



The Phenomenon of Production, Distribution, and Consumption Serang Banten Typical Pottery Crafts in Bali



I Wayan Mudra ^a
Ni Made Rai Sunarini ^b

Article history:

Received: 18 July 2016

Accepted: 30 September 2016

Published: 30 November 2016

Keywords:

Bali;

Consumption;

Distribution;

Production;

Serang banten pottery craft;

Abstract

In the globalization era, Bali became the trade center at many crafts products from various regions in Indonesia, was included pottery products trading. The pottery products recently from outside Bali that were marketed in Bali, the production itself was done outside of Bali, merely the distribution and consumption in Bali, for instance, Lombok pottery, Kasongan Yogyakarta, Jepara of Central Java, West Java, and Serang Banten and others. The last few years, there was something different i.e. a typical pottery of Serang Banten, West Java, which was originally produced in West Java, is now produced in Bali, consequently, the distribution process from West Java to Bali was stopped. The research was intended to determine the factors that encourage the production, distribution, and consumption of the craft of typical pottery Serang Banten in Bali. The research approached applied a qualitative method, based on the deconstruction and an ideology of capitalism theories. The research location was conducted at Denpasar Bali in 2015-2016. The technique of collecting the data included observation, interviewed, and documentation. The data source was determined by using purposive and snowball sampling. The results of the study were some factors that encouraged the production, distribution, and consumption of pottery Serang Banten in Bali was to avoid the loss of the transportation process; provided maximum services to consumers; Serang Banten pottery has a unique and potential marketing opportunity.

2454-2261 ©Copyright 2016. The Author.

This is an open-access article under the CC BY-SA license
(<https://creativecommons.org/licenses/by-sa/4.0/>)

All rights reserved.

Author correspondence:

I Wayan Mudra,

Studies Program of Kriya FSRD of Indonesia Art Institute in Denpasar, Bali, Indonesia,

Email address: wayanmudra@gmail.com

^a A senior lecturer at Studies Program of Kriya FSRD of Indonesia Art Institute in Denpasar, Bali, Indonesia

^b A senior lecturer at Studies Program Kriya FSRD ISI Denpasar, Bali, Indonesia

1. Introduction

Bali unlike is still acknowledged in the world as the island has the unique of customs, culture, and beautiful panorama. The one award that was ever achieved chosen as the most beautiful island in the world by readers of Conde Nast Traveller Rusia in 2013 and the award ceremony was held in the leading theater center at Moscow (republika.co.id, cited on April 18, 2015). In term of this gives a message that the various parties admired Bali and Bali becomes like one of favorite visiting place by the tourist in the world. The first contact between Bali and Western was noted in 1597, i.e. when the first Dutch warships trying to sail to the east, drop in Bali Island looked for some food and water. The visitor from Europe was fascinated by the prosperity and Balinese society hospitality was nice than Java Island (Picard, 2006: 21-23).

An understanding Bali as one tourist destinations, due to various parties made Bali as a place to promote and distribute crafts products to consumers, mainly oriented to export marketing. The typical pottery craft of Serang Banten, West Java province is one product that is marketed in Bali. The craft product marketing was seen along the roadside area from Kesiman to Desa Sanur. The products look very different to others pottery that was marketed in Bali, a typical e.g. have an average body size is larger and thicker than other general types of pottery. Many peoples unbelieved that typical pottery of Serang Banten was produced on the Bali island, starting the material process, forming, burning, finishing, and as well as its distribution and consumption. If the other pottery products, Bali is merely becoming a place to distribute and consume, not as a production place e.g. Lombok pottery, Kasongan Yogyakarta, Jepara of Central Java, and others. The information obtained in the research process that conducted previously related with the marketing of the product of pottery in Bali. The author as a person who was born in Bali, pursue the craft field, quite surprised to see this phenomenon, then interested in examining a production phenomenon, distribution, and consumption of typical pottery Serang Banten in Bali.

2. Materials and Methods

This research approach is applied a qualitative method. The location of data collection is done in Denpasar focus on Jalan By Pass Ngurah Rai Denpasar area, start from Tohpati Kesiman to Padanggalak Sanur area. It was a production center location and well as pottery marketing of Serang Banten in Bali. This study was conducted in 2015-2016. The informant data source was determined by using purposive and snowball sampling (Sugiyono, 2015: 219). This technique was conducted to determine an informant of the business owners, artisans, related parties, and pottery products Serang Banten in Bali. The technique of collecting the data included interviewed, observation, and documentation. The researcher was the main research instrument. Adjusting the data analysis in accordance with Miles and Huberman concepts (1984: 15-21), including data reduction, data display, drawing conclusions and verification.

The analysis of this study was based on the understanding of Derrida's theory of deconstruction and globalization. The deconstruction is defined as a text dismantling to see the values that are likely hidden in the text. However, the deconstruction does not mean the ends destruction with a view monism or even void (Santoso, 2007: 248-252). The deconstruction must rest on a research value scholarly. The deconstruction method can also be understood as an activity or analysis action to the social text, outlines, opens/dissect the motivation or ideology possibility hidden behind the text (Agger, 2008: 149).

The globalization has three dimensions. First, an idea or ideology dimension i.e. "capitalism". Second, an economic dimension, i.e. the free market, which means the good and service flow among countries without distortion. Third, a technology dimension, especially information technology that will open the country borders so that it will be increased without borders (Friedman, 2002). The globalization view also underlies this study and the analysis can not be separated from a capitalist ideology of the agents who conducted this practice phenomenon which is supported by advances in technology and information.

3. Results and Discussions

Discussing on the phenomenon of production, distribution, and consumption of typical pottery of Serang Banten in Bali are automatically related to the world development to tourism in Bali which included a number of tourists, and the growth of tourism accommodation e.g. hotels, villas, restaurant, cottage, attractions, recreation areas, and

others. Some businessman estimates suggest that typical pottery owners of Serang Banten West Java in Bali that come from the centers of pottery originated or Javanese people who do business a production and marketing (distribution) in Bali as it happens in general other craft businesses. Referring to deconstruction method by Derrida (Santoso, 2007: 248-252), it was found that business of typical pottery owners of Serang Banten in Bali, Balinese people are interested in pursuing this pottery as a business to gain economic benefits. They are I Wayan Wardika, SP., with his business named "Gentong Sari Artha", Ni Nyoman Martini, SE., her business named "Mart Lasting Gentong", I Nengah Suidia, his business named "Sabu Gentong", Drs. I Nyoman Tirtha, his business named "Dewi Suta Dana Artha", dan I Ketut Gabir, his business named "Sabu Antiques".

They are people who actually do not have the skills in making pottery, however, they have an eager to developing a typical pottery craft of Serang Banten in Bali for business, as assessed in Bali it is consumption potential. If this social practice conceived of the globalization concept (Friedman, 2002) in which there is a capitalism dimension, in term of this is not surprising due to Serang Banten pottery was produced in Bali. This probably occurs because, in the globalization era, there is a movement of goods and services capital (Putra, 1988: 4) driven by capitalism led the economic interests.

The process of making Serang Banten pottery craft in Bali was begun with taking a land that is already available in a dot form (figure. 1), they are poured some water, keep quiet in one day to facilitate subsequent processing. The land that has been further soft combed with the hoe to separate the rock is left on the ground and also make the ground softer. This combing process can be done more than twice depending on the material fineness. In the sweeping process by the hoe accompanied treading on the material that is more subtle. The land that has been combed subsequently mixed fine sand (figure. 2) to be smooth, in order to make the pottery body is stronger and facilitate the formation process because it is not sticky. The composition of soil and the sand are not determined certainties, is required in accordance a need. The next process, the land that has been processed (figure. 3) is formed roundly for easy transporting and storing before using. In Banten, West Java, it was sphere-shaped land that has been put back into the grinding machine to obtain a finer material.

However, in Bali the milling process is not done, due to the owners do not have a milling machine. The next process is establishing the pottery body according to the desired design (Figure. 4). The formation result then is dried in the sun for one to two days depending on the size and the body thickness upon a pottery and weather. After the pottery bodies really dry, followed by the combustion process. All items that are ready to be burned fed into the furnace (figure. 5) and neatly arranged. The burning process was begun by entering a firewood to the furnace head and lit with fire. The burning process takes about 10 to 12 hours, in order to the results that were obtained a mature, robust, and waterproof (figure. 6).



Figure 1.
The raw material of clay



Figure 2.
Fine sand as mixer material ingredients



Figure 3.
A soil processed ready formed



Figure 4.
The forming process



Figure 5.
Furnace



Figure 6.
The products of combustion.

Pottery products that require coloring painting process are carried out using tin paint dye from solution. After making burnt to produce the brown colors, green, glossy black, some are flat and it is also melted, and capable of displaying an antique impression (figure 7 and 8). Another finishing watercolor/wall paint and rubbed with talcum powder or rice husk ash using a sponge or cloth to get a dull color.

3.1 The Incentives Serang Banten Pottery Crafts is Produced, distributed and Consumption in Bali

a) Avoiding Losses of Transportation Process

The businessman pottery of Serang Banten in Bali, before deciding to do a production in Bali, had directly booked experience pottery products of Serang Banten West Java. The pottery products were sent to Bali by the truck in accordance with a relatively affordable arrival price in Bali. However, the great risk and often the businessman high loss in Bali is the product damage during shipping products from Java to Bali. The pottery products in large size and weight have a very high risk of rupture during the trip and that is often experienced by a businessman in Bali. In order to avoid this loss, the businessman has decided to produce their own pottery of Serang Banten in Bali. This idea is considered to provide a solution that faced the businessman of pottery in Bali, so this idea is adhered by all businessman pottery of Serang Banten in Bali and decided to order by craftsmen in Serang, Banten, West Java. They set up a production capital ranging from tillage production, materials, equipment formation, furnaces and skilled labor in the manufacture of pottery. Raw materials clay and skilled labor imported directly from Serang regency, West Java province of Banten. This is done due to make distinctive pottery products of Serang Banten can only be done by using raw materials and artisan pottery of Serang Banten. In order to make the same products, materials, and labor skilled that can not be substituted. The owners admitted very difficult to find Bali artisans that are capable of doing this kind of pottery of Serang Banten in addition when working on local labor Bali confirmed the fare will be higher. Thus, they decided to get the workers from Serang Banten although they have to pay higher prices than Balinese. Regarding this initiatives, the businessman can avoid losses due to the product outbreak during a trip.

b) Providing a Maximum Services to the Consumers

The consumers who come to this production place, there are simply select an existing product or creating a design that will be ordered. The second model booking will be difficult to serve if it must be booked to artisans in the district of Serang Banten, West Java, a long distance to the Denpasar city. The businessman in Bali as the buyer will not be able to perform routine control of the order produced in West Java to consumers in Bali. Therefore, it could happen the products are shipped to Bali not good in criteria of ordering e.g. not conform to the shape, coloring and turnaround time. If the service can not be maximum, will face a bad relation to customers, especially, service to foreign consumers who need timeliness.

Regarding the above considerations, the businessman decided to produce distinctive pottery products of Serang Banten in Bali. They can serve freely potential consumers on demand, so the mistake in these services can be minimalized. They can control the production process in terms of quality and quantity of products and the time limit agreed with prospective customers. Unlike they feel more comfortable doing production activities. In addition, respecting customers can see directly the production process, can perform design consultation was booked, so that, the consumers have more confidence to see production activity directly. The businessman as producers is to selling pottery products, as well as can sell the pottery production appeal conducted by Banten artisans in Bali.

c) The Uniqueness of Pottery Serang Banten

The businessman in Bali explains pottery of Serang Banten products selection to be produced in Bali due to it has a unique type of pottery is mainly seen from the size, shape, and coloring. The visual shape display of this type of pottery considered different than others, special, and attractive. If it is observed their statement is true, as a potter in Indonesia nobody makes the shape of pottery as well as pottery of Serang Banten. These each an existing centers of pottery has a unique culture of each suit craftsmen who can distinguish between types of pottery outside. For instance the Lombok pottery can be distinguished by the type of pottery others by shape and coloring, as well as pottery of Kasongan, can be distinguished from the workmanship to detail and high, and pottery of Serang Banten can be distinguished from the size of an average larger and higher than that pottery is more (see visual comparison pottery products with human figure 8). In term of visual form, other types of pottery also presented the cultural elements of culture the artisans visible of motive ornaments (figure 9). A product can show itself to be in a certain environment, certain groups of people, certain traditions and ways of thinking (Vihma, 1990: 116).

The pottery of Serang Banten produced in Bali vary in size, ranging from 50 cm to 180 cm in diameter and there are up to 100 cm. The actual size of the height can be made better if the furnace fuel is made larger. The furnace fuel the entrepreneurs in Bali when the study was conducted, only enough for burning the pottery with a maximum height of about 180 cm. The other uniqueness can be seen from staining glaze, e.g. is capable of displaying color shades of dull or shiny with a color variety e.g. black, melted chocolate, green, and so on (Figure 7 and 8). The colors are very hard glaze pottery products found in other types of large size, except the pottery products of Serang Banten. Therefore this kind is named a unique pottery of Serang Banten, because of the shape and coloring characteristic capable of displaying a solid impression and strong. The pottery uniqueness makes it is loved by foreigners and the societies in Bali. The societies who enjoyed the pottery products are locals from Bali and outside.



Figure 7. Various color applications



Figure 8. The measure comparing the pottery vs human



Figure 9. Ornament details

d) Potential Leading Market Opportunities

One businessman of pottery named Wayan Wardika, SP, in interviewing to explain the opportunity market of pottery products of Serang Banten in Bali, recently up (in 2015) can be quite good, the product type is quite interested in the societies, although it is very difficult to measure, the indicators that can be used to assess this, among them the products can be sold each month; the employees salaries can be paid; and lease land rented business premises can be extended (May 7, 2015, interview). On average the businessman did not explain in detail the data sales and profits every month. Many interpretations can be made to this phenomenon, such as pottery traders do not have good sales records, not have a sales record or is something that should be kept confidential to the public. If this phenomenon is observed as a sign, then the senses can change and vary from each person (Hamad, 2004, 19-20) and the second meaning of the interpretation of these results is never fully captured (Budiman, 2002: 30).

According to a businessman above, the minimum advantage gained is to have a finished product ready to be marketed. This pottery entrepreneur sort consumers into two local and foreign consumers. The local consumer in question is a buyer from Indonesian society and the Balinese people. Meanwhile, overseas consumers are buyers coming from abroad both as tourists or an entrepreneur. Some pottery products of this type can be found in private housing, public buildings such as airports, hotels, recreational parks as ornamental media as well as serves belong wearing such as *pancoran*, unlike at one of the hotels in Jimbaran Bali.

The local consumer demand for pottery products of Serang Banten, usually associated with growth in the field of hospitality properties such as the construction of hotels, villas, and housing. On one hand, These pottery products used as decorative elements to obtain the beauty of the building. On the other hand, being a supporter of beauty, another interpretation, the public likes this pottery, as a visual shape of pottery is seen as attractive so that they

appear to have a desire. The ceramic products of Serang Banten distinctive and special, for some people, can be regarded as a product that is able to lift the image wearer, if it is used appropriately. The tastes associated with the choice of preferred or favored something, something that is considered good, beautiful, beautiful, nice, comfortable, personal nature can be dependent and social pressures. However, Bourdieu rates the taste as aesthetic judgment and is a product of their class differences rather than recognition of the quality standards of a product, appreciated not refer to the rationality or pure taste (Martini, 2003).

According to the Central Statistics Agency (BPS) of Bali Province, many high-class hotels in Bali every year progressing to increase, e.g. in 2011 (198 pieces), in 2012 (218 pieces) and in 2013 (227 pieces). The growth is most pronounced in the southern part of the Badung Regency (<http://bali.bps.go.id>, accessed August 22, 2016). The online Media of Compass (February 4, 2015) convey a number of hotels in Bali, especially, in the southern region, is growing every year even has exceeded demand. The occupancy rate of 2,212 hotels with a total of 50,000 rooms in Bali continued to decline last five years even though the number of tourists increasing. The foreign tourist number to Bali in 2013 as many as 3,278,598 people, in 2014 was increased to 3,766,638 people. Allegedly this situation caused by the spread of tourists stay in the villa or cottage and illegal lodging. Along with the increasing number of visitor and the growth of tourism accommodation in the property sector, such as hotels, villa, and restaurant. The require pottery products as elements of the decoration of buildings give a sense of the decoration for the room. Hotel growth and an increasing number of visitors are potential opportunities for production, distribution, and consumption of pottery in Bali.

The pottery products are the price varies depending on the size and their finishing type. The plain *Gentong* (jug) unadorned at a size about 50 cm and a diameter of 20 cm priced at IDR. 600,000. The other products of height approximately 200 cm and ornate up to IDR. 3 million. While the glazed pottery finishing with the average sale price is higher e.g. measuring 180 cm x 120 cm valued USD 3.8 million - \$ 4 million, while the antique pottery or terracotta about IDR. 2 million – IDR. 2.5 million. The prices given, it is still a bargain and negotiable.

Mr. Made Kariasa is the owner "Marti Lasting Gentong" with his wife Ni Nyoman Martini, SE. stated that he had been serving a demand from the United States, Australia, Canada, to South Africa. In addition to fulfilling pottery orders in Bali, were also sent to the buyer at Yogyakarta and Surabaya. He also mentioned the pottery of Serang Banten has its own, so the request never subsided (May 28, 2015, interviewed).

In addition, the local societies in Bali, nowadays it has started fondly of pottery products from outside Bali, including Lombok and Serang Banten pottery used as a *tirta* in pretending, in the *sanggah* (small temple in the household) both large and small. In order to pretend that his people are many, usually, have pottery Serang Banten large size up to 70 cm high and 60 cm wide. The one reason why this type of pottery was chosen as the *tirta* (holy water), the manufacturer gives reason to hear from consumers is because of its interesting, unique, bold, strong, and can hold more water. The other pottery products are marketed in Bali nothing to show such qualities. In essence, this type of pottery has added value (value added) than other types of pottery in Bali, so much preferred by consumers with a variety of interests. At looking at this phenomenon, the products use for pottery of Serang Banten has penetrated to the level of spiritual Balinese are Hindu. In this case, it serves pottery products meet the spiritual needs of a man associated with religious beliefs. Thus pottery products consumed not only with regard to the needs of the beauty and dignity but also spiritual.

Regarding the foregoing, it can be believed that the decorative pottery market opportunities Serang Banten in Bali quite well for the future, due to the growth of various tourism facilities such as the construction of villas and hotels still will have the opportunity to grow and require decorative objects such as pottery products which have specificity. The distinctive pottery objects of Serang Banten can be one of the developers of the building. Bali as one of the famous tourist destinations in Indonesia, in the era of globalization, has become a center of marketing various types of handicraft products from various regions in Indonesia. The manufacturer of craft products can deal directly with tourists so marketers craft products can be offered at a higher price. The various potential above encourage the parties to have a craft business and producing in Bali even though the product was actually able to come from the area of production origin.

3.2 The Pottery Worker of Serang Banten in Bali

In the craft industry, the highly skilled workforce in the manufacturing of products referred to artisans and is one of the main factors in producing a product quality. However, the success of a craft business is largely determined by the management skills of a businessman in managing their business. In general, the businessman of craft industry is a

craftsman as well, however, there is also a business owner is not a craftsman like a businessman pottery of Serang Banten in Bali. These businessmen do not have good skills in working on craft products.

Therefore in holding their own business should work the experts (craftsmen) on the origin of the product manufactured is Serang Banten West Java. However, there is some businessman are also able to work on their own orders although skill is needed to improve for better quality products. One of the craftsmen is Mr. I Nyoman Tirta (55 years old) the craft businessman of Dana Artha Dewi Suta at Jalan By Pass Ngurah Rai, Padanggalak, Bali - Denpasar. These craftsmen do their own products for a variety of reasons, unlike having trouble finding employment, costs to be incurred, to pay workers was high enough and have poor experienced relationships with their workers a few years earlier. The grounds, unlike artisans, have finally decided to work independently from the preparation of materials, forming, burning up the sales.

The pottery businessman of Serang Banten in Bali popular called the barrel/jug craft is not a craftsman capable do with good products. They only have a capital and skills in business management and business dealings can continue to operate. If it is associated with a generative formula Bourdieu (Bourdieu, 1984 in Harker. 1990: xxi) that describes the practice of social equality; (Habitus x capital) + sphere = practice). As a previous businessman, the habitus has many years experience in a business as an employee in the same product or different. The businessman has the economic capital in the form of production capital (money, land, means of production) and cultural capital is a skill in business management. Then provided the domain (field) or a course of the social practice arena it is the existence of Bali as a potential marketing pottery objects.

The chosen of a businessman for jug craft business, because of their intelligence in looking at opportunities. They see the potential market is quite for pottery craft of Serang Banten. In this connection, the businessman is a capitalist. According to Marx, capitalists take advantage of the surplus value of labor (Barker, 2004: 14). The businessman bringing the worker who has skills in the manufacture of an imported barrel of jug craft habitat center in Serang Banten. The owners said that skills in making pottery typical of Serang Banten is difficult and can not even be done by others. Every the owner has a workforce of workers 2-4 people depending on the order situation and obtained from the original place.

This craft businessman recruits the worker from Serang Banten. The capital is using the power of "hegemonic" her in mastering the craftsmen, such as providing provide a comfortable home, wages are higher than in their home place, and the facility other extras. The strategy is done so that artisans feel comfortable working so they can feel at home more in Bali. These workers work in bulk, in a month a worker can obtain the results of IDR. 3 million - IDR. 4 million or more. According to the workers, the results obtained including higher than if they worked in his hometown. Their works feel lighter due to it facilitated the place of lodging with the family if they take their wife and children so that some of them were able to set aside income in the form of savings. Within a month, the worker is able to work up to 15 barrel depending on the size. The craftsmen working pottery does not have a division of special, due to the works system volume so that everyone is responsible for the establishment to the combustion.

The businessman also explains the workers brought to Bali by the old workers who had returned home, then invite their friends who are willing to work pottery in Bali. The workers were a holiday and return home the day of Eid. In those days, the production process stopped temporarily until the end of the holiday period. However, the sales are not running, as the business still, have in stock ready for sale done before the workers day off. The average worker was 40 years old - 50 years.

3.3 The Regional Government Role of Denpasar City

The government actually has a role in reviving the craft industry through relevant agencies at the district level or provincial level city. The Denpasar in the term, it has a role in fostering efforts to pottery types that can thrive and flourish, so that, it can absorb more labor and benefit to all parties involved in it. According to typical pottery businessman of Serang Banten, during this time there was never a concern of central and local government. They expect some helping the government in developing a business, especially, in the financial capital such as providing soft loans, aid equipment, helps marketing and so on. However, to what we observed in passing this businessman with the ongoing production both in quality and quantity were done independently and minimal interference from the government concerned. Mr. Made Kariasa is one of the craft business owners describes several years ago had no officer from the government came to the place of production just ask some of the data related to the effort but after that no sequel. The same thing was said by Mr. Wayan Wardika and Mr. Nyoman Tirta.

Denpasar has a National Crafts Council (Dekranasda) which has an important role in promoting the handicraft industry in general at Denpasar. This institution is placed in an important position as an accelerator of community empowerment in the handicraft industry. In Denpasar, as well as in other cities, in 2015 this institution chaired by the mayor's wife, she is Ida Ayu Selly Mantra is a very active role in promoting a variety of craft business societies. Some of the craft industry in Denpasar is the responsibility by Selly Mantra included rock, embroidery, leather, textiles, garments, shells, ceramics, *batik*, *endek*, spa-herbs, and silver. However, all the craft *endek* (Balinese clothing) and *songket* most attention from Dekranasda Denpasar (wirausahaanews.com, accessed June 5, 2015).

4. Conclusion

The factors that encourage Serang Banten pottery is produced, distributed, and consumed in Bali were first associated with high transport costs and the products safety if they delivered from Serang, Banten, West Java. The safety factor products become critical if the product breaks or slightly defective value will be reduced. The other factor is that manufacturers can serve the manufacture of products to order prospective customers and distribution can be performed more smoothly, and pottery Serang Banten has a uniqueness that attracted many foreign tourists. The pottery products market opportunity of Serang Banten in Bali is very potent, due to the consumption is associated with the presence to Bali tourism. The workers who work at pottery of Serang Banten enterprises are the person who comes from the pottery origin, namely Serang Banten, West Java. They can not be substituted by other local crafters origin because its presence is very important in the production process. The Government through the relevant agencies has not been actively involved in promoting this barrel-shaped pottery (jug).

Conflict of interest statement and funding sources

The authors declared that they have no competing interest. The study was financed by LP2M ISI Denpasar.

Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.



Acknowledgments

Respecting this article, the author would like thanking Dr. I Gusti Ngurah Ardana, M.Erg, The Chairman of LP2M ISI Denpasar, Dra. Ni Made Rinu, M.Si, the Dean of the Faculty of Art and Design, ISI Denpasar, Drs I Ketut Muka, M.Si, The Chairman of Kriya Studies Program, Faculty of Art and Design ISI Denpasar, on their motivation and their support provided during this study completed. Thank also gratitude to DP2M Higher Education, which has funded this study for two years (2015-2016) and as well as to the owner's pottery business in Tohpati Kesiman to Sanur Denpasar towards the information provided.

References

- Agger, B. (2003). *Teori Sosial Kritis: Kritik, Penerapan dan Implikasinya*. Kreasi Wacana.
- Bali, B. P. S. (2013). Banyaknya Hotel Berbintang di Bali Menurut Lokasi dan Kelas Hotel Tahun 2012.
- Barker, C. (2004). *Cultural Studies: Teori & Praktik*. Kreasi Wacana.
- Budiman, M. (2002). Indonesia: Perang Tanda. *dalam Indonesia: Tanda yang Retak*.
- Friedman, T. L. (2005). *The world is flat: A brief history of the twenty-first century*. Macmillan.
- Hamad, I. (2004). *Konstruksi realitas politik dalam media massa: Sebuah studi critical discourse analysis terhadap berita-berita politik*. Yayasan Obor Indonesia.
- Harker, R., Mahar, C., & Wilkes, C. (2009). Ranah= Praktik: Pengantar Paling Komprehensif kepada Pemikiran Pierre Bourdieu. *Yogyakarta: Jalasutra*.
- Martini, M. (2003). Kaidah-kaidah Seni dan Cinta Seni. *Dalam Basis*, (11-12), 41-50.
- Miles, M. B., & Huberman, A. M. (1984). Qualitative data analysis: A sourcebook of new methods. In *Qualitative data analysis: a sourcebook of new methods*. Sage publications.
- Picard, M. (2006). *Bali: pariwisata budaya dan budaya pariwisata*. Kepustakaan Populer Gramedia.
- Putra, I. W., & Wyasa, I. B. (1993). Hukum Sebagai Suatu Sistem. *PT. Remaja Rosdakarya, Bandung*.
- Sugiyono, M. P. P. K. (2007). *Kualitaitaif dan R&D*, Bandung: Alfabeta, 2010. *Sugiyono, Metode Penelitian Kuantitatif kualitatif dan R&D Bandung: Alfabeta*.

Biography of Authors

	<p>Drs. I Wayan Mudra, M.Sn. is a senior lecturer at Studies Program of Kriya FSRD of Indonesia Art Institute in Denpasar. He registered numbers are 196311251988031002 (NIP) and 0025116306 (NIDN). He was born on Banjar Tinungan, Desa Apuan, Kecamatan Baturiti, Kabupaten Tabanan, November 25th, 1963. His phone number is +6282340095766, his office is at Jl. Nusa Indah Denpasar, Ph. (+62361) 227316, Fax. (+62361) 236100. Now, He lives at Jl. Kecubung Gang Puduk No. 8B, Denpasar <i>Email: wayanmudra@gmail.com</i></p>
	<p>Dra. Ni Made Rai Sunarini, M.Si. is a senior lecturer at Studies Program Kriya FSRD ISI Denpasar, her registered number is NIP. 196807131994 2 001, NIDN. 0013076805, she was born on July 13, 1968, in Denpasar. Office address: Jl. Nusa Indah Denpasar. Home address: Jalan Siulan Denpasar.</p>