

Sustainability of Creative Industries: Production Dynamics in Dinoyo Ceramic Tourism Village Malang City

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Abstract

Dinoyo Ceramic Tourism Village is an important craft center in Malang City that faces production dynamics and post-economic sustainability challenges. This research aims to analyze production patterns, constraints on the regeneration of artisans, and the role of community and institutional tourism in supporting the continuity of the ceramic business. The method used is a descriptive qualitative approach with data triangulation techniques (semi-structured interviews, observations, and documentation). The results show that the local economy still relies on the production and sale of ceramics, but there is a decline in the number of active artisans, limited product diversification, and low adoption of digital marketing. The findings also indicate the potential of educational tourism and community social capital as assets, but the realization of its benefits is hampered by weak human resource regeneration and uncoordinated institutional support. The analysis confirms that the sustainability of the center is largely determined by the synergy of three factors: product innovation and marketing, skills regeneration programs, and local institutional/political interventions. This article recommends integrated interventions in the form of digital design and marketing training, apprenticeship programs for the younger generation, and strengthening community-government collaboration for sustainable revitalization. This study contributes to the development of creative industry sustainability by integrating production dynamics, innovation capacity, and institutional support within a tourism village context.

Article Info

Keywords:

Ceramics,
Tourism Village,
Sustainability,
Innovation,
Artisan Regeneration

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Received: 29-09-2025

Revised: 05-01-2026

Accepted: 13-01-2026

Published: 02-03-2026



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1. Introduction

Dinoyo Ceramic Tourism Village is one of the craft centers that plays an important role in the local economy of Malang City, believed to be able to combine traditional values with educational tourism opportunities (Raharjo S Wirahayu, 2025). The history of ceramic production in Dinoyo shows a long development since the mid-20th century and the peak of industrial activity even reached the export market (Mahendra S Fariza, 2019). However, the current dynamics show changes in the structure of production and economic flows that should be studied systematically, especially after the national economic shocks and the pandemic (Herlina, 2020). This overview places Dinoyo as a relevant socio-economic laboratory for the study of the sustainability of the craft industry.

Although Dinoyo was previously recognized as a prominent ceramic tourism destination, field reports show a decline in economic performance and the number of active craftsmen in recent years (Mumtaz, 2024). The impact of the COVID-19 pandemic, fuel price pressures, and competition in modern products are recorded as driving factors for these changes (Asmoro, 2021). Some artisans choose to switch to alternative production such as gypsum, while others transform into distributors or focus on small stalls (Ambarwati et.al., 2022). This condition raises questions about the sustainability of the craft-based economic model in urban contexts such as Dinoyo.

The core problems identified include a decline in tourist visits, a decrease in the interest of the younger generation to pass on ceramic skills, and the limitations of design innovation and digital marketing (Sasongko, 2023; Ginting et.al., 2024). The availability of relatively adequate basic facilities does not automatically guarantee economic recovery without strategic intervention in the aspects of institutions and production capacity (Hutabarat et.al., 2025). In addition, support networks such as artisan associations and training programs still need to be strengthened to overcome obstacles to human resource regeneration (Khoiri, 2025). Therefore, this study views the dynamics of production and business sustainability as a multidimensional phenomenon that requires a holistic approach.

The purpose of this study is to analyze the dynamics of ceramic production in Dinoyo Village and evaluate the factors that determine the sustainability of craft-based businesses and the role of community tourism in supporting the local economy. In particular, the research focuses on the economic conditions of artisan households, changes in product types, marketing strategies, and labor regeneration mechanisms. The scope of the research was limited to the Dinoyo Ceramic Tourism Village area, involving key informants such as artisans, traders, tourism managers, and local stakeholders. Thus, this research does not intend to produce national generalizations, but rather an in-depth contextual understanding that can support local policy recommendations.

Methodologically, the research uses a descriptive qualitative approach with triangulation techniques (observation, interviews, and documentation) to obtain a comprehensive picture of production practices and economic relations in the field (Hilda, 2025). This approach allows for rich analysis of social meaning as well as cross-source data verification so that findings become more reliable (Nurfajriani et. al., 2024). The methods and stages of the research adopted also follow the guidelines of contemporary qualitative methodology as described in the results of the field study. Therefore, the analytical framework is directed at the interpretation of findings and synthesis of relevant theories.

The literature review that underlies this research refers to the literature on local economy, community-based tourism destination development, and the study of the sustainability of the creative industry with a focus on the craft subsector. Local economic development theory emphasizes the importance of market connectivity, local capabilities, and social capital as determinants of the resilience of small-medium enterprises (Meilani et.al., 2025). Meanwhile, community tourism literature highlights how educational experiences and citizen involvement can add economic value while maintaining cultural identity (Wirawan, 2025). By combining these perspectives, the research seeks to place the Dinoyo phenomenon at the intersection of creative economy theory and the concept of social resilience.

Previous studies on creative industries and tourism villages have primarily focused on

general development strategies and tourism attractiveness. However, limited studies

specifically examine the integration between production dynamics, artisan regeneration, and adaptive marketing strategies within a local ceramic industry context. Moreover, prior research has not sufficiently explored how institutional support interacts with production sustainability. Therefore, this study aims to fill this gap by providing an in-depth qualitative analysis of the Dinoyo ceramic industry. This study contributes theoretically by offering an integrated perspective on creative industry sustainability that combines production, human resources, and institutional dimensions. Practically, the findings provide insights for policymakers and stakeholders in designing strategies to strengthen local creative industries.

Although there are a number of studies on craft centers and tourist villages in Indonesia, there is still a research gap related to the dynamics of product transition and labor regeneration in the context of urban ceramic villages such as Dinoyo. Internal reports and regional planning documents have noted the declining popularity of Dinoyo, but in-depth studies linking production patterns, modern marketing strategies, and the role of local institutions are still limited. This gap opens up space for research that integrates the latest field data with the study of the theory of sustainability of craft businesses. This study seeks to fill this gap with localized empirical evidence.

The proposed theoretical framework combines three main pillars: (1) production capabilities (technology, raw materials, skills), (2) market access and marketing mechanisms (offline and digital), and (3) social capital and institutional support (associations, governments, NGOs). The relationship between these pillars is seen as determining the ability of ceramic centers to innovate and survive in the face of external pressures. With this framework, the research has a clear conceptual basis for interpreting the field findings and formulating practical recommendations. The framework also allows for operational hypothesis testing related to key sustainability factors.

The research working hypothesis states that the sustainability of Dinoyo's ceramic business is more determined by the ability to innovate (products and marketing), the level of regeneration of artisans, and the existence of institutional and local policy support. If these three factors function synergistically, then the center has the potential to recover and develop; On the contrary, the absence of any of the factors will magnify the risk of structural decline. This study will test this hypothesis through thematic analysis of interview data and field documentation. The results are expected to provide an empirical basis for targeted local policy interventions.

The contribution of this article is twofold: academic and practical. Academically, this study enriches the literature on the resilience of the craft industry in urban areas and presents an integrative model that links production, markets, and community institutions. In practical terms, the findings are expected to provide recommendations for local stakeholders—such as city governments, artisan associations, and tourism actors—to formulate sustainable revitalization strategies. Thus, this research offers a theoretical foundation and empirical evidence that can be used to strengthen the role of Dinoyo Ceramic Tourism Village in local economic development.

2. Methods

Research methods

This study uses a descriptive qualitative approach to understand the production dynamics and sustainability factors of the ceramic center in Dinoyo Tourism Village. This approach was chosen because the focus of the study is the exploration of socio-economic processes, actors' strategies, and the meaning of production practices that are contextual and not easily measured quantitatively. Field procedures (observation, interviews, documentation) follow methodological guidelines documented in the group field report.

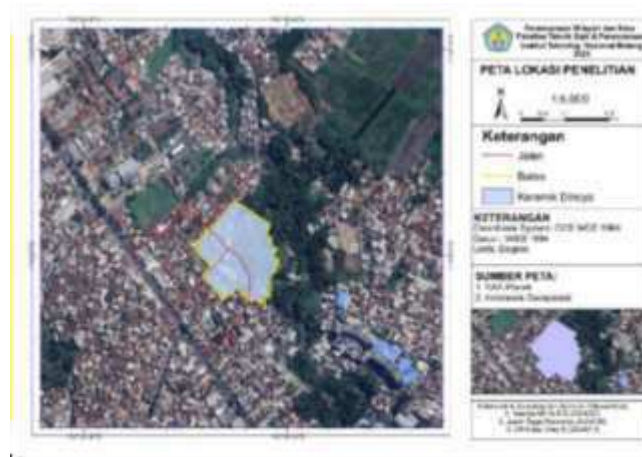


Figure 1: Location of Dinoyo Ceramic Village, Malang City

Source: Author's Preparation (2024)

Population and sample

The research population includes the main actors in the Dinoyo Ceramic Village ecosystem: craftsmen/ceramic production business owners, traders/retailers, tourism village managers, representatives of the village/sub-district government, and visitors/clients. The sampling techniques used are purposive sampling to obtain relevant informants (e.g. craftsmen with ≥ 1 year of production experience), and snowball sampling to reach key informants who are difficult to identify. The sample size is determined based on the principle of data saturation so that the research prioritizes depth and variety of perspectives. This study involved **12 informants**, consisting of ceramic artisans, traders, tourism managers, and local government representatives. Informants were selected using purposive sampling based on the following criteria: (1) actively involved in the ceramic industry, (2) having at least one year of experience, and (3) possessing relevant knowledge regarding production and marketing activities.

Data collection S instruments

Data were collected through triangulation techniques: (1) semi-structured interviews (recorded with permission, transcribed verbatim) using guidance that included business history, production processes, product changes, marketing strategies, revenue, and workforce regeneration; (2) participatory/non-participatory observation at production sites, workshop activities, and tourism village facilities with observation checklists; (3) documentation in the form of photographs, brochures, minutes of the association, and related local documents; and (4) a short questionnaire to visitors when available to complete the basic quantitative data. All instruments were tested on 2–3 pilot informants and revised prior to the main collection.

Data analysis steps

The analysis is carried out in a thematic qualitative manner following structured stages so that it can be replicated:

1. Data familiarization: read the entire transcript, field notes, and documents to capture the initial picture.
2. Data transcription S compilation: transfer of recordings to verbatim text; organization of supporting documents.
3. Open coding: labeling relevant pieces of text—both inductive (from data) and deductive (based on theoretical frameworks: production capabilities, market access, social capital).
4. Theme grouping (axial coding): combines code into mid/major-level themes such as "marketing strategy", "energy challenge", or "HR regeneration".
5. Synthesis and interpretation: linking themes with literature and conceptual frameworks to answer research objectives.
6. Verification and validation: member checking with key informants, peer debriefing, and trail audit storage (instruments, transcripts, analysis files).

7. Analysis can be done manually and/or assisted by qualitative analysis software; Coding procedures and analytical decision-making are documented to allow replication.

Validity, reliability, and ethics in brief

Reliability and validity are improved through triangulation of sources and techniques, testing of instruments, the use of direct citations as evidence, and member checking. Research ethics are handled through informed consent prior to the interview, assurance of anonymity at the informant's request, secure storage of sensitive data, and obtaining local permissions when necessary.

Methodological limitations

Due to the qualitative design and focus on a single region, the findings are contextual and are not intended for broad statistical generalizations. Potential response bias (e.g. social desirability) and limited access to sensitive financial data are recognized; Mitigation is carried out through triangulation and cross-verification.

3. Results and Discussion

3.1 Economic Dynamics and Sustainability of Local Creative Industries

Based on the results of the triangulation analysis of observation, interview, and documentation data that has been conducted, this study reveals the complex dynamics that affect the sustainability of the ceramic creative industry in the Dinoyo Ceramic Tourism Village. The results show that although the local ceramics industry faces significant challenges, there is still potential to be developed to achieve sustainability.

Production Dynamics and Economic Performance

The dynamics of ceramic production in Dinoyo Ceramic Tourism Village show a typical pattern of the creative industry based on the local community. More than 70% of the village's income still comes from ceramic industry activities, although it has declined significantly since its heyday in the 1990s. This decline shows the need for an adaptation strategy to market changes and consumer preferences. Studies of the creative industries emphasize that sustainability depends on product innovation and production flexibility.

Currently, there are only three main craftsmen left who are still active in producing ceramics, namely Mr. Siono, Mr. Samsul, and Mr. Hartono. Each production unit employs between two and five local workers, showing a relatively small scale of effort. Their production pattern reflects a combination of a make-to-stock system for standard products and a make-to-order system for custom orders. This model is in line with the creative industry production theory that emphasizes personalization and efficiency.

Table 1. Characteristics of Dinoyo Ceramic Production

Aspects	Key Findings (Summary of Ovidence)
Then main source of income of the community	The majority of income comes from ceramic industry activities (production S sales) and tourism support (workshops, stalls).
Number / structure of active artisans	Only a few large artisans were able to survive; it is mentioned that there are 3 main craftsmen who are still producing consistently; others are switching functions (distributors/stalls) or switching products (gypsum).
Scale of workforce per business unit	Each artisan house employs an average of 2–5 workers (taken from local residents).
Impact of COVID-19 S external factors	Decline in tourist visits and sales since COVID-19; Rising fuel costs and competition for modern products also pressure performance.

Supporting facilities	Education, health, and trade facilities are quite adequate, but it is necessary to improve banking services and arrange kiosks to be more strategic.
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Source: Researcher Identification Results, 2024

Table 1 show that the economy of Dinoyo Village still relies on ceramic production and sales activities as well as a number of educational tourism activities (workshops, visits). However, field findings noted a reduction in active craftsmen (only a few consistent production actors) and a tendency of some business units to shift functions (e.g. become kiosks/distributors or switch product types). The workforce structure of each unit is relatively small (an average of 2–5 workers per business), which indicates the scale of the business that is mostly micro/household.

This pattern of economic dependence on the relatively fragmented craft sub-sector is prevalent in the handicraft centers of medium-sized cities in Indonesia and is vulnerable to demand shocks (e.g. pandemics) due to narrow market bases and limited access to capital. UNESCO's study and general review of the cultural sector show the major impact of COVID-19 on the income of cultural/craft actors, resulting in a loss of market and pressure on the continuity of traditional skills businesses. Dinoyo's findings are in line with the literature: the pandemic cut off direct market access (tourists & events) thereby reducing the income of artisans. This condition highlights the need to strengthen market access (digital + offline) and short-term liquidity support in the event of shocks.

3.2. Production Development and Product Character

The development of the production and character of ceramic products in Dinoyo Tourism Village reflects the process of adaptation to market dynamics and the demands of creative tourism. Artisans began to develop more varied designs, combining traditional elements with modern touches to appeal to new consumers. This innovation not only strengthens the local identity, but also opens up market expansion opportunities through products with high aesthetic value. This subchapter reviews how the production process develops and how the character of the product determines the competitiveness of the Dinoyo ceramic industry.

The Historical Evolution of Dinoyo Ceramic Production

The development of ceramic production in Dinoyo Ceramic Tourism Village has undergone a significant transformation since the start of this industry in the 1950s until now. Based on field data, the Dinoyo ceramic industry experienced a heyday in the 1990s when ceramic products were even exported to various countries. This evolutionary pattern shows similarities to the development of the global traditional ceramics industry which underwent a gradual modernization from manual to semi-mechanical techniques.

Phases of Production Development

Based on the results of observations and interviews, the production periodization in Dinoyo Ceramic Village was obtained as follows

1. Introductory Phase (1950–1990)

In this phase, ceramic production still uses traditional techniques with a completely manual manufacturing process. Craftsmen use slip casting (cast molding) and jiggering methods with simple technology. Production characteristics at this time include:

1. The use of local raw materials in the form of traditional clay
2. Manual forming process using coiling and wheel throwing techniques
3. Combustion using a traditional furnace with a simple controlled temperature
4. Small-scale production with a focus on domestic needs

2. Modernization Phase (1990-2003)

This era marked the peak of the glory of the Dinoyo ceramics industry with the introduction of semi-modern technology and the expansion of the international

market. Key characteristics include:

1. Adoption of semi-porcelain production system with the replacement of clay with white clay (porcelain)
2. Implementation of more efficient combustion techniques
3. Product diversification from simple pottery to high-quality ceramics
4. Export market penetration to various countries
3. Stagnation and Adaptation Phase (2003-present)
This period was marked by a drastic decline in production due to the economic crisis and rising fuel prices. The adaptations made include:
 1. Consolidation of production with only 3 main artisans left active
 2. Diversification of materials with some artisans turning to gypsum production as an alternative
 3. Design innovation to maintain market relevance
 4. Integration with the tourism sector through the concept of tourism villages

Characteristics of Dinoyo Ceramic Products

Dinoyo ceramic products have a distinctive visual identity that distinguishes them from other ceramic products. Based on field observations, key design characteristics include:

- 1) Motifs and Ornaments:
 - a. Dominant motif: Leaves and flowers with a naturalist approach
 - b. Color: Tends to use natural colors and earth tones
 - c. Decoration techniques: A combination of traditional and modern techniques
 - d. Finishing: Use of glaze to give a shiny and long-lasting effect
- 2) Product Typology:
Dinoyo Ceramics produces various types of products that can be categorized as follows:

Table 2. Product Typology of Dinoyo Ceramic Village, Malang City

Category	Product Type	Function	Target Market
Functional	Mugs, teapots, cups, plates	Home appliances	Domestic and regional
Decorative	Flower vases, wall decorations	Aesthetic elements	Tourists and collectors
Souvenir	Miniature, piggy bank	Memories	Tourist
Art	Small sculptures, instalation	Art Work	Collectors and galleries

Source: Researcher Identification Results, 2024

Based on the discussion, it can be formulated that the production conditions and product character of Kampung Keramik Dinoyo Malang City are as follows:

Table 3. Production development and product character of Dinoyo Ceramic Village, Malang City

Indicator	Findings
Product types S variations	Functional and decorative products (vases, cups, piggy banks, souvenirs) with natural/flowery motifs; Variation is relatively limited without significant design innovation.
Changes in production patterns	Some artisans turn to other products (e.g. gypsum); only a small fraction adopt innovation to survive.
Technology S quality	The use of technology is limited to traditional processes; Product quality is
Indicator	Findings
	recognized as good, but quality standards and product diversification need to be strengthened.

Source: Researcher Identification Results, 2024

Table 3 illustrates the character of products that are still dominated by traditional functional and decorative items (vases, cups, souvenirs) with limited design variations. There are indications that some manufacturers are shifting to alternative products (e.g. gypsum) and

only a small percentage of artisans are adopting new design innovations or marketing channels. Production technology is relatively traditional, so diversification and quality standardization are a challenge.

Literacy in craft MSMEs emphasizes that product innovation and digital marketing adoption are important determinants for business continuity in the post-pandemic era. Research on the adoption of e-commerce and digital marketing in SMEs shows that limited digital capacity, online marketing knowledge, and infrastructure barriers hinder the transformation of local creative marketing. Therefore, the pattern seen in Dinoyo — the dominance of physical channels and little design innovation — increases vulnerability to mass product competition and tourism fluctuations. Interventions in the form of product design training, digital marketing facilitation, and design-marketing collaboration have been proven to improve the competitiveness of craft actors in other contexts. It needs capacity programs (product design, product photos & marketplace listings) and access support to online sales platforms so that Dinoyo products get a wider market reach.

3.3. Sustainability Challenges in Tourism Village Development

Sustainability analysis shows that Dinoyo Ceramic Tourism Village faces multidimensional challenges that affect long-term sustainability. Based on the theoretical framework of village tourism sustainability, the research identifies three main dimensions that require attention:

1) Economic Dimension

Economic sustainability shows moderate levels with several positive and negative indicators. On the positive side, there is government support through empowerment programs and partnerships with institutions such as ITS and Pertamina. However, key economic challenges include:

- a. Decline in Market Demand: The impact of the COVID-19 pandemic led to a drastic decline in tourist visits and orders for ceramic products
- b. Modern Product Competition: Competition with bulk ceramic products and alternative materials such as gypsum
- c. Limited Market Access: Still relying on conventional markets with low digital penetration

2) Socio-Cultural Dimension

The socio-cultural aspect shows strength in preserving tradition but faces the challenge of regeneration. Key findings include:

- a. Preservation of Traditional Skills: There are still artisans who maintain traditional ceramic-making techniques with Dinoyo motifs
- b. Community Involvement: The Formation of Tourism Awareness Groups (POKDARWIS) as a forum for managing the development of tourism villages
- c. Regeneration Challenges: Low interest of the younger generation to continue the ceramics business is a threat to sustainability

3) Environmental Dimensions

The environmental dimension shows good potential but requires more systematic management:

- a. Availability of Raw Materials: Access to local raw materials is still guaranteed through Joint Business Groups (KUB)
- b. Waste Management: Production waste management system still needs improvement
- c. Environmental Infrastructure: Basic facilities such as waste systems need to be upgraded

3.4. Discussion

Product Innovation and Marketing

The results show that only a small percentage of Dinoyo ceramic artisans innovate product design and try new marketing channels such as digital marketing, while most still rely on local marketing through physical kiosks and traditional sales. This inequality in the level of innovation confirms the hypothesis that the ability to innovate is directly proportional to the

surviving capacity of a business. Craftsmen who adopt new product variations, such as designs with Malangan batik motifs or the use of new technologies in ceramic dyeing, as well as improving display arrangements, tend to have more stable sales opportunities and are able to reach a wider market, especially tourists and collectors who have a preference for unique and high-quality products. On the other hand, artisans who are reluctant to innovate experience a significant decrease in demand, especially in the face of mass product competition and changes in consumer behavior that increasingly lead to digital transactions. These findings are in line with the general literature on the importance of product diversification and digital marketing for the sustainability of MSMEs in the craft sector, as discussed in Chapter II, as well as research related to the application of automation technology in the Dinoyo production process that is able to improve product efficiency and quality.

Regeneration of Artisans

Field data indicates the low interest of the younger generation to continue the ceramics business in Dinoyo, with the dominance of middle-to-older artisans still existing. This condition poses serious risks related to the sustainability of the availability of skilled workers in the future, because regeneration is considered a critical factor in maintaining innovation, quality and business sustainability. These findings confirm the hypothesis that without structured training programs and effective incentives to engage the younger generation, the sustainability of businesses will be severely disrupted. Strategies for engaging schools, students, and skills certification as part of formal and informal training are cited as important improvement options in this report. Inclusive leadership support and focus on human resource development are also considered key to overcoming the challenges of regeneration.

Institutional Support S Local Policy

Data triangulation shows the existence of artisan associations and several government programs, but the role of institutions so far has not been optimal in accelerating the recovery and development of the ceramic business. For example, access to capital is still limited, the arrangement of stalls is not efficient, and mass promotion needs that have not been fully integrated. This evidence supports the hypothesis that institutional support has a vital role in supporting the sustainability of the Dinoyo craft sector. A more coordinated implementation of support, including certified training, subsidies for production equipment, and professionally integrated marketing programs, is indispensable to deal with external pressures and increase competitiveness. Institutions today open up great opportunities but are not strong enough to overcome the negative effects of external economic shocks.

External Impact and Production Resilience

The impact of the COVID-19 pandemic and rising fuel costs are two main external factors that weaken market demand and increase production costs in Dinoyo Ceramic Tourism Village. Responses from business actors are diverse; Some innovate or switch to alternative products such as gypsum to maintain turnover, while others are forced to close production. These variations in reactions illustrate that despite local adaptation capabilities, the industry's long-term resilience requires mature risk mitigation strategies, such as market diversification, energy efficiency through new technologies, and appropriate fiscal support when economic shocks hit. This is an important lesson for the development of sustainability models that are inclusive and adaptive to various possible risks.

Synthesis Hypothesis Answers

Overall, the research hypothesis is corroborated by field evidence showing that the sustainability of the Dinoyo Ceramic Center is more likely to be realized if three main factors—innovation (product and marketing), successful human resource regeneration, and institutional and government policy support—work synergistically and sustainably. The absence of any of these factors will significantly increase the risk of structural decline and threaten the future of the Dinoyo ceramics industry. Therefore, the recommendations in this article emphasize the importance of integrated interventions that involve all stakeholders, rather than stand-alone partial solutions.

Future Sustainability Framework

Based on a comprehensive analysis of production dynamics and current conditions, a sustainability framework for the future of Dinoyo ceramics creative industry can be identified:

1) Sustainability Pillars

Pillar 1: Economic Sustainability

- Diversify products and markets to reduce reliance on traditional segments
- E-commerce and digital marketing development to expand market reach
- Strengthening partnerships with the tourism sector for value chain integration

Pillar 2: Social-Cultural Sustainability

- Craftsman regeneration program through special training for the younger generation
- Documentation and preservation of traditional knowledge of ceramic engineering
- Strengthening local institutions such as POKDARWIS and KUB

Pillar 3: Environmental Sustainability

- Implementation of more environmentally friendly production technology
- Systematic management of production waste
- Optimization of the use of local raw materials

2) Critical Success Factors

The analysis shows several critical factors that will determine the success of the sustainability of the creative ceramics industry:

- Innovation Capacity: The ability of craftsmen to continuously innovate in design and production technology
- Market Access: Wider access to domestic and international markets through digitalization
- Institutional Support: Ongoing support from the government and related institutions
- Community Engagement: Active involvement of the community in development and management
- Cultural Preservation: A balance between innovation and the preservation of traditional values

This research shows that the sustainability of local creative industries such as Dinoyo ceramics requires a holistic approach that integrates economic, socio-cultural, and environmental aspects. Despite facing significant challenges, the potential for sustainable development is still wide open on the condition that there is commitment from all stakeholders and the implementation of a targeted strategy.

The findings demonstrate that innovation plays a central role in sustaining creative industries, particularly in the face of market competition. This supports the theory of creative economy resilience, which emphasizes adaptability as a key determinant of sustainability. However, unlike previous studies that focus primarily on technological innovation, this study highlights the importance of human resource capacity and institutional support. Theoretically, this study reinforces the integration of social and institutional factors in sustainability frameworks. Practically, it suggests that government interventions should focus not only on digital transformation but also on strengthening human capital and institutional collaboration.

4. Conclusion

This research shows that the Dinoyo Ceramic Tourism Village still has an important role in supporting the local community's economy, despite facing a decline in post-pandemic performance. The decline in the number of active craftsmen, the limitation of design innovation, and the lack of digital marketing weaken the competitiveness of products. This condition is exacerbated by the low interest of the younger generation to continue the tradition of crafts, so that the sustainability of local skills is threatened in the long term. Nevertheless, Dinoyo still has strong social capital, recognized product quality, and educational tourism potential that can be an asset for revival.

The results of the study confirm the hypothesis that the sustainability of ceramic centers is highly determined by three key factors, namely product innovation and marketing, regeneration of artisans, and institutional and local policy support. Field findings show that artisans who are able to innovate tend to be more persistent, while the involvement of the younger generation and institutional roles are still weak points. External factors such as the

pandemic and rising energy costs further emphasize the importance of synergy between the pillars so that Dinoyo does not lose its position as a leading ceramic center.

Based on these findings, the study recommends an integrated effort for the revitalization of the Dinoyo ceramic center. Strategic steps include strengthening innovation capacity through digital design and marketing training, skills regeneration programs through apprenticeships or vocational education, and institutional optimization of tourism villages with the support of the government and universities. With a comprehensive approach, Dinoyo can not only survive external pressures, but also transform into a sustainable and inclusive model of craft-based tourism village for local economic development.

This study is limited by its qualitative approach and focus on a single case study, which may limit the generalizability of the findings. Future research is recommended to use quantitative or mixed methods and involve multiple creative industry centers to enhance the generalizability of the findings.

Acknowledgments

The authors would like to express their sincere gratitude to all parties who supported this research, especially the ceramic artisans, business actors, tourism village managers of Dinoyo Ceramic Tourism Village, and local government representatives who willingly participated as informants and provided valuable data. The authors also acknowledge the support from their respective academic institutions in facilitating the completion of this study.

Funding

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors. The study was conducted independently by the authors.

Conflict Of Interest

The authors declare that there is no conflict of interest, either financial or non-financial, that could have influenced the results or interpretation of this study.

Data Availability

The data used in this study were obtained through interviews, field observations, and documentation conducted in the Dinoyo Ceramic Tourism Village. The data are primarily qualitative and may contain sensitive information from participants; therefore, they are not publicly available. However, the data can be made available from the corresponding author upon reasonable request and with consideration of research ethics.

Author Contributions

The contributions of the authors in this study are as follows:

- **Conceptualization and research design:** all authors
- **Data collection (observations, interviews, documentation):** first, second, and third authors
- **Data analysis and interpretation:** all authors
- **Drafting the manuscript:** first author and corresponding author
- **Reviewing and editing the manuscript:** all authors

All authors have read and approved the final version of the manuscript.

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