

# Social Marginalization of Access to Bpjs Ketenagakerjaan for Tradition Music Groups

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## Abstract

Traditional music groups are an important part of national culture that is often marginalized socially and economically. This research aims to examine the forms of social marginalization experienced by traditional music performers in accessing employment social security through BPJS Ketenagakerjaan. Using a qualitative approach and case study method, this research found that structural, cultural, and institutional factors are the main barriers in this group's access to social security programs. The research suggests a more inclusive policy approach as well as intensive mentoring of cultural informal sector workers to ensure comprehensive social protection. This study also contributes to the broader discourse on social justice in labor protection.

**Keywords:** Social Marginalization, BPJS Ketenagakerjaan, Traditional Music, Social Security

## 1. INTRODUCTION

Indonesia has a very rich cultural diversity. Each region has various forms of culture which are the characteristics or identity that differentiates one region from another. Those who work in this field are called artist or art workers. They have an important role in the culture and arts enrichment of a country. They are the custodians of aesthetic values, the connectors of emotions between people, and the main actors in the promotion of culture. Through their artistic works and activities, they convey ideas, experiences and cultural identities that enrich people's social and spiritual lives.

One form of this is traditional music, which is spread across the Nusantara. Artists including traditional music groups often work informally without proper social labor protection. By law, art workers have the same rights as other workers in terms of safety, occupational health, fair treatment and without discrimination as stipulated in the Indonesian Labor Law. Law of the Republic of Indonesia Number 13 of 2003 concerning Manpower Chapter III Articles 5 and 6; *(5) Every worker has the same opportunity without discrimination to obtain employment, (6) Every worker/laborer has the right to receive equal treatment without discrimination from employers.*

Artists have been facing various challenges. The main focus of their work is to continue the cultural heritage, but nowadays they are faced with the development of times that increasingly abandon traditional attributes, which then turns into economic challenges. The challenge to continue the cultural heritage shifts to a challenge to survive.

Although the government has introduced the BPJS Employment program for informal sector workers, many arts groups, especially traditional music groups, have not been covered by this program. BPJS Ketenagakerjaan is designed to provide protection to workers, the amount of social security for workers provided by the government is not a guarantee that workers can enjoy it, because there are still many members of traditional music groups who have difficulty registering and utilizing this program. This

is due to various factors, including a lack of understanding about the importance of social protection, social stigma, and the income instability often experienced by traditional musicians.

Ida, as the Minister of Manpower, on the *National.kontan.co.id* news page also mentioned that there are still many informal workers, especially art workers who have not protected themselves and their families through the BPJS Ketenagakerjaan program. This is because they have not received a good understanding of the importance of being part of the BPJS Ketenagakerjaan.

The difficult access that these art workers have indicates that there is still marginalization of workers in the informal sector. Social marginalization is a complex issue that often affects individuals' or groups' access to services and resources. Traditional music groups are often marginalized in various aspects of life, including access to social protection programs such as BPJS Ketenagakerjaan.

In addition, the social marginalization experienced by this group can have negative implications for their social welfare. Without enough protection, the risk of loss of income due to work accidents or health problems is higher. Therefore, it is important to understand how this marginalization occurs and how access to BPJS Ketenagakerjaan can be improved for traditional music groups.

This study aims to answer the following questions: (1) Why is it difficult for traditional music groups to access BPJS Ketenagakerjaan? (2) What forms of social marginalization do they experience in this context?

### **Art Workers and Music Traditions**

Art workers are individuals who work in the arts, either directly creating works of art or supporting the production and organization of art. The term covers a whole range of professions involved in the art world, from artists who create works, performing artists, to technical and managerial personnel behind the scenes. In other words, arts workers are not only limited to people who perform in front of the public, but also those who contribute technically, administratively, and creatively in realizing works of art (Hidrajat, 2020).

While they are often considered synonymous, art workers and artists have different meanings and focuses. An artist usually refers to someone who creates works of art with an orientation towards creative expression and aesthetic value, often also appearing as a public figure such as a well-known actor, singer, or painter. Artists tend to emphasize personal expression and the beauty of the artwork. Meanwhile, art worker is a broader term that covers everyone who works in the arts, including those who do not perform in public. The focus of art workers is more on the creative, technical and operational processes that support the creation and implementation of works of art, without having to be the center of public attention.

Traditional music is a form of art that is the result of the culture of a region and contains characteristics that become the identity of the region. Traditional music generally has its own value and role for a society (Setyawan, 2018).

- a. Cultural identity: Reflects the identity of a region or ethnic group. Each musical instrument, rhythm and song has a distinctive story that shows the origins, values and character of the people.
- b. Social and communal functions: Traditional music is often played together in groups. This reinforces a sense of togetherness, mutual cooperation and respect within the community. Music performances are also a space for people to gather.
- c. The role of rituals and ceremonies: In many cultures, traditional music is used in religious ceremonies, weddings, harvests, or welcoming important guests. Music helps create a sacred and deep sense of meaning in each ritual.
- d. Means of entertainment and expression: Apart from ceremonies, traditional music is also a medium for expressing feelings, telling history, or creatively presenting moral messages.
- e. Values and tradition education: Through traditional songs, young people learn about norms, ancestral stories, and values such as loyalty, respect and hard work.

However, unlike office workers, traditional arts practitioners are generally not registered as formal workers. Many of them work independently or are members of a local arts community/group. Arts workers

generally work without a fixed contract, paid only for each performance, so they have no guarantee of a stable income (irregular income) and minimal employment protection. This makes them vulnerable to various social and economic risks. Many arts workers also experience high emotional workloads, such as female arts workers who have to manage different social and cultural expectations, and often work without clear written contracts (Hidajat, 2020).

In fact, they are also right to the protection of morals, decency, and treatment in accordance with human dignity. Art workers are also entitled to clear and fair employment contracts, including the right to honorarium and legal protection related to employment relationships.

### **Social Marginalization**

Social marginalization is a systematic process in which certain individuals or groups are excluded from access to social, economic and political resources (Young, 2000). In the context of cultural workers, marginalization can occur through structural discrimination or lack of legal recognition.

Cultural and symbolic discrimination occurs when certain cultural values and practices, such as traditional music, are considered worthless or unproductive by the state and formal institutions. Traditional music performers are often seen as "unproductive workers" because traditional arts and culture are not always recognized as sectors that make significant economic contributions. (Putra, 2020)

As a result of this discrimination, traditional music performers often experience difficulties in accessing social resources and protection, including BPJS Ketenagakerjaan. Many of them are not enrolled in the program due to a lack of understanding about the importance of social protection or because they are not considered formal workers. This creates a gap in access to healthcare and social security, which should be the right of every individual, including artists.

### **BPJS Ketenagakerjaan**

Badan Penyelenggara Jaminan Sosial (BPJS) is a social security program that uses an insurance mechanism to carry out the duties and obligations of the state in providing social and economic protection. BPJS Ketenagakerjaan has an important role in protecting the rights of workers and improving the welfare of the working community, in other words, this is one of the protections for workers in facing unwanted risks. In the running of the BPJS Ketenagakerjaan social security program, membership is divided into two categories, Penerima Upah (PU) and Bukan Penerima Upah (BPU). The membership category can be divided into two categories, namely formal workers and informal workers (Soedarto, 2023). This social security includes pension insurance, old-age insurance, work accident insurance, death insurance, and holiday insurance. By having this protection, workers will feel more secure and protected from financial risks (Bakhri, 2023).

Since 2015, the program has been expanded to cover informal sector workers, so that they can also enjoy the same social protection benefits, despite their informal employment status. This is an important step in ensuring that all workers, regardless of employment type, have access to proper protection for their well-being and that of their families.

## **2. RESEARCH METHODS**

### **Approach and Methods**

This study uses a qualitative methods, where this research approach aims to understand and explain social phenomena in depth through the interpretation of the context, experiences, and perspectives of individuals involved in the phenomenon. Qualitative focuses on the meaning, social construction, and complexity of the phenomenon under study. This method also comes from actions that are used as an understanding based on phenomena that occur in society, especially art workers.

This study uses a qualitative approach with a case study method to explore the experiences of artists in accessing BPJS Ketenagakerjaan. Through in-depth analysis of several individuals from the traditional music community, this research seeks to understand the challenges and barriers they face in accessing and utilizing the social protection program.

Data was collected through in-depth interviews and observations, which allowed researchers to gain a greater insight into the social and cultural contexts that influence their perceptions of BPJS. As such, the results of the study are expected to provide relevant recommendations to improve the effectiveness of socialization and accessibility of the program for performers, as well as highlight the importance of more inclusive policies in supporting their well-being.

The locations used in the research focused on two different regions that still have active traditional music groups, which are Sindar Raya in Simalungun and Sipispis in Serdang Bedagai.

#### **Data Collection Technique**

- a. In-depth interviews with 2 (two) leaders of traditional music communities/groups (key informants)
- b. Online field observations conducted during rehearsals and performances
- c. Literature study related to BPJS policies and art workers' activities

#### **Data Analysis**

Data analysis used a thematic approach to identify patterns of marginalization experienced by traditional music groups, as well as barriers to access to BPJS Ketenagakerjaan. A thematic approach is used to combine several fields and look for relationships between them to become a unified theme.

From the research that has been conducted through literature studies, field observations and interviews with key informants, recurring themes such as the lack of information about BPJS Ketenagakerjaan, the absence of proper administrative documents, and the absence of assistance from the government or related institutions were found. This issue is then used as a basis for understanding how traditional music performers experience marginalization in the social protection system.

Through a thematic approach, barriers to accessing BPJS Ketenagakerjaan were also evident. Many informants admitted that they were unaware of the registration procedures, that having an irregular income made them hesitant to join the program, and that they felt that their profession was not considered an "official" job. By categorizing these findings into key themes, it is possible to describe the issues more systematically and develop more targeted recommendations for policy makers.

### **3. RESULTS AND DISCUSSION**

#### **Traditional music artists perceptions and understanding of social security**

Traditional music activists are one of the art workers whose existence in the public sphere is currently diminishing. The rapid development of the times that occurred made foreign cultures enter the country easily. Moreover, they also easily mix with indigenous cultures, which then causes the original culture to be increasingly eroded in existence and value, so that it begins to lose its identity in its own country.

As a result, art workers who have been maintaining and preserving indigenous culture are also diminishing in existence. Culture that has been their heritage, pride, and even the main source of income for them, makes not a few of them start to feel pessimistic and switch to other jobs as economic demands increasingly pressure them to survive.

*"For me, working as a musician or traditional music player is one of my main sources of income. In addition to preserving the existing culture, I am also very serious about this art because of the development of the times that are now more modern, so the risk of suppressing this long-existing culture can be lost instantly. Therefore, I make this profession as a traditional music player my main source of income."*

Art workers who have been the pillars of the country's cultural preservation should receive special protection from the state, but the reality is that they are increasingly forgotten and underestimated by society and their own country. This causes their welfare to be increasingly threatened in the midst of the times. The need for social security among art workers is very important.

*"As long as I know and I receive the benefits, it is only called BPJS Kesehatan. I just heard that there is BPJS Ketenagakerjaan,"*

The awareness and understanding of art workers, or in this case traditional musicians, of the importance of social security protection is still very low. Many of them have not prepared formal self-protection, despite their vital role in preserving national culture and the music industry. This has led to many of them being socially marginalized from society.

The lack of understanding among art workers about the importance of social security can be attributed to low literacy, both digital literacy and financial literacy. Intense physical meetings between art groups in some areas that are still technologically challenged is one example of low digital literacy. Then, financial literacy is not so common for some workers in the informal sector, whose daily lives prioritize meeting daily needs rather than saving for the long term, making the concept of social security a secondary or even tertiary need for them. (Purwanti, 2021)

*"I have heard about BPJS Ketenagakerjaan, but only cursory when I was in a lapo (shop), and I didn't hear it too clearly. At that time I thought they were discussing about BPJS Kesehatan, so I had never heard of BPJS Ketenagakerjaan."*

Traditional musicians generally depend on community support and mutual cooperation in dealing with life's risks. This value sometimes makes them feel enough with informal protection from the surrounding environment, so they do not feel the need to join formal programs such as BPJS Ketenagakerjaan and consider it not a top priority.

The most important point that people expect from social security is to provide real protection for the risks they face, such as accidents while performing or in the course of work, as well as the risk of death. Many types of social security including insurance offer how easy it is for them to get coverage, from accessing to claiming benefits. However, there are many who are made to face difficulties and even receive different treatment just because of their work sector.

#### **Obstacles in accessing BPJS Ketenagakerjaan**

The majority of performers or art workers have the status of informal workers or freelancers. Many of them are not tied to a company or institution that is responsible for registering and managing their social security. The unconventional nature of their work (short-term projects) makes it difficult for artists to be consistent in taking care of social security administration amidst erratic schedules. While publicly available information is often focused on formal workers, artists often have to find out and take care of everything themselves.

The main purpose of social security is to provide a sense of security and peace of mind in working. Artists, especially those who are just starting out or still pioneering, often struggle more to fulfill their daily needs and earn income, just like most other informal workers. Social security is more often considered a secondary or even tertiary need. Some workers also think that the BPJS Ketenagakerjaan registration and claim process is often complicated, convoluted, or full of bureaucracy. This assumption is not much different from how most of them view BPJS Kesehatan so far, so they feel reluctant to find out more. (Husna, 2014)

*"As an Indonesian citizen, I should get the benefits, whatever the program is. As long as it is a state program, it must reach its own citizens, especially like me, a cultural activist or player of traditional ethnic music,"*

The use of social media as a promotional medium is also not always effective in reaching all levels of society. Art communities, especially traditional music groups, are still traditional, so they are more active within the scope of specific art groups or community events. Special initiatives to collaborate with various associations, communities, or art spaces are also still not widely carried out in organizing socialization that is tailored to the needs and way of thinking of art actors. This makes the socialization that has been provided by BPJS still not effective and less targeted. (Subandi, 2023)

As a result, art workers hope to be given easy access and information to participate in social security such as BPJS Ketenagakerjaan. That way, they can focus on creating art without worrying about the future in the case of a disaster. The absence of discrimination in the sector of work owned is the hope of the community—including art workers, for the social security organizing agency and other state agencies

engaged in public services, so that it becomes a form of respect and appreciation of the state for their services in maintaining and preserving national culture.

Providing an accessible scheme that suits the work patterns of traditional musicians (informal sector) can be a solution to overcome the problems that have been experienced by workers in the informal sector who generally have flexible working hours and work locations.

#### 4. CONCLUSION

Traditional music groups in Indonesia still experience significant social marginalization in accessing BPJS Ketenagakerjaan. Social marginalization of traditional music performers occurs systemically through low social literacy, technical barriers in accessing BPJS, and lack of recognition of their work status.

This marginalization is caused by a number of structural, cultural and institutional barriers, such as the lack of information about BPJS Ketenagakerjaan, the absence of adequate administrative documents, and the lack of assistance from the government or related institutions. In addition, irregular income and the stigma that the profession of traditional musicians is not an “official” job further reinforce their marginalization from the social protection system. As a result, many traditional musicians are not registered and do not receive proper social labor protection, so they remain vulnerable to social and even economic risks.

However, the protection that has existed to date is still not optimal because this sector often escapes the attention of formal labor policies, so that art workers still work in informal and vulnerable conditions. Therefore, it is necessary to encourage regulations related to the promotion of culture and the creative economy to accommodate the protection of the rights of art workers more specifically. Without inclusive policy interventions and community-based approaches, this group will continue to be on the margins of the national social security system.

More inclusive policies and intensive assistance for arts workers in the informal sector, especially traditional music groups, are still needed so that they can gain equal access to social security and employment protection programs.

- a. The government needs to create affirmative policies that specifically target arts and cultural workers.
- b. Socialization of BPJS Ketenagakerjaan must also be approached through the community and local language.
- c. The involvement of the Department of Culture and the art community in designing a collective registration system is required.
- d. Non-governmental organizations and academics can play a role in mentoring and strengthening arts worker organizations.

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