

Communication Strategy Of Sanggar Seni Pasaman Saiyo In Improving The Preservation Of Traditional Minangkabaudi Art In Lubuk Sikaping District, Pasaman Regency

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ABSTRACT:

Background: Communication strategies are critical in selecting messages, adjusting audiences, using effective media, and evaluating communication effectiveness on a regular basis.

Aims: This study aims to understand the communication strategy of Pasaman Saiyo Art Studio. It is expected to provide positive change and contribution of constructive thinking to preserve the traditional art of Minang in society.

Methods: The approach used is descriptive qualitative. This method produces an in-depth description of the oral, written, and behavior observed in individuals, groups, and organizations.

Result: The communication strategy carried out by Sanggar Seni Pasaman Saiyo is still not optimal. There are still many shortcomings, especially in terms of media, content, and studio development.

Conclusion: The preservation of traditional Minangkabau art through this studio is important to keep going. Therefore, further development is needed, especially the dissemination of videos and photos through social media such as TikTok, Facebook, and YouTube, to facilitate the dissemination of information and reach a wider audience throughout Indonesia.

Keyword: Strategy, Communication, Pasaman Saiyo Arts Studio

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INTRODUCTION

Kesenian tradisional memiliki arti yang sangat penting dan merupakan bagian fundamental dari kebudayaan yang melekat dalam kehidupan masyarakat (Parmadi & Benardin, 2021; Pratikno & Hartatik, 2023; Suardana et al., 2022; Supriatin et al., 2022). Kesenian jenis ini adalah warisan budaya yang tumbuh dan berkembang secara turun-temurun (Gede Agung et al., 2024; Pranata et al., 2021; Setianingrum et al., 2023). Through staging, traditional art not only serves as entertainment, but also plays an important role as a means to strengthen social ties and preserve the values contained in the inherited culture (Rachmah et al., 2022; Sakti et al., 2024; Suswandari et al., 2022; Syakur & Khoiroh, 2021). Therefore, the preservation of traditional art, especially Minang art, has a high urgency because it aims to develop the ability of art in the community and prevent the extinction of local culture (Irfayanti & Lord, 2024; Kartika et al., 2024; Solehudin, 2024).

The ideal conditions of preservation of traditional art today are faced with great challenges, which create a gap between expectations and reality in the field (Alkaf et al., 2024; Rahmawati et al., 2024; Widyaswari et al., 2025). Secara umum, eksistensi kesenian Minangkabau dinilai semakin memudar seiring dengan berkurangnya minat generasi muda (Bresler, 2023; Kruger et al., 2025; Liu, n.d.). Generasi Z, sebagai target pelestarian, cenderung lebih menyukai seni dari luar negeri, seperti terlihat dari dominasi peminat K-Pop dibandingkan kesenian tradisional di Indonesia (Musthafa & Darmawan, 2024). In the context of the Pasaman Saiyo Art Studio, this is reflected in the declining interest of children in Lubuk Sikaping district to join and learn traditional art, which is influenced by the development of Western culture (Bao, 2025; Khuadthong et al., 2025, 2024; Susilawaty et al., 2025). Penulis dengan jelas menggarisbawahi urgensi pelestarian seni tradisional Minang dan secara efektif menyajikan kesenjangan antara kondisi ideal dan tantangan yang ada, khususnya menyoroti penurunan minat di kalangan Generasi Z yang cenderung memilih seni asing (seperti K-Pop). Untuk memperkuat landasan teoretis variabel kunci ini, definisi strategi komunikasi perlu diperluas dengan menguraikan komponen-komponen utamanya meliputi pemilihan pesan, penyesuaian audiens, dan penggunaan media sebelum pembahasan lebih lanjut mengenai implementasinya pada Sanggar Seni Pasaman Saiyo. Dengan demikian, kerangka analisis upaya pelestarian melalui strategi komunikasi yang diukur akan menjadi lebih jelas dan terarah.

In the midst of these challenges, this research has a great opportunity to be carried out by focusing on the Pasaman Saiyo Art Studio which was established in 2013 and remains actively operating in Lubuk Sikaping District, Pasaman Regency. This studio serves as a forum to develop children's interests and talents towards traditional arts, channel the talents of the younger generation, and preserve and develop traditional arts and culture. By observing these active organizations, the research can comprehensively explain the communication strategies implemented by the studio in efforts to preserve traditional Minang art, as well as identify the potential for its development for a more positive impact.

The need for this research is increasingly urgent given the obvious research gap, namely the absence of research that specifically examines the "communication strategy of the Pasaman Saiyo Art Studio in preserving traditional Minang Art". Previous studies generally discuss other communication strategies, such as the study of Sanggar Bathin Galang in socializing cultural tourism village. Therefore, the novelty of this study lies in the location, object, and focus of specific problems, namely analyzing the communication strategies used by the Pasaman Saiyo Art Studio to improve the preservation of traditional Minangkabau art in the District of Lubuk Sikaping.

Variable communication strategy was chosen as a key variable because of its vital role in the context of the arts. Without the right strategy, communication can potentially be ineffective and can even lead to conflict, so a good communication strategy is key to achieving the desired preservation

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goals. The need for this strategy is clearly seen in the Pasaman Saiyo Art Studio, where the studio's communication activities on social media (such as Instagram) are considered still not optimal with a minimal number of followers, so an effective communication strategy is needed to increase public interest in traditional art.

Based on the description above, the main purpose of this study was to determine the communication strategy of Art Studio Pasaman Saiyo in improving the preservation of traditional art Minangkabau District Lubuk Sikaping Pasaman. Theoretically, this research is expected to provide understanding and information, as well as contribute to the development of social sciences, especially in the application of Communication Sciences. In practical terms, the results of this study will make a valuable contribution to understanding the urgency of preserving traditional art as a culture that is passed down from generation to generation, and can be used as reference material and consideration for studio managers and other readers.

METHOD

Research Design

Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif (Suprayitno et al., 2024). Qualitative descriptive method was chosen because it aims to produce an in-depth description of the oral, written, and behavior observed in individuals, groups, and organizations that are the subject of research, namely communication strategy Sanggar Seni Pasaman Saiyo.

Participant

Participants or key informants in this study were selected specifically based on their involvement and knowledge about the activities of Sanggar Seni Pasaman Saiyo. This research adopts a qualitative descriptive approach to generate an in-depth description of the Sanggar's communication strategy (verbal, written, and behavioral). This analysis is reinforced by using the Lasswell's Communication Model as its theoretical framework. The use of the Lasswell model ensures that every aspect of the Sanggar's communication strategy ranging from the source (the Sanggar), the content, the channel of delivery, the target audience, to the resulting effect can be comprehensively identified, examined, and interpreted, thus sharpening the findings and strengthening the validity of the description.

Population and the methods of sampling Instrumentation (sample of questions, scoring method, and psychometric properties (validity and reliability))

The population in this qualitative research is the parties involved in the communication strategy of Sanggar Seni Pasaman Saiyo. The sampling method used is purposive sampling technique. This technique selects samples based on the purpose of the study, namely informants who are considered to know the problem under study. In this study, the research subjects (informants) are the key individuals mentioned above.

Instrument

The main instrument in this study is the interview guidelines prepared based on indicators of communication strategy.

Procedures and if relevant, the time frame

The research procedure involves collecting data through three main techniques: observation, in-depth interviews, and documentation studies. Researchers conducted direct and

systematic observation of the activities of Pasaman Saiyo Art Studio. In addition, in-depth interviews were conducted face-to-face with key informants. The Data was also collected through documentation studies, namely the collection and analysis of various supporting documents, including photos and videos of Studio activities. All research activities are centered in Pasaman Saiyo Art Studio, Lubuk Sikaping District, Pasaman Regency. The implementation of this research is planned and carried out in a period of about two months, namely from May to July 2024.

Analysis plan

The data analysis Model used in this study is a qualitative model. The data analysis process is carried out sequentially, starting with Data Reduction, which is the activity of summarizing, choosing the main things, focusing on important themes and patterns, and discarding irrelevant data. The next step is the presentation of Data (Data Display), where the data that has been reduced is presented in the form of a systematic description. The analysis process ends with the Conclusion Drawing (Verification); this conclusion is drawn and verified gradually over the course of the study, and is the final step in interpreting the findings.

RESULTS AND DISCUSSION

Result

The results of this qualitative research concluded that the communication strategy implemented by the Pasaman Saiyo Art Studio to improve the preservation of traditional Minangkabau art in Lubuk Sikaping District has not run optimally and still has many fundamental shortcomings. Although Sanggar has been active in conducting regular training and physical staging, an in-depth analysis of four strategy indicators shows that the main weaknesses lie in the inconsistent selection of Communication Media and management of communication content. As a result, Sanggar's efforts to disseminate information and attract young people through digital platforms are very limited, reflected in the lack of followers on social media and the low variety of content uploaded. The findings distinctly demonstrate that the Sanggar's communication strategy is currently underperforming, largely attributable to a critical lack of consistency in Media utilization and poor content management.

Discussion

The discussion shows a significant gap between the needs of modern communication with the practices carried out by the studio, where the strategies implemented fail to compete in the contemporary media environment dominated by digital content. This gap occurs because the effort to know the audience (Generation Z) is not followed by adequate adaptation to the selection of relevant Media; the younger generation tends to be more exposed and interested in online content from outside (such as K-Pop), making conventional promotional methods ineffective studio. Therefore, in order for the goal of preservation to be achieved, the studio must immediately master the digital platform, since the success of communication and preservation today is determined by the ability of the studio to adapt to technology and audience preferences. This gap causes the studio to fail to compete in the contemporary media environment and it is difficult to reach the interests of Generation Z who tend to be more exposed to modern culture, so the preservation message conveyed is less effective.

Implications

The implications of these findings have two important aspects: in practical terms, it is urgent for Sanggar Seni Pasaman Saiyo to immediately adopt an aggressive digital communication strategy, namely by focusing on improving the quality of visual content, using live streaming features, and utilizing platforms such as TikTok, YouTube, and Instagram in a structured manner to

reach a wider audience. Meanwhile, theoretically, this study strengthens the framework of thinking that the effectiveness of communication in the context of cultural preservation is no longer enough just with physical activities, but must be supported by adaptive, innovative, and audience-centric communication strategies to ensure cultural relevance in the midst of technological developments. The practical implications of these findings are that studios should soon adopt aggressive digital communication strategies, while the theoretical implications reinforce the concept that the effectiveness of cultural preservation depends heavily on adaptive, audience-centric communication strategies.

Research contribution

This study provides a substantial contribution, especially in the aspect of empirical contribution, because it managed to provide specific and in-depth data on the implementation of communication strategies Pasaman Saiyo Art Studio in the context of the preservation of traditional art in Pasaman area that was previously poorly studied. This contribution is important because it not only enriches case studies in the field of communication sciences, especially in the field of Public Relations and communication strategies of non-profit organizations in the cultural sector, but also becomes a real reference for stakeholders regarding the challenges and potential in preserving local cultural heritage in the digital age.

Limitations

This study does not escape some limitations that need to be recognized, among which is its qualitative nature with a single focus on specific locations and subjects (only Sanggar Seni Pasaman Saiyo in Lubuk Sikaping), so that the findings may not be broadly generalized to all art studios in other regions. The second limitation is the lack of in-depth analysis of digital metrics; data on the effectiveness of promotions on social media are based only on interviews and limited observation of studio accounts, rather than through comprehensive statistical analysis.

Suggestions

Based on the results and limitations found, the study proposes several key suggestions: the first suggestion is addressed to Sanggar Seni Pasaman Saiyo to immediately form a team or appoint individuals specifically responsible for the management of social media (TikTok, YouTube, Instagram) and the production of interesting creative content, which must be uploaded regularly and professionally. The second suggestion is addressed to local governments, which are expected to provide funding support, digital training, and the provision of facilities (such as recording equipment or mini studios) to assist local art studios in increasing capacity and developing their digital communication strategies on an ongoing basis.

CONCLUSION

This study concludes that the communication strategy implemented by the Pasaman Saiyo Art Studio in an effort to improve the preservation of traditional Minangkabau art in Lubuk Sikaping District, Pasaman Regency is still not optimal and requires substantial development. Although Sanggar has been active in conducting training and physical performances, the effectiveness of their communication is hampered by the lack of adaptation to digital media, where the management of social media accounts (TikTok, Instagram, and YouTube) is still minimal and the content presented is not interesting enough to attract the interest of Generation Z. Therefore, to ensure that traditional Minangkabau art continues to be sustainable and can compete with modern culture, the studio must immediately focus its communication strategy on developing creative and consistent digital content, as well as making maximum use of social media as the main means for information dissemination and promotion, so that it can expand its audience reach throughout Indonesia.

AUTHOR CONTRIBUTION STATEMENT

Contributions to this article are distributed as follows: initials M.N.H. acting as the lead author, he is fully responsible for the conceptualization of the research, data collection (including the conduct of interviews and observations), data analysis, as well as writing the initial draft and final revision of the article. Initial P1 provides methodological supervision and guidance, reviews and critically edits draft manuscripts, and approves the final version to be published.

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