

Salasika

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Facing Indonesia-Thai Gen Y Students' Future by 2030**
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Sekar Jagad Art Studio as An Agent of Citizens's Diplomacy (Study of Women's Participation in Intercultural Relations)

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ABSTRACT

Communication technology could increase opportunities for Indonesians to develop socio-cultural relations with people from other countries. Nowadays interrelations of citizens can support government policy. Sekar Jagad art studio is group of women from Sukoharjo regency, central Java who has interest of traditional art and often make international performances. This activity has the purpose to strengthen national identity and national character. The other purpose of this activity is to support diplomacy of government. It is important to promote one of Indonesian culture (Javanese art) in international level. Promoting culture in international performance is one way to increase the positive image of Indonesia. The purpose of this research is to explain how women's intercultural engagement can be an agent of citizens' diplomacy. The subjects of the research were the women who are members of Sekar Jagad art studio. As a qualitative project, the data was collected from documentation and interview. The result of this research shows that the women of Sekar Jagad Art Studio promote Javanese culture through international performances. These activities can be seen to represent citizens' diplomacy and support the diplomatic efforts of the Indonesian government aimed at strengthening relationships with other countries. In summary, this research shows how Sekar Jagad Art Studio as an agent for citizens' diplomacy has promoted Javanese culture to foreign countries in order to strengthen national identity and promote a positive image of Indonesia.

KEY WORDS: *citizens diplomacy, participation, culture*

INTRODUCTION

Communication technology could increase opportunities for Indonesian citizens to develop relations with European citizens. Developing relations between citizens shows an increase public participation in international relations. These activities impact business, social relations and cultural

relations. Intercultural relations can be facilitated through cultural performances. Some intercultural activities conducted between Indonesian and non-Indonesian citizens can help develop the Indonesian economy. Other activities may improve Indonesia's bargaining position. Through enhancing Indonesia's image abroad, diplomacy is supported. This article

examines how Sekar Jagad Art Studio, which is a women's cultural group based in the sub-district of Polokarto, in Sukoharjo, Central Java, which maintain Kebo Kinol art has been effective in strengthening intercultural ties between Indonesia and Germany, Netherland, and England. The Indonesian Ministry of Education and Culture has supported Kebo Kinol performances.

It is important to explore the definition of citizen diplomacy concept. Citizens diplomacy is part of modern diplomacy. Diplomacy is concerned with the management of relations between states and between states and sub-states (non-state government). Other actors as agent of diplomacy can be presented by organization, business, media or community groups in society. According to classical diplomacy, the state is the only actor of diplomacy because the state (government) has the power to make relations with other governments. Diplomacy is often thought as being concerned with peaceful activity. Barston (2013, p. 1) stated before this century that diplomacy as interrelations between state has state perspective. In this perspective, it is concerned with advising, shaping and implementing foreign policy. It means that states through their formal power, organizations and other representatives, could be actors to articulate, coordinate and secure particular or wider interests, using correspondence, private talks, exchanges of view, lobbying, visits, threats and other related activities in the pursuit of national interests.

Odoh (2014, p. 10) stated that the civil-republican perceives the rights of individuals to become citizens. This statement of Odoh is reinforced

by other scholars that citizens are not as inherent but as acquired through civil practices (Agena, 2004; Omemma, 2006; Hoffman & Graham, 2006). Hence, one is not a citizen by simply belonging to a community or residing in a territory. Present and future capacity of citizens to influence politics is important (Agena, 2004). The Liberal conception notion of "citizens" and "citizenship" are inherent in individuals prior to community, and guaranteed with minimal obligations to the community or state. Citizenship in the liberal context emphasizes the rights of individuals to be guaranteed and protected by the state. Some scholars explain that the rights of citizens include (a) basic-civil rights which entail freedom of speech, freedom to own property, freedom to worship and equality of justice to all; (b) political rights which embody franchise and rights to criticize government; (c) social rights which require that the citizens be protected against poverty, and have access to education and housing (Hoffman and Graham, 2006; Omemma, 2006; Odoh, 2014). In a sense, citizens must possess these three categories of rights in the state if their participation, welfare, and security are to be guaranteed in the society.

The concept of citizens diplomacy has evolved since it was first developed in 1981. In developing the term citizens diplomacy, American State Department Officer Joseph Montville, introduced the term two track diplomacy. Following this, the concept of four-track diplomacy emerged. This encompassed conflict resolution professionals, economic

actors, private citizens and the media. In 1991, an American Louis Diamond, known as the father of pediatric hematology, and Ambassador John McDonald added to the definition of multitrack diplomacy by including religion, activism, research, training and education and philanthropy (Institute for Multitrack Diplomacy, 2013, p. 73). Handelman agreed that diplomacy is a way to bring peace, stability and long-lasting change to situations of social conflict and participation by the people is essential. Citizens diplomacy is also referred to as people-to-people initiatives. Initiatives of people-to-people is necessary in building the foundation of a new social order rooted in peace and coexistence (Handelman, 2012, p. 163). Barston added that as an important feature of modern diplomacy is the enhanced role of personal diplomacy by the head of state or government (Barston, 2013, p. 7). Barston argument shows that role of citizens in diplomatic activities can increase understanding between multiple countries in order to reduce tensions.

Citizens diplomacy is based on "track two" diplomacy. It implies activities or efforts done by citizens related to issues which are being worked on by governments. In other words, diplomacy done by citizens supports the diplomacy which is being done by Government (Lee, 1997, p. 1). According to Jos Havermas (1999, p. 222), "track two" or the second track, has significant differences with the first track, since it has a role in building mutual understanding between communities of two nations or more with different backgrounds. This

second track also made serious effort to build a new way of thinking for societies of other countries, while the first track only tried to inspire decision makers in policy-making based upon rational considerations and interests. Referring to such comprehension, the second track is considered as a way where citizens were assumed to be able to make positive contributions towards relationship building between communities. Citizens were also assumed to be able to handle conflict prevention, peace building, and conflict transformation (Fischer, 2006; Pouligny, 2005; Barnes, 2006; Lieberfeld, 2002).

This new multidisciplinary "Diplomat" can still partner with governments partner to communicate with and build harmonious relationships with other countries. Actor diplomats other than the government can act as targets, and partners as well as independently. Non-government actors showed support the government's diplomatic agenda in their relations with citizens from abroad. These actors have a more independent role than those engaged in formal government diplomacy. The independent role usually leads to the existence of citizens who are able to build relationships at the grassroots level by showing support to the government's diplomatic agenda in their relations with citizens from abroad. These actors have a more independent role then those engaged in formal government diplomacy. Communication may provide understanding to other citizens about their country in the form of trade or friendship. Citizens activities to introduce their country

to other countries can also be realized in the form of a cultural exhibition known as citizens diplomacy. Any citizens may play a part in non-government diplomacy regardless of social, ethnic or economic background.

More details can be seen in the following figure:

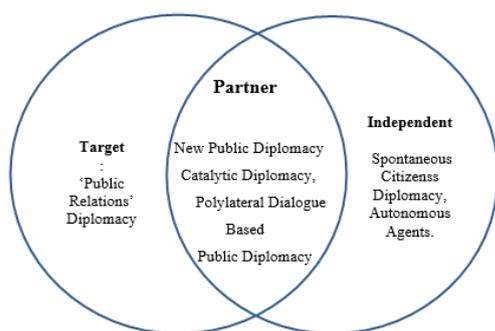


Figure 1. Study of Domestic Dimension of diplomacy; source: Huijgh, 2013

The diagram above shows that citizens' role in building relations with citizens from other countries are still bound by programs made by government. In practice, this kind of diplomacy was initiated by the citizens. As independent actors, relations among citizens could be made more flexible and not bound by interest, all the while supporting government's effort to exhibit positive images of international relations. On the other hand, Eastwood (2007, p. 29) noticed that nation's role in implementation of this kind of diplomacy could not be removed yet, especially in terms of funding. But it should be noted that the concept of citizens diplomacy is not always on focus of national capacity but citizens contribution in international relations.

In practice, citizen diplomacy varies depending on access granted

by nation (government) in domestic politics, also the citizens' capabilities themselves (Odoh, S.I., Nwogbaga, & David M.E, 2014, p. 11). Issues outside of conflicts and peace-making, such as education and culture, backgrounds at separation between roles of nation and citizens participation were not done since both were supposed to collaborate in practice (Eleanor J. Brown, W. John Morgan and Simon McGrath, 2009: p. 71). Monteville argued that citizen diplomacy implies the individual citizens have the rights and responsibilities to help realize the national interests through their interactions to complement official diplomatic activities. Hence, though citizen diplomacy has varied interpretations among scholars, it centrally implies the transnational flow of information and ideas through the interaction of private groups and interests of different countries which influence the formation and execution of foreign policies in the pursuit of national interests (Odoh, S.I., Nwogbaga, David M.E: 2014, p. 11). Many scholars assume that varied interpretations and definitions of citizens diplomacy accentuated two critical elements. There are the participation of the citizens in the foreign policy processes and protection of the citizens by the state. The first refers to public activities through international relations that related with pursuit national interests. Protection of the citizens by the state refers to effort of government protect the citizens in overseas. (PAC, 2005; Ojo, 2007; Eke, 2009; Eze, 2009). These two elements of participation and protection are very instrumental in the foreign policy of any country towards

realizing the stated national interests (Aja, 2009: p.231).

Lee Sherry Mueller (2012, p. 79) sees citizens diplomacy as "One Hand at a Time" because in practice there is intensive personal communication between citizens from one country to another. Such interactions can actually help or support the relationships made by his country against other countries. There are two purposes of the implementation of citizens diplomacy. First, implementation of citizens diplomacy is to help the government create a more conducive atmosphere and to provide an understanding of the differences in national identity at the

grassroot level. Second, citizens diplomacy is deemed necessary and able to bridge and complement the unreached government's role in conducting foreign relations. As a result, citizens diplomacy shows the role of citizens sporadically as partner of the government to pursuit national interests through foreign relations.

Citizens who become diplomat of citizens diplomacy as stated of Paul Sharp (2001, p. 137-138) distinguished from target and represented parties. There are five types of diplomat citizens.

Type	Representative parties	Target
Type 1: "citizens diplomat as a go-between messenger"	state	state
Type 2: "the citizens diplomats as a representative for a sectoral, regional, or local economic interest"	Sub-state actor	Non-State
Type 3: "the citizens diplomat as a lobbyist or advocate for a particular cause"	Idea	State
Type 4: "the citizens diplomat as a subverter of transformer of existing policies and/or political arrangements, domestic and/or international"	idea	Non-state
Type 5: "the citizens diplomat as an autonomous agent in international relations"	Individual	State and non-state

Figure 2. Typologies Citizens Diplomats of Paul Sharp

From the figure above, Paul Sharp explains that the first type refers to citizen diplomat as a go-between messenger. It means citizens become diplomat when crisis, conflict or tension in intergovernmental relations. The role of the citizens is to reduce tension between governments. The second type refers to the citizens diplomats as a representative for a sectoral, regional, or local economic

interest. Citizens who become diplomats represent of sub-state actor such as business, group of culture, scholars, etc. They make communication and influence between non-state actor to pursue specific interest. The third type involves citizen diplomat as a lobbyist or advocate for a particular cause. They promote specific idea like peace, go-green, save the earth, etc. Citizens diplomat of third type

also influence other government to agree with their idea. Activities of this citizens diplomat through lobbying and campaign in international level. Fourth, the citizen diplomat as a subverter of transformer of existing policies and/or political arrangements, domestic and/or international. Target of diplomacy of this citizens diplomat not the other government but the non-state actor. Fifth, the citizens diplomat as an autonomous agent in international relations. This implies that one can only claim to be citizens diplomat when they have initiative to solve certain issue. They also influence other government or non-state government to change their policy.

There are three criteria regarding citizens diplomacy in international relations activities, namely: First, the existence of ordinary citizens participation: facilitated or voluntary. This participation can be done through government initiation representing the state as well as voluntarily. Citizens participation is a general characteristic of the implementation of citizens diplomacy, especially related to state-based diplomacy. Second, complementary to state-based diplomacy. The activity of citizens diplomacy is said to be complementary to state-based diplomacy, meaning that the lobbyists act as actors that encourage the success of inter-country diplomacy. Here citizens diplomacy also acts as an instrument to initiate interstate diplomacy which is subsequently undertaken by the government. Third, it requires global awareness. Citizens diplomats or citizens ambassadors do not have to be from the start as having global

awareness as required for professionals acting as diplomats do. The global awareness possessed by individuals who later act as citizens diplomats only arises when they have understood the global issues and are able to act strategically to respond. Global awareness is shaped through experience-based learning from citizens as well as training processes facilitated by others.

The implementation of citizens diplomacy shows the power of soft power, as stated by Joseph Nye. This power of soft power becomes an essential component of national power of diplomacy with other countries. In the view of Joseph Nye, the power of soft power shows interrelations between non-state actors from diverse background (Michael Murphy, 2009, p. 201). A universal culture is one issue and easier to be accepted by people from diverse backgrounds. Harini (2017) supports the idea of Clifford Geertz that culture is a system that can be expressed into various symbolic forms by means of mobilizing and educating from generation to generation. As a result of human inventiveness, intention, and taste, culture is able to influence life such as knowledge, the system idea, value and habits. On the other hand, the results of human creation, intention, and think are also formed in real, sensitive forms to help humans. Hence, culture becomes an integral part of human life because it affects all individual activities both in terms of thinking and actions and the results of these activities.

Globalization also affects increasing public participation. Thus, public participation is a symbol of the implementation of democracy in which there is public

involvement in the formulation of policies to solve state problems (Creighton, 2005, p. 101). The opinion of Pimbert and Wakeford (2001, p. 121) shows that democracy without citizens deliberation and participation is ultimately an empty and meaningless concept. The idea is quite reasonable considering the concept of democracy itself ie from, by and for the people so that the involvement of the citizens is believed to facilitate the work of the government. The advantages of public participation are: first, providing opportunities for open communication between policymakers and the public. Second, public involvement as a party who is well aware of the real conditions can provide accurate information to policymakers. Third, two-way communication between citizens and policymakers gives positive contributions to sustainable decisions as people expect. On the other way, the involvement of such citizens requires readiness, awareness and openness among citizens with decision makers. The existence of public participation is sometimes considered too time-consuming. Public participation, although it takes time and cost is not small but its existence is very helpful to the government both internal and external scope. The participation of citizens of internal scope will strengthen unity and maintain national identity of the nation (Ellen, 2013, p.87). Externally, the involvement of citizens can help the process of negotiation diplomacy by the government. Bryson (2002, p. 3) expressly give credence to this perception of public participation that it can build better relationships by asking, considering, and involving people in work and

decisions and affect them naturally create and enhance relationship with other people. Citizen diplomacy expressly as public participation. Diplomacy conducted by diverse aspects of all national identity can facilitate understanding among the international community in relation the unique characteristics of the country concerned. Diplomacy is expected to minimize the tendency of countries toward conflict and war given the magnitude of disasters resulting from previous world wars.

This research is qualitative research. The source of data of this research was primary data. The collecting data method used interview and documentation. The majority members of Sekar Jagad art studio are women. The members are 25 but 17 of them are women. They have different background like farmers, traders, and housewives. The education background is also different. Ten members were graduated from primary schools, five members from elementary and vocation schools. The location of this research was Bakalan village, of Polokarto, Sukoharjo regency.

SEKAR JAGAD ART STUDIO AS CULTURAL COMMUNITY IN SUKOHARJO REGENCY

Sekar Jagad art studio is one of the cultural groups since 2005. This art studio is located in Bakalan Village, of Polokarto Sukoharjo Regency. Sekar Jagad art studio preserves traditional art, Kebo Kinol. Kebo Kinol is an indigenous art of Sukoharjo in which dialogue, dance, ritual ceremony and with the accompaniment of gamelan. Kebo Kinol art has been held as symbol of

harvest ceremony. This art is ritual and magic ceremony. The leader of this ceremony is usually a certain man. The majority members of Sekar Jagad Art Studio are women. The members are 25 but 17 of them are women. The background of those women are traders, housewives, and farmers. The education background of those women are primary, elementary and vocation schools. Women who joined this studio act as dancers, gamelan players and groups who prepare the ritual ceremony. They have more interest and concern with traditional art. Sekar Jagad which means world flower and has a philosophy that through this culture it can promote Sukoharjo and Indonesia to the international level. The instructure of Sekar Jagad, Joko Ngadimin (56), who graduated from Sekolah Tinggi Seni Indonesia Surakarta (ISI Surakarta), said that he has initiative to promote traditional culture of Sukoharjo in overseas. It is important because this activity is a way to strengthen Indonesia identity and increase positive image. Joko Ngadimin also makes closer communication with cultural group from England, Netherland, Switzerland and Germany. Joko Ngadimin also said that they have good communication with the cultural groups from those countries because of his experience during his education in ISI Surakarta. Furthermore the government of Sukoharjo regency and Indonesia Ministry of Education and Culture support this activity, especially on funding.

From the interview with Sujiyem (54), a farmer and graduated from primary school who become a member of Sekar Jagad since 2010,

she said that the reason why women from Bakalan village participated to maintain traditional art (Kebo Kinol) and make performance in overseas. Sujiyem said that all members come from Bakalan village. First, as Javanese, women they have the responsibility to maintain traditional art because it is one of Sukoharjo culture. With traditional art, people of Sukoharjo must promote this culture in local, national and international performance. This activity has positive impact to Sukoharjo and Indonesia. This activity also means to strengthen national identity. Sumiyem (50), a housewife and graduated from vocational school who joined Sekar Jagad since 2005 added that communication technology give opportunities to make closer relationship with other people. International communication must be increased to promote the culture of Indonesia. It is important for Indonesian because with intercultural relations, Indonesia can invite foreign parties to build infrastructure. Furthermore, it can increase welfare of the Indonesian citizens. It means that promoting traditional culture can be a way to gain national interest. Lestari (49), a trader and graduated from elementary school suppose that through promoting art in international performance can reduce tension between countries. Maintaining traditional art within Sekar Jagad needs supports from men. It is related with most members of Sekar Jagad have family. From an interview with Joko Lelono (58), one of the male members of Sekar Jagad, it was understood that all husbands agree with the women activity in Sekar Jagad. Joko Lelono also explained

that their activity to maintain traditional art within Sekar Jagad studio is conducted only twice a week in the evening. Some of their husbands support with this activity and join with this studio when they make performance overseas. Yohanes Sri Raharjo (57), an officer of the Department of Education and Culture of Sukoharjo regency said that promoting traditional culture of Sukoharjo needs public participation. This participation does not only come from the members of Sekar Jagad but also from the other community members who have the concern in traditional culture as root of national identity. International performance art of Sukoharjo culture (Kebo Kinol) increase the positive image of this regency and indirectly popularity of Indonesia as multicultural country.

The statements above show five main notions with respect to the promoting traditional culture. There are national identity, positive image, public participation, national interest, and diplomacy. This is important activity for multicultural country such as Indonesia. First, culture is one national identity. Indonesia is one of multicultural countries in the world. Indonesia has dynamic relations with other countries. Promoting culture can be a reason to promote national identity and increase good communication or relations with other countries. Second, after the terrorism attacks, Indonesia needs to improve its image. Several countries like United State, France, and Germany, Netherland, and England accuse Indonesia as a place of terrorists. People believe that culture has universal value. Culture can also be a tool to make soft diplomacy.

Promoting culture through international performance is one of the efforts to make soft diplomacy. The purpose of this effort is to improve Indonesian image. Third, promoting culture is not only the program of the government. Non-government actors have opportunities to support this program. Citizens have the responsibility to support government policy. One way to support government policy is to maintain national identity within promoting in international level. Fourth, as developing countries, Indonesia needs foreign investment. This foreign investment helps the development of of infrastructure. For the Indonesian government, foreign investment is needed to increase society welfare. This is the national interest of Indonesia. Fifth, to gain the national interest, government and non-government actor must cooperate to make diplomacy.

THE ROLE OF SEKAR JAGAD AS AGENT OF CITIZEN DIPLOMACY

According to Handelman, diplomacy is a way to bring peace, stability and long-lasting change take place in situations of social conflict, participation by the people is essential. Citizens diplomacy is a concept, known also as people-to-people initiatives. It is necessary in building the foundation of a new social order rooted in peace and coexistence (Handelman, 2012: p. 163). Barston added that as an important feature of modern diplomacy, the enhanced role of personal diplomacy is by the head of state or government (Barston,

2013, p. 7). The argument of Barston shows that the role of citizen diplomacy activities can increase understanding between multiple countries in order to reduce tensions in countries relations. The activities of citizens diplomacy have coincidentally started when artists communicate with their counterparts abroad. Incidentally the dance art coach of the Kebo Kinol fragment is a graduate of an art school that was once sent to perform abroad. The activity of citizens diplomacy by promoting culture can be called as people-to-people communication in an effort to establish sustainable relationships. People-to-people communication usually include "scholars, senior journalists, former government officials, and former military officers" (Agha et al., 2003, p. 1), but can also simply include people communicating with people in productive ways that ensure and further develop understanding and mutual respect (Payne, 2009, p. 580). Track-II diplomacy provides participants with settings and conditions that are essential to achieve an effective dialogue, and are rooted in engagement and relationship building targeted at cultivating trust and mutual understanding between peoples (Kelley, 2009, p. 79). Furthermore, people-to-people communication that also means as track-II diplomacy (unofficial state diplomacy) initiatives are related to promoting national identity, reducing tensions or facilitating the resolution of a conflict, but differ in their nature, context, and leaders.

Citizens diplomacy as track-II diplomacy usually takes place in informal settings in a manner which

does not involve government officials (at least not from its inception). Moreover, citizens diplomacy does not require the parallel conduct of official and formal negotiations by the government (Track-I diplomacy), and can be held independently and separately from any official negotiations. Additionally, Track-II diplomacy can be "hard" or "soft". While "hard" Track-II diplomacy is aimed at negotiating an agreement between the parties involved, "soft" Track-II diplomacy is aimed at "dialogue, familiarization, exchange of information, assessments, and security concerns" (Agha et al., 2003, p. 4). Thus, Track-II diplomacy aims at creating a positive relationship between both sides involved for which the fundamental requisite is the establishment of trust between citizens of other countries. Thus, in order to build a solid foundation of a harmony relations between two or more countries, to build a new social order, civil society must be involved in this process.

Harmony relations between citizens through intercultural relations is important. Sekar Jagad art studio as a cultural group makes good relations with other citizens through performance art. Since 2005 this studio has held international performances in Germany, Netherland, and England. According to Bimo Hernowo (41), citizens from Dortmund, Germany, Netherland, and England said that performance art from Sekar Jagad is interesting. Promoting traditional culture from Central Java can make harmony relations between Indonesia and Germany, Netherland, and England. This promoting culture is very important

for Indonesia as a developing country. Bimo Hernowo added that foreign investment is very important for developing country to gain national interest (economy). Warsito (50), an officer governor of central Java said that the government supports this citizens activity to promote Javanese culture. Central Java government and the Indonesia Ministry of Education and Culture support this promoting specially on funding. One officer of the Ministry of Education and Culture becomes the translator and manages the overseas activities.

Promoting traditional culture from Sukoharjo has positive impacts. After Sekar Jagad art studio made performances in Germany, Netherland, and England, Indian artists and ambassadors visited Bakalan village in 2007. Two years later, Margareth, one of UNESCO's Directors watched Kebo Kinol art in Sekar Jagad. Kaingatzu, one of the cultural groups of Kaigan Japan also came to this studio in 2011. A year later, some tourists from France and students from the Middle East (Qatar and United Arab Emirate) came to Sekar Jagad art studio. The philosophy of Sekar Jagad, meaning world flower, has been proven. This art studio can be an agent to promote one of Indonesian culture in international level. When some tourists come to this studio and watch Kebo Kinol, it influences to increasing the income of Sukoharjo.

Sekar Jagad art studio has become an agent of citizens diplomacy. The role of Sekar Jagad as citizens diplomat is considered as the second type of Paul Sharp (2001, pp. 137-138) that refers to the citizens diplomats as a representative for a sectoral, regional, or local economic

interest. Citizens who become diplomats represent the sub-state actor such as business, group of culture, scholars, etc. They make communication and influence between non-state actors to gain specific interest. Though citizens diplomacy has varied interpretations among scholars, it centrally implies the transnational flow of information and ideas through the interaction of private groups and interests of different countries which influence the formation and execution of foreign policies in the pursuit of national interests. First, as a society and citizens of Sukoharjo Regency, women from Sekar Jagad Art Studio maintain Kebo Kinol traditional art as part of the Indonesia culture. Women of this studio show their participation in building society. It means Indonesia people have opportunities to pursue foreign investment in order to increase the welfare of the society. Second, promoting Kebo Kinol through international performance shows positive activity in maintaining and strengthening national identity. Third, Sekar Jagad art studio becomes an agent of citizens diplomacy or citizens diplomat. Women activity through international performance art implies women participation to support government diplomacy. Women participation also implies that culture can be a tool of soft diplomacy to make good relationship with citizens from other countries. Furthermore, making good relationship can reduce tension among countries.

CONCLUSION

As a democratic country, Indonesia gives opportunity for women to participate in building the society. This participation is conducted in intercultural relations. Intercultural relations are tools to gain national interest such as pursuing foreign investment to increase society welfare. It is important to create public opinion about the positive image of Indonesia. Some important things to note in this research are:

1. Women of Sekar Jagad art studio are citizens of Bakalan village, sub-regency Polokarto, regency Sukoharjo. Their activity is to maintain traditional art (Kebo Kinol) as real culture of regency Sukoharjo. This activity means to strengthen national identity.
2. Women of Sekar Jagad Art Studio become agents of citizens diplomacy. They promote one culture of Indonesia through international performance. This activity supports government diplomacy. It implies that this activity has been done to influence citizens and government of Germany, Netherland, and England. It also means that women participation through international performance can create positive image of Indonesia.
3. As agents of citizen diplomacy, women of Sekar Jagad established on pursuing good relationship among Indonesia, Germany, Netherland, and England. Creating good relationship between four states can anticipate political tension.

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ABOUT

SALASIKA etymologically derived from Javanese language meaning 'brave woman'. SALASIKA JOURNAL (SJ) is founded in July 2019 as an international open access, scholarly, peer-reviewed, interdisciplinary journal publishing theoretically innovative and methodologically diverse research in the fields of gender studies, sexualities and feminism. Our conception of both theory and method is broad and encompassing, and we welcome contributions from scholars around the world.

SJ is inspired by the need to put into visibility the Indonesian and South East Asian women to ensure a dissemination of knowledge to a wider general audience.

SJ selects at least several outstanding articles by scholars in the early stages of a career in academic research for each issue, thereby providing support for new voices and emerging scholarship.

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SJ aims to provide academic literature which is accessible across disciplines, but also to a wider 'non-academic' audience interested and engaged with social justice, ecofeminism, human rights, policy/advocacy, gender, sexualities, concepts of equality, social change, migration and social mobilisation, inter-religious and international relations and development.

There are other journals which address those topics, but SJ approaches the broad areas of gender, sexuality and feminism in an integrated fashion. It further addresses the issue of international collaboration and inclusion as existing gaps in the area of academic publishing by (a) crossing language boundaries and creating a space for publishing and (b) providing an opportunity for innovative emerging scholars to engage in the academic dialogue with established researchers.

STRUCTURE OF THE JOURNAL

All articles will be preceded by an abstract (150-200 words), keywords, main text introduction, materials and methods, results, discussion; acknowledgments; declaration of interest statement; references; appendices (as appropriate); table(s) with caption(s) (on individual pages); figures; figure captions (as a list); and a contributor biography (150 words). Word length is 4,000-10,000 words, including all previous elements.

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