

## Conference Paper

# Analysis of the Local Wisdom on Character Education within the Transmission System of Pottery Culture in Three Pottery Centres in Malang

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**ORCID:**Iriaji Iriaji: <https://orcid.org/0000-0002-8622-1423>**Abstract**

A transmission system in arts education is the process of transferring an artistic skill from one generation to another, which also involves local wisdom on character education. This research aims at analysing the local wisdom on character education within the transmission system of pottery culture observed at three different pottery centres in Malang. The study was conducted extensively and thoroughly using a qualitative approach with a phenomenology research design. The researcher conducted intensive interviews, FGDs, observation, and literary study as vital instruments to collect the field data. The data were then reduced, presented, and verified using both data and technique triangulations, and finally analysed using an interactive and interpretative model. The findings of the study are: first, the local wisdom on character education values derived from the transmission system of traditional pottery detected an informal interaction that naturally involves the value of responsibilities, discipline, diligence, respect to the elder, and the awareness on the culture. Second, the local wisdom on character education values within the creative pottery transmission system have a more organized and integrated program of non-formal interaction, which results in the values of independence, creativity, logical thinking, and discipline.

**Keywords:** character education values, transmission system, Malang pottery

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## 1. Introduction

There are many pottery centres develop and spread all around Indonesia, such as in Kasongan Yogyakarta, Galogandang West Sumatra, Pleret West Java, Pejaten, Bali, Dinoyo Malang, Banyumulek West Lombok, Panunjak Central Lombok, and other regions of Indonesia. In Malang region, particularly, there are three pottery centres that keeps growing and maintaining their sustainability, those are: (1) pottery centre in Pagelaran village, *Kecamatan* Pagelaran, Malang Regency; (2) pottery centre in

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Glanggang village, *Kecamatan* Pakisaji, Malang Regency; and (3) pottery centre in Penanggungan village, *Kecamatan* Klojen, Malang City. Though located in the same region, they have different cultural expression as represented from the difference in visual of the product, production technique, and function of the pottery product. Pottery centre in Pagelaran village commonly produces household wares such as *anglo*, *kendi*, *kendil*, *gendhok*, *layah*, *cowek*, *kluweng*, and *pengaron*. While in Glanggang Village, they commonly produce pottery such as *genthong* and *cowek*. On the other hand, pottery that generally produced in Penanggungan Village is decorative pottery such as souvenirs, flower vase, pot, statue, and other kinds of jar/jug in various size, shape, and utility. Even though they are focusing on different types of product, the pottery centres of Malang keep influencing one and another since there are many human source and technology exchange take place among them. However, during their development, changes happen in the three pottery centres, some potters insist on keep creating traditional pottery while some others decide to produce creative pottery (Iriaji, 2017) dan (Iriaji, 2018).

The community of pottery craftsmen in Malang consists of traditional society who originally have a strong social bond among one another. This is triggered by their same origin of ancestor, same domicile, and same source of livelihood. Such custom affect the enculturation and transmission system in transmitting the knowledge, skill, and values of pottery from one generation to the next generation. Transmission system, or in this case arts transmission system is a form of arts education established among the society that includes *parental succession system*, *apprenticeship system*, *studio system*, and *academic system* (Soehardjo, 2011), dan Cavalli-Sforza and Feldman (in Berry, 2002) referred to the transmission system as cultural heritage system, that divided into several types such as: vertical transmission, (2) horizontal transmission, and (3) oblique transmission. When these types of system are applied to the context of transmission system, it could be inferred that transmission system runs through parents' replacement (parental succession) that is identical to vertical transmission; while the transmission system that take place in the gallery is identical to horizontal transmission.

Transmission system occurs both in the traditional pottery craftsmen and the creative pottery craftsmen. Among the traditional potters, parental succession is the most common system in transferring the ability, knowledge, skill, and philosophical values of pottery from parents to their biological children in order to nurture the understanding, thinking pattern, and behaviour of the children as prospective pottery craftsmen. This process not only focusing on gaining the ability, knowledge and skill, but it also involve character education through repeated training and behavioural training to build the

character as a craftsman. As Milton Rekeach and James Bank (in Kartawisastra, 1980) and Giro (Ramot Silalahi, 2001) stated that character building a value or a valuable system of belief that serves as the guidance to behave or act for the human in the daily life.

While for the creative pottery craftsmen, the transmission system eventuates when the craftsmen community join an education or apprenticeship training. During this process, the knowledge, skill, and values are transferred to the training members. These values are being imposed to the members with the aim to nurture the apprentices' attitude that, in these days, commonly referred as non-technical skill (soft-skill) in accordance with the development of the era. Goleman (Daniel, 2006) defined soft-skills as the ability to cooperate with other people from different background, communicate effectively, and resolve problems. Soft-skills, as the basis of one's behaviour, are represented in intrapersonal and interpersonal skills (see LaFrance dalam Abdullah, 2017); (Elfindri, dkk, 2010), and (Sailah, 2008). The skills of intrapersonal are those skills of individual in managing oneself, such as : optimism, responsibility, sense of humour, integrity, time management, and motivation. Meanwhile, the skills of interpersonal are those skills of individuals in interacting with others, such as: empathy, leadership, organizational, cooperation, effort, logic, and ethics. The value of soft skills of pottery on the internship participants are adjusted according to the needs of the development of the era which will shape the understanding, thinking pattern, and the guide in the behaviour as the future creative craftsmen.

The knowledge, skills and philosophical value of pottery whether the one transmitted to the future traditional pottery craftsmen as well as to those of creative pottery craftsmen as the next generation are the local wisdom values. The local wisdom is the local way of thinking or idea that contain the values of which someone is wise, creative, and kind that are internalised from generation to generation or has become a culture (Kriyantono, 2018). Local wisdom is the accumulation of knowledge and wisdom that grow and develop in a community that summarise that perspective of theology, cosmology, and sociology. The local wisdom relies on the philosophy, values, ethics, and behaviour that is institutionalized traditionally in managing the resources (human, natural and cultural) continuously. Hence, the local wisdom can be formulated as the formulation of word-view of a community about the natural and social phenomena that becomes a tradition or *ajeg* in a certain region that consists of the combination of values from God's verses and the social values that develop in the society. The world-view becomes the entity and identity of the community of which it distinguishes them from other groups (Rahyono, 2009).

The values of local wisdom will have meaning if it still becomes the reference in dealing with every dynamics of the social life. The presence of local wisdom is in fact will be tested in the middle of the dynamic social life. Empirically, the value of local wisdom that grows and develops on the society of Malang pottery has been tested and are able to survive and continue. The influence of the development of technology of aluminium of which are able to replicate and replace the function of pottery items and the shift of the society from using furnace or *anglo* in cooking to use oil stove and gas stove has made the pottery craftsmen to lose the competition. However, the fact in real life indicated that three pottery centres of Malang are still able to survive and continue thanks to the preservation of local wisdom in the pottery (Iriaji, 2019). The local wisdom needs to be studied in depth as the answer for the stronger wave of modernity and globalization because it can become the boost in thinking dialectically, dialogically, critically, and creatively; habituating them in adapting, shaping, and selecting the environment that will help them in improving their wisdom as an individual as well as community (Sternberg, 2003).

Thus far, there is no research yet that explore in term of the values of local wisdom of character building education about pottery life especially in Malang Region. This issue needs a serious and special attention from the experts of art education, decision makers, as well as the practitioners of education in order to face the challenges of globalization that keeps on marginalizing the role of local wisdom values and instead to be more obedient to the waves of global ideology that tends to have individualism, materialism, and capitalism in it. The impact is that the declining of interest from the children of the pottery craftsmen as the future generation to continue their parents business and that they do not love the pottery crafts because they do not understand meaning of the local wisdom values of the pottery tradition. This finding is expected to have benefit for the local society, the government, and the educational institution in the area. For local people, this finding will give more insights that pottery life has some values of local wisdom of character building education that is very honourable and noble that is expected to have influence on the awareness in preserving the pottery tradition. For the regional government of the area, this finding will be beneficial in designing the strategy of development for the arrangement of aesthetic environment of pottery village tourism which still hold the entity and identity of the local wisdom. Furthermore, for the schools and universities in the area, this finding will become a study reference that is integrated in the teaching and internalization through the making of pottery educational village tourism that is based on character building education of the

local wisdom values. Schools or universities can cooperate in organizing the education in the form of collaboration with the local pottery craftsmen and the local government.

## 2. Methodology

In terms of methodology, in order to study the stages of the phenomena and the substances of pottery culture transmission system, as well as the internalization of local wisdom on character education in Malang, qualitative research design through phenomenological research approach is suitable to be used in this study. Phenomenological approach is applied to thoroughly comprehend the meaning behind an event and daily phenomena, interpreted experiences and knowledge belonged to the research subject when interacting to one another (Moleong, 2000) and (Creswell, 2015). This approach is also used to recognize the inter-subjective and intra-subjective realities from social behaviour and social interaction (Jazuli, 2014); and emphasize more on the multi-perspective and inter-subjective aspects (Sutopo, 2002).

Based on paradigmatic view, this study applies inter-discipline approach, such as theory of culture, arts education, and character education. This approach creates emic implication which means the explanations are presented based on society point of view that are involved as the subject of the research. In this setting, truth is perceived and measured by the supporting society's logic. While based on ethical aspect, truth is framed by theoretical thinking model.

The data are collected through observation, thorough interview, and literary study. First, direct observation is conducted to observe the physical environment around the centre of pottery in Malang and in the environment where the craftsmen are working. Second, depth interview is used to gain various information regarding the stages, substances, and local wisdom on character education. The interviewee or key informants are: the community of pottery craftsmen, local public figure, village officer, and *Camat* (head of subdistrict). Third, literary review is required to examine the printed archives either from the craftsmen, village, or *kecamatan*. In order to ensure the reliability in the data collection, several tools are used, such as observation table, interview format, document format, and supported by video recording and photo camera.

This study also applies interactive analysis model to describe, analyse, and discover the phenomena of issues that will be solved in the research through the cycle of reduction, presentation, and verification (Miles & Huberman, 1992). Besides, paradigmatic

theory is also used to identify the conceptualization of stages, substance, and local wisdom on character education of traditional and creative pottery culture.

### 3. Findings and Discussions

#### 3.1. Local wisdoms on character education in Malang pottery centres

The terms of arts transmission system is often used in the discussions of arts education. Arts transmission system is the process to transfer education, skill, and philosophical values from one generation to another in order to nurture the projected craftsman/ artists (Soehardjo, 2011), (Wilson, 1979), and (Struck, F., 1945). The transmission system takes place in the three pottery centres in Malang as the attempt to inherit pottery culture from generations to generations has been long established. Based on the observation on the process and the product of pottery making, it is identified that there are two types of transmission system, those are transmission system among the traditional craftsmen community and among the creative craftsmen community. Below are the explanations and discussions of local wisdom on the character building among the pottery craftsmen communities in Malang, they are pottery centre in Geta'an, dusun Kerajan Selatan, Pagelaran Village, Kecamatan Pagelaran, Malang Regency; pottery centre of Glanggang Village, kecamatan Pakisaji, Malang Regency; and the pottery centre of *kampung* Jenggrik, kelurahan Penanggungan, Kecamatan Klojen, Malang City.

##### 3.1.1. Local wisdoms on traditional pottery character education

According to interaction pattern, process of pottery transmission from parents to their children is categorized informally, naturally and emotionally. This pattern is known as parenting, how parents interact with their children during the time of educating, guiding and protecting (Gunarsa, 2002). The result of interview and observation indicated that interaction system existed on transitional stage of pottery culture in Malang was categorized as authoritative parenting (democratic). Parenting style in process of pottery transmission was intimate, parents were willing to listen on children's learning problem. Parents also gave their children chance to train by themselves. Parents, again, led, guided, helped and trained their children continually in learning how to produce pottery products. As stated by Mr. Sukiman (interviewed on August 1, 2020), one of pottery craftsmen in Pagelaran, "*Menawi lare-lare pas belajar latihan nyobi alat, bahan,*

*lan corone nggunake; tiyang sepahipun asring menehi arahan, nunjukke carane, lan nuntun coro nggunakke”* (when our children learn how to produce or operate pottery products; we, as parents, have to guide and show them how to deal with it).

The system of pottery transmission in Malang transmits knowledge, skill and internalizes traditional values of pottery. This value is transmitted and internalized by parents to children in order to build their characteristics. In education perspective, the intention children character building is considered as indirect impact while children knowledge and skills are the direct projected impact (Hardiman, 1981).

The transmission and implantation of local wisdoms contain the value of character building that can transform to understanding, mindset and children behavioural control as future pottery craftsman. The transmission and implantation of local wisdoms are not only about knowledge and skill acquisition but also sustainable training and habituation of character as a future craftsman. Milton Rekeach and James Bank (in Kartawisastra, 1980: 1) argued that value is an existing faith within definite scope of belief that makes people perform or avoid certain action. It is added by Ramot that values inside the culture may become a guideline for human to behave (Ramot Silalahi, 2001). In general, value is a useful and treasured set of faith to guide people in their daily life.

Based on the result of observation and interview on traditional pottery craftsman, it was found that local wisdom values existed in children character building which were transmitted and planted: responsibility, discipline, persistence, independence, obedience to parents and able to appreciate their own art and culture. First was responsibility. It was about how children did their task and job, as prerequisite to adapt pottery life around. The children that were trained should be guided, directed and taught repeatedly in the beginning. Then, they should gain trust to make their own pottery, how to use the tools, how to shape, drain and arrange the potteries that would be burnt. Through sustainable training and habituation to do homework, parents and any other craftsman might strengthen children responsibility.

Second is discipline. It was about children compliance to rule and principle in operating tools to make potteries, assisting tools, complimentary equipment, steps in processing clay, modelling pottery, how to drain and arrange it during burning process. Pottery craftsmen from Pagelaran, Pakisaji and Penanggungan told that long time ago children learn how to produce pottery products by following what their parents did. Almost all of traditional craftsmen descendants must learn to produce pottery seriously. Later when they were able to produce it by themselves, they are allowed to assist their parents directly. Apparently, this process of learning trained their discipline, indirectly.



Third is persistence. It is a sustainable effort to reach specific goal with struggle. Persistence is also considered as tenacity in work since having trial and error is part of process until success. The children must learn really hard, relentless, to be good pottery craftsman in the future and able to produce high quality products. For example, when children face difficulty in deciding the size and shape, they should try it again and again or even ask for parents help. When the children work and try really hard, even faced some failures, it means they already learn about persistence. This value is highly important in the transmitting process of pottery making especially for those who want to make their children the master of pottery and produce high quality products.

Fourth is independence. Independent value is the attitude and behaviour of not depending on others while completing a task or a job. In the process of pottery transmission from parents to their children, it contains the value of independence indirectly. It is integrated during the time of self-practice by children when they see what their parents do. Mr. Sutrisno (interview on August 1, 2020), Mr. Kholil (interview on June 23, 2020) and Mr. Suhartoko (interview on July 8, 2020) declared that when they were young, they initiatively started to learn, practice and imitate their parents when they prepared materials, formed it and operated the equipment. It was rare for their parents to help and guide them when they practiced. This description indicates that the transmission process of pottery making is internalized by independence. It was proven when the children were not easily asked for assistance or they were not simply dependent on their parents and other craftsmen during the process of learning. They worked as hard as possible to finish their job.

The fifth, the value of respects towards parents. In the interaction pattern of Javanese society, the respect towards parents is an important principle in creating interaction based on the position of degree and/or position of the child in the social structure hierarchically following the guidance of social politeness (see Suseno, 2003: 60). In the social politeness of parents with higher position, they must be given proper respect. The acceptance of each persons upon their position as parent and child with each position fulfilling their duty properly, then unity and harmony of social structure will be guaranteed. The application of respect of children upon the parents is in the form of politeness, appropriateness in speaking, the feeling of *wedi*, *isin* and *sungkan* (scared, ashamed and positively embarrassed) towards the parents, and obey towards any order of the parents. Such attitude is as the reflection of respects towards the parents still apparent in the transmission process of traditional pottery craftsmanship in Malang. When the children of pottery craftsmen that learn and train in making pottery usually received some “*wejangan*” or guidance, assistance and instruction or task, motivation as



well as suggestion from their parents. When they are taught on how to make a pottery, asked about the difficulty that they experienced in making the pottery, the children will politely and appropriately answer. In the working process of pottery making, the children also obey it when they get instructions to follow the example from their parents, 'wedi' or scared and also 'isin' or ashamed when they make mistakes in making the pottery. Also, the children feel 'sungkan' or feeling embarrassed if they cannot work the task given because their position as a child who has been given the trust or responsibility that they must work on it (interview result with Mister Sudarmono, a pottery craftsman of Pakisaji, Mistar Sada'l as the elder of Kampung Geta'an, and Mister Suhartoko, an elder of pottery craftsman of Penanggungan).

The sixth, the value of awareness of ones' culture. The awareness of one's culture meant here is the way in understanding, acting, and showing attitude of the child that indicated the presence of care and respect upon the preservability and the continuity of pottery culture. The value of awareness is reflected in the attitude and behaviour of the willingness of the children when they are asked or invited by the parents to learn and train in making pottery for the sake of protecting and preserving the pottery culture. The biological children of the traditional pottery craftsmen, generally, when they are 12 years, they always agree to learn and train in making pottery. This was discovered when the researcher interviewed a traditional pottery craftsman. They mentioned that back then the children still want to learn pottery making as the provision if later they want to continue in inheriting the cultural tradition of pottery as a craftsman, however they still want to learn and train. This is done with the hope that if their effort in looking for a job out of their area has failed, then they still have some skill of pottery making as their provision in returning to their area and becoming a pottery craftsman. This depiction indicated that there are still the next generation, especially the biological children of the pottery craftsmen that still have the awareness upon the culture, to still want to protect and continue the pottery culture.

The transmission of pottery tradition on the traditional pottery craftsmen, that is through the parental succession system to their biological children indicated the tendency of the role of arts (craft) as a media in transmitting knowledge, craftsmanship, and value of craftsmanship character. Meanwhile, in the enactment of art (crafts) in the institution of public school, actually the essence of competence that is transmitted is the same. However, it tends to become the media of activating or as the media of education, that is to help in growing the potential of the children as a whole (Elliot W., 1972), (Soehardjo, 2011), (Read, 1974). The shaping of the children potential as a whole or an entire character in the paradigm of education of Ki Hajar Dewantara, known as

*Triprakoro*, that is *ngerti* (know and understand), *ngroso* (feel), and *nglakoni* (do) (Akbar, 2013). The idea of *Triprakoro* is in line with the learning experience that is developed of *Lickona*, that is about the imprinting of moral knowing, moral feeling and moral action (Lickona, 1992).

### 3.1.2. Local wisdoms on creative pottery character education

The interaction pattern mentioned is the transmission system of the creative pottery through the apprentice practice is the reciprocal relationship process that is influencing one another between the apprentice and the instructor and the other learning resource that happen the apprentice program. The teaching interaction that happened in the apprentice is a non-formal, programmed and has no emotional bonding type of interaction like one happened in the interaction of process of parental inheritance that is known as parenting. Based on the interview result with the instructor and the creative pottery craftsmen that have participated the apprentice training program, it is identified that the local wisdom values of character education that is transmitted and imprinted in the participants are the values of independence, creativity, logical thinking, and discipline. First is the independence. This value is similar to the independence value occur in the traditional pottery craftsmen. However, the dependency in this case is not to the parents but instructor. In the process of tradition transfer of the pottery culture from the instructor to the apprentices is actually integrated with the value of independence, that is a behaviour and attitude of independence when the apprentices got the task to practice over and over in the process of making one's own design until they get a good result according to the standard. The apprentices independently work on the training in making the creative pottery from designing, preparing the tools and materials, shaping, decorating and until finishing, only once in a while that the instructors usually giving direction and assisting and/or vice versa that the apprentices asked direction or assistance from the instructors. The description of behaviour and attitude has been apprenticed with the value of independence that is seen in the form of attitude and behaviour that is not easily depending on the instructor in finishing the task given.

Second, it is the character of creative. Creative is a thinking process as well as action that create a new way or result from something that has been owned before. The knowledge about new technology in pottery, the understanding upon the market demand as well as the consumers taste, also the new skill in creating pottery are gained from the apprentice training program has shaped the thinking process and the creative attitude of the apprentices. Mister Sutrisno (interviewed at 1 August 2020) mentioned

that after the apprentices gained the knowledge from the instructors about various new technology of pottery and the motivation in creating and innovating, bravery starts to grow in trying to create new design of pottery, be it in term of shape or the decoration. Mister Sutrisno, the pottery craftsman of Pagelaran, for example, is brave in creating a pottery in the shape of an ewer which functions as a desk lampshade. Similar to what happen to apprentices such as Mister Cholil, a pottery craftsman form Pakisaji, is brave in creating a pottery as the aquarium accessories, and Mister Hantoko, a pottery craftsman of Penanggungan, who is brave in making the pottery of interior decoration and various animal statues.

The third is the character of logical thinking. Logical thinking is a thinking process by using logic, rationality, and senses. Logical thinking means that we do not spaced out of the reality because the main reference is the law of reality that is in line with the rule of thinking. People who are logical are always responsive upon problem faced. In the process of apprentice, actually the apprentices have been habituated in applying the logical thinking. It is seen when they are invited to have question and answer session or discussion about the challenges in the future in pottery world, solving the problem in creating new design and so on. The character of logical thinking here is an important thing in the process of apprenticeship of modern values in the pottery world especially for the apprentice of the creative pottery craftsmen so that they can become a visionary craftsmen with a strategic action in developing their business.

Fourth, it is the character of discipline. The discipline meant here is the action of the apprentices that indicates an act of order and obedience on the terms or rules applied as the apprentices as well as the terms or rules about the principles of usage for the shaping tools, forming aids, production equipment, steps in processing the clay, steps in shaping the pottery, steps in decorating the pottery as well as the finishing of the pottery. When practicing, the apprentices are instructed by the instructors about the rules that they must obey, starting from the preparation, the production practice, until the packaging when ending the apprentice program. In the early stage of apprentice, the apprentices learned to apply new technology in the pottery production by following the working process that is done by the instructors. The next stage is when the apprentices has become more skilled in applying the new technology of pottery which then is given an independent task in designing, shaping, decorating as well as finishing; or sometimes following in helping the instructor or experienced tutors of pottery craftsman in working the pottery production that is sold. When the apprentices learn, train, and involve in work of making the pottery, subconsciously the apprentices apprenticed the value of discipline that is realized in the attitude and behaviour or order and obedience

upon the terms and rules of apprentice program as well as the terms of principles in producing pottery using new technology. The character of discipline here can be a habit of attitude/behaviour for the apprentices which later can be applied and referred as the model in developing their business when they are back to work as a pottery craftsmen in their place of origin.

Based on the explanation above, it described that the apprentice training process can be said to be a teaching activity that tend to use the academic approach, that is the teaching process that begins with learning of theory mastery which then continued by applying the theory (Iriaji, 2015), (Lanier, 1964), (Soehardjo, 2011). In the context of interpretation of education in society, apprentice training program is a non-formal education that is using the approach that combines learning and practicing while working, earning some income, and receiving a certificate according to the skill learned from the organizing institution. The gaining of provision from the apprentice training program is surely expected to give better advantages for the business of the apprentices, that is the advantage that can cover the aspect of economic, social, as well as the cultural advantage.

## 4. Conclusions

The conclusion that can be stated from the data presentation and discussion that the three centres of pottery of Malang, those are pottery centres of Pagelaran, Pakisaji and Penanggungan, are identified to have two categories of pottery craftsmen, those are: traditional and creative pottery craftsmen. First is the traditional pottery craftsmen. The interaction pattern happened to the transmission system of the traditional pottery craftsmen happened in a regular family environment that is called as parenting, which in this case tend to have an authoritative parenting (democratic), which is a parenting that is informal, natural and has an emotional bond. The values of local wisdom on the character education that is transmitted and apprenticed on the transmission system of traditional pottery is meant to shape the attitude of their children such as: responsible, discipline, diligence, independence, parental obedience, respect upon art and culture. The second is the creative pottery craftsmen. The interaction pattern for education on the transmission system of creative pottery in the apprentice program is an interaction process that is non-formal, programmed, and has no emotional bond as the one happened in the interaction process in the system of parental inheritance. Rather different from the transmission and apprenticeship of local wisdom of character education in the transmission system on the traditional pottery, on the transmission system for creative

pottery is identified to have the values of: independence, creative, logical thinking and discipline.

The emergence of the two pottery craftsmen community in Malang, that are the community of traditional and creative pottery craftsmen, has proven that both are indeed needed to be able to face the changes. In the context of social changes that is signified by the liberalization in economic, product equality, perspective and taste of the society; then the pottery craftsmanship as the product of culture must be able to compete with the other pottery product through various attempts, such as: the improvement of the creativity of the craftsmen, the involvement of stakeholder, and the market expansion. On the other side, the discovery of local wisdom of character education is then can be used optimally to develop the character education as well as the effort in collaborating between the pottery craftsmen community with the surrounding school.

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