

Wonderful Archipelago As The Result Of Culture Diaspora Through Carnivals In Indonesia

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Fenomena Fashion Karnaval yang terjadi di kota Kabupaten Jember sejak tahun 2003 telah diperhelatkan di bulan Juli-Agustus secara konsisten tiap-tiap tahun hingga sekarang. Keberadaannya telah memberi dampak positif bagi masyarakat kota kabupaten Jember. Bukan hanya mendorong kreativitas kawula muda dalam fashion karnaval namun juga meningkatkan perbaikan kehidupan sosial, ekonomi, budaya, politik dan pariwisata kota Jember.

Jember Fashion Carnival sedang berproses menjadi ikon kota Jember, kita kenali aktivitasnya lewat komunikasi lintas batas, media massa dan rutinitas kegiatan panggilan roadshownya dalam, luar negeri serta prestasinya di berbagai ajang kecantikan internasional. Keberhasilan JFC mengangkat nama kotanya sampai ke kancah internasional, menyebarkan pengaruh-pengaruh dan menciptakan daya tarik kota-kota lain di Tanah Air. Daerah lain terdorong untuk menggali potensi lokalitas masing-masing mengolahnya sedemikian rupa menjadi bentuk fashion karnaval yang serupa guna meraih kesuksesan. Masyarakat Indonesia telah mengenal seni pertunjukkan yang menampilkan iring-iringan pesta rakyat di sepanjang jalanan sebagai bagian dari religi, kegiatan ini telah menjadi tradisi yang mengakar sejak dahulu dan masih dilakukan sampai sekarang.

Mengubah seni helaran menjadi seni pertunjukan kontemporer dalam bentuk fashion karnaval bukanlah hal yang bertentangan dengan budaya masyarakat Indonesia. Keduanya memiliki keserupaan visual dengan menggunakan jalanan sebagai tempat pertunjukan hanya berbeda tujuan. Sejak keberhasilan Jember Fashion Carnival mengangkat ikon kotanya melalui karnaval telah mendorong terbentuknya Wonderful Archipelago sebagai fenomena diaspora kultur karnaval yang mudah diserap dan menyebar subur di Tanah Air.

The Fashion Carnival, which is a phenomenon in district city of Jember, has been held every July to August since 2003. The existence of this event has a positive impact for the people living in Jember. It does not only encourage the creativity of young people, but also improves the social life, economy, culture, politics and tourism of Jember.

Jember Fashion Carnival is in the process of becoming an iconic event of Jember, we knew this event from cross-border communication, mass media and its routine roadshow in the country and abroad, as well as its achievements in various international beauty contests. The successful Jember Fashion Carnival (JFC) has made the city of Jember more internationally recognized and this has a positive impact on other cities in Indonesia in a way that this motivates those cities to create something interesting about them. The other regions are motivated to discover their local potency and make it in such a way that it can become a similar successful fashion carnival. Indonesian people have been familiar with such art festival that is held on the streets and a part of ritual. This kind of activity has been a strongly rooted tradition since many years ago until now.

Changing an art event into a contemporary performing art in the form of a fashion carnival is not something contrary to the culture of Indonesian society. Both have visual similarity and use the streets as their venues. Their purpose is the only difference. The Jember Fashion Carnival, that has successfully become the icon of the city, has encouraged what is known as Wonderful Archipelago, a carnival culture diaspora phenomenon, which is easily absorbed, spread and becomes fruitful across the country.

Key Words: Culture Diaspora, Jember Fashion Carnival, Wonderful Archipelago

BACKGROUND

The Jember Fashion Carnaval, that has been held every year in the district city of Jember since 2003, has influenced the other cities in Indonesia. This carnival culture was first brought and dispersed by Dynand Fariz to the people living in Jember. It, then, spread to other cities and cause them to do the same. This spread is now known as carnival culture diapora. The success story of the JFC in making itself an icon of Jember through a carnival has encouraged the other cities to learn from it. This makes Dynand Fariz a coach and consultant in the development of the local potency. In 2014, the Ministry of Tourism and Creative Economy inaugurated Wonderful Archipelago, which is the efforts of seven provinces in the country to promote their own icons through carnivals, and appointed Dynand Fariz as president.

Over the years JFC has shown an increase in activity, number of participant/creator, appreciator, photographer, and roadshow invitation, and variety of art activities such as seminars, exhibitions of paintings, photography exhibitions, garnish art/culinary arts, and exhibitions of local accessories industry. The existence of JFC has improved the social life, culture, economy, education and tourism. A one-day event in 2003, that became a three-day event in 2013, and then a four-day event in 2014 and 2015, is proof that JFC could develop significantly because it was strongly supported and highly appreciated by the people.

There were about 30 creators in 2003 and in 2015 the number of creators reached about 1200 creators. The JFC itself was divided into four, JFC Kid's, JFC Art Ware, Wonderful Archipelago and JFC Grand Carnaval. The number of photographer (domestic and foreign photographers) who participated in 2014's festival was about 2600 and in 2015 it increased to more or less 3711. (Reported at the opening of JFC XIII, August 20th 2014 in Jember, <http://www.antaranews.com/berita/515154/3711-fotografer-bidik-jember-fashion-carnaval>). Even one day before the 4-day event day held, there were some activities conducted such as competition of painting models in carnival costumes on canvas and T-shirt, competition of art garnish on fruits, the making of carnival-themed bread and cup cakes, exhibition of the products from industrial centers

around Jember like crafts, beads, carnival mannequins, batik, and processed food made from corn, edamame, dragon fruit and etc.

JFC fostered and enhanced the creativity of students and young people who dropped out of school. As the result, they could make various costume designs, know about costume materials, learn choreography, make up, dance, know about leadership, etc. Media and information networks were very helpful to young people to obtain information about fashion trends in other countries by which they got ideas to design costumes more innovatively. The public could also get information about schedule of activities and monitor the progress of JFC event over the years. JFC could attract large number of visitors who later became carnival appreciators and at the same time became tourists in Jember and the surrounding cities.

The JFC had improved social and economic life of the community. It also had positive impacts on the culture, tourism and Jember district government policies. This can be seen from, for example, new hotels, restaurants, beauty salons, and industrial centers in Balung town which are located $\pm$ 30 km from Jember and surrounding compel daily to increase production before the event. The tourism objects, that used to attract only few tourists like Papuma beach in Watu Ulo and other beautiful natural tourist attractions that are located around Jember, were restored to attract more tourists.

Both domestic and foreign visitors who came to appreciate the JFC took the opportunity to visit the tourism objects, industrial centers located around Jember and to see Ledokombo stilts festival. This phenomenon will certainly give two benefits, enhancing the creativity of the young people, which is also a government program, and reviving the potential tourist attractions that have already existed. The JFC was later fully supported by the Jember District government since it had positive impacts. It has made the city of Jember known more widely in Indonesia and in the world.

Attracting more tourists to come to Jember is indirectly giving economic advantage, increasing income of the distric government, and enhancing the development of tourism facilities. These various positive impacts drew attention of the government

of other cities. The successful JFC motivated the neighbouring cities to promote their own city icons through carnivals. Similar carnival events were then held in other cities, even in the ones far from Jember. This kind of an event was then considered the right and effective choice to quickly get support from the community to promote the local genius of the regions. Starting from the neighbouring cities like Banyuwangi, Lumajang, and Probolinggo to Solo, Jakarta, Bandung, Belitung, Kuta, Samarinda and other cities all over the country with their own concepts.

Those cities promoted their local genius by creatively showed them in carnivals. They wanted to get the same benefits as the Jember government did. They consistently held this kind of events to promote their own local genius. The cities in the country were then motivated to revive their street theater tradition with new concepts. Every city has its own typical local genius, as its cultural treasure, that is not owned by the other cities and street theater tradition is the one that has been owned by almost all of the Indonesians since many years ago. It is hoped that by promoting the local genius of each region through carnivals similar to the JFC, each city can know more about its own identity with its own characteristics.

Each region will be able to compete with the other regions in attracting local and foreign tourists, and mass media coverage. Consistent events will eventually get international recognition. The founder and president of JFC said that there had been 23 cities across the country that promoted their city icons through carnivals (joint exclusive coverage of JFC and Brazilian Media); among other things were Solo Batik Carnival/SBC, Jakarta Food and Fashion Festival/JF, Banyuwangi Ethno Carnival/BEC, Lumajang On Shine Carnival/LOSC, Belitung Beach Festival/BBF, Banyuwangi Batik Carnival/BBC in Probolinggo. Regarding this development, the Indonesian government had established in 2014, Indonesian Carnival Association or Akari to monitor and manage thriving carnivals in the country for the past ten years.

Looking at this development of contemporary carnival, it can be concluded that there is a relation between these carnivals and street theater tradition.

It is an art performing in the form of people's parade or a thankful feast that is held on the streets as the areas of the shows. Street theater is usually a part of a ritual e.g. *ruwatan* that is held after harvesting paddy, circumcision ceremony, birth ceremony, wedding, and mourning ceremony (Denissa, 2012: in seminar proceedings *The Gathering of History*).

Indonesian people in many regions have been familiar with the street theater for a long time. In many religious ceremonies, street theater is often included. This street performing art is appreciated by the people living in villages and cities. They came in droves standing on the left side and the right side of the street which is passed by the parade with traditional music instruments like traditional musical instrument (*tatabuhan*) and *lulumpatan* dance movement. Some paraders often invite the appreciators, as the form of interaction, to dance together and give tips. The honorable appreciators are invited to sit on a palanquin carried by some dancing paraders, just like in *sisingaan* performance.

When in this contemporary era many fashion carnivals just appeared, Indonesia, since many years ago, has already had rooted traditions that are similar to those carnivals but with different purposes. The fashion carnivals that were held recently in small and big cities show people's desire to build their cities through young people's creativity which is closely related to the street theater tradition that has long been rooted in people's lives. Impressive creativity that is shown by the people through a defile of highly different interesting costumes and the continuously increasing number of creators and appreciators over the years have drawn attention of photographers and mass media to also appreciate and create through different ways.

Millions of people are swarming along the road having the same spirit that is to make their cities internationally recognized. The carnivals also create sacred nuances but with different typical characteristics. Street theaters are the fields of carnivals where we can see spectacular costumes, cross cultural encounter of local and foreign traditions, western and eastern style, elites and non-elites, and central culture and periphery (Denissa, 2014: 42). These carnivals stimulate the growth of other arts like providing hunting fields for art

photography, photography seminars, painting festivals, culinary festivals, exhibition and cultural researches all about fashion carnivals. This great contribution given by the young generation of Jember has spread to other cities causing carnival culture diaspora.

The founder and president JFC Dynand Fariz has become a dominant subject that plays an important role in all activities and continuity of the JFC. Since its establishment, Fariz has been an inspiratory, initiator, leader, theme selector, costume consultant, main selector, and motivator of the young generation. He motivates them to actively create and participate in the carnivals. Being a coach and consultant, he is invited by other local governments in the country to promote and develop their cities through carnivals as the icons.

METHOD

This research is a qualitative one and uses descriptive interpretative technique, examining the processes that occur in the field and analyzing meaning based on theories. Culture Diaspora is understood as an attempt to spread a culture out of its place of origin, spreading to various places sporadically. Then this culture develops and adapts to its new local culture and creates a new and distinctive one (Sabana, 2013: lecture). As for example, the spread of Islam to the Southeast of Asia that was conducted by Rear Admiral Zheng He of the Ming Dynasty during the reign in the early 15th century. Chinese Islam spiritualism that was brought by Zheng He expedition can be seen in various artefacts in harbor cities of Southeast Asia. The artifacts are preserved to remember the historical visit and to prove the spread of culture and its spiritual.

The artifacts can be found in among others; Chinese settlements at the beach or along the river bank, Mazu temple that was built next to a mosque with Chinese culture nuances. These elements of architecture and design patterns were blended with vernacular local elements. The harbor cities that had been visited by the Zheng He expeditions were among others; Melaka, Semarang, Palembang, the Temples in Sei Raya West Kalimantan, Kuala Terengganu, Penang, Kuching Sarawak, Southern Sulu Philip Pines, Brunei, and Port Sampo Thailand

(Widodo, 2004: 39-40). The Chinese Islam that was brought by Zheng He armada blended harmoniously with the local culture.

These Southeast Asian Harbor cities turned into beach cities with their local tradition heritage. As time went by, the blend of the cultures formed a new root of culture typically different from the culture Zheng He brought and from the indigeneous culture in inner island/non-coastal regions. The harbor cities that were visited by Zheng He had transformed into the cities with various styles and cultures, manifested in the form of architecture, rituals, legends, arts, artifacts, view of life and way of life. It is a celebration of rich diversity and really forms the identity of the Southeastern harbor cities.

Intensive mass media coverage and information technology advancement today make the forms of culture spread even easier. All forms of development occurring in a particular city can be heard and quickly seen through unlimited networks. They do not have to be brought by an expedition and the people who bring them do not have to stay in the new place for months like Zheng He did with his armada. The blend of cultures could even form a new culture that does not only interact with other local cultures but also with regional cultures and global cultures, recognized and understood through virtual networks. Information technology is able to spread visual and audial real data to make the people interested and to influence them. All forms of visual and audial information can be traced, made a reference, followed, imitated, and even modified with more sophisticated media or ways.

All kinds of global information can be easily gained and become sources of ideas which can enrich, be managed and be developed by ourselves so that the cultural blend can occur more easily and a more complex culture could be created. This can result in a force of attraction to explore and even create a new culture. Visualization of culture diaspora through carnivals in several cities in Indonesia was strongly triggered by media coverage and sophisticated technology of unlimited networks. The significant increase in the number of carnival creators or participants and the increase in number of days, from 1 day from the year of 2003 until 2012 to 3 days in 2013 and to 4 days in 2014 and 2015, resulted from the creativity development that was supplied by the data that were easily obtained.

The JFC that was held in 2014 and 2015 was divided into four kinds of carnival namely JFC Kid's, JFC Art Wear, Wonderful Archipelago that promoted seven provinces in Indonesia that want to promote their city icons through fashion carnival, and Grand Carnival that showed designs of big and unique costumes. The Grand Carnival could also be shown in a theatrical way.

The number of sub theme also increased from 5 sub themes in 2003 to 10 sub themes from 2012 to 2014. The number of local photographer also increased from only tens of photographers to 3711 local and foreign photographers, amateurs and professional, in 2015. The supporting activities became more varied such as photography festival, painting on canvas and on T-shirts, carnival-themed garnish art, exhibition of local creative industries and natural tourists attractions by Tourism Agency of Jember District Government, Jember food festival and many more.

There were routine request for roadshow and performance of the festival activities, launching product, seminar on culture, local and foreign culture exhibition, Best National Costume in international pageant, and many more. All the efforts and the success of JFC triggered the creativity of young generation to raise the name of their city to the international audience easily inspire the other cities' citizen. It attracts the other cities to hold similar events to introduce their locality and diversity so that they can give many benefits for the involved parties both people and government.

ANALYSIS

Culture Diaspora is pioneered by Dynand Fariz who has the experience of giving fashion education in Esmode in Paris. His experience burns his spirit to build his home city of Jember, the city that has not been familiar with fashion carnival before. It is the city that never made him proud. But now he becomes very proud because of the JFC's success. The city of Jember through its JFC has been transformed into the world's attention for its routine event that is seen by millions of people and covered by thousands of both national and international media and photographers to record the world's longest street catwalk along the 3.6 km. Fariz's persistence comes to fruition. His fashion education

in Paris and the experience of joining Rio de Janeiro carnival have been the inspiration to realize the JFC and to involve all creative creators.

Fariz has motivated, built, educated and trained young people in Jember to be creative who are proud of his ability. The costume creation is made by combining the process of training provided by the creative team of JFC that uses mannequin as a model and developing the basic ideas through the exploration of image, surveys, discussions, training design and so on. The creative team was actually those who are talented creators and got training directly from Fariz. They won in many categories of JFC festival. There is a process of regeneration when the gifted creator can be the inspiration that guides the inexperienced new participants to become the candidates who can make their own costumes and be able to do their makeup, wear their costumes, demonstrate his creation in choreography, dance and even theatrical.

The creators are the participants of the carnival who have been designing and making their own costumes. They had successfully passed the selection through a grand jury selection and were able to do makeup and show their own costume. Fariz is the main judge in the audition to determine the costumes that were eligible to appear in the event and determine the winner of each sub-theme costumes. From this process, it is clear that the process of culture diaspora that is adopted and brought by the Fariz. He shared his experience to young people in Jember who then become the creative teams which then will continue to inspire other new creators.

The costume created by the creators in the later consistent development is shown every year until now it is held in the 14th year. The show has demonstrated a cross culture interaction adopted from foreign cultures in Jember which is later developed into a culture with local elements. Fariz has pioneered the cross culture fashion code in Paris, code carnival in Rio de Janeiro and code locality in Jember. The sociological background of Jember multicultural society has an impact on the creation of a carnival costume including a cross different cultures, both locally and globally. The form of carnival that uses the street as a catwalk costumes and character creation is no longer the same as the

origin of its culture, Paris and Rio. It is also different from the culture in which people of Jember themselves are away from the influence of fashion and carnival.

The process of continuous culture diaspora is not only found in the city of Jember but is also followed by the cities nearby like Banyuwangi, Lumajang, Probolinggo and also the other cities like Solo, Jakarta, Kuta, Belitung and so forth. Each carnival in the city adopts the successful Jember fashion carnival. However, the carnival in the other cities is not the same as JFC that shows the crossing cultures of East and West, without having a strong cultural root. In the other cities, fashion carnival is raising the local culture characteristics such as the typical folklore in Banyuwangi, Lumajang with its lighting technology in costume, Probolinggo and Solo with their batik, Balinese dancers in Kuta and Belitung with its beach nuances.

Some examples of costumes from Rio de Janeiro, Brazil dan Tobago n' Trinidad, Karibia that inspire Fariz for JFC can be seen below:



Figure 1: Carnival costumes of Rio de Janeiro, Brazilia
Source: http://i.telegraph.co.uk/multimedia/archive/01350/Carnaval-dancer-fe_1350020i.jpg



Figure 2: Carnival costumes of Rio de Janeiro Source:
<http://carnavalpackage.com/sites/default/files/Rio-de-Janeiro-Carnaval-2014.jpg>



Figure 3: Tobago n' Trinidad, Karibia Costumes Source:
<https://cdn.ev buc.com/eventlogos/8470217/1hartsgenghis26k hulanversion.jpg>

Some examples of costumes in Jember Fashion Carnival as the development of Culture Diaspora found in Rio de Janeiro and the carnivals in the other countries.



Figure 4: Carnival Costumes Sub Theme Venice, JFC XII, 2013 Source: Personal document



Figure 5 : Carnival Costumes Sub Theme Canvas, JFC XII, 2013 Source: Personal document



Figure 7: Carnival Costumes Sub Theme Sub Tema Phoenix, JFC XIII, 2014 Source: Personal document



Figure 6: Carnival Costumes Sub Theme Betawi, JFC XII, 2013 Source: Personal document



Figure 8: Carnival Costumes Sub Theme Sub Tema Apache, JFC XIII, 2014 Source: Personal document



Figure 9: Carnival Costumes Sub Theme Sub Tema Tambora, JFC XIII, 2014 Source: Personal document



Figure 11: Carnival Costumes Sub Theme Parrot, JFC XIV, 2015 Source: <http://temansehati.web.id/wp-content/uploads/2015/09/jfc2015-2.jpg>



Figure 10: Carnival Costumes Sub Theme Pegasus, JFC XIV, 2015 Source: http://us.images.detik.com/content/2015/08/31/233/131458_jember8.jpg



Figure 12: Carnival Costumes Sub Theme Reog, JFC XIV, 2015 Source: <http://temansehati.web.id/wp-content/uploads/2015/09/jfc2015-1.jpg>

Jember that has never been known by its fashion carnival, now, consistently manages the carnival. The show grows and develops that becomes part of everyday life of people in Jember. Through the creativity of young people, JFC fostering center, the support of its district government, tourism agencies and the clergy in the city made the event of JFC an agenda every year. Culture diaspora is shown clearly from the different costumes demonstrated on the carnival which actually are not the forms of the city's own culture that is far from the influence of fashion or the local art traditions shown in the streets.

Some examples of Banyuwangi Ethno Carnival costumes as an adoption of Culture diapora development from JFC carnival are shown in the pictures below.



Figure 13: Carnival costumes, BEC 2, 2014 Source: <http://cache2.asset-cache.net/gc/459802380-scenes-from-the-banyuwangi-ethno-carnaval-gettyimages.jpg?v=1&c=IWSAsset&k=2&d=GkZZ8bf5zL1ZiijUmxa7QQtYnbDyqfwaRokAUf7FbvkcupEmhk3Io%2Bm%2BkHnYNRO7F7tezx7UdGP9biJXBG0cQ%3D%3D>



Figure 14: Carnival costumes Kebo Bumi, BEC 3, 2013 Source: <http://www1.pictures.zimbio.com/gi/Revelers+Gather+Banyuwangi+Ethno+Carnaval+zzBM0pkqe8Sl.jpg>



Figure 12: Carnival costumes Kebo Geni BEC 3, 2013 Source: <http://cerita.kbatur.com/wp-content/uploads/2014/11/Revelers--Gather-Banyuwangi-Ethno-Carnaval-TMN9dJ1U5nzl.jpg>

Carnaval costume as culture diapora held in Banyuwangi is different from JFC. The costumes shown in BEC promote the local art tradition that is rich in folklore.

Some examples of Lumajang On Shine Carnival costumes as an adaption of diaspora culture JFC:

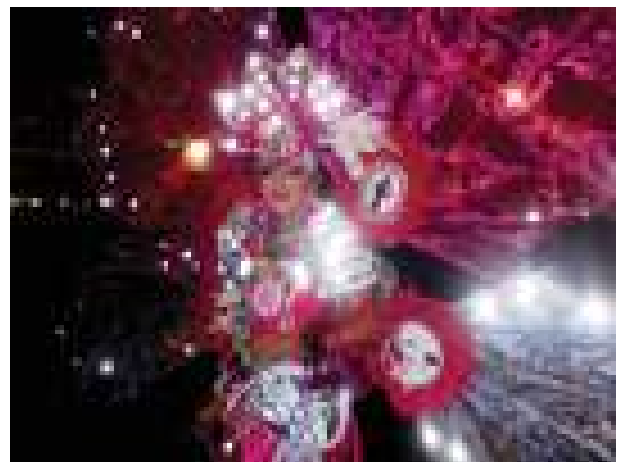


Figure 15: Carnival costumes Lighting 1, LOSC, 2012 Source: http://4.bp.blogspot.com/-7RckA6G_sps/UM_3tp0hqGI/AAAAAAAAAHQ/C2rJdqFq2_U/s1600/28Los-2.jpg



Figure 16: Carnaval costumes Lighting 2, LOSC, 2012
Source: <http://imagizer.imageshack.us/v2/800x600q90/827/hl74.jpg>



Figure 17: Carnaval costumes Lighting 3, LOSC, 2012
Source: http://4.bp.blogspot.com/-icXdyJG87W8/UM_4_4qPq9I/AAAAAAAAAHo/pTlkK3zjM_Q/s1600/los2.jpg

The city of Lumajang holds fashion carnaval at night so the lighting technology presents the elements that clearly shows the costume creation. Culture diapora appears in Lumajang city with a different shape

Some examples of Bayuangga Batik Carnaval costumes in Probolinggo as a result of Culture Diaspora development taken from JFC carnaval.



Figure 18: Carnaval costumes 1, BBC, 2012 Source:
http://1.bp.blogspot.com/jAQIDTYKGGg/UlaRgKFeXwI/AAAAAAAAAJI/OUe3akFEZNI/s1600/303667_415615061815117_1326621161_n.jpg



Figure 19: Carnaval costumes 2, Bayuangga Batik Carnaval, 2012. Source: http://4.bp.blogspot.com/-FF9woNhAASK/UtKQW9--zsrI/AAAAAAAAAFE/a0UzcCKuQiI/s1600/1424553_269783269835354_1728455305_n.jp



Figure 20: Carnival costumes 3, Bayuanga Batik Carnival, 2012

Source: http://www.google.com/imgres?imgurl=http://pbs.twimg.com/media/BOIk21cCMAEMi5P.jpg:large&imgrefurl=http://twicsy.com/i/b8Y3Sd&h=768&w=1022&tbnid=Ce3Su4uzM0xiqM:&docid=WEvo156kj8ag_M&ei=JuGtVe_GN8bx0ATnoJvIDg&tbnid=isch&ved=0CB0QMygAMABqFQoTCO_xr4bH68YCFcY4lAodZ9AG6Q

The design of Batik from Probolinggo becomes the theme that is used in this city's costumes carnival. Some examples of Solo Batik Carnival as the development of Diaspora culture from JFC carnival:



Figure 21: Carnival costumes, SBC, 2012 Source: http://i.images.cdn.fotopedia.com/flickr-3669430726-image/February_Festivities/Carnivals/Solo_Batik_Carnaval_2009.jpg



Figure 22: Carnival costumes, SBC, 2009 Source: http://www.cichlids.com/uploads/tx_usercichlids/user_pics/6149/solo_b_a58b8b869f.jpg



Figure 23: Carnival costumes, SBC, 2012 Source: http://farm3.static.flickr.com/2546/3731709227_35fa1430d3_o.jpg

The design of Batik from Solo became the characteristic that is strongly found in the creation of the costume carnival.

Some examples from Jakarta Food and Fashion Festival as the result of Culture Diaspora development taken from JFC carnival:



Figure 24: Costumes JFFF , 2013 Source:
http://farm4.static.flickr.com/3897/14994342091_f6ebef1af_m.jpg



Figure 25: Costumes JFFF, 2013 Source:
<http://cdn.kling.com/merdeka.com/i/w/photoneews/2012/05/13/43695/640x320/model-cantik-semarakkan-Carnaval-malam-jfff-di-jakarta-008-mudasir.jpg>



Figure 25: Costumes JFFF, 2012
Source: <http://www.studenthandouts.com/01-Web-Pages/BooksFilms/Images/2012-05/colorful-carnaval-costume.jpg>

Generally, JFFF does not have long carnival in the streets, just goes around several buildings and it is conducted more in the indoor space. The costumes shown come more from the festival participants who come from other cities and donations of the JFC inspirators.

Some examples of Kuta costumes carnival come from Bali as a result of Culture Diaspora development taken from carnival JFC:



Figure 26: Costumes Kuta Carnaval 4, 2014
Source: https://alochonaa.files.wordpress.com/2014/04/dsc_0277.jpg



Figure 27: Costumes Kuta Carnaval 4, 2014

Source: http://whB9QM&ei=n_sVf-iMIqMuATWw5ygDA&tbm=isch&ved=0CEEQMygaMBpqFQoTCL_uj_zv6cYCFQoGjgod1iEHxA, diunduh 19 Juli 2015



Figure 28: Costumes Kuta Carnaval 2014

Source: <http://english.ahram.org.eg/Media/News/2012/10/10/2012-634854993251124840-112.jpg>

The Balinese tradition is clearly seen from the procession and its costumes that strongly shows the traditional nuances of Bali.

Some costumes from Belitung Beach Festival is found to be the development of Culture Diaspora Kultur that is taken from JFC carnival:



Figure 29: Costumes Belitung Beach Festival 1, 2013

Source: http://images.detik.com/content/2013/02/10/1382/160100_beli4.jpg



Figure 30: Costumes Belitung Beach Festival 2, 2013

Source: http://images.detik.com/content/2013/02/10/1382/151419_beli2.jpg



Figure 31: Costumes Belitung Beach Festival 3, 2013

Source: http://corysha.files.wordpress.com/2013/06/c360_2013-05-19-12-54-38.jpg

Belitung has very beautiful beach natural view as its potency to be promoted. This local potency is highlighted in the local wealth creation that takes the inspiration from the marine world.

The table below illustrates the increasing activity of JFC event in the last 5 years:

Year:	2011	2012	2013	2014	2015
JFC	X	XI	XII	XIII	XIV
Theme	Eyes On Triumph, One Decade	Extrememage nation	Artechsion: Art meet Technology dan Illusion	Triangle Dynamic in Harmony	Outframe
The number of Sub Theme	9	10	10	10	10
Parade Sub Themes : 4 visual codes like Indonesian Cultural Heritage, Indonesian Cultural Heritage Global Issues, and Fashion Trend	Bali Borneo R.Kingdom India Butterfly Roots Animal Plant Punk Tsunami	Madurese Persian Rome Empire Oceanorium Orchidaceae Mushroom Savana T. n' Trinidad Dragon Planet Heredity	Betawi Tibet Beetle Octopus Spider Tribe Canvas Bamboo Art Deco Venice	Mahabarata Borobudur Apache Tambora Phoenix Stallagmite Flying Kite Wild Deer Pine Forest Chemestry	Majapahit Reog Melanesia Egypt Circle Fossil Pegasus Ikebana Lion Fish Parrot
Days of event	1 hari	1 hari	3 hari	4 hari	4 hari
Event's Name	JFC Grand Carnaval	JFC Grand Carnaval	1. JFC Kids 2. JFC Art Wear 3. JFC Grand Carnaval	1. JFC Kids 2. JFC Art Wear 3. Wonderful Archipelago 4. JFC Grand Carnaval	1. JFC Kids 2. JFC Art Wear 3. Wonderful Archipelago 4. JFC Grand Carnaval
Creators	±750 creators	±900 kreator	±900 insp. (untuk 3 hari event)	±1200 insp. (untuk 4 hari event)	±1200 insp. (untuk 4 hari event)
Photographer +mass media massa	±650 fgr. (local and foreign)	±657 fgr. (local and foreign)	±1200 fgr. (local and foreign)	±2200 fgr. (local and foreign)	±2600 fgr. (local and foreign)

Data of cities in Indonesia that have Fashion Carnaval as its city ikon:

	City	Year	Events	Carnaval's Name	Abbreviated as
1.	Jember	2003	13	Jember Fashion Carnaval	JFC
2.	Lumajang	2011	3	Lumajang On Shine Carnaval	LOS Carnaval
3	Probolinggo	2010	4	Bayuangga Batik Carnaval	BBC
4.	Jakarta	2004	11	Jakarta Food and Fashion Festival	JFFF/JF Three
5.	Solo	2007	7	Solo Batik Carnaval	SBC
6.	Belitung	2013	2	Belitung Beach Festival	BBF
7.	Surabaya	2007	7	Surabaya Fashion Carnaval	SFC

CONCLUSIONS

The people in Indonesia have been very familiar with what it is known as *helaran* an art tradition that is presented in a performance like a parade in the streets as part of a religious ceremony. Almost every area in Indonesia has this kind of art performance like the typical form of a parade. Each region has rich tradition, culture, manners, kind of procession, costumes and the accessories, the music, equipment, the gestures that are different from one another.

The rise of fashion carnaval phenomena in several cities of Indonesia is actually the phenomenon of spreading of the culture inspired by Dynand Fariz as he had taught fashion in Paris. His knowledge is then disseminated to young people in the city of Jember and is developed in various forms of creativity concerning the carnaval costumes design. Fashion Culture and carnaval culture are adopted by Fariz to be crossed with the local culture in his hometown as the unique Jember Fashion Carnaval. JFC is no longer the same as the fashion in Paris and carnaval in Rio de Janeiro as well as the other carnivals in the world. Yet it is also not exactly the same with the *helaran* which is actually the cultural traditions in Indonesia that has been known and is still maintained until today.

Diaspora culture is not only developed in Jember but also in the other cities in Indonesia as the support to promote each locality and the wealth of Indonesian culture to the international audience through fashion carnaval. Although Dynand Fariz is asked to be a consultant in many cities to spread the concept of conducting and organizing the carnaval, the event design and character of cultures is never the same because each of the cities tends to promote the characteristic of its local culture. It is the process of hybridity that takes place in the process of a cross-culture interaction between foreign culture (global, regional, archipelago) and local culture (traditions in which people are involved to create and express themselves freely), the introduction of contemporary performing arts that are free from the basic rules as the authentic references because it presents the imagination and people's creativity.

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