

Arts Workers and Silvers Crafts Problems in the Village of Celuk, Gianyar: Study in Cultural Perspective

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Silver craftsmanship has developed since hundreds of years ago in the Village of Celuk, Sukawati District, Gianyar Regency. The work of art in the form of several items of silver designs are inherited from ancestors, so they see that some design items as being fall into the category of communal rights, not individual ones. With the enforcement of the Copyright Law (Law No. 19, 2002), silver craftsmen have to register their his artwork to obtain copyright certification, in order to legally introduce their work of art into the global markets. The findings in this study have been that if there are claims by copyright holders (of foreign cultures), then the silver craftsmanship products of Celuk could be argued to have violated copyright laws.

Keywords: Silver artwork, copyright laws, and Celuk Village.

The Balinese Hindu community living in the village Celuk, and in Bali in general, definitely are equipped with the rights and obligations to live accordingly on the foundations of their traditions, namely *ngayah* (socially compulsory work) in the *Pakraman* Village based on their respective professions. The Balinese community members of Celuk (Bali), have the potentials in the work of art and aspects of culture with quality and quantity of proficiency. The professions vary, ranging from farming and building construction types of work, employees in the government and private sectors, military and police forces, workers in the arts fields.

People's lives are full of the spirit of mutual aids, with the *briak-briuk sapanggul* (together with the concept of mutual help); mutual teasers, compassion, foster (edify each other, mutual love and caring or protecting); behave *braya* (assume that all the members of a big family and be friendly) local wisdom (or local genius) is soothing, like: the *Tri Hita Karana* (three aspects that lead to prosperity and happiness), namely their relationships with God (*Ida Sanghyang Widhi Wasa*) or *Parahyangan*, with another othe fellow members or *Pawongan*, with the environments or *Palemahan*. *Paros salunglung sabayantaka sarpana* togetherness in joy and

sorrow; *merakpak danyuh* dissent by not reducing the sense of camaraderie, and many others.

Professional arts community in the village of Celuk, interesting to be understood, existed since the Dutch colonial era and the era of independence until the present time. Silver craftsmanship from this village is increasingly popular in the eyes of the international world. The foreign tourists from America, The Netherlands, Australia, Germany, France, and many others from Asia, as well as domestic tourists come and visit the Village of Celuk. They are interested in coming to directly see the geographical consitions, social, cultural, economic aspects of lives of the villagers.

Silver art in the village of Celuk has become the occupation of villagers as their source of livelihood, while others pursue other professions. Working as silversmiths requires focused thinking and earnestness, sense of art; and all these are reflected quality of art work. Definitely, being part of a hobby has also been an important impact in implementing good jobs in order to obtain optimum results.

Forms and types of silver works show different variations which include earrings, pendants,

brooches, bracelets, necklaces, candle holders, various forms souvenir tokens to meet the needs of tourists. The products of silver in the designs are made by combining elements of traditional Balinese motifs that have been there before, by absorbing the elements of modern design, resulting in a variety of creative and innovative products, which has its own peculiarities, so that it can compete in the market, whether local, national and global levels.

The innovative designs have the basic creative work in looking at social phenomena, cultural, and the economic aspects of the community, so they have special characteristics or cultural identity. Silversmiths in Celuk are continuing to make efforts in developing new creative and innovative designs in meeting the needs of the highly competitive markets.

Developments of the silver work are growing very rapidly, even to this day causes of rivalries are unbelievably sharp, because they are caused by items of silver art are in great demand by both local, domestic and international communities. The local entrepreneurs have always tried to maintain aspects of local culture. which include: determining orders) of the artisans by reference to the sense of kinship, mutual help, sense of togetherness in making and determining the designs (in terms of models and shapes), starting time, and affordable purchasing prices of the public.

Silverwork entrepreneurs from overseas have their own tastes based on their traditions and the attention focused on economic interests alone. This is much different from the local art workers who need days to work. Delays may due to religious ceremonies which they have to undergo. Work which coincides with social and religious activities are much rejected by foreign employers employing local artisans (Notes made by I Nyoman Mulyadana (40), a villager of Celuk, February 11, 2011).

In connection with the above descriptions, the problems arising are as follows: (1) Have the silver craftsmen in the village of Celuk fully shifted their work from producing ritualistic work of art? (2) What factors cause the silver craftsmen in the village of Celuk to be reluctant to register their products in order to get certification in terms of certificate

or copyright which will be in accordance with the Copyright Law (Law No. 19 in 2002).

Positions associated with religious events, silver craftsmen in the village of Celuk face lots of difficulties. Being members of *pakraman* community, they have several duties with regards to implementations of religious ceremonies (*panca yadnya*). They will definitely be confronted with problems when asking to be away from work from their employers.

CELUK: SILVER CRAFT CENTER

In the Balinese traditions there are two types of village systems, namely the official village and the *pakraman* village. The Village Celuk; consists of three *pakraman* villages, three *banjar* *pakraman* and three official villages. Each of them further consists of one *banjar* *pakraman* and official *banjar*, namely Celuk, Tangsub and Cemenggaon.

Celuk village included in the District of Sukawati, Gianyar Regency; with boundaries to the north is Sangsi, to the is Batubulan, to the east is Tukad Wos, to the south is the Village of Guwang. The total area is 247. 56 ha of rice fields, public land, moor, coral village land, land that has been used as a place of business (stores) and new resettlements.

Typographically Celuk is a flat area stretching from the east to the west, and from the south and to the north which is constituted of rice fields. Farming is till been conducted though work in silver handicraft coincides. Currently, the later provides superior income than working in agriculture

Table 1. The number of households. *Celuk Pakraman*, Sukawati, Gianyar, Bali, in 2007 up to 2011

No.	Year	Number of Family
1.	2007	383
2.	2008	387
3.	2009	391
4.	2010	394
5.	2011	394

Sources: Pakraman Celuk Village, Sukawati, Gianyar, (2011)

Regarding settlements in the village of Celuk, by taking the expansion to the West, which lands on the west highway Celuk, Banjar Tegaltamu from the corner to East is mostly owned by newcomers to Celuk, occupied as residential areas and places of business and art shops. From the eastern corner Banjar Tegaltamu to the east are the art shop areas where crafts are displayed along the sides of the main road.

Celuk village community has a very high spirit of loyalty in building up the village, so the anniversary of the village, which was completed on March 17, 1943, still is remembered and celebrated by the community as a happy and joyous event under the guidance of God Almighty (Monograph of Celuk Village, 2008: ii).

The Origins of Art Silver Art Work in Celuk

In its history, according to the tale narrated by an elderly community leader of Celuk, Wayan Dharmayasa (72), said that at the time of the kingdom, in the traditional village which was controlled King Kaleran, which at the time Celuk referred to as the traditional village of Sangsi, *Tempekan* (group) Celuk Galuh Mantri. Therefore schism, then Celuk secede in around 1578, with three Kahyangan temples, namely Temple of Palace, the Village Temple and Puseh Temple, and complete with celestial kahyangan village. Thus, the official Celuk is a traditional village, *pakraman*.

Furthermore, traditional village or *pakraman* continue to grow, was visited by migrants from various clans (*soroh*), for which there are few who continued clan Pande tradisionil professional field, constantly evolving and is also followed by clan (*soroh*) else. Activities that traditional professions, families headed by Nang Gati. Starting from making art items of silver for the fittings, such as rituals made of a silver pitcher to place *tirta* (holy water), small trays for extra juice cymbals, canting and many others.

Time passed, so that the needs of the community for art items of silver, then the family and their families Nang Gati spark new ideas or innovations with cultural various kinds of work of art made of silver for jewelries, among others rings, necklaces, bracelets, earrings, brooches wide, beak, suits, toys, earrings, house wares, towels, accessories, and

tokens combined with various other materials such as ivory, stone, coconut shells, sea shells, wood and so on, with the function and meaning are not only symbolic, but also aesthetic, economic, social and cultural, to meet market needs. The quantity of silver art craftsmen were occupied by families Nang Gati, then evolved into a lot and until now most of the villagers had to his profession Celuk silver craft both in quality and quantity.

Equipment used for silver work of art that, at first used, such as: traditional silver stove, *musa* (small cup-shaped ceramic), hammer, pliers, *bungut guak* (pliers mouth resembles a crow), chisels, and others. With tools as simple as it is only carving skills and stick a hammer, of course, the main results are very limited in quantities.

Times continue to change, the more forward thinking people, so until now and even more sophisticated equipment to manufacture these items with printing techniques cast (casting), which can quickly print out a lot with the cost of fare is much cheaper. Personnel who are still craftsmen using traditional tools such as those mentioned above, far behind the train so that they are economically developed very slowly.

With the development of technology, to be able to produce goods with the print system cast (casting), it can not eliminate the local cultural heritage of the old, old design means, among other things: goods to the art of silver by using *jawan* (silver balls), *util* (ornaments from silver wire), shaped *boma* (giant face), magnolia (flowers of silver chrysolite), are still made with the old system so as to keep running like water flowing.

Along with the advancement of tourism (tourism), items of silver art becomes a commodity that has economic value, are well known in the market both local and global markets. The consumer comes rollicking, watching how to make it and eventually attracted a good buy for own use or brought back to its original place as cindra eye.

The effect is actually caused more by the number of traders who came directly to the center of silver work in Celuk Village, to order items to be sold around the city of Denpasar. Thus there developed sale centers like the artshops along Celuk's main road,

which specifically sell their handicrafts production of silver, by itself provide a significant income for the community.

Innovation Designs

The silver Village of Celuk materialized from the creative act that is guided by the idea or ideas in themselves, better known by internal factors, and influences from outside the modernization, which is often called external factors, including the other materials that support, so that the materialized form silver varied and innovative, and able to compete in the marketplace, both locally, nationally and globally.

The silver Village of Celuk shows the form or forms that are static, and dynamic. Static means form or shape that can not be developed anymore, because the form is closely related to the function or meaning contained in the form, such as forms of ritual equipment. In a further development of silver show dynamic forms or forms that put more emphasis on practical function, aesthetic, social and economical for consumers as jewelry and decorative objects.

The village, as mostly related with work of applied art, because it was deliberately designed, or designed as an object that has a practical function according to their role, by implementing a variety of decorative motifs (ornament). Design silver in the Celuk Village Bali-inspired decorative motifs such as primitive motifs, geometric, flora (plants), and the decorative motifs of living things / animals. Balinese traditional ornamental motifs were processed and combined with elements of modern art, thereby producing new forms of creative design and innovative that retains the uniqueness of Bali.

Ornamental motifs not only acts as a decorative motif, sometimes decorative motif also acts as a form of the object itself. Visually decorative motifs are inspired from other forms of primitive elements with simple lines, vegetation (flora), and living things. Decorative motifs are applied to the silver Celuk Village are as follows:

1. Geometric decorative motifs

The creation of objects of the past more oriented to things that are religious in nature, where the object was a media creation that connect people with spirits. The motifs form a line, nicks and

torsion, which is found in the relics as a work on the cultural background relating to matters that are spiritual, which reflects the primitive culture.

Of these motifs can be known of geometric elements that dominate the works of the past, which is currently still widely used on products of Celuk silver work, especially on products such as jewelry: bracelets, earrings, necklaces, pendants, rings, and household appliances. Geometric lines in the form of zigzag lines, niche, gyre, curvy lines, and crosshairs, arranged motifs resembling a lizard, lizard, mask, adapted to the design of these products.

2. Motif ornamental plants (flora)

Ornamental motifs of plants sourced from natural vegetation or flora, which is described in the form of embodiment of leaves, flowers, stems, and fruit patterned repeatedly so that the motive of vegetation, in Bali is better known by the term *pepatran* (leaves). Disclosure made by still style form, to obtain new forms of appropriate design concept. Celuk village of silversmiths in the creation of many craft products applying decorative motifs of plants, adapted to the shape and type of products such as earrings, necklaces, bracelets, earrings, brooch, pin front line, and so on, creating handmade products that can meet the tastes consumers.

3. Ornamental motifs of living things

This type of decorative motif beings or animals has been known since prehistoric times contain magical religious values, giving a certain influence on human life at that time. In addition to plant motifs of silver Celuk mainly disposable items or applied also still style object from the form that human beings are like animals and humans are expressed in the form of jewelry and accessories. As in the manufacture of rings, bracelets, pendants, and cendramata. Decorative motifs inspired by living things/animals, is actually not new, but rather a legacy of our ancestors in the past.

Innovation Design Silver Celuk

The design also contains the sense of a creative artist to meet the specific needs in a certain way too. Developmental stages of the design is a transformation of previous designs that put more emphasis on the decorative elements and functions. Design in practice is often to convey the same word craft (excellent skill) as a highly skilled art (art and

craft.) Design as one of the tangible manifestations of culture and values are products of the time, which is associated with the values of cultural contextual voicing.

Thus the design of ever-changing developments in line with the circumstances of his era, and was in essence a human attempt to empower themselves through the design objects to meet the needs of his life's creation. The influence of certain artistic or cultural toward other cultures, due to the direct contact elements of art or a foreign culture with local, gradually accepted and processed in their own culture without causing a loss of culture its identity (Koentjaraningrat in Lodra, 2002: 44). When viewed in sequence in the Balinese culture, blend processes that have occurred since a long time, namely since the presence of foreign influences and tourism. The processes have not caused significant upheavals, but even create a new culture that belongs to the community, and develop according to the order of community life.

Similarly, the silver Celuk Village, in its development as we can see today, not apart from the blend process, as the influence of foreign cultures, especially tourism, which continues to be responded by Balinese artisans especially from Celuk, among others, the concepts of art, designs, engineering, application of art elements, thus generating new forms of design (modern) is more practical, efficient, economical and can be prosperous society.

In creating a product that is parktis silver craft, aesthetic, and economical, should be new innovations that create new and varied products. Innovation is done deliberately to find a form and a new value while heeding the old value. Innovations or new discoveries could be a new idea, a new tool, created by an individual or groups of people concerned. The basis of this innovation is associated with the idea of creativity, spontaneous inspiration, new ideas, something unusual, and to create something new is able to meet the needs of the wider community.

The emergence of new ideas in creating new designs and works of art, especially in the fields of craft, is an innovation. A discovery or innovation has a social meaning if it is intertwined with a belief system and existing knowledge, so that it can be

accepted and integrated in the existing culture in the society concerned.

Efforts to develop the art of silver Celuk contain innovation value innovations. The innovations apply to all areas of social, cultural, arts, including silver in the Village of Celuk, the artisans to develop his artistic creativity with the new technique, which combines elements of traditional Balinese motifs, with elements of modern art, so as to create crafts silver design with a creative and innovative, and able to meet consumer tastes, local, national and global levels.

Problems: Study in Cultural Perspectives

The problems that arise in accordance with the above description, it is very complex in nature so that between theory and practice will be difficult to reconcile. The silver craftsmen in the village condition Celuk diverse, ranging from the human resources, personal commitments, economic and others which are different. Outlook in life in rural communities Pakraman between one another is certainly not the same, but the strong binding is local knowledge (local genius), religion and customs. The values of the Hindu religion, culture and customs, referred to as the basic foundation of ignorance entrepreneurs operating in the process of silver in the Village of Celuk. It can not be separated from the basic concept of making design (models and shapes) the art of silver in Celuk. Object base design making it revolve round the realm of religion, customs and cultures and global markets makes the motivation of creativity. The development of quality designs embody diverse variety of products, thus increasing market segment (Lodra, 2011: 76).

The craftsmen maintains a strong beliefs in *sradha* and *bhakti marga* (path penedekatan) to God Almighty. The statement indicated the road to live up to the small heart in the most sincere. Community craftsmen have worked with concept of service, meaning that with a sincerity that everything is handed to the Almighty, a sense of kinship and brotherhood. silver art design that exist until now, is a heritage that can be accepted together. Communal is right, no desire to have it individually, or groups such as the concept of copyright. In accordance with Bourdieu's phrase somewhere (*pakraman*) as as the site, whereby social entrepreneurs together

to live in the village silversmith in Celuk, requires a network of other relationships are referred to as a field, then converted to the capital (economic, social, cultural and symbolic), so the production produced a significant commodity social, ritual and economical. In connection with the art of silver craftsmen in Celuk, still retaining the craft items that show the value of art with a concept for *yadnya* (religious ceremony), such as the manufacture of silver canting (a tool to sprinkle tirta), silver jug, (pot silver), silver trays and other etc., for purposes of religious ceremonies are still being produced, it means the silversmith Celuk not only works of art always silver fixated on the economic per se, but also working as a silversmith to uphold the values of the Hindu religion for the sake of *sradha* and a sense of devotion to God Almighty. Spirit of community loyalty, religious, social, cultural and so on, are still maintained and preserved.

Craftsman arts crafts silver in Celuk are reluctant enroll their art work in accordance with the laws of copyright, since there are several factors that become obstacles, among others: 1) lack of understanding of IPR laws and the benefits derived from protection of the law; 2) they feel ashamed to register, because the existing design was a heritage, so uncomfortable it felt to have become the rights of individuals; and 3) in the management of registration, it took a long process with a time-consuming, high cost and less effective.

The danger is when the design art items are made, it is claimed (sued) by the registered owner of the design for IPR's in the field of copyright, (employers of foreign craftsmen) with a foreign culture, it will be dealing with other parties. Solved it, the nuance is still a settlement by persuasive effort, because as described above was, artisans craft Celuk silver in the village, the old design handed down by ancestors it is the right communal not individual rights. Formal judicial, it is a violation of rights, but sociologically, can still be tolerated because there is tolerance among Hindus in the *pakraman* village, which in this case is in the village Celuk, Sukawati, Gianyar.

Cultural Studies Perspective

The problem that arises when a design that was made was already registered by foreign businessmen with the acquisition of copyright, there was a

violation of the rights legally. That process, if only pursued through legal procedures, will be long and can sacrifice one party. This is where the role of cultural studies (cultural studies) is a science, an interdisciplinary approach paradigm (Barker, 2000: 8), states: that cultural studies is a discursive construction, traces, or building ideas, images and practically associated with particular social activity or institutional arenas in society. Some elements of the definition of cultural studies can be mentioned as follows. First, Cultural studies is an interdisciplinary arena, a variety of concepts in different disciplines can be taken selectively, to examine the relationship between culture and power. Second, Cultural studies relating to practices, institutions and classification system of values, beliefs, competencies, routines of life, and forms habits and behavior in society. Third, forms of power that are exploited by the cultural studies are diverse, including gender, race, ethnicity, colonialism, and others. In that connection, cultural studies tried to explore the relationship between forms of power, and develop ways of thinking and power concerning the usefulness in the efforts to make changes (Barker, 2000: 8).

Mentioned, there are three fundamental aspects in cultural studies, namely: cultural, theoretical, and epistemological. On the cultural level, cultural studies can be said as a form of resistance, or subversion against the mainstream of modern culture, that elevates the claims of universalism, rationalism, and the linear form of progress, by building a strong wall between the cultural mainstream and marginal culture, countryside, popular, and subordinate.

At the level of theory, cultural studies to have anti-essentialist beliefs, which reject the guarantee of meaning, identity and ideology from a source fixed, definite and unchanging. In terms of cultural studies is divided into two groups, namely: pluralist cultural studies, cultural studies and the deconstructive. First, rejecting cultural attachment to a source of meaning and truth-centered, for sure, the universal, historical, including the guarantee of meaning and theological truth. On the other hand it also rejected the radical deconstruction, relativity of meaning, and lack of meaning of the final decision. Second (deconstructive cultural studies) is a form of thinking that uses free play of interpretation, the subject is fluid, subject to continuous redefined, reshaped,

and placed in relation cultural life is also very fluid, flowing endlessly. Later in the level epistemology, cultural studies are “anti-elitist”, in the sense of refusing definition of knowledge, truth, values, and meanings based on the theory of the (Grand Theory). Knowledge, truth, value and meaning is something that must be continuously sought, found, interpreted.

Noting the problems mentioned above, as proposed, with the explanation of cultural studies, that is the issue of Cultural Studies is a way of visions, approaches, ways of thinking, critical analysis model, interdisciplinary.

CONCLUSIONS

The communal art of the silver craftsmen in the village maintains a strong belief in *sradha* and *bhakti marga* (path to approach God Almighty). The statement indicated the road to live up to the small heart in the most sincere. Community craftsmen have worked with *beriyadnya* concept, meaning that with a sincerity that everything is handed to the Almighty, a sense of kinship and brotherhood. Silver design art that exist until now, is a heritage that can be accepted together. This is a communal or public right; there is no desire to claim it individually. The concept of copyright is far from thi stand. In connection with the art of the silver craftsmen of Celuk, the craft items still show the value of art with a concept for *yadnya* (religious dedication), such as the manufacture of silver canting (a tool to sprinkle *tirta*), silver jug (pot silver), silver trays and other etc., for purposes of religious ceremonies are still being produced, it means the silversmith Celuk not only works of art always silver fixated on the economic per se, but also working as a silversmith to uphold the values of the Hindu religion for the sake of *sradha* and a sense of devotion to God Almighty. Spirit of community loyalty, religious, social, cultural and so on, are still maintained and preserved.

Craftsman arts crafts silver Celuk reluctant enroll his art work in accordance with the laws of copyright (Law no. 19 in 2002), because there are several factors that become obstacles, among other things: 1) lack of understanding about copyright law and benefits obtained from these legal protections, 2)

they feel ashamed to register, because the existing design was a heritage, so uncomfortable it felt to have become the rights of individuals, and 3) in the management of registration, it took a long process with a time-consuming , high cost and less effective.

The danger is when the design art items are made, it is claimed (sued) by the registered owner of the design for IPR’s in the field of copyright, (employers of foreign craftsmen) with a foreign culture, it will be dealing with other parties. Solved it, the nuance is still a settlement by persuasive effort, because as described above was, artisans craft Celuk silver in the village, the old design handed down by ancestors it is the right communal not individual rights. Formal judicial, it is a violation of rights, but sociologically, can still be tolerated because there is tolerance among Hindus in the *village* pakraman village, which in this case is in the village Celuk, Sukawati, Gianyar.

The Copyright Law, is aimed at providing legal protection for creators and owners design, if already registered to get a certificate of copyright, then in that case, the author can suggest the following. First, about the art of silver craftsmen in the village of Celuk, in order to retain values of religious art of magic, then so do not think money oriented, meaning the heritage associated with the design heritage of the traditional art of silver craft nuanced *yadnya* maintained and preserved. Second, the registration for copyright is urgent in order to obtain legal protection.

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