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IBRAHIM HASAN'S LEADERSHIP IN THE THIRD ACEH CULTURAL WEEK (1988): A HISTORICAL ANALYSIS OF INSTITUTIONAL RELATIONSHIPS

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Abstract

This study examines Ibrahim Hasan's leadership in the organization of the Third Aceh Cultural Week (PKA III) in 1988, focusing on the relationships among regional governmental authority, cultural institutions, and the organizing committee. Using the historical method, the study analyzes published historical accounts and documentary studies through heuristics, source criticism, interpretation, and historiography. The analysis addresses the festival's resumption after a sixteen-year interval, the distribution of institutional responsibilities, and the forms of Acehnese cultural representation presented during the event. The findings show that PKA III was organized through the interaction of initiatives developed by the Aceh Arts Council (DKA) and the Aceh Customary and Cultural Institution (LAKA), regional government support under Ibrahim Hasan, and the organizing committee's responsibilities for preparation and implementation. The festival presented Acehnese cultural heritage through exhibitions, customary ceremonies, traditional games, artistic performances, cultural forums, and visual symbols. These activities positioned the festival as a public setting for presenting and promoting Acehnese cultural heritage. The study concludes that Ibrahim Hasan's contribution lay primarily in supporting the institutional arrangements through which cultural initiatives were realized. It contributes an institutional interpretation of cultural leadership in New Order Aceh by distinguishing governmental authority from the initiatives and responsibilities of cultural organizations.

Keywords: Ibrahim Hasan; Third Aceh Cultural Week; Acehnese cultural history; regional leadership; cultural institutions.

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A. Introduction

The preservation of regional culture concerns the continuity of traditions in community life as well as the roles of government and cultural institutions in shaping their development. Through policies, institutional support, and cultural events, governments can create opportunities for communities to present, document, and reintroduce their cultural heritage. In Aceh, *Pekan Kebudayaan Aceh* (PKA; Aceh Cultural Week) has served as a platform where diverse expressions of local culture intersect with regional development agendas. First held in 1958, PKA has included artistic performances, cultural exhibitions, traditional games, and forums discussing customary practices and Acehnese identity (Wibowo, 2009; Fatianda et al., 2020).

In his study of cultural policy in Indonesia, Jones (2013) explains how relationships among the state, cultural institutions, and communities have changed in response to political developments and governmental priorities. Frost (2016), meanwhile, approaches festivals as events shaped by relationships among cultural practitioners, organizations, and their social settings. These perspectives provide a basis for examining PKA as a cultural event in which community practices and government institutions intersect.

PKA III, held in 1988, marked the festival's return after a sixteen-year interval following PKA II in 1972. The event took place under social and political conditions different from those of its earlier editions. During the 1980s, Aceh experienced tensions in central–regional relations alongside political movements in which regional identity was a significant issue. Munhanif (2016) identifies Islamic identity, ethnicity, and state institutional arrangements as important elements in understanding political mobilization in Aceh. Aspinall (2007) traces a shift in Acehnese political mobilization from an emphasis on Islamic identity toward regional nationalism, while Abdullah (2018) examines the relationship between prolonged conflict, social relations, and the construction of Acehnese identity. These studies clarify the broader political and social context in which PKA III was held, although they do not establish the reasons for particular decisions concerning the organization of the 1988 festival. This historical context provides a basis for examining PKA III as a cultural event organized under the New Order and connected to the regional government's efforts to develop and publicly represent Acehnese culture.

PKA III took place during Ibrahim Hasan's tenure as Governor of Aceh. Its organization involved support from the regional government and the participation of existing cultural institutions, particularly the Aceh Arts Council (*Dewan Kesenian Aceh*, DKA) and the Aceh Customary and Cultural Institution (*Lembaga Adat dan Kebudayaan Aceh*, LAKA). Fatianda et al. (2020) note that these institutions contributed to preparations for PKA III and that Ibrahim Hasan's support helped make the 1988 event possible. Their involvement indicates that the festival was organized through relationships among regional leadership, cultural institutions, and cultural practitioners. Understanding Ibrahim Hasan's contribution therefore requires examining these relationships while distinguishing gubernatorial support from the organizational and operational responsibilities of the institutions and individuals involved.

Previous research has addressed several aspects of Ibrahim Hasan's leadership. Nur et al. (2023) examine his role in developing Aceh's western and southern regions, with particular attention to transportation infrastructure and educational facilities. Izziah et al. (2024) discuss connections between Ibrahim Hasan's ideas about local identity and the incorporation of traditional Acehnese architectural elements into government buildings during the New Order. In cultural history, Wibowo (2009) documents the development of PKA across successive editions, whereas Fatianda et al. (2020) examine its organization, cultural preservation objectives, and changing orientations from 1958 to

2018. Fairuz and Rahman (2018) analyze the contributions of PKA IV and V to Acehnese cultural development, focusing on the Saman and Seudati dances.

These studies provide a historical basis for understanding PKA and its relationship with regional institutions. Fatianda et al. (2020) describe the involvement of government authorities and cultural organizations in PKA III, while Nur et al. (2023) and Izziah et al. (2024) examine other aspects of Ibrahim Hasan's leadership and the representation of local identity. However, the distinction between gubernatorial authority, institutional initiatives, and the organizing committee's responsibilities warrants closer analysis in the context of the 1988 festival. Building on these studies, the present research examines the distribution of functions and relationships among the regional government, cultural institutions, and organizing committee. By analyzing these three dimensions together, it develops an institutional interpretation of PKA III that explains how governmental authority and cultural initiatives were connected in organizing the festival and presenting Acehnese cultural identity during the New Order.

Accordingly, this study aims to analyze Ibrahim Hasan's leadership in the organization of PKA III in 1988 through the relationships among regional governmental authority, cultural institutions, and festival organization. The analysis addresses three main issues: the historical conditions preceding the return of PKA, the distribution of responsibilities between the regional government and cultural institutions during its preparation and implementation, and the representation of Acehnese culture through the activities of PKA III. Using the historical method, the study reconstructs these relationships from traceable historical accounts and documentary studies, distinguishing actions associated with governmental authority from the contributions of customary institutions, arts organizations, and the organizing committee. Through this analysis, the study contributes to an institutional understanding of cultural leadership as a process shaped by interactions between governmental authority and cultural initiatives in Aceh during the New Order.

B. Methods

This study employed the historical method with a qualitative approach to reconstruct and analyze Ibrahim Hasan's leadership in the organization of the Third Aceh Cultural Week (PKA III) in 1988. The analysis focused on the historical circumstances surrounding the festival's return, the involvement of regional government authorities and cultural institutions, and the forms of cultural preservation and representation reflected in its activities. PKA III was examined as a historical event shaped by relationships among governmental leadership, cultural organizations, and the development of Acehnese culture during the New Order. The research followed four stages of historical inquiry: heuristics, source criticism, interpretation, and historiography (Kartodirdjo, 1992; Kuntowijoyo, 2013).

The heuristic stage involved identifying and examining published written sources related to PKA III and the institutional development of Acehnese culture. The examination considered the origins, authorship, publication context, and historical

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relevance of the available materials, consistent with the principles of documentary analysis outlined by Bowen (2009). The sources comprised historical publications, previous research, and documentary studies addressing the festival, regional governance, and cultural organizations in Aceh. Wibowo (2009), Fatianda (2020), and Fatianda et al. (2020) provided historical accounts of the festival's development, including its organization and activities in 1988. Ismail et al. (2022) provided a published archival study documenting materials associated with the 1988 Seminar Temu Budaya Nusantara. These sources were used to examine the festival's chronology, the involvement of governmental and cultural institutions, and the cultural activities presented during PKA III.

Source criticism involved assessing the provenance, credibility, and historical relevance of the published materials. External criticism considered authorship, publication dates, documentary origins, and the relationship of each source to the events under investigation. Internal criticism focused on comparing accounts of the festival's chronology, institutional preparations, committee formation, and regional government support. Particular attention was given to distinguishing historical information derived from documentary accounts from retrospective testimony reported in earlier research. Interview-based information presented by Fatianda (2020) was treated as testimony mediated through a previous study rather than as interview data collected by the present researchers. This distinction is consistent with historical approaches that recognize the interpretive character of retrospective testimony and the relationship between memory and historical reconstruction (Portelli, 1981; Thompson, 2000; Yow, 2014). Because Fatianda (2020) and Fatianda et al. (2020) address overlapping historical material, similarities between their accounts were not treated as independent corroboration. The assessment of historical claims therefore distinguished reported events, documented institutional roles, and interpretations concerning Ibrahim Hasan's contribution.

The interpretation stage involved chronological and thematic analysis of the historical information obtained from these sources. Three interconnected dimensions guided the analysis: the circumstances surrounding the resumption of PKA in 1988, the relationship between Ibrahim Hasan's governmental support and the initiatives of cultural institutions, and the representation of Acehnese culture through the festival's activities. The analysis distinguished the authority exercised by the regional government from the organizational contributions of the Aceh Arts Council (DKA), the Aceh Customary and Cultural Institution (LAKA), and the organizing committee. Historical accounts were interpreted in relation to their institutional contexts, with attention to the difference between evidence of governmental support and evidence of direct involvement in operational decisions. Similarly, the presentation of cultural traditions during the festival was examined as evidence of cultural representation and preservation efforts rather than as proof of their long-term outcomes.

The historiographical stage involved organizing the findings into a historical narrative combining chronological reconstruction with an analysis of institutional relationships. The discussion begins with the historical context of PKA III, proceeds to

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the distribution of responsibilities among the regional government, cultural institutions, and organizing committee, and then examines the cultural activities and forms of representation associated with the festival. The final analysis considers the historical significance of these relationships for understanding cultural leadership in Aceh during the New Order. Through this approach, the study situates Ibrahim Hasan's contribution within the institutional processes supporting PKA III while distinguishing governmental authority from the initiatives and responsibilities of other cultural actors.

C. Results and Discussion

1. Ibrahim Hasan's Leadership and the Historical Context of PKA III in 1988

Ibrahim Hasan served as Governor of the Special Region of Aceh from 1986 to 1993, a period when regional development was conducted within the political and administrative framework of Indonesia's New Order government. Before assuming the governorship, he had established an academic career and gained experience in higher education administration, including serving as Rector of Syiah Kuala University. His involvement in institutional development was reflected in the establishment of the university's Faculty of Medicine in 1979, when he served as rector and participated in the preparatory committee responsible for its establishment (Universitas Syiah Kuala, n.d.). This background formed part of his experience in institutional leadership. His role in Acehnese cultural development, however, is more directly understood through the relationship between governmental authority, existing cultural organizations, and the institutional processes involved in organizing the Third Aceh Cultural Week (PKA III) in 1988.

PKA III continued a cultural initiative established through PKA I in 1958 and PKA II in 1972. Both earlier festivals had brought together artistic performances, customary practices, and other expressions of Acehnese culture, establishing a historical foundation for PKA as a regional cultural event. Following the second festival, however, PKA was not held again until 1988. Its resumption occurred during Ibrahim Hasan's governorship, when regional government support coincided with the development of cultural organizations involved in promoting Acehnese arts and customary traditions (Wibowo, 2009; Fatianda et al., 2020). The sixteen-year interval and subsequent return of the festival provide an important historical context for examining the institutional conditions that enabled PKA III to take place.

The interval between PKA II in 1972 and PKA III in 1988 coincided with significant political developments in Aceh. Relations between the central government and the region became increasingly important in Acehnese political affairs, particularly following the emergence of the Free Aceh Movement (*Gerakan Aceh Merdeka*, GAM) in 1976. Munhanif (2016) explains that political mobilization in Aceh was closely associated with regional identity, political organization, and changing relationships between local communities and state institutions. These developments formed part of the broader historical setting in which questions of Acehnese identity acquired political significance. Nevertheless, the available historical accounts do not establish political

conflict as the direct cause of the sixteen-year interruption in PKA's organization. The festival's resumption must also be examined in relation to the development of cultural organizations, the availability of governmental support, and the institutional arrangements required to organize a regional cultural event. The political context therefore helps situate PKA III within Aceh's New Order history, while the organizational circumstances surrounding its return require separate historical analysis.

The development of cultural institutions during the mid-1980s constituted an important part of the organizational context preceding PKA III. Fatianda et al. (2020) identify the establishment of the Aceh Arts Council (*Dewan Kesenian Aceh*, DKA) and the Aceh Customary and Cultural Institution (*Lembaga Adat dan Kebudayaan Aceh*, LAKA) as significant developments in efforts to revive the festival. These institutions provided organizational settings through which initiatives concerning Acehnese arts, customary practices, and cultural development could be advanced. Their involvement indicates that efforts to resume PKA had developed within cultural organizations before the 1988 event was realized. Ibrahim Hasan's support as governor became significant within this institutional setting because it connected cultural initiatives with the administrative authority of the regional government. The festival's return thus reflected the interaction between existing cultural organizations and governmental leadership rather than an initiative attributable exclusively to the governor.

Ibrahim Hasan's involvement in the preparation of PKA III was particularly evident in the regional government's support for organizing the festival. According to Fatianda et al. (2020), initiatives developed through cultural organizations received gubernatorial support and were subsequently followed by the establishment of an organizing committee. Teuku Djohan, who served as Vice Governor of Aceh, was appointed committee chair, while Darwis A. Sulaiman served as secretary. This organizational arrangement brought together governmental officials and cultural figures within the festival's administrative structure. The involvement of the vice governor in the committee illustrates the connection between regional governmental authority and the practical organization of PKA III. At the same time, the responsibilities of the organizing committee and cultural institutions remained distinct from Ibrahim Hasan's position as governor. His contribution can therefore be identified primarily through governmental support for the institutional arrangements that enabled cultural initiatives to be organized as a regional event.

PKA III began on August 24, 1988, with activities centered at Blang Padang Field in Banda Aceh. The opening ceremony was held at Lampineung Stadium and was officially inaugurated by Indonesia's Vice President, Sudharmono. The festival featured cultural parades, exhibitions of cultural objects and regional development, artistic performances, traditional games, customary ceremonies, and forums addressing Acehnese cultural development (Fatianda et al., 2020). These activities brought together different forms of cultural expression within a single regional event. The combination of performances, exhibitions, customary practices, and cultural discussions also provided opportunities for interaction among government institutions, cultural organizations, and

community participants. The participation of national and regional government representatives in the festival's organization and opening ceremony further reflected its position as a regional cultural event that received attention at the national level.

The historical circumstances surrounding PKA III demonstrate how the festival's resumption was connected to the development of cultural institutions and governmental support during Ibrahim Hasan's administration. Earlier editions provided a foundation for PKA as a regional cultural event, while the emergence of DKA and LAKA strengthened the organizational environment in which efforts to revive the festival developed. Gubernatorial support subsequently connected these initiatives with the administrative structure of the regional government, and the organizing committee assumed responsibilities for preparing and implementing the event (Fatianda et al., 2020). These relationships explain the institutional context of PKA III's return in 1988 and establish the basis for examining the distribution of responsibilities among the regional government, cultural organizations, and organizing committee in greater detail.

2. Regional Government Support and Institutional Responsibilities in the Organization of PKA III in 1988

The institutional organization of the Third Aceh Cultural Week (PKA III) involved distinct but interconnected responsibilities among cultural organizations, regional government authorities, and the organizing committee. Fatianda et al. (2020) identify the Aceh Arts Council (*Dewan Kesenian Aceh*, DKA) and the Aceh Customary and Cultural Institution (*Lembaga Adat dan Kebudayaan Aceh*, LAKA) as important participants in efforts to revive the festival. Their involvement reflected initiatives developed within organizations concerned with customary traditions and artistic activities. These initiatives differed from the administrative responsibilities of the regional government, which possessed the authority to establish formal organizational arrangements for the event. The distinction is important for understanding how cultural initiatives became part of a regional government-supported festival without attributing the entire organizational process to a single institution.

LAKA's involvement reflected an institutional agenda that preceded PKA III. Salim (2021) explains that LAKA was established in 1986, with Ali Hasjmy playing a central role in its formation and leadership. The institution emerged within broader efforts to strengthen Acehnese customary traditions during the New Order, including the reintroduction of customary ceremonies, traditional clothing, and customary titles in public life. These activities demonstrate that LAKA had developed its own orientation toward customary revitalization before the festival was organized in 1988. Its participation in PKA III can therefore be understood in relation to this existing institutional agenda rather than solely as a response to governmental direction.

The distinction between customary institutions and governmental authority is also relevant to understanding the broader institutional setting of Acehnese cultural activities. Abiyoso et al. (2021) examine customary institutions within Aceh's governmental and constitutional framework, while Bustamam-Ahmad (2017) discusses the regulatory

functions of Panglima La'ôt in coastal communities. Mursyidin et al. (2023) further demonstrate how changes in political and administrative arrangements have affected the authority and functions of Keujruen Blang. Although these studies address different institutions and historical periods, they provide perspectives on the relationship between customary organizations and formal governmental structures. In the context of PKA III, this distinction helps clarify the different institutional positions of LAKA, DKA, and the regional government without treating their responsibilities as equivalent.

The relationship between cultural initiatives and governmental authority became particularly evident in the preparations for PKA III. According to Fatianda (2020), initiatives developed through LAKA and DKA received Ibrahim Hasan's support and were followed by the preparation of an event proposal and the establishment of an organizing committee through a gubernatorial decision. This sequence indicates a distribution of institutional functions. Cultural organizations contributed to the development of the initiative, the regional government provided administrative support for establishing the organizing structure, and the committee assumed responsibility for preparing and implementing the festival. The appointment of governmental officials and cultural figures to the committee further connected administrative authority with cultural organization. Ibrahim Hasan's contribution was therefore associated with the governmental support and formal arrangements through which the initiative was organized, while operational responsibilities were undertaken within the committee structure.

The organizational activities held during PKA III further demonstrate that participating cultural institutions maintained agendas extending beyond public performances. Fatianda (2020) records that LAKA convened a general assembly attended by representatives of customary organizations from different regions of Aceh. The assembly produced a work program and established an organizational leadership structure for the 1988–1992 period. During the same festival, DKA organized a meeting of Acehnese writers. These activities indicate that PKA III also provided opportunities for cultural organizations to conduct internal deliberations, develop organizational priorities, and engage their respective constituencies. The festival consequently accommodated institutional activities alongside its public cultural program, reflecting the participation of organizations with distinct responsibilities and interests.

Another institutional dimension was evident in the Seminar Temu Budaya Nusantara, held in Banda Aceh from August 25 to 29, 1988. The archival inventory compiled by Ismail et al. (2022) identifies a collection of seminar papers addressing national cultural development, the Acehnese language, customary practices, customary law, traditional crafts, and relationships between regional and national culture. The documented range of topics indicates that the festival incorporated organized discussions of cultural development alongside exhibitions and performances. As an institutional forum, the seminar provided a setting in which issues concerning customary traditions, language, and cultural knowledge were brought into discussions of regional cultural

development. Its inclusion illustrates the broader organizational scope of PKA III, encompassing cultural deliberation as well as public representation.

Taken together, these institutional arrangements demonstrate that PKA III was organized through a distribution of responsibilities rather than the actions of a single political or cultural actor. LAKA and DKA contributed initiatives and organizational activities rooted in their respective cultural agendas, while the regional government provided the administrative support associated with formalizing the festival's organizational structure. The organizing committee, in turn, assumed responsibilities for preparation and implementation. This interpretation is consistent with Salim's (2021) account of customary institutional development during the New Order, in which cultural organizations operated within broader relationships involving state authority and local initiatives. Ibrahim Hasan's historical contribution to PKA III can thus be understood through the exercise of regional governmental support within a collaborative institutional process. The festival's organization illustrates how governmental authority and the activities of cultural institutions converged in the implementation of a regional cultural event without eliminating the distinct roles of the organizations involved.

3. Forms of Acehnese Cultural Preservation and Representation at PKA III in 1988

The Third Aceh Cultural Week (PKA III) in 1988 presented various forms of cultural preservation through exhibitions, customary ceremonies, traditional games, artistic performances, and forums addressing cultural development. Fatianda et al. (2020) document a program that included cultural parades, exhibitions of cultural objects and regional development, traditional games, artistic performances, and cultural seminars. These activities brought different aspects of Acehnese cultural life into a shared public setting. Kirshenblatt-Gimblett (2004) explains that intangible cultural heritage involves not only the continuation of cultural practices but also processes through which traditions are represented and recognized as objects of preservation. This perspective provides a basis for examining PKA III as a festival in which customary practices, artistic expressions, and local knowledge were presented to wider audiences. The cultural activities documented in the festival therefore reveal the forms of heritage representation associated with its organization.

Cultural exhibitions constituted one component of the festival's preservation activities. Drawing on historical documentation, Fatianda (2020, p. 34) identifies four exhibition categories: cultural objects, paintings, books on Aceh, and regional development. These categories encompassed material heritage, artistic works, written accounts of Acehnese culture, and representations of regional development. Exhibitions of cultural objects introduced visitors to tangible heritage, while paintings and books presented artistic and documentary expressions of local identity. The inclusion of a development exhibition also connected cultural representation with the region's contemporary development agenda. Rather than presenting cultural heritage exclusively

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as a collection of historical objects, the exhibitions brought together representations of Aceh's past and its development during the period in which the festival was held.

Customary performances presented another dimension of Acehnese culture by introducing traditions associated with family life, religious activities, and community occupations. The PKA III program included representations of wedding ceremonies, childbirth traditions, religious study gatherings, circumcision ceremonies, and customary dress. Traditional clothing was presented in several forms, including wedding attire, everyday clothing, and garments associated with occupations such as farming and fishing (Fatianda, 2020, p. 34). These activities extended cultural representation beyond staged artistic performances to practices embedded in everyday social life. By presenting customary ceremonies and clothing within a public festival, PKA III provided opportunities for audiences to encounter traditions associated with different aspects of Acehnese society. The performances demonstrate how customary practices were selected and presented as part of the region's cultural heritage.

Traditional games offered a more participatory form of cultural representation. PKA III featured competitions involving *meu'en galah*, *meu'en gaseng*, *meu'en gatok*, *meu'en panca*, *geulayang tunang*, and *sepak raga* (Fatianda, 2020, p. 35). Unlike exhibitions centered on the observation of cultural objects, these games involved participants demonstrating practical skills, following customary rules, and engaging in competitive interaction. Their inclusion provided a setting in which traditional forms of recreation could be performed before festival audiences. The competitions also illustrated how cultural knowledge could be expressed through bodily skills and collective participation rather than through material objects or staged artistic performances alone.

Artistic performances constituted a major component of PKA III's cultural program. Fatianda et al. (2020) report that the festival featured 125 forms of artistic expression, including traditional dance, music, and literary arts. Fatianda (2020, p. 71) also reports that 42 art forms were popularized again through PKA III. These figures refer to different aspects of the festival's artistic program: the range of performances presented and the art forms reported to have received renewed public attention. Their distinction is important because the presentation or renewed promotion of an artistic tradition does not necessarily establish its continued practice after the festival. A later study of the Rapai tradition in Aceh by Maulana et al. (2026) highlights the importance of community practices, cultural knowledge, and the transmission of skills in sustaining artistic traditions. In the context of PKA III, the documented performances provide evidence of efforts to present and promote Acehnese artistic heritage, while their longer-term effects on cultural continuity cannot be determined from the festival program alone.

PKA III also provided forums for discussing the development of regional culture. One significant event was the Seminar Temu Budaya Nusantara, held in Banda Aceh from August 25 to 29, 1988. The archival inventory compiled by Ismail et al. (2022) identifies seminar papers addressing national cultural development, spatial concepts in Acehnese society, the preservation of *hadih maja*, the development of the Acehnese language, customary marriage practices, maritime customary law, and traditional crafts.

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The range of subjects demonstrates that the festival extended beyond the public presentation of cultural objects and performances. Through these discussions, language, customary law, local knowledge, and cultural practices became subjects of organized intellectual exchange within the broader relationship between regional and national culture.

The cultural preservation agenda associated with PKA III is also reflected in accounts of the Piagam Blang Padang. Drawing on historical documentation, Fatianda (2020, pp. 72–73) identifies three principal concerns associated with the charter: preserving Acehnese culture as part of national culture, maintaining the continuity of PKA, and introducing customary traditions and artistic practices through education within families, schools, and communities. These concerns indicate an orientation toward cultural continuity and the transmission of traditions beyond festival activities. However, historical accounts differ concerning the charter's origins. Fatianda (2020) associates it with PKA III, whereas Rozaki (2023) places its emergence during PKA I in 1958. Given this discrepancy, the charter's reported cultural objectives can be discussed without identifying PKA III as the occasion of its original issuance.

The representation of Acehnese identity was also expressed through the festival's visual design. Fatianda (2020, pp. 73–74) reports that Zubir Salim developed an initial design for the PKA III logo by adapting elements of Pinto Khop, a traditional architectural feature of Aceh. The design subsequently involved Iskandar Muzakkir and was reported to have received gubernatorial approval. This account identifies contributions from cultural designers alongside the involvement of regional governmental authority in the festival's visual representation. The incorporation of Pinto Khop connected the festival's public identity with a recognizable element of Acehnese architectural heritage. Studies of cultural festivals by Anoegrajekti et al. (2018) and Kumoro et al. (2024) provide comparative perspectives on how local traditions and visual symbols can be used in cultural representation and the communication of regional identity. Within PKA III, the logo illustrates how a locally recognizable architectural element was incorporated into the visual identity of a government-supported cultural event.

Taken together, the documented activities demonstrate that PKA III represented Acehnese culture through several complementary forms. Exhibitions presented material heritage, artistic works, and historical knowledge. Customary ceremonies and traditional games brought social practices and embodied cultural skills into public view, while artistic performances provided opportunities to present and promote local traditions. Cultural seminars and the reported objectives associated with the Piagam Blang Padang extended the festival's agenda to discussions of cultural development and transmission. The festival's visual identity further connected its public presentation with elements of Acehnese architectural heritage. These different forms of representation show how PKA III brought cultural practices, material heritage, and knowledge into a common public setting. Within this process, Ibrahim Hasan's contribution was associated with governmental support for the festival's organization, while its cultural content reflected the participation of institutions and practitioners involved in Acehnese customary and

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artistic traditions. The historical significance of these activities lies in their documented contribution to the public presentation and promotion of Acehnese culture in 1988, rather than in any presumed long-term preservation outcome.

4. Historical Significance of PKA III for Cultural Leadership and Preservation in Aceh

The historical significance of the Third Aceh Cultural Week (PKA III) in 1988 can be understood through the relationship between regional governmental authority and the development of cultural institutions during the New Order. As documented by Fatianda et al. (2020), the festival brought together the regional government, the Aceh Arts Council (DKA), the Aceh Customary and Cultural Institution (LAKA), and the organizing committee, each with distinct institutional responsibilities. Salim (2021) further demonstrates that LAKA's development was part of broader efforts to strengthen customary institutions during this period. Viewed through Jones's (2013) analysis of cultural policy and state authority in Indonesia, these relationships illustrate how cultural initiatives could become connected to formal governmental structures. Ibrahim Hasan's contribution was therefore situated within an institutional process in which governmental support complemented initiatives developed by cultural organizations. This interpretation highlights the relationship between administrative authority and institutional participation rather than attributing the festival's organization exclusively to gubernatorial leadership.

Beyond its institutional organization, PKA III was significant as a public setting for representing Acehnese cultural identity. Smith (2006) conceptualizes heritage not merely as material remains from the past but as a social process through which cultural meanings are constructed and communicated. Similarly, Assmann (1995) emphasizes the relationship between cultural memory, symbolic representation, and collective identity. These perspectives help explain the historical significance of presenting customary practices, artistic traditions, and local symbols within a regional cultural festival. PKA III brought selected expressions of Acehnese cultural life into a shared public setting, connecting cultural representation with the broader development agenda of the period. Its significance therefore extended beyond the presentation of individual traditions to their organization as recognizable elements of regional cultural identity. This interpretation concerns the festival's documented forms of representation rather than establishing how audiences understood them or how collective memory subsequently changed.

The coexistence of public cultural activities and institutional forums represents an important dimension of PKA III's historical significance. Rather than functioning solely as a venue for displaying cultural heritage, the festival also accommodated discussions concerning customary institutions, language, and local knowledge within the broader agenda of regional cultural development (Ismail et al., 2022). This combination brought cultural representation and institutional deliberation into the same event, illustrating how cultural activities and organizational concerns intersected during the festival. The available documentation establishes the scope of these discussions without demonstrating their subsequent influence on governmental policy.

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The historical contribution of PKA III to cultural preservation is consequently best understood through the opportunities it provided for presenting traditions, promoting artistic expressions, and facilitating participation in cultural activities. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) offers a later analytical framework that emphasizes the importance of communities and the transmission of cultural knowledge in sustaining intangible heritage. Although this convention postdates PKA III, its distinction between cultural presentation and continuing cultural practice helps clarify the scope of the festival's documented contribution. The available historical evidence demonstrates the public representation and promotion of Acehnese traditions in 1988 but does not establish their long-term continuity as a consequence of the event. Within these evidentiary boundaries, Ibrahim Hasan's leadership was significant in supporting an institutional setting in which governmental authority, cultural organizations, and practitioners contributed to a regional cultural agenda. PKA III thus illustrates how cultural leadership during the New Order operated through relationships between state authority and existing cultural initiatives, while its documented cultural activities provided opportunities for the public representation of Acehnese identity.

D. Conclusion

The resumption of the Third Aceh Cultural Week (PKA III) in 1988, sixteen years after its preceding edition, took place through the interaction of regional government support and cultural initiatives developed by the Aceh Arts Council (DKA) and the Aceh Customary and Cultural Institution (LAKA). The historical accounts indicate distinct but interconnected institutional responsibilities. Cultural organizations contributed initiatives and activities, the regional government under Ibrahim Hasan provided administrative support for the festival's organization, and the organizing committee assumed responsibility for its preparation and implementation. These relationships demonstrate that PKA III was organized through the participation of multiple institutions rather than the actions of a single political leader. Ibrahim Hasan's historical contribution was therefore associated primarily with governmental support for the institutional arrangements that enabled the festival to take place. This finding clarifies the relationship between regional leadership and cultural organizations in the development of Acehnese cultural activities during the New Order.

PKA III also provided a public setting for representing Acehnese cultural identity through exhibitions, customary ceremonies, traditional games, artistic performances, cultural forums, and visual symbols. These activities brought different expressions of local heritage into a shared cultural event while providing opportunities for discussions concerning cultural development. Their historical significance lies in the documented presentation and promotion of Acehnese traditions rather than in demonstrable long-term preservation outcomes. Taken together, the findings show that cultural leadership in PKA III operated through relationships among governmental authority, institutional initiatives, and the participation of cultural practitioners. This institutional interpretation contributes

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to understanding how regional governmental support and cultural organizations interacted in organizing and representing Acehnese culture in 1988.

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