

WORKING IN THE DIGITAL SPACE: AN ETHNOGRAPHY OF THE PRACTICES OF FEMALE CONTENT CREATORS IN AEK BANGE VILLAGE, ASAHAN REGENCY

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ARTICLE INFO	ABSTRACT
Diterima: 05 September 2026 Direvisi: 10 September 2026 Disetujui: 18 September 2026 Tersedia Daring: 13 Oktober 2026 Keywords: Female Content Creators; Social Practices; Facebook Pro.	<i>This study aims to determine the factors that motivate women to become content creators, describe women's practices in creating social media content, and analyze the challenges faced by women in content-creating activities in Aek Bange Village, Asahan Regency. The phenomenon of women being active as content creators on social media indicates a change in social practices in rural communities along with the development of digital technology. The method used is qualitative research with an ethnographic approach through participant observation, in-depth interviews, field notes, and documentation. The results show that there are several factors that encourage women to become content creators, namely the desire to earn additional income through Facebook Pro, the influence of the social environment, developing creativity, filling free time, expanding networks, and utilizing daily activities as social media content. The creative practice is carried out by recording daily activities, such as sewing, trading, household management, and creating entertainment content, then editing and uploading them to social media using smartphones with simple equipment. In this practice, women also build interactions with audiences through comments, the number of views, and followers as part of their digital activities. Nevertheless, female content creators face various challenges, such as limited time due to domestic roles, difficulty in acquiring content ideas, limited facilities and technical capabilities, a time-consuming monetization process, low viewership, and psychological pressure due to negative comments and comparisons with other content creators. Based on Pierre Bourdieu's Theory of Social Practice, women's creative practices as content creators are the result of an interaction between habitus, capital, and the social media arena that shapes rural women's strategies in building identity, creativity, and gaining economic opportunities in the digital era.</i>

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1. INTRODUCTION

Advances in information and communication technology have brought about profound changes in various aspects of human life. One significant impact is seen in the way people communicate and express themselves. The emergence of social media, a product of the digital revolution, has enabled fundamental changes in interactions

between individuals, the formation of identities, and the delivery of messages to a wider audience (Ayuni & Ramadhani, 2020)

For some Indonesians, including businesspeople and millennials, social media has become a primary need, even a priority. Beyond serving as a means of daily communication, social media is also used as a platform for creative expression through the creation of engaging content. Platforms like Facebook, Instagram, YouTube, and TikTok are encouraging many people, especially young people, to become involved in the world of content creation (Statistik, 2022)

Facebook remains a popular and widely used social media platform, even among people living in rural areas. This platform is not only used for making friends or sharing information, but has also given rise to many individuals who act as content creators. They regularly create and share content with their audiences, with various goals such as entertainment, education, social criticism, and even the promotion of local culture. The presence of these content creators demonstrates that social media has become a space for people to express their creativity while building interactions with a wider audience (Creswell, 2020). Furthermore, the ease of accessing and sharing content through Facebook has encouraged more users to utilize the platform as a medium for expression and communication (Zahra, 2024).

A content creator is an individual who produces material or content containing educational or entertainment elements (Fadilla et al., 2025). Content is any form of information or message created and presented in various formats (text, images, audio, video, graphics, symbols, documents, and the like), through conventional or digital media (Glints, 2023). Content has a communicative purpose to inform, entertain, influence, or educate and is aimed at a specific audience. Content quality is assessed in terms of relevance, usability, readability, and presentation. The content created is usually aligned with the creator's personal interests and talents, and tailored to audience interests or trending issues that are hot topics in society. The creator's perspective often emphasizes the production, communication, and publication aspects of content (Fetterman, 2019).

According to the Big Indonesian Dictionary (KBBI), content is information available through electronic media or products. In Aek Bange Village, Asahan Regency, the phenomenon of local content creators is beginning to grow. This phenomenon of village content creators is part of a social transformation that is important to examine. They present a variety of topics ranging from daily life, social criticism, local comedy, to the promotion of regional culture and languages. This practice is not simply an entertainment activity, but a form of symbolic communication that reflects the social dynamics and cultural identity of the community (Liedfray et al., 2022).

According to him, humans do not only respond to stimuli directly, but interpret them first, and this meaning is formed from social experiences (Mead, 1934). Herbert Blumer, who developed this theory, also emphasized that human actions towards something are based on the meaning they have for that thing, and this meaning is formed through social interaction (Blumer, 1969). The context of social media should not only consist of words, but can also take the form of images, videos, facial expressions, speaking styles, and even the choice of background music in videos. As explained by Littlejohn &

Foss (Hidayah, 2022) symbols in communication not only convey messages but also reflect the values, beliefs, and ideologies held by individuals and groups. Therefore, content produced by local content creators can be understood as a cultural product rich in symbolic meaning.

However, the expressions of content creators from rural areas like Aek Bange Village rarely receive attention in academic studies. Yet, their content not only demonstrates individual creativity but also represents the socio-cultural fabric of their communities. Within this framework, it is interesting to analyze the practices of female content creators in their social media work and how they are interpreted by local audiences, as well as how content creators shape their social identities through the symbols within their content. The expressions of content creators from rural areas like Aek Bange Village rarely receive attention in academic studies, even though the content they produce not only demonstrates individual creativity but also reflects the social and cultural values of their communities (Jaakonmäki et al., 2017).

According to Saputro (2021), local content creators play a crucial role in disseminating local culture through digital platforms, yet little research specifically addresses their role in rural areas. Fitriyani (Jenkins, 2020) adds that symbols in digital content produced by content creators shape and strengthen the social identity of their communities, as they are collectively interpreted by local audiences as part of cultural discourse. This is further reinforced by Rachmawati (2020), who states that the dominance of urban-based media studies often marginalizes the voices of rural content creators, even though their content is steeped in cultural values and serves as a means of expressing collective identity. Therefore, it is important to examine the factors that motivate women in Aek Bange village to become content creators, what creative practices they present on Facebook are accepted by the local community, and the challenges of being a rural content creator who plays a strategic role in shaping their social identity through digital media (Littlejohn & Foss, 2009).

Seeing this phenomenon, this study attempts to examine the meaning of Facebook social media use used by female content creators in Aek Bange village, Asahan Regency. This research is important to enrich the treasure trove of communication science, especially in understanding how social media is used as a symbolic space that reflects the social and cultural realities of local communities. Seeing the many content creators who earn money through Facebook, many women among mothers are interested in joining using this social media application to join as content creators with each of the factors that drive them, including the desire to earn income, as self-entertainment and having fun so that the work they do in their daily lives is not boring.

In today's digital era, social media has become a vast space for expression for everyone, including rural communities. One interesting phenomenon that has emerged is the emergence of content creators from rural areas like Aek Bange Village, a village that may be geographically far from the city center, but possesses strong cultural and creative potential. In this village, a number of young people have begun actively producing content on various platforms like TikTok, YouTube, and Instagram, featuring local content ranging from daily life, traditions, local dialects, to typical rural humor. This

content is not only entertaining, but also represents the socio-cultural aspects of the Aek Bange community.

However, several issues remain overlooked in the field. First, the creative expression of these content creators has not received much appreciation from academic circles or village governments, so their potential has not been integrated into digital culture-based village development. Second, there is no forum or community specifically designed to support and sustainably develop their potential. Third, there remains a gap in the meaning of content between creators and local audiences. Some villagers, especially the older generation, view this digital content as trivial or less useful, even though it contains social symbols that reflect distinctive local values and can also generate income for its users (Mead, 1934).

This phenomenon is an interesting topic for further research. This study aims to explore in-depth the creative practices of female content creators through Facebook in Aek Bange Village, by exploring how they form and articulate their social identities through the social media they use. Furthermore, this study will examine how this content is understood and interpreted by local audiences, as well as the extent to which social media serves as a cultural representation space for the village community. Researchers will also examine the factors that motivate women in Aek Bange Village to become content creators on Facebook and uncover the challenges they face as content creators.

2. RESEARCH METHODS

This research is study qualitative with approach ethnography, which aims understand in a way deep practice daily life content Facebook creators in Aek Bange Village. The main steps taken in A study is determine method research used. In the research this, researcher use method study qualitative with approach David M. Fetterman's ethnographic model. Approach This used For understand meaning, values, and practices social something group or community through involvement direct researchers in the field. According to Fetterman (Meltwater, 2024) ethnography is arts and sciences in describe something group or culture (the art and science of describing a group or culture). Researcher play a role as instrument main (human instrument) that observes, interacts, and interprets phenomenon social in a way in - depth approach This emphasizes reflexivity, understanding context culture, as well as balance between perspective emic and ethical in analyze life social public.

Stages study Fetterman model ethnography was conducted in a way gradual and gradual cycle. The first step started with stage preparation, namely determine focus research, choosing location, and set informant relevant keys with problem research. Second stage is data collection through observation participatory, interview in-depth, and documentation to activity daily informant. Next, the researcher do recording field notes and compile description ethnographic beginning. Based on results data collection, researchers Then do data analysis with browse patterns, categories, and meanings that emerge from results observation and interviews. Fetterman said stage This as a process of “ finding road through data forest ” (finding your way through the forest).

Next stage is interpretation and writing ethnography, where researchers interpret results analysis in form narrative that describes life socio-cultural informant in a way holistic. Researchers also reflect position and influence himself in the research process as part from principle of reflexivity (Mufidah, 2023). At stage end, result study ethnography arranged in report descriptive -analytical containing themes main, quote informants, as well as interpretation culture. Through Fetterman 's approach, research expected capable present understanding deep about life social something group from corner view culture they Alone (Miller et al., 2019).

The research was conducted in Aek Bange Village, District Asahan, North Sumatra. This village chosen Because own a number of content creator active local using Facebook as a medium of expression cultural and social. Research time done during October to November 2025. Informant in study This is content creator women who are active on the Facebook platform and live in Aek Bange Village, Regency Sharpening as many as 13 people. They chosen Because role strategic in create and distribute content on social media Facebook reflects identity social and cultural local. Informant This considered capable give outlook deep about use Facebook as a social media used in practice work content creators, and visual expression are integrated in the content they production.

Election informant done in a way purposive with consider a number of criteria important, namely content creators who have active for at least one year lastly, have enough followers significant For reach audience local, as well as use Facebook account in public so that the content can accessed and analyzed in a way comprehensive. Informant the main chosen one is individuals who do not only just make content entertainment, but also contains values inherent social and cultural aspects in life daily Aek Bange Village community. After setting method research, location research, and informants research, then stages furthermore is election technique functional data collection For get optimal, accurate and scientific results in complete the required data. According to David M. Fetterman (1998, 2010), there are a number of technique main in ethnographic data collection conducted in a way systematic and sustainable For understand meaning social and cultural something group society. The technique covering observation participatory, interview in-depth, and collection document or artifacts culture. The method used by researchers For obtain appropriate data and information with reality on the ground based on technique data collection according to Fetterman is as following :

Participatory Observation

Researchers do observation direct to activity content creator in make content on the Facebook platform. Observation this also includes analysis activities carried out content creator Woman daily.

In-depth Interview

Done with informant selected main in a way purposive For dig factor thruster, type content and challenges faced by content creator women. Interview focuses on motivation, experience, and interpretation content creator towards social media Facebook the culture they show in content.

Documentation

In addition to observation and interviews, Fetterman also emphasized importance collection documents and artifacts culture as supplementary data sources. Documents can in the form of notes personal, archives, writings, photos, videos, social media uploads, and objects culture that has meaning social certain. This technique useful For strengthen the results data observation and interviews, at the same time give proof concrete about practice social and cultural aspects being studied. Documentation is one of the activity obtain data or information with method recorded, okay That recording written or sculptures that present information fact from field related with problems that will be. Documentation that is done is do photos, recordings sound and video when conducting the interview process with 13 content people creator (Riduwan, 2022).

After all the data is obtained through observation, interviews, and documentation, then step furthermore is do data analysis. According to David M. Fetterman (1998, 2010), data analysis in study ethnography done in a way continuous analysis since researchers start enter field until study ends. Fetterman calls this process as "analysis is an ongoing process", namely analysis that is not waiting for data to be collected entirely, but done simultaneously with the data collection process.

3. RESULTS AND DISCUSSION

Overview of Research Location

Aek Bange Village is one of the villages located in the Aek Ledong District, Asahan Regency. Based on the Aek Bange Village profile book 202 and the opinions of informants, this village was founded on December 12, 1948 through the State Land Cultivation program. At the beginning of its formation, the residents of Aek Bange Village came from various regions, such as East Java, Central Java, as well as local communities who then settled and formed village communities. The name Aek Bange Village is taken from the name of the area of origin of West Ledong Village, namely "*Aek Bange*", which in the local language means a type of clay that can be used as a staple food. Over time, Aek Bange Village was used by the community as a residential area as well as agricultural and plantation land.

Table 1. Population Classification Based on Age

No	Age Group	Total population
1.	0-15 Years	615
2.	15-65	1,955
3.	≥ 65 Years	21
4.	Amount	2,591

The education levels of the people of Aek Bange Village are diverse, ranging from elementary to secondary education. The majority of residents have completed formal education, although some have only completed elementary school. This situation is influenced by economic factors, access to education, and public awareness of the importance of education. However, in recent years, there has been an increase in public awareness of the importance of sending their children to higher education. This indicates

a shift in public perception regarding the importance of education as a means of improving quality of life (Rosida et al., 2023).

Livelihood Statistics of Aek Bange Village Residents

The majority of Aek Bange Village residents work as farmers and gardeners, particularly in the oil palm and other agricultural sectors. In addition, some residents work as laborers, traders, and civil servants, although their numbers are relatively smaller. The community's dependence on agriculture and plantations indicates that the village's economic condition is heavily influenced by natural resources. Therefore, changes in weather, commodity prices, and land conditions are important factors affecting the well-being of the Aek Bange Village community. Based on statistical data from several villages in Indonesia, the community's livelihoods generally consist of farmers, traders, private sector workers, and housewives. In some data, the housewife category is a dominant one, especially among women (Roberti, 2022). Furthermore, the agricultural sector remains the primary source of livelihood for rural communities, although some are shifting to other sectors such as trade and services (BPS, 2022). This indicates that the village economy is still dominated by the informal and household-based sectors. Under these conditions, the presence of social media provides new opportunities for women to earn additional income without having to leave the house. Activities such as creating content about daily activities are one way rural communities adapt to the development of digital technology (Jenkins, 2020).

Factors Driving Women to Become Content Creators in Aek Bange Village

The creative practices of female content creators in Aek Bange Village are a social phenomenon inextricably linked to their background, personal experiences, and social interactions. The content production activities undertaken by rural women are not merely technical activities in utilizing social media, but rather part of the process of constructing meaning, identity, and adaptation strategies to social and cultural changes in rural environments. Each piece of content produced represents life experiences, local values, and how women interpret their roles in the digital space. In practice, female content creators have diverse backgrounds, including family, educational, and social experiences. These differences in background influence their motivation, the type of content they produce, and how they present themselves on social media. Some begin content creation as a form of self-expression, a way to fill their free time, or even as a way to supplement their income. Furthermore, family and social support are also important factors determining the sustainability of female content creators' creative practices in Aek Bange Village (Safika & Mailin, 2020).

The village social environment also plays a significant role in shaping the creative practices of female content creators. Social norms, cultural values, and societal perceptions of women active on social media often create unique dynamics. While social media allows for freedom of expression, female content creators must negotiate social expectations and prevailing cultural boundaries. This negotiation process shapes distinctive creative practices that differ from one content creator to another. To gain a deeper understanding of the creative practices of female content creators in Aek Bange

Village, researchers conducted direct interviews with several female informants who are active as content creators.

Women's practice of creating social media content in Aek Bange Village is an activity that has evolved along with the increasing use of digital technology in the community. Based on interviews with informants, content creation is carried out using technological devices such as smartphones and internet access, which allow them to record, edit, and upload videos or photos to social media, particularly *Facebook*. *Some informants also utilize Facebook Pro features to increase the reach of their content and generate income from these digital activities (Sobur, 2018)*

Utilizing this technology makes it easier for village women to express their creativity and share their daily activities with a wider audience. The content they produce generally relates to daily life, household activities, village activities, and various personal experiences that viewers find engaging. Furthermore, some informants also utilize advertising and monetization features available on social media platforms to expand their content's reach and increase their viewership and following. Based on interviews, this content creation practice is also influenced by several driving factors, such as the motivation to pursue a hobby, the desire to gain wider recognition, and the opportunity to earn additional income from social media. By utilizing available digital technology, women in Aek Bange Village have been able to adapt to the development of social media and use it as a means of self-expression, entertainment, and a gradually growing economic opportunity.

Women's Practices in Creating Social Media Content in Aek Bange Village

The practice of women in creating social media content in Aek Bange Village is Based on interview quotes from all informants, the creative practices of female content creators in Aek Bange Village can be analyzed through the framework of Pierre Bourdieu's Social Practice Theory. The activities of female content creators are not only about producing videos or content on *Facebook*, but are also a product of the interaction between habitus, capital, and the digital social arena (Sukrillah et al., 2017). After content is uploaded, informants typically reply to comments, check the number of views, and interact with viewers in an effort to increase engagement.



Figure 1. Manufacturing Content

In addition to individual factors, the village's social and cultural environment also plays a role in shaping the creative practices of female content creators. Social norms, cultural values, and societal perceptions of women active in the digital space often present unique challenges. On the one hand, social media opens up opportunities for women to be more productive and creative, but on the other hand, they still have to negotiate with the prevailing social expectations and cultural boundaries of their surroundings. This negotiation process then forms a unique pattern of creative practices that differs from one content creator to another. To gain a deeper understanding of women's practices in creating social media content in Aek Bange Village, researchers conducted in-depth interviews with several female informants who are active as content creators (Amalia, 2023).

In addition to technical aspects, the creative practices of female content creators also involve emotional and social work. Informants are required to maintain consistency in uploading content and building interactions with other users on social media. The dynamics of feelings such as enthusiasm, boredom, and satisfaction when receiving a positive response are an inseparable part of the content-creating practice. This shows that content-creating activities require not only creativity, but also perseverance and mental readiness. Furthermore, the creative practices of female content creators in Aek Bange Village are not solely oriented towards entertainment, but also contain meanings of productivity and empowerment. Through content-creating activities, women gain space to express themselves, build identities in the digital space, and contribute economically, albeit on a limited scale. Thus, content-creating practices can be understood as an adaptive strategy for village women in responding to the development of digital media and social changes occurring in their environment. In contrast, the next informant, Ika Suriwulandari (39 years old), stated that:

"Actually, I've been using *Facebook* for a long time, often uploading photos or daily stories. Then when *Facebook Pro* came along, I thought, 'Well, I'll give it a try, it's just a fun way to win prizes.' At first, I didn't have any specific goals, I just wanted to join in because everything is so advanced these days. I've been using *Facebook Pro* for over a year. My practice of creating content is simple, according to my abilities. Sometimes I upload photos, sometimes short videos, the important thing is to be active. Besides being able to entertain myself and meet new people on social media, it turns out I can also earn some dollars from it, although not much. But for me as a housewife, it's quite good for supplementing my spending money. At first, the views were quiet, the dollars coming in were only zero point something, but I just took it slow. I prefer *Facebook Pro* over other social media because I've mastered *Facebook* for a long time, I understand how to play it better, and the process of earning income is also easier to understand. So, I practice creating content while enjoying it, the important thing is to be consistent." (UNCTAD, 2021)

Based on the interview excerpts, it can be understood that the creative practices of female content creators in Aek Bange Village stem from the informants' pre-existing social media habits. Content creation activities do not emerge as specifically planned work, but rather develop from daily activities using *Facebook*, which then transform into

productive practices through *the Facebook Pro feature*. This indicates that rural women's creative practices are often gradual and adaptive to developments in digital technology. In practice, informants carry out content creation activities in a simple and flexible manner. Content creation is carried out without complicated concepts, utilizing photo and short video uploads according to their abilities and free time. This practice reflects the village women's strategy in adapting digital activities to their ongoing domestic roles, so that content creation becomes a supplementary activity that does not interfere with primary obligations at home (Widada, 2018).

Beyond serving as a means of entertainment and social interaction, the creative practice of female content creators is also interpreted as an economically valuable activity. Although the income earned is relatively small, informants view it as a meaningful supplement, especially to meet household needs. The experience of earning income, even in limited amounts, plays a significant role in maintaining motivation and sustaining content creation practices. Furthermore, the choice of *Facebook Pro* as the primary platform demonstrates that comfort and mastery of social media are important factors in the creative practice of female content creators. By using a platform they have long been familiar with and mastered, informants can carry out content creation activities with more confidence and sustainability. Thus, the creative practice of female content creators in Aek Bange Village not only represents digital activities but also illustrates the process of adaptation, interpretation, and strategies of village women in utilizing social media as a productive space.

Challenges faced by Aek Bange Village Women in Creating Social Media Content

The challenges of working as social media content creators for women in Aek Bange Village not only present opportunities and benefits, but also challenges that impact the content production process and the sustainability of their content-creating activities. These challenges stem from both internal and external factors, related to personal circumstances, domestic roles, limited resources, and social responses from their surrounding environment. As village women, content creators must fulfill a dual role: managing their households and being active in the digital space. This often demands the ability to manage time, maintain consistent content, and manage emotions when faced with declining engagement or negative responses from their audience. Furthermore, limited technical knowledge, supporting equipment, and access to digital information also pose obstacles to developing quality content (Whyke et al., 2022).

Another equally important challenge is the existence of social pressure and feelings of inferiority when comparing themselves to other content creators who are considered more successful or have better quality content. This situation can affect women's confidence in expressing themselves through social media. To further understand the challenges faced by women in Aek Bange Village in creating social media content, researchers conducted direct interviews with informants. The following is an excerpt from the researcher's interview with one of the female content creators who describes the various obstacles they experience in the practice of working on social media. Based on the statement of the informant named Sulis (22 years old), it stated that;

"If you say there are definitely challenges, they are. The most noticeable ones are mood and time. Sometimes we have the intention to make content, but there's a lot of housework, we're tired, the kids are noisy, so we cancel. Then when it comes to content, sometimes we're confused about what else to make, afraid that our content will be the same and people will get bored. Not to mention if you've uploaded it but there are few views, few likes, sometimes you think, is it the content's fault or is it just not my luck yet. There's also a feeling of inferiority, because you see other people's videos that are good, neatly edited, while we're just making do with a regular phone. Sometimes there are comments from people that make you think, even though they're not all bad, they still make you think. But what can you do, just take it slowly, while learning, while encouraging yourself." (Interview conducted on November 31, 2025).

Based on the interview excerpts, it is clear that the main challenges faced by female content creators in Aek Bange Village relate to time management, emotional well-being, and limited resources in the content production process. Their dual roles as women, juggling domestic work and active social media work, often lead to inconsistent content creation. Physical and mental exhaustion are factors that influence the informants' motivation to produce content sustainably (Yahya et al., 2020).

Furthermore, confusion in determining content ideas and concerns about audience response indicate psychological pressure experienced by female content creators. Low views, low engagement, and comparisons with other creators perceived as more professional give rise to feelings of inferiority and doubt in one's own abilities. This situation reflects that working on social media requires not only creativity but also mental preparedness to face the dynamics of public response. Furthermore, audience comments, both supportive and negative, also impact the informants' self-confidence. Nevertheless, the informants' efforts to persevere, learn independently, and adapt to existing limitations demonstrate the existence of adaptive strategies in facing these challenges.

Furthermore, confusion in determining content ideas and concerns about audience response are psychological factors that influence creative motivation. Feelings of inferiority when comparing the quality of content to other, more professional creators compound the complexity of the challenges faced. This demonstrates that creative practice requires not only creativity but also the ability to manage social pressure and maintain self-confidence. Despite facing these obstacles, informants persisted in their content creation activities by adapting the content production process to their circumstances and abilities.

Discussion

Based on interview excerpts from all informants, the creative practices of female content creators in Aek Bange Village can be analyzed through Pierre Bourdieu's Social Practice Theory framework. The activities of female content creators go beyond producing videos or content on *Facebook*, but rather are the product of the interaction between habitus, capital, and the digital social arena.

Interviews with informants such as Debby Aura, Syafia Rita, Ika Suriwulandari, Sri Wahyuni, Sri Wahidini, and Fatmawati reveal that the content they create is influenced by their habits, values, and life experiences as village women. For example, their content often depicts daily activities, interactions with family, food sales, or simple jokes relevant to local life. This reflects their habitus, the mindset, tastes, and dispositions formed by the social environment in which they grew up. This habitus informs their choice of content, communication methods, and delivery style, unique to the village.

Their creative practices are also influenced by their cultural capital, technical skills in video editing, understanding *Facebook Pro features*, and managing digital content. Several informants acknowledged that these skills were learned independently through practical experience. Social capital, a network of relationships in the local community or existing followers, helps increase the reach and engagement of content. For example, interactions with customers or neighbors who watch and share their videos. Symbolic capital, the number of followers, *likes*, and comments received from audiences, serves as recognition and prestige in the digital arena. Although their economic capital is limited, this social and symbolic capital serves as a strategy to remain active and competitive on *the Facebook platform* (Blumer, 1969).

Facebook, as a digital platform, functions as a social arena where symbolic competition takes place. All content creators, including village women, compete to capture audience attention, increase reach, and gain monetization recognition through *Facebook Pro features*. This is because it has its own rules, such as platform algorithms, viral trends, and audience preferences, which require content creators to adapt while maintaining their local values. For example, despite facing challenges such as time constraints, fluctuating audience responses, and device limitations, informants continue to adapt their content to local conditions and characteristics to remain relevant in the digital arena. From all interview excerpts, the practices of female content creators in Aek Bange Village can be understood as the result of the intersection of habitus, capital, and arena. Their activities are not simply spontaneous individual actions, but meaningful social practices, influenced by life experiences, available resources, and the dynamics of the digital space. Bourdieu's theory of social practice helps explain how these village women construct digital identities, address socio-cultural challenges, and utilize social media as a means of self-expression and a source of income (Qadir & Ramli, 2024).

CONCLUSION

Based on the results of research on the practices of women as content creators in Aek Bange Village, Asahan Regency, several things can be concluded as follows:

1. Several factors drive women to become content creators in Aek Bange Village, including the desire to channel their hobbies and creativity, the desire to gain wider recognition, and the opportunity to earn additional income from social media. Furthermore, the increasingly accessible development of digital technology is also a factor encouraging village women to engage in content creation on social media.
2. Women in Aek Bange Village utilize digital technologies such as smartphones and internet access to create social media content. Village women use social media,

particularly *Facebook*, to create and *share* content in the form of videos and photos related to daily activities, home life, and village activities. Several informants also utilize Facebook Pro features, advertising, and monetization to expand the reach of their content and create opportunities to generate income from these activities.

3. Challenges faced by women in creating social media content in Aek Bange Village include limited technological resources, unstable internet connection quality, and perceived social norms surrounding women's social media use. Furthermore, limited knowledge of digital content management is another challenge faced by female content creators in the village.

Overall, the activities of women as content creators in Aek Bange Village demonstrate the process of adaptation of rural communities to developments in digital technology. Social media is used not only for entertainment and self-expression, but also as an economic opportunity that can benefit women in the village.

Suggestion

Based on the research findings, it is recommended that female content creators in Aek Bange Village continue to develop technical skills, such as video editing, understanding algorithms, and audience interaction strategies to improve content quality and increase audience reach. Furthermore, effective time management is crucial for balancing domestic activities, economic work, and content production, thus maintaining consistent creative output. It is recommended that the community and village government provide digital literacy training, access to supporting facilities such as stable internet and creative devices, and encourage the formation of local content creator communities as a forum for sharing experiences and strategies to foster a continued passion for creativity. Furthermore, future research can explore the long-term impact of content creator practices on family finances, public perception, and the digital identity of village women, as well as compare content creator practices in rural and urban areas to understand differences in adaptation strategies based on social context.

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