and art education.

Grüner, Specker, and Leder (2019) stated that the establishment of art knowledge by the perceivers is treated as a foundation in forming better understanding of art. As for those without basic art knowledge, extra effort is required in comprehending the visual art displayed to them (Grüner et al., 2019; Miller & Hübner, 2019). The distinction between untrained and trained perceivers creates a gap in evaluating and criticising a work of art, which also depends on the level of art appreciation possessed by a person (Silvia, 2009). Thus, to explore the perspective of academics in Malaysian landscape is necessary in order to have an insight of the design motifs visual complexity of the Pua Kumbu textile, and to explore the community acceptance toward the art piece. Moreover, to analyse an object of cultural heritage is not only by 'look', but understand inherently to achieve collateral form of understanding.

### **Literature Review**

The Sarawak Iban's Pua Kumbu textile in Malaysia is one of the cultural artefacts from the Iban indigenous tribe, and it is a tangible cultural heritage which is protected sacredly by the Iban community, especially the older generation (Wahed et al., 2020). (Sim & Khan, 2014) stated that the Iban community is known to be a great tribe and survivor, and during ancient times, they will by utmost protect their culture and tradition from extinction. The way of living and belief practised by Iban are implicated in the local products such as the Iban's textile which is embedded with design motifs inspired from flora, fauna, and animism.

However, the complexity of the symbols presented in the design motifs contributes to the current lack of interest in this art form, especially among the young generation, tourists, and other races in Sarawak in further understanding these design motifs. This has led to the mistreatment and misuse of this majestic art form. Recently, a video of a social media influencer mocking the '*Ngepan Iban*' - the traditional Iban costume publicly was posted on social media platforms (Emma, 2021) caused anger among the people of Sarawak, and the Iban people exclusively. This disrespectful action resulted due to lack of exposure and knowledge barriers. Wahed et al (2020) suggested that those exposed to the art would have better aesthetic perception of Pua Kumbu textile. Perceivers with Pua Kumbu knowledge were able to form positive aesthetic perception while accepting and preserving to this tangible cultural heritage of Sarawak, Malaysia at its best.

### **Methodology**

This study used the qualitative research method to explore the visual complexity and the community acceptance of the Pua Kumbu design motifs based on the perspective of academics. The one-on-one and in-depth interview session were conducted in answering the research questions.

### **Research Objectives**

The purpose of this research study is to evaluate the aesthetic perception of academics on the visual complexity of the Pua Kumbu design motifs and community acceptance of this tangible heritage. The objectives of the study are as follows:

1. To examine the perspective of academics on the visual complexity of the Pua Kumbu design motifs.
2. To investigate the perspective of academics on the community acceptance of the Pua Kumbu textile?
- 3.

### **Research Questions**

The relationship between the research objectives and the research questions is closely related in the study. The following are the research questions used by the researchers as guidelines throughout the study.

1. What is the perspective of academics on the visual complexity of the Pua Kumbu design motifs?
2. What is the perspective of academics on the community acceptance of the Pua Kumbu textile?

### **Procedure**

In the initial phase, the research questions were developed thematically to align with the aim of the study. Purposive sampling was employed, and specific samples of Malaysian academics in the textile and art culture fields were chosen. Due to time and distance constraints, the qualitative data were collected in a variety of ways, including virtual discussions and physical face-to-face discussions, depending on the agreement of both interviewer and the interviewee. A question list was used as a guideline, and the questions were addressed in accordance with the conditions, emotions, and locations of the informants. Closed observations on the actual Pua Kumbu textile in exploring the design motifs visual complexity and on relevant documents were conducted to support the findings of the study. All data received were transcribed, and member checking was completed. Finally, the qualitative data from the interviews were analysed using the MAXQDA software application.

### **Population and Sampling**

In this study, four experts from three renowned universities, namely Universiti Teknologi MARA (UiTM), Universiti Malaysia Sarawak (UNIMAS) and University of Malaya (UM) were selected as the informants. Their expertise in the area of textile, and art culture field related to the present study were greatly needed to strengthen the findings (Newman, 2014). Table 1 shows the description of the informants which are coded systematically to ensure personal data are hidden.

**Table 1:** Descriptions of the academician and coding

Informant	Position & Qualification	Expertise	Coding
Academic 1	Senior Lecturer, Dr.	Iban Arts, Culture and Heritage	<b>A(1)</b>
Academic 2	Professor Dr.	Malay Art Culture, teaches weaving	<b>A(2)</b>
Academic 3	Assoc. Prof. Dr.	Iban Arts, Culture and Heritage	<b>A(3)</b>
Academic 4	Senior Lecturer, Dr.	Iban Arts, Anthropology and Sociology	<b>A(4)</b>

### Interview Instrument

Thematic analysis was used where the interview questions were constructed in two main themes, which are i) Visual complexity, and, ii) Community acceptance and knowledge acquired. Seven questions were designed and categorised according to each theme, as shown in Table 2. Each question created is considered to collect and analyse information from the informants.

**Table 2:** Interview questions for the academics

Themes	Categories	Questions
Visual Complexity (Design Characteristics)	Pattern's regularity & compositions	1. Do you understand the design motifs applied? 2. What do you think of the design motif applied in terms of complexity?
	Colours	What is your opinion on the colour combination applied on Pua Kumbu textile?
	Object Size	What do you think of the size of the design motifs applied on Pua Kumbu textile?
Community Acceptance and Knowledge Acquired		1. Do you think the community understands the design motifs applied to the textile? 2. What is the best way to preserve Pua Kumbu textile for future the benefits? 3. What is your recommendation for Pua Kumbu textile future design and development?

### Results and Analysis

This section reflects on the results of the interviews with the focus group. It presents the analysis of their verbal responses during the interviews. Four informants were interviewed using the semi-structured interview questions and delivered differently to the targeted informant. The responses were categorised into two sections, which are (i) Visual Complexity (Design Characteristics), and (ii), Community Acceptance and Knowledge Acquired. The transcription details are provided in the following section.

#### Descriptive Analysis on the Interview of the Visual Complexity

Table 3 shows the coded answer of the informants in four different questions on the design characteristics which are categorised into (i) understanding of experts on patterns, (ii) complexity and compositions, (iii) colour combinations, and (iii) object size. The responses of each informant are disclosed and coded in the following table (Table 3).

**Table 3:** The interview coding and theme (visual complexity)

Informant	Visual Complexity (Design Characteristics)			
	Understanding (Patterns)	Complexity compositions	& Colour	Object Size
A(1)	Yes, I understand.	Complicated. It was the identity of the Iban motifs.	Natural colour for the traditional Pua-Marron, and the blue and green is more contemporary.	The combination of both big and small motifs is making one complete pattern.
A(2)	Understand the technique, not the meaning	Complicated.	The printed colour needs to tone down the colour because the colour is too bright.	Small and intricate patterns are preferable. But if size of the image is big, make it repetitive.
A(3)	Yes, I understand.	The complexity is depending on the patterns and should have complete set of every design.	Natural colour. Green, yellow, orange is not relevant to Iban.	The smaller motifs create finest pattern, but to some, the big size motif is better.
A(4)	Yes, I understand.	Subjective, based on the difficulties of the motifs, and the traditional intellectual property right issue and taboos.	Natural colour.	The design motifs size does not represent the Pua Kumbu story.

### **Academics' Understandings**

Most of the informants understand and are familiar with the patterns of the Pua Kumbu design motifs (only one do not understand the meaning of it). Pua Kumbu is a known textile to them, however, the understanding of the motifs applied and the narratives behind each of the art piece require to be discussed further. Informants from the state of Sarawak and with the exposure of the Iban culture, have a better understanding on the intangible cultural heritage. However, informants who were not from the state of Sarawak were not able to understand the design motifs further but were only able to discuss on the technique applied. *"Based on my experience, when I was working with Malaysia Handicraft for 14 years, actually, for Pua Kumbu textile, I do not understand on their motifs, but I understand in term of technique, of their doing"* A(2).

The informant was exposed to the textile, art, culture, and heritage environment, yet there is a need to have better local knowledge of the Ibans. Notably, based on the perspective of the informant, the complexity of design motifs and lack of local knowledge of the Iban culture was a setback on deeper understanding of the design; *"The complexity of every Pua is depending on their layout or pattern. For example, one complete Pua comprises of a complete set of 'family' design of 'mother', 'father', and 'son'. And should include 'food' like vegetable or plant to complete the set"* A(3).

Meanwhile, informant A(4) mentioned the following on taboos and traditional intellectual property right issue that are protected; *“There is a lot of the complexity of the design, it’s not just the difficulties of the design motifs, but also traditional intellectual property right issue which is guided by taboo. Each family sometimes own different types of design, which cannot be copied to design motifs owned by others. They believed, if they weave the design from another family without permission, they will fall sick and eventually die”* A(4).

### **Colour Combinations**

It is reported that all informants agreed that the Pua Kumbu textile has great outlook in natural colours such as maroon, red, dark blue and black. Meanwhile, to some extent, the weaver applied more contemporary colours such as blue and green; *“Our original colour is always maroon. The blue and green, on the other hand, are too modern”* A(1).

However, informant A(3) affirmed that the use of opposite and vibrant colour is recommended as long as the colour represents the Iban culture. *“It doesn’t matter to me if the weavers want to use colours other than Iban colours as long as they are still relevant to the Iban culture.” Green, yellow, and orange are not culturally relevant colours”* A(3).

According to informant A(2), the colours used in the market today are more vibrant and solely for marketing purposes, as opposed to the original traditional Iban colour. *“The colour of Pua Kumbu has recently become more striking, which is not traditional. As far as I know, they did not tie and dye the yarn; instead, they printed it. The majority of Pua are now printed, with brighter colours that last longer. The colour needs to be toned down because it is too bright”* A(2).

### **The Visual Complexity of Design Motifs**

The size of the design motifs used on Pua Kumbu was discussed with the informants. The justification by academics on the complexity that would contribute to a better understanding of the Pua Kumbu patterns as a whole. The informant, A(1) agreed that the design motifs used were a combination of multiple sizes that indicted: *“The Iban motif is a combination of small size motif but it brings together to become one pattern which concealed the Iban value, culture and belief”* A(1).

However, the smaller pattern sizes, according to both informants A(2) and A(3), contribute to more intricate and fine design;

*“I love if they have very intricate and small patterns, other than big size patterns. Unless they make like an example, crocodile motifs in the big size image, but repetitively”* A(2).

*“The smaller design motifs are better and can produce the finest pattern. The weaver’s expertise and skills can be measured from the result of design motifs that are created”* A(3).

Nonetheless, the weavers are the masterminds of this magnificent piece, with the decision of making and designing every shape of the design motifs based on the complexity of the patterns as interpreted by the weaver. *“We never question the size of the design motifs because it depends on the story that it represents. Sometimes the same motif can be bigger or smaller, but it depends on the story of the Pua Kumbu. It depends on how they interpret the design that they want to weave in the Pua Kumbu”* A(4).

### **Descriptive Analysis on the Interview of the Community Acceptance and Knowledge Acquired**

In this part, the researchers designed the questions to obtain understanding of the acceptance and knowledge acquired of the design motifs applied on the Pua Kumbu from the

point of view of the experts. Five questions were answered by the informants carefully, followed by being coded and displayed narratively. The responses of each informant are disclosed in themes and coded in Table 4.

**Table 4:** The interview coding (community acceptance and knowledge acquired)

Informant	Community Acceptance and Knowledge Acquired		
	Community Understanding	Preservation	Future Design
A(1)	Do not understand unless they have the knowledge.	Competitions	Keep weaving, publish book, competition, implement the design as a decorative wall, or product.
A(2)	Do not understand unless they have the knowledge.	Apply the design to scarf, textile, souvenir product	Incorporate the design motifs to current textile fashion.
A(3)	Do not understand unless they have the knowledge.	Early education and exposure, seminars, workshops, conferences, documentaries	Integrated the design motif with product
A(4)	Do not understand, unless explained.	Just continue weaving and preserve it.	Cannot integrate into other design.

### **The Community Understandings**

Most of the informants agreed that the community has a lack of understanding about the design motifs used on textiles, particularly among younger generations. *"I think they don't really know, especially among younger generations. They must learn for the sake of the next generation. Even our own people are perplexed because Iban textile is still referred as Pua Kumbu"* A(1).

Informant A(4) added that in a series of exhibitions that have been held, majority of the audience does not understand the textile unless it is explained to them; *"No, because in the series of the exhibition that I did, if I don't explain the Pua to the audience, they never know about it"* A(4).

However, the Ibans that still live in Iban longhouses have a better understanding of the Pua Kumbu textile than those who do not live in Iban culture. *"The design motifs are not understood by everyone. Certain Iban who grew up in the culture and lived in a longhouse, may comprehend. The modern Iban, on the other hand, does not grasp the significance. They only know how to wear and use it without understanding what it means"* A(3).

Meanwhile, informant A(1) revealed that the community lacked understanding of the textile, which resulted in the mistreatment of this magnificent piece. *"Some people do not understand the design; they took the design from a sacred ritual and put it in the design of a table runner, which enrages some Iban. On the last R&D competition, one guy designed a pant out of real Pua Kumbu, which is not acceptable"* A(1).

Informant A(3) also mentioned a similar situation involving the mistreatment of the Pua Kumbu textile. *"In one instance, a Baju Burung is sent to a tailor with the motifs sewn upside-down, which is incorrect. This happened to one of the VIPs recently and has become a major issue"* A(3).



Informant A(2) suggested a collective collaboration from seller to promote this textile in the market in order to instil understanding of the Pua Kumbu intangible cultural heritage to the community. *“I believe the seller should describe the design motifs to the buyers in order for them to comprehend. The seller must first comprehend the content of Pua”* A(2).

### **Potentials and Preservations**

All informants agreed that the Pua Kumbu textile can be sold internationally, and have the potential in the outside markets. Informant A(4) mentioned that even now the textile has been sold to the international market for many years. *“Yes, we have already done that for many years”* A(4).

The informants opine on the best way for the survival and preservation of Pua Kumbu can be conducted through early education exposure such as competition, seminar, workshop, book publication, and documentaries.

*“I am thinking to teach the younger generation because now there have competition like Pua Kumbu Tenunan and even mat also, or e-tenun, as well as doing a compilation in book and getting it published”* A(1).

*“Must be educated through seminars, workshops, conferences, and documentaries to give exposure not only to the Iban community but to the public”* A(3).

Moreover, informant A(2) suggested on implementing the Pua Kumbu design motifs to the current textiles, fashion and souvenir products: *“The thing is, you must see what the people nowadays wear, just like scarf, For Muslim, you can sell the motif of Pua on the scarf but eliminate designs of animals. Always be in the fashion, and, in the product; the souvenirs product. Instil all the Pua design motifs design in it”* A(2).

Informant A(4) highlighted the best way on preserving this art piece is by continuing weaving the Pua Kumbu textile. *“The only way for conservation is just continuing on weaving and preserve it. If you only print the design on paper or canvas, you cannot have a close relationship with this design, and it has no value”* A(4).

### **Future Design and Development**

Based on the data obtained, it was indicated that the tangible heritage of the Pua Kumbu textile can be safeguarded by continuously weaving the textile. Majority of the informants stated that by integrating and incorporating the Pua Kumbu design motifs on other surfaces such as product, fashion, furniture and textiles can enrich community acceptance and Pua Kumbu development, by extending the use of other motifs besides the simple type of plant motifs only.

*“If you want to incorporate the Pua motif into the decoration of chairs, tables, and so on, it should be designed with a simple design motif, such as the motif of creeping plants but not the motifs imbued with animal, humanoid, or ritual”* A(2).

*“Apply the Pua Kumbu design motifs to the wall or as a decorative purpose. If we have a mug, for example, just put a simple design motif on it”* A(1).

Informant A(3) suggested that fashion designers are encouraged to implement the traditional design motifs of Pua Kumbu into current fashion, but with reference to the past design. *“I believe it is good practice for future fashion designers to incorporate Pua Kumbu motifs with current fashion, but they must first understand the traditional design before creating the new one, in order to avoid confusion”* A(3).

Most of the design motifs applied to the textile were closely related to Iban culture, with encapsulated Iban customs, thinking, taboos, surroundings, and legend that cannot be simply

composed without understanding it. Informant A(4) responded that Pua Kumbu motifs cannot be integrated and implemented to other surfaces as every design motif embodied a different story and is sacred to Iban community. *“Due to their dissimilar characteristics, the Pua Kumbu design motifs cannot be integrated into other designs. The motifs are collective in nature, with each design motif connected and embodying a story”* A(4).

Overall, all informants agreed or strongly agreed that the Pua Kumbu perceivers' lack understanding of the design motifs that resulted in mistreatment and misinterpretation of this tangible art. Furthermore, Pua Kumbu is considered to have a remarkable potential to be highlighted due to the cultural values instilled in the art piece.

### **Discussions**

Based on the findings of the qualitative data obtained in this study, several discussions are held, which include prior knowledge leads to positive aesthetic perceptions, weavers determine the visual complexity of the Pua Kumbu textile, and, versatility of promotional approaches can broaden community acceptance.

#### **Prior Knowledge Leads to Positive Aesthetic Perceptions**

Most of the informants agreed that Pua Kumbu does not receive positive recognition from the community due to lack of knowledge, which led to the mistreatment of the textile. This is supported by a study on painting artwork (Pietras & Czernecka, 2018) whereby greater aesthetic perception are influenced with prior knowledge on artwork. Therefore, it can be expected that fluency of the perceiver (community) in processing information regarding Pua Kumbu textile depends on the art knowledge of the perceiver (Hager et al., 2012). The interrelation between knowledge and perception significantly impacts the aesthetic interest of the perceiver by either developing a positive or negative aesthetic perception to safeguard this art piece.

According to informant A(2), those with exposure of the Iban culture and are from the state of Sarawak, have a better understanding on the intangible cultural heritage. However, those who lack exposure of the Iban culture, are unable to understand further. This is due to the natural environment and the adaptation of the cultural environment that contribute to a better aesthetic perception (Redies, 2015). This is supported in the study by Wahed et al. (2020) whereby background knowledge determines the understanding of the perceivers on the art piece. The findings revealed that participants from Peninsular Malaysia and Sabah demonstrated the lowest understanding on the Pua Kumbu design motifs. Art knowledge or skill in the field of Pua Kumbu design motif is depicted to be insufficient (Wahed et al., 2020). Academics mutually agree that the establishment of positive aesthetic perception among perceivers is by education.

*“We need to educate our children from small. Because nowadays even the older people do not even know about the design motifs”* A(2).

By fostering early education of the intangible cultural heritage of Pua Kumbu textile to the community, it can lead to a rational justification in handling this art piece properly and safeguarding the Pua Kumbu in the long term.

#### **Weavers Determine the Visual Complexity of the Pua Kumbu Textile**

The Pua Kumbu visual complexity is acknowledged as complicated due to the size, arrangement of design motifs in the patterns which are embodied as stories, are not only for the purpose of decoration. The complicated art piece was highlighted as the Iban identity

which resembles the Iban's way of life, belief, and surroundings, which are hidden in the art piece. Most of the design applied are bonded to Iban belief and taboos, which are constructed in the layout patterns and the Pua Kumbu visual complexity. The weavers' interpretation is elaborated and formed as one complete design with meanings and stories.

The concept of producing the design motifs of Pua Kumbu textile is based on the weaver's interpretations, where some weavers prefer big shapes of design motifs, and some prefer small sizes of design motifs which contribute to the greater visual complexity of the perceivers. The visual complexity of the Pua Kumbu design motifs is very subjective, which not only focuses on to the shape, line, form, size, colour and forth, but also relies on the stories portrayed by weavers in an art piece. Every design motif applied in the Pua Kumbu are interconnected to one another which, and with the combination the designs, the interpretation of the weaver can be translated, and only a person with the Pua Kumbu art knowledge, can successfully 'read' it. Academics agreed that the visual complexity of the Pua Kumbu lies within the weavers, as they are the storyteller of this majestic textile.

### **Versatility of Promotional Approaches can Broaden Community Acceptance**

Academics opine that this authentic textile should receive better recognition based on the credibility of the Pua Kumbu design motifs and the originality of the intangible features which are the emblematic of the Iban community and Malaysia in general. The integration of the Pua Kumbu design motifs to other surfaces of product can enrich acceptance of the community and enhance the perceivers' aesthetic perception and safeguarding the art piece from being inexistent. In the study conducted by Mathew (2018), the use of African and Ghana Adinkra design motifs by adapting them into different mediums was deemed as a way to safeguard the knowledge of its design motifs (Mathew, 2018). The integration of the traditional or heritage content into contemporary practice can enhance acceptance within the community, especially to young generations. Findings in the study by Tresnadi and Sachari (2015) suggested to integrate the Indonesian batik ornaments as part of the content in the interactive game, Nitiki's digital interface (Tresnadi & Sachari, 2015).

In order to safeguard the intangible forms of cultural heritage, the knowledge barrier between perceivers should first be eliminated, to ensure that the perceivers can effectively attain the values and principles of their cultural heritage. In addition, competitions, seminars, workshops, conferences, documentaries, and books will initiate the interest of the community and further preserve the heritage. Various promotional approaches, such as exhibitions, workshops, social media, knowledge sharing, and tourism education will foster knowledge and safeguard the cultural heritage for future generations.

### **Conclusion**

This qualitative paper outlined the perspective of academics on the visual complexity of Pua Kumbu textile design motifs and community acceptance on the textile. Researchers attempted to identify the optimal and significant discussion based on the in-depth interviews conducted indicate that the textile has yet to receive adequate recognition from the community, either internally or externally, and this phenomenon is caused by various factors which resulted to textile mistreatment and misinterpretation.

The understanding community aesthetics perception can be enhanced by nurturing community on the right input of the Iban local knowledge especially pertaining to the intangible cultural heritage of Pua Kumbu. Hence, the visual complexity of the Pua Kumbu design motifs is not solely for decoration purpose, but embedded with Iban's custom, belief,

knowledge and surroundings which is part of the Iban identity, pride and dignity. In summary, safeguarding the Pua Kumbu is not one person's mission but must involve collaboration between multiple organisations, stakeholders, and governments. Therefore, cooperation between communities and the tourism and heritage sectors is required to preserve this tangible art piece worldwide. Promoting the tangible cultural heritage product can broaden community acceptance and eliminate knowledge barriers, and contribute to the global preservation of the 'unspoken' knowledge. Finally, the tangible cultural heritage of Pua Kumbu should be recognised for its contributions to the preservation of traditional human values.

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