



# The Dominant Communication Culture in the Citayam Fashion Week

Feilien Jenifer Ribka<sup>1</sup>, Gabriel Rafaela Wibowo<sup>2</sup>, Rustono Farady Marta<sup>3\*</sup>, Hana Panggabean<sup>4</sup>, Laurencia Steffanie Mega Wijaya Kurniawati<sup>5</sup>

## ABSTRACT

Every individual has unique cognitive abilities that can lead to remarkable creativity, emerging at any age, especially during adolescence when supportive environments foster growth. The creativity of Indonesian teenagers has surged into the spotlight with the vibrant phenomenon of Citayam Fashion Week (CFW) in Dukuh Atas, Sudirman. This trend has captivated all segments of Indonesian society—from ordinary citizens to public figures and the media—by offering an exciting new cultural expression. This research analyzes Citayam Fashion Week through Hall's (1959) Theory of Cultural Dimensions, which includes context, space, and time dimensions that influence communication and interaction. Employing Mayring's (2003) qualitative content analysis, this study adopts a three-stage process, abstraction, explication, and structuralization, to explore these dimensions effectively. Data sourced from TikTok and YouTube showcases the powerful impact of this phenomenon. The findings illustrate the distinct ways Citayam Fashion Week can be understood through Hall's framework, providing valuable insights for future researchers examining the creative expressions of Indonesia's youth.

## Keywords

cultural dimension; fashion street; Mayring analysis; space dimension; time dimension

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## INTRODUCTION

Humans are created with *cipta* (creation), *rasa* (feelings), and *karsa* (intention) that give them the ability to create arts and studies, as well as excellence in understanding and expressing life. Through these arts and studies, humans can describe the life around them and build deep connections with the environment and society. As social beings, humans have a natural urge to establish relationships and communicate with others (Iffah & Yasni, 2022). This social connection becomes essential to human life, creating a sense of togetherness and mutual understanding.

However, some situations limit our ability to fulfill our role as social beings. One example is the COVID-19 pandemic, which began in late 2019. The pandemic posed significant challenges to social interactions around the world. In March 2020, Indonesia reported its first COVID-19 case. The coronavirus spread quickly and had a broad impact, including many fatalities (Yaperson, 2021). Many people lost family members or loved ones, creating deep trauma and grief.

In response, the Indonesian government issued a series of policies to curb the spread of the virus. One such policy is the Large-Scale Social Restriction (PSBB), which forces people to stay

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<sup>1,2,4</sup> Atma Jaya Catholic University of Indonesia, Jend Sudirman 51, Karet Semanggi, Jakarta Selatan, Indonesia

<sup>3,5</sup> Satya Negara University Indonesia, Arteri Pondok Indah 11, Kebayoran Lama, Jakarta Selatan, Indonesia

\* **Corresponding author:** rustono.farady@usni.ac.id

home for extended periods. This PSBB restricts social interactions and affects various sectors, including the public transportation sector in Jakarta (Sarofah et al., 2021). One of the affected mobility centers is the Dukuh Atas Transit Oriented Development (TOD). This TOD is a significant transportation node that connects various modes of public transportation, such as Transjakarta Bus, MRT (Mass Rapid Transit), Commuter Line KRL (Electric Rail Train), inner-city buses, and airport trains. Since April 2019, TOD Dukuh Atas has become a central point for suburban residents who move to Jakarta (Humaira et al., 2021).

The COVID-19 pandemic, with all the limitations and challenges it brings, has particularly affected teenagers. They face months of social isolation, preventing them from interacting freely with their peers and society (Sidjabat, 2022). As a group in the identity-seeking phase, these restrictions mainly affect adolescents. In 2022, Indonesia entered a post-pandemic transition period where the spread of the virus began to be controlled thanks to the policies implemented. According to Fitria and Saragih (2022), the improved handling of the pandemic allowed people to socialize again, including teenagers, who began to be active again in their social lives.

TOD Dukuh Atas has again become a vibrant center of social interaction, especially among suburban teenagers. After a long period of isolation, teenagers use this public space to socialize and express themselves. The pandemic, which forced people to adjust to new daily life patterns, also affected how teenagers interacted with each other. An interesting phenomenon that emerged in TOD Dukuh Atas post-pandemic was the Citayam Fashion Week, which became the center of public and social media attention.

Citayam Fashion Week is not only a fashion trend but also a reflection of the creativity and spirit of teenagers, especially those from peripheral areas such as Citayam. Creativity is essential for individuals to think originally and seek new experiences (Heriyanto, 2023). These teenagers use the public space around TOD Dukuh Atas to express themselves through unique and colorful clothing styles. As explained by Semiawan (2009), art modification or creation that changes something that already exists into something new is one form of creativity. In this public space, teenagers create new fashion trends that go viral on social media.

The phenomenon of Citayam Fashion Week shows how important public spaces are as places of expression for people, especially teenagers. They utilize these spaces to show their uniqueness through clothing, build self-identity, and attract attention in the crowd (Padiatra & Sari, 2022). Eccentric and stylish looks characterize this phenomenon, attracting attention from social media and mass media. Citayam Fashion Week quickly became a topic of widespread conversation among young people and the wider public who wanted to understand this new trend.

In a broader context, this phenomenon also reflects the social changes taking place in Indonesian society. Teenagers are not only looking for ways to adapt to the new post-pandemic circumstances but also trying to show their true selves amidst the increasingly strong currents of globalization. This change shows that despite limitations in social interaction, the spirit of creativity and self-expression can still flourish in challenging conditions.

This research uses Hall's (1959) Cultural Dimensions Theory as a reference for analysis to better understand the phenomenon of Citayam Fashion Week in terms of culture. This theory provides a deep understanding of culture in interaction, especially in the context of fashion and *fashion*. According to Febiyana and Turistiati (2019), Hall's Cultural Dimensions help us understand how intercultural behavior and communication play a role in social interaction. Hall divides culture into three main dimensions: context, space, and time.

The first dimension, context, divides cultures into *high context and low context*, depending on how much people rely on non-verbal communication and background in communicating. *High-context cultures rely more on non-verbal cues and implicit understanding, while low-context* communication is more direct and explicit. On the dimension of space, Hall explains that two types of spaces influence human interaction, namely power centers and community centers. In the context of the Citayam Fashion Week phenomenon, public space becomes a community center where social interaction and self-expression occur freely. The last dimension is time, where Hall distinguishes between *monochronic and polychronic* approaches to time. *Monochronic* cultures value order and strict time management, while *polychronic* cultures are more flexible regarding time. This difference in

approach to time may be seen in how these two phenomena are organized. Citayam Fashion Week tends to emerge spontaneously and is more aligned with the more flexible *polychronic* culture.

This research aims to analyze the phenomenon of Citayam Fashion Week through comparative analysis, primarily through related content on social media such as TikTok and YouTube. Hopefully, this research can provide new insights into cultural change and communication dynamics in the post-pandemic era, especially among teenagers.

It is crucial to explore further how teenagers cope with the challenges posed by the pandemic and adapt to new conditions in the post-pandemic era. This research will evaluate the aesthetic aspects of Citayam Fashion Week and its social values. Through a deeper understanding of these dynamics, we can explore the creative potential of teenagers and how they can contribute to the broader culture, creating spaces for expression and innovation amidst rapid change.

## METHOD

This research adopts a qualitative approach and uses content analysis to analyze data sources from TikTok and YouTube social media platforms. Qualitative approaches are used to understand the meaning of several individuals or groups derived from social phenomena (Creswell, 2017).

The content analysis technique makes it possible to draw some interpretations of the results (Herawati et al., 2021). It will be carried out to describe the characteristics of the content and systematically identify the content of visible communication (Eriyanto, 2011). In this case, it is about the characteristics and identification of Citayam Fashion Week.

The sequential model of Mayring's (2003) content analysis with abstraction as the first stage involves simplifying the initial data into several categories without losing the original essence of the material used. Abstraction from the Citayam Fashion Week phenomenon can be seen from the selection of content taken as a unit of analysis through the perspective of cultural dimension theory. The second stage is the explication, where several previously made categories are further developed and explained. In this case, the explication stage is carried out by providing each explanation based on the three cultural dimensions that exist in the phenomenon. Lastly, the structuralization stage implements analysis rules on the data. After determining the contents to be taken as sources, the structuralization will be adjusted to the theoretical framework, in this case, the three dimensions of culture, including context, space, and time (Hall, 1959) with Mayring's (2003) Qualitative Content Analysis method, provide a solid and standardized analytical foundation.

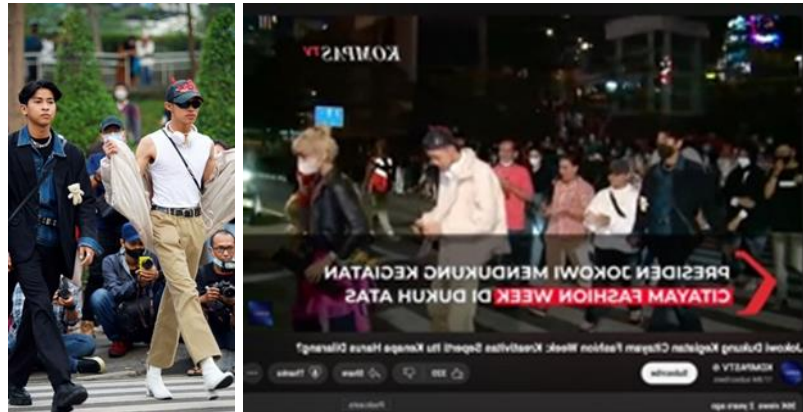


**Figure 1.** Abstraction. Source: (left) @andidnop TikTok account, (right) KompasTV and BBC News Indonesia YouTube accounts.

The content reasonably represents the situation when the Citayam Fashion Week phenomenon began stealing the public's and the media's attention. The images were taken from Andi Dnop's TikTok account, a photographer who has a hobby of taking pictures of people and objects.

The content taken is a direct description of events that occurred in the Dukuh Atas area. A collection of video footage on YouTube, most sources come from mass media channels that cover

directly when the "fashion show happens." Some mass media outlets have included comments from President Jokowi about the phenomenon. "Why should creativity like that be banned?" - KompasTV. The uniqueness of how the platform takes the content can be seen in several aspects, from the format and duration where TikTok displays news in short and direct videos, while YouTube provides more extended and in-depth content. TikTok's delivery style tends to be more informal and dynamic, using trends, while YouTube is more structured and serious with more complete analysis. Also, TikTok targets a younger audience that likes quick content, while YouTube reaches a wide range of demographics looking for more detailed information. However, overall, both have unique ways of presenting news, especially in the Citayam Fashion Week phenomenon. Hall's cultural dimensions further discuss the abstraction content, including context, space, and time.

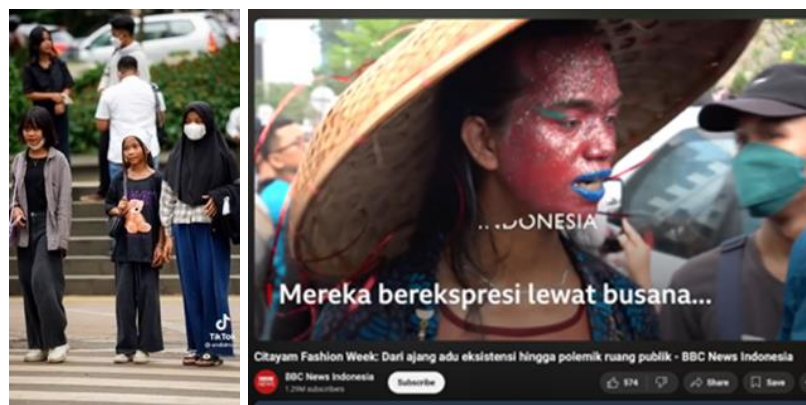


**Figure 2.** Explication. Source: (left) @andidnop TikTok account, (right) KompasTV and BBC News Indonesia YouTube accounts.

In the context dimension, Citayam Fashion Week is a low-context culture because the styles and expressions displayed are explicit, direct, and easy to understand, focusing on individual freedom of expression. Meanwhile, high context is more structured and has an implied meaning.

In the space dimension, Citayam Fashion Week takes place in an open public space without the domination of certain authorities so that each individual is free to express their style without being bound by the community.

Regarding the time dimension, Citayam Fashion Week developed quickly in 2022, showing the characteristics of a monochronic culture. Although it seems spontaneous, there is a regular pattern of time when teenagers gather, such as evenings or weekends.



**Figure 3.** Structuralization. Source: (left) @andidnop TikTok account, (right) KompasTV and BBC News Indonesia YouTube accounts.

This Citayam Fashion Week phenomenon shows that although Indonesia has a high-context culture that tends to be collective, uses intuition, and is more likely to emphasize interpersonal relationships with others (Kristiani & Utami, 2020), this phenomenon shows a different side of the dimensions of context, space and time. This phenomenon steals the public's attention, especially those in Jakarta because they compete to witness it.

The uniqueness of each outfit the teenagers wore and walked on the crosswalk as if doing a catwalk. All Indonesian people highly appreciate the courage of teenagers and models. With their capabilities, they can provide innovations and more open views of society, in this case towards fashion.

## FINDINGS AND DISCUSSION

Based on the description of Mayring's (2000) method, we can analyze Citayam Fashion Week from the perspective of Hall's cultural dimension (Chinmi et al., 2021). The first analysis process used in this research is the abstraction method, which simplifies the initial data into categories without losing the original essence of the material used. At this initial stage, a selection of videos considering the number of viewers has been made, which shows how audiences respond to this phenomenon. This research aims to provide a more in-depth picture of the characteristics and context behind Citayam Fashion Week and the social and cultural implications that can be drawn from this phenomenon. From a better understanding of the social and cultural context, researchers can identify patterns and relationships that may not be apparent at first glance so that the second stage of explication can be carried out by developing and further explaining some of the previously made categories.

The categories created are from the perspective of Hall's cultural dimensions (Marta et al., 2022), which have three dimensions: context, space, and time. A deeper understanding of these dimensions is essential as it provides a clear framework to analyze how Citayam Fashion Week operates within society. By identifying how the event functions within a broader cultural context, we can see not only the fashion trends that develop but also how they reflect the values and identity of the society. This is important because fashion is not just about the clothes we wear but also about how they reflect who we are and how we interact with the world around us.

The first dimension we will discuss is the context of *Low-High* (Febiyana & Turistiati, 2019). Citayam Fashion Week, which emerged from a local initiative, focused more on individual style and expression without much code or hidden context. This can be interpreted as a low-context phenomenon, where the message or expression can be more directly understood without needing in-depth knowledge of its background or history. In this context, participants are more accessible to experiment with their own style, creating a more inclusive and egalitarian atmosphere. Citayam Fashion Week tends to represent a lower *context*, focusing on individual style and direct expression that is easily understood without the need for deep context.

Participants can express themselves without fear of being judged, creating a space for diversity and innovation in fashion. It also shows that fashion is not only limited to the commercial sense but is also a form of art and personal expression. At Citayam Fashion Week, participants showed that fashion can be a medium to discuss identity, culture, and personal values. Through the way they dress, they not only show their fashion sense but also make a statement about themselves and their position in society.

In the second dimension, space (power center, community center), Citayam Fashion Week emphasizes individuality and creativity with little interaction or involvement with the community. The event is more in line with the concept of power centers, where styles and trends can be sourced more from the influence of individuals or small groups. This creates an atmosphere where individuals feel empowered to express themselves (Ernawati & Marta, 2020) without having to follow the existing norms. In this context, Citayam Fashion Week represents the center of power, where styles and trends are sourced more from the influence of individuals or small groups.

This shows that although there is no strict structure, participants can still feel a sense of legitimacy in their expression. Existing norms do not bind them; they can experiment with their style. At Citayam Fashion Week, every participant can be the center of attention, creating an exciting competitive atmosphere that reflects diversity and innovation in the fashion world. In this

sense, the event also serves as a *platform* to show that fashion is an art form that can be explored and expressed differently by each individual.

In the third dimension, namely time (*monochronic, polychronic*), Citayam Fashion Week is more likely to be structured and focused on explicit individual expressions, indicating that this phenomenon is more in line with the concept of monochronic, where time is strictly regulated according to a specific schedule. It is also supported by the phenomenon of Citayam Fashion Week, which has only trended for a short period of time and has only happened once so far. Citayam Fashion Week tends to represent a monochronic concept, which only trends at one particular time or schedule at the time. In this case, the event is more moment-oriented and does not have the same continuity as other fashion events.

While Citayam Fashion Week quickly attracted a large crowd, this monochronic approach also posed sustainability challenges to the event. With ongoing support and a clear structure, it will be easy to maintain momentum and ensure the event can grow further. In this context, Citayam Fashion Week must find ways to create sustainability to continue growing and contributing to the local fashion industry.

Citayam Fashion Week can also be seen in terms of its social and cultural impact. First of all, this event serves as a *platform* for community expression. Citayam Fashion Week provides a space for teenagers to show their creativity freely. This shows that although the event operates in a different context, it can provide a space for creative expression.

Secondly, Citayam Fashion Week is a source of new fashion trends. Despite its more local scale, the event managed to attract attention and create unique fashion trends that reflected the identity of its participants. This shows that local creativity can contribute to the rise of style in a broader scenario. Citayam Fashion Week created a new phenomenon that was followed by many teenagers, creating a renaissance in the local fashion industry that is often overlooked.

Third, Citayam Fashion Week encourages local community empowerment. This event, born out of the passion and creativity of local teenagers, empowers the community around TOD Dukuh Atas, especially teenagers actively involved in fashion and art expression. By providing a platform for teenagers to showcase their work, Citayam Fashion Week helps them build confidence and gain recognition for their creativity. This shows that the event serves as a tool to empower the local community, providing a space for them to grow and develop.

Fourth, Citayam Fashion Week became a social media sensation. Despite its more local scale, the event managed to attract attention on social media, showing that a local fashion phenomenon can be in the spotlight and spark conversations on a broader level. Citayam Fashion Week participants could easily share their style and expression through social media, creating a supportive virtual community. As such, Citayam Fashion Week, although different in scale and approach, reflects the importance of fashion as a form of expression and culture in Indonesia and how the event can catalyze change and empowerment of local communities.

Citayam Fashion Week provides a deeper insight into how fashion can serve as a tool to understand Indonesia's social and cultural dynamics. Although the event had a different approach, it reflected the growing creative spirit among the community. Citayam Fashion Week offers a space for individuals to express themselves freely, presenting themselves according to their desires and creativity.

In the future, Citayam Fashion Week must continue to adapt and innovate to stay relevant to society's changes. The event needs to find ways to create continuity to continue growing and contributing to the local fashion industry. By doing this, Citayam Fashion Week can continue to contribute to developing the fashion industry in Indonesia and strengthen fashion's position as an integral part of national culture and identity.

From all that has been discussed, Citayam Fashion Week has an essential role in shaping the fashion narrative in Indonesia. The event brings unique values and approaches, creating a space for expression and collaboration. In an increasingly connected and complex world, fashion can serve as a bridge to understanding the diversity of cultures and identities (Fernando & Marta, 2018). Through events like Citayam Fashion Week, we can see how fashion is a means of self-expression and a tool to strengthen communities and build relationships between individuals.

Finally, we must also consider the broader impact of this event on society. Citayam Fashion Week creates a space where the younger generation can find their voice in the world of fashion and art. By giving them a platform to collaborate, create, and express, we are strengthening the fashion industry and shaping a generation that is more aware of their cultural, social, and self-identity values.

In the future, we need to support more similar initiatives that can provide space for the community to participate in an inclusive and empowering fashion ecosystem. Through collaboration between industry players, government, and society (Agustina et al., 2024), We can create a conducive environment for developing creativity and innovation in the fashion industry in Indonesia. In this era of globalization, it is crucial to maintain our cultural identity. Through events such as Citayam Fashion Week, we can see how fashion is one way to celebrate and maintain the cultural diversity in our homeland (Marta, 2017).

Engaging different communities in fashion discussions and activities can enrich existing experiences and perspectives, creating bridges between different generations and cultures. We can ensure that diverse voices are heard and valued through an inclusive and collaborative approach. In doing so, we will create exciting fashion trends and a supportive and empowering community, creating a better future for the fashion industry and society as a whole.

Based on all the arguments and analysis presented, we can affirm that Citayam Fashion Week has significantly contributed to the Indonesian fashion industry. The event reflects the community's spirit and creativity, allowing individuals to express themselves and collaborate. In a broader context, the event not only shapes the fashion landscape but also encourages awareness of cultural and social identities in Indonesia. As such, fashion is about appearance and how we interact with the world and each other, creating more profound experiences and connections in a diverse societies

### **CFW as a Site of Struggle**

Stuart Hall conceptualized popular culture as a dynamic battlefield where dominant, residual, and emergent ideologies clash (Hall, 1981). CFW epitomizes this struggle. Jakarta's Sudirman Street, a space traditionally encoded with corporate power and elite consumption, became a stage for marginalized youth to redefine its meaning. Hall's encoding/decoding model (1973) illuminates this process: the participants ("encoders") used fashion to assert their presence, while audiences ("decoders") interpreted their acts through varied lenses—admiration, ridicule, or co-optation.

The CFW youth, often from low-income families, repurposed thrift store finds and everyday items into avant-garde looks. A participant might pair a batik sarong with neon sneakers or drape a kain pelangi (traditional fabric) over streetwear, blending local heritage with global trends. For Hall, such acts are "symbolic resistance" (1981), challenging the hegemony of luxury brands and class-based gatekeeping. As one CFW attendee remarked, "We don't need money to be fashionable; we need creativity" (Kumparan, 2022). This DIY ethos disrupts the capitalist logic of fashion, where value is tied to price tags rather than ingenuity.

Furthermore, Hall argued that identity is fluid, constructed through cultural practices and power relations (1996). CFW participants, navigating Jakarta's stark urban-suburban divide, crafted hybrid identities that defied stereotypes. Their style merged anak jaksel (South Jakarta elitism) with anak Depok (suburban pragmatism), creating a "third space" (Bhabha, 1994) of belonging. Social media amplified this identity negotiation: TikTok videos of CFW went viral, with users praising the "authenticity" of the participants while critiquing mainstream fashion's exclusivity (Nugroho, 2023).

However, Hall warned that resistant subcultures risk being absorbed by dominant forces (1979). CFW's viral fame attracted corporate sponsors and influencers, eager to capitalize on its "edgy" appeal. By 2023, brands like Shopee and TikTok Indonesia sponsored CFW events, diluting its grassroots ethos. This mirrors Hall's notion of "recuperation," where capitalism neutralizes dissent by commodifying it. Yet, participants resisted total co-optation; many rejected paid partnerships, insisting, "CFW is for us, not for sale" (Detik, 2023).

### Power Distance, Collectivism, and CFW

Geert Hofstede's framework analyzes national cultures along axes like power distance (acceptance of hierarchy) and individualism-collectivism (Hofstede, 1984). Indonesia scores high in power distance (78/100) and collectivism (14/100 on individualism), shaping CFW's reception and evolution.

CFW's occupation of Sudirman Street—a locus of political and economic power—directly contested Indonesia's hierarchical norms. The sight of teenagers from Depok strutting past bankers and diplomats disrupted the “natural order” encoded in urban space. Authorities initially dismissed CFW as a “nuisance,” reflecting elites' discomfort with subaltern groups claiming visibility (Jakarta Post, 2022). Yet, the movement's persistence forced recognition, illustrating Hall's “war of position” (1988), where marginalized groups incrementally shift cultural norms.

While CFW celebrated individual flair, it thrived on collectivist solidarity. Participants organized via WhatsApp groups, pooling resources for outfits and transportation. This communal ethos aligns with Indonesia's *gotong royong* (mutual assistance) tradition. As sociologist Melani Budianta notes, “CFW isn't about lone rebels; it's a collective statement against invisibility” (2023). Even viral fame was shared; TikTok stars like Oki Rengga emphasized their roots in Citayam, rejecting individual celebrity for communal pride.

Indonesia's moderate uncertainty avoidance (48/100) explains the mixed reactions to CFW. While some praised its spontaneity, others deemed it “chaotic.” Yet, the movement's organic growth—without formal permits or structure—reflects a tolerance for ambiguity. Hofstede's dimension of indulgence (62/100) also resonates: CFW's exuberance contrasts with the reserved demeanor expected in Sudirman's corporate environs, highlighting a cultural shift toward self-expression among Gen Z.

### CFW as a Cultural Palimpsest

CFW embodies the interplay of Hall's resistance and Hofstede's cultural dimensions. It is a palimpsest—a space where old hierarchies and new identities coexist. Participants reencoded Sudirman Street through fashion, asserting their right to the city (Lefebvre, 1968). Meanwhile, Indonesia's collectivist ethos provided a scaffold for resistance, even as global individualism seeped in via social media.

CFW's aesthetics fused global trends (e.g., streetwear, Y2K revival) with local symbols (batik, *peci* hats). This “glocal” hybridity reflects Hall's view of identity as a negotiation between the global and local (1992). Yet, this fusion also risked exoticization. International media framed CFW as “Jakarta's Harlem” (BBC, 2023), reducing its complexity to a Western narrative of urban resistance. Participants countered by emphasizing their Indonesian identity: “We're not copying anyone; this is our style” (Oki Rengga, TikTok, 2023).

CFW's legacy hinges on its ability to navigate co-optation and sustain autonomy. Hall's dialectic of resistance and incorporation remains pertinent: while corporations seek to exploit CFW's “cool factor,” the movement's roots in suburban collectivism offer resilience. As long as CFW retains its DIY spirit and communal ethos, it will endure as a testament to Hall's assertion that “popular culture is where the struggle for and against a culture of the powerful is engaged” (1981).

From those perspectives, it can be said that Citayam Fashion Week (CFW) is more than a viral trend; it is a microcosm of Indonesia's sociocultural evolution. Through Stuart Hall's lens, CFW emerges as a site of encoding resistance and negotiating identity, while Hofstede's dimensions contextualize its reception within Indonesia's hierarchical yet collectivist framework. As CFW participants stride down Sudirman Street, they script a new narrative—one where creativity transcends class and tradition dances with modernity. In their stitches and swagger, we witness the enduring power of popular culture to redefine the possible.

### CONCLUSION

This research significantly contributes to understanding the complex relationship between local fashion phenomena and cultural aspects in Indonesian society. Considering the differences in context, space, and time dimensions in the Citayam Fashion Week phenomenon can open further insights into the cultural diversity and dynamics in Indonesian fashion. By considering the

phenomenon's scale, approach, and target audience, policymakers and fashion industry players can take inspiration from Citayam Fashion Week to build inclusive platforms, support local creativity, and empower communities. Supporting and promoting local fashion events at various levels can be a strategic step to encourage cultural diversity and provide a platform for local creativity. In addition, utilizing social media, especially platforms such as TikTok and YouTube, which are the focus of this research, can be an effective means to expand the reach and increase the positive impact of local fashion events, thus strengthening their role in building a more comprehensive network and supporting the growth of the creative industry in Indonesia.

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