

Exploring the Dynamics of Conflict: The Case of Tuah Sarumpun Dance Studio and the Government of Nagari Limau Lunggo Solok Regency

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ABSTRACT

This paper discusses the problem of Conflict Analysis between the art group Tuah Sarumpun and the Government of Nagari Limau Lunggo, Lembang Jaya District, Solok Regency. This case occurred because of the disharmonious communication between the Nagari government and the Tuah Sarumpun group. This problem continued and escalated when the Nagari government established a new group by providing facilities and financial support to ensure the health of the group. This triggered a conflict between the two camps. However, the conflict had a positive impact. For sanggar Tuah Sarumpun, the conflict can help maintain their social structure in the community. In fact, the conflict can also unite group members and reaffirm their group as members of sanggar Tuah Sarumpun. Their group identity as members of sanggar Tuah Sarumpun is positive. This research is classified as qualitative research that produces descriptive data. Related to that, the data collection methods used were interviews, observations, document studies, and group discussions. For the analysis of the main study is using conflict theory. As Corser (2010: 126) says, conflict is not only seen from the negative side, but positively conflict helps maintain social structures. Also, conflict can positively strengthen groups.

KEYWORDS

Conflict Dynamics
Nagari Limau Lunggo
Tuah Sarumpun
Solok Regency

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INTRODUCTION

Amier Shidarta's statement that there has been no effort from the government in intellectual maturation and the development of an artistic climate that supports creativity Sal Murgiyanto (2018: 11), is not far-fetched. In fact, the same thing happened in Nagari Limau Lunggo, Lembang Jaya District, Solok Regency. The local community faces challenges in developing its artistic and cultural potential. Although there are a number of art groups and studios that strive to preserve traditions and create new works, support from the government is still very minimal in Nagari.

This Nagari is led by a Nagari Wali who is generally tasked with organizing the Nagari government, carrying out Nagari development, fostering the Nagari community, and empowering the Nagari community. In this context, Nagari development is not only understood in the form of physical development but also in the form of non-physical development such as art, especially dance performance art. Likewise in community development, namely how the Nagari government socially creates relationships or interactions with each other, groups with social groups, social groups with the Nagari

government. No less important is how to empower the potential that exists in *Nagari*, both natural potential and human resource potential, so as to foster a conducive climate for work. Ideally, all of this can run well and synergize so as to avoid the possibility of social problems arising in the community.

In reality, the conditions that occur in Nagari Limau Lunggo are in line with Amir Shidarta's statement. The *Nagari* Government does not seem serious in carrying out, especially the three main components, namely in the fields of 1) non-physical *Nagari* in the form of dance, 2) fostering art groups wisely and fairly and 3) empowering art actors to the maximum.

Some issues related to dance performance art were found in one of the Jorongs in Nagari Limau Lunggo, namely Jorong Banda Balai. in this Jorong there is an art group that independently and actively accommodates the aesthetic activities of the local community. The group is called "Tuah Sarumpun". This group has participated in various events and made the *Nagari* proud. However, all of this was not responded well by the *Nagari* government. It was found that the *Nagari* government had a closer relationship with the newly formed group, which aimed to "preserve the new art" with full financial support from the Nagari government. This led to conflict and social jealousy among the artists and had significant negative impacts. It is feared that the conflict could lead to a social rift among the community and the artist community of Nagari Limau Lunggo, as social institutions such as the *Nagari* government and art groups (*sanggar*) constitute a social structure or system, each of which is an interrelated part, but in reality are not in line.

This phenomenon is very interesting to explain, because the continuity of artistic life, especially traditional dance, is important to be maintained and maintained as a cultural product of the local community. Therefore, a synergistic relationship between social institutions such as *Sanggar* and the *Nagari* government as a nurturing institution is very important. In addition, a healthy dance life requires four main pillars, namely 1) Performing artists and creators, 2) Appreciative audience, 3) Producers, and 4) Dance critics Sal Murgiyanto, (2018: viii).

It cannot be denied that the four pillars have not been running conductively, where there is uncommunicative behavior and communication and synergy between all the above components. To discuss the problems that have been described, this research contains fundamental efforts by taking a critical attitude towards the social reality above. Related to that, social theory becomes the main tool to explain the social problems that occur in addition to using relevant theories. The phenomenon of conflict that occurs between artists and the Nagari government when viewed from the perspective of Victor Turner, the phenomenon is classified into what is called Social Drama. Victor Turner divides Social Drama into four stages that are used to analyze conflicts in society, these stages are: 1. The emergence of disagreement (Breach) 2. Crisis (Crisis) 3. Efforts to Reconcile (Redress) 4. Reunite (Reintegration) Or Split (Schim) Insa Ansari (2019: 18). Social Drama Theory is used to examine the conflicts that occur between the Nagari government and the Art Group or studio in Nagari Limau Lunggo.

METHOD

This study uses a qualitative approach, namely a method that aims to understand reality and reveal the causal chain of the phenomena being studied. As stated by Sugiyono (2008: 2), the research method is a scientific way to obtain data with certain goals and uses. The qualitative approach is descriptive, which means that the data analyzed is in the form of descriptive phenomena, not numbers (M. Nasir, 1988: 88).

To reveal the existing phenomena, this study was conducted in Nagari Limau Lunggo, Lembang Jaya District, Solok Regency. This Nagari is located at the foot of Mount Talang and is a place for the growth and development of the research object. Data were collected through several stages that were carried out systematically.

The first stage is a literature study, which is carried out by collecting various written information such as theses, articles, journals, and other books that are relevant to the research object. This approach provides a strong theoretical foundation and enriches the researcher's insight into the topic being raised.

The next stage is observation, where the researcher goes directly to the field to see, hear, and observe the research object directly. In Nagari Limau Lunggo, researchers observed the phenomena that were the focus of the research through methods such as taking notes, observing community activities, and exploring various aspects that were relevant to the problems being studied. This observation aims to capture the real dynamics in the field so that the data obtained is more valid and contextual. The last stage is the interview, which is conducted to dig up information in depth. Interviews, as expressed by Lexy J. Moleong (1995: 135), are conversations conducted with a specific purpose between the interviewer and the informant. In this study, interviews were conducted with key informants and several local community leaders. The purpose of this interview is to obtain rich and in-depth information related to the phenomenon being studied. Through a combination of literature studies, observations, and interviews, this study is expected to be able to describe the phenomena in Nagari Limau Lunggo comprehensively and in-depth.

RESULT AND DISCUSSION

Nagari Limau Lunggo is a *Nagari* located in Lembang Jaya District, Solok Regency, West Sumatra Province. This *Nagari* is located at the foot of Mount Talang with a hilly topography. Nagari Limau Lunggo has a government system where the Nagari government is led by a *Nagari Wali*. As the highest leader, the *Wali Nagari* is tasked with organizing the *Nagari* government, carrying out Nagari development, *Nagari* community development, and empowering the *Nagari* community, fostering partnership relationships with community institutions and other institutions. In carrying out its duties, the *Nagari Wali* is bound by the vision and mission of the *Nagari* that has been determined.

Of these missions, some of them did not go well. This triggers ripples that trigger conflicts such as the one between the *Nagari* government and the Tuah Sarumpun art group. Tuah Sarumpun is an arts group that organizes artistic activities such as dance, music, randai, silat and traditional speeches. This art group actively performs arts and participates in representing events inside and outside Nagari Limau Lunggo. The participation of the Tuah Sarumpun art studio always carries the good name of the Nagari, so that when in participating in competitions, the Tuah Sarumpun art studio gets the highest rank, one of which becomes a champion, automatically helping to make Nagari Limau Lunggo proud in the wider community.

However, what was done by the Tuah Sarumpun art group to raise the good name of *Nagari* Limau Lunggo through artistic activities did not get a good response from the Nagari government as a nurturing institution. The participation of the *Nagari government* as a protecting institution towards the organization as stated in its vision and mission above, is not running as it should. As a nurturing institution, the *Nagari government* should ideally apply the same thing to every organization that grows in *Nagari*. In reality, attention and guidance in all respects, both opportunities and funding, are more focused on art groups

fostered by the *Nagari* government concerned. This causes jealousy for other arts groups, as experienced by the Tuah Sarumpun arts group. However, for the Tuah Sarumpun art group, disappointment with the *Nagari government*, which led to conflicts that were initially hidden and then became open, did not discourage the Tuah Sarumpun art group. The conflict that occurred actually made the Tuah Sarumpun art group stronger. The same sense of disappointment gave rise to solidarity and a strong determination for them to remain united in joy and sorrow. Hobbes in Magaret M. Poloma says that humans are basically selfish creatures, are determined creatures, but are able to act rationally (2013: 9). It is this rationality that presumably makes the Tuah Sarumpun art group and its members who have reason able to turn conflict into good relations within the group and cooperate with the community and the *Nagari* government without violence.

Functionality Conflict of Tuah Sarumpun Art Studio Group with the Government of Nagari Limau Lunggo

Functionality is defined as the ability of performance measurement, to function as expected and bring benefits in increasing the effectiveness of public organizations. Ella Wargadinata, (2017: 6). Government functionality is an important concept in political science and public administration. The definition of government functionality refers to the ability of a government to carry out its duties effectively and efficiently. This functionality concerns various aspects, including public policy, decision making, implementation of government programs, and the relationship between government and society.

One of the main objectives of a functional government is to provide quality public services to the people. The government should be able to provide basic services such as education, health, infrastructure and security to all citizens. In addition, functionality also includes the government's ability to formulate appropriate policies in addressing various social and economic issues. This requires a strong and efficient public administration system. This includes transparent budgeting processes, competent human resource management, and strict oversight of the public administration.

bureaucratic performance. In addition, active participation from the public is also important to ensure that government policies are in line with their needs.

In line with the above statement, the Nagari Limau Lunggo government also has the same function. The *Nagari* government must have a good administrative system and carry out tasks, maintain and provide services to the community, such as education, health services, and also maintain Nagari assets. Then formulate policies that are outlined in the work program that has been prepared. The success of the government in running the wheels of government can be seen from how the services and programs are arranged and how the community relates to the government, as well as the extent of government transparency towards its people, especially the people of Nagari Limau Lunggo.

If the above system does not run well, complex problems will arise in society. One example is the relationship between the government and the community. A good relationship requires good interaction. As social beings, to fulfill their needs, humans need other humans. This can be realized by the interaction process carried out by humans themselves. The interaction process has positive and negative impacts (Yumi, 2020: 1). Every community interaction must have its own goals and interests. Every interest is fulfilled and some are not, here good explanation and communication are needed.

Society with various activities and interests that take turns, sometimes can make individuals or groups experience dysfunction or intersection with other individuals or groups which will result in conflict Khusniati Rofiah, (2016: 471). Conflict starts from a small confusion that continues and without resolution so that a dispute occurs which results in conflict between individuals or groups.

Conflict is the behavioral interaction of two or more individuals, groups, or larger social systems that have conflicting goals. Conflict can also be interpreted as an expression of opposition between individuals and other individuals, groups and other groups because they have their own interests, Mohammad Syawaludin (2014: 5). A situation where there are differences of opinion, interests, or goals between two or more parties.

Conflict can occur in various situations, both in society, organizations. Conflict can also be physical or non-physical. In conflict, there are two conflicting parties trying to achieve their respective interests. These parties may have different views on an issue or have conflicting goals. When conflict is not resolved properly, it can lead to tension and even violence.

Exactly, the explanation of the conflict above is the source of what happened in Nagari Limau Lunggo. The growing issue that occurred in the Nagari Limau Lunggo community, namely the difference in views between the Tuah Sarumpun group and the Nagari government, where the Tuah Sarumpun group felt unappreciated and unnoticed by the current *Nagari* government. *The Nagari* government ignores the achievements of the Tuah Sarumpun group, which is very active in developing traditional *Nagari* arts. However, the *Nagari* government prefers and opens new art groups facilitated by the *Nagari* government budget, causing social jealousy between art groups. This became one of the triggers for conflict between the *Nagari* government and the Tuah Sarumpun group. This problem continues until now, triggering conflict.

Mapping, Types, and Dynamics of Conflict: A Case Study in Nagari Limau Lunggo

Conflict is an inevitable part of social interaction. When different parties have different goals, interests, or perspectives, conflict often arises. However, conflict is not always negative. In some contexts, conflict can be a catalyst for social change and growth. This study examines the conflict between the Nagari Limau Lunggo government and the Tuah Sarumpun art group through an in-depth conflict analysis. This analysis includes conflict mapping, types of conflict, and relevant dynamics and interventions. By understanding more deeply the sources and patterns of this conflict, it is hoped that constructive solutions can be found to support social harmony in Nagari Limau Lunggo.

Conflict Mapping

Conflict mapping is an important first step in understanding the problems that occur. Through this mapping, the main elements in the conflict, such as the parties involved, their interests, and the underlying causes of the conflict can be identified. Novri (2009: 88) states that conflict mapping is a technique used to graphically depict conflict, connect the parties involved, and understand the interactions between them. When done jointly by the disputing parties, conflict mapping not only helps identify problems but also creates space for dialogue and shared understanding.

In the case of Nagari Limau Lunggo, conflict mapping revealed a complex relationship between the village government and the Tuah Sarumpun arts group. The Tuah Sarumpun

group felt unappreciated for their cultural and artistic contributions to the community. The conflict peaked when the village government established a new art studio that was considered a direct rival to Buah Sarumpun. The new studio received full support from the government, while Buah Sarumpun felt ignored. This situation created tension that led to polarization between the two parties.

The conflict mapping process involves several strategic steps, such as determining the context, identifying the parties involved, separating the causes of the conflict from its consequences, and understanding the dynamics that are developing. These steps help to unravel the complexity of the conflict and provide a clear picture of what is actually happening on the ground.

Conflict as a Social Process

According to Corser (in Poloma, 2013: 114-115), conflict is part of social dynamics that not only has negative impacts, but also has positive functions. Conflict can help maintain social structures, increase critical awareness, and strengthen internal solidarity of a group. In the case of Buah Sarumpun, the conflict with the village government actually strengthened the relationship between members of the arts group. They remained active in their work and achievements despite facing major challenges.

On the other hand, this conflict also shows a communication gap between the village government and the arts community. The village government may have the goal of supporting the preservation of arts and culture through new studios, but their approach is considered insensitive to the existence of Buah Sarumpun. The inability of both parties to understand each other and communicate effectively worsens the situation, which could actually be avoided through open dialogue and collaboration.



Figure 1. Buah Sarumpun Cup with the name Nagari Limau Lunggo (Doc. Buah Sarumpun, 2023)

Types and Characteristics of Conflict

The type of conflict that occurred in Nagari Limau Lunggo can be categorized as interpersonal conflict, namely conflict between individuals or groups who have conflicting interests or goals (Muspawi, 2014: 46). More specifically, this conflict is a surface conflict, characterized by relatively shallow root causes. This type of conflict often arises due to misunderstanding or miscommunication, and can usually be resolved through constructive dialogue.

In this case, the conflict between the village government and Tuah Sarumpun reflects a situation where government policies are considered unfair by one party. The village government may not be aware of the emotional and social impacts of their policies, which ultimately creates tension with the local arts community. In addition, this conflict also shows the difference in priorities between the government and the arts community. While the government may focus on administrative aspects and physical development, arts groups prioritize appreciation for their cultural contributions.

Conflict Dynamics and Development

The dynamics of conflict reflect how a situation develops over time, influenced by the actions and reactions of the parties involved. In this case, the dynamics of the conflict can be seen from the mutual rejection between the village government and the Tuah Sarumpun group. The arts group showed their dissatisfaction by refusing to participate in activities held by the village government. However, they continued to actively work outside the formal scope of the government, demonstrating their commitment to local arts and culture.

The development of this situation reflects a pattern of action rooted in disappointment and distrust. However, the dynamics of the conflict also open up opportunities for constructive intervention. For example, the village government can use this conflict as an opportunity to improve relations with the arts community through open dialogue and appreciation for their contributions. Conversely, the arts group can also use this conflict to convey their aspirations in a more structured and diplomatic manner.



Figure 2. Stage performance performed by students of Sanggar Tuah Sarumpun on behalf of the Nagari children in the Balimau Patang Tradition (Doc. Iqbal, 2023)

Finding Solutions and Positive Functions of Conflict

One important step in conflict resolution is finding the positive function of the conflict. In this case, the conflict can be a trigger for the village government and Tuah Sarumpun to evaluate their relationship and find ways to work together for the common good. As expressed by Sunarta (2010: 56), conflict can trigger critical thinking, strengthen relationships between individuals or groups, and encourage personal growth. In the context of Nagari Limau Lunggo, this conflict can be an opportunity to improve communication, build trust, and create a more inclusive collaborative framework.

The village government can initiate reconciliation steps by inviting the Tuah Sarumpun group to an open discussion to discuss existing issues. In addition, formal recognition of Tuah Sarumpun's contribution can be an initial step to restore relations. On the other hand, Tuah Sarumpun can demonstrate their commitment to village development by actively participating in activities organized by the government, without sacrificing their identity as an independent arts community.

The conflict between the Nagari Limau Lunggo government and the Tuah Sarumpun arts group reflects complex social dynamics. Although this conflict creates tension, it also opens up opportunities for improving relationships and strengthening the community. Through conflict analysis that includes mapping, identifying types of conflict, and understanding the dynamics that are developing, the parties involved can find constructive and sustainable solutions.

Furthermore, this conflict also shows that differences in views do not have to be a barrier to cooperation. With better communication and appreciation for each party's contribution, Nagari Limau Lunggo has the potential to grow into a more harmonious and productive community. This conflict, if managed well, can be a catalyst for the advancement of local arts and culture, while strengthening the collective identity of the nagari as an inclusive and dynamic community.

Conflict in Social Dynamics and Social Drama Perspective

Conflict in an organization or community is an unavoidable phenomenon. When two or more parties have different interests, values, or goals, the potential for conflict increases. This type of conflict often arises due to ineffective communication or misunderstanding between the parties involved. In many cases, conflict not only reflects disagreements, but also indicates deeper tensions that exist within a particular social system. The conflict in Nagari Limau Linggo, which involved the Tuah Sarumpun arts group and the village government, is a concrete example of this complexity.

According to Juliana Lumintang (2015), conflict dynamics include various stages such as pre-conflict, confrontation, crisis, and post-conflict. The conflict between the Tuah Sarumpun studio and the Nagari Limau Linggo government reflects these dynamics, which began with a mismatch of goals in the pre-conflict stage. Tensions began to be felt even though they had not been voiced openly, creating a silent atmosphere that had the potential for an explosion. This tension finally peaked at the confrontation stage, where both parties expressed their dissatisfaction with each other. For example, the village government held the Balimau Patang tradition without officially involving the Tuah Sarumpun studio, although the students of the studio still performed under the name "anak nagari." This action not only showed tension but also an effort to continue to contribute even though it was not formally recognized.

The crisis stage became the peak of the conflict when both parties found it increasingly difficult to find a middle ground. The gap between the government's attention to the studio it supported and its attitude towards the Tuah Sarumpun studio widened the gap in conflict. In the post-conflict stage, tensions began to subside, but relations between the two parties had not fully recovered. The absence of ongoing dialogue delayed the resolution of the conflict, leaving deep traces of mistrust.

On the other hand, conflict does not always have a positive impact. In many cases, conflict has a negative side that worsens social relations. According to Sunarta (2010), negative conflicts often arise due to communication barriers, disruption of cooperation, or suspicion between the parties involved. In this case, the gap in the policies of the Limau Linggo Nagari government towards certain art groups gave rise to a sense of injustice among community members. This imbalance creates a social gap that is difficult to bridge without concrete steps to rebuild trust.

Social Drama Perspective in Conflict

Victor Turner introduced the concept of social drama to explain the dynamics of social change that encompass individual experiences and collective processes of society. Social drama is a reflection of the tension that arises when there is dissatisfaction with certain social conditions. In the context of Nagari Limau Linggo, social drama can be seen as a community response to government services that do not meet expectations. The lack of attention to local arts and culture is one of the main factors that triggers conflict between the government and the Tuah Sarumpun arts group.

The first stage in social drama is the emergence of differences or dissent (breach). In Nagari Limau Linggo, this difference was clearly seen when the Tuah Sarumpun arts group felt ignored by the government. Although they had made great contributions to the arts and culture of the village, the government's attention was more focused on the arts groups under its guidance. This created a sense of disrespect among members of the Tuah Sarumpun studio, which then triggered tension with the government. These differences are not always destructive, but if not handled properly, these kinds of differences of opinion can develop into bigger conflicts.

The crisis stage in social drama occurs when differences of opinion can no longer be resolved through dialogue. In Nagari Limau Linggo, this crisis is seen in the form of the inability of both parties to reach an agreement. The increasing tensions have caused a crisis of trust between the arts group and the government. As the leader of the village, the government is expected to take steps to identify the root of the problem and find the right solution. According to Kasali (2017), the first step in dealing with a crisis is to clearly identify the problem. Without a deep understanding of the causes of the conflict, efforts to resolve it will only be temporary.

The next stage is redressive or efforts to create peace. Peace does not only mean the absence of conflict, but also involves efforts to rebuild harmonious relations between the warring parties. In this case, open dialogue is the key to creating peace. The Nagari Limau Linggo government needs to show empathy for the complaints of the Tuah Sarumpun arts group and vice versa, the arts group must also be willing to listen to the government's perspective. Reintegration or reunification can only occur if both parties are willing to leave their differences behind and work together for the common good.

Steps to Manage Conflict

Managing conflict requires a wise and structured approach. One important step is to respect differences of opinion. Differences are a natural part of social life and can be a source of innovation if managed well. The Limau Linggo Village Government must learn to respect the views of the Tuah Sarumpun arts group, which basically has the same goal, namely to advance the village's arts and culture. Avoiding emotional arguments is also an important step in resolving conflicts. When emotions dominate, the ability to think rationally is disrupted, making conflict resolution more difficult. Both parties need to focus on the main problem and avoid personal attacks that will only worsen the situation.

Good communication is the foundation of any harmonious relationship. In the context of conflict, effective communication involves the ability to listen with empathy and convey views in a clear and polite manner. The Limau Linggo Village Government and the Tuah Sarumpun arts group need to create a dialogue space that allows both parties to speak openly without fear or pressure.

Focusing on a common goal is another strategy that can help resolve conflicts. In this case, the common goal is to advance the arts and culture of Limau Linggo Village. With this goal in mind, both parties can find common ground that can be the basis for working together. In addition, maintaining emotions and calmness is the key to dealing with differences of opinion wisely. A calm and rational attitude reflects maturity in dealing with conflict, thus facilitating the process of negotiation and reconciliation.

Crisis and Restoring Trust

The crisis that occurred in Nagari Limau Linggo not only reflects the tension between the government and arts groups, but also shows the need for improvement in the public service system. When the government fails to meet public expectations, trust in the institution begins to erode. To restore trust, the government needs to show real commitment in handling public complaints. The first step is to admit mistakes and show good faith to improve the situation.

The reconciliation process takes time and patience. Peacemaking or efforts to create peace involve acknowledging past mistakes and committing not to repeat them in the future. In this context, the Nagari Limau Linggo government needs to take concrete steps to support all arts groups without discrimination. Conversely, arts groups must also demonstrate a cooperative attitude by opening constructive dialogue with the government. Reintegration or reunification is the final stage in the conflict resolution process. Reunification can only occur if both parties are willing to put aside their differences and work together for the common good. In this case, the role of leaders is very important to create an environment conducive to dialogue and cooperation.

The conflict that occurred in Nagari Limau Linggo is a valuable lesson about the importance of communication, empathy, and cooperation in managing differences. With the right approach, conflict can not only be resolved, but can also be an opportunity to strengthen social relationships and create positive change in society. The government and community of Nagari Limau Linggo have a shared responsibility to ensure that arts and culture remain assets that are valued and supported by all parties. With open dialogue and a commitment to work together, this conflict can be the beginning of a more harmonious and productive relationship.

CONCLUSIONS

In social life, various problems are always encountered, both between individuals and individuals, individuals and groups, groups and groups, as well as between the government and the community or group. Likewise with the problems that occurred in Nagari Limau Lunggo, Lembang Jaya District, Solok Regency.

Nagari Limau Lunggo is one of the Nagari which has many traditional traditions and arts, one of which is always carried out every year is the balimau patang tradition. The balimau patang tradition is a gathering place for the people of Nagari Limau Lunggo, in the activities of the balimau patang tradition filled with traditional art performances, such as dances, religious tausiah, traditional speeches, distribution of basic necessities and closed with lime water sprinkling, from the rangakain event enlivened by local community groups. One of these groups is the Buah Sarumpun group. This Buah Sarumpun studio performs traditional dances, this Buah Sarumpun studio lives and develops and is preserved by one of the studios in Jorong Banda Balai Nagari Limau Lunggo, this studio is called Buah Sarumpun studio, this studio was established in 2015, led by Mak Rajo Labieh and trained by Nasahar Sutan Saidi. This group is very active and often participates in district and provincial level events. From the events that Sanggar Buah Sarumpun participated in, they got many achievements. However, the achievements did not get a good response from the Nagari government. The Nagari government pays less attention to the group.

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