

UBUD GETS THE CUSTOMERS AN ETHNOMETHODOLOGY APPROACH

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Abstract: *The research aims to dig and explain the practice of Tri Hita Karana (THK) cultural values implemented at Puri Ubud in relation to get customers. Ethnomethodology method is used in the research to understand Puri Ubud behavior with respect to THK cultural values. Research result shows that indexicality of THK cultural values such as parahyangan, pawongan and palemahan form reflexivity of getting customers items. THK cultural values and how to get customers are important aspects to be considered in Puri Ubud to maintain a balance relationship between God, Human and Environment to harmonize Ubud community to achieve tourism sustainable.*

Keywords: *Customers, Tri Hita Karana, Puri Ubud, Ethnomethodology*

1. INTRODUCTION

Bali is a major tourism destination in Indonesia since the days of Netherlands colonialism, Bali is famous through researchers and foreign authors. Netherlands colonial Government began developing tourism around the 1920s by sending tourists through the sea route from Java to Bali. Bali is famous in the world with tourism and cultural. Almost the entire Island is accessible for tourists. However, this time the concentration of tourists visit is more in the southern part of Bali. The fact encourages a challenge for the local Government of Bali to balance tourism visits to all areas of Bali.

Ubud, one village in sub-district Gianyar regency, Bali province, is as a main tourist destination both for domestic and foreign countries, and well known to all over the world as its nature and culture beauty. Ubud is the central the art of painting (style ubud), dance, sculpture, and spiritual atmospheres background. Therew are several prestigious predicate given by travelers against ubud. From the records of statistics, the number of foreign tourists who come straight to the last three years is 1.992.238 in 2008 saw higher growth 19.40 % from the previous year in 2009 the number is increasing tourist 2.269.217 13.90 %, and in 2010, it reached 2.473.555 or an increase of 9 %

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(Bali membangun, 2010). From exposure to the data it appears that in a quantitative manner of tourist visits continue to increase at almost 15 % in average.

Ubud now is not separated from the role as an agent of change who combined traditional culture with modern culture (Subudi, 2012) [16] which creates unique works and most favourable by tourists. This is an inspiration arise as the appointment happen between Tjokorda Gde Raka Sukawati from the castle of Ubud with Walter Spies having great influence over the society. One student the art of painting I Nyoman Jendra was stirred by the painter large Walter Spies, Rudolf Bonnet and I Gusti Nyoman Lempd in 1930 (Sulityowati, 2013)[19]. Through works of art of these names ubud becoming dazzling famous for painting and now many standing painting museum to eternize masterpiece ubud society. Some painting museums famous like 3.0 museum, Blanco, Neka and Arma.

The community of Ubud in a daily life is very obedient to perform religious rituals. It is the human spirit that makes Ubud becomes unique especially in the eyes of tourists. The result of the efforts of preserving local values embodied in the concept of *Tri Hita Karana* cause cultural spirituality unique resources poured in modern marketing concept is a unique product, i.e. not the plenary services serve but assume that it was him that created the brand of Ubud. This will eventually obtain to a sustainable competitive advantage in the form of retention, loyalty, satisfaction and brand of Ubud.

Related with spiritual tourism in Ubud, there are some researcher like Haq and Wong (2010)[6] with title "Is spiritual tourism a new strategy for marketing Islam?" using exploratory research, to find *Some religious organizations used religious gatherings and festivals as spiritual tourism products to market their religion – Islam. These organizations attracted Muslim and non-Muslim spiritual tourists to the Islamic places, gatherings, occasions, and festivals by promoting them as spiritual tourism products"*

While Kinjerski and Skrypnek (2004)[7] in their research about working spirit that was headlined "defining spirit at work: finding common ground where in the research participants asked about what does that mean spirit at work and asked to explain personal experience of working spirit found that *"Participants' descriptions revealed that spirit at work is a distinct state that has physical, affective, cognitive, interpersonal, spiritual, and mystical dimensions. This state involves physiological arousal, positive affect, a belief that one's work makes a contribution, a sense of connection to others and common purpose, a sense of connection to something larger than self, and a sense of perfection and transcendence"*.

Research Haq and Wong (2010) [6] covered about tourism spiritual in the context of the mohammed religion, while this research will lift up the practice of cultural values *Tri Hita Karana* based on the teachings of hinduism done in the business of getting customers (tourists) to sustainable tourism in Ubud. Etnomethodologi used to grasp deeply associated with the practice of *Tri Hita Karana* done by ubud. Data raised through an interview depth from an elders informer and member of the castle family.

2. THEORETICAL STUDY

2.1. Get Customer

Marketing management theory is constantly evolving to follow the development of the information. Therefore, the business world began to pay attention to the importance of fostering relationships with customers. A new view giving focus on good relations with customers (customer relationship) is known as relationship marketing (Gronroos, 1994)[5]. Relationship marketing is in term of creating, assigning, maintaining and enhancing relationships with customers as an advantage, and ultimately to achieve the goals of the company. The question now is how to create long term relationships (long life relationship) with the customer or in marketing terms, how to create a customer retention marketing that is part of customer loyalty. According to Neal (1998)[10], one of the concepts that are believed to be able to achieve customer loyalty is by finding the value desired by the customers (customer value). In addition to Neal[10], Kotler said that customer loyalty is formed from the highest customer value (Kotler, 1997)[9].

Now the customers are increasingly difficult to satisfy. Customers are more intelligent, more demanding, and were also being approached by more competitors to offer the same or better product. Therefore, according to Jeffrey Gitomer as quoted by Kotler and Keller (2012)[8], the challenge is not simply produce satisfied customers, but also loyal customers. To gain customer loyalty, relationship should be built since at the stage of pre sales, not only at the time of the sale and post sale.

Gaining the customers is the first and most important step for business to run. No customer means no revenue and eventually the business will be collapsed. An enterprise that seeks to increase profit and sales should spend a lot of time and resources to looking for new customers. There are many ways to get prospective customers: advertise, direct call to prospective customers, participate in trade exhibition, and so on. (Kotler and Keller, 2012)[8].

To gets first customers we should be able to meet the customers' demand or make the customer interested in our offer. To gain this customers, there are four stages known as AIDA (attention/awareness-interest-desire-action). The AIDA term was introduced at first by a pioneering in advertising and sales named Elias St. Elmo Lewis in 1903. Basically, AIDA can be described as follows: A (attention/awareness): attract the customers' attention or to make the customers aware about the product. Making the customers aware about the need of a product. I (interest): arouse the customers' interest by showing them the profit and benefits gained by buying the products. At this stage, customers start looking for further information, explore various solution, as well as to identify and evaluate a number of other alternatives products. D (desire): convince the customers that the product is able to meet their needs. At this stage customers will also seek advice and suggestions from third parties (outside companies and related customers) or from the other customers. A (action): making the customer buy. Customers take the decision to buy or perform a reservation. During the process,

customer will be filtered by itself. Therefore, if at the stage of attention/awareness for example there are a hundred customers, at a later stage (interest) could be only 70 customers, and so on.

2.2. THK Concept

THK culture is a culture derived from local wisdom. According to Sobirin (2007)[15], national culture shaped by different reason since the emergence of a country has different background. Therefore, various factors (such as ethnic, economic, politic, religion or language) contribute in the shape of national culture. Schein (2004) [13] states that cultural organization is based on three levels: first is an artifact, something modified by human for certain purpose that visible from organizational structure and process. Artifact is something that we can easily capture when we enter an organization because it is related to what we have seen, heard and felt when we are inside an organization environment. Second, espoused beliefs and values, which are supporting values consists of strategies, goals, and basic philosophies the organization has that can be understood if we go deeper into the organization and live longer in the organization. These supporting values usually stated in writing and become guidance for every step taken by organization members. Third, underlying basic assumptions, which are implicit assumptions that mutually believed. Values, beliefs, and assumptions used by the founders are considered important for the success of an organization.

Model developed by Schein (2004) [13] helps in organizing cultural puzzle where artifact is the easiest to be observed, while basic assumptions need to be concluded. To understand behavior and belief meant by members, basic assumptions should be raised. Basic assumptions are the most difficult level because it is beyond awareness. Schein's (2004) [13] model can be applied both to national and organizational cultures. Culture is always conceptioned as the result of patterned relationship from various elements, such as technology, belief, values, and rules and serves as guidance. THK is the product of human behavior that subjective and interpretative in nature. Therefore, symbols will be built by subjective understanding related to phenomenon having objective consequences. Regarding THK, *parahyangan* is analogue with value sub-system, *pawongan* with social sub-system and *palemahan* with artifacts sub-system (Windia, 2007) [20].

3. RESEARCH METHOD

3.1. Ethnomethodology

Ethnomethodology is efforts to describe and understand the society in the daily life, such as how is their interaction pattern, way of thinking, feeling and way of talking (Bungin, 2007: 170)[1]. The term of ethnomethodology first proposed by Garfinkel in 1967 refers to the study of the ways in which people make sense of their social world (Poore, 2000)[11]. According to Garfinkel, ethnomethodology research assumes that

social regularity is an illusion, it looks like regulated but actually is a mess. Social regularity is formed in social actors' mind as a set of impression and experiences that should be organized by those actors in a full pattern.

Sarantakos (2006)[12] explained about criteria used by this type of research, among others: researchers should involve socially as participant in a group or community they studied; using eclectic approach, which is using various tools to get clarity and deepness of the construct they studied; long term observation and adopt natural approach in his/her observation. Natural approach means portraying society group in its real environment instead of artificial environment. The aim of ethnomethodology study is to understand socio-cultural system and how society interprets their world, which is in this study is the behavior of the King of Ubud related to customers and *Tri Hita Karana*. Therefore, ethnomethodology interpretation in this interpretive paradigm will cover aspects of *parahyangan* (the harmonization relationship between human and God), *pawongan* (the harmonization relationship among humans) and *pelemahan* (the harmonization relationship between human and environment) which were investigated in the managing of Ubud which is reflected in an attempt to get customers.

Burrell and Morgan (1979) [2] describe two important aspects in the ethnomethodology used in analyzing the data. First, the indexical is an attempt to show all forms of expressed practices that became the general rule followed by the perpetrators. Second, the reflexivity which is the study of all forms of practice, in this case in Puri Ubud, which is formed on the basis of experience and interaction. Both aspects will be the important points of analysis indicated on the results of this research.

3.2. The Informant and Site Research

The informant for the study were five people with criteria: one is the elder of the Puri (King) and the four person is the family member of Puri who has a responsibility and understand the activities in Puri related to the concept of THK. The word Ubud is derived from the name of a river on the West of Ubud village, Oos River or Wos River (now known as Campuhan River). The word "oos" later became the word *usadi* or *usada*, means *obat* (drug). In the Balinese language, a drug called *ubad*. From the word *ubad*, it is finally becoming the *Ubud*.

The development period of Ubud village is started from the Royal Ubud era. A large family of Sukawati who lived in Puri Ubud was originated from Sukawati Village, about 10 km in southern Ubud. Puri Sukawati built around in the middle of the 18th century with the first leader was Dewa Anom Sirikan titled with Dalem Sukawati I (Tjokorda Gde Agung Sukawati, 1983[18]; Graeme MacRae, 1997; Tjokorda Rai Sudharta, 2006[17]; Jean Couteau, 2011)[3][4].

At about early 19th century, in ubud ruling tjokorda putu kandel. He was one chirrup of dalem sukawati i. Tjokorda Putu Kandel this what breeds of lowering the royal at puri ubud until now. He also founded castel saren kangin ubud, the east side of puri ubud currently, as the center of his power. Besides, there were also small castles

for residence of large family of sukawati nobleman. Tjokorda putu kandel also built the arrangement of village pakraman ubud. He developed a number of infrastructure village, as the square, market, and mow village. While for tradition-religion interests they built several parahyangan, as: pura kahyangan tiga and others.

After Tjokorda Putu Kandel died the hand continued by his son, his name was Tjokorda Putu Sukawati. During his ruling established castle saren supreme ubud (central part of puri ubud) followed by building others castel, including pamerajan agung (pura family). While siblings Tjokorda Putu Sukawati, Tjokorda Gde Rai Sukawati, living in castle saren kauh (part the west from puri ubud). So, in the leadership of Tjokorda Putu Kandel and later continued by his son Tjokorda Putu Sukawati was the starting point of establishment Ubud castle as it is now.

The generation of the family castle now is still active in the development of ubud. They become protective society so that people can continue to maintain ubud customs and art-culture without having to lagging of the aspect of modern development. The family of ubud castle is especially honored by the local people for not merely rely on charisma based on the lineage of course. They also possess great knowledge and skill in the field of arts and culture. They do not hesitate to mingle in a range of socio activities in community as custom ceremony. They also have enormous influence in maintaining architecture temples and the preservation of objects treasures as barong-barong that are sacred. The family castle is able involving all members of four colors or catur wangsa (the four castes that exists in society, namely the brahmanas hindu-Bali ksatriya, weisya, and agriculturalists) in various activities.

The family Puri Ubud is still active in the development of Ubud. They are also great artist. They have knowledge and skill in the field of cultural-arts. They still donate a variety of art works such as paintings, barong, dance, performance of a drama or other works to the museums. They are also active in various societal activities. Puri Ubud is still exist until now, not only physically, but more than that, because its existence is being recognize by the public. It indicates from harmonious relationship between residents of Ubud with the family of Puri Ubud.

4. DISCUSSION

Puri Ubud has an important role in the implementation of cultural values of *Tri Hita Karana*, which is to maintain harmony relationship with god (*parahyangan*), harmony relationship with community (*pawongan*) and harmony relationship with nature (*palemahan*). The harmony interaction was the result of experience and understanding of elders in puri with puri family and the form of its reflexivity over relationship between puri and tourists arousing the attractiveness of Ubud.

4.1. "Parahyangan"

The implementation of the aspect of parahyangan THK is indicated in the dialogue with the King of Ubud along with the family as follows:

(" Puri niki nenten lempas antuk pura ring Ubud tur sadkahyangan, genah irage nunas ice sareng Ida Sang Hyang Widhi. Nike mawinan puri ngelaksanayang upacara ring pura tur kesarengin warga mangda rahayu irage sareng sami ring jagate" (manuskrip 1.)).

(Puri is inseparable from the *pura* in Ubud and *Pura Sadkhayangan* where the community tries to be closer with the Lord. The ceremony in *pura* is the duty and responsibility of the society in order to be more subdued mansion and hope has the consent from the Lord)

(" upacara sane kemargiang ring pura medasar antuk bebantenan pinake lingga Ida Sang Hyang Widhi Wase sane kerajut antuk seni. Mawinang ring pura kacingak sakral tur metaksu. Banten-banten nike kepaduang antuk seni sane wenten ring Ubud sane akeh kasenenginm antuk turise"(manuskrip 2))

(The ceremony performed in *pura* is based on *bebanten* (a means of a ceremony), which is the place of the lord made with high-value art. It makes an atmosphere in *pura* become more magical. A means of a ceremony is made with combination of art elements in Ubud and highly favored by tourists)

The meaning of the statement is that *puri* is maintaining harmonious relationships with God through rituals in temples (places of worship). This ceremony has become the responsibility of the *Puri* related to the cost and harmonious implementation with the community. The community is more convenient in carrying out the ceremony because of the burden of the ceremony is bored by the *Puri*. The condition is also encouraging the public to be more focused in giving their ideas and arts in preparing such ceremonial such of Banten. Banten in Ubud with a variety of sculpture is something unique and interesting for guests who are visiting Ubud.

Other information obtained from informer related to harmonious relationship with god is as follows

("Ring piodalan kemargiang ilen-ilen tarian sane ke aturang antuk para sekehe pengempon pura tiap banjar, tarian nike wenten sakral tur wenten hiburan. Ring ubud akeh sekeha seni sane ngayah ke pura. Upacara sekadi niki taler kasenengin antuk turise akeh sane macecingak tur maphoto sareng penarine" (manuskrip 3))

(At the ceremony at *pura*, various dances are performed as an offering to the lord, such as sacral and entertaining dances. The event is supported by art group in every *Banjar*. This art show is attraction for guests and they took picture together with the dancers)

("Ring pura kepanggihin pelinggih Ida Batare, ukiran-ukiran minakadi simbol-simbol Ida Hyang Widhi Wase. Daweg dumun nenten wenten sarane komonikasi melantaran wangunan pura masyarakat mangde eling ring sesuluh hidup ka ukir ring dingding pura. Ukiran ring pura niki matiosan pisan ngawentennyane ring genah tiosan ring Bali" (manuskrip 4))

(At the temple where the solemnization is conducted, it can be found the Palace of the Lord that is laden with engraved symbols of the Lord. It is intended to communicate God's teachings to make the community more aware of the existence of God. The carved symbols of God is very different from the carvings on the other temples in Bali)

The meaning of this assertion is that *puri* has strategic role in working on ceremonial activities at *pura* which combined through the interaction of art that is owned by Ubud society. The development of the art through *banjar* related to the ceremonies at *pura* gives motivation to people to work harder. This clad with a sacrifice to God. The lord is believed to give everything to the people who would believe and trust Him.

Based on the informer's statement that the ceremony driven by *puri* gives inspirations for people to work in art and have their own uniqueness and in turn, it can be an attraction to the audience. This kind of activity is very different from the one on the theory of Keller and Kotler (2012) in gaining the customers. In this activity, Ubud society under the Puri considers work as a gift and expression based on sincerity without thinking on the economy side. This condition gives color to theory of modern marketing where the implementation is mostly materialistic.

The result of indexical analysis for dimensions of *parahyangan* related to gaining the customers based on statement of informer shows several items reflection study such as manuscripts 1 ceremony at *pura*, manuscripts 2 banten (ceremony facilities), manuscripts 3 dance and manuscripts 4 symbol god. Therefore, a proposition can be make "maintaining harmonious cultural relationship with god reflected through ceremonies at *pura*, banten, dance, and God's symbols sincerely initiated by Puri Ubud is an attraction for tourists "

4.2. *Pawongan*

The aspect of *pawongan* emphasizing the harmonious relations between *puri* with Ubud society. Some statement delivered by the king and his family is as follows

("Puri niki magenah ring perempatan desa mangde elah masyarakate jagi nangkil krane puri niki minekadi pelayan rakyat, tur mangde suweca lan dana antuk masyarakate sane meduwe pakebeh. Puri niki boye nyakitin masyarakat, puri ngicenin pemargi mangde rahayu sareng sami" (Manuskrip 5,6))

(The Puri is located on the crossroad of the village to facilitate the community to communicate with the Puri. Puri is a servant of the community who has the sincerity to help both in material and non-material for the need. Instead of hurting people, *puri* give a way to happiness together).

In maintaining harmonious relationship related to society (*pawongan*), Puri Ubud opens themselves as the center of public servants based on sincerity to help people. Puri is not something that makes hard the people but to give guidelines to happiness together. This philosophy is very seldom to be encountered in other *puri* in Bali, or in

Indonesia although legally puri is subject to Indonesian government, but their role will remain exist in Ubud.

Another informant gave statement related to maintaining harmonious relationship between *pawongan* as follows:

("Puri niki ngicen para seniman mangde pentas iriki, ring banjar suang-suang wenten sanggar jagi bergilir niki pentas ring Puri tur hasilne sami ke sanggar. Akeh para tamune miletin keseniane punike"(manuskrip 7)).

(Puri Ubud provides place for artists from *banjar-banjar* to perform at Puri and the outcomes of the performance will be given to all the artists. Many guests come to watch the activity).

("Leluhur tiang sampun pulih pentas ring luar negeri tahun 1931 kelanturan ngerawuang para seniman barat ke Ubud mangde je masyarakate ke ajahin ngelukis, niki mawinang lukisan Ubud mateosan pisan sareng lukisan daerah lain. Niki wenten campuran barat sareng tradisionil hanya ring Ubud wenten. Mangkin akeh museum lukisan ring Ubud nyimpan hasil-hasil seni"(manuskrip 8,9)).

(Puri Ubud has been here from 1931 and it has maintained the relationship with foreign countries through performance art and also bring painter from the west to educate the Ubud society on painting. The combination of western style and Ubud has resulted a different painting compare to that of other regions. The impact is, there are many painting museum built to store the high value works of arts).

The statement means that Puri Ubud gives space to artists to perform in the castle. This is the way in which puri remains communicate with the public through the medium of art performance. It facilitates more harmonious interaction between puri and people, because people can relax after their work in the fields by expressing their talent in art. They also gain economic support with additional income for their family through the art performance.

Another interesting thing is that before the Indonesia independence, Puri Ubud has performed their art abroad. At that time, everything was limited such as in transportation and communication. However, the puri was capable of doing the performance. They also brought foreign painting artists from the west to Ubud to teach people how to paint. All facilities and infrastructures for artists was given by Puri and society can learn to paint without any charges.

Other activities associated with *pawongan* delivered by an informer as follows.

("Puri ngelaksanayang upacara ngaben minekadi subhakti ring sane meninggal wiadin leluhur. Akeh masyarakate sane ngayah iriki secara ikhlas. Wadahe niki jagi kagotong oleh warga sane sueca lan bhakti sareng puri. Sakeng akeh pengayah niki mangde sami polih patu ke atur"(manuskrip 10)).

(Castle carries out *ngaben* ceremony as an embodiment of belief of fellow human who died or the ancestor. Many people attend the ceremony to help and sometimes

there are so many people that need to be arranged evenly. The *Bade* will be taken to a cemetery involving hundreds of people who are loyal to puri)

Harmonious relationship between puri and human (*pawongan*) based on the concept of being close to people to maintain sustainable communication through art performances has brought positive result regarding the closeness of puri to society. It is shown with hundreds of people who are willing to help in *ngaben* activity in puri. In addition, people will be excited because the activity became attraction for tourists and it can encourage the economy to be more advanced.

The courage of Puri Ubud to open themselves for the people through an art creates different art. Process in producing this unique art product is based on a spirit to genuine helped the public. It is what differentiates them with the process of creating unique product in modern world through a research and development. This unique art product has attracted tourists to come to see Ubud and enjoy the art. A difference is being attractive and Puri unawares that they have applied the concept of AIDA from Elias St. Elmo Lewis (1903).

Reflection analysis related to gaining the customers from the dimensions of *pawongan* can be found a few items such as manuscripts 5 public servants, manuscripts 6 *suweca* and *dana*, manuscripts 7 art performance in puri, manuscripts 8 bring western artist, manuscripts 9 education, and manuscripts 10 *ngaben*. Based on the findings of these items, a proposition can be built:

Proposition 1: Puri in maintaining harmonious relationship with the community through its public servants role, *suweca* and *dana*, art performance in castle, bring western artist, education, and *ngaben* is capable of cultivating unique art products in Ubud that become tourist attraction.

Proposition 2: The sincerity of Puri Ubud in building culture of humanity spirit creates competitive art products"

4.3. Palemahan

The result of dialogue with an informant related to *palemahan* dimensions as follows:

("Titiang nolak trotoar di cat banggiang sampun magane melumut mangde alami, tios ring di Badung. Alam pedesaan niki tiang ajegang sareng masyarakat deriki. Bapak cingak sami wangunan deriki akrab sareng alam" (manuskrip 11,12,13))

(I reject the road pavement to be painted because it is better to left it mossy. It looks natural and distinguish the road from that of in Badung Regency. The natural atmosphere is maintained by the Puri along with the community. Buildings in Ubud are close to and blend with the nature)

("Puri ngerajegang alami mangde konsep THK kemargiang ring masyarakat, Puri menata tur ngicen lahan-lahan mangde para senimane preside mekarya becik"(manuskrip 14))

(Puri preserves the natural concept contained in the THK and implemented by the community of Ubud and land-farm is arranged by Puri. They also provide land for the artists.)

Puri Ubud has a role in preserving cultural harmony with nature by managing *palemahan* of Ubud village to keep it beautiful and unite with the nature. The condition was different from other areas in Bali. According to modern marketing concept, these differences are the creation of unique products. Unique product is one attraction for customers. Thus, what the puri has done is supporting the concept of modern marketing.

The informant has state on some item related to *palemahan* such as in manuscripts 11 mossy road, manuscripts 12 countryside atmosphere, manuscripts 13 familiar with nature, and manuscripts 13 land for artists Based on the findings of these items, a proposition can be built:

The preservation of a culture of harmony with nature (*palemahan*) should be conducted by keeping the road mossy, atmosphere of the countryside, familiar with the nature and land for artists to be a tourist attraction .

5. CONCLUSION

The preservation of THK culture by Puri Ubud based on sincerity has fostered the spirit of spirituality of the society to keep on creating through the arts and culture that has its own uniqueness.

The process of applying THK by castle Ubud in sincere way has produced art products, which have spirit of religious and unique. It is a claim on the concept of modern marketing that prioritizing materialistic in the creation of unique products.

The application of THK culture by Puri, indirectly, has formed the personality of Ubud society whose harmony with its fellow human beings, nature and the lord and it attracts the tourists. In other words, Ubud society has become the object of tourism their over friendliness that reflect different characters compare to other communities in Bali.

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