

Salasika

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How Women Lead Podcast Series: Feminist Media Framing in Challenging Symbolic Annihilation of Indonesian Women Leadership

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ABSTRACT

The media presents gender stereotyping through its journalist works on a daily basis. This media framing could shape consumers' beliefs and values. Women become the objects of media stereotyping since they are omitted from the discourse, condemned for the traditional gender role, and trivialized for being dependent. The rise of alternative media, including feminist media, challenges this situation. Magdalene, as one of the feminist media, releases a project of 'How Women Lead' podcast series. These podcast series are highlighted as the object to analyze how feminist media framing challenges the symbolic annihilation of women leaders. This paper intends to explore the framing of Indonesian women leaders in feminist media and to elaborate on the ways this feminist media challenges symbolic annihilation. The concept of symbolic annihilation in mass media by Tuchman (2000) becomes the basis of analysis. She classifies this concept into three categories; omission, condemnation, and trivialization. By employing Critical Discourse Analysis (CDA), this paper focuses on the power held by media for shaping people's ideologies through interpretation and explanation. The result proves that Magdalene through the 'How Women Lead' podcast series could promote inclusivity, opportunity, and independence as the main notions to challenge symbolic annihilation, particularly for women leaders.

KEYWORDS: *gender role, leadership, media framing, podcast, symbolic annihilation*

INTRODUCTION

Media holds a pivotal role in shaping the political as well as ideological stances of its consumers. People from any social background consume any form of media, either printing or electronic, on daily basis. This consumption even escalates with the emergence of social media that can provide information in the

palm of people's hands. The frequent consumption of media results in the formation of people's opinions on reality as well as important issues. Weaver (1984) states that media sets an agenda based on two assumptions: first, media shapes reality instead of mirroring it, and second, media focuses on some selected issues, which then are perceived as

important issues by its consumers. Following this statement, media successfully drives its consumers into what to think about, which may not always depend on reality or their interests. Instead, people behind the media, ranging from journalists to media owners, draw a map that can direct people's claims and attention (Cohen, 1963). This media agenda-setting greatly affects people's priorities and political stances on various issues (Tuchman, 2000), including women's issues. McGregor (2000) argues that the media sets an agenda of the invisibility of women by constructing a masculinized media image. One of the ways in making women invisible in media is by framing their omission from the discourse.

Media framing on women, and men, is strongly influenced by the perspectives of traditional gender and sex roles (Simon & Hoyt, 2013; Tuchman, 2000). Based on this perspective, men, as the breadwinner, hold a higher status role than women who are described as homemakers. This framing of traditional gender roles is pictured in both mass media and social media by the underrepresentation of women. Schwindt-Bayer and Mishler (2005) identify that women's representation in media has improved significantly, yet they are still underrepresented in many contexts based on various measures. Omission becomes one of the keys that can measure women's representation in media. Media framing is often defined not only by the inclusion of potential problems but also by what is omitted in the discussion (McGregor, 2000). Women as the ones who hold a low-status role, based on traditional

gender roles, are often omitted in the media (Tuchman, 2000). Moreover, Tuchman (2000) states that women do not only experience omission in media, they also encounter trivialization and condemnation. These three key aspects promoted by Tuchman (2000) are then widely recognized as symbolic annihilation.

Women are symbolically annihilated by the media no matter what roles they hold, whether they are homemakers or leaders. In terms of leadership, women are still underrepresented in strategic leadership positions although they occupy half of the population (Simon & Hoyt, 2013). Women's absence in such positions causes little exposure to media. In today's context where the rise of women's leadership is happening, media framing still dwells in traditional gender roles. These roles perpetuate the seemingly out-of-date stereotyped women's images as dependent on men. By promoting these traditional gender roles, media does not encourage a supportive environment for the youth, particularly girls, to develop their full potential. On the other hand, media takes part in preparing the youth "for a world that no longer exists" (Tuchman, 2000, p. 152).

In the discourse of media framing, it may be unfair to emphasize solely how the flaws in media reporting are portrayed. Generalization of the issues will only create new problems and raise critical dimensions on the matter. Media indeed consists of various types, exists on various platforms, and advocates various ideological beliefs. Feminism as a political ideology influences not only how

people perceive gender but also how media produces the images, narratives, and genre forms on related issues (Watkins & Emerson, 2000). This political ideology is then manifested in the form of feminist media. Watkins and Emerson (2000) argue that feminist media turns into alternative media that creates counternarratives and counter representations of a masculinized media image. Feminist media aims for contesting male regimes of cultural production, empowering women to be present in media discourse (Watkins & Emerson, 2000), and challenging the symbolic annihilation of women.

Magdalene is one of the few Indonesian media which explicitly claims itself as a feminist media. Through its motto, "Supporting Diversity, Empowering Minds", Magdalene is eager to build inclusive, critical, empowering, and entertaining media through a feminist lens. Magdalene helps feminists, pluralists, as well as progressive groups to voice their opinion through various platforms, from articles to podcasts (Magdalene, 2021). Up to 2020, Magdalene had released two series of podcasts. One of them, entitled *How Women Lead*, was first aired on 10 August 2020 as the introductory episode. It was followed by its first episode entitled "*Giliran Perempuan Memimpin*" ("It's Time for Women to Lead") on 20 September 2020 and it had reached 12 episodes by the time this research was conducted. This series of podcasts aims to cover how women as leaders break the boundaries, debunk the stereotypes, and exceed expectations. Hosted by two lead editors of Magdalene, Devi Asmarani and Hera Diani, *the How*

Women Lead podcast series enable women leaders to be present in media. There are several women leaders from various fields who are presented in the podcasts. This series of podcasts does not only become a safe space for women to voice up, but it also changes media framing that commonly focuses on men as leaders. Moreover, the ways it presents and emphasizes women's voices may challenge the symbolic annihilation of women leaders.

This research focuses on the ways feminist media framing challenges symbolic annihilation experienced by Indonesian women leaders. The rise of feminist media, particularly in Indonesia, ensures the sustainability of media diversity. Feminist media revives the gender consciousness that can help enhance public awareness of the social and political implications of gender role stereotyping in media discourse (Watkins & Emerson, 2000). Public awareness can lead to a critical understanding of what is present and what is absent in the media. Women, particularly those who take the role of leaders, need to voice their opinion so they could be heard. Magdalene as a feminist media provides safe spaces for these women to be present in the public realm. Magdalene, through its series of podcasts *How Women Lead*, tries to ensure that women leaders are not symbolically annihilated in media. Concerning the aforementioned issues, this article attempts to explore the ways feminist media frame Indonesian women leaders and the ways that media challenge the symbolic annihilation of Indonesian women leadership. The 12 episodes of *the How Women Lead* podcast series broadcasted by

Magdalene became the object of analysis.

METHODS

Media can portray the social or cultural structures of society through its language and images. The language used in media does not merely aim to convey meanings; it is also crucial to accomplish actions, goals, and purposes (Gee & Handford, 2012). Thus, people, particularly those behind the media, can exercise their power in any context by using language (Udasmoro, 2013). The linkage of media, language, social or cultural structures, and power were the basis of this study. Moreover, the analysis in this study employed Critical Discourse Analysis (CDA) focusing on language, ideology, and power (Fairclough, 2013). As discussed by Udasmoro (2013), media is not merely text or language, it also holds "context where power and ideology are at play to capture different interests" (p. 157). Analyzing what kind of power is held by media, particularly feminist media, and how it shapes people's ideology is essential in increasing public awareness of such matters. Based on this perspective, CDA provides frameworks of interpretation and explanation to "identify the causes of social wrongs and produce knowledge that can contribute to righting or mitigating them" (Fairclough, 2013, p. 8). The processes of interpretation and explanation were conducted thoroughly to meet the objectives.

Focusing on the ways feminist media promotes the counternarratives of masculinized media image on women leaders, this

study adopted the theoretical framework of symbolic annihilation (Tuchman, 2000). Gaye Tuchman (2000) formulates this theory based on conventional mass media: television, newspaper, and magazines. Nonetheless, this theory is still considered to be a reliable framework in analyzing contemporary media, either digital or social media. The term symbolic annihilation itself was first introduced by George Gerbner in 1976. Gerbner (1976, as cited in Damayanti, 2018) emphasizes his idea on the absence or omission of some groups in media representation, the assumption on how the world operates, and the result on power distribution. Tuchman (2000) developed Gerbner's idea on symbolic annihilation focusing only on omission and conceptualized two other aspects of condemnation and trivialization. Those three aspects, omission, condemnation, and trivialization, then become the key aspects of Tuchman's symbolic annihilation. According to this theory, only a few women are portrayed in mass media even though they outnumber men in terms of population. A similar portrayal happens in terms of the labor force where women hold around 40% of the field. This portrayal indicates the omission of women in mass media. Furthermore, when women, in general, and working women, in particular, are portrayed in media, they are condemned. The media often criticizes women, particularly for moral reasons, in its narration. Media also symbolizes women "as child-like adornments who need to be protected"; this causes them to be trivialized (Tuchman, 2000, p. 154).

Based on Tuchman's analysis, women are framed to be less important than men; they are symbolically annihilated by the mass media.

Tuchman's analysis does not reflect merely on how unpleasant media framing is for women. Women are represented in media, even they are portrayed positively in the domestic realm. The problem lies when women are juxtaposed with men who are often depicted as stronger and more powerful than women (Damayanti, 2018). Women's representation and narration in media have long been considered as pivotal aspects to be discussed in various academic disciplines. Several studies have been conducted on this matter under the scope of either gender studies or cultural studies. The study on women's representation does not only focus on adult audiences; McCabe et al. (2011) conducted a study on how gender is represented in twentieth-century children's books. The result showed that gender disparity in the form of symbolic annihilation existed in the analyzed books and could greatly influence children's understanding of gender roles. This kind of representation is perpetuated by news magazines, which are addressed for adult consumers, with its masculinized public sphere. Harp et al. (2013) analyzed U.S. news magazines and found that women were still invisible in globalization discourse although female journalists had tried to promote changes by capturing more women in news. The struggle to ensure women's fair representation in media, particularly in digital media, also becomes the basis analysis of Huntemann's study

(2015). She analyzed how the public created hashtags to challenge women's underrepresentation in games and how Twitter could mobilize feminist perspectives. Feminist perspectives are highly upheld by feminist media that tries to provide a safe space for women to voice their opinion. Since most studies focus on women in general, this research tried to fill the gap by focusing more on the media framing of women leaders. More specifically, the study of feminist media was highlighted to assess whether it had performed its function properly, to challenge the symbolic annihilation of women, and ensure women's fair representation.

In meeting the objectives, the data was gathered by focusing on two main issues in this research: women's representation in feminist media and the symbolic annihilation of women leaders. After gathering the data, the process of interpretation was done to interpret the raw data. The last step included an explanation where the interpreted data was analyzed based on Tuchman's (2000) symbolic annihilation theory consisting of three main key aspects: omission, condemnation, and trivialization.

FINDINGS AND DISCUSSION

The easy access to broad information in this digital era opens a huge opportunity for the spread of political and ideological beliefs. People with various backgrounds can now participate actively in media discourse to state their beliefs. Media, on the other hand, can make use of this open access to promote its values to a wider range of consumers. Through various

platforms in both printed and digital format, media competes for attracting audiences' attention. One of the digital platforms that gained popularity in 2020 was a podcast. Bonini refers to a podcast as a digital mass medium that is a renewed form of radio broadcasting to follow the new era in business model and market (as cited in Lindgren, 2016). Podcasting is even considered a new form of journalism due to its focus on personal narratives. The content in this personal narrative journalism lies in the method of storytelling where both "interviewees and journalists alike are sharing their real-life experiences" (Lindgren, 2016, p. 23). This method brings a new sense of bonding since the listeners follow the first-hand experiences of the storytellers. Moreover, Lindgren (2016) argues that the use of audio stories through human voice sharing personal experiences to the listeners can create unique emotional qualities.

The bonding and emotional qualities created by listening to podcasts can help the media to spread awareness on specific issues based on their values. Concerning its easy access and emotional bonding, podcasts have become a widely-used medium to promote political and ideological values held by the media. This notion is parallel with Krijnen's (2020) study arguing that the rise in media platforms invites more research on media and gender that encourages feminist activism. Magdalene makes use of podcasts to ensure that its agenda as a feminist media is well delivered. By having collaboration with Investing in Women, an initiative by the Australian government, Magdalene initiates a series of podcasts under

the title *How Women Lead*. This project is a campaign to change the public's perception of women leaders as well as working women (Parhani, 2020). In discussing the issue, Magdalene offers a different perspective, the feminist perspective, that is still unlikely to be explored in mainstream media. All episodes in this podcast series try to cover women leaders and their experience in managing themselves and their work. Women do not only become the objects of discussion, but more importantly, they also become the subjects who lead as well as shape the discourse. By working on this series of podcasts, Magdalene makes an effort to carry out its function as a counternarrative and counter-representation of a masculinized media image. For this account, all three key aspects of omission, condemnation, and trivialization became the basis in analyzing whether Magdalene and its podcast series could challenge the symbolic annihilation of women leaders.

Omission: The Absence of Exclusivity, The Presence of Inclusivity

Media criticism does not merely focus on what is present in its discourse, but, more importantly, also what is absent and neglected in media framing. In framing the issues and events in its reporting, the media can choose what aspects to be highlighted and what items to be left behind (Fountaine & McGregor, 2002). People behind the media indeed have great power in framing and capturing the information to the public. Magdalene as a feminist media is initiated by women, built

from women's perspectives, and addressed to women's needs. Thus, the people behind Magdalene have the power to present women's issues to the surface. The effort to ensure the presence of women is manifested in the project of *the How Women Lead* podcast series. The background and intention of the project were delivered by Devi Asmarani, one of the hostesses as well as the lead editor of Magdalene, in episode 12 entitled "Reflection". Devi stated that she was encouraged by her curiosity to find out how women lead, how their character as a leader compared with men leaders, how they faced unique challenges, and how the women built their strength and power. To prompt the discussion, Magdalene presents women leaders from various backgrounds to share their experiences in this podcast series.

The presence of women leaders as the subject and object of discussion in the *How Women Lead* podcast series becomes one of the keys to challenge men's exclusivity in mainstream media. Tuchman (2000) states in her analysis that "no one considered the way women experienced the world" since they are portrayed as "men's silent and unopinionated consorts" (p. 152). Mass media at that time mostly covered issues based on men's opinions and perspectives. These masculinized media image even still becomes the root of contemporary media platforms. Magdalene through *the How Women Lead* podcast series offers a different perspective in framing the important issues. Women's experience, particularly as a leader, becomes the focus of discussion and women are given the opportunities

to share their first-hand experience. All 12 episodes in these podcast series accommodate women's voices; women even dominate the discourse from the beginning to the end of the series. By providing safe spaces for women to be present, Magdalene tries to consider and respect how women experience the world. The frequent presence of women in this podcast series may invite more discussions among the listeners since they are given the chance to understand the issues from women's perspectives.

As a feminist media, Magdalene follows an agenda to involve women in every project broadcasted on their platform. Magdalene opens opportunities for everybody regardless of their gender, race, background, education, or occupation to publish their work on their online platform. These opportunities enable the public, particularly women, to not only enjoy journalism but also join the discourse through the lens of feminism. Women's involvement also becomes the underlined aspect of *the How Women Lead* podcast series. Since it aims to explore women's experience as a leader, the interviewees are dominated by women. Beginning on episode 4 to episode 10, *How Women Lead* invites a figure of woman leaders to share their first-hand experience in leadership. These women leaders come from various backgrounds, ranging from science, politic, education, business, religion, to journalism. They, whose years of experience is worth the spotlight, are considered the expert in their field. Besides, these podcast series also invite other women to voice their viewpoints and opinion related to

the issues. The main issues discussed in these podcast series cover not only the experience of women leaders but also working women in general. Another fact that shows women's involvement in this project is women also hold a pivotal role in the project. Hosted by two lead editors of Magdalene, these podcast series are also supported by two producers, who are also women. All these women work together in presenting a fresh product of journalism believing that women's skills, voice, and experience matter.

Magdalene claims to not only focus on feminist perspectives in its framing but also ensure inclusivity in its media. This value is reflected in the presence of women from various cultural, political, and sociological backgrounds in the *How Women Lead* podcast series. This project invites women in minority to join the discourse and share their valuable work and experience. Media criticism regularly highlights the omission of minority groups in media framing. In the Indonesian context, mass media is often criticized for focusing their coverage on various events and issues that happen in Java. This Java-centric, some even refer to it as Jakarta-centric, media journalism turns into a stereotype and creates an information gap for those living outside the area. Magdalene, through the *How Women Lead* podcast series, tries to break out this stereotype by not only presenting women in majority groups but also those who come from minority groups. In episode 6 entitled "The Power of Connection", Lian Gogali was interviewed related to her work in Poso, Central Sulawesi. Lian is an activist who was born in Poso and

works for the community in her hometown. She is the founder of Mosintuwu Institute, a Poso-based grassroots community, and *Sekolah Perempuan*, an informal 'school' to educate and empower women in Poso. Lian's experience can fill the gap often missed by the national media. The story of Titi Anggraini in episode 5 entitled "The Builder" also shows the importance of inclusivity. Titi holds the position as the Executive Director of Perludem (*Perkumpulan untuk Pemilu dan Demokrasi*), an independent non-profit organization that focuses on research, training, and education on politics. In this ultra-masculine field, Titi can represent women's involvement not only as a mere member but more importantly as one of the leaders. Titi talks about gender equality, particularly in political events. She also voices up about inclusivity stating that all genders, races, religions, and other identities should be present in the public realm. This narration gives credit that inclusivity matters and should be prioritized in media journalism.

How Women Lead podcast series is indeed dominated by women, but it does not alienate men. Some men figures are presented in some episodes to flourish the discussion through their lens. Magdalene tries to balance the discussion, so gender bias can be avoided. This effort needs to be appreciated since Magdalene tries to challenge the omission of women in mainstream media without putting aside men's voices.

Condemnation: Working Women are not Villains

Mainstream media still promotes the narration and framing of women based on traditional gender roles even up to this modern era. This traditional gender role portrays women as homemakers and men as breadwinners. Women should follow their 'nature' in the domestic realm and they will be condemned when they fail to fulfill society's moral values. The condemnation even goes further by contesting working women and housewives. Gerbner (1972, as cited in Tuchman, 2000, p. 157) argues that "working women are more likely to be villains than housewives", while married women who do not work and become housewives are often treated sympathetically. This narration may no longer be relevant in today's context, yet it is still deeply rooted in the public's belief. The rise of feminist media as an alternative media offers different perspectives on the issues of housewives and working women, particularly women leaders.

The contestation between housewives and working women manifests in the idea that women should choose among those two. This idea relies on the belief that women can not perform those two roles without sacrificing one of them. When women choose to be a housewife, they are considered to be dependent on men. On the other hand, if women choose to work and expand their careers, their ability in nurturing the family is underestimated. Media often perpetuates this idea in many kinds of programs and platforms. Thus, media framing in this matter takes a great role in shaping people's beliefs

on traditional gender roles. As a result, women are often belittled when they perform and act out this traditional gender role. Gabriel Sugrahetty, a figure of a woman leader who becomes the interviewee in episode 10 of "Resilience through Crisis", shared her personal experience in this issue. Holding a managerial position in a media corporation, Hetty often advises the betterment of her media. Instead of appreciating her advice, her colleagues underestimate her by stating that her thought is not reliable for their media, but women media only. This kind of response shows the paradox that women have existed in the public realm but they are still marginalized by the majority group, in this case, male counterparts.

Concerning this matter, *the How Women Lead* podcast series discusses the role of women who are not limited to their binary opposition as housewives and working women. In its narration, Magdalene wants to emphasize that women can function well both as housewives and working women. This narration appears in episode 10 where Hetty, as the interviewee, explained how she managed to balance her work life and her responsibility at home. She stated that while she was busy with her job as a manager and then vice director in a media corporation, she always kept track of her role in the domestic realm. This kind of narration is presented multiple times through the experience of other women leaders. In episode 4 entitled "The Courageous Pioneer", Prof. Herawati Sudoyo explained that she decided to bring her kids with her while she was pursuing her Ph.D. abroad. This is not an easy job

but she manages to balance her education with her family. Moreover, her decision related to her career is influenced greatly by her willingness to be a good mother to her children. She chooses to be a researcher instead of a clinical doctor so that she can focus on her family while implementing what she has learned. The constant narration of women who can deal with the dual role of housewives and working women can challenge the condemnation of women with their traditional gender roles.

As a leader, women often face barriers and experience criticism regarding their gender and values, which, most of the time, are not related to their role as leaders. Women are often labeled as vicious and mean when they try to be firm in handling their work. This labeling does not occur in male leaders since they are mostly considered as mere firm and discipline, which is completely understandable. This matter is continuously discussed and mentioned in some episodes of *the How Women Lead* podcast series. Magdalene digs this matter further by showing the ways these women leaders overcome the barriers and condemnation in the workplace. The fact shared by the interviewees related to the matter is somewhat intriguing; instead of feeling pressured and insecure, these women leaders try to prove themselves by doing more action. In episode 10, Hetty stated that she was encouraged to update her skill in management by pursuing a master's degree in a related field. As a result, she is more capable and confident in solving any kind of problem in her department, including the inequality between the editorial and non-

editorial departments. Another story comes from Nyai Masriyah Amva, the woman leader of Pesantren Pondok Jambu Al Islamy, Cirebon. In episode 8 entitled "Plan for the Future", Nyai Masriyah Amva shared her experience in maintaining her *pesantren* (an Islamic educational institution) after the death of her husband. Her husband, as the former leader, gained respect from many people within and outside the *pesantren*. It is not an easy job for Nyai Masriyah Amva to replace her husband and become a leader, particularly in a male-dominated realm. However, after dealing with the grief and underestimation, she can prove to herself and other people that she is capable of leading the *pesantren*. Under her leadership, her *pesantren* can develop beyond expectation. These kinds of stories are highlighted in every episode of *the How Women Lead* podcast series as proof of successful women's leadership.

Women leaders in this podcast series are framed not as a victim of condemnation but as a fighter who can deal with and survive every bad experience. Their struggle in fighting either the glass ceilings or glass cliffs – metaphors used to describe the invisible barriers for the minority to achieve certain positions – is sometimes missing from the media framing. When they are present, working women are pictured as villains who become a threat to society. They are also often portrayed and reported merely for their physical appearance or other normative aspects. The substantive values are often missing from the media. *How Women Lead* podcast series allows these women leaders to express their views on contextual

matters that can show their capability and competence.

Trivialization: Women as Independent Entities

Conventional media emphasizes the ways men and women should behave and define themselves based on society's standards. Media itself has a great role in shaping the values and beliefs held by society that are then turned into moral standards. One of the standards shaped by media is women's role as men's partners. Tuchman (2000) describes that media, particularly women's magazines in the late 1970s, paid more attention to domestic duties for women, including marriage, family nurturing, and child-rearing. Media misses presenting other qualities of education, training, and other encouraging programs "that tend to bring individuals into positions of power, authority, and independence" (Tuchman, 2000, p. 150). As a consequence, women are pictured as dependent on men and incapable of living on their own. This media framing may perpetuate a patriarchal society where men have more power over women. This kind of society is not only criticized by a group of women; quite a lot of men also oppose this social system since they also experience toxic masculinity. This term refers to traditional male gender roles in which men are pressured to behave in certain ways. Contemporary media has taken action to challenge this kind of stigma by inviting more women into its discourse. Magdalene tries to perform this task through its podcast series.

How Women Lead podcast series covers the experiences of women

leaders who are responsibly independent. They are known not merely as men's partners but more importantly as themselves, women with skills and values. This framing is different from the traditional gender roles promoted by conventional media. One of the framings appeared in episode 4 presenting Prof. Herawati Sudoyo as one of the women pioneers in science. She does not have any role model when she chooses the path as a researcher in science, particularly molecular biology. She is successful in inviting more women to participate professionally in STEM (Science, Technology, Engineering, and Math). As a result, she is known not because of her husband but because of her hard work and capability. This story may encourage the youth to stand for themselves although it seems impossible at the beginning. This narration tries to challenge conventional media narratives that tend to symbolically annihilate women by trivializing women's skills.

In trivializing women, media does not only frame women as dependent on men but also reduces women's skills by comparing them to other parties. Some figures of women leaders share their experience in *the How Women Lead* podcast series that they are often contested with their former family members. Anne Patricia Sutanto, the Vice CEO of Pan Brothers company, shared her struggle to prove her capability in front of her family members. In episode 7 entitled "Adaptable and Flexibility", Anne recalled her memory when she was underestimated by her uncle. She works in a family company where she has to double her effort to prove

her capability, both to her family and to the public. Working in a family company does not mean that she gets special treatment; it means that she needs to work harder to be independent. When she got the opportunity to be mentored by her other supportive uncle, she could develop her true potential. This narration breaks the stigma that people can get easy access because of blood. This story is in line with what is experienced by Wulan Tilaar, the daughter of Martha Tilaar as well as the second-generation leader of the Martha Tilaar Group. Wulan shared her struggle and experience in episode 9 entitled "Leading with Compassion". Being born and raised in a well-off family becomes a new challenge for her since she needs to step out of her mother's shadow. She feels the pressure to be as good as or even better than the first generation. In doing so, she needs to be independent in dealing with her responsibility. When she is successful in proving her capability, she can have the legacy of her identity. These stories show that women are not only captured as dependent on their men, but also their families. Women's struggle to be independent and to stand for themselves is highlighted in these podcast series to counter the trivialization of women.

All these challenges are captured in this podcast series not merely as a narrative but also as a lesson for its listeners. In this context, the *How Women Lead* podcast series does not only function as mere entertainment, it also intends to be educational media. In all its episodes, these podcast series consistently present women with their skills and capabilities, either as

a leader or not, who are as good as or even better than their male counterparts. They are often considered transformational leaders who ensure that everybody can gain success and move to the betterment. One of the characteristics of transformational leaders is nurturing, which is often categorized as a feminine trait. *How Women Lead* podcast series also highlights other feminine traits, such as passionate and multitasking, which also become the characteristics of feminine leadership based on Athena Doctrine. The discussion of the Athena Doctrine that holds feminine traits as pivotal aspects in leadership, particularly in facing an economic and social crisis, was presented in episode 3 entitled "Athena Model: *Nilai-Nilai yang 'Feminin' Untuk Dunia yang Lebih Baik*". Magdalene promotes this topic to emphasize that women can stand for themselves as independent entities.

In serving the counternarratives of trivialization of women, Magdalene tries not to forget the context and belittle men's perspectives. *How Women Lead* podcast series does not only focus on women's struggle and portrayal of being a leader, it also highlights the fact that building an ideal workplace for all parties, without exception, is still a challenge. Thus, it becomes everybody's job to ensure the development of the ideal workplace for all, including women. To discuss this matter, Magdalene invites some experts, both men and women, to share their perspectives and solution. The involvement of a wide range of figures shows Magdalene's effort to ensure inclusivity.

CONCLUSION

Magdalene defines women's struggle, experience, and portrayal as a leader in its *How Women Lead* podcast series. In framing the topic of discussion, Magdalene tries to balance its position by presenting a wide range of figures regardless of their gender, race, and background. Both men's and women's perspectives are covered in every discussion. Although it claims as a feminist media, Magdalene carries out the principles of journalism by being objective in framing the issues. Women indeed experience omission, condemnation, and trivialization in both media and society. Their presence is often neglected, their perspective is often dismissed, and their role is reduced as merely a men's partner or privileged person. In short, they are symbolically annihilated (Tuchman, 2000). This framing has been challenged by alternative media, including Magdalene, which ensures women's representation and involvement in every aspect of its project. Promoting inclusivity, opportunity, and independence becomes the main notions that can be inferred from Magdalene's effort to challenge the symbolic annihilation of women leaders. Moreover, Magdalene tries to promote its works through any available platforms, ranging from the official website to social media. This can engage more people from various backgrounds to follow and appreciate their project. After all, a lot of issues can be discussed and analyzed through feminist perspectives. However, sometimes the discourse can not reach all circles in society; it is only consumed by either feminists or elitists. In this

context, Magdalene performs as an alternative media that does not only challenge the stereotypes and symbolic annihilation of women or minority groups but also educates people from various backgrounds without sounding patronizing.

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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.

AUDIENCE

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.

TIMELINE AND SCHEDULE

Twice a year: February and July.

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