

## **JEWELRY IN CELUK: ITS TRENDS, DEVELOPMENT, AND IMPLICATIONS FOR THE VILLAGE ARTISANS**

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### **ABSTRACT**

This study was aimed at explaining jewelry production, its development and implications of the developing trends. This study was conducted in Celuk Village, Gianyar Regency, a place or arena of production, distribution and at the same time sale of jewelry in Bali, Indonesia, in which Celuk is regarded as the basis for jewelry. This paper explains the development of jewelry at the beginning of the emergence of tourism and the implications, and the introduction of casting machine as the method of production which had an implication in the change of human labor, in which the artisans became machine power regarded as more professional in jewelry production. The data of this ethnographic study were collected through observation, in-depth interview, library research, and internet search. The finding showed that the presence of jewelry that is developing in Celuk Village does not give an optimal positive contribution to the community of the village as artisans, but in stead, it gives profits to the people outside the village who are involved in the development of the jewelry trends. The entrance of tourism with the implication on the high level of jewelry production and sale in Celuk Village started from 1980s gave profits to tour guides who were regarded as the ones who deserve to get fee in a large amount by the artisans. When there was a trend in jewelry in 2010-2014, in which the demand for jewelry like accessories for *kebaya* cloth for going to the temple and a ring with gemstone drove away the artisans whose position had been replaced by casting machines and workers who came from outside of Celuk Village who were regarded more professional by jewelry business people in producing standard jewelry in a large quantity. In this paper it is understood that artisans in Celuk Village are not able to obtain an optimal use from jewelry trends that develop in their location due to various factors such as the low level of education of the artisans, low level of professionalism in working, and the low level of ability of the artisans in production management.

Keywords: jewelry, trends, development, implications, trends, village artisans.

### **INTRODUCTION**

Jewelry as an object with double functions, i.e. as something to beautify someone's appearance and a social status marker, always attracts people from various circles of different social and economic statuses. Jewelry which is today thought like a secondary or even primary need by various people from various circles has caused jewelry businesses or industries to become endeavors that will never die,

although one day they will undergo stagnancy, jewelry will always become an object that is always needed as long as women and men want to appear beautiful and handsome, attractive and trendy in public. As Baudrillard in Haryatmoko (2010: 277) states that hypermodernism is marked by a consumption which gets increasingly farther from the logic of need to enter sign consumption, in which human life is dictated by objects since he or she has to follow the rhythm of goods that has changed into a sign with a social meaning. The consumers have no longer bought goods because of its use (use value) which is inherent in it, but because of the signification of the whole objects as regulated by the sign system.

Jewelry as an industry has been the focus of attention of a group of people in a village in Gianyar Regency, Bali, Indonesia, i.e. Celuk Village. The ability of the artisans in the village in producing unique, beautiful and attractive as jewelry, has caused the village to be transformed into the center of jewelry handicrafts. Even since 1980s, Celuk Village a place for production of jewelry has been known in the international world. This has occurred inseparable from the role of tourism development in Bali region, and has made Celuk Village a village that has applied the OVOP (one village one product) system. Thus when one mentions Celuk Village one will imagine jewelry, especially the one made of silver. The image of Celuk Village as the basis for jewelry in Bali has the village in tourism context a place that must be visited by tourists to get Balinese special souvenirs. As Carter's idea in Hermantoro, an image is a basic element for the survival of a tourist destination that has been successfully gotten by Celuk Village as the producer of Balinese special souvenirs.

Celuk Village as the basis of jewelry did not only occur at the beginning of a good and significant tourism development in Bali, but it has also undergone certain trends capable of increasing jewelry production in the village. Like in 2010, there developed a trend of *kebaya* cloth accessory consumption among Balinese from various economic backgrounds which demanded the artisans of Celuk Village to do extra work to meet the market demand. Arumsari (2015) explains that the fashion accessory, or jewelry, which only functioned as accessory to the dress, became as important as the dress itself, or even more important and more popular than the main dress. This can be seen from the outstanding fashion industries which only produced accessories. Arumsari (2015) affirms that fashion accessories at this time, which are interesting and have become a trend are contemporary jewelry products. Contemporary jewelry is a jewelry made of various materials, not only metal or

gemstones like fine jewelry. It is made of and worn to meet the desire of the people to appear their best in the popular culture realm. In the similar vein, the gemstone trend that occurred in 2012 had an impact on the high demand for the production of rings with stone setting to meet the market demand, in which the principal buyers at that time were men. However, the question from the trend that occurred is whether with the development of the trend there is a positive implication for the life of the artisans in Celuk Village. This paper is aimed to discuss and explain the implication of the jewelry trends that have occurred in Bali that have involved the artisans in Celuk Village.

## RESEARCH METHOD

This paper is aimed to find, analyze, and explain the production and sale of jewelry that has become the focus of activity of the artisans in Celuk Village and the implications of what has occurred as the effect of the trends that have developed. The data were collected through observation, in-depth interview, library research, and internet search. The study was conducted by using an ethnographic approach as one version of the qualitative approach. The ethnographic approach is an empirical and theoretical approach with the aim of getting a description and an in-depth analysis of culture based on an intensive field research. The data were collected through an observation and an interview with the artisans in Celuk Village. The results of data analysis were presented informally in the form of a narrative description.

## DISCUSSION

### **Image of Celuk Village as the Basis of Jewelry**

Celuk Village implicitly and explicitly has been set up as the basis for jewelry, i.e., as the center of production, distribution and sale of jewelry in Bali. In tourism context, for example, Celuk Village was set up as one of tourist attractions in the Local Regulation of Bali Province No. 10 of 2015-2029. In addition, the actors of tourism such as tour guides, tourism travel bureaus, stated firmly in various social media that Celuk Village is a tourism village producing jewelry. Similarly, Celuk Village is up to present trusted as the center of jewelry industry business center in Bali. A great number of people outside Celuk Village have been learning, working and developing jewelry businesses in Celuk Village. Kotler and Kellner (2012) explain that an image development needs an appropriate strategy for consumers who become the target can

have a perception and trust in accordance with the experiences that they have got that have been planted in their minds. Hence, it is the duty of businesses, marketing, and all people in the businesses to develop a good image. Thus, in Celuk Village, all artisans in the village have the same contribution in developing the village image as an arena of jewelry in Bali, that is capable of implying that every tourist coming to Bali should visit Celuk Village to buy Balinese special souvenirs, i.e. the jewelry. Even, because of the jewelry products, the tourists are hoped to become repeaters as the products are a part of Balinese culture (Sutama, Mudana, and Astawa, 2017; <<https://ojs.pnb.ac.id/index.php/IJASTE/article/view/536>>).

In its development, the artisans in Celuk Village are required to be able to maintain their local image by understanding the development of jewelry trends which can be found out on the internet and other media. In practice, the business people or the artisans with big capitals are required to understand the consumers' desires to consume goods available in the market (Lull in Atmadja, 2010: 89). Through the acquisition of the consumers' desires, in the end the capitalists will be able to play their dominant role by manipulating the consumers' desires (Suyatno, 2013; 23), thus Celuk image as the center or basis of jewelry can be maintained, in which the consumers will come to the village when they want to buy jewelry products. In line with this, Suyatno (2013: 114-115) explains that in the era of industrial community that is dominated by capitalist power, Frankfurt school believes that people consume cultural products not only because they need them, but also because of the construction and logic of the desire formed by the popular attraction including various types of handicraft products which have a social function, i.e., as their identity marker in the society. Hence, it is very natural if business people and artisans have to understand the development and trends in the market which can change every time, and always adapt themselves to be able to acquire the market.

The consumers' behavior that the producers have to understand is related to class. Kacen, Hess, and Walker (2012) state that producers have to understand class –consumer class in the economic aspect. Some of them have a limited fund. This does not mean that they do not want to buy a product which also serves as their social status marker. Hence, Arsa (2015; <https://ojs.unud.ac.id/indwx.php/ecs/article/view/18411/1937>) explains the artisans in Celuk Village produce jewelry made of brass plated with gold or silver to give an opportunity to lower economic class to appear in style in various social events in the

society, for example, at a religious ritual. The method and process of buying by the consumers can be described through three stages, i.e., awareness, desire, and purchase. The consumers, in practice, do not directly determine the product to be bought, but they have also got to understand the product to be consumed, although some of them are often more dominated by the desire than the understanding of the product to be bought. Some consumers think it over before choosing a product to buy. Thus, it is very important for the producers or the artisans in Celuk Village to identify and classify consumers before selling their products, based on gender, economic class, and social status of the consumers in the society.



Figure 1  
 Celuk Village as the Basis of Jewelry  
 (Photo: I Ketut Sida Arsa and Ni Made Ary Widiastini, 2018).



Figure 2  
 A Jewelry Shop in Celuk Village  
 (Photo: I Ketut Sida Arsa and Ni Made Ary Widiastini, 2018).

## Jewelry Trend Development in Celuk Village and its Implications for the Local Artisans

Jewelry according to Silina and Haddadi (2015) is a term that usually refers to the shape of personal jewelry, worn by the body, which consists of some categories: brooch, ring, necklace, bracelet, earrings, things pierced into the body, cuff, which in their application, have a great number of forms, motivated by technologies and materials available, and fashion and personal articles and cultural preference. Jewelry as marker of people's lifestyle, in practice, has certain trends and the implication is that the consumers are demanded to follow the trend that is developing. Lifestyle as the way people give meaning to the world where they live, needs a medium and a space to express the meaning, that is, language environment, and objects, in which an image plays a very central role (Piliang, 2006: 71). Jewelry as a product of fashion is a very visible medium to understand a person with a particular style in a particular class.



Figure 3

The Process of Jewelry Production  
(Photo: I Ketut Sida Arsa and Ni Made Ary Widiastini, 2018).



Figure 4  
The Jewelry Artisans at Work  
(Photo: I Ketut Sida Arsa and Ni Made Ary Widiastini, 2018).

The development of a person's lifestyle and image cannot be separated, and always occurs in a reciprocal manner (Piliang, 2006: 71). Image functions when it is used in social practice, which, of course, needs a way and mechanism in the creation of social distinction. In this context, lifestyle is a form of social distinction of a person in the society (Piliang, 2006: 80-81). It is emphasized by David Chaney in Piliang (2006: 81) that lifestyle is a style, customs and manners, or ways of using objects, places and time, specific to a particular social group, is very dependent on cultural forms, although does not form a totality of social experience. In such a context, human exists when he or she has a style, in which lifestyle is the light that gives meaning for the existence in a certain level in a person's life (Audifax, 2006: 93). A person will be more visible, regarded to exist, if he or she uses a certain style in which the people will become aware that he or she belongs to a certain social class or social status. To become or to be regarded to 'exist' then a person has to select a fashion or style which makes him or her presence in a certain position that he or she wants. *Eligo Ergo Sum* 'I choose, that is why I exist' (Wijayanto, 2012) explains that all people are entitled to choose since the nature of human as a creature with a desire (*homo volens*), who has the right to choose the style or fashion as the formation of his or her self-identity in the society.

Understanding social lifestyle that keeps on changing requires the artisans in Celuk Village to always make an effort to make the jewelry products that they produce acceptable in the market continuously. However, to be involved optimally in the development of jewelry trend and to be able to get maximal economic profits are the things that the artisan community in Celuk Village cannot do and get. Jewelry booming in Celuk Village that started from 1980s, in which at that time Balinese tourism started to develop at a very rapid and significant rate, the visiting tourists were escorted by guides to see and buy jewelry products sold by Celuk people. At the same time, many people chose to become artisans as their main jobs with the assumption that to become an artisan will make one have a better life for one's future and families. At the same time, souvenir shops started to be built by the people of Celuk Village who had big capitals. However, ironically, the great number of tourists coming to Celuk Village to buy jewelry at the art shops did not give maximal profit to the art shop owners who were also the producers of the jewelry. The fact was that the people who got more profit were the tour guides who were regarded to have rendered a good service by the artisans since they had made the consumers come in a great number, and the fee that had to be given to them was fixed, so that the economic profits was more felt by the tour guides. The giving of the fee to the tour guides, in this case, has become a common place to be known and applied by the sellers (Putra and Sunarwijaya, 2016), so is the fee that was fixed by the artisans and jewelry business people in Celuk Village.

In the following development, a jewelry trend occurred in 2010-2014, in which the demand for *kebaya* accessories to be worn for going to the temple and also rings with gemstones drove away the artisans whose position had been replaced by casting machines and workers who came from outside of Celuk Village who were regarded more professional by jewelry business people in producing standard jewelry in a large quantity. The high demand for jewelry in the trend that occurred at that time made the artisans, most of whom still relied on traditional tools, had to be willing to have their position replaced by a machine capable of producing more products with a high quality standard. In addition, the more days off the artisans in Celuk Village had because of the local customary and traditional activities, finally opened an opportunity for people from outside of Celuk Village to work at the jewelry businesses in Celuk Village and at the same time shifted the local artisans' position (Arsa and Widiastini, 2017). When we look at this phenomenon it can be understood that the lifestyle trend that develops

in the society and also which involves a high productivity of jewelry productivity in Celuk Village cannot give an optimal economic profit to the local people who had the profession as artisans. In this case, the artisans are continually required to understand the change and at the same time to adapt well to be able to enjoy optimally the economic profit from the presence of the jewelry trend.

## CONCLUSION

Celuk Village with a positive image as the basis of jewelry production has been able to attract many people to come, understand the local area and to be involved in it. For tourists, Celuk Village is believed to be an appropriate place to buy jewelry products as souvenir when they come to Bali. On the other hand, for the business people or business people from outside, Celuk Village is an appropriate place for producing, distributing and selling jewelry products in Bali. Celuk Village, in this case, has been known to have the OVOP image (one product one village), in which the jewelry product can be found almost in every house of the natives of the village.

The jewelry produced by the artisans in Celuk Village of course has experienced various developments or trends. In its development, the artisans in Celuk Village tend to undergo marginalization at every development of the existing trends. This occurs because the lack of production managerial skill and/or ability to adapt at every change that occurs in the jewelry productivity in Celuk Village.

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