MODERN CAMPAIGN : THE CONCEPT OF JEMBER FASHION CARNAVAL AS A STRATEGY TO DEVELOPT INDONESIA’S LOCAL CULTURE

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ABSTRACT

Jember Fashion Carnaval (JFC) is an international carnaval standard that established in Jember, East Java since 2002. JFC was not origin by local culture, but based Dynand Fariz’s creativity as the JFC Founder. JFC does not follow most of carnivals but confirm theirselves as a new trend. JFC has been a city branding of Jember district in its exsistence as The City of Pesantren, The City of Tobacco, and The City of Suwar-suwar. Modern campaign is a process to influence people into new system without losing the old one. Modern campaign JFC sourced from popular issues of society that become JFC themes and activity concept. Based on that statement, we need to explore more about the meaning of JFC, its modern campaign concept, and also JFC as a strategy concept to develop Indonesia’s local culture. This research uses qualitative method in philosophy perspective. Authors used philosophy perspective as the method because this method is more comprehensive and radical. Data collection technique using direct observation from pre-event until event. Interview respondents including JFC intern, Jember society, and Department of Tourism and Culture to represent Jember Government. Data analyze technique using constant comparative method. Verstehen, Interpretation, and Hermeneutic as philosophy method are used to conclude this research. The results of this research is modern campaign could be used as a reference for local cultures that are arduous to evolve or even don’t have strong enough sources so that they can acquaint their cultures to the world.

Keyword: Modern Campaign, Local Culture, Jember Fashion Carnaval, Indonesian Philosophy

1. INTRODUCTION

Many regions in Indonesia started to promote their cultures by performing them into festivals and carnivals (Saputri 2018). One of them that regularly held a carnival is Jember District with its performance named Jember Fashion Carnaval. Jember alone is not a region with a well known culture (Zoebazary 2017), even untill now Jember is still quandary to find their own original culture
(Jannah 2012). Nevertheless, JFC’s existence and popularity is resonating throughout the world (Proborini 2017)

Ever since 2017, JFC has been confirmed as Indonesia and Jember’s icon by President of Indonesia, Joko Widodo (Winarno 2017). JFC with its 3,6 kilometers runway as a international carnval standard has capacity to represent Indonesia to the world by participating in world competitions (Zoebazary 2017). Consequently, Jember District got many advantages to its economic and culture fields (Wijaya 2016).

As Indonesia’s icon, JFC lift up Indonesian culture to international scale. Therefore, this can’t be separated from JFC’s concept and its impacts to Indonesia’s local cultures existence. This concept is intriguing to be researched radically, comprehensively, and sistematically throughout philosophy (Kattsof 2004), considering philosophy could undertake cultural thinking (Teng 2017).

Accordingly, this research put forward some questions to wit, what is Jember Fashion Carnaval? How is modern campaign concept works on JFC and its impact to Jember society? How is JFC modern campaign concept as a strategy to develop Indonesian local culture? This research aims to explore understanding of JFC, to discover modern campaign concept on JFC and its impat for Jember society, and to practice JFC’s concept as a strategy to develop Indonesian local culture.

Related to JFC, some researches has been conducted. Rutin Rumaya Sukma (2017) wrote an essay titled “Jember Fashion Carnaval’s Impact for Fashion Design Creativity on 11th Grade Student from Jember Public Vocational High School 3”. This research aimed to know how much impact JFC has on creativity in designing clothes on students from that school. The research reviewed JFC from its influences. Other than that, Rautlatul Jannah (2010) wrote a thesis titled “Jember Fashion Carnaval, Jember Identity and Network Society Discourses”. This thesis focused on Jember’s identity formation in the context of the network community as a carnival city which later found out that the process of Jember identity formation was being done by JFC and it is very complex. This research concentrated on JFC as Jember identity.

This research is different from previous researches. Previous researches explored the impacts of JFC, the use of JFC's point of view as city identity, and JFC description. This research examined JFC in the perspective of van Peursen's cultural theory. The authors explored the cultural values contained behind JFC. This research also used different object formal. In addition to exploring the elements of culture as an effort to respect the concept of modern culture that has emerged at this time, this research is reflected and evaluated in the modern campaign as an effort to develop Indonesian local culture. This was done through the concept implied in JFC. Although different, the sources of data and information contained in the two previous studies can be used as a source of literature and an initial review of this research.
2. METHODS

This research was conducted in Jember District. The object material from this research is Jember Fashion Carnaval (JFC). The informants on this research were divided into three which are, Dynand Fariz as the President of JFC and the team, the local government of Jember District also Jember society.

This research used qualitative method which is a research procedure that produces descriptive data in the form of written or verbal words from people and observable behavior (Moleong 2010). The perspective used in this research is philosophy, which examines the basic views of the group or in one of the phenomena as beliefs about the structures and rules that govern their entire life, and which concerns the nature of man, the world, and God (Bakker 1990). Authors explored the cultural values contained in the JFC which are concluded in the concept of modern campaign as the development of local culture.

The method used in data collection is direct observation, in-depth interviews, and documentation. Observations in this research is descriptive exploratory to observe activities and facts that occur in the field against behavior or action. Interviews are conducted by asking as many as possible and as deeply as possible for the speakers to obtain maximum research data. Documentation is obtained from pre-existing data in the form of notes, drawings, newspapers, writings, books, research results, sources from the internet, etcetera, which are related to research problems. Thereafter, juxtaposed with the latest data through direct documentation in the field.

Data analysis in this research using a fixed comparison method which is a data analysis that constantly compares one datum with another datum, and then constantly compares categories with other categories (Moleong 2010). The data analysis process includes data reduction by identifying data. Then give the code to each unit so that it could trace the unit data source, categorization to sort each unit into parts that have similarities and categories labeled, synthesize to find links between one category and other categories, and to summarize the working hypothesis to find the substantive theory.

3. DISCUSSION

3.1 Profil JFC

Jember Fashion Carnaval (JFC) was initiated by Dynand Faris in 2002 in Jember, East Java. JFC as a contemporary cultural industry for Jember because it produces cultural message products and serves as a means of delivering messages and can influence the views of life, thoughts, attitudes, behaviors and tastes of the people who consume them with characteristics ranging from fashion, technology used, to the value delivered (Zoebazary 2017).

Dynand Faris as a designer is concerned about the traditional carnival culture as a celebration of the Republic of Indonesia's Independence in Jember which is considered less educative and has a holistic impact. The carnival is limited to displaying local traditional clothing, professional attire,
and supernatural creature costumes every year. As a result, Dynand Faris created a new show based on carnival fashion that has the value of education, entertainment, and economic impact for Jember Regency with employees who work in their fashion houses. Starting from Dynand Fariz Fashion Week, the show developed more open to the public in Jember District Square.

JFC was conceived as a social community which became a place for creativity of local children. Until now, participants designed, funded, and demonstrated their respective costumes. The participants were educated about carnival dress, basic makeup, and carnival, dance and catwalk classes. JFC develops its own distinctive costume consisting of wings with iron support, headgear, wrists and hands, and a chest and abdomen cover. Therefore, the participants were able to bring costumes in a variety and full of confidence.

At the beginning of the formation, JFC consists of 3 definitions (costume sub-themes) in one theme. As time develops, JFC adds a number of 5, 6, 8, and up to 10 defiles. Each defile is inspired by various things such as local culture in Indonesia, Indonesia's natural beauty, environmental issues, world phenomena, and flora fauna.

The constraints faced by JFC range from acceptance by the community to funding. But this is what makes JFC encourage Jember youth to be more creative and grow their own characteristics. Therefore, to become a JFC participant must have high motivation, willingness, responsibility, commitment, and discipline as the main capital.

At first, JFC did not know the local wisdom in Jember because the culture in Jember was difficult to map. The JFC then was more Indonesian than being Jember because it wanted to introduce Indonesia to the world, not only Jember (Jannah 2012). Along with the development of JFC as a modern carnival in Indonesia, local wisdom lies in JFC's internal strength, namely commitment, enthusiasm, and discipline.

JFC is inspired by world fashion cities such as Paris, London, Milan, New York, and on the carnival side, inspired by Venezuela, Brazil, and so on. However, the combination of both fashion and carnival is an inspiration from Jember through JFC. Therefore, other cities do not orient the inspirational cities by incorporating elements of local culture into each show, not only through the costumes worn, but also in the culture conveyed.

JFC team prepared the event for four months before the event was held. Preparations include determining themes, regular training for participants at weekends at JFC Center, JFC Points in Lippo Mall Jember, or at Jember Square, and grand judges to assess the final appearance of participants at the end of July.

JFC has a series of carnival events held simultaneously with the exhibition. Carnival consists of four categories: kids carnival, artwear, Wonderful Archipelago (WACI), and Grand Carnival which are held for four days. JFC International Expedition is a JFC exhibition that contains fashion products, art craft, culture, tourism and culinary.
Kids carnival is the first JFC performance followed by children using JFC-style costumes and travel from Jember Square to Lippo Mall Jember. On the second day, Artwear, which was attended by various ages, used winter costumes in accordance with the defile that was carried and was a JFC costume in ready to wear or everyday clothes and the same distance as the Kids carnival. The third day, WACI was attended by members of AKARI (Indonesian Carnival Association). All AKARI members display carnivals according to the character of each region. Grand carnival is a performance of the fourth day and the peak of the JFC and is 3.6 kilometers away. Opened with JFC drum band performances, Jember Regency PASKIBRAKA, Jember local culture such as Labraco patrol and dance music but adapted to the theme carried, and JFC's first defile performance was also delivered by Dynand Fariz as JFC President.

In 2018, JFC displays Pets Carnival by attracting animal lover communities and all people who care about animals to participate in the carnival. Pets Carnival is held the day before Kids Carnival.

3.2 JFC Concept and Its Benefits

Modern campaign is a process of influencing society through eroding old patterns and giving a modern predicate to new patterns given. JFC Carnival comes from the old Kirab tradition, but with different settings. JFC aims to raise the name of Jember with a carnival of recreational, educational and economic value (Zoebazary 2017). Therefore, the modern campaign concept is inherent in these three goals. Professional carnival management and packaging by the JFC team is able to perfect the existing concepts.

The first JFC concept is recreation, which has implications for performances that are packed with new concepts, namely different themes each year, inversely proportional to carnivals or traditional arts with the same theme each time held. The JFC theme consists of several definitions which are the realization of the specified theme. These definitions consist of Indonesian culture, human civilization, environmental and world issues, as well as flora and fauna or issues that are becoming a hot conversation. In 2018 for example, JFC raised the Asia Light theme as an implementation of support for Indonesia which is hosting the Asian Games. This is evidence that JFC always follows a growing trend and becomes part of Indonesia.

JFC not only made local culture as a costume inspiration, but made local culture as the performer at the opening of the JFC so that tourists could see Jember's local culture as a whole in a series of events, such as the Labako dance that was featured in the opening of the JFC. However, the appearance was adjusted to the theme carried.

The technology developed in JFC has its own charm, because it always has the latest innovations, ranging from cosmetology techniques to fashion and waste management techniques that are transformed into unique costumes. This is considering the quality of the JFC as an inspiration for the world carnival. Not only that, information technology is also used by JFC as a means of promotion and information, such as websites and Instagram.
In the second aspect of education, JFC uses a two-way system, which is external (for the audience) and internal (for JFC participants). Internal education was delivered through fashion, makeup, character, catwalk and dance classes from four months before the event was held. Including participants emphasized to recycle waste waste as a costume. External education is delivered during the event or after. The messages conveyed are on each theme given through the ten defenses including cultural messages, environmental preservation, and knowledge of the latest global issues.

The third concept is the active role of JFC in the economic development of Jember as it accommodates small and medium enterprises (SMEs) in the JFC International Exhibition. JFC through its efforts also improves the regional tourism sector by attracting tourists to get to know Jember's local resources and return every year or continuously. There are always new strategies in every year including themes, creativity, imagination, to selling points. JFC counterbalances itself by following world-level competitions that become the strength of the JFC to differentiate with the city carnivals of other countries. From these concepts, JFC gained public enthusiasm. JFC's crowd was watched by around 3500 VVIP spectators and approximately 400,000 spectators along the 3.6 kilometer runway. The audience consisted of the Jember community, the local government, fashion communities as observers and event supporters, as well as local and international tourists. JFC was also attended by approximately 4000 photographers from local and international media to directly cover the carnival event, both through delayed and live broadcasts. Aside from being a spectator, the people of Jember also play an active role in JFC as a participant (model) and committee.

The Jember community takes pride in JFC by identifying JFC as an international class Jember carnival. Moreover, the Jember community also protects JFC as a local culture by giving advice to other regions to develop carnivals such as JFC, but with different characteristics. Knowledge of the community increased after watching JFC. This knowledge includes the diversity of Indonesian culture, to new knowledge of global issues presented by JFC. This also affects people's enthusiasm for JFC.

With the increasing existence of Jember and the enthusiasm of the people and tourists, local culture is increasing, such as the Jemberan language that is rife among Jember youth, until there is a passion in business development related to the culture such as Jemberan language t-shirts. Not only that, other Jember culture-based businesses have also increased, such as prol tape, which is made from tape made from pandalungan culture, Jember batik with Jember original tobacco motifs, and processed food tapes that are characteristic of Jember. The effort of souvenirs continues to improve the quality of its merchandise such as producing brownis tape which is a new variant of processed tape and the development of increasingly colorful and motive Jember batik. Jember's community creativity is increasingly free to develop while maintaining local culture.
3.3 JFC Concept as a Local Culture Development Strategy

In the Cultural Strategy book, van Peursen divides the history of human culture into three stages: the mystical stage, the ontological stage, and the functional stage. The mystical stage is an attitude when humans feel themselves surrounded by many magical powers around them, namely the power of the gods. However, mythological forms like this can still be found in the modern world. The ontological stage is a human attitude that is no longer immersed in mystical power but wants to examine everything freely by taking distance from everything that was previously considered to surround human life. Humans form a theory about the nature of things (ontology). Humans then detail it into science. The functional stage is a condition in which humans are no longer bound to mystical attitudes. Humans want new things, hold new relationships with everything in their environment. The attitude of existence is characteristic of the functional stage (van Peursen 1988). In a cultural development, the three stages are interconnected. The third stage is the peak, but does not leave the previous stages. JFC as a new culture in Jember has reached all three stages. The mythic and ontological stage remains to reach the functional stage. This is stated in table 3.1.

Table 3.1: JFC concept is reviewed by van Peursen's cultural strategy

<table>
<thead>
<tr>
<th>Category</th>
<th>Definition</th>
<th>JFC</th>
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<tr>
<td>Mythic</td>
<td>• Myth: there is tension between humans and the forces of natural forces • Function: makes people aware that there are miraculous powers, gives assurance today, and provides knowledge about the world</td>
<td>1) Before carrying out all activities, JFC begins by praying together because of its belief in God that can guarantee a situation. 2) The myth developed in the definition is believed so that in the next stage (functional) the myth is developed.</td>
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<tr>
<td>Ontology</td>
<td>• Humans have been able to provide distance between themselves and all things outside themselves (self and other) • Function: map everything that overcomes humans. Become a guarantee today, and present knowledge.</td>
<td>1) Dynand Faris's idea to create an event based on the creativity of each individual in it. 2) The creativity developed is believed to be able to realize the main objectives of JFC, namely recreation, education and economy.</td>
</tr>
<tr>
<td>Functional</td>
<td>• Concerning relationships, relationships and relationships. Characterized by an attitude of existence. • Functionality can be used as a means to summarize and explain a number of modern symptoms. Humans no longer believe in something sublime that is hidden behind things that are visible and loose.</td>
<td>1) Establishment of JFC as a forum or social community to develop creativity. 2) JFC as an Indonesian icon that represents a function of sustainable tourism. 3) In making costumes, JFC changes the value of defiles into new forms that are more attractive and in accordance with the objectives of JFC. 4) JFC makes the community networked.</td>
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A high value culture is judged by how strong the culture is to adapt to time. Therefore, JFC could be said to be a culture of high value because it is adaptive. JFC continues to be in the functional stage while maintaining the mythic and ontological stages.
4. CONCLUSION

A high value culture could be judged by how strong the culture is to adapt to period. JFC deserves to be said as a high value culture based on its adaptive nature and achievements. JFC is able to become a lever for the local culture by separating itself from the local culture and making motivation for the promotion of cultural recognition so that it is indirectly able to market Jember region and its cultures and potentials.

Modern campaign could be used as a reference for local cultures that are arduous to evolve or even don’t have strong enough sources so that they can acquaint their cultures to the world. In addition, modern campaign could be seen as a new spirit for a community in the area to explore their abilities and environment in order to actualize their goals according to their competences. Cultural strategies are important in sustaining a culture and creating a sustainable culture.

7. REFERENCES


