



Sustainable Tourism Development Strategy through Cultural and Heritage Tourism Attractions

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Abstract. The objective of this study is to examine the opportunities and challenges faced by Pagelaran Village, with a particular focus on Getaan Village, located in Malang Regency. The renowned Pottery Village has historically been recognized as the Pottery Show Educational Tourism Village. Over the course of time, the community had a significant and continuous growth in its development. Nevertheless, the village's branding is still faced with a few challenges that somewhat impede its progress. The present study employs a qualitative methodology, specifically utilizing an intrinsic case study design. The individuals included in this study were the residents of the Pagelaran Pottery Educational Tourism Village. This study reveals the presence of significant potential in the domains of clay crafts, encompassing both natural resources and a skilled workforce. Nevertheless, certain hindrances were encountered that impeded the aforementioned progress, notably the issue of the ceramic craftsmen's regeneration. Numerous endeavors have been undertaken to address this issue, aiming to enhance the community's readiness and assurance in relation to the acquired branding, specifically as a Pottery Performance Educational Tourism Village.

Keywords: Case Study, Socio Economic, Community.

1 Introduction

Indonesia, endowed with diverse potentials, is a divine blessing for which gratitude should be shown. The government employs diverse strategies to optimize this potential with the aim of delivering advantages to its citizens. The allocation of monies in the APBN, also known as the State Revenue and Expenditure Budget, represents the government's recognition of the potential inherent in each region. According to the official website of the Indonesian Central Statistics Agency (BPS), the tourist industry has made a substantial contribution to the country's gross domestic product (GDP). BPS data reveals a notable growth in GDP, specifically a 4.3% increase in 2022. In addition, the Ministry of Tourism and Creative Economy has set a goal to achieve a growth rate of 4.10% by the year 2023. In addition, the government has allocated a budget of IDR 3.6 trillion for the purpose of promoting tourism development. This allocation is expected to enhance economic resilience by facilitating the growth of employment possibilities, fostering development, encouraging investment, and promoting industrialization within the tourism sector. The 2023 APBN encompasses multiple objectives, including the promotion of tourism and the development of new national tourism goods. These efforts entail the creation of a diverse range of 108 tours, 30 MICE (Meetings,

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Incentives, Conferences, and Exhibitions) events, and 60 tourism activities. Additionally, the tourism industry aims to generate employment opportunities for around 14.9 million individuals.

Aligned with the fiscal allocation supplied by the governmental authorities, the sustainable development goals (SDGs) established by the United Nations (UN) also contribute to the achievement of this objective. The Sustainable Development Goals (SDGs) encompass a total of 17 primary objectives, which include the eradication of poverty, the elimination of hunger, the promotion of a healthy and prosperous life, the provision of quality education, the establishment of gender equality, the assurance of clean water and adequate sanitation, the facilitation of clean and affordable energy, the promotion of decent work and economic growth, the advancement of industry, innovation, and infrastructure, the reduction of inequality, the development of sustainable cities and communities, the promotion of responsible consumption and production, the mitigation of climate change, the preservation of marine ecosystems, the conservation of land ecosystems, the promotion of peace, justice, and strong institutions, and the fostering of partnerships to achieve these goals (SDGs). According to Bappenas (2023), The eighth Sustainable Development Goal (SDG), which pertains to decent work and economic growth, exhibits a clear correlation with the presence of the tourism industry. The tourist sector has the potential to generate a substantial number of employment opportunities and contribute to the overall economic growth of Indonesia by augmenting its Gross Domestic Product (GDP). In order to ensure the efficient implementation of the National Sustainable Development Goals (SDGs), it is imperative to establish a synergistic relationship between these goals and the SDGs at the village level (Sudibya, 2022).

Malang Raya is a prominent contributor to the tourism sector in Indonesia, particularly in the region of East Java, which is currently garnering more attention from a diverse range of tourists. Both domestic and international tourists. The assertion that the Malang City Government was bestowed with the Creative Economy and Tourism Innovation award by the Indonesian Ministry of Tourism and Creative Economy is exemplified by a statement found on the timesindonesia.co.id webpage. The potential presented is undoubtedly significant. The Malang Raya region encompasses several areas that possess distinct potentials, which serve as defining qualities for each respective region. One notable aspect is the inherent aesthetic appeal of the subject. The presence of natural beauty elicits a sense of visual indulgence as one's gaze is captivated by the verdant mountains and the melodious murmur of cascading water. The mountainous regions of Malang Raya are abundant with a diverse array of vegetables and fruits, creating an inviting environment that encourages individuals to prolong their stay. Edutourism, commonly referred to as educational tourism, encompasses not only the inherent allure of natural aesthetics but also the significant educational merits offered by this particular tourist site.

The designation of a tourist village is bestowed upon a community that serves as a popular destination for tourists. An educational tourism village is characterized by its dual function as both a primary destination for tourists and a platform for learning. Tourist villages encompass a diverse range of categories. This category is comprised of

four distinct classifications, namely pioneering tourism villages, developing tourism villages, advanced tourism villages, and autonomous tourism villages. All villages with inherent potential aspire to achieve the status of independent tourist villages. The term "independent tourist villages" refers to villages that have effectively harnessed their resources and utilized local funds to establish self-sustaining business entities. The incorporation of educational activities within the tourist village would enhance the intrinsic worth of the destination. This is due to the fact that traveling not only provides enjoyment, but also offers educational opportunities. Particularly applicable to young individuals who are embarking on the journey of discovering and nurturing their aptitudes and passions.

The Pagelaran Pottery Educational Tourism Village is a renowned destination for pottery education and tourism, with a long-standing reputation and legendary status in Malang. It is located in Getaan Village, Pagelaran Village, within the Malang Regency. The artisanal creation of clay crafts has been a longstanding tradition within the local community of this area. The tradition of pottery manufacture has persisted over time and has been perpetuated through the process of regeneration or intergenerational transmission (Gita Purwasih et al., 2019). The ceramic Education Tourism Village witnessed a notable resurgence in the population of skilled ceramic artisans. Over time and under changing circumstances, a significant number of individuals from the younger generation are increasingly opting to depart from the village in search of alternative livelihoods. Undoubtedly, the primary catalyst for the departure of numerous individuals from the community is the sales issue encompassing unpredictable pottery orders and reduced pricing. Nevertheless, the Pottery Education Tourism Village continues to harbor a considerable number of proficient pottery artisans who possess the expertise to fulfill pottery commissions from clientele.

The Pottery Educational Tourism Village exhibits significant potential for utilization as an educational tourism destination. Nevertheless, it is imperative to acknowledge that the potential of this hamlet necessitates significant focus, particularly in relation to the absence of well-defined institutions. The subject under consideration pertains to the presence of a tourism awareness organization commonly referred to as Pokdarwis. The Pottery Performance Education Tourism Village now lacks ownership of Pokdarwis, which serves as a platform for tourism management and the optimization of existing potentials. Therefore, it is imperative to engage in additional efforts to enhance collaboration and engage in negotiations with the current village authorities. It would be regrettable if this highly promising potential were not able to yield ideal outcomes. Undoubtedly, such occurrences will inevitably have influence on the economic livelihood of the hamlet.

The marketing visualization of the Pottery Show Educational Tourism Village is categorized as highly commendable. The utilization of digital gadgets is evident in the marketing images. Marketing or promotion has been conducted through the utilization of either YouTube or Instagram platforms. The presence of digitization is undeniably intertwined with the current era, commonly referred to as the digital age, whereby convenience, speed, and extensive reach are paramount. Nevertheless, there are various issues pertaining to the lack of regular content updates on YouTube and Instagram.

Therefore, the presence of social media is considered suboptimal. In addition to this, promotional efforts were undertaken through the installation of a prominently displayed gate along the village's main road, bearing the inscription "Eduwisata Pottery Performance." This strategic placement aimed to enhance visibility and attract the attention of individuals traversing the aforementioned route. The primary thoroughfare serves as a linkage between Malang City and the tourist destination located on the southern shore. In order to enhance the tourist experience, it is recommended that visitors allocate time during their stay to not only enjoy the beach but also consider visiting the Pottery Performance Educational Tourism Village.

The designation of a Pottery Educational Tourism Village has both positive and bad effects on the local population. The good aspect of branding lies in its ability to attract a significant number of tourists, so transforming a location into a popular tourist attraction. Additionally, branding facilitates the dissemination of knowledge and awareness regarding the art of pottery manufacturing. Nevertheless, conversely, it appears that the branding of the ceramic tourism village has not been adequately optimized by the community. It is evident that there exist a number of amenities that ought to be considered as essential for tourist villages, one of which is the provision of homestay accommodations. It appears that there exists a cohort of international tourists who possess knowledge of this particular area. However, when these individuals express a want to procure lodging for the evening, they encounter difficulties in locating a suitable homestay accommodation.

Based on the provided information, researchers are inclined towards examining the possibilities and challenges associated with the Pottery Pagelaran Educational Tourism Village. Despite its current status as a tourist village, it appears that the village is not fully prepared to cater to the demands of tourism. In order to ensure the long-term viability of the Pottery Performance Educational Tourism Village, it is imperative to identify and implement the most suitable approach.

2 Method

The study was done in Getaan Hamlet, Pagelaran Village, Malang Regency, employing a qualitative research methodology. This particular research methodology employs intrinsic case studies. The objective of this study is to examine the potential and challenges associated with the Pottery Performance Educational Tourism Village, an established entity with a significant history. The researchers collected data derived from the expertise, wisdom, comprehension, cultural background, and individuals involved in the pottery and terracotta industry in Pagelaran village. Researchers utilized narrative interviews as a means to elicit a willingness from informants to disclose their experiences and events pertaining to the advancement of community sanitation entrepreneurship based on the creative economy. Cresswell (2012) asserts that narrative interviews are a defining feature of qualitative research, wherein the emphasis lies on individual case studies aimed at elucidating the significance of personal experiences through the medium of storytelling. The data collection in this study revolves around three funda-

mental elements: space (specific research location or venue), actors (individuals involved in the performance of pottery businesses), and activities (the many tasks and operations involved in managing Pottery SMEs). When conducting a prospective analysis, the Nvivo14 application was utilized.

3 Results and Discussion

3.1 Astronomical and Geographical Conditions of Getaan Village

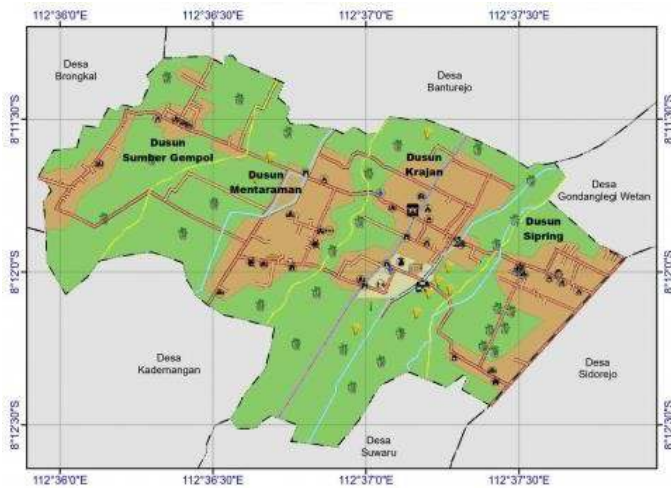


Fig. 1. Pagelaran Village Potential Map in 2023

Malang Regency is a famous pottery village. Specifically in Getaan Village, Pagelaran District, Malang Regency. This community has 423,850 hectares, 4 hamlets, 7 RWs, and 37 RTs. Pagelaran Village borders Brongkal Village and Banjarejo Village to the north, Turen District and Sidorejo Village to the east, Suwaru Village and Kademangan Village to the south, and Kanigoro Village to the west (Sidyawati et al., 2022). Farmers work in the performance village. Corn, rice, and vegetables are grown. Protecting and producing dawn-colored land makes people glad. Since before 1960, various potters have worked there. About 153 potters are still working. The majority of Getaan Village residents make traditional pottery, which is becoming scarce. Getaan Village is becoming an educational tourism village as well as a pottery center. Introduce and preserve pottery in Pagelaran village. Turning Getaan performing village into a tourism village presents many challenges. This community was awarded Malang Regency's pottery production village status due to its many potters. Pottery craftspeople in this village declined as more youth moved to urban areas, mainly for work. village-based craftsmen and wholesalers.

3.2 Current condition of the Pottery Performance Educational Tourism Village

This region exhibits distinct potential as an educational tourism village, which sets it apart from other villages. The Pagelaran clay Educational Tourism Village boasts a substantial population of skilled artisans that specialize in the production of an extensive array of clay crafts that surpasses a mere handful in quantity. In addition to the production of ceramic goods, this hamlet serves as an educational hub for the acquisition of pottery-making skills. The Pottery Show Educational Tourism Village is presently operating in alignment with its established brand identity. A range of educational trip packages are available, which can be customized to accommodate the financial constraints and specific requirements of travellers.

In the context of pottery manufacture, several challenges arise in relation to the distribution process of pottery products. The creation of pottery in the Educational Tourism Village is exclusively driven by customer demand, whereby the artisans engage in work solely upon receiving orders from producers. During the observance of an Islamic holiday that honors the birth of the Prophet Muhammad SAW, it is customary for pottery artisans to commence the production of pottery three months before to the event. The reason behind this phenomenon is the surge in demand that occurs around Islamic holidays, which attracts a considerable number of consumers. The majority of buyers tend to purchase earthenware products in the color variant commonly referred to as "maroon." Indeed, the aforementioned artisans continue to engage in the production of pottery, albeit on a limited scale, mostly to fulfill their basic daily requirements. The artisans at the Pottery Show Educational Tourism Village possess the ability to monitor and adapt to the prevailing trends in the pottery market, so enabling them to make necessary modifications to their orders. Regrettably, the presence of collectors or distributors who lack certainty is a significant challenge for craftspeople engaged in ceramic production.

The ceramic Show Educational Tourism Village exhibits a significant abundance of ceramic craftspeople. Undoubtedly, this is the rationale behind its designation as a renowned pottery village. Nevertheless, the artisans in this locality are rather advanced in age. The majority of individuals have reached the stage of twilight and late productive age. Despite the existence of numerous craftsmen, only a limited number have successfully transmitted their skills and expertise to the next generation. Numerous events may transpire, one of which pertains to the phenomenon of regeneration presently. The community has a dearth of initiatives pertaining to the rejuvenation of the younger demographic. It is evident that the majority of craftspeople in the Pottery Education Tourism Village belong to the late productive age and elderly age demographic. This phenomenon can be attributed to the fact that a significant number of young individuals opt to migrate from rural areas to urban centers in pursuit of employment opportunities. This decision is mostly driven by the prospect of achieving financial prosperity, since urban employment often offers higher income levels compared to the livelihoods available within rural communities. Indeed, the aforementioned outcomes can be achieved by the active involvement and participation of the younger generation in the development of the village, transforming it into a self-

sustaining tourist destination with the capacity to generate its own entrepreneurial enterprises.

The clay crafts created by these artisans exhibit a diverse range of styles and techniques. The ceramic has variations that primarily pertain to the domestic tools used. A variety of vessels can be observed, including cauldrons, jars, jugs, braziers, flower pots, placenta jars, and mortars. Furthermore, contemporary pottery exhibits embellishments such as intricate carvings, sculptural elements, and diverse coloring techniques. Nevertheless, it is important to note that pottery production is mostly driven by customer orders and market demand. The prices given exhibit variation, with pottery pieces available for purchase starting at Rp. 2,500. In addition, the educational packages provided at the Pottery Performance Education Tourism Village exhibit variability in accordance with the specific requirements of consumers. The pricing for education packages commences at IDR 25,000 for student packages, while adult packages begin at IDR 30,000. Various pottery making packages are available, encompassing brazier packages, jar packages, kendhi packages, and piggy bank packages.

3.3 The potential of the Pottery Performance Educational Tourism Village

The results of the analysis that has been carried out using intrinsic case study research with the help of a qualitative analysis tool in the form of Nvivo14 are as follows.

1. Pottery clay is abundant.

The village's economic viability is derived from its utilization of land primarily designated for pottery production. The unique clay utilized for pottery production is sourced by indigenous inhabitants residing in the vicinity of rice fields. The geographical proximity of the place in question is in close proximity to Getaan Village and remains within the vicinity of Pagelaran village. The presence of expansive rice fields implies the perpetual availability of raw materials. One possible advantage of a pottery education tourism village is its sustainability, as it continues to support a significant number of individuals engaged in the craft of pottery. Indeed, it is important to note that the search for clay in rice fields is not limited to a single location, but rather occurs in a rotational manner. In order to ensure the continued maintenance and abundance of supplies, it is imperative to take appropriate measures. The proximity of rice fields to the pottery production area results in less expenses associated with the transportation of raw materials. This factor contributes to the continued dedication of ceramic artisans to the production of pottery. In addition to this, while considering the viewpoint of consumers, this factor contributes to the continued cheap selling price of ceramic products. A significant number of consumers exhibit a strong affinity for and maintain loyalty towards utilizing pottery products in their daily lives, as well as during religious ceremonies.

2. Quality labor, many traditional potters

In contrast to other pottery villages, where the number of craftsmen is fewer than ten, the present hamlet boasts a substantial population of skilled pottery artisans. Getaan Village has gained recognition as the Pottery Educational Tourism Village due to its substantial population of over 100 skilled craftsmen. The fact that the ceramic artists in

this region possess the necessary skills to create pottery is no longer a source of astonishment. The aforementioned expertise appears to have been inherited from previous generations and persists to the present era, serving as the primary means of sustenance. The skill exhibited by these artisans is a valuable asset that should be appreciated. A limited number of individuals possess proficiency in the craft of pottery, particularly in the creation of artifacts that retain their inherent authenticity, characterized by a modest and traditional aesthetic reminiscent of bygone eras. Despite its perceived antiquated nature, the unquestionable quality of the item remains intact.

The pottery artisans of Pagelaran Village are the product of an inherited history of pottery craftsmanship. The Pagelaran craft center is known for employing a distinctive slanted rotation technique and a face-to-face technique (Pratiwi, 2019). Artisans in general continue to be constrained by their ability to produce tools that cater to the requirements of domestic appliances, particularly those found in kitchens. These tools encompass a range of items, including cauldrons, jars, jugs, braziers, flower pots, placenta ladles, and mortars. Nevertheless, a number of artisans have managed to introduce innovations to their products, despite the continued utilization of unchanged manufacturing techniques.

3. Skills of craftsmen who can follow numerous consumer pottery order models

The proficiency of these pottery artisans is unquestionable. In addition to their proficiency in crafting conventional pottery, they demonstrate adeptness in the adaptation of contemporary pottery techniques. It is evident that numerous customer orders have a contemporary aesthetic, and the ceramic artists demonstrate exceptional precision and meticulousness in their execution. The artisans in this locality have commenced engaging in innovative practices by enhancing their skill sets in response to market dynamics. One manifestation of skill growth can be observed in the growing diversity of products manufactured. Despite the consistent use of the same technology, there is a discernible innovation in the overall aesthetic of the pottery's ultimate form. The conventional design of flower pots has been enhanced via the incorporation of decorative elements and the application of various colors. This phenomenon generates heightened buyer interest in the clay products that are manufactured.

4. Been taught to make lots of pottery

The artisans at the Pagelaran ceramic Educational Tourism Village has extensive expertise in the realm of ceramic and terracotta craftsmanship. The speed, attention to detail, and precision of the ceramics made are unquestionable. The production of pottery extends beyond domestic or small-scale settings. The craftsmen at the Pottery Show Educational Tourism Village possess the capability to undertake and accomplish production tasks of significant magnitude. These individuals have had extensive training to effectively execute substantial tasks with unquestionable excellence. This is the reason why enterprises operated by skilled ceramic artisans continue to thrive and endure in the present era. The presence of this ceramic craft attracts tourists, both local and international, who are inclined to visit and engage in a series of pottery workshops at the ceramic Education Tourism Village in Pagelaran.

5. It is still affordable because it is handmade or first-hand.

The pottery crafts created by the artisans of Pagelaran are currently focused on producing a narrow range of domestic objects, particularly those used in the kitchen. The ceramic craft continues to be highly sought after by the general population due to its affordable pricing. It is evident that the cost would be significantly reduced if purchasers were to procure items directly from the pottery center situated within the Pagelaran Educational Tourism Village. This phenomenon can occur due to the absence of distribution charges or initial purchasing expenses. The provided price is significantly more cost-effective and accessible. There is no cause for concern regarding the depletion of pottery resources, as each household specializes in pottery production within a designated domain. The prices supplied are comparatively affordable, with all goods ranging from IDR 2,500 to many tens of thousands, contingent upon the size and intricacy of the pottery-making process. The affordability of pottery can be attributed to its primary raw material, clay, which is readily available and abundant. The continual availability of raw materials in the rice fields of Pagelaran Village. In addition to this, the utilization of tools for pottery production remains rudimentary and devoid of mechanization. This has the potential to decrease production expenses and result in comparatively lower selling prices.

6. Supporting village infrastructure

The presence of sufficient facilities and infrastructure provides substantial support for the village's status as a tourist destination. The Pottery Show Educational Tourism Village is equipped with various facilities and infrastructure that are specifically designed to cater to the needs of tourists visiting the village. This location has successfully met certain criteria pertaining to tourism villages. The facilities available include restroom facilities, gazebos, food sellers, as well as educational spaces dedicated to pottery-making and several other activities. In the forthcoming year, there is potential for significant enhancements in this tourist hamlet, given its ongoing developmental trajectory and the anticipated advancements in its facilities and infrastructure. The inclusion of this visit to the Pottery Educational Tourism Village falls within the category of easily accessible destinations. Located in close proximity to the city center and strategically positioned amidst the prominent tourist attractions of Malang Regency, particularly the south coast tourism, the site benefits from sufficient road infrastructure. To access the southern coast, it is recommended to enter through the Pottery Educational Tourism Village. A significant number of tourists also express interest in visiting the local community for the purpose of observing and purchasing ceramics.

7. Already branded as pottery education tourism village

In order to enhance their recognition within local and external communities, individuals engage in branding activities, leveraging the diverse range of opportunities available to them. The establishment of the welcome gate at the Pottery Performance Educational Tourism Village will facilitate the recognition of this village as an educational tourism destination by both visitors and the local community. In addition to this, digital platforms, particularly social media, are utilized for the implementation of branding strategies. The social media platforms utilized for the purpose of branding are Instagram and YouTube. The Pottery Show Educational Tourism Village offers

intriguing knowledge. The implementation of branding efforts has yielded a notable increase in tourist visitation, as well as a significant uptake in pottery-making education among students. In a bygone era, international travelers frequented the Pottery Show Educational Tourism Village. One compelling evidence of this phenomenon is the modest yet significant impact of the branding initiatives that have been implemented. In addition to this, the aforementioned artisans also engage in the practice of branding during exhibition events. The duration of the exhibition was around three continuous days. Furthermore, this practice serves as a method of introducing enduring pottery items that continue to fulfill the demands of the community for culinary utensils. Regrettably, this commendable and superior product has yet to penetrate the realm of international trade. It is regrettable that there remains a lack of understanding regarding the advantages associated with effective branding.

3.4 Challenges encountered by the Pottery Performance Educational Tourism Village

1. The lack of regeneration

The significance of the younger generation cannot be overstated. The process of life perpetually advances, ultimately leading to its succession by subsequent generations. The aforementioned statement holds true in the context of pottery manufacturing. The pottery manufacture in the Pagelaran Pottery Educational Tourism Village has been passed down from previous generations for a period exceeding 50 years. The presence of this pottery can also be attributed to the phenomenon of regeneration. Nevertheless, at this period, the revitalization of ceramic artisans started to wane. A significant number of adolescents exhibit a hesitancy towards pursuing pottery as a continued artistic endeavor. The individuals opt to go from the rural community and seek employment in urban areas with the primary objective of attaining a substantial and expeditious financial gain. Hence, the production of pottery by the younger generation in this village is seldom. The individuals present are exclusively skilled artisans who have reached an advanced stage of life and possess unquestionable expertise.

2. Production is exclusively executed in response to an order.

In the production of clay crafts, artisans exclusively depend on orders received via distributors or collectors. The presence of orders for ceramics is contingent upon the distributor. The remaining duration is primarily dedicated to the limited-scale production of pottery, solely intended to fulfill their daily requirements. The artisans produce clay items that are highly regarded and frequently in demand among consumers for their practicality and popularity in everyday use. In the absence of any orders, the revenue generated from pottery sales is merely sufficient to cover daily expenses.

3. Not all pottery distributors or recipients accept orders.

The aforementioned distributors serve as consolidation centers for ceramic items prior to their subsequent distribution across various cities and districts within the region of East Java. It is widely recognized that these distributors likewise depend on consumers for the purpose of distribution. In the event that there is an absence of

consumer demand for pottery, the distributor will not make provisions for the distribution of pottery items.

4. Production that is capable of exporting but has not expanded.

Regrettably, the manufacturing of pottery has experienced a downturn and remains limited to either the national scale distribution level or a single region. The existing talents and qualifications have not yet been effectively utilized for global dissemination. Despite the global community's strong affinity for objects and practices that possess historic value and local expertise. The pottery artisans in the Pottery Pagelaran Educational Tourism Village have yet to explore the export market. This pertains to the ceramic sales system that involves the acquisition of products from distributors, as well as the rather cautious approach taken by distributors in venturing into the realm of exports.

5. Pottery Performance Education Tourism Village has no tourism awareness group.

The presence of institutions, commonly referred to as tourist awareness organizations, in Pagelaran Village has resulted in a lack of clear direction for the development of Pagelaran Pottery tourist Village. In addition to the yet-to-be-established tourism awareness group, the local government's involvement in the preservation of this pottery center has not received significant consideration. This assertion is supported by prior scholarly investigations, wherein it is argued that the local government does not perceive the establishment of craft centers as imperative (Pratiwi, 2019). The local government has shown limited interest in the development of the Pottery Performance Educational Tourism Village. The craftspeople express optimism that the local government will demonstrate greater concern for the preservation and development of tourist communities. They anticipate making enhancements in anticipation of future progress.

The federal government disburses a budget known as village payments to local communities. As per the regulatory guidelines set forth by the Village Minister, there exist multiple potential priorities, among which is the transformation of the village into a tourism destination. In this regard, disbursement of funding from the central government has been implemented, accompanied by the Ministry of Tourism and Creative Economy's endorsement of the establishment of new tourist communities, aimed at bolstering the national GDP and fostering economic expansion.

6. Unfit for branding as a Pottery Educational Tourism Village

The presence of exceptional branding inside this village is accompanied by a significant portion of the population who remain unprepared for the implementation of branding strategies within the context of this educational tourism village. Upon doing the study, it was determined that the community's lack of preparedness in branding educational tourist villages can be attributed to the aforementioned issues. The underdevelopment of facilities and infrastructure at the Pottery Performance Educational Tourism Village can be attributed to several factors. These include the absence of regeneration efforts, limited presence of tourism awareness groups, and potential delays in the disbursement of funding by the regional government. Despite the growing demand for terracotta art, including in the international market, there exists a paradox about the revitalization of the ceramic craftsmen themselves.

3.5 SWOT Analysis

The Pottery Educational Tourism community exhibits potential for transformation into a sophisticated tourism community. The development of Pagelaran Village as a Pottery Educational Tourism Village has the potential to generate additional benefits for both the local population and the government. Hence, it is imperative to conduct a comprehensive S.W.O.T analysis in order to assess internal aspects encompassing strengths and weaknesses, as well as exterior factors including opportunities and threats. The outcomes of the S.W.O.T analysis conducted at the Pottery Performance Education Tourism Village are presented in the subsequent table.

1. Internal Factor

Table 1. Strengths of the Pottery Performance Educational Tourism Village

Internal Factor (IFAS) Streight	
No.	Streight
1.	The availability of natural materials suitable for pottery production remains plentiful.
2.	Sufficient human resources for pottery production
3.	There continues to exist a substantial number of proficient artisans.
4.	Artisans with the capacity for extensive-scale manufacturing
5.	The cost of pottery crafts is quite accessible.
6.	The Pottery Education Package remains accessible to all demographic groups.
7.	The Pottery Pagelaran Educational Tourism Village benefits from convenient road accessibility.
8.	The tourist village facilities and infrastructure are sufficient.
9.	There exists both governmental and community backing for the establishment of a Pottery Show Educational Tourism Village.
10.	The Pottery Show Educational Tourism Village is already well-established and recognized for its strong branding.

Table 2. Weaknesses of the Pottery Performance Educational Tourism Village

Internal Factor (IFAS) Weakness	
No.	Weakness
1.	The preservation of pottery manufacture in Pagelaran Village lacks a viable means of regeneration.
2.	The manufacturing of pottery is solely dependent on the receipt of orders.
3.	Pottery production results are not consistently received by distributors.
4.	The commencement of export scale production has not been initiated at yet.

5.	The Pottery Performance Education Tourism Village does not have a Tourism Awareness Group.
6.	The current state of the community does not demonstrate sufficient readiness for the implementation of the branding strategy for the Pottery Performance Educational Tourism Village.
7.	There exist challenges associated with engaging the younger demographic in the endeavor of conserving the art of pottery production.

2. External Factor

Table 3. Opportunities for Educational Tourism Village Pottery Performances

External Factor (IFAS) Opportunities	
No.	Opportunities
1.	It is imperative to foster strong collaboration and establish positive rapport with established academic institutions in Malang Raya
2.	The government provides funding for the establishment and advancement of educational tourism villages.
3.	Technological advancements have facilitated the dissemination of information, particularly in relation to the introduction of the Pottery Performance Educational Tourism Village.

Table 4. Threats to Educational Tourism Villages Pottery Performances

External Factor (IFAS) Threats	
No.	Threats
1.	The younger generation exhibits a preference for seeking employment opportunities beyond the confines of Pagelaran Village, with Getaan Village being particularly alluring due to its perceived potential for higher income prospects.
2.	The restricted geographical area permits only a select few individuals to utilize oversized vehicles, such as tourist buses.
3.	There is a feeling of disappointment from visitors because they cannot see the pottery production

3.6 Treatment of Pottery Performance Educational Tourism Village issues

1. Improving Pokdarwis and craftsman relations within it

One of the strategies employed to address the challenges present in the Pottery Education Tourism Village involves the establishment of a tourism awareness group.

The establishment of a tourism awareness group holds significant importance in ensuring the long-term survival of a tourist hamlet. In the absence of explicit guidance and objectives, even a meticulously constructed tourist hamlet is susceptible to encountering obstacles. Hence, it is imperative for the community inside the Pagelaran Pottery Educational Tourism Village to establish a tourism awareness organization, in order to foster pressure and consciousness towards the sustainable development of said village.

2. Innovate pottery design

The pottery artists in Pagelaran exhibit commendable talents, particularly given their status as traditional artisans who have reached an advanced age. In the forthcoming period, pottery artisans in this locality will have the opportunity to enhance their expertise through participation in training programs. In addition to that, one can also enhance their knowledge through the utilization of online platforms such as YouTube and the internet.

3. Better pottery marketing through digitalization

Currently, the artisans only engage in the production of pottery in response to specific orders, afterwards dispatching the completed products to the distributor. One potential strategy for addressing this challenge involves leveraging internet platforms, such as social media networks or dedicated websites, to promote and advertise the product or service. Craftsmen in this manner do not solely depend on distributors for the dissemination of pottery items. In this particular scenario, the involvement of the younger generation, who possess a greater comprehension of digital technologies, is highly imperative. Hence, there is an optimistic expectation that the younger cohort residing in the Pottery Education Tourism Village will possess a profound understanding of their significance, thereby enabling them to sustain the revitalization of pottery manufacturing inside Pagelaran Village.

3.7 Additional Development Strategy for Pottery Performance Educational Tourism Village

The S.W.O.T analysis of the Pagelaran Pottery Educational Tourism Village illustrates that the village has the potential to be developed. Based on the S.W.O.T analysis carried out on the Pottery Performance Educational Tourism Village, a strategy can be drawn to further develop the village so that it is better prepared to become a tourist village. With the four components in S.W.O.T analysis, it can be outlined in a matrix for strategy preparation. The four strategies include, 1) SO (Strength-Opportunities) strategy where with strength you can seize existing opportunities. 2) ST (Strength-Threats) strategy where by using force you can overcome existing threats. 3) WO (Weakness-Opportunities) strategy, which takes advantage of opportunities to minimize weaknesses. 4) WT (Weakness-Threats) strategy which minimizes weaknesses and also avoids possible threats.

Table 5. SWOT Analysis

	Strengths	Weakness
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<p>Opportunities</p>	<p>SO</p> <ul style="list-style-type: none"> - Establishing effective partnerships with academic institutions and governmental bodies to enhance the growth and exploration of the Pottery Performance Educational Tourism Village's capabilities. - Implementing training programs aimed at enhancing the proficiency of pottery artisans through collaboration with academic institutions. - Employing existing digital technology to sustain the image of a welcoming Pottery Show Educational Tourism Village. 	<p>WO</p> <ul style="list-style-type: none"> - Enhance the quality of current facilities and infrastructure, ensuring their suitability to be recognized as a tourist village. - The government is actively involved in establishing tourism awareness groups to foster a more organized society. - Employ information technology to effectively promote pottery products, thereby augmenting revenue and expanding market reach. - This initiative aims to offer comprehensive training and knowledge dissemination pertaining to the significance and advantages associated with the establishment and growth of educational tourism villages.
<p>Threats</p>	<p>ST</p> <ul style="list-style-type: none"> - Proposing the early introduction of pottery crafts to the next generation as a means of perpetuating the legacy of pottery artisans. 	<p>WT</p> <ul style="list-style-type: none"> - By imparting information and instruction to the younger generation about the significance of conserving ceramic crafts, there is an opportunity to establish a pottery education tourism

	<ul style="list-style-type: none"> - Enhancing the appeal of pottery manufacturing by incorporating high-quality techniques and aligning with contemporary advancements to increase public interest. - Engaging in a collaborative effort with governmental authorities to secure expanded land areas dedicated to accommodating bus parking facilities. - The establishment of collaborative partnerships among regional pottery distributors is crucial in ensuring a continuous production of pottery, so enabling visitors to observe the pottery-making process on a daily basis. 	village in Pagelaran Village.
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4 Conclusion

Based on the findings and subsequent discourse presented, it can be inferred that Getaan Village and Pagelaran Village in Malang Regency exhibit diverse potential. There exist several potential factors that contribute to the development of pottery industry. These include the availability of natural resources, particularly an abundance of clay suitable for pottery production. Additionally, the presence of skilled craftsmen with expertise in traditional pottery techniques, coupled with extensive experience in large-scale production, further enhances the industry's prospects. Moreover, the affordability of pottery products and educational packages, along with the presence of well-developed

facilities and infrastructure, contribute to the industry's attractiveness. Furthermore, the industry's branding efforts have proven effective in attracting both domestic and international tourists. Nevertheless, it is important to acknowledge that the establishment of the Pottery Performance Educational Tourism Village faces several challenges. These obstacles encompass concerns pertaining to regeneration, institutional factors such as tourism awareness groups, the intermittent nature of pottery production dependent on orders, distributors who may not consistently accommodate pottery products, and the existence of unfinished products. The community's readiness for branding as a Pottery Performance Educational Tourism Village is still somewhat limited, particularly in terms of growing into the sphere of exports. Through the implementation of several initiatives aimed at addressing this issue, including the establishment of tourism awareness groups and the provision of training in production and marketing, it is anticipated that the local community would be better equipped in the future to evolve into a Pottery Showcase Educational Tourism Village.

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