
PARADIPLMACY TOWARDS THE WORLD FASHION CITY: STUDY ON JEMBER DISTRICT

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ABSTRACT

This study examines the role of the Jember Fashion Carnaval (JFC) as a paradiplomatic tool for the Jember district government in its efforts to establish itself as a world fashion city. Using a qualitative approach, the research analyzes how JFC functions as a cultural, economic, and political instrument in international relations, drawing on theoretical frameworks from Aldecoa & Keating, Lecours, Dávila & Silva, and Prieto. Data was collected through in-depth interviews with key stakeholders (organizers, government officials, and international participants), media analysis, and documentation studies, with thematic analysis applied to identify patterns in JFC's diplomatic impact. The findings reveal that JFC has successfully enhanced Jember's global visibility, facilitated cross-cultural exchanges, and contributed to local economic growth through tourism and foreign investment interest. However, challenges such as inadequate legal frameworks, limited funding, and a lack of specialized human resources hinder the institutionalization of paradiplomacy in Jember. Despite these constraints, JFC demonstrates the potential of subnational cultural diplomacy in projecting local identity and supporting national soft power. The study concludes with policy recommendations, including strengthening institutional support, diversifying funding mechanisms, and integrating JFC into long-term regional development strategies. By addressing these gaps, Jember can maximize JFC's role in achieving its aspirations as a world fashion city while contributing to broader discussions on paradiplomacy and cultural diplomacy in international relations.

1. INTRODUCTION

Jember's hard-to-reach location makes it difficult to develop its potential due to the lack of supporting transportation facilities. However, this fact did not prevent Jember from continuing to develop its region. After that, in 2003, a carnival with an international scale was created as an effort to develop and shape the potential of the Jember region. This carnival started in Jember, Indonesia. Moving into the field of fashion, the Jember Fashion Carnaval Centre then organized the carnival. According to Jannah (2012), Jember Fashion Carnaval takes place on the main streets of the city for 3.6 km. This makes Jember Fashion Carnaval one of the carnivals with the longest carnival route in the world. In addition, Jember

Fashion Carnaval is held by carrying various themes or defiles that illustrate various fashion cultures from various regions in Indonesia and abroad. Every year, Jember Fashion Carnaval presents fashion styles from various regions, ranging from Java, Bali, Madura, Dayak, Papua, to Sumatra, for five consecutive days (Jannah, 2012). In addition to collecting clothes from various regions of Indonesia, Jember Fashion Carnaval also often discusses modern issues and phenomena at home and abroad.

This carnival features clothing that has been modified and designed in such a way that the public can enjoy it. Each theme is based on the research, collection, and pouring of ideas from the people involved in this carnival performance. A fashion carnival that integrates Indonesian fashion culture can certainly achieve the goal of showing Indonesia's cultural identity to people around the world. One way to promote various Indonesian fashion styles to the world is by holding a Jember Fashion Carnaval. Through this show, Indonesians can interact and talk to the public around the world. The carnival, which has been taking place regularly for 18 years, has the potential to attract international attention to the city of Jember. In addition, the carnival has the capacity to establish relationships with other countries that have not been established for a long time. In this sense, the Jember Fashion Carnaval, which is an annual event in the city of Jember, can serve as a tool for building international relations and local paradiplomacy. In addition, the Jember Fashion Carnaval Center can function as a subnational actor that helps build local international relations.

The researcher used several previous studies related to this phenomenon as an overview and reference during the implementation of this research. The following are the previous studies used by researchers. Studies from Marié (2018), Amalia (2022); Sari (2024); Stelowska (2015); Utomo (2019) found the important role of local governments in international relations through culture as an instrument of diplomacy. Paradiplomacy serves to introduce local identities on the global stage and build international relations. In this context, paradiplomacy serves as a medium that connects local communities with the international world through cultural interactions that can enrich multilateral diplomacy. Meanwhile, previous studies from Abdishukur (2023); Dines (2021); Meetawornkul (2024); Nicoletti & Silva (2021) have shown that carnivals and cultural festivals as soft power tools in cultural diplomacy, which are used by cities or countries to strengthen international image, build cross-cultural relationships, and extend non-coercive influence. Meanwhile, Fajrini et al., (2016); Larik et al., (2022); Papageorgiou & Papagianni (2020); Tanaka (2017) found that the role of carnivals and festivals in building city identity and nation branding, where local culture is used as a global commodity to enhance the image, attract tourists, and place the city on the international cultural map. Festivals are seen as a tool to strengthen collective identity while attracting global attention to a particular city or nation. Based on the previous studies above, the study of Jember Fashion Carnaval studied based on the needs of Jember District and the paradiplomacy perspective is still limited in its study so that this research can be a novelty and fill the gap of previous research.

The Jember Fashion Carnaval (JFC), initiated in 2003, has emerged as a distinctive cultural phenomenon in Indonesia, blending fashion, theatrical performance, and global themes. Unlike traditional carnivals such as Rio de Janeiro's samba-driven spectacle or Notting Hill's multicultural parade, JFC uniquely positions itself as a platform for

paradiplomacy—leveraging local creativity to project Jember’s identity onto the global stage (Jannah, 2012). However, while JFC has gained international media attention (e.g., Reuters, AFP), its economic impact and comparative advantages remain underexplored. This study addresses this gap by analyzing JFC’s role in advancing Jember’s paradiplomatic goals, particularly in economic development and global positioning.

Despite JFC’s growing prominence, two critical gaps persist: (1). Economic Contribution: Limited empirical evidence exists on how JFC translates cultural visibility into tangible local benefits, such as foreign investment or job creation. For instance, while JFC attracted 5,000 international tourists in 2019 (Jember Tourism Agency, 2020), its contribution to Foreign Direct Investment (FDI) remains negligible compared to Rio Carnival’s \$1 billion annual revenue (Dines, 2021). (2). Comparative Uniqueness: JFC’s potential as a paradiplomatic tool is yet to be systematically contrasted with global counterparts. Its fusion of Indonesian cultural themes (e.g., Borobudur, Toraja) with global issues (e.g., "Refugee" defile in 2016) offers a novel approach to cultural diplomacy—an aspect overlooked in prior studies. This study aims to evaluate JFC’s economic impact on Jember’s local development, using paradiplomacy frameworks and compare JFC’s diplomatic strategies with established carnivals (e.g., Rio, Notting Hill) to identify its unique value proposition.

2. LITERATURE REVIEW

2.1 Paradiplomacy

With the evolving world order, the fabric of interaction between actors has expanded further than just states. In other words, the state is no longer the only actor responsible for interactions and dynamics in international relations. This is due to the intertwining of interactions involving various international actors, not just states. Basically, despite the motivation and opportunity to achieve the interests of regional development itself, the involvement of local governments in the context of international relations is not important (Aldecoa & Keating, 1999).

As a result, the motivation for local governments to conduct foreign relations with foreign parties stems from economic, political, and cultural interests. Regional foreign relations differ from conventional foreign relations in that they have more specific functions and objectives, and are more experimental and opportunistic (Aldecoa & Keating, 1999). Local governments are increasingly involved in the international arena game because of these factors. No matter whether the local or subnational government itself has domestic interests, the activities of subnational actors are conducted abroad (Tavares, 2016). The work of local governments in the international arena does not yet have a special position in the international legal order. When examined in legal aspects, local government activities in the international arena are based on the laws that apply in their respective countries (van der Pluijm, 2007).

Paradiplomacy, defined as subnational governments’ engagement in international relations (Aldecoa & Keating, 1999), operates through cultural, economic, and political channels. JFC aligns with Lecours’ (2008), economic layer by attracting tourism, yet falls short in securing FDI—a gap attributed to inadequate institutional support (Comment No.

3). For example, while Rio Carnival's economic impact is institutionalized through city-led investment partnerships (Tavares, 2016), JFC relies on ad-hoc regional budgets (Susilo, 2020). Prieto's (2010), symbolic dimension further explains JFC's success in cultural promotion (e.g., winning "Best Costume" at Miss Universe 2015) but highlights the need for instrumental policies to convert visibility into economic gains.

Paradiplomacy is conducted to fulfill economic, cultural, and political interests and other benefits by local actors with governments and nongovernmental entities (Kuznetsov, 2015). According to Aldecoa and Keating (1999), the goals of paradiplomacy are threefold: cultural, political and economic acquisition. They also add objectives such as cultural preservation, building cultural relations with other countries, and assisting the cultural projection of the international community. To meet local needs, Jember may perform an act of paradiplomacy by organizing the Jember Fashion Carnaval to meet certain needs.

In line with the above opinion, Lecours uses three layers that distinguish paradiplomacy tools: economic layers, cooperation in various aspects, and political considerations (Lecours, 2008). The economic layer refers to Lecours' understanding of a paradiplomacy agenda that is carried out with a primary focus on attracting foreign capital and does not engage in a cultural or political context. Although it does not necessarily lead to negative goals that contradict central government policies, it implies the existence of projections from the community related to identity that have not been channeled by national actors - in this case the central government. Lecours' understanding becomes a reference to see Jember's activities to become a world fashion city based on his approach.

From Dávila and Silva's perspective, examining the objectives and types of issues depends primarily on the motivations of the paradiplomacy actors. There are a number of reasons that may drive acts of paradiplomacy by local governments, including identity considerations, local development, and the desire to project an international image (Dávila & Silva, 2016). According to them, the identity element in the act of paradiplomacy lies in the initial motivation that drives the actors to perform the act, rather than the final goal. In contrast to Dávila and Silva, Prieto notes that paradiplomacy has two dimensions: instrumental and symbolic. Objectives such as promotion, attraction of foreign investment, and access to multilateral forums fall under the instrumental dimension (Prieto, 2010). In addition, there are four categories of phenomena that can be used to analyze local government involvement in the paradiplomacy agenda, namely ceremonial, single theme, global, and sovereignty paradiplomacy (Tavares, 2016). According to this understanding, it can be interpreted that sub-state actors - in this case Jember District - take action abroad to fulfill their desire to become a world fashion city by using paradiplomacy.

2.2 Fashion and Carnival

Fashion can be interpreted as a communication phenomenon that includes various things, such as a person's interest in clothing and images created by industry and media. Literally, fashion can be defined as a style that is popular at a certain time, especially in terms of clothing, hair and cosmetics. Fashion always has a unique cultural communication function if it is based on material elements. If studied further, fashion can serve as a source of knowledge and information to study the mechanisms of international relations (Conway,

2016). In this context, fashion has the ability to build relationships and communication between cultures around the world. Fashion will always play an important role as a visual element that performs affiliation in the process of forming intercultural relationships and communication as a result of population movements and the development of new technologies that tend to create borders (Conway, 2016).

One cannot analyze one's political message without considering one's clothes and how one's body wears them (Shinko, 2016). Clothing not only helps us understand the traces of history, but also helps us understand how social and individual forces change in the historical record. The ability to choose, adapt, and define clothing is not only an act of self-building, but also a result and symbol of social mobility, the rise of bourgeois symbols, and the decline of aristocratic symbols. Until recently, the aristocracy has had the exclusive authority to adapt clothing and define fashion (Conway, 2016). In addition, clothing has the ability to symbolize and create collective identities, such as political, social, and national identities. In various ways, clothing plays different roles in interpreting and propagating individual identities. In addition, it is possible that the subject of clothing becomes part of a community to show that something is unique.

Carnival is the next relevant concept. Carnival is literally defined as a special event or period that provides fun and entertainment for the public by involving unusual costumes, dancing, food and drink, and is usually organized on city streets. Carnival can be defined as a parade of fashion, music, dance, feast, parade, festive transformation, display, and procession of sacred objects or a symbolic inversion of the hierarchy of everyday life (Croose, 2014). Carnival is a contestation of the symbolic development of society and the empowerment of people's potential in its various forms. It then generates a spirit that is at odds with meaning, effectively transforming the space (Croose, 2014).

2. METHODOLOGY

In conducting this research, qualitative methods were used as an approach. The qualitative method gives one the possibility to carry out a comprehensive study with regard to diverse topics (Yin, 2011). In the context of this research, the researcher raises the topic of Jember Fashion Carnaval which is analyzed from the perspective of the needs of sub-state actors through Paradiplomacy. This method allows the researcher to explore the data and interpret it based on intersubjective. Lamont (2015), Lamont, on the other hand, describes qualitative approaches as data collection processes and analysis strategies based on analyzing and using collective data sets rather than numbers. Lamont also divides research design into empiricism and interpretivism. Interpretivism emphasizes understanding social meaning through analyzing the relationships between variables. Based on Lamont's opinion, this research aims to understand how the organization of Jember Fashion Carnaval is carried out through paradiplomacy activities to introduce Jember as a world fashion city.

This research collected direct (primary) and indirect (secondary) data. Primary data was obtained through interviews with relevant resource persons and field observations. Indirect data was obtained from literature studies, documentation studies and internet-based studies. After the data was collected, researchers processed and analyzed the data and presented it in narrative form. To ensure that the data used was valid, the researcher used

the data triangulation technique; a technique of cross-checking data from one source and then comparing it with other sources. Through qualitative methods, researchers draw conclusions based on the interpretation of data found in the field and guided by relevant concepts or theories.

3. RESULTS AND DISCUSSION

3.1 Jember Fashion Carnaval as a Local Window to the Global Public

Jember, a city in East Java, is capable of being on the ladder of world carnival cities by organizing world-class carnivals. This is different from the Rio De Janeiro carnival in Brazil and Noting Hill in Venice. According to Jannah (2012), Jember Fashion Carnaval is the first fashion carnival in Indonesia that combines the concepts of carnival and fashion. Many processes were passed to keep Jember Fashion Carnaval as an annual event in Jember. Since 2003, the initiator Dynand Fariz started the idea to include the carnival into Jember's annual schedule.

The main goal of the carnival is to produce innovative and competitive young Indonesians who can help regional development and improve people's welfare in a sustainable manner. In addition, the mission of Jember Fashion Carnaval is as follows: (1) To make Jember a world carnival and fashion city; (2) To promote and develop creative educational, cultural, and social fields; (3) To support creative economic growth based on local excellence; (4) To improve professional management of the organization; and (5) To realize independent and creative social responsibility (Susilo, 2020). Since its inception ten years ago, Jember Fashion Carnaval has maintained several important factors to achieve that vision and mission. These factors include that which is unique; that which is extraordinary; that which is amazing; that which is accepted; that which has a new theme every year; that which lasts a long time; and that which can be sold. For now, there are also key ideas underlying Jember Fashion Carnaval. This concept is referred to as the 4Es, and consists of education, entertainment, exhibition, and economic impact (Susilo, 2020). Jember Fashion Carnaval prefers to use its name as a social event. In addition, Jember Fashion Carnaval is a collective effort to build and advance Jember through carnival events. In addition, Jember Fashion Carnaval promotes cultural values and creativity based on knowledge, concepts, and ideas as the basis of its operations. Basically, the purpose of Jember Fashion Carnaval is to gather talents and innovations from the art, culture, and fashion communities in Jember.

After its first event, Jember Fashion Carnaval continues to produce new outfits for the event every year. In 2015, Jember Fashion Carnaval adopted the main theme Outframe and took place from August 26 to 30. Ten defiles featured Majapahit (Indonesia), Ikebana (Japan), Reog (Indonesia), Fossil, Circle, Lionfish, Parrot, Pegasus, Melanesia and Egypt. In 2016, the main theme of Jember Fashion Carnaval was Revival. Ten defiles, including Garuda (Indonesia), Barong (Indonesia), Hortus, Technocyber, Paradisae, Refugee, Chandelier, Ocean, Woods, and Olympic, were organized around this theme. Ten main Victory themes were raised during the Jember Fashion Carnaval. The ten defile themes were Bali (Indonesia), Borneo (Indonesia), Borobudur Story (Indonesia), Sriwijaya Kingdom (Indonesia), King of Papua, Mythological Toraja, Siger Kingdom Lampung (Indonesia), Mythological Toraja, Wonderful of Betawi (Indonesia), and Unity in Diversity. In addition,

the Jember Fashion Carnaval will be held in 2018 from August 7 to 12. The main theme of this 17th event is ASIALIGHT, or Asian Light. In addition, there are ten defiles on display: Bian Lian (China), Babylon (Iraq), India, Kujang (Indonesia), Ottoman Empire (Turkey), Saudi Arabia, Silla (Korea), Star, Thailand, and Shogun (Japan).

With the theme of Tribal Grandeur, Jember Fashion Carnaval divided the event into two parts. The international carnival was held along Sudarman Street, and the international exhibition was held at Central Park. Minahasa (Indonesia), Aztec (Mexico), Hudoq (Indonesia), Mongolia, Zulu (South Africa), Viking (Norway), Karen (Thailand), and Polynesia were some of the themes raised in this show (Susilo, 2020).

3.2 Jember Paradiplomacy as a Foreign Activity at the Regional Level

Local governments establish foreign relations on the basis of economic, cultural or political interests, as well as paradiplomacy and international cooperation. In Indonesia, the transfer of jurisdiction from the central government to local governments, which includes the freedom to participate in these international activities, is increasing. Basically, the practice of paradiplomacy in Jember is far from ideal. Nonetheless, as mentioned earlier, Jember has been involved in international issues and agendas several times. Whether from attending international discussion forums, meeting with regional representatives from other countries, or cooperating with business people based around the world. As such, the Jember government hopes to establish connections, relationships, and cooperation with people around the world, local governments of other countries, and foreign investors in relation to the potential that the city has in order to carry out its paradiploma agenda. So far, the regent of Jember has a significant role in conducting foreign relations and paradiplomacy, from selecting partners to representing Jember in international discussions. This role is an important political resource in carrying out foreign affairs conducted by Jember District.

As regional foreign relations and paradiplomacy are still the authority of local governments, clearer juridical tools are needed to distinguish decentralization and regional autonomy. There are no regulations available in Jember that can fulfill the international relations and diplomacy plans to be carried out. In the Jember Regional Regulation, there are no points relating to foreign relations, paradiplomacy, or international cooperation. In fact, to carry out a more planned foreign relations and paradiplomacy agenda, and also to ensure that the activities carried out do not deviate from the ideas and foundations that exist in a region, regulatory tools are needed. Paradiplomacy is practiced in different ways in each region. Paradiplomacy, which has just started in Jember, has different dynamics. Each region must have different objectives to carry out the paradiplomacy agenda according to their own needs and interests to develop. It is expected that the participation of the Jember Government in various international meetings and forums will encourage the sustainability of the paradiplomacy agenda in Jember by creating a positive image. Regardless, the paradiplomacy program planned by the Jember district government is still in the planning process to date. This definitely shows that Jember is not yet familiar with the term paradiplomacy.

The Jember district government faces a number of challenges in implementing the paradiplomacy plan. One such challenge is the issue of funding. It cannot be denied that the

paradiplomacy agenda requires significant funding to take place. According to Government Regulation of the Republic of Indonesia Number 28 of 2018 concerning Regional Cooperation, funds for cooperation are fully borne by the APBD of each region. However, the central government can provide funds to regions to support the implementation of cooperation through the State APBD. Apart from funding, human resources are another thing that hinders foreign relations and paradiplomacy in Jember. Undoubtedly, human resources are critical to the success of diplomacy in Jember. The paradiplomacy agenda requires human resources who are educated, expert and knowledgeable in a particular field. Although paradiplomacy agendas are well designed, they are difficult to implement effectively if they are not accompanied by skilled human resources, adequate technology, or good communication skills. One of the obstacles standing in the way of the paradiplomacy program in Jember is the lack of legislation to cover the program. From a broader regulatory perspective, to implement a paradiplomacy agenda, a region must definitely reach a cooperation agreement through signing a Memorandum of Understanding (MoU) with another party. The drafting of MoUs regarding the regulation of cooperation is usually also time-consuming as it requires the formulation of cooperation components, including the licensing fees for such activities. Thus, the paradiplomacy agenda cannot be implemented quickly or briefly.

Thus, there is no Regional Device that oversees and handles regional foreign affairs and agendas, especially paradiplomacy agendas. Thus, matters related to paradiplomacy and international relations are still overseen by agencies or departments with relevant fields. Researchers found that Jember struggles to establish relationships and cooperation with other countries due to the absence of a bureaucratic body handling foreign affairs. Therefore, there is no connection between the agenda and the activities being carried out. Undoubtedly, the absence of a Regional Device governing this area has resulted in the paradiplomacy program in Jember not being well-planned. The draft of this paradiplomacy agenda is certainly prone to hinder the acquisition of global public attention towards the existence of Jember.

3.3 Global Public Response to Jember Fashion Carnaval

Since its first event in 2003, Jember Fashion Carnaval has continued to grow and received diverse responses from the public worldwide. Every year, Jember Fashion Carnaval always becomes the subject of news coverage in the media, including online media. This is how Jember Fashion Carnaval has gained its current presence. Thus, it seems that the media plays a significant role in planning and executing the Jember Fashion Carnaval. The media facilitates access to information for the public worldwide. Thus, the public from all over the world can easily learn about, enjoy, and respond to what Jember Fashion Carnaval has to offer. Basically, the dissemination of information through online media makes it easier for information seekers to obtain more comprehensive details about the carnival. On the official Jember Fashion Carnaval portal, 68 languages are available, allowing access for the public from various parts of the world (Jember Fashion Carnaval, 2019).

This clearly provides an opportunity for the global public to easily obtain information about the carnival. Jember Fashion Carnaval connects with audiences worldwide through

social media platforms such as Instagram, Twitter, and Facebook, in addition to its official website jemberfashioncarnaval.com. This access also provides a broader space for the public from around the world to voice their opinions on the sustainability of the Jember Fashion Carnaval and to gather diverse opinions on the organization of the carnival. On the social media accounts of Jember Fashion Carnaval, such as Twitter and Instagram, many people share their admiration for the organization of the carnival. For the past five years or so, this opinion has been expressed. There are some people who say they know Jember because of the Jember Fashion Carnaval. This means that the Jember Fashion Carnaval will be remembered and cherished by the public. In addition, there are also complaints about orderliness due to the lack of space for photographers during the carnival. There are also hopes that the Jember Fashion Carnaval can showcase other Jember cultures to attract global attention.

In addition, there are comments about the difficulty of getting transportation to Jember, despite the presence of international events like the Jember Fashion Carnaval. In addition to transportation issues, there are also opinions about the ticket prices to attend the Jember Fashion Carnaval. This is due to the numerous comments from the public worldwide about the Jember Fashion Carnaval posted on Twitter and Instagram during the event. If this can be realized, then Jember has a great opportunity to engage in the international scene.

3.4 Jember Fashion Carnaval as an Instrument towards Becoming a World Fashion City through Paradiplomacy

Having been held for almost twenty years, Jember Fashion Carnaval has become a new phenomenon in Jember. The development of Jember Fashion Carnaval is increasingly rapid due to its innovative organization that combines fashion, theatrical attractions, art, and music. In addition, the themes or parades presented are very diverse, covering various aspects of culture and emerging issues, which is one of the factors that can attract public attention from all over the world. This makes the Jember Fashion Carnaval an event that not only offers unique displays of cultural and fashion attire but also provides broader and deeper values that can be enjoyed by the public as a whole. The Jember District Government views the implementation of the cultural and fashion carnival as a means of paradiplomacy that can enhance communication opportunities with foreign parties. Thus, the Jember District government continues to improve the conditions of the region to maximize the potential of the Jember Fashion Carnaval. This is done so that the paradiplomacy agenda can be carried out effectively. Nevertheless, there are several things that need to be considered before Jember Fashion Carnaval can be regarded as a strategy to promote the city of Jember to the world.

As evidenced by the fact that before the Jember Fashion Carnaval was held, the relationship between Jember and the global public had already improved. Researchers say that the Jember Fashion Carnaval, which has been held since 2015, has encouraged the Jember District government to interact, connect, and collaborate more with people from around the world. This is evidenced by the efforts of the Jember District Government to initiate a paradiplomacy program. The Jember District Government always assists in this

matter, both financially and non-financially. To support the Jember Fashion Carnaval, the funds provided recently are fresh funds. In 2015 and 2016, the Jember District Government provided assistance amounting to one billion, which was listed in the 2016 Regional Budget. Meanwhile, the non-financial assistance provided by the Jember District Government includes the waiver of licensing fees, taxes, and the organization of the Jember Fashion Carnaval. The Jember District Government collaborates with the Transportation Department and the public order officers in this matter.

According to Aldecoa & Keating (1999), the goals of paradiplomacy consist of three things: cultural, political, and economic acquisition. They also added goals such as cultural preservation, building cultural relationships with other countries, and assisting in the projection of international cultural society. The organization of the Jember Fashion Carnaval, as the first part, certainly has similar elements. In this case, it is mentioned that the Jember Fashion Carnaval program includes various activities, starting from the four-day carnival opening, showcase or exhibition, national and international discussion rooms and forums, as well as fashion designers' appearances in various beauty contests. Although not designed to generate financial profit, the organization of the Jember Fashion Carnaval benefits the local community and the organizers themselves. Thus, the Jember Fashion Carnaval has successfully created an environment that supports the growth of the city of Jember. The large number of visitors during the Jember Fashion Carnaval indicates economic growth in Jember, from the private sector to the general public. In every carnival event, many vendors sell their goods, stay overnight, use transportation, and pay taxes from people who come from all over the world. This will certainly enable the Jember Fashion Carnaval to generate revenue for the city of Jember.

By organizing the Jember Fashion Carnaval, there may be a connection between cultural and economic goals. This is due to the fact that Jember Fashion Carnaval has many cultural connections, both with Jember's culture and the cultures of other regions in Indonesia. It is projected that Jember's culture will transform into a fashion style accompanied by theatrical performances. One of the goals of the Jember Fashion Carnaval is to preserve and maintain fashion culture. Nevertheless, Jember Fashion Carnaval continues to strive to build cultural relationships with other regions. Jember Fashion Carnaval establishes cultural relationships by providing guidance and direction to other regions that wish to hold a carnival (Susilo, 2020). The involvement of international cultures in the parade at the Jember Fashion Carnaval shows that this activity helps project the cultures of the international community. Ikebana (Japan), Egypt, Bian Lian (China), Babylon (Iraq), the Ottoman Empire (Turkey), Saudi Arabia, Silla (Korea), Thailand, Shogun (Japan), India, Aztec (Mexico), Mongolia, Zulu (South Africa), Viking (Norway), Karen (Thailand), and Polynesia were used in the performances from 2015 to 2019. The designers from Jember Fashion Carnaval convey global cultural values into fashion. Thus, the goals of economic and cultural acquisition become two targeted components, based on Aldecoa and Keating's analysis of the conditions used for the Jember Fashion Carnaval.

Furthermore, when viewed through Lecours' analysis using distinguishing components regarding the instruments of paradiplomacy, which consist of three components: the economic layer, cooperation in multidimensional aspects, and political considerations

(Lecours, 2008). In the first component layer, the economic layer, it refers to Lecours's understanding that the agenda of paradiplomacy is carried out with a primary focus on attracting foreign capital, thus not related to the political or cultural context. In the context of Jember Fashion Carnaval, it seems that it does not yet fall into the first component layer. The reason is that, both in terms of the objectives and the results obtained by Jember through the Jember Fashion Carnaval, foreign investment has not yet been achieved by Jember.

The second component includes topics of cooperation in the fields of culture, technical, education, and social. A multidimensional approach is used in this section. Looking back; the organization of the Jember Fashion Carnaval is based on cultural, educational, and social foundations. This can be seen from the vision, mission, and goals that have been steadfastly upheld during the Jember Fashion Carnaval. The involvement of cultural costumes from Jember and other regions in Indonesia seems to indicate a cultural foundation. This shows that the Jember Fashion Carnaval maintains cultural values in each of its events. Education can be seen from the very beginning of the Jember Fashion Carnaval preparations. Comprehensive training on the values to be showcased through the costumes worn in the carnival parade will be provided to each participant. By being a social agenda; Jember Fashion Carnaval involves social elements. With its cultural, educational, and social context, this carnival can function as a tool of paradiplomacy.

The third component includes political considerations. The identity that has not yet been provided by national actors—in this case, the central government—is often projected by the community. Regarding this third part, in line with the goal of Jember Fashion Carnaval to create an identity for Jember as a world carnival city that has not yet been provided by the central government. According to researchers, Jember Fashion Carnaval may fall into this third layer, even without considering political identity. Thus, Jember Fashion Carnaval can become an instrument of paradiplomacy for Jember, according to the analysis of the layers of the paradiplomacy device components by Lecours.

In addition to the experts' analysis above, the Dávila and Silva analysis method examines the reasons behind the actors of paradiplomacy. Researchers show that the desire to project an international image, local development, and identity considerations can be linked to the background objectives of the Jember Fashion Carnaval. Over the past five years, Jember Fashion Carnaval has demonstrated the ability to attract public attention from around the world in terms of projecting an international image. Jember Fashion Carnaval shapes the city's image as the world carnival city. The participation of Jember Fashion Carnaval in international fashion events has made Jember more recognized in the eyes of the world. Meanwhile, in the context of local development, the organization of the Jember Fashion Carnaval, which is always based on social values in its presentation, contributes to the development of Jember. In addition, as part of local development, the Jember Fashion Carnaval contributes to the development of Jember through the application of social values in its events. The organization of the Jember Fashion Carnaval has a significant impact on the development and progress of the city of Jember in various fields. Jember Fashion Carnaval has brought about changes over the past five years. In the tourism industry, this carnival event has created a new tourist attraction for foreign visitors. This will definitely increase the revenue of the Jember region. In addition, the influx of visitors from around the world

has prompted Jember to continuously improve and develop in various fields. One of them is by improving the facilities and infrastructure in Jember. This is related to the formation of a good image that Jember possesses.

Unlike Dávila and Silva, Prieto states that paradiplomacy has two dimensions, namely instrumental and symbolic (Prieto, 2010). The instrumental dimension refers to objectives, such as promotion, attracting foreign investment, and access to multilateral forums (Prieto, 2010). The Jember District Government refers to the Jember Fashion Carnaval as one of the factors that can attract foreign investment to come to Jember District. However, from 2015 to 2019, the amount of foreign investment in Jember varied. However, since the arrival of the Jember Fashion Carnaval, the investment climate in this city has started to improve. The Jember District Government also invites investors to come to Jember and participate in advancing the potentials that Jember has, one of which is the Jember Fashion Carnaval. In terms of promotion, Jember Fashion Carnaval has garnered greater attention from people around the world due to the numerous news articles and publications about it (Susilo, 2020). Various media outlets also provide information about the Jember Fashion Carnaval. As stated by Stephane Paquin and Guy Lachapelle, the internet is a simple yet effective tool for promoting the interaction of art, culture, tourism, and the potential of a region. Media—National and international media are involved in this publication. However, in 2005, Reuters was the first media outlet to report on the Jember Fashion Carnaval (Susilo, 2020). Metro TV, Kompas, Kompasiana, Republika, Tempo, Antara Foto, Viva News, Viva Life, Cabinet Secretariat of the Republic of Indonesia, The Jakarta Post, Kumparan, Tirto.id, Majalah Batik, and CNN Indonesia is an example of the national media lineup. Meanwhile, several international media outlets have reported on the Jember Fashion Carnaval. Reuters, AFP, AP, NHK, Yahoo News, Getty Images, The Wall Street Journal, Daily Record, Style Bistro, Gulf News, Hungeree, Demotix, Epoch Times, LI News, Burufffy, Weezbo, The News Daily, and Fashion & Life are the international media involved (Susilo, 2020). For the past five years, the Jember Fashion Carnaval has been significantly aided by the media, according to researchers. In fact, the media lineup also contributes to the dissemination of information access so that the global public can enjoy the carnival.

Jember Fashion Carnaval holds showcases or exhibitions in various places around the world in addition to lasting for four days. This aligns with the third component, which is access to the forum, a multilateral forum. The organizers of this carnival are often involved in various cultural events both domestically and internationally. On average, the number of events attended can reach 35 to 50 events per year (Susilo, 2020). Over the past five years, there have been various performances at the Jember Fashion Carnaval. In 2015, there were Chingay (Singapore), Beijing (China), South Korea; in 2016, there was Seychelles (East Africa); in 2017, there were Mauritius (Africa), Mumbai, and Khurukhsetra (India), Dubai; in 2018, there were Khurukhsetra (India), Pakistan, the Opening and Closing of the Asian Games (Indonesia), Moscow (Russia), Australia; and in 2019, there were Kunming (China), Beijing (China). From 2015 to 2019, Jember Fashion Carnaval consistently gathered and interacted with the international public through various multilateral forums. This enhances the interaction space created by Jember Fashion Carnaval in an effort to introduce Jember to

people around the world. Undoubtedly, this element will help the advancement of Jember Fashion Carnaval in the future.

In addition to conducting showcase tours to various countries, Jember Fashion Carnaval strives to enter multilateral forums by sending their creations to fashion championships in various countries. In addition, the costumes designed by Jember Fashion Carnaval have won various costume championships in different countries. For example, in 2015, the Borobudur Costume won the Best Costume category at Miss Universe in Florida, and the Mythical Toraja Costume won the Best Costume category at Miss Supranational in Warsaw, Poland. In September 2016, the Royal Sigokh costume was awarded Best Costume at Miss Grand International in Las Vegas, United States; the Betawi costume was awarded Best Costume at Miss Tourism International in Malaysia; the Ulos, Batik, and Lurik costumes were awarded second-best costume at Carnaval de Victoria 2016 in Seychelles, East Africa; and the Garuda costume was awarded Top 5 costume at Miss Universe 2016 in the Philippines. In 2018, The Sacred Hudoq costume received the Best Costume award at Miss Supranational 2018 in Poland.

However, the symbolic dimension is related to objectives, such as cultural promotion. The organization of the Jember Fashion Carnaval surely has clear objectives. In addition to promoting Jember's culture during the four-day carnival, the Jember Fashion Carnaval also participates in various exhibitions and costume championships in different countries. This is the effort of the Jember Fashion Carnaval to promote the culture of Jember and the region in Indonesia through the medium of fashion. Paradiplomacy researchers argue that the Jember Fashion Carnaval has two meanings: instrumental and symbolic. By using the carnival as a form of their agenda, Jember can promote its identity by encouraging and supporting the local community to engage in interaction, discussion, and partnership with the global public. In this context, the Jember Fashion Carnaval can be categorized as a cultural and economic tool for Jember to engage in the international arena.

4 CONCLUSION

This study demonstrates that the Jember Fashion Carnaval (JFC) serves as an effective instrument of paradiplomacy for Jember Regency, enabling it to project its identity as a "world fashion city" while contributing to Indonesia's cultural diplomacy. By integrating local and global cultural themes—from Indonesian traditional costumes (e.g., Majapahit, Toraja) to international issues (e.g., Refugee defile, 2016)—JFC bridges subnational and national diplomatic agendas. However, two critical gaps remain. *First*, while JFC enhances Jember's global visibility, its impact on national soft power is indirect. Unlike Brazil's Rio Carnival, which is central to the country's cultural branding, JFC's paradiplomatic efforts are not yet systematically aligned with Indonesia's *Wonderful Indonesia* campaign. For instance, JFC's participation in multilateral forums (e.g., Miss Universe, Asian Games) could be leveraged more strategically to promote nation-branding, as seen in Thailand's use of festivals for soft power (Meetawornkul, 2024). *Second*, JFC's potential as a subnational actor is constrained by institutional weaknesses, including the absence of a dedicated regional agency for international relations and reliance on ad-hoc funding. Comparative studies (e.g., Tavares, 2016) show that successful paradiplomacy requires legal frameworks and cross-

sector collaboration. Thus, we recommend: (1) Policy Integration: Formalize JFC's role in Indonesia's cultural diplomacy strategy by involving the Ministry of Foreign Affairs and Creative Economy Agency; (2) Institutional Support: Establish a Jember International Relations Office to streamline paradiplomatic agendas, mirroring Quebec's model (Lecours, 2008); (3) Strategic Partnerships: Collaborate with global fashion networks (e.g., Paris Fashion Week) to elevate JFC's prestige, as Kyoto did with its cultural festivals (Tanaka, 2017). In summary, JFC exemplifies how subnational actors can advance local identity and global engagement. Yet, its long-term success depends on synergizing regional initiatives with national diplomacy—a lesson for Indonesia's decentralized governance. Future research should quantify JFC's soft power impact, such as through surveys of international audience perceptions.

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