Tari Salendang Keturunan Puti-Puti Tarusan: Embodied Cultural Learning and Intangible Heritage in Minangkabau Wedding Ceremonies

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ABSTRACT

Intangible cultural heritage is sustained not only by preserving performance forms but also by passing on the knowledge, values, and social meanings embedded in community practices. This study examines the historical development and performance form of Tari Salendang Keturunan Puti-Puti Tarusan and identifies the educational and cultural values expressed through its performance elements in wedding ceremonies in Koto XI Tarusan, Pesisir Selatan, West Sumatra, Indonesia. A context-bounded qualitative design was used, drawing on observations, semi-structured interviews, literature studies, and documentation. The data were analyzed using thematic and qualitative content analyses. The findings show that the dance developed through three historical stages and was reconstructed as a structured performance comprising eight movements: Warih, Paga, Anta, Balabeh, Limpapeh, Kuriak Kundi, Ikek, and Anjuang. Its educational value is embedded in movement control, adherence to performance sequences, coordination, responsibility, cooperation, politeness, self-control, and respect for others. Its cultural meanings are expressed through lineage, women's dignity, family relationships, marital bonding, and the continuity of the Minangkabau tradition within the Puti Puti community. The contribution of this study lies in the historical reconstruction, ceremonial performance, lineage, and value transmission in a single analysis. It offers a context-sensitive view of traditional dance as embodied cultural learning and indicates that safeguarding should preserve not only choreographic forms but also the community knowledge that gives these forms their meaning.

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Tari Salendang Keturunan Puti-Puti Tarusan: Embodied Cultural Learning and Intangible Heritage in Minangkabau Wedding Ceremonies

1. Introduction

Intangible cultural heritage (ICH) is increasingly viewed not as a collection of traditional artifacts or performances, but as a living process through which communities pass knowledge, values, identities, and social practices from one generation to the next. UNESCO (2003) emphasizes that safeguarding ICH involves sustaining knowledge and practices through which communities recognize and reproduce their heritage. Dance is especially relevant to this perspective because cultural knowledge is carried through movement, interaction, music, spatial organization, and conventions of performance. Margari (2016) highlights the place of dance in debates on ICH safeguarding, while Carr (2023) stresses the close relationship between its tangible and intangible dimensions. Recent studies likewise connect dance heritage with community continuity and cultural identity rather than with the preservation of a static performance form (Liu & Luo, 2026; Zhang & Ding, 2025). This perspective is particularly useful for traditional dances performed in ceremonial settings, where the meaning of movement is closely tied to the social relationships and customary practices surrounding it.

The educational dimension of ICH has also received growing attention. Cultural transmission may take place through formal education, but it is also embedded in informal and community-based learning (UNESCO, 2003; Yan & Chiou, 2021). Research on heritage education shows that participation in cultural practices can support the transmission of cultural knowledge and creative inheritance (Yan & Li, 2023). In dance, learning involves more than mastering movement patterns; performers also acquire the meanings, values, and social conventions associated with those movements. He (2026), for example, approaches traditional dance through embodied learning and performance pedagogy, while Chen (2026) emphasizes the educational importance of understanding the symbols and practices involved in heritage-dance transmission. Zhou and Xu (2026) similarly show how ICH education can shape emotional experiences and cultural identities. Examining traditional dance as cultural learning, therefore, requires attention to both the actions performed and the meanings they hold within the community.

Despite this expanding scholarship, questions remain about how the educational and cultural meanings of traditional dance are maintained when its performance form changes over time. One issue is the relationship between preservation and transformation. Safeguarding does not necessarily require a cultural practice to be reproduced in the same form. Loiacono (2022) shows that authenticity in ICH cannot be reduced to preserving a single, fixed performance form. Studies of ICH transmission likewise point to community participation and social continuity rather than formal documentation alone (Yan & Chiou, 2021; Liu & Luo, 2026). The safeguarding of Uyghur intangible cultural heritage, for example, shows how preservation can become contested when representation, ownership, and community participation intersect (Harris, 2024). These concerns suggest that research on traditional dance must distinguish between the form that can be documented and the meanings maintained by the people who inherit and practice it.

Another issue is the growing use of digital technologies in cultural preservation and education. Three-dimensional technologies can support the documentation and preservation of dance heritage, as shown in research on the dance cultures of Southwest ethnic minorities in China (He, 2025). Intawong et al. (2025a) likewise demonstrate the potential of extended reality to digitize and transmit Lanna dance heritage, while Intawong et al. (2025b) extend this approach through immersive, gamified learning. Such developments create useful opportunities

for documentation, access, and educational innovation. However, a digital representation cannot, on its own, explain the social relationships, customary rules, or community meanings that make a traditional performance culturally significant. Carr (2023) calls attention to the intertwined tangible and intangible dimensions of dance, while Margari (2016) places dance safeguarding within wider cultural and social processes. Digital preservation should therefore complement, rather than substitute for, contextual inquiry with cultural practitioners and communities.

Previous studies have identified several ways to address these challenges. Community participation is central because cultural transmission depends on people who hold and reproduce heritage knowledge (Yan & Chiou, 2021). Heritage education can also link cultural preservation with learning and creative inheritance, including higher education (Yan & Li, 2023). Another line of research focuses on embodied learning, where knowledge is acquired through participation in performance rather than through verbal explanations alone (He, 2026; Chen, 2026). Technological approaches offer additional possibilities for documenting and transmitting traditional dance through three-dimensional visualization, extended reality, and metaverse-based learning (He, 2025; Intawong et al., 2025a, 2025b). Simultaneously, research on community identity emphasizes that heritage is best understood through the groups that sustain it and the relationships through which cultural knowledge is reproduced (Zhang, 2024; Zhou & Xu, 2026). Taken together, these perspectives indicate that dance heritage must be examined through performance, community, education, and cultural identity as interconnected dimensions rather than as separate concerns.

However, the literature still has contextual and analytical gaps. Existing studies have addressed digital preservation (He, 2025; Intawong et al., 2025a), immersive heritage education (Intawong et al., 2025b), embodied learning (He, 2026), community participation (Yan & Chiou, 2021), authenticity (Loiacono, 2022), and cultural interaction in heritage dance (Zhang & Ding, 2025). Other research has considered the continuation of particular dance traditions in rural communities (Liu & Luo, 2026) and the development of cultural identity through ICH education (Zhou & Xu, 2026). However, it remains unclear how educational and cultural values are represented simultaneously through the movement structure, performers, properties, ceremonial setting, and lineage of a particular traditional dance. The literature also offers limited explanation of how inherited meanings remain connected to a performance form that has been reconstructed or subsequently developed. This gap is relevant to Tari Salendang Keturunan Puti-Puti Tarusan, a traditional dance associated with the Puti-Puti lineage in Koto XI Tarusan, Pesisir Selatan. Rather than simply documenting its eight movement patterns, this study examines the relationship among the performance form, Puti-Puti lineage, wedding-ceremony context, and the meanings attributed to the dance as a form of cultural education. This focus is consistent with the broader view that safeguarding heritage involves sustaining community knowledge and practice, not preserving form alone (UNESCO, 2003; Petronela, 2016).

Accordingly, this study examines the historical development and performance form of Tari Salendang Keturunan Puti-Puti Tarusan and identifies the educational and cultural values expressed through its performance. More specifically, it considers how the dance developed within its supporting community, how its movements and other performance elements are organized during wedding ceremonies, and how these elements convey educational and cultural significance. This study addresses the following research question: How has the history and performance form of Tari Salendang developed, and what educational and cultural values are represented in its performance elements? By examining movement, performers, properties, ceremonial setting, and community knowledge, this study contributes empirical evidence to scholarship on dance heritage, cultural education, and intergenerational transmission. It also presents traditional dance not simply as a performance artifact to be preserved but as an

embodied cultural practice through which knowledge, values, social relationships, and collective identity are maintained and transmitted.

2. Methods

Research Design and Context

This study adopted a context-bounded qualitative design to examine the history, performance form, educational values, and cultural meanings of Tari Salendang Keturunan Puti-Puti Tarusan in traditional wedding ceremonies. A qualitative approach was appropriate because the inquiry focused on how cultural meanings are expressed, transmitted, and interpreted through movement, performance practices, social relationships, and customary settings rather than on measuring predetermined variables. Tari Salendang was therefore examined as an embodied cultural practice in which choreographic features and social meanings are closely related.

The study was conducted in Koto XI Tarusan, Pesisir Selatan Regency, West Sumatra, Indonesia, where Tari Salendang is associated with the Puti-Puti lineage and remains part of customary wedding ceremonies. The unit of analysis included the historical development and contemporary performance of the dance, its eight movement patterns Warih, Paga, Anta, Balabeh, Limpapeh, Kuriak Kundi, Ikek, and Anjuang as well as floor patterns, costumes, the scarf (selendang) as a performance prop, accompanying music, performers, and the social setting of the wedding ceremony. Particular attention was given to how these elements convey educational and cultural values within the supporting community.

Data Sources and Participants

Data were obtained from primary and documentary sources. Primary data consisted of observations of Tari Salendang and interviews with people who had direct knowledge of its history, reconstruction, performance, and cultural significance. Informants were selected because of their direct involvement in or substantial knowledge of the dance and its customary context. This criterion-based selection helped the study draw on sources that could provide historically and culturally relevant accounts.

The principal informants were Nerosti, an artist and choreographic practitioner involved in reconstructing Tari Salendang; Puti Wani, Puti Zaili, Puti Gusnetti, Puti Desi, and Sutan Zainul, who represented customary knowledge within the Puti-Puti lineage; and Puti Darna, identified in the source material as the oldest living bearer of the tradition. Together, these informants offered complementary perspectives on reconstruction, historical development, customary function, movement meanings, and cultural transmission.

Data Collection

Four complementary techniques were used to collect data: observation, interviews, literature reviews, and documentation. The observation focused on Tari Salendang as performed in its local setting, including the sequence and characteristics of movements, dancer positions, floor patterns, scarf use, interactions among performers, accompanying music, and the relationship between the dance and the wedding ceremony. Attention was also paid to how educational and cultural meanings appeared in observable performance practices rather than being treated only as verbal explanations.

Semi-structured interviews were conducted with knowledgeable cultural bearers and practitioners. The interviews addressed the historical development of Tari Salendang, changes in its form, the reconstruction process, meanings associated with individual movements, the role of the Puti-Puti lineage, and the function of the dance in wedding ceremonies. These accounts complemented the direct observations of the performance. Community knowledge was particularly important because this study sought to distinguish the documented choreographic form from meanings maintained through cultural transmission.

The literature review provided a conceptual and scholarly basis for interpreting educational values, cultural heritage, dance transmission, and intangible cultural heritage. Documentary materials included written sources and visual records such as photographs, video recordings of the dance, and other documents relevant to its performance and development. Bringing together observational, interview, documentary, and literature-based evidence made it possible to examine the same cultural phenomenon from multiple perspectives.

The researchers served as the primary research instrument, supported by field notes, writing materials, a camera or mobile phone for photographic and video documentation, and an interview guide. These supporting tools helped maintain systematic records of the observed performance features and interview accounts while retaining the contextual characteristics of the dance.

Data Analysis

Data analysis proceeded iteratively, moving from the organization of the material to its interpretation. First, observational notes, interview accounts, documentary materials, and relevant literature were organized in relation to the research question. Initial coding was then used to identify segments concerning historical development, performance structure, educational values, cultural meanings, and the role of the Puti-Puti lineage.

The initial codes were then examined through thematic analysis and grouped into broader categories and themes. The procedure included familiarization with the data, initial coding, grouping of related codes, reviewing emerging themes, defining and naming themes, and developing an evidence-based narrative. This procedure follows the use of thematic analysis to identify patterned meanings in the qualitative data (Braun & Clarke, 2006). The analysis was also reflexive: interpretations were repeatedly checked against the original contextual evidence rather than being treated as detached or universally applicable categories (Braun & Clarke, 2021).

Elements of qualitative content analysis were also used to organize recurring meanings across the movement descriptions, interview accounts, and documentary materials (Elo & Kyngäs, 2008). A question–source–code–finding matrix provided an audit trail that linked analytical claims to their sources. When accounts differed, the discrepancies were considered during theme development rather than being automatically resolved in favor of one source. The final themes centered on the relationship between the form of Tari Salendang, its performance context, and the educational and cultural meanings attributed to it.

Trustworthiness

Several strategies were used to strengthen the credibility of the interpretation. First, the findings were examined across different sources, including observation, interviews, documentation, and relevant literature. Interpretations were then traced back to the observed performance and informants' accounts to limit unsupported generalization. Emerging themes were also reviewed against contradictory or less-consistent information before conclusions were drawn. An audit trail linking the research questions, data sources, codes, and findings was maintained throughout the analysis. These procedures support transparency and credibility in qualitative inquiry (Tracy, 2010).

Therefore, the findings are treated as a context-specific account of Tari Salendang in the Puti-Puti community of Koto XI Tarusan, rather than a generalization about Minangkabau dances as a whole. This boundary is important because the meanings attached to traditional performances are shaped by the particular community, customary setting, and processes of cultural transmission in which the dance is practiced.

3. Results

Historical Development of Tari Salendang

The findings show that Tari Salendang developed within the Rajo and Puti-Puti lineage community in Koto XI Tarusan, Pesisir Selatan, through three stages. In the first, the dance was accompanied by Dampieng and used relatively simple, unstructured movements. In the second, two dancers performed with scarves as properties, and the movements became more ordered, although variation remained limited. In the third, the dance was reconstructed using information obtained from cultural bearers of the Puti-Puti lineage. The reconstructed form comprised eight movements: Warih, Paga, Anta, Balabeh, Limpapeh, Kuriak Kundi, Ikek, and Anjuang. This sequence provides the historical basis for understanding the dance in its contemporary form.

Following reconstruction, the choreography was further developed through changes in spatial arrangement, movement dynamics, floor patterns, group composition, and performance structure. The dance was then presented in community contexts, including wedding ceremonies, batagak galas, and other customary ceremonies. The manuscript also documents a second orientation in which the dance was packaged for tourism-related performances.

Performance Form and Wedding Ceremony Context

Tari Salendang Keturunan Puti-Puti Tarusan is presented as a collective performance involving dancers and carano bearers. During a wedding ceremony, it generally involves about 11-15 participants: three carano bearers, two to four male dancers, and six to eight female dancers who perform the scarf movements. The female dancers form the visual core of the performance because the scarf movements are performed collectively. The number of participants can vary with the performance context and the availability of performers.

The performance follows a sequence of eight movements: Warih, Paga, Anta, Balabeh, Limpapeh, Kuriak Kundi, Ikek, and Anjuang. These movements are more than the technical components of choreography; they are performed within the social and customary setting of the wedding ceremony. Warih serves as the opening movement, with dancers taking four steps toward the bride, groom, and their accompanying entourage. Paga forms a temporary symbolic barrier that prevents the groom from entering the bridal area too quickly. Anta accompanies the groom toward the customary ceremony area and uses a diagonally positioned scarf. Balabeh is performed with the scarf held above both the hands.

The remaining movements extend the symbolic structure of the performance. Limpapeh involves swinging the scarf from side to side and is associated with the role of women as limpapeh rumah nan gadang. Kuriak Kundi represents qualities associated with diligence and agility among Minangkabau women. Ikek represents marital bonding, whereas Anjuang closes the sequence and is associated with respect and women's dignity. Together, the movements connect bodily action, scarf use, dancer positioning, and the social meanings embedded in the wedding ceremony.

The performance also depends on the close coordination among the dancers. The scarf is used collectively as part of a coordinated pattern involving body position, direction, floor pattern, and musical accompaniment. Dancers must maintain the established sequence and perform in synchrony. These requirements provide an empirical basis for identifying educational values such as responsibility, cooperation, and politeness, while the symbolic meanings of the movements provide a basis for interpreting cultural values related to lineage, women's dignity, family relationships, and continuity of tradition.

The relationships among the movements, their performance functions, and the meanings identified in the findings are summarized in Table 1.

Table 1. Summary of Tari Salendang Movements, Performance Meanings, and Identified Values

No.	Movement	Performance meaning/function	Educational value identified	Cultural meaning
1	*Warih*	Opening movement in which dancers take four steps toward the bride, groom, and entourage	Responsibility	Lineage and cultural inheritance; continuity of the matrilineal tradition
2	*Paga*	Temporarily prevents the groom from entering the bridal area too quickly	Self-control	Protection and preservation of women's dignity
3	*Anta*	Accompanies the groom to the customary ceremony area; the scarf is positioned diagonally	Politeness	Family respect, dignity, and social courtesy
4	*Balabeh*	Performed with the scarf held above both hands in a coordinated movement	Cooperation	Collective performance and group coordination
5	*Limpapeh*	Scarf is swung from side to side	—	Women's role in the household as limpapeh rumah nan gadang
6	*Kuriak Kundi*	Movement associated with agility and diligence	—	Qualities associated with Minangkabau women
7	*Ikek*	Represents marital bonding	Responsibility	Marriage, family relationships, and household bonding
8	*Anjuang*	Closing movement associated with respect and dignity	Respect	Respect for women and their social position

Note. A dash (—) indicates that the current findings do not explicitly assign a movement to a specific educational value. The cultural meanings are based on the interpretations of the movements presented in the findings.

As shown in Table 1, the eight movements form an integrated performance, rather than a set of independent choreographic elements. Their meanings arise from the interaction of movement, scarf use, dancer coordination, and the customary setting in which the dance is performed. The findings associate Tari Salendang with politeness, responsibility, cooperation, self-control, and respect, while its cultural meanings concern lineage, women's dignity, family relationships, marital bonding, and continuity of the Minangkabau tradition.

These values should be understood as embedded in the performance practice, not as outcomes measured through educational intervention. The evidence shows that dancers learn and enact them by following movement sequences, coordinating their performance, using symbolic gestures, and participating in the customary wedding context. The educational dimension of Tari Salendang can therefore be understood as cultural learning transmitted through embodied artistic practice.

Educational Values Embedded in the Performance

The analysis identified educational values in the movement characteristics, performance rules, and dancer interactions. Politeness is a prominent value. This is reflected in the gentle, controlled, and non-aggressive quality of the eight movements, which are performed without abrupt or forceful gestures, creating a restrained performance style.

Responsibility is another evident value in the study. Dancers must follow the established movement sequence, use the scarf appropriately, maintain the prescribed floor pattern, and coordinate their movements with accompanying music. Meeting these performance requirements represents an observable form of responsibility in carrying out the roles assigned to the dance.

Cooperation also emerges as a social educational value. The core female dancers perform together and must maintain synchronized and harmonious movements. Their coordination depends on each dancer carrying out her role in relation to the movements of the others.

Overall, the educational values identified in Tari Salendang are embedded in performance practices rather than being communicated as explicit verbal messages. They can be observed in movement control, adherence to the performance structure, and coordination among dancers. This distinction is important because the study identifies the presence of educational values in the practice but does not measure their effectiveness as an educational intervention.

Cultural Values and Puti-Puti Identity

The cultural meanings of the performance become especially visible in the relationship among the movements, the scarf, the wedding context, and the Puti-Puti lineage. Warih is associated with inheritance and lineage. Within the Minangkabau matrilineal system described in this study, the movement relates to the continuity of lineage and the responsibility to maintain inherited cultural practices. Paga is associated with self-protection and the protection of women's dignity, while Anta represents accompanying the groom to the customary ceremony area and is associated with dignity, politeness, and mutual respect within family relations.

The other movements add further cultural references to the sequence. Limpapeh is associated with women's position within the household, Kuriak Kundi with diligence and agility, Ikek with marital bonding, and Anjuang with respect and women's dignity. These meanings connect particular movement characteristics with the roles and relationships represented in the wedding ceremony.

Taken together, the findings indicate that the cultural meaning of Tari Salendang emerges from the relationship among movement, performers, scarf use, wedding ceremony, and Puti-Puti lineage. Thus, the performance provides an observable cultural setting in which lineage, women's roles, customary practice, and intergenerational transmission are represented.

Discussion

Tari Salendang Keturunan Puti-Puti Tarusan emerged from the findings as a living cultural practice in which choreographic form, customary context, social relationships, and inherited knowledge are closely connected. Its history is not one of an unchanged sequence passed from one generation to another. Instead, the dance moved from a relatively unstructured form to a more organized performance by two dancers and later to a reconstructed and elaborated form comprising eight identifiable movements. This trajectory raises questions about preservation models that depend on maintaining an original or supposedly authentic form. In this case, continuity appears to have been maintained alongside controlled change, provided that the changes remained connected to community knowledge and inherited meanings. Such a reading is consistent with UNESCO's (2003) understanding of ICH as a living process reproduced through practice rather than conserved as an immutable artifact. It also aligns with Loiacono's (2022) argument that authenticity cannot be reduced to maintaining a single fixed performance form. For Tari Salendang, reconstruction and subsequent choreographic development appear less as a break with tradition than as ways of keeping the tradition performable and meaningful in changing social contexts.

The history of the dance also helps explain why its present form cannot be separated

from the community that sustains it. Reconstruction drew on information from cultural bearers within the Puti-Puti lineage, after which choreography was developed further through spatial arrangement, movement dynamics, floor patterns, group composition, and performance structure. Therefore, reconstruction involves both recovery and interpretation. This is important because preserving dance heritage requires decisions about which knowledge is retained, how it is organized, and how it remains relevant to contemporary performance. Carr (2023) emphasized the relationship between the tangible and intangible dimensions of dance heritage, while Liu and Luo (2026) showed that the continuation of traditional dance is closely tied to social and cultural continuity. Harris (2024) illustrates how safeguarding can become contested when representation, ownership, and community participation are at issue. The present case adds a localized perspective: reconstruction becomes meaningful when the choreographic form remains accountable to the knowledge of the community that recognizes dance as part of its heritage. Reconstruction can be understood as a negotiated form of cultural continuity rather than simply a technical restoration of movement.

The wedding ceremony setting further explains why the meaning of Tari Salendang cannot be separated from its performance function. The dance is presented as a form of ceremonial welcoming involving dancers, carano bearers, the bride and groom, and the surrounding customary environment. The eight movements create a sequence in which bodily gestures and the scarf are linked to particular social meanings. Warih, Paga, Anta, Balabeh, Limpapeh, Kuriak Kundi, Ikek, and Anjuang therefore function both as choreographic elements and as culturally meaningful actions. This supports the view that dance is an embodied social practice rather than an autonomous aesthetic object. Carr (2023) similarly argued that dance heritage encompasses the relationship between physical performance and intangible cultural meanings. Zhang and Ding (2025) further showed that traditional dance can carry multiple layers of cultural interaction, suggesting that movement takes on meaning through the social and cultural environments in which it is practiced. In Tari Salendang, the wedding ceremony provides that environment: movement, scarf, dancers, spatial organization, and ceremonial participants together shape the performance's meaning.

The educational significance of the findings is most apparent in the way values are enacted rather than stated. The study identified politeness, responsibility, cooperation, self-control, and respect as values embedded in performance practices. They are expressed through controlled movement, adherence to an established sequence, appropriate scarf use, coordination with music, maintenance of floor patterns, and synchronization among dancers. The educational dimension of Tari Salendang therefore does not operate primarily through explicit instruction. Learning occurs through participation in a structured cultural practice. This interpretation is consistent with He (2026), who emphasizes embodied learning and performance pedagogy in intangible cultural heritage, and with Chen (2026), who stresses the importance of understanding the symbols and practices involved in heritage performance. What is noteworthy here is that an apparently aesthetic requirement moving in synchrony or following a prescribed sequence can also serve as social and cultural learning. Dancers learn how to perform the dance, but they also learn how to take part in a collective cultural practice.

This interpretation also speaks to heritage education more broadly. Yan and Chiou (2021) emphasize community participation in the informal transmission of intangible cultural heritage, while Yan and Li (2023) show how heritage education can support cultural inheritance and creative continuity. Tari Salendang illustrates a setting in which education is embedded in cultural participation itself. A dancer's responsibility to maintain the movement sequence, coordinate with other performers, and observe the conventions of the ceremony represents a form of situated learning. At the same time, the findings should not be taken to mean that participation in Tari Salendang has been empirically shown to improve character or educational outcomes. The study identifies the values embedded in the practice; it does not test the

effectiveness of the dance as an educational intervention. Keeping this distinction clear limits the claims to what the qualitative evidence supports. The educational significance of the dance is therefore better understood as a potential means of cultural learning and value transmission than as a measured pedagogical effect.

These movements also carry a distinct layer of cultural meaning. Warih is connected with lineage and inheritance, Paga with protection and women's dignity, Anta with accompaniment and social courtesy, Limpapeh with women's household roles, Kuriak Kundi with diligence and agility, Ikek with marital bonding, and Anjuang with respect and women's dignity. Together, these meanings form a symbolic vocabulary through which social roles and relationships are represented. The significance of this finding is not that each movement has a universal meaning but that meaning is shaped by the relationship between the movement and the customary setting in which it is performed. This contextual quality is consistent with Zhou and Xu's (2026) finding that cultural identity develops through experience and participation rather than existing as a static attribute. This echoes Zhang's (2024) emphasis on community as the basis for understanding intangible cultural heritage. In Tari Salendang, the Puti-Puti lineage provides a social framework within which the meanings of movements are recognized, interpreted, and transmitted.

The prominence of women's roles and the matrilineal dimension of the performance form another important contribution of the study. Several movements associate the dance with women's dignity, household responsibilities, marital relationships, and continuity of lineage. These meanings are not detached from the wedding ceremony; they are activated within a social event concerned with family formation and customary relationships. Tari Salendang can therefore be read as a cultural representation of the social relationships surrounding marriage, particularly the position of women within the community. This interpretation adds specificity to heritage scholarship by showing that the educational and cultural significance of dance lies not only in broad ideas such as cooperation or respect, but also in culturally situated understandings of gender roles, kinship, and lineage. However, these meanings remain specific to the Puti-Puti community and Tarusan context and should not be extended to all Minangkabau dance traditions.

The findings also speak to contemporary heritage preservation. Tari Salendang has developed along both a community-based ceremonial path and a tourism-related path, suggesting that traditional dance can circulate across different performance environments. Such circulation may create opportunities for visibility and continuity, while also raising questions about which cultural meanings remain visible when the dance is removed from its customary setting. This concern is relevant to Loiacono's (2022) discussion of authenticity and Harris's (2024) analysis of contested safeguarding. Digital technologies provide further possibilities for documentation and transmission, as shown by He (2025) and Intawong et al. (2025a, 2025b), but the findings indicate that documentation alone is insufficient. A digital record can retain movement sequences, visual appearance, or choreography; however, it cannot automatically preserve the community relationships and customary meanings that make those elements culturally intelligible. For Tari Salendang, safeguarding should therefore document both movement and contextual knowledge, including movement meanings, the role of the Puti-Puti lineage, the wedding setting, and relationships among performers.

From a methodological perspective, the study shows the value of combining observation, interviews, documentation, and contextual interpretation in research on traditional dance. The meanings identified here arise from the convergence of observed performance practices and accounts from cultural bearers, rather than from movement descriptions alone. This is important in heritage research because culturally specific practices can be distorted when researchers impose categories derived from outside the community. The use of thematic analysis and qualitative content analysis provided a systematic way to organize recurring

meanings while retaining their context (Braun & Clarke, 2006; Braun & Clarke, 2021; Elo & Kyngäs, 2008). The resulting interpretation is best understood as a context-bound account of Tari Salendang in the Puti-Puti community, not as a universal model of Minangkabau dance. This limitation sets an appropriate boundary for the study's contribution and underscores the value of community-specific research in ICH scholarship.

Taken together, this study shifts the focus from viewing Tari Salendang mainly as a traditional performance to be preserved toward understanding it as an embodied system of cultural knowledge. Its contribution lies in bringing together the historical reconstruction of the dance, its contemporary ceremonial function, and the educational and cultural values expressed through its movements, performers, property, and lineage context. The findings extend work on heritage education, embodied learning, community participation, and cultural identity by showing how these dimensions meet within a single locally situated dance practice (He, 2026; Yan & Chiou, 2021; Yan & Li, 2023; Zhou & Xu, 2026). For cultural education, transmission may therefore benefit from combining movement training with explanation of customary context and symbolic meaning. For heritage safeguarding, preserving choreography without the knowledge surrounding it risks separating form from meaning. Tari Salendang illustrates how cultural continuity can be maintained through a balance of reconstruction, adaptation, community authority, and embodied transmission. Its continuing significance lies in the fact that its movements still carry knowledge that is recognized, enacted, and passed on within the community.

4. Conclusion

This study shows that Tari Salendang Keturunan Puti-Puti Tarusan is more than a traditional dance performed during wedding ceremonies. It is an embodied cultural practice through which knowledge, social relationships, educational values, and collective identity are maintained and transmitted. The dance developed through three stages, moving from a relatively simple and unstructured form to a more organized performance and then to a reconstructed form comprising eight movements: Warih, Paga, Anta, Balabeh, Limpapeh, Kuriak Kundi, Ikek, and Anjuang. Its contemporary performance brings together dancers, carano bearers, scarves, floor patterns, music, and the ceremonial setting of the wedding itself. The findings show that educational values are embedded in politeness, responsibility, cooperation, self-control, and respect, while cultural meanings concern lineage, women's dignity, family relationships, marital bonding, and continuity of the Minangkabau tradition. These values are not measured as educational outcomes; they are enacted through movement discipline, coordinated performances, symbolic gestures, and participation in customary practices. Tari Salendang can therefore be understood as a form of embodied cultural learning in which preserving the dance form is inseparable from preserving the cultural knowledge and meanings that underpin it.

This study is limited to a single cultural community and a context-specific interpretation of Tari Salendang; therefore, its findings should not be generalized to other Minangkabau dances or cultural communities. The interpretation also relies substantially on accounts from cultural bearers and practitioners involved in the transmission and reconstruction of the dance. Future research could compare perspectives across generations and communities, document changes in performance over time, and examine how contextual cultural knowledge is transmitted alongside movement practices. Further work could also explore how digital documentation or technology-enhanced learning might support transmission without separating choreographic form from customary meaning. The main contribution of this study is its integration of performance form, ceremonial context, Puti-Puti lineage, and educational and cultural meanings within a single analytical framework. Rather than treating heritage preservation as the reproduction of a fixed choreography, the study emphasizes the relationship

among movement, community knowledge, social practice, and cultural identity. This perspective offers a context-sensitive basis for incorporating Tari Salendang into cultural and arts education while maintaining the authority and knowledge of the community that sustains the tradition.

5. Conflict of Interest

The authors declare no conflicts of interest regarding the publication of this article.

6. Author Contributions

All authors contributed to the research process, including data collection, analysis, and manuscript writing. All the authors approved the final manuscript.

7. Data Availability Statement

The authors declare that data sharing is not applicable because no new data were created or analyzed in this study.

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