

ABSTRAK

Kian moncernya perhelatan industri film di Indonesia ternyata berbanding terbalik dengan situasi kehidupan dan penghidupan para buruh film. Determinisme industri mendesak rentetan masalah bagi buruh film; abainya kontrak kerja, semrawutnya jam dan beban kerja, nihilnya standardisasi upah dan keselamatan kerja, hingga jaminan sosial-kesehatan. Namun lebih dari itu, titik perhatian dari studi ini mengarah pada kausalitas rancang bangun industri film nasional yang mengancam tercerabutnya ihwal-ihwal kreativitas dari para buruh film, sebagai manusia yang mempunyai daya cipta-karya. Tulisan ini ditempuh dengan pendekatan etnografi di komunitas Bara Films yang beranggotakan para pegiat dan buruh film di Yogyakarta. Peta analisisnya kemudian disusun melalui telaah Bourdieu akan dialektika arena, yang pokok pijaknya adalah perihal modalitas. Upaya mencermati modal-modal ekonomi, budaya, sosial, dan simbolik dimaksudkan untuk menelusuri rupa-rupa dominasi dari industri film, sekaligus memperhatikan siasat-siasat yang dapat atau sulit ditransformasikan oleh para buruh film.

Kata kunci: buruh film, industri film, industri kreatif, modalitas, budaya populer

ABSTRACT

The increasing popularity of film industry events in Indonesia is inversely proportional to the living situation and livelihood of film workers. Industrial determinism exerted a series of problems for film workers; neglect of work contracts, chaotic hours and workloads, zero standardization of wages and work safety, to social-health security. But more than that, the focus of this study leads to the causality of the design of the national film industry which threatens to uproot the creativity of film workers, as humans who have creative power. This paper is taken with an ethnographic approach in the Bara Films community which consists of activists and film workers in Yogyakarta. His analytical map was then compiled through Bourdieu's study of arena dialectics, whose focus was on modality. Efforts to examine economic, cultural, social, and symbolic capitals are intended to trace the forms of dominance of the film industry, as well as to pay attention to strategies that can or are difficult for film workers to transform.

Keywords: film workers, film industry, creative industry, modality, popular culture