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The Economic Empowerment of Women Through Local Culture-Based Crafts (Ulap Doyo Woven Fabric in Tanjung Jone Village, West Kutai Regency, East Kalimantan)

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Abstract. This study aims to identify and analyses women's economic empowerment through handicrafts based on the local culture of Ulap Doyo woven fabric in Tanjung Jone village, West Kutai Regency, East Kalimantan, the function of charge and its constraints. This research method is qualitative with a case study approach. The research conducted on traditional cloth craftsmen Ulap Doyo in Tanjung Jone Village. Data collection techniques using observation, interviews, and documentation. Test the validity of the data by triangulation and data analysis using the Miles and Huberman model. The results showed that women's economic empowerment through local culture Ulap Doyo is done in the form of the family business and realizes the concept of "sibaliparriq", which puts women like male friends to carry out the responsibility of building their families jointly. Their weaving skills are acquired by self-taught and then taught from generation to generation. The function of empowering women who produce Ulap Doyo is to help the family economy and educate young women in maintaining the moral values and indigenous culture of Dayak. The obstacles faced by the weavers are the raw materials of doyo leaves that must obtain from other villages, limited capital and marketing, and there is no community for the weavers, so they work individually. The obstacles faced by the weavers are the raw materials of doyo leaves that must obtain from other villages, the limitations of capital and marketing, and there is no community for the weavers, so they work individually.

Keywords: Women Empowerment, Economy, Local Culture-Based, Ulap Doyo, Tanjung Jone

1 Introduction

More than half of the world's population contributes significantly to economic activity, growth, and well-being (Anggita, 2018; McCall & Mearns, 2021; Rimmer, 2017). Much of the literature confirms the critical role of women in social change and economic growth in developing and developed countries, such as studies conducted in Sri Lanka, Iran, Cambodia, and Mongolia (Aramand, 2013; Hewapathirana, 2011; Javadian & Singh, 2012; Nara & Irawan, 2020).

The role of women through the empowerment of women who make them independent (Khumalo & Freimund, 2014; Maligalig et al., 2019). Independent women have empowered women who can develop their potential and benefit people and the environment around them. Women's empowerment is one of the main factors to achieving progress in various areas of life (Diirro et al., 2018; Faborode & Alao, 2016; Senapati & Ojha, 2019; Sraboni & Quisumbing, 2018). According to Bayeh (2016), the country will not develop sustainably if it only recognises the participation and decision-making of men without first empowering women and achieving gender equality. Women empowerment is the improvement of women's rights, obligations, positions, abilities, roles, opportunities, independence, mental and spiritual resilience which is an integral part of efforts to improve the quality of human data sources (Hidayat et al., 2018).

Women empowerment is not only economic and social empowerment, but self-empowerment must also consider. Empowerment of women as part of sustainable development goals can be achieved through economic empowerment, which also empowers society socially (McCall & Mearns, 2021). Economic empowerment is defined as an individual's ability to access resources, own and control those resources (Brody et al., 2015). Maulinda et al. describe economic empowerment as building community power by encouraging, motivating, and raising awareness of its economic potential and striving to develop it.

Women's economic empowerment will contribute to the empowerment and development of the local economy through job creation. This empowerment includes mentoring programs, public works programs, intensive technical and business skills training, incubator and job Centre development, and youth development programs (Jokia et al., 2021; Meyer, 2014). Demeke & Gebru (2015) added that one of the main reason's women should fight for women's empowerment and gender equality is an economic issue. Sustainable economic development should involve women.

One of the essential things in economic empowerment is developing creative industries. The creative economy has become a dynamic sector in world trade trends (UNCTAD, 2008). As is the case in Italy, the creative economy is one of the main factors that produce quality and competitive products that drive the country's economy. Even creative industries lead economic growth worldwide that positively impact other business sectors and local communities (Mustilli et al., 2017). Creative industries can build national cultural image and value (Utami & Lantu, 2014).

According to Bekraf, Irjayanti (2020), most businesses produce Indonesian creative industries that focus on products "local value" or local wisdom run by women. Local knowledge needs maintain as a cultural heritage. The community can run creative businesses such as traditional fashion, local cuisine, and handicrafts by involving women as the culprit. According to Dermawan, empowerment through creative economic efforts is indispensable to improve women's lives and self. The creative economy will not develop in Indonesia if women do not actively develop the creative economy.

Dermawan further defines the creative economy as an economic activity that relies on innovative ideas to manage materials coming from the surrounding environment to generate added value economically. United Nations defines creative conomy refers to the formulation of creative ideas and applies those ideas to produce artistic and cultural products, creating added value that contributes to entrepreneurship, innovation, increasing productivity and driving economic growth (UNCTAD, 2008).

Based on data from the Central Statistics Agency (BPS) and the Creative Economic Agency (Bekraf), creative industries, known as the creative economy, are strategic sectors that

contribute significantly to the Indonesian economy. This industry born of individual creativity creates excellent opportunities to create new jobs that absorb labor and improve the surrounding communities' welfare. Creative sectors contributed significantly to the Gross Domestic Product (GDP) of the creative economy, wherein in 2018 it amounted to 1.105 trillion rupiahs with a contribution value of 7,16% (Indonesia, n.d.).

Creative industries have become one of the sectors of small and medium-sized enterprises (SMEs) in Indonesia. It has a tremendous opportunity to develop even become the backbone of the country's economy. The government pays strict attention and implements various empowerment programs to maintain this creative economy (Irjayanti, 2020). A creative economy can change people's lives with innovative ideas to produce value-added financial products to improve welfare. In developing a creative economy, people realise the importance of empowering local potential through "back to nature" by utilizing the environment and environment. (Azizah & Muhfiatun, 2018) Local wisdom is illustrated through activities that occur in the life of a community. Local understanding is also pragmatic because it is built from thinking and knowledge to solve everyday problems. Local wisdom relates to local culture that reflects the way of life of the local community (Sungkharat et al., 2010). In general, indigenous, regional, and traditional peoples preserve their cultural heritage by implementing it in daily life (Wijayanto, 2015).

Local wisdom is a substantial social capital as a vital element for developing empowerment of various community economy sectors because of the confidence and intense bonds. Local wisdom becomes regional assets' real power and potential to encourage regional development and development through local cultural empowerment (Meliono, 2011). The creative economy plays a role in Indonesia's socio-cultural and ethnic diversity throughout the archipelago. Local wisdom is a source of inspiration in improving the development of innovative economy creativity.

Fostering a creative economy cannot be separated from the local culture with local wisdom translated into the products produced. Local wisdom makes the creative economy seen in not only economics but also the cultural dimension. Developing an innovative economy based on local culture and wisdom is an alternative solution to stimulate the development of the creative economy to be independent and expand businesses, especially in the region. Each region has product potential that can be raised and developed with the uniqueness and peculiarities of its local products as its core (Azizah & Muhfiatun, 2018).

Kalimantan Island, the largest island in Indonesia, is famous for its rich forest products and customs. The wealth of these forest products gave birth to the development of a creative economy loaded with local cultural and indigenous values. Model creative economic development through the empowerment of women's economy based on local culture has been conducted in Banana Island District of Central Kalimantan with rattan handicrafts (Sarlaw & Adiwijaya, 2019). It is also found in East Kalimantan; in addition to developing rattan handicrafts, local handicrafts that are characteristic of this province are the Ulap Doyo woven fabric craft that raises the local wisdom of the Dayak Benuaq tribe in West Kutai Regency. This craft was developed by empowering women.

This research is not the first time, many studies on women's economic empowerment, such as that conducted by Sarlaw, R., & Adiwijaya, S. (2019), Local Wisdom-Based Women's Empowerment: Study of Rattan Weaving Craftsmen in the Betang Asi Credit Union Cooperative Business Group in Pulang Pisau Regency, Central Kalimantan Province. This study analyses a group of women members of the Betang Asi Credit Union Cooperative Business Group in Pulang Pisau Regency, Central Kalimantan Province. The result is that women's empowerment is done by making wicker from raw rattan. This group has a mission

as a savior of local value from the products produced. This group can develop as a prototype in the focus of women's empowerment based on local wisdom as its philosophical value.

Another study was conducted by Jokia et al. (2021). Economic empowerment of women in the informal African craft industry: The case of Tembisa. This research reveals that the African handicraft business is seasonal, depending on the supply of woven materials and other cultures and functions. The government offers a program to help informal traders move from the informal sector to the formal sector. Further research by Aramand, M. (2013), Women's entrepreneurship in Mongolia: The role of culture on entrepreneurial motivation. The results confirm that the need for achievement plays a significant role in motivating women to become entrepreneurs. Furthermore, Mongolia's nomadic culture of adventure, secular culture of feminism and Asian culture of collectivism play an essential role in encouraging and supporting women to become successful entrepreneurs.

The author's research was to analyse women's economic empowerment through the craft of Ulap Doyo woven cloth based on local culture in Tanjung Jone village, West Kutai Regency, East Kalimantan, and well as analyses the empowerment function and its constraints.

2 Method

This qualitative descriptive research views social reality as something whole (holistic), complex, dynamic, and meaningful, and symptomatic relationships are interactive using a case study approach to women weaving traditional cloth weaver Ulap Doyo in Tanjung Jone Village. Data collection techniques are conducted with observations, interviews with dozens of female weavers, and documentation. This study only describes or constructs in-depth interviews on research subjects to provide a clear picture of economic empowerment in women of traditional cloth weavers Ulap Doyo in Tanjung Jone village. The speakers and informants are the village head of Tanjung Jone and six females as weavers and financier/collectors.

To analyse the data obtained from interviews and observations, researchers used qualitative descriptive methods, namely describing and describing the object of research clearly by the facts in the field with the Miles and Huberman models. After that, the data is summarized, choosing the main things and focusing on what matters. Then the information is presented, making it easier to plan for the following work. The next step of the data is the analysis and conclusion. To check the validity of the data, researchers used the triangulation method (Moleong, 1989)

3 Results and Discussion

3.1 Description of Tanjung Jone Village

Tanjung Jone village is one of 12 villages in the Jempang subdistrict, West Kutai Regency. The area of Tanjung Jone village is watered by a vast lake commonly referred to by the community as Tappareng. Most Tanjung Jone Village people still use it as a water source for life and livelihood for fishers.

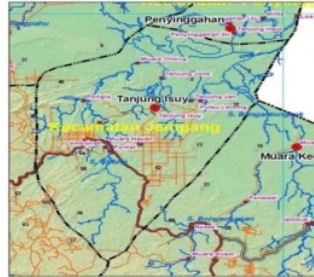


Fig 1. Map of Jempang Sub District

The climatic conditions in Tanjung Jone Village are not much different from others of the Jempang sub-district and even Tanjung Jone village in general with two seasons, namely the dry season that lasts between June to November the rainy season between December and May. The work of the people of Tanjung Jone Village is the majority of people living with fishermen's livelihoods; in addition, some of the residents have their livelihoods as farmers, construction workers, and the rest are civil servants and entrepreneurs.

3.2 Tenunan Tradisional Ulap Doyo

Kalimantan Island has a rich culture in various types of traditional fabrics that store their uniqueness and peculiarities. One of the conventional fabric products is Ulap Doyo weaving. This woven fabric became an identity for the Dayak Benuaq tribe that inhabits parts of East Kalimantan. The raw materials, manufacturing process, and specific motifs of this weaving become the priceless cultural heritage of the Dayak Benuaq people.

Weave traditional Ulap Doyo has been going on for quite a long time and has experienced its ups and downs with the development of the times. Until now, the traditional weaver can still be found in the community. In the course of conventional weaving, Ulap Doyo experienced the growth of following the times. The development was driven by internal aspects in the local community's culture and external elements. In everyday life, West Kutai people want to progress.

Like many other people and cultures in Indonesia, the people of West Kutai must make changes in various aspects of their lives. Similarly, in terms of dress, they also need clothes that are no longer fixated on the past with gloomy and dark colours so that the colours and motifs of doyo sarongs that they are woven are increasingly more varied.

Although the people there have entered the modern era with various technological advances increasingly sophisticated in weaving Ulap Doyo fabric, they still maintain traditional looms (*godokan*). Dalam the development of this loom developed into a mechanical loom that can produce more than *godokan* tools, but the community still survives using their traditional instruments. Until now, the technique of making Ulap Doyo weaving is difficult to master by women outside the Dayak Benuaq Tribe. Dayak Benuaq women learned this technique at the age of a dozen years from observing older women.

Different from batik, Ulap Doyo is included in the type of woven fabric. The name doyo itself is taken from its primary material: doyo leaf fibre (*Curliglia Latifolia*). Plants such as pandanus are vigorous and grow wildly in the interior of Kalimantan, one of them is in the Tanjung Isuy village, Jempang sub-district, West Kutai regency.

The creation consists of several stages. Doyo leaf to be used as raw material for fabric must be dried first. Then, the leaves must be slashed following the direction of leaf fibres until they become fine fibres. These fibres are then woven and twisted to form coarse threads. The following process is colouring using natural ingredients. Ulap Doyo comes in red, derived from glinggam fruit, oter wood, and Londo fruit. There is also a brown version obtained from uwar wood. After doing the preparation stage of the yarn is then carried out the process of weaving fabric material. During the weaving process, do control/check the possibility of thread breaking by observing during the weaving process.

For motifs, the fabric whose cultivation is believed to have existed since centuries ago appears in the pattern of flora and fauna on the banks of the Mahakam River. The war between man and dragon is also a source of inspiration for its creators. Motif dragon symbolises the beauty of a woman. There is also a boat limaratau motif that represents cooperation, timang or tiger motif tells the might of a man, the motif of the toray exchange ladder or the ladder means protecting the efforts and collaboration of the community, and various other motives.

Ulap Doyo weaving can be used by men and women in tribe events, dances, and in the daily life of Dayak Benuaq tribe. Interestingly, there is a division of the wearer caste according to the fabric's motif—for example, the fabric of waniq ngelukng motif, intended for ordinary people. Meanwhile, jaunt nguku patterned cloth should only be worn among nobles or kings. With all its uniqueness, it is no wonder that Ulap Doyo becomes one of 33 traditional fabrics designated as intangible cultural heritage by the Ministry of Education and Culture.

Ulap Doyo fabric has coloured the world of fashion with its creation the tradition of weaving in the community of Tanjung Jone Village into a form of a family business that becomes the embodiment of the concept of sibaliparriq that seated women as a companion of men to assume the responsibility of building their families jointly. In addition, the tradition of weaving is also a family educational institution for young women of Tanjung Jone to teach the moral values and culture of Dayak custom.

The process of making Ulap Doyo weaving is passed down through generations through a unique approach. Dayak Benuaq women began to master making weaving at the age of a dozen spontaneously, without going through training. They learn this technique simply by looking at the work processes of older women, such as their mothers and elders, over and over again. Because of this unique transfer of skills, it is almost certainly challenging to find people who master the technique of weaving Ulap Doyo outside the Dayak Benuaq Tribe.



Fig 2. Women Weaver Ulap Doyo Woven

3.3 Economic Empowerment of Women Weavers Ulap Doyo Fabric in Tanjung Jone Village West Kutai

Economic empowerment is the capacity of women and men to participate in, contribute to and benefit from growth processes in ways that recognise the value of their contributions, respect their dignity and make it possible to negotiate a fairer distribution of the benefits of growth. Economic empowerment increases women's access to economic resources and opportunities, including jobs, financial services, property and other productive assets, skills development and market information.

Women's economic empowerment is a prerequisite for sustainable development and for achieving the Millennium Development Goals. Economic empowerment is also a right. There is no quick fix: women's economic empowerment takes sound public policies, a holistic approach and long-term commitment from all development actors.

The empowerment of women through economic activities continues to be conducted. Along with the times, women who used to only depend on their husbands to fulfil their needs, this condition has changed now. Some women can meet their needs by themselves, even if they have their own income and help the family economy. Such women's empowerment program can be found in the village of Tanjung Jone, West Kutai Regency, East Kalimantan by utilising the wealth of natural resources through the business of Ulap Doyo woven fabric, which is based on the local culture of Dayak.

The work of the people of Tanjung Jone Village is the majority of people living with fishermen's livelihoods; in addition, some of the residents have their livelihoods as farmers, construction workers, and the rest are civil servants and entrepreneurs. This table is illustrated in the following table:

Table 1. Population by Livelihood in Tanjung Jone Village

No	Livelihood	Sum
1	Civil Servants	4
2	Private	79
3	Farmer	87
4	Laborer	107
5	Fisherman	211
6	Other	51
	Sum	539

Source: Tanjung Jone Village Data 2021

Based on the data above, most of the people of Tanjung Jone village work as fishermen. But by working as a fisherman alone, the community's income is very minimal because the payment only exists at high tide where many fish are found and can only be done a few months in a year. In contrast and the dry season, fish is challenging to see, so that the income of fishers sometimes cannot meet the needs of their families. So that many people then work as builders/construction workers to improve the family economy and family welfare. Still, the income as a builder/construction worker is also not much because the work is uncertain.

Education is one of the essential things in advancing welfare in general and the level of the economy in particular. In the study of community welfare level, education is the third aspect that becomes an indicator in the management of prosperous and poor communities. In addition, a high level of education will boost the level of proficiency. The story of ability will also encourage the growth of entrepreneurial skills and, in turn, will promote the emergence of new jobs.

Thus, it will help the government program to open new employment to overcome unemployment; a good education, in general, makes it easier to receive more advanced information. Here are the number of Tanjung Jone villagers according to education level:

Table 2. Population by Education Level in Tanjung Jone

No	Education Level	Sum
1	Elementary School Graduates	170
2	Junior High School Gradustes	125
3	High School Graduates/Equivalent	100
4	Diploma Graduate (D1, D2, D3)	8
5	Bachelor's Degree (S1, S2, S3)	24
6	No Elementary School / No School	225
	Sum	652

Source : Tanjung Jone Village Data 2021

Table 2 shows that the number of people based on the level of education ranges from those who do not graduate school / do not have an education to those who complete college in the village of Tanjung Jone in general according to the educational background is still very low. This situation encourages the women in Tanjung Jone Village to participate in helping their husbands work by working as weavers. The role of mothers who work as weavers in Tanjung Jone Village has long been happening, intending to support the family economy and improve the family's welfare. Of the 5 Rukun Tetangga (RT) in Tanjung Jone village, 30 weavers live in 4 RT consisting of homemakers and teenagers.

Improving the economy and welfare of the family in the Tanjung Jone village community is inseparable from the role of women both as a wife, mother for children, taking care of the household, and as a backbone to help the husband in meeting the daily needs of his family. A woman's role as a wife for her husband is to carry out her responsibilities in accompanying her husband in love and sorrow—the role of a woman as a mother for her children where the mother educates her children well. The role of women in taking care of their household is to do or complete homework such as cooking, washing, sweeping, and others—the role of women in helping the needs of the family by working for additional income.

Table 3. Respondents Research

No.	Name	Status
1	Mr Imansyah	Head of Tanjung Jone Village
2	Mrs Maspah	House Wife/Weaver
3	Mrs Siti Aisyah	House Wife/Weaver
4	Mrs Ratnawati	House Wife/Weaver
5	Mrs Dati	Weaver/Financier/Collector
6	Mrs Asiah	Financier/Collector
7	Ms. Sari	Tenageer/Weaver

The role of the wife as a weaver in the family helps in the household; these wives have three functions, namely: 1) waiting for the husband who is from lake to fishing while cooking the family. 2) looking after the child (swinging the child) 3) make money/work " (interview with Mr Imansyah, head of Tanjung Jone Village, April 09 2021). As revealed, Mrs Maspah (42 years) is a housewife because of her husband's work as a labourer with a small income, so that he joined the work by becoming a weaver. Weaving has been a hobby and has been done for 15 years and can help the family economy (Interview of Mrs Maspah, weaver in Tanjung Jone village, April 13, 2021).

On the other hand, Mrs Siti Aisyah (56 years old), who has five children, since moving house to the mainland, where her husband as a fisherman lives in a raft house on the river but with an income that does not make her have to work as a weaver since 29 years ago. At first, just trying to weave and, over time, produce and meet daily needs and send her children to school (Interview with Mrs Siti Aisyah, weaver of Tanjung Jone village, April 15, 2021). The same explanation also reveals by Mrs Ratnawati (40 years old) to researchers that her family's economic condition was fulfilled after weaving. A husband who works as a construction worker. This condition does her work to meet her daily needs to improve welfare in the family (Interview of Mrs Ratnawati, weaver, April 15, 2021).

Weaving becomes the basis of women's income in Tanjung Jone Village. The role of women weavers Ulap Doyo cloth in improving the welfare of her family are beneficial for the survival of her family to be maintained. The wife helps the husband in making a living to meet the daily needs of his family. Large or small income obtained from weaving is very helpful for weaving families in maintaining their family's economy to remain stable. Work as weaver is a manifestation of the concept of sibaliparriq which places women as a companion for men to carry out the responsibility of building their families jointly.

The obstacle faced by the weavers is the limitation of capital because their life is lacking, so not a few weavers take weaver wages. Some financiers to be as collectors—those who provide money either in materials for weaving or funds to the weavers. Next, the same explanation revealed Mrs Dati (58 years); she weaves for 40 years since she was a teenager. According to Mrs Dati, weaving is a hobby and earns income. There are 5 (five) people who take weaver wages with Mrs Dati, have just graduated from school and cannot continue school anymore, and homemakers who can weave but do not have capital.

Sari (20 years old), one of the children who took the wages of incorporating in Mrs Dati's house. Being a weaver is not only help homemakers but make graduated children think more positively use their time. It also encourages their thinking on maintaining and developing their customs and culture and teaches the difficulty of earning income without trying hard. Mrs Dati, in addition to helping the family economy, also helps others by providing jobs so that they can meet the needs of the family.

Mrs Dati markets her products to Tenggarong City around Musuem Mularwarman because many tourists visit the cultural tourism area (Interview Mrs Dati, weaver and financier, April 20, 2021). In addition to Mrs Dati, Mrs Asiah from Samarinda but has a husband from Tanjung Jone village is one of the financiers and collectors. Mrs Asiah gave a capital of IDR 5,000,000 to weavers to make Ulap Doyo woven fabric, and each weaver value at IDR 150,000 in Samarinda; Mrs Asiah sells for IDR 200.000 per fabric. Mrs Asiah markets are woven fabric products through Facebook social media and sends to various regions in Indonesia.

The collectors who collect weaving and market to various regions/cities, such as Samarinda, Balikpapan, and Tenggarong, are even sent to different cities in Indonesia. In addition to the limitations of capital and marketing, weavers face another obstacle: the availability of doyo leaf raw materials that must be obtained from the next village, namely Tanjung Isuy village, because it grows a lot. Weavers have to wait for shipments of materials from Tanjung Isuy village. In addition, what is also quite important is the lack of community for weavers. Weavers still work alone, such as seeking capital and marketing, even though the community's existence is essential in developing Ulap Doyo's woven fabric handicraft business.

The economic empowerment in Tanjung Jone Village is like the empowerment of women in Pisang Island Regency, Central Kalimantan. The women there worked to process rattan rods into handicraft products such as mats, bags, and hats. The empowerment is done

hereditary. However, they experienced constraints on capital limitations and product marketing. The Cooperative Betang Asi was formed in synergy to empower women through various activities to provide knowledge, insight, and capital assistance to develop the business conducted (Sarlaw & Adiwijaya, 2019).

4 Conclusion

Empowerment women through local culture Ulap Doyo in Tanjung Jone Village are the form of the family business. It is the realization of the concept of "sibaliparriq", which puts women like male friends to carry out the responsibility of building their families jointly. Their weaving skills are acquired by self-taught and then taught from generation to generation. The function of empowering women who produce Ulap Doyo is to help the family economy and educate young women in maintaining Dayak's moral values and indigenous culture. The obstacles faced by the weavers are the raw materials of doyo leaves that must obtain from other villages, limited capital and marketing, and there is no community for the weavers, so they work individually.

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