

Perceiving Precarity in Middle Class Gen Z Creative Workers in Jakarta through Bourdieusian Lens of Social Reproduction = Memahami Kondisi Kerja Prekariat di Kalangan Pekerja Kreatif Kelas Menengah Gen Z di Jakarta melalui Perspektif Reproduksi Sosial Bourdieu

Tatyana Rarasati, author

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Abstrak

<i>As digital economy in Indonesia grows, trends and demands to engage in creative industry also rise, shown in the increasing number of art graduates and job openings for creative sectors. This phenomenon accelerates the shift for art and creative products as cultural endeavour into economic and industrial interest. In such condition, the creative workers of the latest era—the Gen Z—face the issue of labour precarity; as they experience increased difficulties in finding stable, degree-aligned jobs, despite the plenitude of demand for creative work. Previous studies available have mapped the situation and pointed the problem of capitalisation of art and the issue of poor work regulations. However, these studies don't provide clear sociological foundations in placing creative workers and their products in current economic situation, especially when media and large capitals are now a significant part of the equation. This study offers a perspective in analysing Gen Z middle-class creative workers in Jakarta's perceived precarity through Pierre Bourdieu's concept of social reproduction, a process by which societal structures are perpetuated across generations through the transmission of cultural capital, habitus, and institutional mechanism that reinforce dominant cultures. It argues that their struggles in pursuing 'good' and 'stable' jobs in the creative industry is due to social reproduction, placing their precarious situation as the result of hysteresis, a mismatch between individual's habitus (middle-class family) and the new social field (creative job market).</i>

.....Pertumbuhan ekonomi digital di Indonesia telah memicu peningkatan permintaan tenaga kerja sektor kreatif, yang tercermin dari melimpahnya lulusan seni serta lowongan kerja kreatif. Fenomena ini mengakselerasi pergeseran paradigma produk seni dari ranah kultural menjadi kepentingan ekonomi dan industrialisasi. Dalam konteks ini, pekerja kreatif di era ini—khususnya Generasi Z—menghadapi prekariat kerja, yaitu dengan adanya kesenjangan antara tingginya permintaan pasar dengan minimnya kesempatan kerja stabil yang linear dengan latar belakang pendidikan. Studi terdahulu telah mengidentifikasi masalah kapitalisasi seni dan kelemahan regulasi ketenagakerjaan, namun belum menyediakan fondasi sosiologis yang memadai untuk memosisikan pekerja kreatif dalam konteks ekonomi kontemporer di mana media dan kapital besar memiliki pengaruh besar. Penelitian ini mengisi celah teoretis tersebut dengan menerapkan konsep reproduksi sosial Pierre Bourdieu, yang menjelaskan pelanggaran struktur sosial melalui transmisi modal kultural, habitus, dan mekanisme institusional. Studi ini menemukan bahwa prekariat pekerja kreatif Gen Z kelas menengah Jakarta merupakan reproduksi sosial, sebagai hasil dari ketegangan habitus dan histeresis, yaitu ketidaksesuaian antara habitus individu (habitus kelas menengah) dengan arena (field) baru sebagai pekerja kreatif.