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The Changes from *Suntieng Pasumandan* to *Suntieng Panari* at  
the *Tuah Sakato* Art Studio

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**Abstract**

This research aimed to describe the form of *Suntieng Pasumandan*, analyze changes in the function of *Suntieng Pasumandan* into *Suntieng Panari* (dancers) at *Tuah Sakato* Art Studio, analyzing the types of materials used in making *Suntieng Pasumandan* and *Suntieng Panari* at *Tuah Sakato* Art Studio. This research was qualitative. In collecting the data, the researchers used observation, interviews, documents, and literature studies. The steps of analyzing data were data reduction, data presentation, data verification, and conclusions. The results showed that the changes from *Suntieng Pasumandan* to *Suntieng Panari* at *Tuah Sakato* Art Studio came from two aspects. The first aspect was commercial needs. It was about whether the dancers' headdresses were good at *Tuah Sakato* Art Studio. The second aspect was the change in the function of use. *Suntieng Pasumandan* was used in cultural activities as a headdress in traditional marriage processions, supported by the rules that apply in the traditional procession.

**Keywords**

Change, *Suntieng Panari*,  
*Suntieng Pasumandan*

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## Introduction

*Minangkabau* is one of the areas located on the island of Sumatra, or now most of the *Minangkabau* area is West Sumatra Province. The *Minangkabau* or *Minang* people are commonly called as *Padang* people because they refer to *Padang* as the capital of West Sumatra Province. Geographically, the *Minangkabau* ethnic group is divided into three, namely (1) the *Darek* (land; mountainous) area, which is called the main area which consists of *Luhak Agam*, *Luhak Tanah Datar*, *Luhak Limapuluh Koto*; This *Luhak* is also said to be the origin of the *Minang* community; (2) overseas area. This area was a place where people migrated in the past. From *Luhak Nan Tigo*, they went to other areas and created a new country there. They still use the customs of the area they left; (3) the *Pasisie* area covers the area along the island of Sumatra, extending from northwest to southeast. Additionally, in Tambo, it is mentioned that the *Pasisie* area is next to the setting sun, which extends from north to south. Therefore, this area starts from the border of the *Minangkabau* area with the current *Bengkulu* area, namely *Muko-Muko*, to the *Minangkabau* border with the southern part of the *Tapanuli* area.

The division of the three *Minangkabau* ethnic regions indirectly explains various cultures, customs, and traditions still implemented and preserved in *Minangkabau* society. *Minangkabau* is one of the regions with a rich ethnic culture among other regions in Indonesia because of the various traditional rituals and traditions carried out and preserved by each of its supporters, such as traditional clothing. It shows every district and city in West Sumatra has its traditional clothing (Forshee, 2006). In *Minangkabau* customs and culture, there have been rules for wearing clothes, how to put them on and fittings for traditional clothes since ancient times, when to wear the clothes, how to wear jewellery from the top of the head to the feet, and who plays an essential role in wearing clothes. Furthermore, some rules have been handed down from the oldest people, although there is no evidence in old writings. These rules for wearing have been passed down from generation to generation and are valid today, especially how to apply to wearing wedding attires.

Historically, wedding attire was the regal clothing of a king, one of which was worn by kings in *Minangkabau*. Not only kings but also the traditional leaders wore traditional clothing. During the wedding ceremony, the bride usually wears traditional clothing by *Bundo Kanduang* (traditional female leader's clothing). The bride is usually accompanied by ladies in waiting called *Pasumandan*. The *Pasumandan* in *Padang* usually wears *baju kurung* (traditional Malay costume), with a *Bungo Suntieng* headdress called *Suntieng Ketek*. It is called *Suntieng Ketek* because it is smaller than the *Suntieng* worn by the bride and groom. *Suntieng Ketek* is small, lighter, and practical to use. During its development, the *Suntieng Ketek* also created an easier way to wear. In contrast, in the past, these *Suntieng* were worn individually, and now they are arranged into one unit and worn directly on the head.

It is an inspiration for dancers in West Sumatra, especially *Minang* dancers. Cultural actors, art groups, and art communities, such as studios, are now freely developing traditional *Minangkabau* clothing in the dance performances they will present. Especially *Suntieng*, this studio has freely developed the *Suntieng Minangkabau* according to the wishes and imagination of its fashion stylists. Likewise, for the dancer's headdress, changing the *Suntieng Pasumandan* to *Suntieng Panari's* headdress. With this action, many impacts on values and meanings change and can even be lost because *Suntieng* is also a craft object that is very meaningful for the social

life of the *Minangkabau* people. The phenomenon that occurs in the field is that many traditional art communities, such as studios and other art groups still do not understand what the factual function of *Sunti* is. In an interview with an informant who works at the Tuah Sakato Art Studio, he said that the dancer's headdress, which was remade from the original *Sunti Pasumandan* into a *Sunti Panari*, had been worn since the studio was founded. There are several changes to the shape and materials used in making this *Sunti Panari*.

## Literature Review

### *Sunti pasumandan*

*Sunti* is a symbol of *Minangkabau* women, which is considered sacred and highly respected so its use cannot be done carelessly. *Sunti* is one of the headdresses of the *Daro* child or bride in *Minangkabau*. It is usually called *Sunti Gadang* (Effendi, 2018). Apart from the bride and groom, the bridesmaids also wear headdresses, which are also called *Sunti Ketek*. These bridesmaids are called *Pasumandan*. The role of bridesmaids in the wedding ceremony procession in *Minangkabau* is essential because the *Pasumandan* who will accompany the bride and groom in the procession to the groom's house are the wives of the male relatives of the married bride. *Pasumandan* also uses *Minangkabau* traditional clothing, which has its philosophical meaning. Therefore, *Sunti* is divided into two forms: *Sunti Gadang* and *Sunti Ketek*. Agusti (2015) explained that there are two types of *Sunti*, namely *Sunti Gadang* and *Sunti Ketek*. *Sunti Gadang* is the *Sunti* worn by the bride and groom, while the *Sunti Ketek* is the *Sunti* worn by two women who accompany the bride in the traditional wedding ceremony. In its composition, the *Sunti* is arranged in stages according to the semicircular-sized head frame oddly, with the tiers arranged according to the abilities of the bride and groom. *Sunti Gadang* is the *Sunti* with the highest tier in general. The composition of the *Sunti Gadang* ranges from seven to eleven tiers, while the *Sunti Ketek* worn by the bridesmaids has three to five tiers (Hasriawati, 2017).

Additionally, Agusti (2015) explained that most decorative art motifs originate from nature rather than natural sources or elements, borrowing *Minangkabau* philosophy, “*Alam Takambang Jadi Guru*”. Characteristic that many people know is something that makes the *Sunti* an iconic bride's headdress in *Minangkabau*, namely the ornaments in the *Sunti* itself, apart from the shape like plants and animals and containing a deep philosophy that makes the *Sunti* a distinctive headdress. Furthermore, *Sunti Pasumandan* becomes one of the most essential elements in the wedding procession in *Minangkabau*. *Pasumandan* or bridesmaids are young mothers who have just married, relatives of the bride. *Pasumandan* clothing also has a set of rules that have been determined, especially the headdress, which is called *Sunti Ketek*.

### *Sunti*

*Sunti* is a golden-coloured tiered head ornament worn by *Minangkabau* women. This ornament is in a semicircle consisting of ornaments with plant and animal motifs, including roses, bananas, peacocks, butterflies, and fish. *Sunti* symbolizes that a woman has transitioned from being a teenager to an adult. In this case, the bride must follow various

traditional wedding rituals. This headdress for the bride is also called *Suntiang Gadang*. The number of *Suntiang* flowers on the bride is usually odd. The highest number of *Suntiang* is eleven, while the lowest is seven. The odd number of *Suntiang* flowers is a special characteristic of *Minangkabau* brides. For practicality's sake, this headdress is usually adjusted to the shape of the face. However, the tiers of the *Suntiang* are still maintained at an odd number according to the bride and groom's wishes. *Suntiang* weighs around 3.5 to 5 kilograms. However, in modern times, *Suntiang* is made in smaller sizes and lighter materials so that the process of making and using it is easier. The philosophy of the weight of *Suntiang* symbolizes the heavy responsibility that *Minang* women will bear after marriage. This responsibility is not only limited to the family but also the environment in which they live.

*Suntiang* is the result of cultural acculturation between Indonesia and China. However, *Suntiang* has become a culture of the *Minangkabau* people, especially *Padang Pariaman*. It cannot be separated from the beauty of the colors and shapes of the *Suntiang*. Generally, the ornaments used as *Suntiang ornaments* are inspired by nature which, includes elements of life on land, air, and sea. It is the life philosophy of the *Minangkabau* people, "*Alam Takambang Jadi Guru*". The meaning is that everything in the vast world can be used as a lesson or example. Apart from its deep history and philosophy, wearing *Suntiang* is a matter of pride for *Minangkabau* women at their weddings. Even though these headdresses are very heavy, it still makes them look elegant and feminine.

In addition, the odd number of flowers is unique to the *Suntiang* worn by *Minangkabau* brides. According to the interview with [Thaib \(2014\)](#), these *Suntiang* flowers are generally in odd tiers starting from three to five tiers, up to seven to eleven tiers. The native *Minang* people always adhere to the philosophy of "*Alam Takambang Jadi Guru*". Therefore, *Padang Pariaman* people often use nature as their source of inspiration in making *Suntiang*. *Suntiang* is a symbol of *Anak Daro's* greatness in the *Minangkabau* region, *Padang Pariaman* Regency. This semicircular crown is worn by a girl who will welcome the gates of a new life through of traditional wedding rituals. Uniquely, the various ornamental elements arranged on the *Suntiang* frame represent the natural riches around it, from land and sea to air. The ornaments are then divided into two, namely plants and animals. The plant motif is a visualization of jasmine flowers, lemongrass, roses, and Champa, which are then applied to brass plates. Meanwhile, animal ornaments include peacocks, butterflies, fish, and doves.

### ***The Suntiang arrangement must have an odd number***

The arrangement of the *Suntiang* consists of several layers arranged in tiers. The lowest number of *Suntiang* tiers is seven tiers, while the highest can reach eleven tiers. All these ornamental ornaments will then be embedded in stages starting from the very back. First, there are about five layers of *Bungo Sarunai*, which are the basic elements of making *Suntiang*. On the second tier, there are a series of rocking flowers, a pair of peacocks, and various other ornaments. Meanwhile, on the top layer, there is a *Mansi-mansi* followed by the *Kote-kote* and fresh flowers on the left and right sides of the bride's face. Each existing ornament must be arranged in an odd number as a symbol of a woman's wisdom and maturity. The use of *Suntiang Minang* is not only limited to traditional events but has also become part of fashion trends.

Many local and international fashion designers are inspired by the uniqueness and beauty of *Suntiang Minang*. They combine *Suntiang Minang* elements in their designs, creating clothing and accessories that reflect the richness of *Minangkabau* culture. *Suntiang Minang* is a traditional crown that is charming and full of meaning. With its beautiful design and deep philosophy, *Suntiang Minang* has become a symbol of *Minangkabau* cultural pride and identity. Its use in traditional events and its influence in the fashion world confirm *Suntiang Minang* as a cultural heritage of high value.

### ***Studio***

An arts studio is a facility used by a community or group of people to carry out arts learning activities such as dance, painting, crafts, acting, and so on. The activities in an art studio consist of learning activities about art, which include processes from learning and creation to production. Almost all processes are carried out in the studio (depending on whether there are facilities in the studio), for example, if people produce work in the form of objects (sculptures, paintings, handicrafts, etc.), then the final process is marketing or exhibition, if the resulting work of art is performing art. (theater, dance, pantomime, etc.), then the final process is a performance.

Art studios are included in the type of non-formal education or what is usually called *Cantrik*. Art studios are usually established independently or individually, regarding the place and learning facilities in the studio depending on the conditions of each studio, some of which are very limited, but some have complete facilities. Additionally, the system or all activities that occur in the art studio are very flexible, such as regarding administrative procedures, procurement of certificates, learning related to learning methods and evaluation, etc., following the regulations of each art studio so that one art studio and another have regulations that are not necessarily the same. Since they are established independently, art studios usually have private status, and to equalize their education results, they must go through an equalization assessment process by an institution appointed by the Government or Regional Government to be equivalent to formal education results.

Studio is an educational institution that aims to prepare students to have knowledge, skills, and expertise that will be useful for them. In other words, the term "studio" refers to a place or facility used by a community or group of individuals who carry out artistic activities, from the learning process to the production of works of art. In 2012, *Sheren Sherena* Art Studio changed its name to *Tuab Sakato* Art Studio, which was then simplified to *Tuab Sakato*. Even though it has changed its name, *Tuab Sakato* Art Studio still maintains and is based on traditional values in every performance. The *Tuab Sakato* Art Studio changed its name at the request of the Padang City Tourism Office, which assigned the studio to represent *Padang* culture in a dance performance on a national TV station in Jakarta. The name change aims to reflect the local *Minangkabau* cultural identity.

*Tuab Sakato Art Studio* has developed several new dance creations, including the *Sentak Baidang* Dance, the *Sambah Mangato* Dance or *Galombang* Dance, the *Piriang Bakencak* Dance, the *Galunik Salendang* Dance, and the *Gebyar Bungo Lamang* Dance. In this research, the author focuses on the *Baidang Sentak* Dance, which is consistently performed to this day. In addition, *Tuab Sakato* Art Studio has works of art tailored to today's society's needs and

desires. In terms of costume styling, *Tuab Sakato* chooses luxurious, elegant, and creative costumes without eliminating traditional elements, such as the use of embroidered motifs on *Kuruang* clothes and velvet material for costumes. The production packaging offered by *Tuab Sakato* Art Studio is very attractive to the people of Padang City, as evidenced by the large number of requests for events such as wedding receptions, ceremonies, inaugurations, and receptions.

Along with the times and globalization, every organization must follow new trends in the performing arts, which are influenced by developments in information technology. Current trends are reflected in more modern variations of traditional costumes, which have been changed and modified with accessories such as headdresses and variations in figures used at each event. The clothing motifs and colors have also been varied to give a fresher touch and align with the times. As an arts organization that adheres to a democratic system, *Tuab Sakato* Art Studio makes decisions based on mutual agreement. All management processes are carried out carefully, and the management structure has developed into a professional one with duties and authority carried out effectively. *Tuab Sakato* Art Studio has a line-shaped organizational structure where the leader is the primary authority source. All final decisions remain the responsibility of the chairman.

*Tuab Sakato* Art Studio implements a performance system that can be categorized as a semi-professional performing arts organization. The studio has implemented a management approach in its functions and processes. Even though the members of *Tuab Sakato* Art Studio have other professions besides being artists, they still adhere to the ethics and rules that have been set. *Tuab Sakato* Art Studio has in-house productions, which include dance, music, *Bainai* nights, and *Babao*. The marketing management of *Tuab Sakato* Art Studio also keeps up with the times, and this studio has been registered in the tourism sector and collaborates with tourism institutions. Additionally, *Tuab Sakato* Art Studio is managed professionally, where each management structure carries out its duties and responsibilities well.

### **Methodology**

This research is qualitative with descriptive methods. According to Saryono (2010), qualitative research is used to investigate, discover, describe, and explain the qualities or features of social influence that cannot be explained, measured, or described through a qualitative approach. Furthermore, the researchers use observation, interview, documents, and literature study to collect the research data. This research was carried out using data analysis techniques by the Miles and Huberman model (Sugiyono, 2005). In this analysis, there are three components related to (a) reduction, (b) data presentation (c) conclusion. In strengthening the level of validity of the data findings and the authenticity of the research, researchers refer to the use of data validity standards suggested by Lincoln and Guba (1985), which consist of (1) trustworthiness, (2) transferability, and (3) confirmability.

## Results and Discussion

The use change is caused by two factors, namely internal and external. The first factor is the designer and the user. Kuntowijoyo et al. (1987) stated there have been various patterns of change between traditional and modern values. In this case, the change from *Suntiung Pasumandan* to *Suntiung Panari* influences changes from traditional to modern. The change from *Suntiung Pasumandan* to *Suntiung Panari* at the *Tuab Sakato* Art Studio can be seen from several aspects. The first aspect is due to commercial needs. Commercial here is judged by whether the dancers' headdresses at the *Tuab Sakato* Art Studio are good. It determines how the market chooses the studio as the best studio.

### *The visual form of Suntiung Pasumandan*

In general, the shape of the *Suntiung Pasumandan* is in the form of a crown with a larger size and is decorated with *Suntiung* flowers. *Suntiung Pasumandan* is a *Suntiung* worn by bridesmaids during the *Manjapuik Marapulai* procession or procession of *Arak* procession. *Suntiung Pasumandan* has various kinds of flower ornaments, which are arranged in such a way that they form one beautiful and majestic shape. Each type of *Suntiung* flower ornament has a specific shape. Additionally, Karmila (2010) argued the shape of a design consists of shapes that occur from a combination of straight-line relationships such as triangles, rectangles, quadrilaterals, circles, and ellipses. This shape can even be a combination of both types of lines. Meanwhile, Ching and Adjie (2002) revealed appearance or form is a two-dimensional concept of an object within its boundaries and separate from the larger visual field.

Based on the above, the visual shape of the *Suntiung Pasumandan* is in the form of a half circle. The half circle in question is the form of installation above the head, which is arranged in tiers to form a half circle/circle. Even if you add ornaments and ornaments in the middle and along the edges of the *Suntiung*, the shape will form a semicircle to the naked eye. In *Suntiung*, almost all the ornaments contain *Suntiung* flower ornaments because *Suntiung* is a headdress worn by women, so flowers are a symbol that explains beauty. Likewise, with the visual form of the *Suntiung Pasumandan*, which only has three tiers, the shape pattern is no different and changes from the *Suntiung Gadang* worn by the bride and groom. Still, the shape remains like a semicircle filled with ornaments and variations of flower ornament. In ancient times, *Suntiung* flower ornaments came from living flowers, namely *Taro*, *Ylang Ylang*, and *Cempaka* flowers. Apart from being beautiful when worn on the head, this flower also gives a very fragrant aroma so that everyone who approaches the *Suntiung* wearer will smell the fragrance of the fresh flowers.

### *Various forms of flower ornaments, and variations supporting Suntiung Pasumandan*

Ibrahim (1985) explained that the word "*Suntiung*" is the same as "*Petik*" which in this case means the bride is symbolized by a blooming flower, which is married by the man.

Furthermore, the word "*Sunti*ang" was used for women's headdresses at wedding parties, designed in such a way. Agusti (2015) stated plant designs on the bride's *Sunti*ang have the meaning and philosophy that a woman is like a flower, which someone *Sunti*ang or picks. According to Ibrahim (1985), the philosophy of life of the *Minangkabau* tribe is "*Alam Takambang Jadi Guru*", so the surrounding nature is also exemplified as a form of *Sunti*ang *Pasumandan* motifs such as butterflies, fish, birds, and flowers. The various shapes found in the *Sunti*ang flower ornament in *Sunti*ang *Pasumandan* are as follows: flute flower (*Sunti*ang *Ketek*), *Sarai Sarumpun* or *Mansi-Mansi*, *Ray Blong*, *Kote-Kote*, a pair of peacocks, *Tatak Kondai*, *Laca*, and other flowers supporting ornament is made of jasmine and the bun cover (banana *Saparak*).

In addition, Salam et al. (2021) explained that three characteristics are the qualities to make aesthetic objects excellent or beautiful in general, namely (1) unity, (2) complexity, and (3) seriousness (intensity). Based on this opinion, the shape of the *Sunti*ang *Pasumandan* can be discussed when viewed from (1) unity, that is, aesthetically, the entire shape of the *Sunti*ang *Pasumandan* looks beautiful and perfect, where the shape is characterized by a balance of the number of ornamental ornaments and variations of the *Sunti*ang which is arranged like a chrysanthemum flower as the basis for forming a *Sunti*ang is that the *Mansi-Mansi* are neatly arranged on top of the *Sunti*ang and the *Kote-Kote* dangle beautifully on either side of the wearer's cheeks. The overall shape of the *Sunti*ang *Pasumandan* is half a circle, and its size is only three tiers, with the shape of the *Sunti*ang *Pasumandan* being small so that it can adjust to the shape of the wearer's face. They are arranged in a semi-circular shape to become one unit that looks majestic and luxurious.

Meanwhile, (2) complexity, namely *Sunti*ang *Pasumandan* is a work of art that is not simple or easy to install but is very complicated to work on. It requires patience and perseverance to wear it because the technique for installing *Sunti*ang *Pasumandan* is inserting it into a hole. One by one, in a bun made from clumps of sliced pandan leaves, they form a perfect arrangement that is beautiful to the eye. Third, (3) seriousness (intensity), namely that an excellent aesthetic object must have a quality that stands out and is not empty. From the statement above, *Sunti*ang *Pasumandan* is an object with aesthetic value: good and worthy, beautiful and excellent, so *Sunti*ang *Pasumandan* has high quality and stands out.

### ***How to install and materials for making Sunti*ang *Pasumandan***

The procedure for installing *Sunti*ang *Pasumandan* is divided into three ways. These methods have been developed and are always used in the *Minangkabau* community. The first method is *Cucuak* (piercing). The *Sunti*ang are installed one by one by sticking them on top of the *Pandan* bun, arranged neatly upwards, and it looks beautiful. The second is the half-*Cucuak* method. This method involves attaching the chrysanthemum flowers, which have been arranged into one frame. The remaining ornaments and supporting variations are then inserted one by one, and finally, the *Sunti*ang *Pasumandan* has been arranged into one. This type of installation procedure is practical and not necessary.

Agusti (2015) stated that during the heyday of *Minangkabau*, *Sunti*ang was made of pure gold. The use of gold is now replaced with imitation gold. Gold in *Sunti*ang is a symbol of prosperity and power. Furthermore, Sulasmi (1989) explained that "yellow" means part of



crucial phenomena in human life, namely life given by the sun and space and gold as the earth's wealth. Yellow symbolizes the glory of love and deep connection in human relationships.

However, there are several types of materials used. *Sunti*ang materials are also made from silver. Silver is also a symbol of social status, but silver has qualities lower than gold. As *Sunti*ang materials, not only gold and silver are used, but also natural flowers, such as Champaca flowers. Apart from the several materials above, there are also several other materials. The first is that there are copper ones. This type of material is often made for the bride's *Sunti*ang. The second is a type of baking pan for *Pasumandan*. Currently, many are produced using baking pans, and besides being light, the price is also more affordable. The third is also made using a type of plastic material. *Sunti*ang with this type of material is also widely available on the market and is in great demand, especially in remote areas.

### ***The form of and materials for making Sunti*ang Panari at the *Tuah Sakato* art studio**

The form of *Sunti*ang Panari at the *Tuah Sakato* Art Studio resembles the form of the *Sunti*ang *Pasumandan*. It is semicircular with almost the same arrangement pattern as the *Sunti*ang *Pasumandan*, only the arrangement of the *Sunti*ang Panari at the *Tuah Sakato* Art Studio is neater because it has been arranged without having to be installed one by one and is lighter. Furthermore, there are not as many ornaments as there are on the *Sunti*ang *Pasumandan*. In addition, the height is not the same as *Sunti*ang *Pasumandan*'s.

According to Ellitian and Anatan (2009), innovation is changes made within an organization, including creativity in creating new products, services, ideas, or processes that either already exist inside or outside the organization. It is also related to the type of material used to make *Sunti*ang Panari at the *Tuah Sakato* Art Studio. There are two types of materials, like plastic for the chrysanthemum flower and copper for several other supporting decorative ornaments. These materials are used because they are lighter for the dancer to wear, and do not burden the dancer during the performance.

### ***Sunti*ang *Pasumandan*'s transformation into a *Sunti*ang Panari at the *Tuah Sakato* art studio**

The use change was caused by factors from within and outside. The first factor is from within, namely from the designer and the user. Kuntowijoyo et al. (1987) revealed various patterns of change between traditional and modern values, such as the traditional cultural values and symptoms of traditionalism. In this case, the change from *Sunti*ang *Pasumandan* to *Sunti*ang dancer influences changes from traditional to modern. The change from *Sunti*ang *Pasumandan* to *Sunti*ang Panari at the *Tuah Sakato* art studio can be seen from several aspects. The first aspect is due to commercial needs. Commercial here is judged by whether the dancers' headdresses at the *Tuah Sakato* Art Studio are good. It determines how the market chooses the studio as the best studio. From its value, it has a new innovative purpose where the *Sunti*ang *Pasumandan* is a traditional object whose existence is always used in every local cultural activity in Minangkabau, so when used,

the *Sunti*ang *Pasumandan* changes forms into something new. *Sunti*ang *Panari* is a new innovative style in activity still developing *Minangkabau* traditional art, namely dancer headdresses in *Pasambahan* dance attire. This change gave rise to various arguments, with some groups supporting the change and others rejecting it. However, as a studio whose vision and mission are to uphold the roots of local culture to develop, introduce, and preserve that culture, this is a good and positive change.

The second aspect is from changes in usage functions. Fernandez (2013) explained that a change in function is a transition or situation that changes from the initial to the current function. The functional changes occur due to changes in society's increasingly developing mindset. *Sunti*ang *Pasumandan* is used in cultural activities as a headdress in traditional wedding processions, where this use is supported by the rules that apply in these conventional processions. One of them who is only allowed to use *Sunti*ang *Pasumandan* or become a *Pasumandan* is a newly married woman. This woman is the wife of the bride's brother. This *Sunti*ang is used in the *Manjalang* activity, a visitation procession carried out by a bride and groom to the *Marapulai* (groom's) house. In the contents of the *Sunti*ang ornament worn by *Pasumandan*. It means how a person upholds honour and dignity as a *Minang* woman with manners and customs.

Additionally, the *Sunti*ang *Panari*'s headdress at the *Tuah Sakato* Art Studio provides a new style in developing dancer clothing in West Sumatra. In this increasingly advanced and developing era, a tradition can be lost or even become extinct because society as actors in advancing and using this tradition will be affected by developments in the current modern era. Therefore, the things related to tradition, culture, and traditional objects will never be found again in the future.

## Conclusion

The research results concluded that the change from *Sunti*ang *Pasumandan* to *Sunti*ang *Panari* at the *Tuah Sakato* Art Studio comes from two aspects. The first aspect is because of a commercial need. Commercial here is judged by whether the dancers' headdresses at the *Tuah Sakato* Art Studio are good. It determines how the market chooses the studio as a studio whose existence is ongoing. The second aspect comes from changes in usage functions. *Sunti*ang *Pasumandan* is used in cultural activities as a headdress in traditional wedding processions, and this use is supported by the rules that apply in these traditional processions.

## Declaration of Conflicting Interests

The authors declared no potential conflicts of interest.

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