

Job Search Efficacy of Arts Workers in the Digital Age: Analysis of Factors and Policy Recommendations

Gemilang Dini Arrasyid, Hilmar Farid, Yola Yulfianti

Institut Kesenian Jakarta, Indonesia

Email: 4230170008@ikj.ac.id, hilmarfarid@ikj.ac.id, yolayulfianti@ikj.ac.id

ABSTRACT

The Cultural and Creative Industry (CCI) has a major contribution to economic and social development, but arts workers in Indonesia still face challenges in digital job search. This study aims to analyze the perception and experience of art workers towards Job Search Efficacy (JSE), which is an individual's belief in finding work effectively through digital platforms. Using a qualitative approach and Participatory Action Research (PAR) design, data was collected through in-depth interviews with ten art workers in Jakarta from various subsectors. The results showed that JSE was influenced by three main factors: personal factors (confidence, motivation, and digital literacy), social and community factors (support from family, friends, and art collectives), and technological factors (adaptability to algorithms and digital work platforms). Most of the informants said that conventional platforms such as LinkedIn or JobStreet have not supported the need for freelance and portfolio-based art work. Therefore, this study recommends four main policies: (1) contextual digital training based on the art subsector, (2) the development of art-specific digital work platforms, (3) increasing access to devices and internet connections, and (4) strengthening communities as spaces for learning and collaboration. These findings are expected to form the basis for policies to create a more inclusive and sustainable digital work ecosystem for arts workers.

Keywords: *Job Search Efficacy, arts workers, digital platforms, creative industries*

INTRODUCTION

Cultural and Creative Industry (*Cultural and Creative Industry/CCI*) plays an important role in global social, cultural, and economic development (Kalfas et al., 2024). Thriving in the era of globalization with creativity at its core, CCI relies on intellectual property, technology, and innovation, and makes individuals the main cultural actors (Been et al., 2024). The industry is known as the "blue ocean" because of its low barriers to entry for entrepreneurial innovators (Shaughnessy et al., 2022).

CCI covers various sectors such as film, media, fine arts, design, animation, fashion, and software (Ost & Saleh, 2021; Purnomo, 2023), and covers the entire value chain from production to consumption. CCI is growing rapidly and contributing greatly to the global economy, generating nearly USD 2.3 trillion annually and contributing 3.1% to world GDP (United Nations, 2024).

With characters such as high creativity, culture-based, and high added value, CCI is the main competitiveness of big cities (Ost & Saleh, 2021), even though it is classified as a sector vulnerable to crises such as the COVID-19 pandemic. Its contribution to national added value varies between countries, from 0.7% in Mexico to 3% in the US (United Nations, 2024).

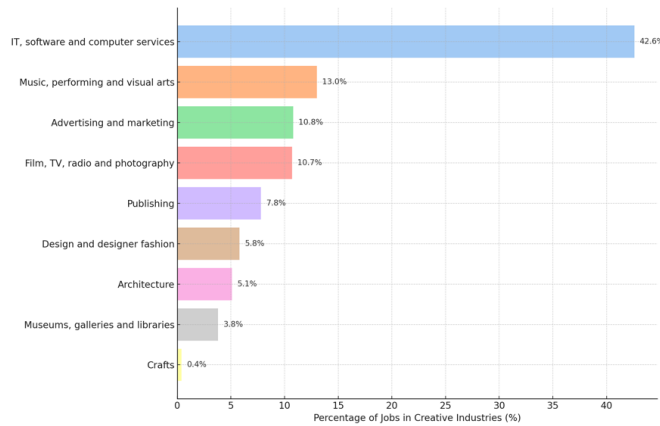


Figure 1. Percentage Distribution of Employment in the Global Creative and Cultural Industries Sub-sector 2024
Source: (Newson, 2025)

In Indonesia, the contribution of the creative economy continues to increase. Figure 2 shows that in 2022 the sector contributed USD 82 billion to GDP, and in 2023 absorbed 24 million workers (Dellyana et al., 2023; Pingki & Silamat, 2025). However, arts workers still face income uncertainty and limited access to social security (Becker *et al.*, 2024).

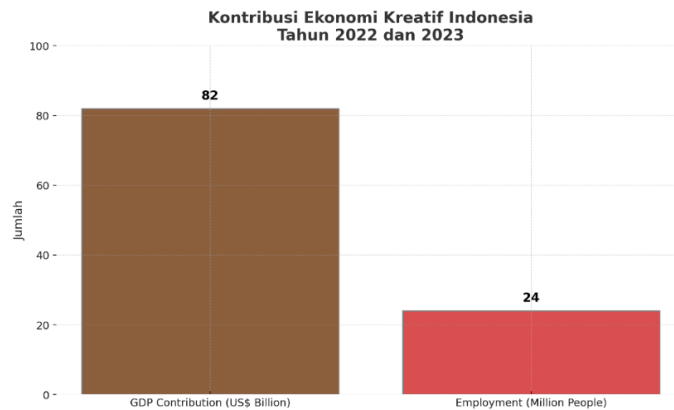


Figure 2. Contribution of the Creative and Cultural Industries (CCI) Sector in Indonesia 2022–2023
Source: (Newson, 2025)

Job search now relies on digital platforms. Figure 2 shows Jobstreet (82%) and LinkedIn (61%) as the most widely used platforms, although they do not yet support the needs of arts workers who are generally freelance and project-based (Idowu & Elbanna, 2022; Maharani, 2023).

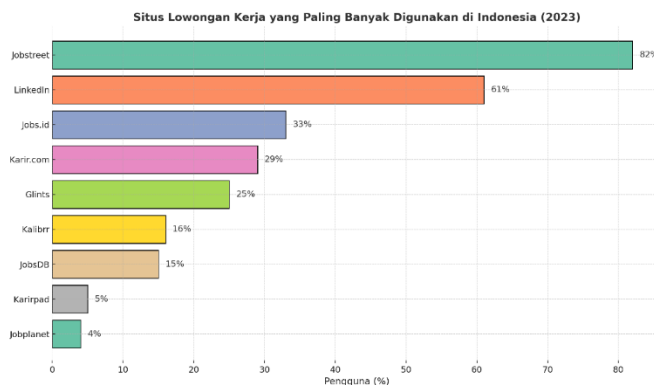


Figure 3. The Most Job Vacancies in Indonesia (2023)

Source: (Maharani, 2023)

Art workers in Jakarta generally look for work through social networks or informal media due to the limitations of features on formal platforms. Concept *Job Search Efficacy* (JSE) is a belief in the ability to find effective work (Bandura, 1997) is still relatively low among them, as preliminary surveys show.

Table 1. Preliminary Survey: Experience and Perception of *Job Search Efficacy* of Art Workers in Jakarta

Yes	Initial Respondents	Profession	Platforms Used	Challenges Faced	Perception of the JSE
1	AR	Musician	Instagram, WhatsApp, Glints	There is no specific category of artwork	Low – often not finding relevant jobs
2	DN	Actor	LinkedIn, Friend Info	More art vacancies through private networks	Medium – depending on the private network
3	MILES	Illustrator	Fiverr, Upwork	High competition, clients are not always clear	Medium – effective but exhausting
4	RL	Dancer	Google Forms, Instagram	There is no formal container for a portfolio of works	Low – difficult access to the formal stage
5	SY	Photographer	LinkedIn, Jobs.id	Hard to find project-based/short-term work	Low – <i>the platform</i> does not support <i>freelance</i>

Source: Preliminary Survey Results (2025)

Preliminary results show that the majority of respondents have difficulty finding artwork through conventional platforms because they do not yet support needs such as portfolios, community networks, and short-term projects. This confirms that the JSE of art workers has not been optimally facilitated in the current digital system.

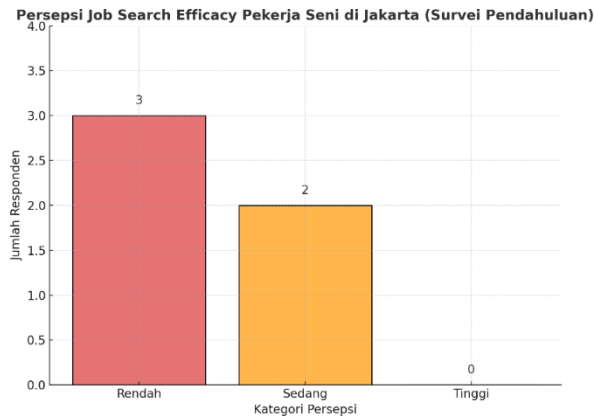


Figure 4. Results of the Survey on the Perception of Job Search Efficacy of Art Workers in Jakarta
Source: Preliminary Survey Results (2025)

The results of an initial survey of five art workers in Jakarta show that their *Job Search Efficacy* (JSE) level is still relatively low to moderate. Respondents admitted that it was difficult to find relevant job opportunities through digital platforms due to the lack of special features for art work, such as portfolio space and support for project or freelance work. Informal networking and community remain the main pathways of job search, signaling a gap between the specific needs of the art profession and the structure of today's digital platforms.

The JSE concept, introduced by (Bandura, 1997), explains an individual's belief in his or her ability to find work effectively. Studies show that a high JSE correlates positively with job search success. However, most of the JSE's research focuses on formal workers, not on arts workers who have flexible and project-based work patterns (Idowu & Elbanna, 2022).

Platforms like LinkedIn and Jobstreet have become the main tools in digital recruitment (Dillahunt) *et al.*, 2021), but still does not accommodate the specific needs of the arts sector. Studies related to art job search more highlight aspects of the informal economy and social capital (Jayawardana *et al.*, 2022), with little examining the direct link between digital platforms and the JSE on arts workers.

Government support for the job search of artists in Indonesia is still minimal. Existing job search platforms are oriented towards the formal sector, yet to provide features and access that match the characteristics of art work. The lack of digital literacy training and the absence of affirmative policies for the arts sector reinforce this gap.

Therefore, this research is important to examine the perceptions and experiences of art workers in using digital platforms, as well as to formulate evidence-based policy recommendations to encourage a more inclusive and adaptive digital employment ecosystem for the arts sector.

Based on the background that has been described, this study aims to analyze the perception and understanding of art workers towards *Job Search Efficacy* (JSE) in utilizing digital job search platforms, identify factors that affect it, and formulate policy recommendations that can be taken by the government to increase the effectiveness of digital job search among art workers.

METHOD

This study uses a qualitative approach with a Participatory Action Research (PAR) design to explore the experience of art workers in Jakarta in utilizing digital job search platforms. Through the PAR spiral model (seeing, thinking, acting), participants are involved as active partners in problem identification to the formulation of solutions. Data were collected through interviews, observations, documentation, and FGDs, with participants purposively selected based on involvement in art projects and freelance work experience. The validity of the data is guaranteed through credibility, transferability, dependability, and confirmability tests (Scott, 2021). The data analysis follows the model of Miles & Huberman (1994): reduction, presentation, and drawing of conclusions, to identify patterns and meanings relevant to the concept *Job Search Efficacy*.

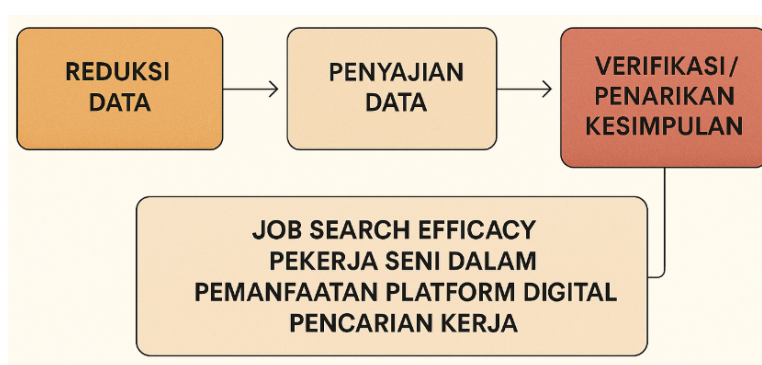


Figure 5. Data Analysis Techniques
Source: Miles & Huberman (1994)

RESULTS AND DISCUSSION

Result

Data collection was conducted through in-depth interviews with ten art workers from various creative subsectors in DKI Jakarta, selected purposively based on their level of confidence, strategy, and consistency in digital job search. Semi-structured interviews are conducted in person or online, recorded, transcribed verbatim, and validated by member checking. The analysis using manual coding and the thematic approach of Miles & Huberman (1994), yielded high, medium, and low efficacy categories. The informants were highly efficacious and active, moderately confident but not optimal, while low efficacy showed a lack of initiative and dependence on personal relationships.

Table 2. List of Research Informants

Yes	Initials	Gender	Age	Job Type
1	ND	Woman	29	Freelance Graphic Designer
2	RS	Man	32	Street and Studio Musicians
3	MILES	Man	27	Digital Illustrator
4	TP	Woman	41	Contemporary Artists
5	AZ	Man	35	Art and Commercial Photographer

Journal of Sosial Research

6	LY	Woman	25	Traditional and Modern Dancers
7	DN	Man	30	Stage and Film Actors
8	VL	Woman	28	Artist of Wall Painting and Mural
9	FP	Man	26	<i>Rapper</i> and Lyricist
10	CY	Woman	34	<i>Voice over talent</i> & Broadcaster

Meaning and Perception of Informants on *Job Search Efficacy* of Art Workers

The meaning of *Job Search Efficacy* (JSE) by art workers in Jakarta shows variations influenced by art background, experience, and the level of adaptation to digital technology. Most informants understand the JSE as a belief in one's ability to manage the job search independently through an online platform, with a combination of technical skills, communication strategies, and mental readiness. They believe that job search in the digital age requires more than just artistic talent, but also an understanding of algorithms, social media, and online visibility strategies.

ND (graphic designer, 29 years old) interprets JSE as a form of self-control over his work and digital visibility. She says, *"I feel it's really important to have control over my own work—from how it is displayed, to how people can find it through searches on platforms like Behance and LinkedIn."* ND also learned the best upload times and keyword usage to make his portfolio easier to find. This shows that efficacy is not only about confidence, but also technical ability and understanding of digital strategies.

Meanwhile, RS (street and studio musician, 32 years old) stated that although he is still limited in the use of digital platforms, he is starting to realize the importance of online existence. *"Usually the work comes from the community, not the platform. But I started uploading works on SoundCloud and Instagram so that people could hear my musical style,"* he said. It shows a gradual process of building efficacy through learning and exploration of digital platforms.

Some of the informants also highlighted specific challenges related to the type of art they were engaged in. TP (installation artist, 41 years old) revealed that digital work platforms are not always suitable for conceptual art forms. *"My work is not something that can be judged from one photo. It takes context, space, physical experience. So if you just look at the screen, the message can be lost or misunderstood,"* he explained. This reflects the limitations of digital platforms in accommodating certain characteristics of art.

VL (mural painter, 28 years old) shows how social media can be the main tool for building work networks. *"I'm active on Instagram and often tagged by clients. Every time I finish the mural project, I document the process, and continue to upload it on reels or stories. From one tag, there can be two or three people who DM asking for an offer,"* he explained. It demonstrates the important role of visual and promotional strategies in improving the JSE for visual arts workers.

Other informants such as DN (stage and film actors) and CY (broadcaster and voice over talent) show that JSE is also formed from the process of learning and adaptation. DN said, *"At first I failed when I applied online. But now I have a list of relevant casting sites, I set reminders, and I customize each self-tape according to the character's requests."* While CY admitted, *"I used to be confused about using LinkedIn, but I got used to it for a long time. Now*

if I have a job, I know which sample to send to me." Both reflect increased efficacy from hands-on experience.

Overall, the JSEs in arts workers are influenced by a combination of confidence, digital skills, and personal strategy. Informants who have longer experience tend to be more selective in choosing platforms, while the younger generation is more adaptive to social media. Community factors, technology training, and the ability to build a digital portfolio are important elements in shaping the effectiveness of job search in the digital era.

Meaning and Perception of Informants on Confidence, Strategy, and Persistence

The results show that the meaning of confidence, strategy, and persistence in finding digital jobs varies widely among art workers, depending on their age background, field of art, professional experience, and access to technology. Confidence is understood as the foundation for daring to display one's work and self digitally, strategies reflect creative adaptation to the online work landscape, while persistence emerges as resilience in the face of challenges such as rejection, lack of response, or fluctuations in the art market.

DN (30 years old, theater and film actor) shows high efficacy with a well-thought-out promotional and networking strategy. "I believe that if I am active, work will come... I regularly upload acting footage, theater reviews, or behind-the-scenes." DN leverages social media to maintain visibility and build professional connections that open up new job opportunities.

On the other hand, LY (25 years old, traditional and modern dancer) is still in the process of learning to understand how digital platforms work. "Sometimes I am also confused, what to post, when, and who sees it. But I kept trying." Even though they are motivated, the limitations of strategies and algorithm understanding are obstacles in building their digital existence.

RS (32 years old, street and studio musician) has moderate confidence, is active in the informal digital community, but is not ready to enter the formal work platform. "If I list my job through Jobstreet or Fiverr, I'm confused about where to start... more comfortable promotion in community groups." This shows the digital literacy gap even though the creative potential is quite strong.

KM (27 years old, digital illustrator) shows high efficacy with a structured pitching strategy. "I have my own SOP every time I want to pitch... I adapt my work and communication style to the target client." KM combines research, personalization, and understanding the platform's character to build its digital professionalism.

TP (41 years old, contemporary artist) shows low efficacy and passive approach. "The digital world is less relevant to my type of art... Digital interaction is too instant and cannot capture the complexity of the meaning of the work." TP prefers personal networks and physical galleries because he feels that digital media is not in accordance with the nature of his work which is installation and conceptual.

AZ (35 years old, art and commercial photographer) has high persistence and an aggressive approach: "I make jobs come to me... portfolio updates, SEO checks, send proposals to clients, participate in international open calls." The AZ approach demonstrates a consistent combination of technical skills and active promotional strategies.

VL (28 years old, mural painter) uses Instagram as a showcase of works, but still relies on direct recommendations to acquire projects. "Social media is important to be a storefront, but what makes people believe is direct recommendations." VL emphasizes the importance of a personal reputation built organically through previous client interactions.

FP (26 years old, rapper and lyricist) shows strong persistence despite not having much response: "I've sent more than twenty proposals... No one responded. But I think, if I stop, no one will know about my work." FP continues to produce and promote works through YouTube and the local rap community.

CY (34 years old, voice over talent and broadcaster) has high efficacy and a well-planned professional strategy. "I don't just upload demos in one place, but also use many platforms... I follow the Voice Over community and update international trends." CY is actively building a cross-platform presence and updating skills to adapt to the global market.

Overall, high-efficacy informants showed a combination of confidence, understanding of digital strategies, and persistence in dealing with the dynamics of the world of work. In contrast, low efficacy tends to be characterized by a passive attitude, technical limitations, and a lack of promotional strategies. This confirms that the success of digital job search is not only determined by the available technology, but also the readiness of individuals to respond to challenges in an adaptive, reflective and strategic manner.

Factors Influencing *the Job Search Efficacy* of Art Workers in the Context of Digital Platform Use

The results of the study identified three main factors that affect *the Job Search Efficacy* (JSE) of art workers in the use of digital platforms: Personal Factors, Social and Community Environment, and Literacy and Technology Adaptation. Personal factors include aspects such as confidence, work experience, and discipline. The social environment includes peer support, mentoring roles, and involvement in the arts community. Meanwhile, technology literacy includes understanding algorithms, digital content management, and the ability to use online work platforms effectively.

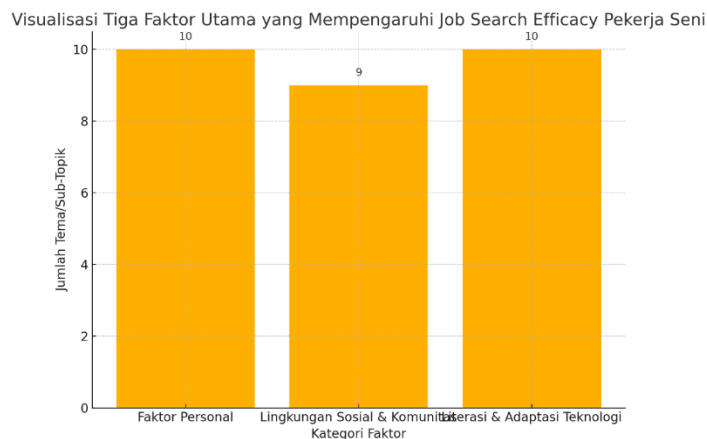


Figure 6. Three Key Factors Influencing JSE Art Workers

Source: Researcher Results (2025)

Journal of Social Research

Personal Factors

Personal factors play a central role in shaping the level of JSE arts workers. Confidence, work experience, discipline, and motivation are proven to influence their effectiveness in accessing digital job opportunities. ND (29 years old, freelance graphic designer) says, *"I'm confident because I know how to display my work professionally... I'm sure if it's shown in the right and consistent way, there will be people interested."* KM (27 years old, digital illustrator) also emphasized the importance of aesthetics and portfolio strategies tailored to the target client.

DN (30 years old, stage and film actor) shows flexibility in adjusting to a digital profile: *"If I want a drama role, I add a theatrical experience, if my commercials highlight expression."* Meanwhile, AZ (35 years old, art and commercial photographer) showed high persistence by stating, *"I try to send applications every week. It took a long time to get the hang of it, but it was getting better and better."* On the other hand, RS (32, street musician and studio) faces technical hurdles, but still tries to adapt: *"I don't have a personal laptop, so I sometimes ride to a friend's studio to upload files."*

The same thing was also conveyed by LY (25 years old, traditional and modern dancer), who is learning English and content strategy. FP (26 years old, rapper) considers the job search as a daily routine that must be managed systematically. All of these findings confirm that personal factors such as confidence, adaptability, and discipline greatly determine the readiness of art workers to face the digital workforce.

Social and Community Environmental Factors

Social and community support has been proven to strengthen the effectiveness of job search for art workers, both through information networks, moral support, and creative collaboration. DN (30 years old, actor) says, *"I'm active in the actor community on Facebook... There are often casting info or tips from other actors."* ND (29 years old, graphic designer) gets a lot of feedback from community friends: *"They often tag me on vacancies and give me design advice."* VL (28 years old, mural artist) revealed that community collaborations made his name known to clients: *"From joint projects, I started to get personal clients."*

CY (34, voice over talent and broadcaster) was helped by a mentor who directed the pitching strategy: *"He was the first to tell me the importance of demo reels and the right recording tools."* KM (27 years old, illustrator) also said that family support at the beginning of his career gave a big boost. RS (32 years old, musician) thinks of the studio as a workspace as well as a social network: *"From casual chatting to a casual conversation, it can be immediately a job."*

TP (41 years old, contemporary artist) calls participation in the exhibition a gateway to a new project. LY (25 years old, dancer) is active in online training groups and admits, *"From Zoom rehearsals together, I got information about auditions out of town."* FP (26 years old, rapper) makes the campus community alumni network a source of collaboration. Overall, community networks—both physical and digital—provide quick access to opportunities and strengthen JSEs organically.

Literacy and Technology Adaptation Factors

Digital literacy and technological adaptability have proven to be key elements in the search for art work in the digital era. ND (29 years old, graphic designer) shows a deep understanding of algorithms and upload performance: *"I learned Instagram and LinkedIn insights... If engagement drops, I change the tone of the design and caption."* DN (30 years old, actor) created a different version of his profile for theater and film needs: *"I adjusted the content and LinkedIn headlines so that the target fits."* KM (27 years old, illustrator) even creates portfolios in different formats depending on the client: *"I send PDFs or interactive versions depending on request."* FP (26 years old, rapper) uses automation tools and spreadsheets to track opportunities.

VL (28 years old, mural artist) follows the trend of Reels: *"I make videos of the mural process from sketch to final result, usually the ones that are more visible."* CY (34 years old, voice over talent) learned SEO and interactive captioning: *"Now I understand how content appears in explore."* AZ (35 years old, photographer) uses photo metadata for SEO: *"I save EXIF so that search engines can read the location and camera info."*

On the other hand, RS (32 years old, musician) and TP (41 years old, contemporary artist) showed efficacy that developed through self-taught learning. LY (25 years old, dancer) admits to technical progress after learning video editing and lighting: *"Now I know how to cut videos and adjust the light so that the movements are clearly visible."* These results reinforce that the JSE is heavily influenced by how well arts workers understand technology and are able to adapt to the development of digital platforms.

Government Policy Recommendations in Increasing the Effectiveness of Digital Job Search Among Art Workers

As the creative economy sector digitally transforms, job search for arts workers faces complex new challenges. Based on interviews with ten art workers in DKI Jakarta, it was found that there is an urgent need for policies that bridge the gap between creative potential and digital access. The most dominant need is contextual digital training, especially in portfolio management, algorithm understanding, and promotion of works. This was followed by the need for a dedicated work platform and the strengthening of the art community, which reflects the importance of spaces for collaboration and social validation. Meanwhile, access to technology and digital infrastructure is also a crucial issue for artists from the lower middle economic group. These findings record the aspirations of arts workers for the expected form of support from the government, namely relevant training, inclusive work platforms, and institutionally facilitated communities as the basis for policy formulation that has a real impact.

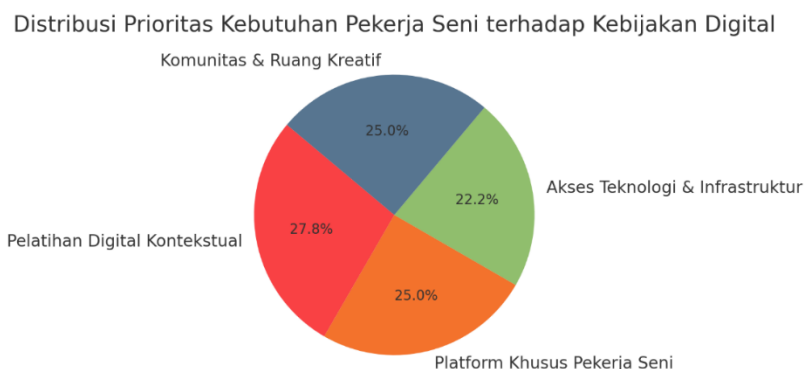


Figure 7. Record The Aspirations of Arts Workers

The Need for Contextual Digital Training

Most of the informants consider that digital training from the government so far is still too general and has not touched the practical needs of art workers. ND (29 years old, freelance graphic designer) emphasizes the importance of training on portfolios and visual SEO: *"If the government could facilitate training on portfolio optimization on Behance or LinkedIn, it would be very helpful for freelancers like me."* DN (30, theater and film actor) suggests self-tape training and pitching to agencies: *"A lot of new actors are confused about how to make the right audition video."* KM (27 years old, digital illustrator) proposed training on visual pitching strategies: *"It would be nice if there was training on how to structure portfolio presentations that fit the client."* Meanwhile, RS (32 years old, street and studio musician) voiced the need for digital audio production training: *"If there is training on mastering and digital music platforms, I will definitely join."*

AZ (35 years old, art and commercial photographer) highlights the need for visual SEO and metadata training: *"If there is a workshop on EXIF data and Instagram SEO, it can help a lot of young photographers."* CY (34 years old, voice over talent) wants contextual voice-based training: *"An online voice over class that meets the needs of the market will be very helpful."* TP (41 years old, contemporary artist) suggests flexible video-based training: *"Self-paced video-based training is suitable for artists with irregular schedules."* VL (28 years old, mural painter) emphasizes the importance of visual storytelling training: *"Behind-the-scenes content is very important, and it must also be taught how to produce it."*

LY (25 years old, traditional and modern dancer) states the need for simple technical training: *"I just learned to edit videos myself. It would be helpful if there was technical training for performing artists."* FP (26, rapper and lyricist) suggests digital work management training: *"If there's training on auto-posting and pitch systems, it definitely helps independent artists."* In general, arts workers expect training from the government to be contextual, profession-based, accessible, and include technical aspects and applicable digital promotion strategies.

Development of Digital Platforms for Art Workers

Many art workers consider common digital work platforms such as LinkedIn or JobStreet to be less suitable for the typical project-based work needs and portfolios of the art world. ND (29, freelance graphic designer) says: *"It would be helpful if there was a dedicated platform for creatives that could display your portfolio and project info at once."* DN (30 years

old, theater and film actor) proposed a platform for actors that has a casting directory and a self-tape upload feature: *"I often get confused about where to upload audition videos."*

KM (27 years old, digital illustrator) hopes for a local platform for visual artists: *"If there is a local version of ArtStation that is more relevant to the Indonesian market, I will definitely use it."* RS (32, street and studio musician) proposed: *"If there was a platform that could connect street musicians to a recording studio, that would be really cool."* Meanwhile, AZ (35, art and commercial photographer) wants a unified platform: *"One place to upload portfolios, search for projects, and list photo competitions is ideal."*

CY (34, voice over talent and broadcaster) thinks platforms like Voices.com too difficult to access: *"If there's a local version that can connect directly with agencies and content creators, that would really help."* TP (41 years old, contemporary artist) hopes that there will be a digital space that is not only commercial: *"If digital platforms sell too much, it is difficult for artists who are not commercial. It's more suitable if there's a curatorial space or virtual gallery."*

VL (28 years old, mural painter) emphasizes the need for GPS and video tour features: *"Sometimes murals can't be displayed through photos. There should be videos and location tags."* LY (25 years old, traditional and modern dancer) suggests a platform with a dance catalog and an event directory: *"If there can be a feature to upload dance videos, then it can be recommended to EO, it will really help."* FP (26 years old, rapper and lyricist) closes with a concrete proposal: *"I need a place that can be a music store, a showcase of works, and find collaborators in one app."*

In general, the informants assessed the importance of a national platform specifically for art workers that not only provides vacancies, but also supports the presentation of works, collaborations, cross-sub-sector promotions, and quality-based curation of works, not just connections.

Accessibility of Digital Technology and Infrastructure

Limited access to devices and the internet is a major obstacle in the digital job search for art workers. Many of them don't yet have personal laptops, production devices, or stable internet connections. RS (32 years old, street and studio musician) revealed: *"I don't have my own laptop, I usually ride to a friend's studio. If the signal is bad or it's raining, sending the file will be delayed. If there is a community studio or free wifi access from the government, that is very helpful."*

LY (25 years old, traditional and modern dancer) also had difficulties when taking part in online auditions: *"If the internet is intermittent, it's not optimal. Sometimes I have to go to a café to upload videos because there is no wifi at home. Quota assistance or community hotspots will be very useful."*

FP (26 years old, rapper and lyricist) emphasizes the importance of shared digital production spaces: *"Why don't there be creative houses or public studios where you can use recording equipment, computers, or internet access? That would be very helpful for the beginners."*

These findings suggest that infrastructure gaps are decreasing the effectiveness of the JSE, especially among artists from grassroots communities. The government is expected to

provide concrete solutions such as creative houses, community studios, or subsidies for tools and data, so that all arts workers have an equal opportunity to thrive in the digital space.

Strengthening Digital Creative Communities and Spaces

The art community is an important element in supporting digital job searches, both as a source of information, learning spaces, and a place for collective promotion. Many communities are still running independently and have minimal facilities. CY (34 years old, voice over talent and broadcaster) said: *"I joined the Indonesian voice over community. There I learned tool setup, pitching, and got job references. If there is a recording room and mentoring from the government, there will be more and more development."*

FP (26 years old, rapper and lyricist) emphasizes the importance of performance space: *"I joined the local hip-hop community. If there is a permanent place for rehearsals and showcases, street artists like me can develop more."* KM (27 years old, digital illustrator) wants the integration of physical and online communities: *"I join the illustrator's Discord forum. If there is a place to learn together and discuss trends in the real world, it will be stronger. The government must be able to facilitate."*

LY (25 years old, traditional and modern dancer) also hopes for a community studio: *"I often practice in city parks. If you have a studio together, you can practice and perform more intensely."* RS (32 years old, street and studio musician) added: *"I often get a job from chatting in the studio. But if there is an official place for recordings from the government, there can be more production and collaboration."* TP (41 years old, contemporary artist) highlights the importance of dialogue spaces: *"In the art community, I can discuss concepts, not just technicalities. If there is space support from the government, critical works can have a decent stage."*

These findings confirm that communities are not just social spaces, but work ecosystems that support professional growth and cross-disciplinary collaboration. The government is expected to provide concrete support through physical creative spaces and community digital platforms, to strengthen the solidarity and competitiveness of art workers in the digital era.

Discussion

Meaning and Perception of Informants on Job Search Efficacy Art Workers

Job Search Efficacy (JSE) for art workers is understood as a combination of confidence, digital literacy, and persistence in facing the challenges of finding a job in the digital space. They not only create works, but also act as *self-managed professionals* who must promote and distribute their work independently in the midst of digital creative market competition (Byrnes, 2009).

Confidence is an important foundation of the JSE, as explained by (Bandura, 1997), which can be seen from how informants such as DN and ND are able to manage their self-narratives and portfolios strategically. This ability is closely related to digital literacy, which is called (Hooley & Staunton, 2020) as a determinant of career success in the creative industry. Mastery of algorithms and social media is a key asset in expanding the reach of professionals.

Aspects *Persistence* It is also very prominent, especially in the face of repeated failures or rejections. As revealed by FP and AZ, sustainable strategies and mental resilience are important capital to survive in a dynamic work climate, in line with the concept of *Frustration Coping* (B. J. Kim & Kim, 2024).

In contrast, informants with low JSEs tend to rely on informal networks and face digital literacy barriers. This gap shows that strengthening the JSE requires a holistic approach—not just technology access, but also contextual training, community development, and personal branding (Gorbatov et al., 2018; Wasim et al., 2024).

Overall, the JSE of arts workers is a reflection of the technical, managerial, and psychosocial ability to survive and compete in the digital workspace. Support for strengthening the JSE needs to include policy strategies that are responsive to the specific needs of the arts subsector, so that Indonesian arts workers can be more adaptive, independent, and competitive in the ever-evolving creative economy ecosystem.

Factors Influencing *the Job Search Efficacy of Art Workers in the Context of Digital Platform Use*

Personal factors proven to be the main determinant in shaping *Job Search Efficacy* (JSE) art workers. Based on interviews with ten informants in DKI Jakarta, aspects such as confidence, work experience, motivation, digital literacy, and strategic discipline greatly affect the effectiveness of digital job search. These findings are in line with the theory *self-efficacy* (Bandura, 1997) and strengthened by (Pham et al., 2024) that high efficacy drives more effective strategies in dealing with digital job search challenges. Judge *et al.* (2023) and (S. Kim & Comunian, 2024) also emphasizing the importance of digital skills and community participation as a reinforcement of professional efficacy.

Social and community factors also plays an important role in supporting the JSE. Support from family, friends, mentors, and art collectives has been shown to increase confidence, access to information, and motivation to continue adapting. As explained by (Nigate et al., 2023), horizontal relations provide technical input, while vertical relations accelerate professionalization. These findings reinforce the view (Weerdt et al., 2024) and (Butler et al., 2022) that social networks are the catalyst for the formation of a strong artistic efficacy.

Literacy and technology adaptation factors is an important foundation in shaping the JSE in the digital work ecosystem. Technical abilities, understanding of algorithms, and skills in managing digital content contribute directly to the professional existence and confidence of art workers. This is in accordance with the concept *technological self-efficacy* (Bandura, 1997) and strengthened by (Nikou et al., 2022), which emphasizes that mastery of technology increases an individual's control over his or her career process. In the perspective of art management, (Byrnes, 2016) calling art workers as perpetrators *Career Portfolio* which demands a combination of branding, digital planning, and data-driven decisions.

Acomi (2023) and Samper-Márquez & Oropesa-Ruiz (2025) emphasizing that successful artists generally have strategic digital creativity, the ability to combine artistic sensitivity with adaptation to market needs. Therefore, strengthening these three factors

(personal, social, and technological) is crucial to building a strong, adaptive and sustainable JSE in the face of digital job search challenges in the arts sector.

Government Policy Recommendations to Increase the Effectiveness of Digital Job Search for Art Workers

The results of the study show that Contextual digital training Art workers are urgently needed to increase the effectiveness of job search in the digital era. The informants emphasized the need for field-based training in visual arts, performance, music, sound, and murals that not only include basic technical skills such as editing or uploading content, but also advanced strategies such as algorithm optimization, digital portfolio management, and pitching. This is in line with *Empowerment Theory* (Zimmerman, 2020) and studies (Li & Zong, 2023) which emphasizes training as a tool for professional empowerment and sustainable online identity management.

In addition to training, Development of a dedicated digital platform For art workers, it is also an urgent need. The majority of informants complained that common platforms such as LinkedIn or JobStreet were not friendly to project-based work formats and visual expressions. They propose features such as a visual portfolio room, an online audition channel, a curation of works, an agency directory, and an art discussion room. The development of this platform is considered strategic to connect art workers with the job market as well as strengthen their professional identity (Bharadwaj, 2023; González-Zamar & Abad-Segura, 2021).

Limited access to technology Such as the lack of devices, unstable internet connections, and digital production spaces are significant structural barriers. The informant suggested concrete support in the form of device subsidies, community studios, public Wi-Fi points, and community-based technical training. This strategy is important to reduce the participation gap in the digital art work ecosystem (Düzenli & Perdahçı, 2024).

Finally, the arts community is recognized as an important pillar in supporting the efficacy of digital job search. The community provides a collective learning space, shares job opportunities, and strengthens professional identity. The informants emphasized the need for government support in the form of physical spaces (studios, co-workings, galleries) and online community platforms that support work showcases and cross-generational mentoring. Communities strengthen the creative solidarity that is essential for an inclusive and resilient arts ecosystem in the digital age.

CONCLUSION

The results show that the understanding and perception of art workers towards *Job Search Efficacy* (JSE) is very diverse, influenced by personal, social-community factors, as well as literacy and technological adaptation. JSE is interpreted as a strategic ability to build an art career digitally, but there are still many challenges in the form of limited access to technology, non-contextual training, and a lack of dedicated work platforms. Therefore, four main policies are recommended: the provision of digital training based on the arts subsector, the development of an inclusive art work platform, increased access to digital infrastructure, and the strengthening of communities as centers for collaboration and capacity building. Art workers are advised to actively manage portfolios and build professional networks; Platform

providers need to adapt features to the character of the work of art; the government must provide equitable infrastructure training and support; and further research needs to expand demographic coverage and evaluate policies concretely.

REFERENCE

- Acomi, N. (2023). *New Dimensions of the Disruptive Impact on the Art and Creativity in Digital Social Innovation* (Vol. 1, Issue August). <https://doi.org/10.5281/zenodo.8052835>
- Bandura, A. (1997). Albert Bandura, Self-Efficacy: The Exercise of Control. In *W.H. Freeman and Company New York* (Vol. 43, Issue 9, pp. 1–602).
- Becker, E. De, Seo, H., Pulignano, V., & Schoukens, P. (2024). Mapping social protection coverage for platform workers: A comparative analysis of Belgium, Italy and the Netherlands. *European Journal of Social Security*, 26(1), 3–26. <https://doi.org/10.1177/13882627241236489>
- Been, W., Wijngaarden, Y., & Loots, E. (2024). Welcome to the inner circle? Earnings and inequality in the creative industries. *Cultural Trends*, 33(3), 255–272. <https://doi.org/10.1080/09548963.2023.2181057>
- Bharadwaj, S. (2023). Influence of training and development interventions on employee retention – an employer brand-based agenda. *LBS Journal of Management & Research*, 21(2), 157–170. <https://doi.org/10.1108/lbsjmr-12-2022-0080>
- Butler, N., Quigg, Z., Bates, R., Jones, L., Ashworth, E., Gowland, S., & Jones, M. (2022). The Contributing Role of Family, School, and Peer Supportive Relationships in Protecting the Mental Wellbeing of Children and Adolescents. *School Mental Health*, 14(3), 776–788. <https://doi.org/10.1007/s12310-022-09502-9>
- Byrnes, W. J. (2009). *Management and the Arts Fourth Edition*. Focal Press. www.books.elsevier.com.
- Byrnes, W. J. (2016). Management and the arts. In *New York : Focal Press* (p. 575).
- Dellyana, D., Arina, N., & Fauzan, T. R. (2023). Digital Innovative Governance of the Indonesian Creative Economy: A Governmental Perspective. *Sustainability (Switzerland)*, 15(23), 1–14. <https://doi.org/10.3390/su152316234>
- Dillahunt, T. R., Israel, A., & Lu, A. J. (2021). Examining the use of online platforms for employment: A survey of u.s. job seekers. *Conference on Human Factors in Computing Systems - Proceedings*, 21. <https://doi.org/10.1145/3411764.3445350>
- González-Zamar, M. D., & Abad-Segura, E. (2021). Digital design in artistic education: An overview of research in the university setting. *Education Sciences*, 11(4), 1–22. <https://doi.org/10.3390/educsci11040144>
- Gorbatov, S., Khapova, S. N., & Lysova, E. I. (2018). Personal branding: Interdisciplinary systematic review and research agenda. *Frontiers in Psychology*, 9(NOV), 1–17. <https://doi.org/10.3389/fpsyg.2018.02238>
- Hakim, S., Laelawati, L. N., & Mardiana, R. (2023). *The Role of Digital Skills and Technological Innovation in Improving the Performance of Small and Medium Industries: Systematic Literature Review* (Vol. 1). Atlantis Press International BV. https://doi.org/10.2991/978-94-6463-068-8_7

- Hooley, T., & Staunton, T. (2020). The Role of Digital Technology in Career Development. *The Oxford Handbook of Career Development*, 1(July), 297–312. <https://doi.org/10.1093/oxfordhb/9780190069704.013.22>
- Idowu, A., & Elbanna, A. (2022). Digital Platforms of Work and the Crafting of Career Path: The Crowdworkers' Perspective. *Information Systems Frontiers*, 24(2), 441–457. <https://doi.org/10.1007/s10796-020-10036-1>
- Jayawardana, S. U., Bamunuge, D. R., Wijethunga, A. M. D. K. S., Abeygoonawardana, G. A. C. I., Silva, D. I. De, T., S. M. D., & Dias, H. (2022). Online Job Search : A Study on Optimizing Online Platforms to Facilitate Effective Job Search. *International Journal of Engineering and Management Research*, 5(5), 419–424.
- Kalfas, D., Kalogiannidis, S., Ambas, V., & Chatzitheodoridis, F. (2024). Contribution of the Cultural and Creative Industries to Regional Development and Revitalization: A European Perspective. *Urban Science*, 8(2), 1–22. <https://doi.org/10.3390/urbansci8020039>
- Kim, B. J., & Kim, M. J. (2024). How artificial intelligence-induced job insecurity shapes knowledge dynamics: the mitigating role of artificial intelligence self-efficacy. *Journal of Innovation and Knowledge*, 9(4), 1–16. <https://doi.org/10.1016/j.jik.2024.100590>
- Kim, S., & Comunian, R. (2024). Higher education and sustainable creative cities: The development of creative and cultural ecosystems in the (new) capital city of Kazakhstan. *Industry and Higher Education*, 38(1), 51–63. <https://doi.org/10.1177/09504222231222258>
- Li, Y., & Zong, M. (2023). Research and Practice of Digital Media Art Design Talent Training Mode Against the Background of “New Liberal Arts” Taking Beijing Institute of Technology, Zhuhai as an Example. In *Proceedings of the 2nd International Conference on Education: Current Issues and Digital Technologies (ICECIDT 2022)* (Vol. 1). Atlantis Press SARL. <https://doi.org/10.2991/978-2-494069-02-2>
- Maharani, A. K. (2023). *These are the 9 Job Vacancy Sites Most Used by the Indonesian People*. GoodStats. <https://doi.org/https://goodstats.id/article/ini-9-situs-lowongan-kerja-yang-paling-banyak-digunakan-masyarakat-indonesia-tSQyA>
- Newson, N. (2025). *Creative industries: Growth, jobs and productivity*. Lords Library Parliament. UK. <https://lordslibrary.parliament.uk/creative-industries-growth-jobs-and-productivity/>
- Nigate, D. A., Mihiretie, D. M., & Kassa, S. A. (2023). Mentoring during school practicum: Mentor-mentee relationship, roles assumed, and focus of feedback. *International Journal of Work-Integrated Learning*, 24(4), 491–503.
- Nikou, S., De Reuver, M., & Mahboob Kanafi, M. (2022). Workplace literacy skills—how information and digital literacy affect adoption of digital technology. *Journal of Documentation*, 78(7), 371–391. <https://doi.org/10.1108/JD-12-2021-0241>
- Ost, C., & Saleh, R. (2021). Cultural and creative sectors at a crossroad: from a mainstream process towards an active engagement. *Built Heritage*, 5(1), 1–16. <https://doi.org/10.1186/s43238-021-00032-y>
- Pham, M., Lam, B. Q., & Tuan Ngoc Bui, A. (2024). Career exploration and its influence on the relationship between self-efficacy and career choice: The moderating role of social

- support. *Heliyon*, 10(11), e31808. <https://doi.org/10.1016/j.heliyon.2024.e31808>
- Pingki, A., & Silamat, E. (2025). Creative Economy as a Driver of Economic Growth in the Digitalization Era. *Journal of Multidisciplinary Sustainability Asean*, 2(1), 1–11. <https://doi.org/https://doi.org/10.70177/ijmsa.v2i1.1941>
- Purnomo, B. R. (2023). Artistic orientation in creative industries: conceptualization and scale development. *Journal of Small Business and Entrepreneurship*, 35(6), 828–870. <https://doi.org/10.1080/08276331.2020.1794690>
- Samper-Márquez, J. J., & Oropesa-Ruiz, N. F. (2025). Scoping Review on Digital Creativity: Definition, Approaches, and Current Trends. *Education Sciences*, 15(2), 1–30. <https://doi.org/10.3390/educsci15020202>
- Shaughnessy, C., Perkins, R., Spiro, N., Waddell, G., Campbell, A., & Williamon, A. (2022). The future of the cultural workforce: Perspectives from early career arts professionals on the challenges and future of the cultural industries in the context of COVID-19. *Social Sciences and Humanities Open*, 6(1), 100296. <https://doi.org/10.1016/j.ssaho.2022.100296>
- Sugiyono. (2021). *Quantitative, Qualitative, and R&D Research Methods*. Alfabeta.
- United Nations. (2024). *Creative Economy Outlook 2024*. United Nations Publications. <https://shop.un.org/>
- Wasim, J., Youssef, M. H., Christodoulou, I., & Reinhardt, R. (2024). The Path to Entrepreneurship: The Role of Social Networks in Driving Entrepreneurial Learning and Education. *Journal of Management Education*, 48(3), 459–493. <https://doi.org/10.1177/10525629231219235>
- Weerdt, D. De, De Schepper, A., Kyndt, E., & Gijbels, D. (2024). Entering the Labor Market: Networks and Networking Behavior in the School-to-Work Transition. *Vocations and Learning*, 17(2), 311–332. <https://doi.org/10.1007/s12186-024-09343-4>
- Zimmerman, B. J. (2020). Self-Efficacy: An Essential Motive to Learn. *Contemporary Educational Psychology*, 25(1), 82–91. <https://doi.org/10.1006/ceps.1999.1016>