

Salasika

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A Road to the Recognition of Home-Workers: Transformation of POS Production Modes and Roles of Home-workers in Batik Industry in Central Java: Case Study in Cluster Batik in Central Java

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ABSTRACT

Home-work (HW) in the putting-out system (POS)-based industry is the real proof of global capitalism existence in domestic space. It utilizes house resources and manipulates domestic area to keep production costs low in order to compete in the global market. POS and HW become paradoxical as they are widely employed and categorized as strategic commodity production, market their products to global market, and involve certain skills, creativity and technology. Nevertheless, the facts are obscured from public eyes. Efforts to uncover the obscured facts have been done through POS and HW transformation strategies, which are described in this paper. The paper aims at promoting POS and HW into public areas. The data used were gathered through participatory action research on batik industry based on "putting-out" system in cluster batik in Central Java from gender perspectives. The transformation model was used to promote POS and HW and to seek recognition of the facts that was based on system advantages and capacity enhancement of home-workers while enhancing product values through "fair trade" market. The implemented model has four components, namely: 1) development of innovation and technology that focused on product development, production, and marketing on the alternative market; 2) innovation and technological transfer in product development for better value chain and value added; 3) engineering and strengthening of production institutionalization, which is based on POS clusters; 4) engineering and strengthening of marketing institutionalization of alternative market; and 5) development and strengthening of vocal points that are related to and in support of the implementation. This model gave out positive impact on supporting the implementation of POS and POS roles and promoting this reality. As a model, however, this transformation model needed to be developed that it might be disseminated to a larger scale.

KEYWORDS: *batik, putting-out system, home-workers, Central Java, cluster batik*

INTRODUCTION: PARADOX AND "INVISIBILITY" OF POS AND HW

In the midst of low industry performance, there is an interesting development of "putting-out" system-based industry, especially in handicraft textile, including batik. The report of the Ministry of Trade of the Republic of Indonesia (2012) showed that batik production rate in 2011 increased to 3.9 trillion from its previous rate, 2.9 trillion, in 2010. The demand rate of batik, especially for export, showed a gradually increasing rate. From 2008 to 2012, the average rate of batik export growth was 33.83%. It was also reported that the export rate calculated from the total number of batik products and its derivative products reached US\$ 22.3 million in 2010, US\$ 69 million in 2011, and US\$ 278 million in 2012 ("Kemenperin," n.d.).

One of the fast growing micro-small-medium industries (*Industri mikro-kecil-memengah/IMKM*) in the last 10 years is batik industry. This makes batik industry a strategic and important industry for Indonesian economic development. It cannot be denied that the driving factor is UNESCO recognition of batik as Indonesia's cultural treasure and identity. The data acquired from Disperindag (Office of Industry of Trade) of Central Java (2001) showed that there were 11,391 units of batik production spread in 146 production centrals with IDR 76 billion production rate. In 2010, there were up to 48,300 business units,

absorbing 792,300 workers with export rate reaching US\$ 110 million (*Menperindag*-Ministry of Industry and Trade-in Media Indonesia, 2010). In 2013, the number of batik production units increased to 50,000 units with the number of workers reaching 3.5 million people spread in various industry centrals (*Balai Besar Kerajinan dan Batik*, 2015). The durability of batik industry is the practice of home-based production mode¹ or, in academic term, "Putting-Out" System-based production mode (sub-sequently abbreviated as POS). POS depends on the workers, who are home-workers (abbreviated as HW) and their family members, that work at home or any chosen places (Hunga, 2013, 2014).

The positive development of POS-based industry creates a paradoxical condition if it is seen through six factors (Hunga, 2013, 2014). The *first* factor is obfuscation and reduction of commodity meaning. Commodities produced through POS are viewed to be non-strategic. However, it is actually the opposite; commodities produced through POS are increasingly growing and varied. These include strategic commodity, need innovation, technology, and creativity in the work. Commodities produced through POS are batik (cloth, convection, and various derivative products for fashion), woven products and other derivative woven products, furniture (wood, rattan, plastic, leather craft, bamboo craft, handicrafts made from coconut husk and coconut shell), footwear, eyelash, food varieties processing, seafood processing, toys, monel and

¹ The term is often confused with the wrong term, which is home industry or micro industry. Actually, they are not independent industry, but they are workers who receive order from their employers, bring and finish their work at home, and, when they finish the work, deliver/send the order to the address organized by the employers (Hunga, 2011)

silver handicraft, and other traditional handicrafts (Hunga, 2011, 2013, 2014; ILO, 2014).

Second, POS production mode provides opportunity of income for women, but, at the same time, marginalizes and manipulates domestic sphere for women. Most processes of batik production from the factory are moved to home-workers (HW), manipulating the workers' home as 'factory.' Through POS, industry reaches its efficiency because it does not need a place, working tool, supporting working facility (water, electricity, batik production tool), cost for workers (food and transport), and social security costs of labor (health, accident, etc.). Low wage occurs through a system of units (pieces, units, sheets, etc.); even family members' labor is not paid. Low wage is legitimized through the meaning of home as domestic arena. Women are only seen as 'time issue', part-time. Home changes its function to factory, which is dirty, messy and polluted by production waste. Furthermore, the family does not have the space to rest and acquire affectionate relations. Familial-social relation is replaced by relation measured by its monetary value (Hunga, 2013, 2014).

Third, Home-Workers and gender-based exploitation are evidenced through the use of HW through the spreading of POS accompanied by the practice of exploitation towards the workers and their family members, and the efforts of parties benefited from this practice to "hide" this fact² (ILO, 1996; Doane, 2007; WIEGO, 2010).

Home-workers phenomenon is not a new issue and it has become significant since the end of global economic crisis in 1990s. The crisis encouraged industry to apply flexible mode of production and triggered the emergence of informal workers who worked from their homes or places they chose, which was known as Home-Workers (ILO, 2012). According to ILO (2012), there were 33.74 million Indonesian formal workers and 73.67 million people (70%) who work in informal economy, and most of those informal workers were vulnerable women. ILO (2014) emphasizes that in Indonesia, POS and HW have not been accommodated in the policy and they have not acquired recognition and protection. The number is allegedly lower than the reality because there are many developing home-based or home industries. Most of these industries develop in the informal economic areas, which are not formally recorded.

Researchers and activists who observe the phenomenon in Indonesia translated *home-worker* into *Tenaga Kerja Rumahan* or *Pekerja Rumahan*. However, the author does not use this translation because the term *Tenaga Kerja Rumahan* or *Pekerja Rumahan* is often defined wrongly. It is commonly identified with workers in household or home servants or *Pembantu Rumah Tangga* (PRT). If an individual and society know or hear the term home-worker (subsequently abbreviated as HW), they will usually categorize HW as a wrong group, such as home-industry, micro business, craftsman, housewives, seasonal worker, and even

² The way business people avoid some risks such as tax, demand for social security for labors and labor demonstration (Hunga, 2005, 2010).

unemployment. In fact, HW is commonly translated into varied local terms such as *borongan*, *sanggan*³, *maklon*, *rengsi*, *mancal*, *jrogan gaok*⁴, *tempahan*⁵, *bos* or *bos kecil*, *pengobeng*, *jedot* or *makelar*, etc. The difference of these terms highly correlates with the commodities they produce and HW gender role. For example, *mancal* is known as HW in convection commodity production. Meanwhile, *sanggan* is a term for female HW, and *jrogan gaok* is for male HW in batik production. Therefore, the term is not only a word; rather, it has a different discourse and distinguishes between female and male HW in POS if observed through the competence, role, and position regarding the commodities they produce and their gender. This issue emphasizes that HW is not homogenous entity and, on the contrary, has its interaction complexity in POS. This reality might as well criticize the findings and dominant viewpoint of POS and HW that tend to consider them as homogenous entity (Hunga, 2005, 2011).

The fourth factor is related to environment. The Ministry of Environment of Indonesia confirms that UKM Batik becomes one of the contributors for river pollution in Indonesia. Pollution from batik production comes from the use of wax and excessive use of chemical coloring substances and bleach. Every year, batik industry produced the highest CO2 emission compared

to other UKMs in terms of the use of kerosene fuel, excessive water and electricity. This serious issue is caused by HW-self-employment and the fact that most batik production process is conducted in home-workers' houses. Waste production has negative effect on the family members, especially women and children, and the environment. Furthermore, IKM attitude in using excessive water implicates in the scarcity of water. Consequently, batik has negative image due to the fact that the production process is not environmentally friendly since it produces harmful waster endangering the environment and humans' lives (Hunga, 2004, 2014; Clean Batik Initiative, The German-Indonesian Chamber of Industry and Commerce-EKONID, 2011).

The fifth is the threat of batik conservation (Hunga, 2013; 2014). In case of batik, it is reduced to mere commodity, in which authentic batik is marginalized by textile batik (full-printing batik), including imported batik textile. Authentic batik made through manual process with philosophical meaning is less popular compared to cheap price printing batik mass-produced by Medium-Big Industry (Industri Menengah-Besar/IMB), which is dominated by male workers and do not consider batik's philosophical meaning, using machine (Tirta, 2001; Doellah, 2002). This practice will be beneficial for IMB, but it will destroy IKM and self-employment batik production based

³ Derived from a Javanese term *songgo* that means to prop, support or help. *Sanggan* can refer to the worker or the work given by the employer.

⁴ *Jrogan* is a term from the word 'juragan' (employer). *Gaok* is a bird identified (stereotyped) as a man who flies here and there looking for and taking more jobs or 'prey'. *Jrogan Gaok* is illustrated as a male HW coordinator who takes and divides work and wage. Another term for *jrogan gaok* used in another region is *tempahan*.

⁵ Derived from Javanese word *tempohke*, which can be interpreted as the represented and vice-employer.

on POS (Hunga, 2013). In 2012, Indonesia imported batik textile and finished product of batik textile from China for US\$ 30 million or IDR 285 billion. This is an irony and a serious blow for authentic batik identical with Indonesia's cultural work and identity ("Kemenperin", 2012). In the middle of the increasing demand of batik, batik producers face difficulties in finding makers for cantik (batik tool), stamp, and workers/batik workers since most of them know less or nothing of batik design meaning they work on or have 'lost' their local knowledge. UNESCO (2012) in its visit to some batik clusters found that most batik producers were middle-aged women. In addition, the UN agency also found decreasing interest of young generations on becoming batik producers and batik worker's lack of knowledge about the philosophy and meaning of batik design. This becomes an irony on how Indonesia can defend and conserve batik ("Bisnis Keuangan", 2012). Furthermore, the popularity of batik in regions where batik used to be popular is dispersing. The example is what happens in Kudus, Batang, Tegal, Banyumas, and Ciamis. ("Kompas", n.d.; "Tempo", n.d; Hunga, 2013).

Sixth, batik in free trade versus fair trade market. Authentic hand-made batik produced manually by Pekerja Rumahan (Home Workers/HW), which stakes relatively long time to produce and has its philosophical meaning, is being sold in a mass-produced and fast-produced free trade market focusing on cheap price that ignores the philosophical

meaning of a product. Therefore, authentic batik is being sold in an improper market. If this continues, authentic batik will lose its position and will eventually die. The mechanism of free trade creates poverty among most producers in micro level, especially in poor and developing countries ("Fairtrade", n.d.). UNDP (1999) reported that countries with developed industry (22.9% of the total world population) reached 84.2% of the world's GNP, while developing countries (77.1% of the world population) only reached 15.8% of the world's GNP. This problem triggers international movement to change the rules of global trade initiated by some NGOs, which is called fair trade movement. Pakpahan (2004) explains that fair trade is an alternative approach aims to guarantee micro-small producers in poor and developing countries to acquire fair business contract including fair price, long-term purchase, support for the development of knowledge and skills for increasing productivity, fair production relation (gender and children), and friendliness towards the environment.

The above paradoxical facts affect the "invisible/hidden" reality of POS and HW (Hunga, 2011, 2013). In the middle of ever-growing IMKM practicing POS, the opposite happens, the popular factory-based IMKM receives more attention and reference in making decision⁶. The problems become more complex when the policy⁷ is applied to POS-based IMKM. The implementation of this policy becomes a fatal mistake

⁶ See *Rencana Strategis Pengembangan IMKM di Indonesia*. POS-based industries are not included here (Menperindag, 2009). Similarly, POS-based industries are also not included in *Rencana Strategis Pengembangan Industri Kreatif of 2010-2025* (Menperindag, 2010).

⁷ Formal industry (Disperindag, 2005)

because IMKMs have different characteristics and dynamics in terms of its principle and technical matters (ILO, 2002; Hunga, 2005, 2011; HomeNet, 2010). A concrete example is the passing of Law No. 13 of 2003. On the one hand, this law legitimizes industry to employ outsourcing workers that implicates in the emergence of IMKM's industrial work relation (Menakerstrans, 2004) informalization, which also means that it will encourage more IMKM to employ POS and HW. On the other hand, the law does not accommodate the protection needed by outsourcing workers, including HW. The law also creates a controversy not only between worker and employer, but also between workers—factory workers under the umbrella of Labor Union— and HW who work at unorganized homes. The factory workers demand HW to be 'employed'⁸, but the existence of Law No 13 of 2003 (*out-sourcing*) leads the government to encourage these workers to be 'put at home' or conduct their production process at their homes. This implicates in the separation of workers' power and tends to weaken them in the capitalist production system.

In fact, industries implementing POS and HW have existed for a long time in Indonesia and in the global world, but it did not receive attention until 1990s, after the global economic crisis. This fact is revealed in some studies conducted in some countries and international scale movement facilitated by ILO (Beneria and Roldan, 1986; Allen and Wolkowitz, 1987; Dangler, 1985, 1994; ILO, 1996;

Ping-Chun Hsing, 1999; McCormick, 2002; Surman, 2002; Doane, 2007; WIEGO, 2010). This phenomenon in Indonesia is shown through some studies conducted by Susilastuti (1999), Wijaya (2000), ILO (2004), Doane (2007), WIEGO, 2010, and Hunga (2000, 2005, 2010, 2011). The crisis encouraged industry in choosing flexible and informal production such as POS. This industry is known as *industrial homework* or POS-based industry (Dangler, 1985)⁹. ILO (1996) in *The Homework Convention* in 1996 defines POS as "a production system in which most of the production process happens outside the company or at the workers' houses or places chosen by the workers and happens without or with less supervision from the employer or businessman". This production system uses workers widely known as *home-based work* or *home-worker*¹⁰. Such workers do not have formal work relation with the employer; therefore, the work relation between both parties is informal and exploitative.

However, since the emergence of HW issue in public in 1990s and ILO Convention related to *Home-workers* (ILO, 1996), HW has become a contradictive debate. This situation is discussed in two publications, *Home-Workers in Global Perspective, Invisible No More*, which is one of the books written by some researchers and edited by Eleen Boris and Elisabet Prugl (1999), and a book entitled *We are Worker Too! Organizing Home-based Worker in Global Economy published by Women Informal*

⁸ The factory workers demand for formal relation, fixed, minimum wage, social security, etc.

⁹ It is also known as *Out-worker*, and *home-workers* become a part of *out-worker* category.

¹⁰ Home-workers are often replaced with or synonymized with home-based work. In Indonesia, it is translated into *Pekerja Rumahan*.

Employment Globalizing and Organizing (WIEGO, 2010). The term “invisibility” used by researchers and observers of this phenomenon describes contradictive empirical fact experienced by HW in POS. On the one hand, home workers in POS are not known or falsely known¹¹, unrecognized and being questioned on their number and role in modern economy and relevance to provide protection. They are even considered worthy of receiving discriminative treatment. On the other hand, the use of POS and HW is spreading; it enters a more complex POS, demanding change of more strategic and exploitative HW role.

The question on how to reveal the reality of POS and HW to the public so that they will acquire similar recognition for and honor of other business people and workers remains. This question encourages the author to conduct a program of research action transformation of POS and HW to answer the above question. This paper aims to explain and promote POS and HW and the efforts in acquiring recognition of the fact through research-action transformation model based on the power within POS and increase the capacity of Home-Workers including the commodities they produce through fair trade market. The transformation model is practiced through four integrated and holistic components, they are (1) the development of innovation and technology focusing on the development of product, production, and marketing in ‘alternative’ market; (2) transfer of innovation and technology in product development to increase value chain and value

added by implementing fair trade principle; (3) engineering and strengthening of production organization based on POS cluster; (4) engineering and strengthening of marketing and marketing in ‘alternative’ market; (5) strengthening and developing related vocal point and supporting the implementation of transformation model.

The data for this paper were gathered through research-action by employing *Participatory Action Research* method with gender perspective. This method combines three matters integrally, which are research and action as one unity and the participation of research subjects, which are mainly women, in the whole process designed to solve the problems faced by the research subjects (Cameron, Jeny and Chaterine Gibson., 2004; Kindon, S., Pain R., & Kesby, M., 2010). Therefore, this method explicitly considers the reality of woman, especially her existence, experience, and needs if observed through its gender relation as the main relation issue in POS. Eventually, they contribute to the change of situation in realizing gender justice and equality (Robert, 1981; Cook & Fonow, 1986; Harding, 1983; Saptari & Holzner, 1997).

Through Participatory Action Research (PAR) method, the actions in the form of training, supervision, advocacy, dialogs as the implementation of transformation model through innovation and technology, developed according to the characteristics of batik and POS. This research used the combination of laboratory research in the

¹¹ There are many local terms with different meanings. This eventually obscures their identity, for example, by considering them as house servants (Pembantu Rumah Tangga), housewives, etc.

development of innovation and technology and field research for the implementation and development of transformation model of POS and HW. The data collection was conducted through in-depth interview, involved interviews, discussion through Focus Group Discussion (FGD) and experiment in laboratory to strengthen and develop innovation and technology. The author used qualitative analysis technique with gender perspective to analyze the data.

The determination factors of research subject¹² were: (1) batik commodity, which was chosen because of its long existence¹³ and the fact that it was mainly produced through POS, has strong Javanese cultural symbol, and not garment/convection commonly used in POS research; (2) the approach of IMKM batik based on POS and HW as a unity of production chain and marketing or cluster¹⁴; (3) gender integration as the central part in the analysis; (4) the determination of actor according to its position and role in relation of production and batik they produced (batik and its production technique and market orientation); (5) region consideration according to the existence of batik, which are: a) cluster with batik tradition; b) cluster with batik tradition, but the tradition dims, even almost disappears, which is encouraged for revitalization

process; and (c) cluster with no batik tradition, which needs to initiate batik production.

TRANSFORMATION OF POS AND HW: DISCOVERING IMPORTANT ROLE OF POS AND HW

One cause of the “invisibility” of IMKM based on POS and HW is the assumption, approach, research method, and argument dominating public view that POS and HW play secondary role and are considered less important in economy. The debate is correlated with the biased interpretation (subordination) of the area of POS in domestic sphere, the dominant actors within it who are women that are considered as housewives, the type of work in POS that is considered less important, and type of work with feminine stereotype. The biased argument cannot be separated from the social construction of gender, which is correlated to the actor, place, job, and commodity they produce (Beneria, 1981; Wolkowitz & Allen, S., 1987; Saptari, 1992; Chotim, 1994; Mies, et al., 1996; Prugl, 1999; Prughl and Boris, 1996; Hunga, 2005).

The description of capitalism that utilizes female workers and *women's femininity*¹⁵ as cheap human resources has existed for a long time. To support the industry, women's power

¹² Becomes the basic distinguishing point of this research with previous studies.

¹³ Interview result with small-medium batik business people, Ibu Prodjo and Bapak Karto, in Surakarta. They are the third generation who maintain the family business. Since the beginning, their family business practiced POS. Ibu Painem has worked as *home-workers* Batik since she was 10 years old.

¹⁴ Porter (1998): “a cluster is geographically proximate group of interconnected companies, linked by commodities, and complementarities”. The research integrates cluster concept to grasp the chain of production into one unified area starting from the raw materials, long chain production, and marketing.

¹⁵ Term used by feminist researchers in showing gender construction of women originated from the ‘ideology’ of gender. This value does not only exist in domestic area, but also appears in employment world. This value becomes the legitimacy of how women remain objects (Brigitte and Saptari, 1997)m

is confined in the house. In a certain condition, they are pushed into the factory and, when economic restructuring takes place due to the crisis, they are escorted back into the house. This strategy is a concrete fact of capitalism that causes these workers to only go after profits (Hartmann, 1976). POS becomes a good place for business people (batik industry owners) because HW and household for production place provide justifying reasons for gaining profits from efficiency production caused by the absence need for providing workplace for workers, working tools, workplace maintenance cost, production cost because they do not use electricity and water, social security for workers like factory workers, waste processing cost, etc. However, in a flexible and informal system, the business people still face some risks because all production processes are informal and depend on the condition within the household and the actors' ability to produce commodities. In this context, actors in POS (arena) spread their 'power' in utilizing the existing system. In the context of female HW, they confront 'powers' within POS that decide (no option) productive works given by the employers and with the permission of the household's authority (husband) to accept the work to be finished at home, but they should also accept the fact that, based on the aforementioned view, they are lowly valued. However, women are not actors without any asset. Their skill in making batik is an asset they can negotiate with the actors dominating POS. The knowledge and skills in making batik can be the asset for batik makers in production relation based on POS (Hunga, 2010, 2011).

Based on the above explanation, the author explains the phenomenon of POS and HW in batik industry from capitalism logical framework collaborated or cooperated with patriarchy placed in Bourdieu's concept (1977, 1990). Therefore, the analysis framework constructed by the author is that the dialectics in POS, which produce batik, can be understood in the context of the actors' habits in which there is a learning process, both in terms of technique and value that happens in a long process. These habits become batik's frame of mind and direct home workers to the practice of producing, interpreting, utilizing, and selling batik in a POS area, which involves many powers or capitals. In this arena, the actors know and try to own a capital both technically through the skills for making batik and principally through knowledge and comprehension of values, including the 'ideology' of gender, that determines their roles and positions in this arena. In a wider arena such as market, the actors in POS confront capitalism power including the countries that determine their role and position in a bigger market. In this area, the actors find and realize that they have distinction, symbolic oppression, such as male domination and women marginalization, and social class. Women often accept gender construction in POS as a normal matter, or by what Bourdieu called as doxa, that is supposed to be accepted.

However, in the analysis of POS, the researcher still forgets environment (nature) dimension, which can be seen in three things: limited capital, the arena, and its influence on the actors' habits. Including environment aspect is an

important step due to some reasons. First, the process of making batik also includes natural resources. Historically, batik was firstly produced with natural materials taken from plants (wood, root, leaves, and branch) available in the surrounding area. Second, batik motif is inspired by nature as an integral part of humans' awareness of their dependency on nature. Some of the examples are: 'Semen' motif means bud or growing creeper, which also means fertility; 'sarwat' (eagle) motif drawn with two spreading wings symbolizes courage or rigor; and 'alas-alasan' (forest) motif depicting the nuance of a forest reflects the life in the universe, which consists of obstacles and tranquility (Pujianto, 2003; Hidayat, 2004). Third, production process produces production waste disposed in nature that harms soil and ecosystem. Fourth, houses become production place, receive waste, and eventually become 'dirty'. Fifth, batik production waste polluting the home-workers' houses has negative impact on health, especially for children and women (Hunga, 2013).

The above explanation shows the strength of gender issues and environment in POS and HW. Therefore, the analysis should be seen through the perspective of ecofeminism. Ecofeminism is a new term from an old term emerging from social movements—feminism, peace, and ecology— at the end of 1970s and at the beginning of 1980s. Terminologically, ecofeminism was coined by Françoise d'Eaubonne in her book *Le Feminisme ou la Mort* (Feminism or Death) published in 1974, but it became popular after the emergence of protests against various environmental destructions and

occurring ecological disaster (Shiva and Mies, 1993). Injustice against women in environmental aspect initially began after the fact that there were forms of injustice done by human beings towards non-human beings or nature. Since conceptually, symbolically, and linguistically women were always related to nature they were also the victims of this form of oppression. Karen J Warren (as cited in Arivia, 2002) states that relation is highly correlated with social construction formed by values, conviction, education, and attitude based on patriarchal framework where there was a justification between domination and subordination relation and oppression of women by men.

Shiva and Mies (1993) in their book, *Ecofeminism*, state that ecofeminism's critical thought and movement towards the development approach were harmful for ecological sustainability and marginalized and exploited women. Ecofeminism derived solution from women's experience and made the experience as one of the sources for learning process in maintaining and conserving the nature. The solution offered for the fulfillment of humans' needs acquired from natural resources is to treat nature equally. Ecofeminists also state that gender role given to women make them more 'sensitive' and 'closer' to nature. In a society where they make nature and soil as their source of living, they have created not only material relationship between the soil and the people, but also, the earth and the people that are intimately interconnected (Shiva, V., & Mies, M., 2005). Therefore, feminism and ecological issues are connected in the sense that feminism and ecology

have a mutually strengthening relationship; both try to construct a viewpoint on the world, of which the practices are not based on patriarchal models and dominations.

Referring to the context of Batik and POS, the perspective of ecofeminism becomes an important part in order to explain the process and impact of integrative-holistic transformation. It means that constructing dialectic brings HWs and their family members' position to strategic position in supporting the existence of industry, but marginalizes¹⁶ HW and their family members, especially female HWs. Two question remains. The first is how to reveal the reality of industry based on POS and HW. The second is how actor, product, and system go through a transformation process in which they will be able to actively participate in the efforts in gaining recognition, honor, and empowerment as other workers in other businesses. The selection strategy obviously considers the modern context in the wave of the fourth world economy, the area of unlimited creative economy, focusing on information technology development, flexibility, efficiency, and processing signs that will need humans' creativity. The development of creative economy, where signs and meanings are the result of creativity, is an interchangeable fact that makes human beings inseparable from the virtual world. This momentum is related to batik, which is included in creative industry (Menperindag, 2014). The signs and meanings

included in the commodities become interchangeable keywords for consumers. When consumers buy batik, it also means they do not buy the cloth; rather, they give signs and meanings to it, including where it was made, who made it, how it was made, and the embedded and derivative meanings included in each consumer chain (Hunga, 2015). Therefore, this paper aims to promote POS and HW, gain recognition of this fact through research-action of transformation model based on the power in POS, and increase the capacity of home-workers and the products they produce through fair trade market. The model is described in Figure 1.

REFLECTION: ROAD TO RECOGNITION OF POS AND HW

THE model in Figure 1 is a transformation model implemented in and created with the cooperation of batik producers' communities that become the subject of research by using PAR method with gender perspective. The following explanation is the reflection of the model implementation, which includes five integrated activities.

The transformation model is practiced through four integrated and holistic components, they are: (1) the development of innovation and technology focusing on the development of product, production, and marketing in 'alternative' market; (2) transfer of innovation and technology in product development to increase value chain and value added by implementing fair trade

¹⁶ Marginal concept is used by Scott to understand the relation between industrialization and women's work. Marginalization is understood as a process of women devaluation because they are more marginalized, forced not to be able to reach productive sources, and treated and honored differently from or lower than men (Scott, 1986).

principle; (3) engineering and strengthening of production organization based on POS cluster; (4) engineering and strengthening of marketing and marketing in

'alternative' market; (5) strengthening and developing related vocal point and supporting the implementation of transformation model.

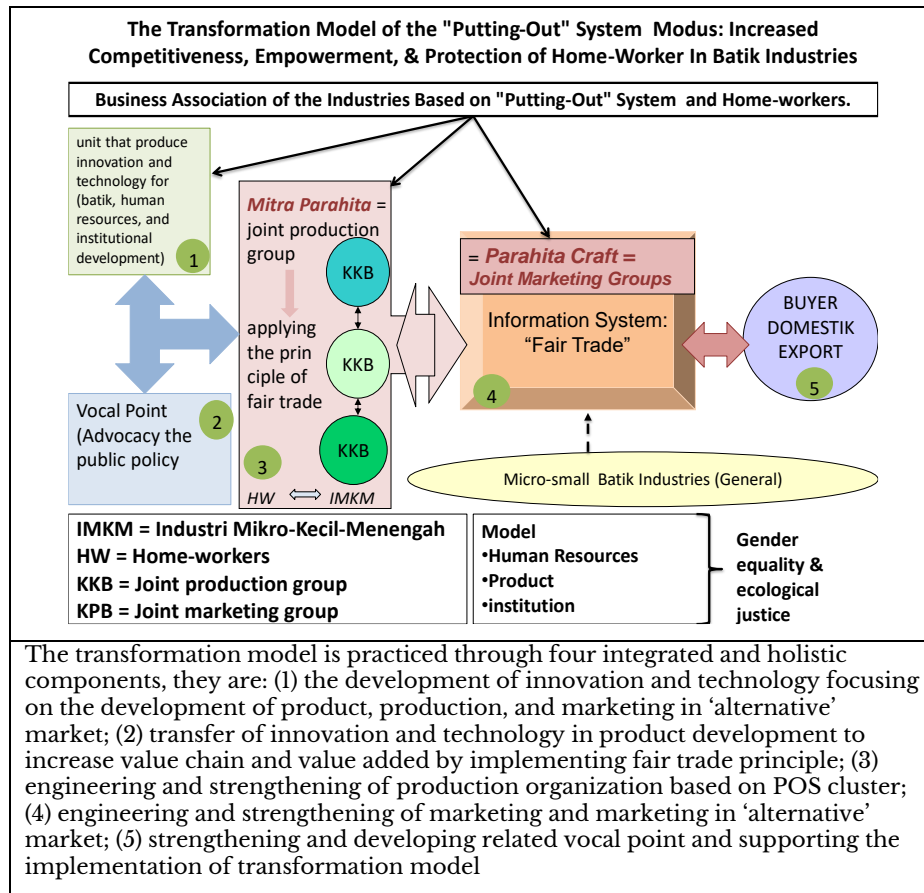


FIGURE 1. Transformation Model of the "Putting-Out" System Modus

ECO-INNOVATION ORIENTED TO THE IMPLEMENTATION OF FAIR-TRADE PRINCIPLE AND BATIK CONSERVATION

The development of innovation and technology focuses on solving three main problems: production risk due to the absence of supervision and innovation transferred by employers, access to and mastery of skills for the advancement of position in production chain development of product in increasing the sustainability of work, and development of capacity (skill) of batik producers in implementing fair

trade principles in relation of production and marketing as well as improvement of bargaining power through joint institution in production and marketing according to fair trade principle. Therefore, innovation and technology was developed through: (a) product development, (b) development of batik producers' capacity for their technical and strategic skills for the development of bargaining power, (c) engineering of production chain and production cluster strengthening, (d) marketing through fair trade market,

and (e) vocal point strengthening in supporting the implementation and adoption of this program.

First, product development considered some points such as batik design filled with meaning and/or development of its philosophical meaning, eco-friendly coloring, and original batik production technique (not batik textile). Product development also focused on continuous production technique, value added and value change, and guarantee of gender equal production relation and children protection. Innovation they produced would be used as one of the instruments in the aforementioned transformation process. Some other instruments used were eco-friendly coloring and natural coloring catalog, especially of tea waste and wood saws, sustainable production flow chart, product catalog complemented by the description of the product, design catalog and its philosophical meaning according to regional special characteristics, training modules focusing on the unified competence (design development, coloring technique, processing and usage of production waste, guarantee of product quality, and marketing through fair trade), as well as other supporting instruments. From the beginning, the development of innovation and technology is designed to ensure more access for marginalized women. The *second* was development of batik producers' and HWs' capacity for their technical and strategic skills for the development of bargaining power. By implementing this support, there was a transformation process of batik producers' frame of mind that might increase technical capacity of batik

production and their bargaining power in business chain as well as enable recognition, honor, and protection for them. *Third* was identification, mapping, and engineering of batik production chain that is initially traditional, specific, and time consuming. In addition, the production chain covers a wide area and agglomerates into one unified relatively close sub-unit production chains. This step was accompanied with installation of workshop that would accommodate the needs of joint production group that would produce batik and process them into varieties of batik products. Furthermore, it was important to revitalize the existing producer's group for production institution (Mitra Parahita) strengthening. The *fourth* was the development of internet-based innovation and technology, and its installation for promotion, marketing, and maintenance of local knowledge through cyber world. Website was established as a means to support promotion, advocacy, and the spreading of POS and HW reality, especially batik according to fair trade principles and batik conservation. Further, revitalization of the existing joint marketing group for strengthening marketing institution and maintaining information (ParahitaCraft) was carried out. *Fifth* was development of innovation and technology in supporting and strengthening vocal point role that could help batik cluster and build production relation between employers and HWs as well as business network among batik entrepreneurs.

The above strategies were designed as efforts to prepare the instrument to ensure that the

implementation of POS and HW transformation model worked smoothly. However, the implementation will be difficult because eco-innovation and technology needs relatively long starting time, high starting cost, and comprehension and commitment of all components within it. The implementation of PAR method in this process will give a unique experience because the local knowledge of batik producers will directly meet and have discussion with the researchers' knowledge. However, the indicator of laboratory scale is difficult to be implemented because producers have their own indicator. Finally, there will be a negotiation of knowledge that becomes joint knowledge in batik development. One example is the development of design/motif that used to be men's domain, of which the meaning is dominated by men. To enable women to enter the arena, it is important to do collective reinterpretation.

By conducting PAR method, recording, documenting, and publishing local knowledge through cyber world via internet, public will understand the exploration process of the complex, time consuming, and award-worthy process, which gives an exchange of meaning, of the making of batik.

ENGINEERING OF PRODUCTION CHAIN AND PRODUCTION AND PROTECTION OF WOMEN'S DOMESTIC SPHERE

The transfer of innovation and technology to develop batik producer's capacity focused on the comprehension and mastery of POS production chain and its hidden bargaining power improvement.

Therefore, the program was carried out in the form of trainings. *First*, training of development and maintenance of local knowledge for production development was focused on adopting innovation and technology of product development, both in terms of its concept and technical abilities. Conceptually, batik producers have comprehensive knowledge of the products; thus, they know and anticipate hasty change of order and have reference to provide quick and sustainable knowledge and information for buyers. Practically, producers have technical ability to make and mass produce color catalog from wide varieties of color, especially natural color. Furthermore, producers also have sample products as a form of richness of knowledge and ability to sustainably process this local knowledge. *Second*, knowledge and skills developed in individual level was not enough to support the development of strong and sustainable industry cluster based on POS. In this case, the strength in personal basis needed to be synergized in the form of institution. The importance of group in overcoming the weakness of POS was related to relatively high risk of production damage and some uncertainties such as in deadline, production capacity, productivity, production scale and low unit price. Therefore, it was important to construct or revitalize the existing work group into *Kelompok Kerja Bersama* (KKB) or joint work group, which was called Mitra Parahita. *Kelompok Kerja Bersama* for production was based on their relatively close household areas and served as a unified production cluster. This group prepared the members to have and master a chain

of production that would help them in increasing access to order and produce.

The process of innovation and technology transfer through training and supervision creates a structural change in the mastery of work type in production chain. For example, women have critical knowledge of social construction (gender) of the innovation that makes it more difficult for them to reach a certain position in a certain chain of work, such as coloring and design/motif. Through training, women will have strategies and technical skills in making and developing designs and they will also be able to combine and color batik. Such ability will help them in reaching a position in the chain work. This will, eventually, initiate a structural change in the production chain and relation of batik production, which also means that there will be a change of position and authority over knowledge and relation within it. Such ability will also have gradual implication in the ability to protect domestic space (household) from batik waste production, which have negative effects on HWs' family members and their surrounding environment (Hunga, 2014, 2015).

The existence of institution (Mitra Parahita) was expected to gradually developed bargaining power in relation to production with business people. In this case, this group did not only fulfill the unfinished production target, production quality, production scale, but also conveyed members' aspiration to develop a fair work relation between business people and themselves, as well as among workers. Through this group, there would be a learning process among batik producers to reach a

higher position, such as self-employment and micro business person. Ibu Sutiyeem is a concrete evidence of this process. She is a female batik maker who used to wear traditional cloth, did not finish elementary school, never went out of the market, rarely spoke and asked no question. She gradually transformed into an energetic woman and is able to become a business woman. She speaks out for the struggle of her peers; she often wears trousers for comfort and security when she walks in and out of the market to find and sell batik products; she is able to speak about every sheet of batik her group makes; she can negotiate price with her buyers and promote authentic batik. As a woman, she is able to transfer her ability and spirit so that her children want to continue her business in batik production. If 15 years ago Ibu Sutiyeem spoke in low voice without any hope for batik, now she can speak excitedly and optimistically about batik. She is proud because she can be her children's partner in business.

ENGINEERING OF MARKETING CHAIN AND "ALTERNATIVE" MARKET PENETRATION

It has been explained above that the character of the produced batik products through POS and HW is unsuitable for free market. Therefore, the remaining option is to sell batik products in fair trade market. This also means that the community of batik producers based on POS and HW implement the principles of fair trade that focus on empowerment and protection of micro producers through the implementation of fair-trade

principles in fair relation of production, certainty of payment, transparency, work sustainability, gender justice, children protection, and environmental justice. This is appropriate to be implemented in POS and HW reality, which is still "hidden" until today.

To acquire a bigger chain event, one will need to revitalize the existing groups that play roles in maintaining information and marketing of batik products in fair trade market. This institution is named ParahitaCraft, consisting of group representatives on production basis (Mitra Parahita) who have experience in marketing, local expert according to group reference, and research.

ParahitaCraft was prepared through a series of training in mastery of internet-based information system, knowledge related to batik products, knowledge related to batik industry based on POS and HW, fair trade principle, fair trade marketing, and the development of network through fair trade union in Indonesia. Consequently, ParahitaCraft built a basis for marketing starting from sub-cluster in the form of strengthening store or showroom with fixed batik producers. The effort in strengthening the store was carried out through series of promotion, input of batik producer profiles and some important information as the asset for batik knowledge in the website, training and supervision of store maintenance and marketing, as well as invitation for guests from abroad to visit batik cluster.

Through specially designed website for this business, the reality of POS and HW based batik industry could be widely promoted in cyber

world. There was a process of knowledge transfer between batik and production relation happening within it, the symbol and meaning included in it, and the process of sign dialectics that construct an awareness of the importance of batik conservation. It also gave 'fair' recognition and honor for batik makers as well as provided involvement in environment maintenance through promoting eco-friendly batik products bought by people.

ParahitaCraft also developed bases for promotion and marketing in some levels, starting from local level in batik cluste. This was done by, building cooperation with batik business people, such as Gallery in Semarang and Jakarta (Gallery Prameswari) and building cooperation with the existing batik business people in Central Java and Yogyakarta. Furthermore, ParahitaCraft also promoted batik through national scale exhibition in some strategic regions such as in Yogyakarta, Jakarta, and Bali.

STRENGTHENING RELATED VOCAL POINT IN SUPPORTING THE IMPLEMENTATION AND ADOPTION OF THIS PROGRAM.

One of the important components in this transformation model is the creation and development of vocal point that takes a strategic role in influencing and strengthening the adoption of innovation and technology, both in batik product and batik producers as a personal and groups (Mitra Parahita and ParahitaCraft). Therefore, one will need to recruit people who hold strategic position in their institutions that will provide an opportunity for

issuing policy to support the strengthening process of transformation. The actors came from various institutions related to batik industry, batik, business people, fashion, researchers, lecturers, journalists, policy makers, NGOs, and other public figures.

Furthermore, it strengthened network among observing institutions for batik producers, women, fair trade market, environment such as *Balai Besar Batik - Yogyakarta*, *Museum Batik Danar Hadi*, *Museum Batik Pekalongan*, *Sekar Jagad Indonesia*, batik creative design community and creative community related to batik. One of the strategies developed since the start of this study was the initiation of union establishment for *Pekerja Rumahan Indonesia* or Indonesian Home-Workers (HomeNet Indonesia). In her effort, the researcher cooperated with ParahitaCraft to be involved in chain of seminars and public advocacy for the recognition and honor of POS and HW. Some meetings, such as meeting with the Ministry of Employment, ILO Indonesia, and NGOs for Home-Workers in Indonesia were also organized.

Additionally, some publications through various media are also important strategic efforts in order to promote POS and HW. Some publications were also conducted through the publishing of articles in scientific journals and articles in study series (*bunga rampai*). Another effort was to integrate issues within sub-topic of syllabus in education program, multi-year research and dedication program.

CONCLUSION

IMKM batik and integration of HW in wide and intensive market show that industry based on POS and HW plays an important part in modern economy, on one hand, and creates marginalization of HW, especially women, on the other hand. Furthermore, the mode of factory production penetrates households (domestic area), manipulates and harms the reproductive space and activity in the household as family arena for acquiring affection, building social-familial solidarity, etc. The condition is getting more harmful because the effect of batik production is not only on its economic meaning but also environmental meaning, in the form of waste. The waste pollutes the home environment and makes the house contaminated with waste. It causes diseases due to water and air pollution and the consumption of energy enhancing drugs to meet deadline and industry production target. The shift of this production mode creates economic burden not only related to the procurement of production tools, production materials, supporting production materials (water, electricity, space, etc.), but also social and health costs as. The burden is becoming heavier since the wage given is very small. This is because the wage is calculated by its units, pieces, and other units (wholesale). Additionally, there is no guarantee whatsoever in the transaction process.

The shift of factory production mode to worker's household through POS occurs through dialectic of capitalist and patriarchal logic power attached to the area, commodity, and actor. Furthermore, both powers are supported by the government.

Capitalism as a basic material and value becomes a means or instruments to build and maintain POS to fulfill the needs. Meanwhile, patriarchal value serves as a basic material and institutionalized value in a household to emphasize gender relation in production and reproduction activity. The actors' role in POS-based IMKM (area/field/arena) is determined by its frame of mind (disposition) based on the combination of capitalist and patriarchy logic and the capital they own (economy, social, culture, symbolic).

An important development of POS and HW shows that POS and HW play important roles in Indonesia economic development; however, at the same time, it is marginalized and 'hidden.' Therefore, this paper aims to promote POS and HW, gain recognition of this fact through research-action of transformation model based on the power in POS, and increase the capacity of home-workers and the products they produce through fair trade market. To achieve this, the transformation model was practiced through four integrated and holistic components, they were: (1) the development of innovation and technology focused on the development of product, production, and marketing in 'alternative' market; (2) transfer of innovation and technology in the product development to increase value chain and value added by implementing fair trade principle; (3) engineering and strengthening of production organization based on POS cluster; (4) engineering and strengthening of marketing and marketing in 'alternative' market; (5) strengthening and developing related

vocal point and supporting the implementation of transformation model.

Gradual implementation of POS and HW transformation model triggers critical awareness and commitment to increase competitiveness and bargaining power of batik industry and HW, especially in its production relation. Unfortunately, it has not been able to formally encourage the issuance of policy in the form of laws that clearly provides recognition and protection for HW. Nevertheless, the establishment of *Asosiasi Pekerja Rumahan Indonesia* becomes a proof that POS and HW problems can no longer 'be hidden.' The wave of critical awareness emerges in individual and HW community level and keeps spreading, but it cannot transform into a strong movement to fight for protection rights. Therefore, this model needs to be revised and developed so that it will be an effective model based on critical actor, vocal point, and will simultaneously influence wider system and structure.

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