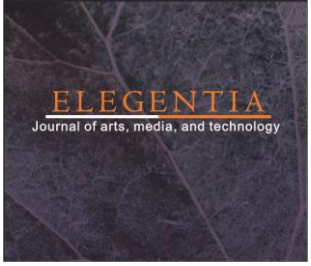
Amris Albayan. (2024). Elegentia: Journal of Arts, Media, and Technology
https://doi.org/XXXX.XXXX
ISSN (Online):XXXX.XXXX



RESEARCH ARTICLE

Transformation in the Art of Didong Gayo Aceh

Amris Albayan[1], Iskandar[2], Putri Rahmah Nur Hakim[3]

Received: 20 May, 2024
Accepted: 28 May, 2024

***Corresponding author:**
Amris Albayan, Faculty of Performing Arts, Institut Seni Budaya Indonesia, Aceh.
E-mail: amrisalbayan@isbiaceh.ac.id

Abstract: This research raises the issue of transformation and changes in government policy in supporting the art of didong in Aceh Gayo. This research is important to explore the impact of policy changes on the appreciation of traditional arts and the economic welfare of didong artists in Aceh Gayo. This study uses a descriptive qualitative approach with a research locus in Aceh Gayo. The research data was obtained through literature search, document analysis, and exploration of data sources relevant to the research topic. Stages of data analysis were conducted by reading, selecting relevant data, classifying information, and identifying patterns or key findings that emerged, followed by thematic analysis to identify relevant patterns, trends, and implications. The results show that the changes in government policy have had a positive impact in strengthening local cultural identity, improving the social and economic welfare of local communities, and expanding the reach of didong arts globally. This study recommends the need to continue monitoring and evaluating the implementation of government policies related to supporting traditional arts, as well as increasing collaboration between the government, communities, and artists to ensure the sustainability and prosperity of the didong arts in Aceh Gayo.

Keywords: Transformation, Government Policy Change, Didong art, Social Impact, Economic Welfare

Abstract: *Penelitian ini mengangkat isu transformasi dan perubahan kebijakan pemerintah dalam mendukung kesenian didong di Aceh Gayo. Penelitian ini penting untuk menggali dampak perubahan kebijakan terhadap apresiasi terhadap kesenian tradisional serta kesejahteraan ekonomi para seniman didong di Aceh Gayo. Studi ini menggunakan pendekatan deskriptif kualitatif dengan lokus penelitian di Aceh Gayo. Data penelitian diperoleh melalui pencarian literatur, analisis dokumen, dan eksplorasi sumber data yang relevan dengan topik penelitian. Tahapan analisis data dilakukan dengan pembacaan, pemilihan data yang relevan, klasifikasi informasi, dan pengidentifikasian pola atau temuan utama yang muncul, diikuti dengan analisis tematik untuk mengidentifikasi pola, tren, dan implikasi yang relevan. Hasil penelitian menunjukkan bahwa perubahan kebijakan pemerintah memberikan dampak positif dalam memperkuat identitas budaya lokal, meningkatkan kesejahteraan sosial dan ekonomi masyarakat setempat, serta memperluas jangkauan kesenian didong secara global. Penelitian ini merekomendasikan perlunya terus memantau dan mengevaluasi implementasi kebijakan pemerintah terkait dukungan terhadap kesenian tradisional, serta meningkatkan kolaborasi antara pemerintah, masyarakat, dan para seniman untuk memastikan keberlanjutan dan kesejahteraan kesenian didong di Aceh Gayo.*

Keywords: *Transformasi, Perubahan kebijakan pemerintah, Kesenian didong, Dampak sosial, Kesejahteraan ekonomi*

About Author
Amris Albayan, Institut Seni Budaya Indonesia Aceh, Indonesia, Iskandar, Pasca Sarjana Institut Seni Indonesia Surakarta, Putri Rahmah Nur Hakim, UIN Sunan Kalijaga,

To cite this article: Albayan; et al., (2024). Transformation in the Art of Didong Gayo Aceh. *Elegentia: Journal of Arts, Media, and Technology*, *1*(1),X-X. DOI: XX.XXXX

Copyright © 2023 The Author(s). This is an open access article is distributed under the terms of the Creative Commons Attribution (CC-BY) 4.0 international license. (http://creativecommons.org/licenses/by/4.0/)

1. Introduction

Transformation in the Acehnese art of Didong Gayo is a phenomenon that records significant changes in the approach to traditional culture. One of the main points of this transformation is the government's increased attention to the promotion and preservation of local arts, in response to a growing awareness of the importance of cultural heritage to the nation's identity (Zulkarnaini, 2023). For example, there has been an increase in the number of cultural festivals and concerts organised, providing a wider platform for Didong artists to collaborate and expand the reach of their work (Disbudpar, 2022). However, this transformation also marks the integration of traditional art with modern culture, such as the Didong Jalu performance at the MPR RI Building in 2023 that showcased traditional aspects of Didong in an urban context (Eda, 2023). As such, this transformation reflects dynamic cultural adaptation to changing times, ultimately contributing to the maintenance and development of local cultural heritage and enriching Aceh's overall cultural richness.

Some literature has discussed the theme of "Transformation in the Art of Didong Gayo Aceh", but there are still shortcomings or gaps in the research that has been done. One gap that can be identified is the lack of focus on aspects of social and cultural changes that support or influence the transformation in the art of didong. Some studies focus more on the technical or aesthetic aspects of didong art without considering external factors that influence the evolution of the art (Afriadi, 2018). Data shows that one study explored changes in performance techniques, but did not take into account the impact of globalisation or technological developments on the practice of the art (Sultan Sahril, Ramdiana Ramdiana, 2022). In this context, a more in-depth study of the interaction between didong and social, political, and economic developments could provide a more comprehensive understanding of the transformation of didong in Aceh Gayo. The evaluation of previous studies is an important basis for positioning the focus of the study on the theme "Transformation in the Art of Didong Gayo Aceh". Previous studies provide an in-depth understanding of the development of the art of didong in Aceh Gayo over time. Therefore, future research that fills this gap will help refine our understanding of transformation in the art of didong Gayo Aceh.

The research aims to investigate transformations in the art of didong in Gayo Aceh over time. The focus of this research is to understand changes in didong practice, both artistically and contextually, and their impact on Aceh Gayo culture and society. Three research questions relevant to this theme are: (1). How is the transformation of didong art, (2). How does the meaning change in the art of didong, and (3). How the government's efforts in maintaining the sustainability of didong art. The results of the study are expected to provide a deeper understanding of the values of local wisdom that apply in people's lives, as well as the impact of the transformation of the art of didong can adapt to changing times and maintain valuable cultural values.

The arguments or hypotheses tested in this study include several aspects. First, that Gayo didong has undergone a transformation in terms of its form, content, or performance context in line with the times and socio-cultural changes. This hypothesis states that factors such as globalisation, modernisation, or intercultural interaction have influenced the evolution of didong. In addition, the study also tests hypotheses about the impact of these changes on the cultural identity of Gayo people, whether they strengthen or reduce the authenticity and sustainability of the tradition. By answering these questions, the study seeks to provide deeper insights into the dynamics of cultural transformation in Aceh Gayo through the lens of the art of didong, and its implications for the sustainability and maintenance of local cultural heritage.

2. Literature review

2.1. Transformation

The transformation of the art of didong is a phenomenon that illustrates changes in the practice and expression of Acehnese traditional arts that have taken place over the past few decades. Didong is a traditional Acehnese art form consisting of music, singing and dance performances that are usually performed in various traditional and religious events. In this context, transformation refers to the evolution and adaptation of didong to social, cultural and technological changes. Research (Akbar, 2015; Daniah, 2019; Yumna, 2021), highlighted that didong art is not only a form of entertainment, but also has deep social, cultural and religious functions in Acehnese society.

The categorisation of the transformation of didong art can be divided into several aspects, including music, lyrics, costumes and overall performance. On the lyrical side, there have been changes in the themes and language used, reflecting the cultural dynamics and identity of modern Acehnese society. Research (Anita, 2021), revealed that some didong groups began to explore contemporary themes in their lyrics, such as social and environmental issues. Moreover, in the performance aspect, there is an increase in the use of technology such as lighting and visual projection to enhance the artistic experience for the audience (Mariah et al., 2023). This shows that the transformation of didong art not only includes changes in creative and artistic aspects, but also in the implementation of modern technology to increase the appeal and relevance of Acehnese traditional arts in the contemporary era (Daniah, 2019).

2.2. Art

Art is a creative expression by humans to convey ideas, emotions, and experiences through various media such as painting, music, dance, and theatre. Research (Mawardi, 1970; Siti Aesijah, 2000; Sucitra, 2015) highlights that art is a manifestation of the universal will that arises from the human instinct to express themselves and seek beauty in life. This concept is reinforced by (Kurnia, 2022; Van Eymeren, 2016), who states that art is a way for humans to understand and respond to the world around them through sensory and intellectual experiences. Thus, art includes not only the end result of the work, but also the process and interaction between the creator and the recipient of the artwork. For example, traditional Acehnese paintings such as "rumoh Aceh" are a manifestation of the culture and daily life of the Acehnese people expressed through bright colours and distinctive motifs.

Art can be categorised based on various aspects such as the medium used, the themes raised, or the style of expression. One common categorisation is fine arts, performing arts, and literary arts. Fine arts include painting, sculpture, and crafts that emphasise the visual and aesthetic dimensions. Performing arts include dance, music, and theatre that emphasise the kinesthetic and auditory dimensions. Literary arts include poetry, prose and drama that express ideas and emotions through written language. Examples of this categorisation can be found in traditional Acehnese arts, such as the Saman dance which is part of the performing arts and depicts the togetherness and cohesiveness of the Acehnese people, and pantun which is a form of literary art that is often used in traditional events (Imam, 2021; Wibowo, 2018).

2.3. Didong

Didong Gayo is a rich cultural heritage of the Gayo people in Aceh, Indonesia. Research (Yuliarna, 2021), reveals that didong Gayo is a form of performance art that involves a combination of various elements, including music, dance, and poetry performed collectively by a group of performers and audiences. Didong Gayo is usually performed during traditional events, religious ceremonies, or important events in the lives of the Gayo people. The most striking element of Didong Gayo is improvisation, where performers spontaneously create lyrics according to the situation and theme being performed (Pahmi et al., 2022). This reflects the rich oral culture of the Gayo people and strengthens their ethnic identity.

In the context of categorisation, Didong Gayo can be classified as a performing art that features an interaction between the art of music, and the art of oral literature. According to research (Aryesha, 2018), aspects that characterise Gayo didong include the use of tools such as cushions, as well as visual performances such as dance moves and distinctive costumes. In addition, Didong Gayo also features cultural aspects inherent in its lyrics, which often contain moral messages, local history, and Gayo ethnic mythology (Asdiana, 2020). Concrete examples of this concept can be found in Didong Gayo performances at various traditional events in Aceh, where performers use their improvisation skills to entertain and deliver messages to the audience while strengthening social and cultural ties within the Gayo community.

3. Method

This study was chosen because of the importance of understanding the transformation of Didong Gayo Aceh in the context of changing times and government policies related to the support of traditional arts. This phenomenon is of interest because it reflects the dynamics of cultural adaptation to technological developments and socio-cultural changes, as well as the impact of government policies in maintaining local cultural heritage. In addition, the art of Didong Gayo has rich traditional values and is relevant to be studied in the context of cultural sustainability. The type of study used in this research is a qualitative descriptive study. The data used is secondary data, which consists of literature, government reports, and journal articles related to the art of Didong Gayo Aceh, cultural transformation, and government policies related to cultural support.

The data sources used came from various publications, including official government reports, academic articles, and related literature available in academic databases and government archives. Data were selected based on their relevance to the research topic, accuracy, and credibility of the sources (Airlangga PH et al., 2024). Data collection techniques included literature searches, document analyses, and exploration of relevant data sources. These steps were carefully undertaken to ensure the data collected was in line with the research objectives and could provide a comprehensive insight into the phenomenon under study (Rahmah Nurhakim et al., 2023).

The data analysis process was conducted by deeply studying and deciphering information from various data sources that had been collected. These steps included reading, selecting relevant data, classifying information, and identifying patterns or key findings that emerged. Furthermore, the data was analysed thematically to identify relevant patterns, trends, and implications in the context of the transformation of Aceh's Gayo didong arts and related government policy changes.

4. Result

4.1. Transformation of Didong Art Performance Form

The art of Didong Gayo Aceh has undergone a significant transformation over time. One of the main points of this transformation is the use of technology in this traditional performance. This is due to the drive to reach a wider audience and a younger generation that is more connected to technology. For example, Aceh's Gayo didong groups use social media and streaming platforms to promote their performances, as well as share performance footage online. This has increased their visibility globally and created a larger fan base outside Aceh. In this sense, this transformation provides new opportunities for Aceh's Didong Gayo artists to remain relevant in the digital age and preserve their cultural heritage. In conclusion, the transformation of the Aceh Gayo didong arts function proves that adaptation to the times is key to the survival of traditional culture in a modern context.

Amris Albayan. (2024). Elegentia: Journal of Arts, Media, and Technology
https://doi.org/XXXX.XXXX
ISSN (Online):XXXX.XXXX

Table 1. Performances with Digital Platforms

No	Performance Form	Description
1	 Source: https://www.youtube.com/watch?v=ddLPuGrftTM	Cultural arts activities with the title "Virtual Performances of Didong Art Presenting "Aceh Lon Sayang" in collaboration with Radio Republik Indonesia with the Committee for Covid-19 Countermeasures and National Economic Recovery of the Ministry of Communication and Information Technology of the Republic of Indonesia. This activity uses the youtube digital platform.
2	 Source: https://www.youtube.com/watch?v=pzNMZYGMmA4	Pentas didong is a platform for artists to perform and appreciate their art. This event utilises the digital platform YouTube.
3	 Source: https://www.youtube.com/watch?v=o4_USOZJmIs	Leuser Virtual Festival - Didong Uten The video tells the story of the importance of protecting forests and preventing illegal wildlife trade. This is part of the Leuser Virtual Festival series.

Data in Table 1 shows that a number of cultural arts performances have penetrated the digital realm with intense collaboration between artists, media, and government agencies. In an event titled "Virtual Performances of Didong Art Presenting 'Aceh Lon Sayang'", collaboration was conducted between didong artists, Radio Republik Indonesia, and the Committee for Covid-19 Prevention and National Economic Recovery of the Ministry of Communication and Information Technology of the Republic of Indonesia. Similarly, in another didong performance that used the YouTube platform as the main medium in the "Leuser Virtual Festival - Didong Uten" event, the performance was not only

entertaining but also delivered important messages about protecting the environment, especially forests, and preventing illegal wildlife trade. The use of digital platforms such as YouTube allows wider access for audiences from different parts of the world, increases exposure for artists, and expands the reach of the social and environmental messages conveyed in the performance. Thus, collaboration between various parties such as artists, media, and government can also strengthen networks and synergies in facing social, economic, and environmental challenges, as reflected in efforts to prevent Covid-19 and preserve the environment.

4.2. Meaning Transformation

Gayo Aceh didong art is a cultural heritage rich in meaning and deep traditional values. The transformation of the meaning of Didong art occurs significantly along with the times and socio-cultural dynamics. One of the main points of this transformation is the shift in focus from ritual aspects to entertainment and performing arts. This happened due to the penetration of popular culture and modernisation in the society. The reason behind this transformation is to maintain the relevance and appeal of Didong art in the midst of the younger generation who are increasingly exposed to global pop culture. An example of this is combining poetry and dance in didong performances and tending to be more contemporary in nature. The data shows an increase in the interest and participation of the younger generation in learning and appreciating the art of Didong that has undergone this transformation. Thus, despite the transformation in the meaning of the art of didong, cultural values and local wisdom are maintained and strengthened, thus ensuring the continuity and sustainability of this valuable cultural heritage in the changing times.

Table 2. Collaboration Performance

No	Performance Form	Description
1	 Source: https://www.youtube.com/watch?v=I2nWvAThrcM	Art Collaboration / Didong - Flute - Poetry / Pante Menye / Nighttime
2	 Source: https://www.youtube.com/watch?v=gInQvKJJd1k	This saman and didong collaboration was organised by the Gayo Lues Regency Tourism Office.

3	 Source: https://www.youtube.com/watch?v=w1t0RRKWp3w	The latest collaborative dance, saman, didong sesuk, didong tepuk, in the closing ceremony of the saman cultural festival

Data in Table 2 shows that the collaboration of didong art with suling and poetry is a concrete form of an effort to present Didong art in a more attractive format for the younger generation, while still strengthening and maintaining the cultural values and local wisdom contained in it. It also reflects the active role of local governments, such as the Gayo Lues Regency Tourism Office, in developing and promoting the art of Didong as part of a unique and valuable cultural heritage. As such, the Didong art collaboration not only demonstrates innovation in the presentation of traditional arts, but also serves as tangible evidence of a commitment to preserving and developing the cultural heritage that is the region's identity.

4.3. Government Policy Changes in the Art of Didong

Changes in government policy towards didong in Aceh Gayo mark a significant shift in the approach to traditional culture. One of the key points is increased government support for the promotion and preservation of local arts, along with an increased awareness of the importance of cultural heritage to national identity. This is reflected in greater budget allocations for arts events, workshops and training for didong artists. A concrete example is the increase in the number of cultural festivals and concerts organised, which creates a wider platform for didong artists to collaborate and expand the reach of their work. As a result, Aceh Gayo's didong artistry is gaining greater recognition and support from the government, positively impacting the maintenance and development of local cultural heritage and improving the livelihoods of didong artists.

Table 3. Didong art events organised by the government

No	Events	Description
1	Gayo Didong Festival Source: https://jadesta.kemenparekraf.go.id/atraksi/festival_didong_gayo	Jalu Didong Festival is an art attraction consisting of 2 groups where the groups compete with each other in rhyming verses accompanied by the rhythm of hand clapping. What is unique about this art is that the lyrics are composed directly by the CEH Didong on stage at that time. Organised almost every year even during wedding receptions.
2	2022 Didong Festival a Success, Variety of Gayo Cultural Arts Featured Source:	The Aceh Culture and Tourism Office through the Language and Arts sector is holding a Didong Festival on

	https://disbudpar.acehprov.go.id/festival-didong-2022-sukses-ragam-kesenian-budaya-gayo-ditampilkan/	4-5 November 2022 at the Bener Meriah District GOR.
3	Didong Gayo Competition Source: https://www.rri.co.id/takengon/daerah/428637/lomba-didong-ikut-meriahkan-festival-panen-kopi-2023	The Didong competition will be held again in the 2023 Coffee Harvest Festival event in the Gayo Highlands which will be held in Kelitu Village on 11-12, Bukit Sama Village on 18-19 and the final and prize giving ceremony in Paya Tumpi Baru Village on 26-25 November 2023.
4	To the Youth of Gayo, We Entrust Didong Source: https://www.kompas.id/baca/humaniora/2023/11/30/desa-budayadidong-gayo-melintasi-zaman	In every celebration, such as weddings and thanksgiving, the art of didong must be performed. Didong serves as a bond between Gayo people. One of the didong art groups performs at the 2023 Gayo Coffee Harvest Festival held in Paya Tumpi Baru Village, Kebayakan District, Central Aceh Regency, Aceh, Saturday (25/11/2023) evening. The festival featured a variety of traditional Gayo arts such as didong, ketoprak door, canang, and saman.
5	Congratulations: Didong Festival Needs to be Frequent Source: https://lintasgayo.com/35553/selamat-festival-didong-perlu-sesering-mungkin.html	The Gayo Didong art activity is not just entertainment, but also a medium to maintain customs and culture, said a young Gayo artist who is none other than Ceh Kelop Didong Biak Cacak from Paya Pelu village, Silih Nara sub-district, Central Aceh district, Selamat, Friday (08/03/2013) morning in Kute Lintang Pegasing.
6	Didong in Trans Jakarta: The Capital's First Didong Jalu Performance Source: https://gayo.tribunnews.com/2023/07/01/didong-dalam-trans-jakarta-pertunjukan-didong-jalu-pertama-di-ibukota?page=all	Facilitated by MPR RI Vice Chairman Ahmad Farhan Hamid, a Didong Jalu was organised between Teruna Jaya and Kemara Bujang at the MPR RI Building in 2013. The name of the event was "Didong Senayan." It was the first time that an all-night didong was held in the people's representative building.

7	Didong Festival for Students in Central Aceh and Bener Meriah, a Collaboration between Sanggar Gayo Mentalu and UT Aceh Source: https://infopublik.id/kategori/nusantara/826937/festival-didong-pelajar-se-aceh-tengah-dan-bener-meriah-kolaborasi-sanggar-gayo-mentalu-dan-ut-aceh	Sanggar Gayo Mentalu, in collaboration with the Open University (UT) Aceh, successfully organised a student didong festival in Aceh Tengah and Bener Meriah districts. The event was opened by Pj. Regent of Aceh Tengah Ir. T. Mirzuan, MT, at Café Keni Gayo Pujasera on Saturday (17/02/2024).

Data in Table 3 shows that changes in government policy regarding didong in Aceh Gayo mark a significant shift in the approach to traditional culture. One important aspect is increased government support for the promotion and preservation of local arts, along with a growing awareness of the importance of cultural heritage to national identity. This is reflected in greater budget allocations for arts events, workshops and training for didong artists. A tangible example of this change is the increase in the number of cultural festivals and concerts organised, which creates a wider platform for didong artists to collaborate and expand the reach of their work. The policy changes therefore not only provide a boost to the art of didong, but also elevate the importance of traditional culture in national identity, as well as providing economic benefits to the performers.

5. Discussion

5.1. Adaptation to the Digital Age

The use of technology in Aceh's Didong Gayo performances is a response to demographic and cultural changes that have occurred over time. The drive to reach a wider audience, especially younger generations who tend to be more connected to technology, encouraged Didong Gayo artists to adopt technology in their performances. Along with this, the use of social media and streaming platforms allows artists to promote their performances more effectively, reach audiences outside the Aceh region, and expand their fan base. As a result, this transformation not only increases the visibility of Didong Gayo arts globally, but also opens up new opportunities for artists to remain relevant in this digital age (Rustiyanti et al., 2021).

The impact of this transformation is significant in preserving the cultural heritage of Didong Gayo. Through adaptation to the times and the use of technology, the art form is able to survive and thrive in a modern context (Nimita & Yundari, 2017). With the increased accessibility of online performances, the younger generation of the Acehnese diaspora and international audiences can stay connected to their cultural heritage. This helps to ensure that the Didong Gayo tradition remains alive and relevant, while also allowing younger generations to engage and enrich the art form with their own perspectives. As a result, this transformation proves that adaptation is key to the survival of traditional cultures in the face of modern-day challenges (bagus, 2016).

5.2. Didong Gayo in the Contemporary Era

The growth of Didong Gayo Aceh as a cultural heritage rich in traditional values shows a significant shift in meaning in line with the times and socio-cultural dynamics. This transformation mainly occurs in the context of a change in focus from ritual aspects to entertainment and performing arts (Abdullah et al., 2023). The penetration of popular culture and modernisation in society is one of the main reasons behind this change. As a result, there have been adjustments in the performance of Didong art, such as the use of poetry and dance mixes to make it look more contemporary, which aims to maintain the relevance and appeal of Didong art among the younger generation who are increasingly

exposed to global pop culture (Nurasiah, 2022). This transformation reflects the dynamics of cultural adaptation to changing times, where the art of Didong becomes more inclusive of the tastes and needs of today's audiences.

The impact of the transformation in the meaning of Gayo didong is seen in the increased interest and participation of the younger generation in learning and appreciating this changing art form. The data shows that despite the transformation in the meaning of didong, cultural values and local wisdom have been preserved and strengthened, ensuring the continuity and sustainability of this valuable cultural heritage in the changing times (Suryo, 2018). Thus, this transformation not only brings the art of Didong closer to the younger generation, but also ensures that fundamental traditional values are maintained and relevant in a dynamically changing cultural context.

5.3. Implications of Government Policy Changes on Didong Arts

Changes in government policy in support of didong arts in Aceh Gayo indicate a growing awareness of the importance of preserving and promoting local cultural heritage. Greater budget provision for arts events, workshops, and training indicates a shift in government priorities, which may have previously paid less attention to the traditional cultural sector (Ismail et al., 2023). As awareness of the importance of cultural heritage to national identity increased, the government realised that supporting local arts such as didong not only enriches people's cultural lives, but also enhances the country's image in the eyes of the world. As a result, this policy change creates a more conducive environment for artists and culturists to work and nurture traditions, strengthening the nation's cultural identity.

The impact of this policy change has been significant in increasing appreciation and support for the art of didong in Aceh Gayo. With a larger budget allocation, more cultural festivals and concerts were organised, providing opportunities for didong artists to showcase their works to a wider audience. This not only increases recognition and pride in local cultural heritage, but also has a positive impact on the living standards of the didong artists themselves. For example, a number of studies have shown that increased government support for local arts and culture can increase the income and economic well-being of these artists (Fadhli, 2018). Thus, changes in government policy in support of the art of didong in Aceh Gayo not only have an impact on cultural preservation, but also on the social and economic well-being of local communities.

6. Conclusion

In this study, key findings highlighted significant transformations in the function and meaning of Didong Gayo Aceh, as well as the impact of government policy changes on the art form. The transformation in the function of the Gayo Didong artform occurred through the use of technology in this traditional performance, allowing artists to reach a wider audience and a more technologically connected generation. Meanwhile, the transformation of the meaning of Didong reflects a shift in focus from ritual aspects to entertainment and performance art, in response to the penetration of popular culture and modernisation in society. In addition, changes in government policy mark increased support for the promotion and preservation of local arts, along with an increased awareness of the importance of cultural heritage to national identity. This is reflected in greater budget allocations for arts events, workshops, and training for artists.

Conceptually, these findings highlight the importance of adaptation to the times in maintaining the continuity of traditional culture in a modern context. The transformation of the function and meaning of Didong Gayo shows the dynamics of cultural adaptation to changing times, where the use of technology is key to remaining relevant in this digital era. In addition, changes in government policy show a growing awareness of the importance of maintaining and promoting local cultural heritage as part of national identity. Methodologically, this research underscores the importance of an interdisciplinary approach in understanding cultural transformation, involving aspects of culture, technology, and public policy.

Nonetheless, this research also has some weaknesses that need to be considered for future studies. Firstly, further analyses could be conducted to understand the impact of the transformation of the function and meaning of Didong Gayo art in more depth, including its social, cultural, and economic implications. Second, the study could be expanded to include qualitative approaches, such as interviews with artists and relevant stakeholders, to gain a more comprehensive understanding of the transformation. Finally, future studies could examine the long-term impact of government policy changes on the art of Didong Gayo, including an evaluation of the sustainability of the cultural support programmes implemented. Future studies can thus provide deeper insights into the dynamics and contributions of traditional arts in modern contexts, as well as provide a basis for more effective policies in preserving heritage.

References

Abdullah, I., Tang, M., Nurhakim, P. R., Suprianto, B., & Fernando, H. (2023). Religion of Pandemic: Delegitimization of Authority During the Covid-19 Era. *Al-Albab*. https://doi.org/10.24260/alalbab.v12i2.2926

Afriadi, P. (2018). Multikultural dan pendidikan karakter kesenian didong pada masyrakat gayo kabupaten aceh tengah. *Virtuoso: Jurnal Pengkajian Dan Penciptaan Musik*, *1*(1), 15. https://doi.org/10.26740/vt.v1n1.p15-23

Airlangga PH, A. R., Saputri, W. A., & Nurhakim, P. R. (2024). Socio-religious behavior on consumption pattern during Israel and Palestine conflict in Muslim society. *IAS Journal of Localities*. https://doi.org/10.62033/iasjol.v1i2.22

Akbar, E. (2015). Pendidikan islami dalam nilai-nilai kearifan lokal didong. *Al-Tahrir: Jurnal Pemikiran Islam*, *15*(1), 43. https://doi.org/10.21154/al-tahrir.v15i1.176

Anita, A. R. (2021). *Nilai-Nilai Dakwah dalam Didong, (Studi Komparatif antara Didong Tradisional dan Didong Modern)* [UIN Ar-Raniry]. https://repository.ar-raniry.ac.id/id/eprint/15896/

Aryesha, V. (2018). musik didong mencerminkan identitas sosial masyarakat Gayo. *Jurnal Ilmiah Pendidikan Anak (JIPA)*.

Asdiana. (2020). *Nilai-nilai pendidikan Islam dalam tradisi berkekeberen pada masyarakat Gayo* [UIn Sumatera Utara]. http://repository.uinsu.ac.id/9455/

bagus, brata ida. (2016). Kearifan BudayaLokal Perekat Identitas Bangsa. *Jurnal Bakti Saraswati. Diakses Pada Hari Minggu 20 Juli 2019. Pukul 00.00 WIB*.

Daniah. (2019). Nilai-Nilai Kearifan Lokal Didong dalam Upaya Pembinaan Karakter Peserta Didik. *PIONIR: Jurnal Pendidikan*.

Disbudpar. (2022). *Festival Didong 2022 Sukses, Ragam Kesenian Budaya Gayo Ditampilkan*. Dinas Kebudayaan Dan Pariwisata Aceh. https://disbudpar.acehprov.go.id/festival-didong-2022-sukses-ragam-kesenian-budaya-gayo-ditampilkan/

Eda, F. W. (2023, May). Didong dalam Trans Jakarta: Pertunjukan Didong Jalu

Pertama di Ibukot. *Tribungyayo.Com*. https://gayo.tribunnews.com/2023/07/01/didong-dalam-trans-jakarta-pertunjukan-didong-jalu-pertama-di-ibukota?page=all

Fadhli, F. (2018). *Analisis Perencanaan Komunikasi Dinas Kebudayaan dan Pariwisata provinsi Aceh dalam mempromosikan wisata halal di Aceh* [UIN Ar-Raniry]. https://repository.ar-raniry.ac.id/id/eprint/2794/

Ismail, I., Hendri, N., & Nurhakim, P. R. (2023). Minangkabau's Doro Tradition: Coexistence of Customary Law and Islamic Law in Caning Punishment. *Samarah*. https://doi.org/10.22373/sjhk.v7i1.15904

Imam, A. (2021). Analisis Nilai-nilai Pada Tari Saman. *Makalangan*.

Kurnia, G. J. (2022). "Skizonarium: Ruang Kecemasan"-Kecemasan sosial sebagai gagasan penciptaan karya seni instalasi interaktif. *Irama: Jurnal Seni Desain Dan …*.

Mariah, Nurhakim, P. R., Cutwan Nurul, Marna Sani, Fetri Mulia Sari, & Fina Selfia. (2023). The Relationship Between the Level of Student Participation in Organizations and Academic Achievement. *Indonesian Journal of Teaching and Teacher Education*. https://doi.org/10.58835/ijtte.v3i2.280

Mawardi, K. (1970). Seni Sebagai Ekspresi Profetik. *IBDA` : Jurnal Kajian Islam Dan Budaya*, *11*(2), 131–147. https://doi.org/10.24090/ibda.v11i2.74

Nimita, E., & Yundari, M. (2017). The Art Creation in the Traditional Art Area. *Panggung*, *27*(3). https://doi.org/10.26742/panggung.v27i3.276

Nurasiah. (2022). *Gerakan Pemuda Gayo Merevitalisasi Adat Di Kecamatan Blangpegayon Kabupaten Gayo Lues* [Uin Ar-Raniry]. https://repository.ar-raniry.ac.id/id/eprint/22492/

Pahmi, R., Selian, R. S., & Astuti, Y. (2022). Konsep Penciptaan Kreativitas Irama Syair Didong Pada Grub Biak Cacak Di Alur Gele Oleh M Daud Kalaempan. *Jurnal Ilmiah Mahasiswa (JIM) Sendratasik*.

Rahmah Nurhakim, P., Rodiah, I., & Fernando, H. (2023). Diskriminasi Upah Terhadap Perempuan Yang Bekerja: a Perspective of Gender Work Place. *Jurnal Ilmiah Kajian Antropologi*, *7*(1), 16–31.

Rustiyanti, S., Listiani, W., Sari, F. D., & Surya Peradantha, I. (2021). Ekranisasi AR PASUA PA: dari Seni Pertunjukan ke Seni Digital sebagai Upaya Pemajuan Kebudayaan. *Mudra Jurnal Seni Budaya*. https://doi.org/10.31091/mudra.v36i2.1064

Siti Aesijah. (2000). Latar Belakang Penciptaan Seni (Background of Creative Art). *Harmonia - Journal of Arts Research and Education*.

Sucitra, I. G. A. (2015). Transformasi Sinkretisma Indonesia dan Karya Seni Islam. *Journal of Urban Society's Arts*, *2*(2), 89–103. https://doi.org/10.24821/jousa.v2i2.1446

Sultan Sahril, Ramdiana Ramdiana, Y. A. (2022). Variasi pukulan didong pada group aliran masa di Kabupaten Bener Meriah. *Jurnal Ilmiah Mahasiswa Pendidikan Seni Drama, Tari, Dan Musik*, *7*(1), 45–56. https://jim.usk.ac.id/sendratasik/article/view/22595

Suryo, A. (2018). Didong: tradisi lisan masyarakat Gayo. *Balai Pelestarian Nilai Budaya Aceh*, 28–33. https://repositori.kemdikbud.go.id/14593/1/HABA %2388.pdfhttps://repositori.kemdikbud.go.id/14593/1/HABA %2388.pdf

Van Eymeren, M. M. (2016). Memahami Persepsi Visual: Sumbangan Psikologi Kognitif Dalam Seni Dan Desain. *ULTIMART Jurnal Komunikasi Visual*, *7*(2), 47–63. https://doi.org/10.31937/ultimart.v7i2.387

Wibowo, G. A. (2018). Nilai Pendidikan Budi Pekerti Dalam Seni Tari Saman. *Jurnal Ilmu-Ilmu Sejarah, Sosial, Budaya Dan Kependidikan*.

Yuliarna, S. (2021). *Nilai-nilai Islam dalam Pelaksanaan Seni Tari Didong Jalu di Kabupaten Gayo Lues* [UIN Ar-Raniry]. https://repository.ar-raniry.ac.id/id/eprint/17318/

Yumna, Y. (2021). *Agama dan budaya lokal : Studi seni Didong di Kabupaten Aceh Tengah Provinsi Aceh* [UIN Sunan Gunung Djati Bandung.]. https://etheses.uinsgd.ac.id/59993/

Zulkarnaini. (2023, December 3). Pada Anak Muda Gayo, Didong Kami Titipkan. *Kompas.Com*. https://www.kompas.id/baca/humaniora/2023/11/30/desa-budayadidong-gayo-melintasi-zaman