

Character Education Values in Banyumulek Pottery of Lombok: From the Perspectives of the Pancasila Student Profile and Ethnopedagogy

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ABSTRACT

This study aims to analyze the character education values embedded in Banyumulek pottery of Lombok from the perspective of the Pancasila Student Profile and Ethnopedagogy. This research adopts a qualitative approach. Data collection was conducted through relevant literature reviews, observation and interviews. Data analysis employed a inductive-deductive approach. In general, an inductive approach was employed to address the research objectives by interpreting the data and explaining the findings through existing theories and literature; specifically, a deductive approach was utilized to outline the six-dimensional theory and validate its application to Banyumulek pottery. The findings reveal that six dimensions of the Pancasila Student Profile are reflected in Banyumulek pottery of Lombok, namely: 1) The *Faith* dimension, demonstrated through the *belanger* stage, obedience to Allah SWT.; 2) The *Global Diversity* dimension, expressed through mutual respect; 3) The *Mutual Cooperation* dimension, evident in the spirit of helping one anothers; 4) The *Independence* dimension, reflected in the self-reliance of artisans in creating pottery; 5) The *Critical Reasoning* dimension, indicated by the persistence in preserving pottery; and 6) The *Creativity* dimension, seen in the efforts to innovate by creating new pottery designs. This study offers a connection between traditional crafts and the framework of modern education.

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1. INTRODUCTION

Character education has attracted widespread attention globally, including in Indonesia. The rapid advancement of information technology has led to moral decline, particularly among the younger generation (Arsih et al., 2019; Ardiansyah et al., 2024; Setyawan & Dopo, 2020). Numerous deviant

behaviors have been observed among young people. Atmojo et al. (2024) state that contemporary Indonesia is experiencing a character crisis, including conflicts, violence, sexual abuse, dishonesty, juvenile delinquency, and corruption. Consequently, it is necessary for youth to receive strong character education to develop moral integrity and robust character values.

Morality has become a critical concern in Indonesian society due to rising crime rates, making character education a national priority for integration within the educational system (Purwaningsih & Ridha, 2024). The seriousness of the Indonesian government in implementing character education is reflected in the establishment of the Pancasila Student Profile Enhancement by the Ministry of Education and Culture in the 2020 curriculum (Rusnaini, Raharjo, Suryaningsih, & Noventari, 2021).

The Pancasila Student embodies Indonesian students as lifelong learners with global competence and behaviors aligned with Pancasila values. There are six dimensions within the Pancasila Student Profile: 1) Faith and Piety to God Almighty; 2) Global Diversity; 3) Mutual Cooperation; 4) Independence; 5) Critical Reasoning; and 6) Creativity (Solehuddin, Budimansyah, & Dahliyana, 2024). It is expected that every student possesses these six dimensions to cultivate a generation with strong character.

Nevertheless, numerous obstacles exist in implementing these six dimensions. Many teachers have heard about the Pancasila Student Profile but lack understanding regarding its practical implementation in teaching (Gunawan et al., 2023).

One applicable strategy is aligning education with local wisdom, which is believed to significantly counteract moral decline among youth (Toharudin, Kurniawan, & Fisher, 2021). Ideally, educational content should align closely with the local wisdom of its context to preserve cultural heritage and strengthen its continuity (Lubis et al., 2022; Ramdiah et al., 2020). Character education can succeed by integrating cultural values (Sitanggang, Lubis, Muljono, & Pramono, 2025). Therefore, integrating local cultural values into character education becomes crucial (Purwaningsih & Ridha, 2024).

Indonesia has numerous ethnic groups, each maintaining distinct local wisdom across generations, as these traditions are believed to contain beneficial teachings (Arjaya, Suastra, Redhana, & Sudiatmika, 2024). However, local wisdom also faces challenges concerning its preservation. Hence, serious attention from various stakeholders is necessary to maintain the sustainability of local wisdom in each region.

One example of Indonesian cultural heritage currently at risk of extinction is pottery (Triyanto, Mujiyono, & Sugiarto, 2017), including Banyumulek pottery of Lombok. On the other hand, local wisdom or cultural heritage in Indonesia inherently contains character education values, including Banyumulek pottery.

Pottery is part of craft art, involving complex traditional techniques, representing a form of thought and creative expression that can foster human character development (Triyanto, Syakir, & Mujiyono, 2019). Thus, engaging creatively in pottery-making activities greatly facilitates the development of positive character traits.

Banyumulek pottery in Lombok has existed since the era of Ida Wayan Tata in 1859, who represented the Karang Asem Kingdom of Bali (Muka & Suardana, 2024), and continues today. Research on Banyumulek pottery has so far primarily focused on its aesthetic aspects.

The Sasak ethnic group possesses rich local wisdom values suitable for comprehensive curriculum integration, including co-curricular, intra-curricular, and extracurricular programs. It is urgent to implement Sasak local wisdom within Lombok's schools, especially given the increasing moral decline on the island. Younger generations in Lombok have limited knowledge of their own local wisdom and prefer foreign cultures instead (Aswasulasikin, Pujiani, & Hadi, 2020). Additionally, television and social media frequently report negative behaviors among youth in Lombok, such as brawls and disrespect toward elders (Sudarwo, Parhanuddin, Mujiburrahman, & Anam, 2023). Thus, implementing character education based on Sasak local wisdom is urgently needed in Lombok's schools, yet currently, there is no methodological model of character education grounded in local wisdom suitable for application (Tohri, Rasyad, Sururuddin, & Istiqlal, 2022).

Banyumulek pottery, as a cultural product of the Sasak ethnic group, is believed to contain valuable character education values as it remains actively preserved by its community and aligns closely with the dimensions of the Pancasila Student Profile. However, this aspect remains underexplored, necessitating deeper research.

Previous research on pottery crafts in Indonesia has predominantly focused on aesthetic aspects, with very few studies addressing educational perspectives. Among such studies, Yuliarni et al. (2021) examined innovations in Plered ceramics. Similarly, Wahyuningsih et al. (2023) investigated the forms and functions of Klaten pottery. Further, Lail & Sugiarto (2020) explored decorative ornamentation of Bahari Art pottery from Kebumen.

Muka & Suardana (2024) studied Banyumulek pottery concerning its forms and functions, while Sastrawati et al. (2021) researched the aesthetic aspects of Banyumulek pottery. Triyanto et al. (2019) investigated patterns of traditional art education within families of Mayong ceramic artisans. Based on these studies, very few have specifically addressed character education values in pottery crafts; hence, this paper aims to fill that gap. Specifically, this research seeks to analyze the character education values embedded in Banyumulek pottery from Lombok from the perspectives of the Pancasila Student Profile and ethnopedagogy.

2. METHODS

Qualitative exploratory design with an ethnopedagogy approach can be used to obtain information about the values of character education (Jamaluddin, Zubaidah, Mahanal, & Gofur, 2022). This study employs a qualitative exploratory design with an ethnopedagogical approach to investigate character education values.

The research was conducted from July 2024 until January 2025. Data collection involved a review of relevant literature and interviews. Interviews were coinducted with Banyumulek pottery artisans and community leaders from Banyumulek village. Seven pottery artisans were selected based on their experience of more than ten years. Community leaders included the head of the tourism-awareness group (Kelompok Sadar Wisata) in Banyumulek village and two Banyumulek pottery artists who possess extensive knowledge about Banyumulek pottery.

The interviews were semi-structured. Questions posed to the seven artisans revolved around the pottery-making stages and the character values they experienced at each stage. Meanwhile, questions directed to the head of the tourism-awareness group and the two artists focused on the origins, developments, and creativity involved in making Banyumulek pottery.

Data analysis employed an inductive-deductive approach. Inductive-deductive approaches can be effectively utilized in qualitative research (Azungah, 2018; Pearson et al., 2025). An inductive approach is used to interpret data meaningfully and to explain findings through relevant theories and literature. In contrast, the deductive approach organizes data based on pre-established literature or theoretical frameworks (Bingham, 2023). In this research, generally, the inductive approach was used to interpret and explain findings according to the study's objectives, while specifically, the deductive approach was employed to detail the predetermined six-dimensional theory and validate it in the context of Banyumulek pottery crafts.

Ilham & Rahman, (2024) states that qualitative data analysis involves data transcription, coding, generating analytical categories, and constructing narratives. The data analysis steps in this study included transcribing data, coding, generating analytical categories from the perspective of the Pancasila Student Profile, and constructing a narrative.

Validation of qualitative data can be achieved through triangulation. Triangulation refers to the interconnection among information obtained from data collected from various sources, thus enhancing the reliability of findings (Hayashi, Abib, & Hoppen, 2019). Data validation was carried out using triangulation, integrating results from interviews, observations, and document analysis (Miles & Huberman, 1994). This research's validation integrated findings from interviews, observations, and document analysis. The resulting interpretation provides information on character education values

embedded in Banyumulek pottery, Indonesia, from the perspectives of the Pancasila Student Profile and ethnopedagogy.

3. FINDINGS AND DISCUSSION

3.1 Banyumulek Pottery of Lombok

Pottery is among the oldest human crafts utilizing locally available materials, specifically clay. Bertin et al. (2024) note that ceramic or pottery vessels in ancient times were primarily used for cooking purposes. Traditional pottery produced by the Banyumulek community initially served everyday needs, such as plates, cups, various storage containers, cooking utensils, and ceremonial or ritual equipment. These pottery items were traditionally crafted, involving direct clay processing and shaping without mechanical equipment. The pottery was then air-dried and sun-dried to harden the clay before firing. The final step involved firing at approximately 800°C to ensure the pottery's durability and usability. This skill subsequently became a tradition in the area, with many community members crafting everyday utensils using clay.

The existence of Banyumulek pottery dates back to the era of Ida Wayan Tata in 1859, who represented the Karang Asem Kingdom of Bali, continuing up to the present day (Muka & Suardana, 2024). Pottery production primarily fulfilled daily and ritual needs.

In 1988, the governments of New Zealand and Indonesia collaborated in the development of Banyumulek pottery. Following this cooperation, gradual changes and developments occurred in the forms and functions of Banyumulek pottery in Lombok. Alongside the rapid growth of tourism in Lombok, Banyumulek pottery began displaying greater variety in design. (Dewi, Utomo, & Lestari, 2024) assert that the bilateral cooperation between New Zealand and Indonesia in training artisans in 1988 significantly influenced the evolution of Banyumulek pottery's forms and functions. Pottery-making shifted from meeting daily needs to creating souvenirs and decorative items.

Similarly, (Muka & Suardana, 2024) state that as a cultural product, Banyumulek pottery has undergone transformations from traditional to semi-modern production processes. Other changes include pottery designs becoming increasingly decorative, and their functions shifting from practical to aesthetic purposes.

3.2 Six Dimensions of the Pancasila Student Profile in Banyumulek Pottery of Lombok

The Pancasila Student Profile was officially established by Indonesia's Ministry of Education, Culture, Research and Technology (Kemendikbudristek No.56/M/2022) as guidelines for curriculum implementation in the context of learning recovery, stating that the curriculum structure at the early childhood, elementary, and secondary education levels includes intracurricular activities and projects aimed at strengthening the Pancasila Student Profile.

The Pancasila Student Profile aims to shape democratic Indonesian citizens capable of becoming productive and exemplary individuals in the 21st century. In this context, Indonesian students are expected to participate in sustainable global development and to be resilient when facing various challenges (Asrijanty et al., 2021).

The Pancasila Student embodies Indonesian students as lifelong learners, expected to possess global competencies and behave according to Pancasila values, characterized by six key dimensions: faith and piety to God Almighty and noble character, global diversity, mutual cooperation, independence, critical reasoning, and creativity (Suwandi et al., 2025). Strengthening the Pancasila Student Profile is anticipated to be an effective alternative for character reinforcement, preparing Indonesia's golden generation by 2045 (Rizkasari, 2023).

The Banyumulek pottery-making process embodies character education values in relation to these six key dimensions. The following section elaborates on the six dimensions of the Pancasila Student Profile observable within Banyumulek pottery from Lombok:

a. Dimension of Faith

One element of culture is the religious or belief system. Since prehistoric times, humans have believed in a powerful force beyond themselves, and as time and human knowledge progressed, these beliefs evolved accordingly. Sirait & Malau (2022) stated that the earliest beliefs giving rise to religion in society revolved around the concept of mystical powers, known as *mana*, associated with extraordinary and supernatural phenomena. This belief subsequently extended to various entities, including objects and plants, perceived as having souls and thoughts similar to humans. The next development was the belief in diverse spirits, each possessing distinct identities and personalities, inhabiting various objects around human settlements, while others resided in the supernatural realm. The most advanced stage of this development involved belief in gods supernatural beings with clear identities and more tangible forms in human imagination.

This belief prompted humans to show reverence to gods or entities considered to have supernatural powers, aiming to seek protection and avoid harm. Umami & Dasrizal (2022) stated that rituals performed to appease supernatural beings aimed at preventing their anger toward the community while seeking their assistance and protection. To satisfy these spiritual beings, the community offered rituals and offerings primarily intended to gain blessings and safety.

Such ritual practices are evident in Banyumulek pottery, particularly the piece known as *pendupan*, a container designed for offerings and incense. Additionally, pottery ornaments featuring rice and cotton motifs, human faces, and ladders strongly relate to mystical beliefs and animism, as these ornaments symbolize supernatural elements. As stated by Ags: *"We have a rice container known as kemerasan. On this container, there are rice and cotton motifs symbolizing prosperity, a ladder symbolizing the connection between humans and ancestors, and human faces representing ancestors or respected individuals. This symbolizes the devotion of our ancestors"* (Interview, December 2024).

Moreover, the pottery-making process begins with a ritual called *bekejames* or *belanger*, involving offerings of three coins with holes (*pis bolong*) and yellow rice. Zdn explained, *"In the past, before making pottery, our ancestors cleansed themselves, wore clean clothing, and included offerings of three pis bolong coins and yellow rice. This ritual was intended to ensure the pottery-making process proceeded smoothly, free from obstacles, and granted blessings"* (Interview, October 2024). This act represents a form of faith aimed at achieving blessings and safety so that the pottery-making process could proceed successfully and fulfill its intended purpose. This reality reflects religiousness or reverence toward gods or supernatural beings.

With the evolution of beliefs in Banyumulek village, the practice of *belanger* has gradually declined, replaced by the currently prevalent Islamic faith. Adherence to Islamic teachings is evident in pottery-making practices, particularly the artisans' refusal to craft pottery forms considered inconsistent with their beliefs, such as statues of humans or animals. As stated by Zdn: *"Nowadays, artisans decline requests to create pottery depicting humans or animals as it conflicts with our beliefs and is therefore inappropriate"* (Interview, July 2024). This is in accordance with the statement by Lee-Niinioja (2022) that there is a prohibition on depicting living figures, either humans or animals, in Islamic ornaments.

Additionally, pottery-making activities are frequently adjusted according to prayer times, with artisans pausing their work to perform prayers. This practice clearly demonstrates faith and devotion toward Allah SWT. Exhibiting noble moral conduct is evident in their environmental concern. The relationship between humans and nature is inseparable, as humans exist within the natural environment.

Humans are creations of God endowed with superiority over other creatures, notably through their intellectual capacities, an invaluable asset. Through intellect, humans can manifest their desires while acknowledging their strengths and limitations. Similarly, humans utilize nature for their welfare but must preserve it to prevent damage, which would ultimately harm humanity itself.

Rosowulan (2019) stated that Allah has created this universe with extraordinary beauty and perfection. All elements such as water, air, soil, and life within them are interconnected through mutually beneficial relationships. Therefore, humans should harmonize with nature rather than merely

exploiting its benefits. Moreover, as stated in the Qur'an (QS al-A'raf: 56), Allah has reminded humans to maintain and care for the earth after its creation. Based on this, it becomes clear that preserving nature is a human responsibility as beings endowed with reason and intellect. Neglecting nature's preservation will ultimately harm humanity, as a polluted environment greatly increases the risk of spreading dangerous diseases. Furthermore, environmental degradation poses severe threats to future generations.

Banyumulek pottery, as a cultural product, places significant emphasis on environmental sustainability. This can be observed through the use of environmentally friendly materials and tools that do not involve harmful chemicals capable of damaging the environment. The primary materials clay, sand, and water quickly decompose when discarded. Thus, the raw materials are safe for health and do not pollute the environment. Similarly, the tools predominantly consist of natural resources found within the artisans' local surroundings. These tools include: 1) *leladikan*, a sharpened bamboo used to smooth pottery surfaces when dry; 2) *penepong*, a wooden or bamboo implement for creating holes in the pottery; 3) *pengoahan* or coconut husks used for smoothing wet pottery surfaces; and 4) *batu lolet*, a small stone employed for smoothing dried pottery surfaces. These practices highlight how the Banyumulek pottery-making process strongly emphasizes environmental sustainability and actively contributes to its preservation.

Furthermore, ornamental elements used in pottery-making prioritize environmental considerations by incorporating natural materials, such as rattan, eggshell mosaics, or utilizing clay itself to form reliefs on pottery surfaces.

b. Dimension of Global Diversity

Global diversity refers to a sense of tolerance toward ethnic or linguistic diversity and mutual respect for differences (Nurgiansah, 2022). This attitude is essential for achieving harmonious coexistence.

Students who possess global diversity characteristics demonstrate enhanced understanding of cultural, religious, and other differences, facilitating positive communication and interaction with peers from diverse backgrounds (Kurniawaty, Faiz, & Purwati, 2022). This characteristic also encourages students to appreciate diversity, cultivate empathy towards others, and develop inclusive attitudes, essential for solving global problems and fostering a peaceful and harmonious future world (Suja & Sutajaya, 2022). By embodying global diversity, students will be prepared to become future leaders capable of addressing global challenges and promoting international peace and cooperation.

Artisans have exhibited global diversity attitudes for many years, particularly through their interactions with visitors. They warmly welcome anyone who visits Banyumulek village, regardless of whether they are local or international tourists. The artisans demonstrate respect toward differences and do not perceive these differences as problematic. As stated by the leader of the tourism-awareness group, "*We are very open to anyone visiting our village, whether local or international tourists, and we have no issues at all regarding differences*" (Interview, July 2024).

c. Dimension of Mutual Cooperation

According to the Indonesian Dictionary (Kamus Besar Bahasa Indonesia), the term *gotong royong* means working together, helping each other, or mutual assistance. Meanwhile, *bergotong-royong* specifically refers to collectively undertaking or creating something. Noppitasari et al. (2023) explained that *gotong royong* involves group activities aiming to ease and facilitate smooth completion of tasks.

Mutual cooperation is part of social and cultural ethics, deeply rooted in humanity, expressed through mutual care, understanding, appreciation, and assistance among individuals and citizens (Milah, Sutisna, & Nurfirdaus, 2025). The characteristic of mutual cooperation can be observed in the Banyumulek pottery-making process, particularly during the pottery firing stage. Pottery firing is carried out at predetermined locations. The firing process is conducted cooperatively by artisans and local community members, as expressed by artisan Inah: "*We fire the pottery together with other community*

members. It would be very difficult to do alone because we need to lift and arrange many pieces of pottery and prepare the fire, so we rely on mutual cooperation to ease the workload" (Interview, October 2024).

During the firing process, values such as sharing, mutual assistance, respect, and empathy are crucial, reflecting a strong sense of community and social responsibility. These characteristics constitute the cultural values of the Banyumulek village community and serve as a basis for community unity, as stated by artisan Sdh: *"During pottery firing, we must help each other, respect one another, and maintain emotional control to ensure the activity runs smoothly"* (Interview, September 2024). A similar sentiment was expressed by artisan Rkyh: *"We need to share and have mutual empathy to produce quality pottery, and we are accustomed to practicing this"* (Interview, November 2024).

d. Dimension of Independence

Independence is an attitude that allows an individual to undertake activities based on their own willingness and abilities (Oktari & Kosasih, 2019). Another explanation states that behavior demonstrating independence is characterized by not relying on others (Nova & Widiastuti, 2019).

Within the Banyumulek pottery-making process, there are stages that require independence, specifically in the preparation of materials and equipment, and during the clay-shaping stage into various pottery forms. During the preparation stage, artisans must carefully arrange all necessary tools and materials; negligence or carelessness at this stage could significantly diminish the quality of the pottery produced.

Artisans must ensure that all tools and materials are fully prepared before starting the pottery-making process to prevent time-wasting and ensure smooth workflow. This demonstrates character traits such as carefulness and discipline, aligning with artisan Sud's statement: *"Before making pottery, I must ensure all materials and equipment are ready, so the work goes smoothly and finishes on schedule."*

The next step involves shaping the clay into various predetermined pottery forms. At this stage, numerous character traits must be practiced by artisans, including patience, meticulousness, hard work, discipline, creativity, independence, responsibility, honesty, self-control, earnestness, diligence, perseverance, agility, and resilience. Artisan Nah stated: *"When making pottery, I must be careful, meticulous, and patient to produce excellent results. I cannot rush because haste negatively affects the pottery's form"* (Interview, October 2024). Similarly, artisan Jum explained: *"Making pottery is my livelihood, so I must approach it earnestly and diligently; indeed, this is how it should be"* (Interview, December 2024). Artisan Ros echoed this sentiment, stating: *"I must be serious, meticulous, persistent, and patient in pottery-making because mistakes will ultimately disadvantage me"* (Interview, January 2025).

e. Dimension of Critical Reasoning

The dimension of critical reasoning refers to in-depth thinking used to solve problems in a detailed manner. Critical reasoning plays an essential role for students when confronting and resolving problems (Ernawati & Rahmawati, 2022). The critical reasoning process involves processing qualitative and quantitative information, establishing connections, analyzing data, evaluating evidence, and drawing conclusions (Braun & Clarke, 2025). The critical reasoning dimension is defined as a cognitive process that assists students in analyzing, identifying, carefully considering, and systematically planning solutions to problems (Pujiyanti & Khaq, 2024).

The dimension of critical reasoning can be observed through the endurance of Banyumulek pottery from the era of Ida Wayan Tata in 1859 until today. Maintaining cultural products over a prolonged period is indeed challenging.

The existence of Banyumulek pottery in Lombok faced significant challenges following the Bali Bombing incident in 2002. Many overseas orders were canceled due to safety concerns. This resulted in financial losses reaching billions of rupiah for sellers and artisans. Zdn stated, *"The first Bali bombing incident severely impacted Banyumulek pottery, as many orders were canceled, and it deeply affected us"* (Interview, July 2024).

Challenges emerged again with the Lombok earthquake in 2018, compounded by the outbreak of the Covid-19 pandemic. Pottery businesses significantly declined due to worldwide social restrictions, including those in Indonesia. These three events posed substantial problems for the Banyumulek pottery industry. Nevertheless, artisans and entrepreneurs remained resilient and made various efforts to maintain their presence. One such effort was expanding their international networks and utilizing social media, as explained by Zdn: *"We often directly sell various pottery products abroad. International customers frequently request specific designs, which we fulfill as long as they do not conflict with our beliefs. They often order large pottery items for display purposes. WhatsApp is the social media platform we frequently use for communication"* (Interview, October 2024). A similar sentiment was expressed by Ida, an entrepreneur and artisan: *"We actively seek buyers, both domestically and internationally, and we are ready to fulfill their orders. We even offer several alternative designs. These efforts ensure that pottery remains popular"* (Interview, January 2025).

f. Dimension of Creativity

Creativity is defined as the individual's ability to produce new and original works. The creativity dimension within the Pancasila Student Profile aims to encourage original outputs and actions, such as drawings, designs, performances, digital products, and similar creative forms (Widhamiyani, Mahendra, & Suswandari, 2024)

Creativity is a vital characteristic to be instilled in students in the 21st century because it contributes innovatively to both individuals and society. Creativity stimulates students' senses, facilitates the creation of new knowledge, and supports students in synthesizing information, thereby enriching their educational experiences (Bullard & Bahar, 2023).

The creative character is essential for producing future generations capable of addressing future challenges. In Banyumulek pottery craft, creativity is essential—not only for expanding market opportunities but also for developing innovative pottery shapes and ornaments. Pottery entrepreneurs actively establish cooperation with various stakeholders to enhance sales revenue. As pottery entrepreneur Ida stated: *"We collaborate with entrepreneurs from outside the region, especially Bali, to export our pottery"* (Interview, January 2025).

Furthermore, developing pottery designs in terms of shapes and ornaments deserves significant attention to maintain consumer interest in pottery crafts. This requires creativity, as explained by pottery artist Rhmt: *"I frequently create new pottery designs to offer buyers more variety, as stagnant designs can reduce consumer interest. My creativity largely involves innovating existing pottery models by adding diverse ornaments such as reliefs, rattan weaving, various traditional Lombok paintings (genggong), creative painting techniques, and eggshell mosaics"* (Interview, December 2024). A similar perspective was shared by Ida, a pottery entrepreneur: *"We often receive orders and provide several alternative designs for customers to choose from"* (Interview, January 2025).

Creative characteristics are thus crucial for maintaining the viability of Banyumulek pottery businesses in Lombok, enabling their sustained existence to this day. Artisans and entrepreneurs need to proactively discover new pottery forms, creatively produce them, and make efforts for wider market distribution.

3.3 Character Education Values in Banyumulek Pottery of Lombok

Banyumulek pottery of Lombok, as a traditional handicraft passed down through generations, has considerable relevance to the Pancasila Student Profile. The Pancasila Student Profile, which comprises six dimensions, can entirely be observed within the products and processes of making Banyumulek pottery.

The first dimension, Faith, is demonstrated through ancestral beliefs of Banyumulek villagers in spirits or deities, notably through the rituals known as *belanger* or *bekejames*. Currently, adherence to Islamic teachings is evident through villagers observing religious mandates and abstaining from

prohibited actions, such as refusing pottery orders that conflict with their beliefs for instance, realistic sculptures of humans or animals.

Additionally, noble moral character toward the environment is reflected in their dedication to environmental preservation. This is seen in their environmentally friendly pottery-making practices, employing natural materials like clay, sand, and water, which are biodegradable and pose no environmental risks. Moreover, the tools utilized, such as *rembagan*, *leladikan*, *pengoahan*, and *batu lolet*, are all derived from natural resources.

The second dimension, Global Diversity, is evident in the hospitality exhibited by villagers, particularly artisans, toward visitors regardless of their differences. They warmly welcome and respect everyone who visits Banyumulek village, including both local and international tourists.

The third dimension, Mutual Cooperation, is apparent in the pottery firing process. In Banyumulek village, pottery firing is conducted cooperatively by community members at predetermined locations. This process necessitates attitudes of sharing, mutual assistance, respect, and empathy, highlighting a strong sense of community and social responsibility.

The fourth dimension, Independence, is demonstrated during the stages of preparing materials and equipment, as well as pottery creation itself. Artisans must ensure all necessary tools and materials are thoroughly prepared before beginning their work. They craft pottery with great care, discipline, seriousness, and diligence to achieve quality results.

The fifth dimension, Critical Reasoning, is reflected in ongoing efforts to maintain and develop Banyumulek pottery to ensure its continued popularity among local and international tourists. This includes efforts to expand networks and effectively utilize social media.

The sixth dimension, Creativity, primarily involves innovation in the form and decoration of pottery. Existing forms are continually developed in terms of size and ornamentation. Various strategies are employed to create innovative pottery decorations, such as relief techniques using clay itself, rattan weaving, eggshell mosaics, or different painting techniques.

All these points affirm that traditional Indonesian arts, particularly Banyumulek pottery, contain strong character education values. Banyumulek pottery is highly relevant for implementation as teaching material in elementary and secondary schools, aimed at strengthening students' character. Its application need not be limited to Art and Culture subjects alone; rather, it can be integrated into various subjects related to character education and local wisdom. This aligns with statement of Sitanggang et al. (2025), emphasizing that character education can effectively succeed through the integration of cultural values. A similar perspective is presented by Aslan & Aybek (2020), who suggest that strengthening students' character requires integrating multiculturalism and character education into learning processes.

These findings enrich theories on local wisdom-based character education, highlighting that Banyumulek pottery, as a form of local wisdom from Lombok Island, embodies significant character education values, essential especially for younger generations. Character education can effectively succeed by integrating Banyumulek pottery learning into primary and secondary schools, particularly on Lombok Island. Such integration can strengthen collective awareness about their socio-cultural context (Uyun, Fahmi, & Pratama, 2024).

An ethnopedagogical approach has been shown to strengthen local identity and foster character formation (Sakti, Endraswara, & Rohman, 2024). However, implementing this approach faces several challenges, such as limited resources and inadequate teacher training (Wijayanti, 2025).

This issue is also evident in the case of Banyumulek pottery, where many teachers lack understanding and have not integrated it into their teaching practices (Dewi, Hartono, & Syakir, 2024). Thus, this research recommends policies aimed at equipping teachers to integrate Banyumulek pottery crafts into Arts and Culture lessons, thereby strengthening the Pancasila Student Profile.

Furthermore, this study opens opportunities for future research regarding the integration of Banyumulek pottery crafts into Arts and Culture curricula at both elementary and secondary education levels.

This research is limited, as it solely focuses on pottery crafts in Banyumulek village, Lombok. Therefore, it is necessary to expand the scope to include pottery crafts in other regions within Indonesia and globally to integrate such practices into curricula and preserve cultural arts. Hence, further research is recommended to investigate the question: "What are the character education values embedded in pottery crafts across Indonesia or globally?"

4. CONCLUSION

The Pancasila Student Profile comprises six dimensions, all clearly observed in Banyumulek pottery from Lombok. These include: 1) Faith dimension, reflected in the belanger rituals before pottery-making, adherence to Islamic principles, and moral behavior toward environmental preservation; 2) Global Diversity dimension, demonstrated through mutual respect and tolerance; 3) Mutual Cooperation dimension, shown through collaborative actions and mutual assistance during pottery firing; 4) Independence dimension, evident in artisans' self-reliance during preparation and shaping of pottery into various forms; 5) Critical Reasoning dimension, indicated by continuous efforts to sustain Banyumulek pottery, such as network expansion and social media utilization; and 6) Creativity dimension, highlighted by innovations in pottery forms, including new models featuring ornaments like rattan weaving, eggshell mosaics, or creative painting techniques.

Banyumulek pottery from Lombok is highly relevant for inclusion within intracurricular activities, particularly Art and Culture or Visual Arts Education, as well as co-curricular activities in primary and secondary education. Moreover, it can be integrated into other subjects with connections to Banyumulek pottery of Lombok.

This research further recommends exploring new creative possibilities to advance Banyumulek pottery. Additionally, further studies should be conducted to examine technical applications of Banyumulek pottery within learning frameworks aligned with the Pancasila Student Profile in primary and secondary schools.

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