

Celuk jewelry festivals as a catalyst for tourism-based creative economy: Managing cultural and economic capital in Bali

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Abstract: The jewelry craft industry in Celuk Village, Bali, has long been recognized as a center of silver and gold craftsmanship that contributes significantly to the region's tourism economy. This study analyzes the Celuk Jewelry Festival (CJF) as an event-based tourism initiative that not only promotes local products but also functions as a strategic platform for managing the interplay between cultural capital and economic capital. Using a qualitative approach with cultural studies and Bourdieu's framework of habitus, field, and capital, the research explores how craftsmen, entrepreneurs, and local government negotiate their roles within the dynamics of production, distribution, and consumption. Findings indicate that the CJF strengthens Celuk's brand image as a jewelry hub, enhances market access for local craftsmen, and creates opportunities for innovation while facing challenges of technology-driven reproduction and global competition. The study concludes that events such as the CJF act as catalysts for sustaining the creative economy in tourism villages, balancing tradition and innovation, and positioning cultural heritage as a competitive advantage in the global market.

Keywords: Bali, Celuk Jewelry Festival, Cultural Capital, Creative Industry, Economic Capital, Tourism Economy

History Article: Submitted 28 September 2025 | Revised 20 October 2025 | Accepted 31 October 2025

How to Cite: Arsa, I. K. S., Mertanadi, I. M., & Widiastini, N. M. A. (2025). Celuk jewelry festivals as a catalyst for tourism-based creative economy: Managing cultural and economic capital in Bali. *International Journal of Applied Sciences in Tourism and Events*, 9(2), 109-122.

Introduction

Bali is known as a cultural tourism destination with significant contributions from the creative economy sector rooted in local wisdom. One manifestation of this creative economy is the gold and silver jewelry craft in Celuk Village, Gianyar, which has grown rapidly since the early 20th century. The creative economy in the context of Balinese tourism is an ecosystem based on ideas, creativity, and intellectual property rights that combines local cultural heritage, handicrafts, performing arts, culinary, and product design into added economic value and authentic tourism experiences through collaboration between cultural actors, the government, and the tourism sector (Levickaitė, 2011; Nusraningrum & Pratama, 2019; Waitt & Gibson, 2014). Silver crafts in Celuk Village, Sukawati, have a long history believed to have begun around 1915 through the role of figures such as I Wayan Klesir (Nang Gati) and his son, I Nyoman Gati, who previously learned from craftsmen in Mengwi and then passed on their skills to the local community (Ceraken, 2022; Samudero, 2024). Initially, the products were traditional ceremonial utensils, such as bokor, sangku, and caratan, which later developed into jewelry with distinctive motifs inspired by nature, such as jejawanan, buah gonda, liman paya, and bun util (Nyoman et al., 2018). This craft peaked in the 1980s and 1990s with the support of foreign artists such as Rudolf Bonnet and the Pita Maha community, but has declined since the 2000s due to declining interest from the younger generation and global competition (Ceraken, 2022). Interviews with CDC management (June 20, 2025) revealed a 40% decline in interest in silver crafts among the younger generation. It was also reported that artisans' incomes increased by approximately 10% during the CJF (Celuk Jewelry Festival), in 2016 and 2017. However, during the COVID-19 pandemic, particularly from late 2019 to 2023, silver artisans' incomes actually dropped by 70%. Despite this, Celuk silver crafts were recognized as an Intangible Cultural Heritage of Indonesia

in 2019, affirming their cultural value and identity for the Balinese people (Interview with CDC manager, April 5, 2025).

Celuk Village is synonymous with traditional jewelry production that has been carried out for generations, making it an icon of Balinese silver crafts as well as a significant contributor to export foreign exchange (I Gede A. S et al., 2019; Destin & Narottama, 2020; Putri et al., 2020; Sukarini et al., 2019; Wisudawati, 2018). The demand for Celuk silver products is driven by the tourism sector, thus impacting not only jewelry craftsmen but also the development of various tourism activities developed by the community in Celuk Village, which, of course, has an impact on the economic sector. In its development, the Celuk craft industry faces quite serious challenges. The entry of casting machine technology changes the jewelry production process, replacing manual skills that have been the main identity of the craftsmen (Artana et al., 2024; Beratha et al., 2016; Sida Arsa & Widiastini, 2018; Yuesti et al., 2021). Modernization, on the one hand, increases efficiency, but on the other hand, weakens the position of traditional craftsmen (Deshmukh et al., 2024; Majeed & Muzaffar, 2025), which relies on handicrafts. On the other hand, tourist consumption trends have shifted, with tourists becoming more interested in interactive experiences rather than simply purchasing products, resulting in a decline in interest in purchasing jewelry (Lőrincz et al., 2023; Remoaldo et al., 2020; Sava, 2022; Wisudawati, 2018). This situation demands new strategies to ensure Celuk remains a preferred destination amidst the dynamics of global tourism.

Several studies have highlighted important aspects of Celuk silver craftsmanship. Wisudawati (2018) and several other articles (Post, 2016; Suardana & Sumantra, 2023), identified the potential for developing community-based tourism products such as craft classes, homestays, and festivals as additional attractions. On the other hand, it was found that the jewelry trend largely benefits outsiders, while local artisans are increasingly marginalized due to low production management skills and education (Sida Arsa & Widiastini, 2018; Yuesti et al., 2021). Intending to see the development around Celuk Village as a thriving tourist destination, this emphasizes the importance of optimizing artisan settlements as tourist accommodations to expand economic benefits (Pradnyaswari Anasta Putri et al., 2020; Widiastini et al., 2023). Celuk Village, which has been known for more than a century (Aditya, 2018) as a center for silver crafts and jewelry, and the shops there not only sell finished products, but also display production workshops, are certainly expected to be able to provide optimal benefits in various aspects of life for the local community.

On the other hand, the issue of intellectual property rights (IPR) remains an unresolved issue in the context of Celuk silver crafts. The weakness of local actors in protecting works based on local wisdom is often exploited by foreign parties to claim them, resulting in economic losses and threatening the sustainability of cultural identity (Astara, 2020; Nadirah, 2020). The IPR protection case in Bali began with a foreign lawsuit against traditional silver motifs in 2008 and the Desak Nyoman Suarti case in the United States, which raised concerns among Celuk craftsmen. The economic impact was significant because Celuk silver, a primary source of income since the 1930s, lost its market value, and the risk of design imitation increased, although copyright registration could have increased protection and provided royalties to the creator (Suniasih & Anom, 2021). Protection measures taken include socialization of copyright and trademark rights for Gianyar SMEs (Budiman & Dialog, 2019), the establishment of the Celuk Design Center community, which registered Celuk silver as a Geographical Indication following the Suarti case (Turnip, 2022), and plans to establish the Celuk Silver Museum to preserve cultural heritage and strengthen local economic value (Putri et al., 2024). The government has also mandated an inventory of traditional knowledge through Law No. 28 of 2014 (Lodra, 2017).

Studies from a gender perspective, research show that women contribute to Celuk tourism activities, both through silver production, gallery management, and tourism organizations. However, their participation remains limited, especially in the face of pressures from the modernization of the silver industry (Ismayana & Chamidah, 2018). Most previous research has focused more on the production, distribution, and role of artisans in the silver craft value chain (Anggraen et al., 2021; Rois & Roisah, 2018). Meanwhile, the event-based dimension of tourism, such as festivals—which can function as a medium for branding, promotion, and negotiation of cultural and economic capital—has not received comprehensive research. In fact, festivals have

significant potential to strengthen the image of a destination, maintain local identity, and expand market opportunities for creative products.

Celuk Jewelry Festival (CJF) is an innovative strategy for the local community, the government, and, of course, tourists with cultural motivations. CJF was first held in 2016, precisely from August 6-14, 2016, at the wantilan of Celuk Village Temple, Sukawati District, Gianyar Regency (Interview with CDC manager, April 5, 2025). This festival not only showcases crafts but also packages cultural experiences for tourists, creating a space for interaction between craftsmen, entrepreneurs, the government, and consumers. Through CJF, Celuk seeks to strengthen its branding as a center for jewelry crafts, while negotiating the position between cultural capital (handmade skills, *taksu* value) and economic capital (modern technology, global market access). *Taksu* is believed as a magical strength from God that has a high impact on the beauty of Bali arts (Mariasa, 2015; Nilotama, 2006). This study aims to analyze the role of the Celuk Jewelry Festival as a catalyst for a tourism-based creative economy. Using Pierre Bourdieu's theoretical framework of habitus, realm, and capital, this study seeks to uncover how the festival becomes a strategic arena for the sustainability of Celuk's silver craft industry. The novelty of this research lies in the new perspective that connects event-based tourism with the struggle of cultural-economic capital, thus providing theoretical and practical contributions to the development of culture-based tourism villages.

Methodology

This research was conducted in Celuk Village, Sukawati District, Gianyar Regency, Bali, known as a center for gold and silver crafts. The village has developed not only as a center for craft production but also as a culture-based tourism destination, making it relevant to analyze the relationship between cultural heritage and economic development. The Celuk Jewelry Festival (CJF) was chosen as the primary focus of the research because it represents event-based tourism practices while also serving as a platform for cultural branding and strengthening the creative economy. This research was held over six months, from March to August 2025, using a qualitative approach. Data were collected through in-depth interviews, participant observation, and document analysis to ensure validity through data triangulation. Interviews were conducted with five silversmiths and the manager of the Celuk Design Center (CDC), who were purposively selected based on key informant criteria as outlined by Tremblay (2003) and Byrne (2001). These criteria include having a significant role in the community, direct and in-depth knowledge of the issues, willingness to communicate openly, ability to explain information clearly, and a relatively objective stance, free of personal bias. All informants had a demographic profile with over five years of work experience in the Celuk silver industry; thus, they were considered to have a deep understanding of the local socio-economic and cultural dynamics.

Participant observation was conducted during the CJF, which included product exhibitions, cultural performances, and interactions between artisans, entrepreneurs, and other stakeholders. Document analysis included festival reports, academic publications, promotional materials, and government documents related to the creative industry and tourism development. Secondary data were obtained from previous research on the Celuk silver industry, women's involvement in tourism, and intellectual property rights issues in cultural products.

Data analysis was conducted using Pierre Bourdieu's concepts of habitus, realm, and capital as the primary theoretical framework (R. Jenkins, 2006; Lau, 2004; Pouliot, 2012). This approach was used to interpret how artisans and entrepreneurs mobilize cultural capital, such as skills, traditions, and aesthetics, as well as economic capital in the form of financial resources, technology, and markets within the festival arena. Furthermore, Antonio Gramsci's concept of hegemony is applied to explain the dynamics of negotiating power relations between traditional artisans and modern entrepreneurs in the context of Celuk's evolving silver industry. To ensure the validity of the research findings, a triangulation strategy of sources and methods was implemented through a combination of interviews, observation, and document analysis. Member checking was conducted by confirming the findings with key informants from the Celuk Design Center (CDC). All research findings were then compiled and presented narratively to comprehensively illustrate the relationship between cultural capital, economics, and power in heritage-based creative economic practices in Celuk Village.

Results and Discussions

Results

Festivals as branding means transforming festivals into more than just entertainment or exhibitions, but rather a strategy for building, strengthening, and disseminating the identity of a region, product, or community. Through festivals, local values, artwork, culture, and economic potential can be integrally showcased, cementing them in the minds of the wider community and tourists. In the context of the Celuk Jewellery Festival (CJF), the festival serves as a branding tool for Celuk Village as a center for silver and gold crafts in Bali. Activities such as jewelry exhibitions, seminars, workshops, and local art and culinary performances provide a comprehensive experience that connects visitors with Celuk's identity. The presence of national figures and government support also strengthens the event's image and credibility. Thus, the festival not only increases economic transactions but also positions Celuk Village as a creative tourism destination and world-class craft center. Celuk jewelry festival information in the news and on the website can be seen in Table 1.

Table 1. Celuk jewelry festival information in the news and on the website

News	Resume	Relevance to Research Theme
"Tahun ini, Celuk Jewellery Festival Kembali Digelar" Implementation of the CJF "Mahakarya Mustika Nusantara" (Humasgianyar, 2017)	CJF was held again on October 13-15 (2024) at Wantilan Pura Dalem Celuk. Attended by ~24 jewelry SMEs, 24 culinary stalls, 20 product exhibitors, with a series of events are jewelry exhibition, jewelry making class workshop, entrepreneurship and online marketing seminar, fashion show, live music, etc. The theme was "Mahakarya Mustika Nusantara". The target audience was around 2,000 people.	Shows the scale of the event, the variety of activities, efforts to integrate the creative economy and tourism, the participation of SMEs and the public, events for branding and promotion, as well as event management.
Bali Events 2025: Where to Go and What to See (Betterplace, 2025)	CJF is scheduled for June 15, 2025, on the Bali event list, featuring exhibitions, workshops, art performances, culinary delights, and MSME booths	Confirming that the CJF has become a permanent part of Bali's tourism and creative economy event calendar, demonstrating institutional recognition and regularity of the event.
"2 Hours Silver Jewelry Class in Celuk Art Village" sebagai pengalaman wisata interaktif. (Guide, 2025)	There's a two-hour silversmithing class for tourists at Celuk Art Village. Participants can design, cut, and assemble their own silverware under the guidance of artisans, providing hands-on experience and a more experiential experience.	This relates to the trend of tourism consumption, which involves not only the purchase of goods but also experiences and the strengthening of cultural capital because tourists value the process, not just the finished product.
Celebrating Sustainability: Eco-Friendly Festivals in Bali, August 31, 2024, with sub title "Celuk Jewelry Festival" (Ecotourism Bali, 2024)	Celuk Village showcasing products made from recycled materials and promotes eco-practices in its festivals and crafts.	Demonstrating responsiveness to environmental issues and global sustainability trends, adding dimensions to economic & cultural capital, as innovation maintains the reputation of traditional culture while being adaptive to new demands.

Source: Celuk Jewelry Festival News, accessed September 2025

In the news (Humasgianyar, 2017), the 2017 Celuk Jewelry Festival (CJF) held at the Wantilan Pura Dalem Celuk (October 13-15) involved around 24 jewelry SMEs, 24 culinary stalls, and 20 product exhibition participants, becoming a branding momentum for Celuk Village as a center for silver and gold crafts as well as a creative tourism destination. The target of visitors

was set at around 2,000 people, indicating that this festival is not only a local event but also aims to attract a wider audience. With the theme "Mahakarya Mustika Nusantara", the festival not only features local jewelry and product exhibitions, but also presents entrepreneurship seminars, online marketing strategies, creative workshops, and cultural arts performances. The presence of national figures, support from the local government, and the involvement of local artists strengthen the position of CJF as a promotional event for Celuk's identity at the national level, which combines elements of art, culture, economics, and information technology. The festival serves as an effective branding medium, strengthening Celuk's image as the center of Bali's jewelry craft industry, while expanding the appeal of community-based tourism and local potential amidst global competition. Information about CJF is also available at <https://betterplace.cc/blog/bali-events-2025-travel-lifestyle-guide> (Betterplace, 2025), which describes CJF as an annual celebration held in Celuk Village, Gianyar, renowned for its stunning silver and gold crafts, featuring jewelry exhibitions, workshops, cultural performances, and a variety of food stalls and local small businesses. CJF has become a fixture on the Balinese event calendar (e.g., June 15, 2025) as a creative tourism event, reinforcing the festival's legitimacy as a key element in Bali's tourism promotion strategy and creative economy development.

One such website, <https://theabroadguide.com/> (Guide, 2025), is a travel blog/website aimed at international travelers seeking inspiration, guidance, and recommendations for unique activities in various global destinations. The platform emphasizes travel tips, authentic experiences, cultural activities, culinary delights, and creative workshops that can enrich the traveler's experience. Modules like the "Silver Jewelry Class" at, which offers a hand-made jewelry-making experience in a Celuk workshop, demonstrate that tourists are beginning to appreciate the process of making (production) rather than just the final product. This strengthens cultural capital as artisans can showcase their traditional skills and tourists gain firsthand cultural experience. Another website, EcoTourismBali.com, focuses on sustainable tourism in Bali at Eco Tourism Bali (2024), offering consumers information on sustainability principles. Eco Tourism Bali, partnering with the Celuk Jewelry Festival to promote responsible consumerism through the Eco Climate Badge, evaluates businesses' environmental impact.

According to information available at Humasgianyar (2017), the "Mahakarya Mustika Nusantara" festival not only serves as a promotional space for arts and crafts but also serves as a platform for community empowerment, particularly for women and local SMEs. The involvement of many SMEs in the jewelry exhibition and culinary booths demonstrates how the distribution of economic benefits can be more equitable, allowing opportunities not only to benefit large businesses but also small businesses, including women who often play a significant role in the home-based creative economy sector. Furthermore, the presence of jewelry-making classes and various workshops provides opportunities for tourists and local communities to interact, learn, and experience the production process firsthand. This emphasizes the position of local communities—including women artisans—as active subjects in cultural preservation and the creative economy, not simply objects of production. Thus, the festival is able to strengthen community capacity and expand women's participation in the sustainable cultural tourism ecosystem.

In addition to searching for news or articles about the Celuk Jewelry Festival, in-depth interviews were also conducted with craftsmen and CDC (Celuk Design Center) managers to find out the benefits of holding the festival for the existence of craftsmen and Celuk Village as a center for jewelry production in Bali, which is also a tourist destination. The interview aspect, findings, dan literature review can be seen in Table 2.

Based on interviews, the Celuk Jewelry Festival has had a significant impact on tourist motivation, promotional strategies, festival appeal, increased visitor interest, cultural preservation, economic impact, and multi-stakeholder collaboration. The Celuk Design Center (CDC) management explained that since the Celuk Jewelry Festival (CJF) in 2024, artisans' income has increased by almost 70 percent, demonstrating the festival's direct impact on the well-being of the local community. Strengthening experiential tourism can be realized through the development of jewelry-making classes, cultural tourism packages, and more diverse interactive activities. Optimizing digital promotion by involving influencers and integrating with international tourism platforms has the potential to expand market reach. Furthermore, diversifying the

festival's program through cross-cultural collaborations and contemporary art can attract new tourist segments. Developing culture-based tourism packages will also strengthen the identity of Celuk Village and expand tourist visits. Craft preservation is supported by the regeneration of young artisans, improving product standards, and access to global markets. The festival's future sustainability depends on synergy between the government, the community, and tourism stakeholders.

Table 2. Interview aspect, findings, dan literature review

Aspect	Findings	Literature Review
Tourist Motivations	Attracted by the uniqueness of Celuk silver and gold, the experience of seeing the manufacturing process, art performances, local cuisine, and the opportunity to purchase directly from the artisans.	This aligns with the concept of experiential tourism, which emphasizes direct experience-based tourism (Batat & Frochot, 2015; Rather, 2020; Tussyadiah, 2014)
Information & Promotion Sources	Social media, official promotions from the Tourism Office & Wonderful Indonesia, recommendations from travel agents, tour guides, and word of mouth.	Supports the views (Buhalis & Foerste, 2015; Deb et al., 2024; Kaur, 2017) on the importance of digital marketing in expanding tourism reach.
Festival Attractions	The detailed craftsmanship, festive atmosphere, jewelry-making workshops, authentic Balinese cuisine, and art performances.	This aligns with cultural tourism theory, which emphasizes the importance of experiencing art, tradition, and culture (Richards, 2018; Smith, 2015)
Impact on Visiting Interest	Increasing interest in visiting Celuk Village, extending the length of stay, and attracting special interest tourists (collectors, art lovers, etc.).	This aligns with the concept of special interest tourism, which strengthens tourism diversification (Benur & Bramwell, 2015; Lordkipanidze et al., 2005; Weidenfeld, 2018).
Contribution to Cultural Preservation	Displaying artworks utilizing traditional Balinese techniques and philosophy, while encouraging skills regeneration among the younger generation.	This aligns with the principles of community-based tourism, which places local communities as the primary actors (Giampiccoli & Saayman, 2018; Okazaki, 2008; Yanes et al., 2019).
Economic Impact	Increased direct sales, export collaboration opportunities, increased long-term visits, and job creation.	Supporting the creative economy through local arts and culture (Boccella & Salerno, 2016; Hidayat & Asmara, 2017; L. D. Jenkins & Romanos, 2014).
Government Role & Collaboration	Financial support, promotion, training, inclusion in the annual calendar, active community support for the festival and youth involvement.	In line with the triple helix model of collaboration between government, community, and the tourism industry (Etzkowitz & Leydesdorff, 2000; Rodrigues & Melo, 2013).

Source: Interviews with Craftsmen and CDC Managers (2025)

Discussions

Events as Branding

The Celuk Jewelry Festival (CJF), first held in 2016, has undergone a significant transformation from a mere silver craft exhibition to a strategic instrument for building a culture-based destination brand (Betterplace, 2025). The festival serves as a symbolic arena where artisans, entrepreneurs, the government, and tourists interact to shape Celuk's image as a creative tourism village (Wisudawati, 2018). From Bourdieu's perspective, the CJF can be

understood as a new field where actors with cultural and economic capital compete and collaborate to gain social legitimacy (R. Jenkins, 2006; Lau, 2004). Interviews with artisan members of the Celuk Design Center (CDC) indicate that the primary motivations for tourists attending the CJF are the uniqueness of Celuk's distinctive silver crafts, the authentic experience of witnessing the production process, and the opportunity to participate in cultural workshops (Guide, 2025). One of the artisans from the Celuk Design Center (CDC) said,

"Many tourists come not just to buy jewelry, but because they're curious about the process. They enjoy being able to try making a simple ring or earring with their own hands. Afterward, they have a greater appreciation for our work because they see firsthand the intricate details of Celuk silver." (Interview with CDC Artisan, June 12, 2025)

Another artisan added,

"Every year, the CJF visitors become more diverse. Some are attracted by our modern designs, but many also come because they want to learn the philosophy behind traditional motifs. We try to explain that each carving has meaning, not just decoration." (Interview with CDC Artisan, June 18, 2025)

Furthermore, art performances and the opportunity to purchase products directly from artisans further strengthen the festival's brand differentiation (Pradnyaswari Anasta Putri et al., 2020; Sida Arsa & Widiastini, 2018). These elements emphasize Celuk's unique positioning as an icon of interactive cultural tourism (Richards, 2018; Sava, 2022).

CJF's inclusion in Bali's official event calendar signifies institutional recognition and solidifies its position as part of event-based tourism (Betterplace, 2025). The participation of dozens of jewelry, culinary, and creative product MSMEs, supported by thousands of visitors each year, demonstrates that CJF has evolved from a local event into a regional place branding platform with international appeal (Benur & Bramwell, 2015; Destin & Narottama, 2020). Events as a branding arena are not merely a means of entertainment, but a strategy for building a destination's or brand's identity, differentiation, and unique image. In tourism, events support the diversification of products, markets and sectors by providing new experiences and strengthening local identities (Weidenfeld, 2018). Celuk jewelry festival activities can be seen in Figure 1.



(Source: CDC Documentation, 2016)

Figure 1. Celuk jewelry festival activities

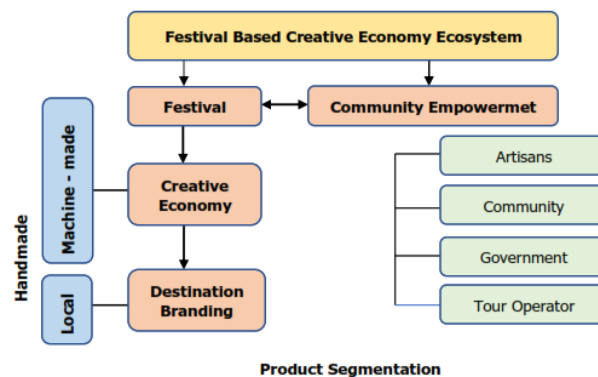
The CJF promotional strategy is implemented through social media, collaboration with the Tourism Office, travel agents, and word-of-mouth, demonstrating the application of integrated digital marketing to support global branding (Buhalis & Foerste, 2015; Deb, Nafi, & Valeri, 2024; Kaur, 2017).

"For silver marketing, we are currently utilizing more digital marketing and social media platforms, including Facebook, Instagram, TikTok, and Shopee. The results show an increase in sales, comparing before and after the festival, by around 15-20% (Interview with CDC manager, June 20, 2025)."

In practice, the CJF not only strengthens local identity but also increases brand awareness in the international market through digital technology-based marketing strategies. From a community-based tourism (CBT) perspective, the festival serves as a collaborative platform involving local communities, government, and industry sectors in building the branding of a place (Giampiccoli

& Saayman, 2018; Okazaki, 2008). This is in line with the triple helix framework that emphasizes the importance of synergy between government, industry, and academia to create destination innovation (Etzkowitz & Leydesdorff, 2000; Rodrigues & Melo, 2013). The role of the CJF as a collaborative catalyst confirms that the development of culture-based tourism in Celuk relies heavily on community engagement and the ongoing participation of artisans (Widiastini et al., 2023; Yanes et al., 2019).

Furthermore, the CJF phenomenon aligns with the concept of the experience economy (Batat & Frochot, 2015; Rather, 2020; Tussyadiah, 2014), where tourists seek authentic experiences rather than simply consuming goods. Jewelry-making classes that allow tourists to create their own jewelry reinforce the cultural experiential dimension (Guide, 2025; Tussyadiah, 2014). Thus, silver products are not only useful but also become symbols of social identity and meaningful experiences (Baudrillard, 2017; L. D. Jenkins & Romanos, 2014; R. Jenkins, 2006). By integrating the dimensions of tourism product diversification, strengthening the creative industry, digital marketing, community participation, and the transformation of symbolic consumption, the CJF functions as a comprehensive branding arena. This festival not only strengthens Celuk's image as a center for silver crafts but also positions it as a creative cultural destination with global appeal, while also becoming a model that can be replicated by other tourist villages in Indonesia, which have similar potential.



Source: Analysis Results (2025)

Figure 2. Visualization of festival-based creative economy ecosystem

The diagram "Festival-Based Creative Economy Ecosystem" (Figure 2) illustrates the interconnectedness of cultural festivals, the creative economy, community empowerment, and destination branding within a mutually reinforcing system. Festivals serve as hubs of activity that foster creativity, attract tourists, and open up economic opportunities for local artisans. Community empowerment strengthens skills and community participation, while destination branding expands market reach and strengthens regional cultural identity. The creative economy serves as a bridge that integrates cultural values into the economic chain. At the bottom of the diagram, product segmentation distinguishes between handmade products, which emphasize authenticity and artistic value for the local market and collectors, and machine-made products that target large-volume global markets. Key actors in this ecosystem include artisans as innovators of tradition, local governments as facilitators and policymakers, the creative industry as market connectors, and tourists as consumers and promoters of culture. The success of a festival-based creative economy depends on the collaboration of all parties to maintain a balance between cultural preservation and economic growth.

Negotiating Cultural Capital and Economic Capital

Cultural festivals can act as a negotiation between cultural and economic capital by leveraging and promoting local cultural richness as a key attraction to attract tourists and generate income, while simultaneously preserving and developing cultural heritage for recognition and social cohesion. In this sense, festivals serve as platforms where cultural values are

transformed into tradable assets and provide economic benefits to communities. The Celuk Jewelry Festival (CJF) represents a negotiation arena between cultural capital in the form of handmade skills and *taksu* values passed down through generations, and economic capital in the form of casting machine technology and access to global markets (I Gede, 2011; Sida Arsa & Widiastini, 2018; Yuesti et al., 2021). Traditional artisans, many of whom are women, emphasize the importance of preserving the authenticity of their works as cultural heritage, while modern entrepreneurs prioritize efficiency and scale of production. Festivals serve as symbolic spaces where these two forms of capital interact and are negotiated, preventing tradition from being completely subordinated to the logic of capitalism. This simultaneously supports critiques (Bustani, 2016; Lodra, 2017) regarding the penetration of capitalism and the weak legal protection of traditional designs, but adds a new perspective, which is that festivals create a space of compromise where cultural capital gains a platform through public exposure.

In practice, the Celuk Jewelry Festival (CJF) positions handmade products as exclusive pieces with high symbolic value, while machine-made products are aimed at mass consumers. One Celuk artisan explained,

"Now we divide our production into two directions. Our handmade products are made using traditional techniques, with more intricate designs and higher value. They are usually purchased by collectors or tourists seeking authenticity. Meanwhile, we target machine-made products to a wider market, to remain competitive on price." (Interview with CDC Artisan, June 20, 2025)

Meanwhile, the management of the Celuk Design Center (CDC) emphasized,

"We don't want technology to replace the artisans' manual skills. We use machines only for efficiency, not to erase the touch of tradition. So, at this festival, we showcase both exclusive handmade works as symbols of heritage and modern products for the global market. In this way, artisans retain a vital role in the creative economy chain." (Interview with CDC Manager, June 20, 2025)

This differentiation pattern aligns with the findings of Arsa and Widiastini (2016), who emphasized the importance of innovation in maintaining the competitiveness of the Celuk silver industry. This strategy can be understood through Gramsci's hegemonic framework, where the dominance of economic capital is not absolute but rather built through consensus and community participation (Patria, 2009). Thus, the CJF not only strengthens competitiveness but also provides space for artisans—including women artisans—to maintain their cultural legitimacy amidst the pressures of modern industry, thus keeping traditions alive in the dynamics of the contemporary creative economy. Through the festival, handmade works are given a platform to reinforce authentic values, allowing the public and tourists to distinguish mass-produced products from traditional products steeped in cultural significance. Furthermore, the festival also opens up a space for participation for female artisans, who have been crucial actors in maintaining the continuity of Celuk's traditional silver. With their involvement, the authentic value of the craft is not only preserved but also negotiated within the context of the modern market. From the perspective of tourism product diversification, this pattern demonstrates Celuk's ability to package silver crafts into two distinct segments—exclusive and mass—which simultaneously expands the market and strengthens the social legitimacy of female artisans as guardians of tradition (Benur & Bramwell, 2015; Weidenfeld, 2018; Wisudawati, 2018). Furthermore, the negotiation between cultural and economic capital within the CJF is closely linked to the strengthening of the creative industry and the protection of silver crafts. Festivals provide a platform for artisans to showcase their traditional crafts while strengthening their legal and economic legitimacy (Astara, 2020). Festivals also foster digital marketing strategies through promotions that position artisans' works in the global market (Buhalis & Foerste, 2015; Deb et al., 2024). This demonstrates that negotiations occur not only at the production level but also in the distribution and branding realms.

Meanwhile, from a community-based tourism perspective, festivals reflect how local communities, especially women artisans, can actively participate in place branding (Okazaki, 2008; Giampiccoli & Saayman, 2018). The collaboration between government, community, and industry within the Creative Tourism Forum (CJF) illustrates the triple helix approach (Etzkowitz & Leydesdorff, 2000), enabling the integration of tradition and modernity within a creative tourism development framework. The practical implication of this capital negotiation is that the CJF can

serve as a model for sustainable village tourism development strategies. The CJF demonstrates that such negotiations do not always result in the subordination of tradition, but can instead produce new forms of cultural legitimacy that provide economic benefits to local communities. Thus, the festival serves as a continuous arena for craft industry strategy, where cultural and economic capital are not mutually exclusive but rather compromised within the framework of Celuk's creative destination branding.

Women and Community Empowerment

Research findings indicate that the Celuk Jewellery Festival (CJF) has opened up broader participation opportunities for women in the silver craft industry. Women are no longer confined to traditional domestic roles, but appear as gallery managers, exhibitors, and festival committee members, marking a significant shift in the gender structure in Celuk. However, their involvement still faces obstacles in the form of double domestic burdens and limited access to technology (Deshmukh et al., 2024; Majeed & Muzaffar, 2025). The festival also provides an important symbolic platform for participation, such as women gain a public platform, social recognition, and cultural legitimacy for their handmade skills (Wisudawati, 2018; Jenkins & Romanos, 2014). Thus, the CJF can be understood as a catalyst for gender empowerment and an agent of social transformation that strengthens the sustainability of traditions while supporting tourism diversification (Benur & Bramwell, 2015; Weidenfeld, 2018).



(Source: Documentation by CDC, 2024)

Figure 3. Women Silversmiths Engaged in Sales at CJF

Women's empowerment through the CJF simultaneously strengthens community social capital. Women's active participation creates new social networks that expand relationships between local communities, tourists, and stakeholders, aligning with the community-based tourism framework (Okazaki, 2008; Giampiccoli & Saayman, 2018). In addition to women, local communities are involved through culinary MSMEs, arts groups, and community organizations, ensuring a more equitable distribution of the festival's economic benefits (Udiana & Sudiana, 2017). This involvement provides cultural legitimacy and strengthens the community's position, as (Bourdieu, 1990) explained regarding the role of social capital in cultural reproduction.

From an inclusive development perspective, the role of women and communities in the CJF has dual implications, both economic and non-economic. The festival not only increases family income through the participation of MSMEs and the sale of creative products (Benur & Bramwell, 2015; Weidenfeld, 2018), but also broadens the community's social representation in the tourism arena. Digital promotion and public exposure give new visibility to women artisans, strengthen their social capacity, and open access to global market networks (Buhalis & Foerste, 2015; Deb et al., 2024). CJF becomes more than an economic event; it serves as a space for women and communities to empower themselves, transforming society by bridging cultural values with economic opportunities.

While Udiana & Sudiana's (2017) research focused more on increasing artisan incomes, this finding broadens the scope by demonstrating non-economic impacts, namely increased social capacity, cultural legitimacy, and shifting gender roles in Celuk. Women's involvement in promotion, management, and digital networks strengthens the sustainability of local communities. Practically, this festival model can be replicated in other tourist villages in Bali as a

strategy to strengthen gender equality and community participation in the creative industry, while maintaining the authenticity of local culture.

Conclusions

Based on the study's findings, the Celuk Jewelry Festival (CJF) is a crucial catalyst for strengthening Bali's tourism-based creative economy. The festival, held in Celuk Village, the hub of Bali's jewelry industry, serves not only as a product promotion platform but also as a destination branding platform, a space for negotiation between cultural and economic capital, and a means of empowering the local community. From a branding perspective, the CJF strengthens Celuk's image as a center for silver craftsmanship by combining local wisdom, Balinese aesthetics, and modern marketing strategies. From a cultural-economic capital perspective, the festival demonstrates the tension and compromise between traditional artisans who maintain the authenticity of handmade products and large businesses that prioritize machine-based production efficiency. From a community empowerment perspective, the CJF provides space for the participation of women and local SMEs, ensuring that the festival's economic benefits are more equitably shared across the community. Academically, this study contributes to broadening the discourse on event-based tourism by integrating Bourdieu's theory (habitus, domain, capital) and Gramsci's concept of hegemony into the study of cultural tourism. The novelty of this research lies in understanding the festival as a strategic arena for maintaining the balance between tradition and modernity in the context of a creative tourism village. Practically, these findings suggest strengthening digital literacy for artisans and communities to expand the festival market and protecting intellectual property rights for Celuk jewelry designs to maintain cultural values. Concrete policies expected include accelerating Geographical Indication certification, establishing village IPR service centers (IP Desks), requiring "Celuk Authentic" labeling on products, village regulations on permits for the use of traditional motifs, fair partnership contracts with tourism actors, and digitizing motif and design data. Furthermore, sustainable festival management involves women, the younger generation, and SMEs as key actors. With this strategy, the Celuk Jewelry Festival can become not only an annual cultural event but also a crucial instrument in supporting the sustainability of Balinese tourism amidst global competition.

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