Satmata: Journal of Historical Education Studies *ISSN 3024-9554*
Vol. 4 No. 2, 2026, pp: 213 ~ 228
Open Acces: *https://doi.org/10.61677/satmata.v4i2.1087*

EXPLORING INTANGIBLE HERITAGE VALUE IN JEMBER FASHION CARNAVAL: AN APPROACH TO F. KLUCKHOHN'S CULTURAL VALUE ORIENTATION THEORY

Amalia Nurma Kinanti[1*], Aman[2]

Department of History Education, Fakulty of Social and Political Sciences, Yogyakarta State University, Indonesia
amalianurma.2024@student.uny.ac.id[1], aman@uny.ac.id[2]*
**Corresponding author*
Received September 17, 2026; Revised October 5, 2026; Accepted October 7, 2026; Published October 31, 2026

ABSTRACT

This article discusses the representation of intangible cultural heritage values in the 24th Jember Fashion Carnival in 2026, themed "HEAL: Humanity, Earth, and Life," using F. Kluckhohn's five frameworks for cultural values. The study employs a historical method involving topic selection, heuristics, verification, interpretation, and historiography, drawing on primary sources namely, direct observations of the 2026 JFC as well as supporting secondary sources such as books, academic articles, and newspapers. The research findings indicate that Kluckhohn's five dimensions of cultural values are explicitly identified in the theme, the fashion show, the use of costume materials, the narrative stories, and the relationships among the participants of the 2026 JFC. All dimensions are reflected in the 2026 JFC and serve as a manifestation of the profound interpretation of five fundamental issues of life, creatively translated through the medium of street fashion and the show's narrative. Thus, the Jember Fashion Carnaval is a tangible manifestation of intangible cultural heritage that is alive and thriving within Jember society. It also demonstrates the relevance of Kluckhohn's framework for interpreting modern popular cultural phenomena beyond the context of local traditions, which has traditionally been its primary domain of application.

Keywords: *Jember, carnaval, intangible, heritage, culture.*

INTRODUCTION

The Jember Fashion Carnaval (JFC) has grown into a cultural phenomenon that not only brings pride to the people of Jember but also raises Indonesia's profile on the international stage. The JFC is an annual event featuring a spectacular fashion parade along the main streets of Jember, East Java, with thousands of participants and spectators from various regions and even other countries. However, behind the visual splendor and creative innovations on display lie the values of intangible cultural heritage which serve as the primary foundation for the JFC's sustainability and uniqueness. Jember is a city previously known as a tobacco-growing town and a center for Islamic scholars, with no historical ties to the world of fashion. Today, Jember is widely recognized as a carnival city thanks to the Jember Fashion Carnaval. This initiative began with Dynand Fariz, a local son with a grand vision to transform the face of Jember through creativity and art (Proborini, 2017). Initially, JFC aimed only to showcase the talent and creativity of local youth, but over time, this carnival has grown into one of the world's largest fashion festivals, on par with international carnivals such as Mardi Gras in New Orleans and the Rio Carnival in Brazil. This transformation did

This is an open access article under the CC BY-SA 4.0 International license.
Copyright ©2026 by Satmata: Journal of Historical Education Studies. Published by Fahr Publishing

not happen overnight; it was the result of a lengthy process involving social dialogue, training, and thematic exploration. JFC has successfully integrated elements of dance, visual arts, and music into a single theatrical and innovative performance. Each year, the theme is different, showcasing the richness of local and global cultures while addressing current issues relevant to society. This makes JFC not just an entertainment event, but also a space for cultural education and social reflection (Denissa, 2012).

Intangible cultural heritage refers to the practices, expressions, knowledge, and skills passed down from generation to generation, thereby shaping a community's identity and ensuring its continuity. In the context of JFC, these values are reflected in various aspects, ranging from the creative process and costume-making to theme selection and community involvement at every stage of the event. The costumes featured in JFC often highlight motifs, symbols, and folk tales from various regions in Indonesia, such as the "Archipelago" fashion show, which showcases traditional attire from Java, Bali, Madura, Dayak, Papua, and Sumatra. Furthermore, the training process for participants which involves everyone from children to adults serves as a means of passing down cultural values, discipline, cooperation, and innovation. JFC also serves as a platform for the community to collectively and creatively express their local identities, while simultaneously strengthening their sense of pride in their own cultural heritage (Sugiarti, 2025). In the era of globalization, every city is competing to build a unique identity to attract the world's attention. JFC has successfully established Jember as an icon of a highly competitive creative city at the national and international levels. Through its grand and innovative fashion parades, JFC not only showcases local culture but also serves as a driving force for the creative economy and tourism in Jember. This event has proven capable of increasing tourist visits, opening up investment opportunities, and creating new jobs for the local community. JFC's success as a city icon is inseparable from its ability to pursue sustainable innovation. Every year, the JFC consistently introduces new elements to its performances. These innovations not only ensure the JFC's continued relevance amid global competition but also guarantee that local cultural values remain relevant and adaptable to the changing times.

Indonesia is known as a country with extraordinary cultural wealth, both tangible and intangible. One tangible manifestation of this intangible cultural wealth is the organization of cultural events that are able to highlight, preserve, and bring to life traditional values in creative and innovative ways. One prominent event that has become a national and even international icon is the Jember Fashion Carnival (JFC). The JFC has evolved into an icon of creativity capable of transforming Jember from an agrarian and religious city into a city of fashion and culture. This shift in identity did not occur overnight but rather through a lengthy process involving a paradigm shift in society, cross-sector collaboration, and continuous innovation. Intangible cultural heritage encompasses all expressions, practices, knowledge, and skills passed down from generation to generation that form an integral part of a community's identity. In the context of the JFC, the values of intangible cultural heritage are reflected in various aspects, including community involvement at every stage of the event's organization.

Although numerous studies on JFC have been conducted, a review of the literature reveals a significant academic gap. Most studies have limited their focus to the history of its development, its significant economic impact on the region, the heavily promoted tourism initiatives, and the aesthetics of fashion design. Consequently, this has led to the perception that JFC is merely a creative industry and a form of street entertainment. Furthermore, limitations were also found in the application of F. Kluckhohn's cultural orientation theory framework, which was restricted to the analysis of oral traditions, traditional ritual dances, and traditional agrarian societies. In accordance with the theory of cultural value orientation developed by F. Kluckhohn as cited in (Syawaludin, 2017), a cultural value is defined as: "a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable, which influences the selection from available modes, means, and ends of action." This refers to a conception whether explicit or implicit that is distinctive to an individual or characteristic of a group, representing what is desired and influencing the selection of available modes, means, and ends of action. This theory has not yet been fully utilized to analyze the phenomenon of contemporary carnivals in urban communities. Building on this gap in the literature, this article seeks to explore how the Jember Fashion Carnival (JFC) serves not merely as a fashion show but also as a space for the preservation, transformation, and strengthening of local cultural identity.

Therefore, this study seeks to address the central question of how Kluckhohn's five dimensions of cultural value orientation are represented both implicitly and explicitly in the patterns of participation in the 24th Jember Fashion Carnival in 2026. It also examines the extent to which this framework is relevant for identifying the values of intangible cultural heritage in dynamic forms of contemporary cultural expression, such as an international-scale fashion carnival. Based on the discussions above, the author seeks to analyze how the values of intangible heritage can foster creative strengths capable of elevating a region's identity and dignity. This is achieved through innovation, collaboration, and community engagement, as reflected in the JFC, which has become an icon of creativity. To systematically examine the values underpinning this phenomenon, this study employs a theoretical framework of cultural value orientation through the five dimensions of the theory.

RESEARCH METHOD

This article discusses the value of intangible cultural heritage in the Jember Fashion Carnival. This study employs a qualitative approach based on Kuntowijoyo's historical research method, combined with a thematic analysis of F. Kluckhohn's theory of cultural value orientation. This theory is systematically applied to reconstruct the historical development of the Jember Fashion Carnival (JFC) and to describe the values of intangible cultural heritage reflected in the event. The research focuses on the 24th JFC in 2026, which carried the theme "HEAL: Humanity, Earth, and Life." Data collection (heuristics) was conducted comprehensively using primary sources obtained from the researcher's direct observation of the 24th Jember Fashion Carnival in 2026.

This approach was chosen because it provides direct empirical data on the themes and patterns of engagement in the current JFC, and includes visual observations of the runway shows for several fashion segments (Roots, Gaia, Sanctuary, Rebirth, and others). It is further supported by secondary sources from the period 2003–2026, including books, academic articles, and newspapers, selected based on their relevance to reconstructing the historical development of the JFC. The validity of the data obtained was subsequently tested through both internal and external source criticism, as well as source triangulation techniques to compare field observations with historical literature.

The verified data were qualitatively analyzed using F. Kluckhohn's Cultural Value Orientation Theory framework. The analysis was conducted by categorizing the field data into five main dimensions (human nature orientation, activity orientation, time orientation, man-nature orientation, and interpersonal relational orientation). The results of the analysis were then presented in the form of a systematic, logical, and chronological critical-narrative historiography to explain the role of the JFC as a sanctuary for the preservation of the living cultural heritage of contemporary societ

RESULTS AND DISCUSSION

A Fusion of Traditional Culture and Local Creativity

Indonesia is a country composed of a wide variety of ethnic groups, nationalities, races, and cultures, each with its own distinctive characteristics. The diffusion of traditional cultural elements is not limited to the movement of cultural elements from one place to another. It can also be observed in the process by which a culture is introduced and adopted by individuals or social groups (Roszi & Mutia, 2018). Traditions and culture are shaped by the environmental and geographical factors of the communities in which they exist. Although Indonesia possesses an abundance of rich traditions and cultures, this does not mean that these traditions and cultures will last forever. If the traditions and cultural heritage passed down by our ancestors are not properly preserved, it is not impossible that one day these traditions and cultures will become nothing more than memories. As the younger generation, it is our duty to safeguard, preserve, nurture, champion, and even develop the traditional heritage and cultural and intellectual treasures, as well as the noble values of the Indonesian archipelago (Qurtuby & Lattu, 2019).

Traditional culture is an intellectual creation that requires effort to secure protection. Traditional culture is an entity and the identity of a nation that can be utilized economically for the progress and well-being of society. One form of traditional cultural work is the expression of folklore. The existence of traditional cultural expressions cannot be separated from the indigenous peoples and local communities that develop them. Therefore, the rightful owners of traditional cultural expressions are the indigenous peoples and local communities themselves. The indigenous peoples who develop these expressions hold rights that are collectively managed. No single individual has the right to exclusively monopolize the use of traditional cultural expressions. The principles governing ownership and management of traditional

cultural expressions include: ownership rights over traditional cultural resources, which stem from traditional rights held by traditional communities including relevant customary law communities; The right of control over traditional cultural resources located within a country's territory falls under the authority of the state; while the right to manage traditional cultural resources is exercised by the government as the national authority or by lower-level authorities to which authority has been delegated (Wedhitami & Santoso, 2014).

The cultural expressions of a social group reflect how humans have simultaneously and generation after generation interacted with the natural environment. From a forward-looking perspective, these cultural expressions and worldviews are always linked to cultural arts that showcase aesthetic beauty and cultural technologies which serve as forms of environmental engineering designed to sustain and address the challenges posed by nature and the surrounding environment. Examples currently found within Indonesia's cultural diversity include the graceful movements of dance, the beauty of batik, ornamentation, and even architectural civil engineering all of which are forms of cultural expression. Cultural expression serves as a collective medium that plays a decisive role in the era of the creative economy. Cultural richness and diversity hold economic potential worth considering, such as musical products, art performances, fashion, and so on. This must be understood and studied by people across generations and must endure over time as a source of inspiration (Hutabarat, 2015).

The History and Development of JFC as a Contemporary Cultural Heritage

Culture truly belongs to everyone, because it flourishes in various places all over the world. Indonesia, as a country rich in regional cultures, is a source of pride. One example of traditional culture in Indonesia is found in Jember, which boasts extraordinary traditional arts and culture. The Jember Fashion Carnaval is a form of cultural art or a representation of Jember's indigenous traditions. Although the JFC has ventured onto the international stage, the cultural values embodied in the parade have remained unchanged both in terms of philosophy and spiritual significance. Indirectly, the JFC parade serves as a form of appreciation for traditional culture in Jember. The Jember Fashion Carnaval demonstrates how to cultivate and present cultural identity through the interaction between participants and the event's audience. This event also serves as a platform for showcasing cultural arts within a festival supported by the Jember government acting as a bridge toward the modernization of local cultural arts that have long flourished within Jember's community (Radja & Sunjaya, 2024).

Based on an interview conducted by a TV station (Netmediatama, 2015) with Dynand Fariz, he introduced the Jember Fashion Carnival to the general public, explaining that the JFC is not just an ordinary fashion show. The Jember Fashion Carnival has become a cultural phenomenon that can be showcased on the international stage. The history of the Jember Fashion Carnival began with a fashion house founded by Dynand Fariz in 1998 under the name Dynand Fariz International High Fashion Center, as an expression of Dynand's appreciation for and contribution to the world of

fashion. In 2001, Dynand organized a fashion week to introduce his fashion house to the general public. During this event, the fashion house's employees were asked to wear the latest global fashion trends while working for a week. The following year, the event was transformed into a small parade featuring creative and unique upcycled outfits around the fashion house. According to a magazine (Rikeu, 2020), the public's positive enthusiasm for this parade inspired Dynand to develop the idea of holding a larger and more festive carnival. Initially, Dynand launched a fashion carnival in 2002, with 45 of its employees parading through the villages and the town square of Jember. This statement is supported by another study by Krisnadi et al. (2023), which notes that the parade continued in collaboration with Karisma and Dyfa salons to showcase the available fashions.

The Jember Fashion Carnaval was first officially held on January 1, 2003, coinciding with the anniversary of Jember Regency. In the early days, funding for the JFC came solely from Dynan Fariz, the founder, without any initial financial support from the Jember Regency government. During the 3rd JFC, the event successfully broke a MURI record for the carnival with the longest route in Indonesia, spanning 3.6 km. As a result of this MURI record, the JFC was covered by international media such as Reuters during the 4th JFC in 2005. This, in turn, sparked national media attention, leading to annual coverage of the JFC. The JFC's growth accelerated thereafter; from 2006 to 2016, it introduced a variety of new events. This culminated in widespread recognition and the event's continued success from 2017 to 2021. This was evidenced by the 16th JFC in 2017, which was attended by the 7th President of Indonesia, Joko Widodo, and designated Jember Regency as the "Carnival City" of Indonesia. The JFC's golden age continues to this day with a variety of new innovations and creative initiatives, even though the JFC's founder, Dynan Fariz, passed away in 2019.

The Jember Fashion Carnaval serves as a creative platform for the people of Jember to express their concepts, ideas, and knowledge. These efforts represent the community's attempt to build a cultural identity whose philosophical significance is clearly understood through its activities. The JFC was established and chosen as a platform aimed at fostering a sense of national identity rooted in national culture. In a study conducted by (Tampubolon & Darmawan, 2016), stated that JFC, through fashion, can foster a sense of national identity rooted in the community's spirit to continuously be creative and produce work that elevates the reputation of the city of Jember both in Indonesia and internationally. Furthermore, JFC's perspective on the themes implemented in fashion conveys a message of contemporary culture that incorporates global concepts to represent Indonesia's cultural heritage. The themes depicted illustrate how the community realizes its potential based on its existing resources, thereby shaping current cultural activities.

Furthermore, research conducted by (Denissa et al., 2015), states that Dynand Fariz views this carnival as a challenge and plans to collaborate with the city government for future events, as the JFC cannot grow solely by obtaining official permits. The carnival that Fariz aims to realize has a mission to develop arts and cultural

education and promote creativity among the younger generation. JFC's vision to make Jember a fashion tourism destination in Indonesia and the world, as well as a world-class carnival city, will bring benefits in social, cultural, political, economic, and tourism aspects. To realize JFC's vision as a fashion tourism destination and Jember as a world-class carnival city, Fariz must mobilize the people of Jember to become creators. This carnival stands out from others because it has a local flavor that, according to Fariz, cannot be found in other cities. Indonesians are, for the most part, a "spectator society" meaning they enjoy both watching and being watched so cultural and social values can be learned and understood through the Jember Fashion Carnival. Even before the JFC existed, the people of Jember had a tradition of using the streets as a venue for artistic performances. The streets are a sacred place for holding ruwatan or selamatan ceremonies dedicated to Sang Hyang Seri to bring all kinds of happiness to the community. Additionally, the JFC showcases a culture that shapes how the community interacts with an organization. There are several important principles inherent in the JFC, namely the belief that the JFC and the community form an inseparable unity in achieving a common goal. Without community involvement, the JFC would not receive recognition; conversely, without the JFC, the community would lack a platform to explore personal growth.

As a cultural phenomenon inseparable from society, the Jember Fashion Carnival has become a national cultural institution in Indonesia. The cultural elements of the JFC blend various aspects of music and dance, with the primary focus on showcasing unique and captivating themed costumes. As times change and evolve, the JFC adapts to these developments while remaining true to local culture, which serves as a key theme in its presentations. The JFC makes a significant contribution to the people of Jember by fostering social awareness of the arts. The profound meaning behind the Jember Fashion Carnival is that the people of the Jember region seek to advance their community through this carnival. This carnival builds sociocultural bonds among the community members as they preserve their cultural heritage, thereby fostering social connections among one another (Azizah et al., 2020).

The Value of the Jember Fashion Carnaval as Intangible Heritage

Since World War II, UNESCO has supported a series of world heritage initiatives, including intangible cultural heritage viewed as a holistic concept rather than an inventory designed to quantify the intangible value of a way of life, whether natural or cultural. Intangible heritage holds the same status as natural heritage and is classified as living heritage. UNESCO has developed instruments to protect intangible heritage since 1952, focusing on legal concepts such as intellectual property, copyright, and patents as the basis for protecting such cultural expressions. Consequently, UNESCO defines intangible heritage as all forms of traditional and popular culture or folk culture which are collective creations originating from specific communities and rooted in tradition. These works are transmitted orally or through gestures and are modified over time through a process of collective recreation. This includes oral traditions, customs,

languages, music, dance, rituals, celebrations, traditional medicine, culinary arts, and all types of specialized skills related to the material aspects of culture. Cultural heritage must speak through the values imparted by society, and not the other way around. Objects, collections, buildings, and so on are recognized as cultural heritage when they express the values of society; thus, the tangible can only be understood and interpreted through the intangible. Society and values are intrinsically linked. (Munjeri, 2004).

UNESCO has advanced the protection of intangible heritage by mobilizing national actors to take the necessary steps to protect intangible cultural heritage within their territories. These steps demonstrate the significant difference between professional heritage management and the heritage that must be protected. UNESCO has established a list of intangible heritage that includes artistic activities such as festivals and films. Festivals serve as exceptional platforms for showcasing intangible heritage because they break away from patterns of national representation and highlight subnational cultural expressions. Research conducted by Kirshenblatt-gimblett (2004), It notes that the 2002 Smithsonian Folklife Festival, dedicated to the Silk Road, is a prime example of putting policy into practice. The 2002 festival was extraordinary because it broke away from patterns of national representation and showcased subnational cultural expressions within the supranational framework of trade routes. The festival also blurred the easy distinctions between traditional and contemporary, high and low culture by including the Tokyo Recycle Project, which created contemporary fashion by recycling clothing provided by clients specifically for the festival. The festival's success reflects the ongoing critical engagement of cultural heritage centers and cultural heritage institutions with the festival and related efforts to shape UNESCO's initiatives regarding intangible cultural heritage. These institutions have sought to shift UNESCO's focus from a "masterpiece" orientation toward supporting local communities so they can preserve their cultural practices.

Another study by Poplawska (2025), examines how the establishment of the policy framework for Intangible Cultural Heritage under the 2003 UNESCO Convention can influence cultural governance structures at the national and regional levels. The process of official registration and protection by the government can serve as an added value to local traditional practices. International cultural heritage status can pave the way for local works to be showcased on the world stage and foster even broader cross-cultural relationships. Thus, it can be said that the UNESCO Convention explicitly designates local communities or practitioners as the primary rights holders of their cultural heritage. In line with this research, the Jember Fashion Carnaval is the result of a fusion of traditional culture with the creativity of the local community, showcasing costumes and performances rich in cultural value, as well as dance, music, and theater. This demonstrates that the Jember Fashion Carnaval has the potential to be recognized as intangible cultural heritage. The JFC not only presents grand and theatrical fashion parades but also preserves cultural values that have been passed down through generations and continue to be developed through creative innovation. Although the Jember Fashion Carnaval has not yet been officially recognized by

UNESCO as intangible cultural heritage, the JFC has gained international recognition and enjoys a strong reputation as a unique carnival on the global stage. The values of intangible cultural heritage encompass practices, expressions, knowledge, and skills passed down orally or through cultural practices that shape a community's identity and ensure its continuity.

As demonstrated in Poplawska's analysis, the essential nature of intangible heritage is not merely a body of works, but rather a tradition that holds value and must be continuously and dynamically reimagined by the community that owns it. Based on this perspective, the Jember Fashion Carnaval meets the criteria as a living and evolving cultural process within Jember society. The existence of this vibrant and continuously evolving cultural expression aligns with previous research conducted by Gea (2021), which emphasizes that traditional cultural performances originating from their region are not merely visual spectacles. The Maena poetry in Nias society serves as a collective medium that expresses a worldview and value system representative of its community. The findings of that research article, grounded in the theory of cultural value orientation, reveal that the five main points of Maena the essence of life, the essence of work, space and time, the relationship with nature, and the relationship with others go beyond mere entertainment through dance. Maena is an oral tradition imbued with poetic verses that serves as an educational medium and a guide to life for the people of Nias. Just as with Maena in Nias, JFC in Jember is, in essence, a cultural process staged in public spaces as a reflection of the social dynamics of local community life.

The relationship or connection between cultural performances and a society's value system, as described in the previous research cited above, serves as a supporting reference for analyzing the Jember Fashion Carnival, which shapes a cultural process within Jember society. In accordance with the theory of cultural value orientation developed by F. Kluckhohn in Syawaludin (2017), namely, a cultural value is defined as: "a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of what is desirable, which influences the selection of available modes, means, and ends of action." This refers to a conception whether explicit or implicit that is unique to an individual or characteristic of a group, representing what is desirable, and which influences the selection of available modes, means, and ends of action. According to Kluckhohn, there are five basic problem schemes that determine the orientation of human cultural values, as summarized in Table 1 below:

Table 1. The Theory of Cultural Value Orientation

Fundamental Issues in Life	**Cultural Values Orientation**		
	Conservative	**Transition**	**Progessive**
Human Nature Orientation	Life is inherently negative in nature	Basic goodness of human nature	Life is a mixture of good and evil, to be resolved through struggle
Activity Orientation	Sustenance of life	Status and prestige	Enhancing prestige
Time Orientation	Past orientation	Present orientation	Present orientation
Man-Nature	Subjugation to	Harmony with	Mastery over nature

Orientation	nature	nature	
Interpersonal Relational Orientation	vertical	Horizontal	Individual/independent

Therefore, in relation to the meaning of life, there are cultures that view life as a source of concern and suffering that humans are constantly aware of and mindful of. According to Kluckhohn, every culture answers the same universal questions regarding human nature, the relationship with nature, time, activities, and social relationships. Consequently, different cultures will have different value preferences in answering these various questions. He also views culture as a pattern of values that is passed down and serves as a guide for community members in determining what is considered important, good, and right. Kluckhohn's theory of cultural value orientation emphasizes that every culture has a unique value orientation in addressing these five main dimensions. According to Hills (2002), the theory of cultural value orientation developed by Florence Kluckhohn and Fred Strodtbeck is defined as the patterns of preferences or solutions chosen by a society in response to fundamental, universal issues of human life. The solutions preferred by a society reflect its underlying cultural values. Therefore, to measure these value orientations, Kluckhohn developed real-life moral dilemma scenarios tailored to the cultural context of the societies under study through five predefined dimensions.

The study concluded that Kluckhohn's theory of cultural value orientation is a valid, elegant, and rich framework for understanding the similarities and differences among human cultures worldwide. The application of this framework remains relevant to this day, as demonstrated by Arkanudin (2024), in his study of the Dayak people and the palm oil plantation industry, which has brought about socioeconomic changes and a shift in cultural values. The study employed the theory of cultural value orientation as an analytical tool and conceptual framework. Using Kluckhohn's five dimensions, the study was able to systematically classify the specific aspects where value shifts due to modernization have occurred and where traditional values still persist.

In line with previous research on changes in the cultural values of the Dayak Hibun community, the results of field observations conducted by the researcher during the 24th JFC held July 24–26 2026 with the theme "HEAL (Humanity, Earth, and Life)," This indicates that Kluckhohn's five theoretical frameworks, as summarized in Table 1, are relevant to this study. The five dimensions in Table 1 were used as categories of analysis so that the implicit values contained in the Jember Fashion Carnival could be explicitly and systematically described as follows:

Human Nature Orientation

F. Kluckhohn's theoretical concept of human nature orientation or human life explains that culture answers the fundamental question: "Is life viewed as bad, good, or difficult, yet still worth fighting for?" The 2026 Jember Fashion Carnaval, with its overarching theme of "HEAL" focused on recovery, clearly reconstructs the view that

life is difficult but must be fought for. A progressive orientation within Kluckhohn's framework is demonstrated by one of the runway shows, "Rebirth," which symbolizes the spirit of rebirth, transformation, and new hope following difficult times. The JFC's visual presentation embodying ecological reconstruction and collective hope reflects the community's awareness that current living conditions and the environment are deteriorating. However, rather than passively accepting these circumstances, the people of Jember have chosen to adopt a progressive stance through active struggle. The JFC serves as a symbol for restoring the dignity of life and rebuilding hope for the future.

Activity Orientation

According to Kluckhohn, the theory of the nature of work offers a perspective on "whether human work is viewed merely as a means of survival, the fulfillment of prestige, or the advancement of work and innovative excellence (progressive)." In this second dimension, it is clear from the transitional orientation toward progressiveness that the work of JFC is not merely for survival, but to enhance the prestige of individuals and groups. The nature of this work is reflected in the production process of the costumes used in JFC 2026, which highlights not only aesthetic value but also the meaning and stories behind them as a form of professional achievement. According to an article by (Permani, 2026), the JFC 2026 fashion show serves as a platform for local designers to showcase their conceptual works. Through the JFC fashion show, local creative designs can be showcased to support the promotion of Indonesian tourism. In addition to serving as a platform for creative works in the fashion industry, this event also strengthens Jember's image as a creative tourism destination and encourages tourist visits. The JFC 2026 costume designers, who blend traditional handicrafts with mechanical elements, integrated visual technology, and modern stage innovations, have created dynamic visuals. In line with the cultural orientation framework, this demonstrates that cultural performances on the streets of Jember can be transformed into a creative industry with an international reputation. Thus, the Jember Fashion Carnival can truly be said to add to the nation's cultural pride and prestige.

Time Orientation

This aspect of time orientation focuses on cultural differences whether a culture is oriented toward the past (conservative), the present (transitional), or the future (progressive). The 2026 Jember Fashion Carnaval fashion show represents a time orientation that encompasses all three points in F. Klukchohn's schema simultaneously, without exception. The "Roots" fashion show portrays an orientation toward the past, drawing on the traditions and identities of various regions in Indonesia; the "Pandemic" and "Conscience" shows represent reflections on the present; while "Rebirth" and "Sanctuary" showcase projections of hope for the future. The concepts presented in the JFC combine traditional handicrafts with integrated visual technology, uniting the heritage of the past and conveying a vision of future awareness. Thus, it can be said that the Jember Fashion Carnaval does not merely dwell on the romanticism of the past or

serve as a fleeting celebration of the present, but rather takes a forward-looking approach. The ecological narrative regarding the vision of a new, sustainable world order serves as an educational tool, a reminder, and an investment in awareness for future generations.

Man-Nature Orientation

The concept of "Man-Nature Orientation" is a dimension that illustrates humanity's relationship with nature namely, whether we submit to nature, dominate nature (exploitative), or live in harmony with nature. The execution of the JFC 2026 show, which addressed the issue of the relationship between humans and nature, serves as tangible evidence that the orientation being fostered leans toward living in harmony with nature. This was demonstrated through the "Gaia" and "Sanctuary" fashion shows, which conveyed explicit messages about ecological restoration and the promotion of eco-fashion. The use of recycled materials as part of the message of environmental sustainability was showcased through the art and fashion parade. The core concept of JFC, which emphasizes "healing the relationship between humans and nature" and "environmental restoration," proves that this event is more than just a spectacle. Rather, this production rejects an exploitative view of the environment, and JFC serves as a symbolic manifestation of honoring nature by restoring damaged ecosystems.

Interpersonal Relational Orientation

The idea behind this point is to measure patterns of interpersonal relationships whether they are vertical/hierarchical (conservative), horizontal/collaborative (transitional), or individual/independent (progressive). This dimension reflects a horizontal/collaborative pattern, evidenced by large-scale cross-sector collaboration. JFC is not just an ordinary performance; it involves numerous stakeholders, ranging from artists, designers, and artisans to volunteers, local government officials, and even the surrounding community. This demonstrates a spirit of mutual cooperation (collaborative), as the JFC breaks down social and ethnic hierarchical barriers. The embodiment of a shared space and solidarity among the people of Jember is evident in the JFC. thus, this phenomenon proves that intangible cultural heritage and the Jember Fashion Carnaval serve as a unifying force for the collaborative spirit that thrives within the community.

In the context of the Jember Fashion Carnival, the cultural values highlighted in the fashion parades and performances reflect the value orientation of the people of Jember and Indonesia. These include respect for nature through the use of local and recycled materials, appreciation for history and tradition through fashion themes that highlight the cultures of the archipelago, and the values of creativity and innovation in human activities. The application of Kluckhohn's theory of cultural value orientation has so far been limited to studies of oral traditions and relatively static indigenous communities. Meanwhile, previous studies on the Jember Fashion Carnaval have primarily focused on historical aspects, the festival's sustainability, its economic impact

on MSMEs and tourism, and the educational value of its performances. This study offers an analytical innovation by applying F. Kluckhohn's five dimensions of cultural value orientation. The Jember Fashion Carnaval (JFC) serves as a manifestation of a profound interpretation of five fundamental life issues, creatively expressed through street fashion and performance narratives. This study underscores that a local-level carnival can serve as a space for the expression of cultural values that are adaptive, progressive, and future-oriented. To date, this theory has been used primarily in studies of oral traditions and indigenous communities, for example in the Maena tradition among the Nias people (Gea, 2021), and the shifting value orientation of the Hibun community (Arkanudin, 2024). Furthermore, studies on JFC have been limited to its historical development (Krisnadi et al., 2023), so the underlying value layers of its cultural practices have not yet been systematically analyzed. To the best of the author's knowledge, no previous research has utilized F. Kluckhohn's five dimensions of cultural value orientation to interpret the theme, fashion displays, narrative storytelling, relationships among performers, and costume materials within a single contemporary carnival performance. This is a significant point because intangible cultural heritage is understood not as a static tradition but as a process that is constantly reshaped by the communities that drive it. This study makes a dual contribution theoretically, it expands the scope of F. Kluckhohn's framework from the context of local traditions to that of urban popular culture.

Thus, it can be said that the Jember Fashion Carnival serves as a medium for expressing the collective values of the Jember community through togetherness, creativity, cultural preservation, and appreciation for diversity. This carnival builds a strong collective identity and serves as a symbol of community pride, while also reinforcing the cultural values that form the social and cultural foundation of daily life. The JFC, which embodies the characteristics of intangible cultural heritage, presents a pattern of cultural values that have been passed down and practiced by the community. The JFC serves as a medium for creatively and adaptively expressing and developing local cultural values. In line with F. Kluckhohn's view that culture is a system of value orientations that governs the social life and identity of a community, the Jember Fashion Carnival is not only a creative and cultural event but also a tangible manifestation of intangible heritage, understood through the lens of F. Kluckhohn's theory of cultural value orientation, which emphasizes the importance of cultural values as a guide for life and as the collective identity of a community.

The findings of this study have significant theoretical and practical implications for the preservation of intangible cultural heritage through community based festivals. Theoretically, the application of F. Klukchohn's five dimensions demonstrates that the evaluation of contemporary cultural festivals should not be limited to visual documentation or purely aesthetic performance aspects. Rather, it must also take into account the implicit value systems of the host community so as to encompass their worldview. Furthermore, from a practical standpoint the local community in Jember must take center stage in festival management. In line with research by Gwerevende &

Mthombeni (2023), efforts to protect intangible cultural heritage can only be effectively implemented if the local community is involved in designing preservation strategies. This applies to the process of proposing UNESCO designation, which will be effective only if the local community is actively involved in designing preservation strategies. This situation is particularly relevant for the Jember Festival (JFC), which has not yet been recognized by UNESCO and aligns with the JFC's collaborative model involving artists, designers, volunteers, and the local government. As found in a study Campo et al. (2024), strengthening residents' emotional bonds and collective identity is key to minimizing excessive objectification. This helps create an ideal balance between tourism interests and the preservation of cultural values. Furthermore, the systematic documentation of cultural practices is essential for ensuring the continuity of intangible cultural heritage. In line with Çetin & Bozkurt (2026), who states that the documentation of cultural practices serves as an instrument of intergenerational social memory that strengthens a sense of ownership and public solidarity to support cultural sustainability. Therefore, community-based festivals such as the Jember Fashion Carnival can evolve into a cultural preservation strategy that is adaptive, creative, participatory, communicative, and sustainable, as long as their creative innovations remain rooted in the values held by their communities (Poplawska, 2025).

CONCLUSION

This study concludes that the five dimensions of cultural value orientation identified by F. Kluckhohn which include human nature orientation, activity orientation, time orientation, man-nature orientation, and interpersonal relational orientation were clearly evident at the JFC 2026 event, with a predominantly progressive value orientation. First, in the dimension of human nature orientation, JFC presents a positive and progressive outlook by viewing life as a struggle for rebirth, as seen in the "Rebirth" fashion show. Second, in the dimension of activity orientation, this is reflected in the fashion designs, which are viewed as achievements and a symbol of prestige for the JFC participants not merely as a means to fulfill basic needs. Third, in the time orientation dimension, JFC encompasses three orientations simultaneously: the past (the "Roots" fashion show), the present (the "Conscience" fashion show), and the future (the "Rebirth" and "Sanctuary" fashion shows). Fourth, in the man-nature orientation dimension, this is evident in the "Gaia" fashion show, which illustrates a transition toward harmony with nature and conveys a message of ecological restoration through the use of recycled materials. Fifth, in the interpersonal relational orientation dimension, this is evident in the horizontal and collaborative patterns among JFC event participants, including artists, artisans, the community, local government, and others. The findings of this study demonstrate that F. Kluckhohn's cultural value orientation framework remains relevant when used to interpret values in contemporary popular culture, not just for oral traditions and indigenous communities. Thus, the Jember Fashion Carnival can be understood as a tangible manifestation of a living, adaptive, and future-oriented intangible cultural heritage particularly for the culture of Jember.

REFERENCES

Arkanudin. (2024). Perubahan Orientasi Nilai Budaya Masyarakat Dayak Hibun di Sekitar Perkebunan Kelapa Sawit Parindu Saggau Kalimantan Barat. *Jurnal IDEAS: Pendidikan, Sosial, Budaya*, *10*(3), 691–700. https://doi.org/10.32884/ideas.v10i3.1799

Azizah, M., Danial, N., Fahrizal, R., Putri, N. K., & Bani, N. (2020). Dinamika Budaya Tahunan Jember Fashion Carnaval (JFC). *Aesthetics: Jurnal Fakultas Sastra Universitas Gresik*, *9*(1), 1–10. https://journal.unigres.ac.id/index.php/AESTHETICS/article/view/938

Campo, L. R., Vila, T. D., Gonzalez, E. A., & Brana-Rey, F. (2024). Community-Centred Perspectives on Intangible Cultural Heritage: Authenticity and Emotional Experiences in Galicia's Festa do Boi. *Journal of Tourism and Cultural Change*, *22*(5–6), 512–532. https://doi.org/10.1080/14766825.2024.2437420

Çetin, K., & Bozkurt, N. N. (2026). International Journal of Gastronomy and Food Science Exploring yoghurt-making practices in Anatolia as part of intangible cultural heritage: An ethnographic study. *International Journal of Gastronomy and Food Science*, *44*, 101487. https://doi.org/10.1016/j.ijgfs.2026.101487

Denissa, L. (2012). Jember Fashion Carnacal Fenomena Budaya Visual yang Dikonstruksi Rakyat. *Digital Information &Systems Conference*, 199–210. http://repository.maranatha.edu/25701/

Denissa, L., Widodo, P., Adisasmito, N. D., & Piliang, Y. A. (2015). Public Engagement and the Making of Carnaval's Place at Jember Fashion Carnaval. *Procedia - Social and Behavioral Sciences*, *184*, 95–103. https://doi.org/10.1016/j.sbspro.2015.05.061

Gea, T. B. (2021). Orientasi Nilai Budaya Masyarakat Nias dalam Maena pada Upacara Falöwa. *DIGLOSIA: Jurnal Bahasa, Sastra, dan Pengajarannya*, *4*(4), 487–498. https://doi.org/10.30872/diglosia.v4i4.215

Gwerevende, S., & Mthombeni, Z. M. (2023). Safeguarding intangible cultural heritage: exploring the synergies in the transmission of Indigenous languages , dance and music practices in Southern Africa. *International Journal of Heritage Studies*, *29*(5), 398–412. https://doi.org/10.1080/13527258.2023.2193902

Hills, M. D. (2002). Kluckhohn and Strodtbeck's Values Orientation Theory. *International Association for Cross-Cultural Psychology*, *4*(4), 1–14. https://doi.org/10.9707/2307-0919.1040

Hutabarat, S. M. D. (2015). Perkembangan dan Perlindungan Pengetahuan Tradisional dan Ekspresi Budaya Tradisional Ditinjau dari Perspektif Hak Kekayaan Intelektual. *Jurnal Yuridis*, *2*(2), 202–219. https://ejournal.upnvj.ac.id/index.php/Yuridis/article/view/201

Kirshenblatt-gimblett, B. (2004). Intangible Heritage as Metacultural Production. *Museum Internasional*, *56*(1–2), 52–65. https://doi.org/10.1111/j.1350-0775.2004.00458.x

Krisnadi, I. G., Asrumi, & Supiastutik. (2023). The Existence of Jember Fashion Carnaval (Jfc) in Jember Regency- Indonesia 2003-2021. *International Journal*

of Social Science And Human Research, *6*(8), 4947–4956. https://doi.org/10.47191/ijsshr/v6-i8-45

Munjeri, D. (2004). Tangible and intangible heritage: From difference to convergence. *Museum International*, *56*(1–2), 12–20. https://doi.org/10.1111/j.1350-0775.2004.00453.x

Netmediatama. (2015). *Jember Fashion Carnaval 2015 Talk Show with Dynan Fariz-IMS*. Youtube. https://youtu.be/TvKLPiJHEb4?si=JKoU7QgAuGAON_MN

Permani, A. W. (2026). *Artwer JFC 2026 Jadi Panggung Kreativitas Desainer Lokal*. Radio Republik Indonesia. https://rri.co.id/jember/regional/2603132/artwear-jfc-2026-jadi-panggung-kreativitas-desainer-lokal

Poplawska, M. (2025). Intangible Heritage System: Challenges of Culture Preservation in a Cross-Cultural Perspective. *Ethnomusicology Forum*, *34*(1), 91–119. https://doi.org/10.1080/17411912.2025.2484707

Proborini, C. A. (2017). Jember Fashion Carnaval (JFC) dalam Industri Pariwisata di Kabupaten Jember. *Mudra Jurnal Seni Budaya*, *32*(2), 262–274. https://doi.org/10.31091/mudra.v32i2.116

Qurtuby, S. Al, & Lattu, I. Y. M. (2019). *Tradisi & Kebudayaan Nusantara* (1st ed.). eLSA Press. https://archive.org/details/sumanto-al-qurtuby-izak-y.-m.-lattu-dkk.-tradisi-kebudayaan-nusantara-2019

Radja, I. G. S., & Sunjaya, L. R. (2024). Representasi Budaya Jember dalam Jember Fashion Carnival: Pendekatan Teori Representasi Stuart Hall. *WISSEN : Jurnal Ilmu Sosial dan Humaniora*, *2*(3), 13–20. https://doi.org/10.62383/wissen.v2i3.160

Rikeu. (2020). *Karnaval Jember Barometer Pertunjukan Fashion Indonesia* (P. D. dan A. Tempo (ed.); 1st ed.). Tempo.

Roszi, J., & Mutia, M. (2018). Akulturasi Nilai-Nilai Budaya Lokal dan Keagamaan dan Pengaruhnya terhadap Perilaku-Perilaku Sosial. *Fokus Jurnal Kajian Keislaman dan Kemasyarakatan*, *3*(2), 172–197. https://doi.org/10.29240/jf.v3i2.667

Sugiarti, U. (2025). *Data dan Fakta Jember Fashion carnaval yang Belum Banyak Orang Ketahui*. GoodStats. https://goodstats.id/article/data-dan-fakta-tentang-jember-fashion-carnaval-HV5uE

Syawaludin, M. (2017). Teori Sosial Budaya dan Methodenstreit. In Haryono (Ed.), *CV. Amanah* (1st ed.). CV. Amanah.

Tampubolon, A., & Darmawan, C. (2016). Fashion Budaya Nasional dalam Konteks Wawasan Kebangsaan: Studi Kasus pada Jember Fashion Carnaval. *Journal of Urban Society's Arts*, *3*(1), 19–26. https://doi.org/10.24821/jousa.v3i1.1473

Wedhitami, B., & Santoso, B. (2014). Upaya Perlindungan Ekspresi Budaya Tradisional Dengan Pembentukan Peraturan Daerah. *Law Reform*, *9*(2), 32–48. https://doi.org/10.14710/lr.v9i2.12444