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Arts and Culture Education in Bali Urban Sketchers Community Activities: A Netnographic Study Perspective

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Urban Sketchers Bali (USK Bali) is a community engaged in capturing life's moments in the surrounding environment through sketches. Cultural moments become objects most often used as sketches. In the process, USK Bali members come from various professional backgrounds, from artists to those without an artistic background. Then there is an interesting phenomenon in transferring knowledge about art and culture. USK Bali members do not have a professional educator background, but the learning process and learning climate are conducive and enjoyable. The purpose of this study is to see the educational process that occurs both in its interactions and strategies. This research is qualitative with a netnographic approach, which summarizes and analyzes a sample of interactions on social media. The result is that naturally and instinctively, the educational process that is formed already uses four approaches in education: behavioristic, cognitivist, constructivist, and humanist. This process shows that in the spontaneous transfer of knowledge, someone already has all of these approaches even though they do not have a professional educator background.

Keywords: USK Bali, education, netnography, Bali.

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Introduction

Urban Sketchers Bali (USK Bali) is a non-profit organization founded in 2012. This organization is under the auspices of the World Urban Sketchers community. The Urban Sketchers organization is developing to reach 182 chapters across various countries (Urban Sketchers Bali, 2017).

The mission of this organization is to bring together people from all over the world interested in sketching. The main manifesto of this organization is "one drawing at a time," meaning to sketch it directly and spontaneously. This activity is useful for inviting people to enjoy the surrounding environment and also care more about the life around them (Campanario, 2012). In addition, this activity is also useful in honing artistic creativity, as well as cultural education.

Compiled from several social media about the Bali Urban Sketchers community, many of which capture local architecture, cultural festivals, community life, cultural products, to tourist attractions. They perpetuate these objects into sketches. Later these sketches will be uploaded to Urban Sketchers' social media.

Membership of the Urban Sketchers Bali community consists of many non-art professions. For example, business people, doctors, school teachers, homemakers, and others. Many of them need an art background or art education. They gather for sketching activities as a form of refreshment behind their daily work routine. Each member's artistic abilities are honed by pouring objects into the surrounding environment. Knowledge of sketching is taught by the more senior members of the community. They provide ways and tricks to develop a charming sketch. Starting from setting the proportions to finishing using shading and color techniques. Thus, newly joined members can create interesting and beautiful work.

Urban Sketchers Bali invites its members to capture the living conditions in Bali in sketches. The life of the Balinese people, the architecture, and the captivating moments of religious celebrations for foreign tourists are interesting to capture in a narrative story integrated into the sketches. This condition provides a way to educate USK Bali members about the existing local culture.

The interesting side is the way of art and culture education that this community does for its members. Neither the seniors nor the members of this community have a teaching or professional educator background. In addition, many of its members do not have an artistic background. This condition is where a unique phenomenon occurs that needs to be studied; this is because a community that does not have a professional educational background needs to educate its members to be able to draw sketches and, at the same time, learn about Balinese culture. It is very interesting to see the learning interactions between mentors and their members, with non-educator and non-artist backgrounds.

This study can later be used as a learning material about education from the point of view of non-educators and non-artists in building fun learning interactions. On the other hand, this research will also be able to see forms of the educational process from people with non-professional educational backgrounds to others, which will be matched in several approaches to the learning process. Of course, this will provide insight into alternative educational processes from the perspective of non-professional educators and add insight into other cultural arts education approaches.

Method

The method used in this research is netnography. This method views the digital world as an ethnographic laboratory (Kozinets, 2010). In a person's new virtual experience, a digital identity is formed that is different from his identity in real life (Schau & Gilly, 2003). The development of techno culture has provided a new space for people to discuss, form communities, and live life virtually. This phenomenon then provides new information in ethnographic research, especially in studying human behavior in the virtual world (Kozinets (editor) & Gambetti (editor), 2021).

The data collection method was carried out by observing the behavior of USK Bali members on social media. The media used to observe this behavior include chat, photos of activities, and videos. The interaction samples were selected from the most active social media networks, Instagram and Whatsapp USK Bali. After the data is collected, it will be categorized (coding) according to the research objectives regarding the educational process. This coding process will be analyzed to find the types of learning activities and interactions. Afterward, these learning activities and interactions will be classified into the characteristics of certain learning models.

Discussion

The Importance of Studying Arts and Culture

From an educational perspective, art is an instrument capable of balancing intellect with sensibility, rationality, and irrationality. Even art can also be used to sharpen morals and character (Rohidi, 1995). On the other hand, art can also help individuals to provide visionary views. Over the centuries, the visual arts have often been used to project a lofty human vision. This visual art can also be a spiritual bridge in religious teachings (Eisner, 1972).

According to Tabrani (2015), exact lessons that are too rational, objective, and logical can kill creativity. The development of science and technology centered on ratios will one day stagnate and cannot develop anymore. By balancing science and technology education and art, creative individuals who can develop inventions in unexpected directions will be created. With its creative side, art education is considered capable of finding dead ends with different, unique, and unthinkable perspectives. This phenomenon is what Tabrani considers to be an important thing to advance education in the country. In addition, according to him, art education plays a role in forming people who have empathy and are sensitive to their environment. Of course, this also forms peaceful, calm, and tolerant individuals.

According to Sabri (2019), aesthetic experience in art education positively impacts the development of an individual's mindset. The process of art processing will help develop a mindset in a philosophical and fundamental direction. With this ability, an individual can perceive complex things and realize them even before they can explain them. Meanwhile, according to Kasiyan (2002), art plays a role as a medium in shaping all individual potential optimally in an equilibrium format. Based on this description, art's role in forming individuals is very important. Art can balance the intuitive and logical sides of a person. This combination is very important in self-development to become creative beings who remain rational.

Art education plays a very important role in the inheritance of cultural values. Through an artistic activity, cultural identities such as symbols, values, patterns of behavior, and knowledge are transferred and passed on to future generations (Kolesnik, Libakova, & Sertakova, 2018). In addition, arts education forms a sense of appreciation and respect for cultural heritage. For example, through the art class curriculum, they are taught about the heritage of cultural identity that must be maintained and displayed in a work of art (Potocnik, 2020). Thus students have a reflective value on the formation of cultural products in the past. The hope is that they will be able to think that this product was created from a long process

that reflects the upheaval in cultural development. This upheaval can be seen as an irreplaceable narrative in human civilization. From this upheaval, the current generation should know that the existing culture should be considered. Ideally, through artistic activities, the current generation should be aware that what is being passed down today is an accumulation of experience and knowledge that has contributed to shaping the DNA of today's culture.

Approach in the Learning Process

Learning is a conscious effort carried out by individuals to change themselves, from not knowing to know, from being unskilled to being skilled at doing something (Wahab & Rosnawati, 2021). This change is marked by cognitive, psychomotor, and affective changes (Simanjuntak, 2018). Learning can also be interpreted as individual interaction with their environment. The environment in question is a place to gain experience, which will later become knowledge for the individual (Pane & Dasopang, 2017). In addition, the learning process lasts a lifetime, from birth to death (Bukhori, 1994). Based on this explanation, learning is a process that inevitably happens.

Learning is an interaction between educators and students. This process is systematic and systemic, supported by ideal facilities and an environment for realizing measurable learning goals (Aqib, 2013; Suyono & Hariyanto, 2011; Wahab & Rosnawati, 2021).

In the learning process, several approaches are known, namely: a) the Behavioristic approach; b) the Cognitivist approach; c) the Constructivist approach; and d) the Humanistic approach (Wahab & Rosnawati, 2021). These approaches have different characteristics, which can be seen as a process for understanding the goals of ideal learning.

The behavioristic approach, with its stimulus-response, considers students as passive individuals. Real and measurable changes in student behavior are one of the focuses of this approach (Pane & Dasopang, 2017). Another characteristic is educators who are authoritarian (Nahar, 2016).

Then there is a cognitive approach that is more concerned with the learning process than the results (Suyono & Hariyanto, 2011). This approach considers the learning process to be an internal process, which includes memory, information processing, and other psychological aspects (Wiradintana, 2018). The cognitivism approach also believes that there is already knowledge and experience within a person, so this approach does not view students passively like the behavioristic approach (Suciati, 2001).

On the other hand, there is a constructivism approach, a learning approach that comes from the branch of philosophy, emphasizing that knowledge is self-formation obtained from experience (Nurhidayati, 2017). Adherents of this approach believe that humans are free to independently seek experiences with the help of their environment (Sugrah, 2019). This approach emphasizes that knowledge is constructed from experience gained. The more active students are, the more knowledge they will get.

Meanwhile, there is also a humanistic approach to humanizing humans to achieve optimal self-actualization and realization for students (Aradea & Harapan, 2019). According to Iskandar (2009) (in Kurdi, 2018), this approach also builds positive emotions in students concerning their environment, for example, building relationships, maintaining relationships, maintaining trust, and other interpersonal relationships.

Art and Culture Education Event at USK Bali

Based on data analysis from several social media networks, several forms of activity events were obtained in learning arts and culture by the USK Bali community.

Visits to Cultural Tourism Objects

Bali's cultural charm attracts many tourists and is ideal for learning about culture and traditions. Knowing this, USK Bali, as a community that carries out an educational mission about awareness to learn about the existence of culture and life around us, invites its members to immediately learn about local culture as one of the strengths of USK Bali's identity. The same happened in several USKs and other countries with charming traditional cultural treasures. They invite their members to get to know where they live amid the ins and outs of the times that are increasingly leaving the shells of the past.

Forms of activities usually carried out in this regard include visiting places with interesting traditional architecture, such as temples, markets, museums, and historical buildings. A sketching process accompanied this visit on-site. While doing the sketching activity, this community also learns the ins and outs of the existence of these places. Then this knowledge will be presented in a sketch with narrative writing about the object they are modeling. From the data obtained, this activity was carried out from 2017 to 2022.

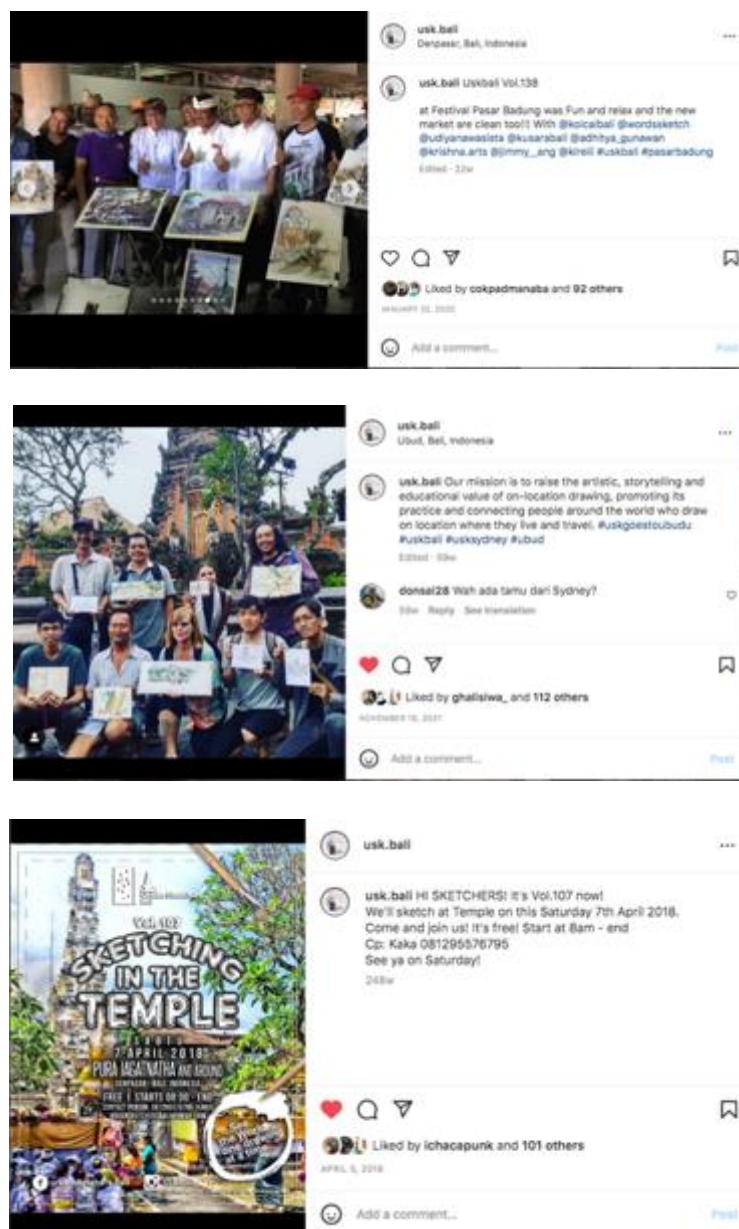


Figure 1. Sketch Event
(Source: USK Bali Instagram, from 2017-2022)

These sketch activities sometimes invite other communities, foreigners, or local governments to collaborate. The aim is to share sketching techniques, expand relationships, get information, and emphasize the importance of cultural preservation. In fact, on several occasions, the local government deliberately invited the USK Bali community to hold sketching activities at the places they provided. This situation shows that the government feels it is important to promote this culture-based arts education.

Sketch Workshops

USK Bali holds workshops for its members to provide maximum art and culture education. The workshop activities held varied materials, ranging from elementary to advanced levels, by inviting artists with a long experience in drawing and sketching.

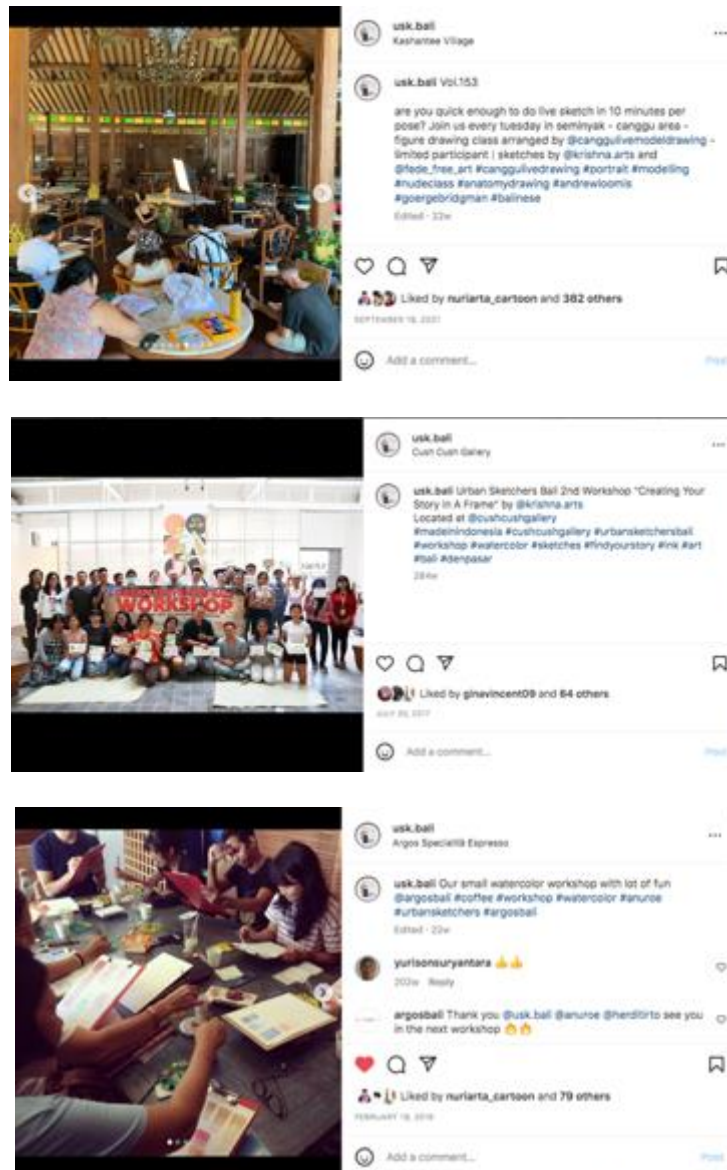


Figure 2. Workshop Event
(Source: USK Bali Instagram, from 2017-2022)

Workshop activities have a very diverse variety of materials. This variety of materials is instrumental in developing artistic skills and interest in sketching certain objects for its members. For example, sketches of food objects, landscapes, architecture, or people. Then there is material using color tools, such as watercolor, charcoal, pencil, and ink. USK Bali members could develop a sketch style according to their interests and abilities through the workshop.

Local Festival Sketch Event

Cultural education is also carried out by holding sketch events for local festivals. This festival, for example, is related to Balinese Hindu traditions such as *ogoh-ogoh*. Through this event, USK Bali members learn about the characteristics and meaning of local culture. Thus, USK Bali members understand and know Balinese culture and traditions.

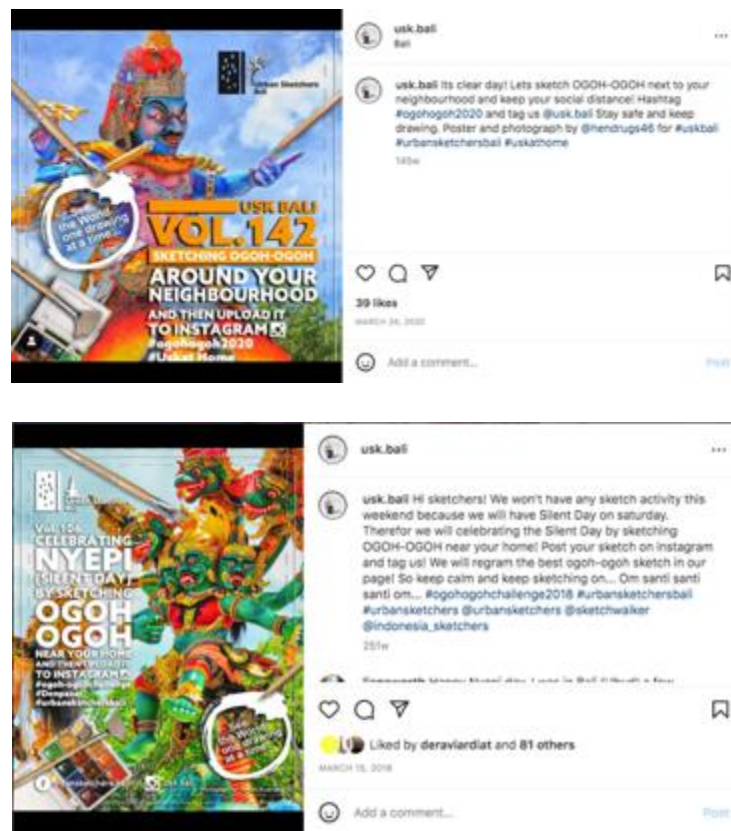


Figure 3. Balinese Festival Sketch Event
(Source: USK Bali Instagram, from 2017-2022)

Apart from that, they can also incorporate the excitement of local festivals into their sketches as an attractive and one-of-a-kind social media status. This vibe gives a feeling of pride in the uniqueness of Balinese art and culture. The social media status they depict through sketches and narrations is a source of education for visitors to their accounts. Through it, foreigners or outsiders from Bali also learn about cultural festivals in Bali.

Art Collaboration with Other Communities

Another art education activity for USK Bali members in collaboration with other communities and organizations, such as the Balinese watercolor community, hotels, artisan communities, and other fellow sketching communities.

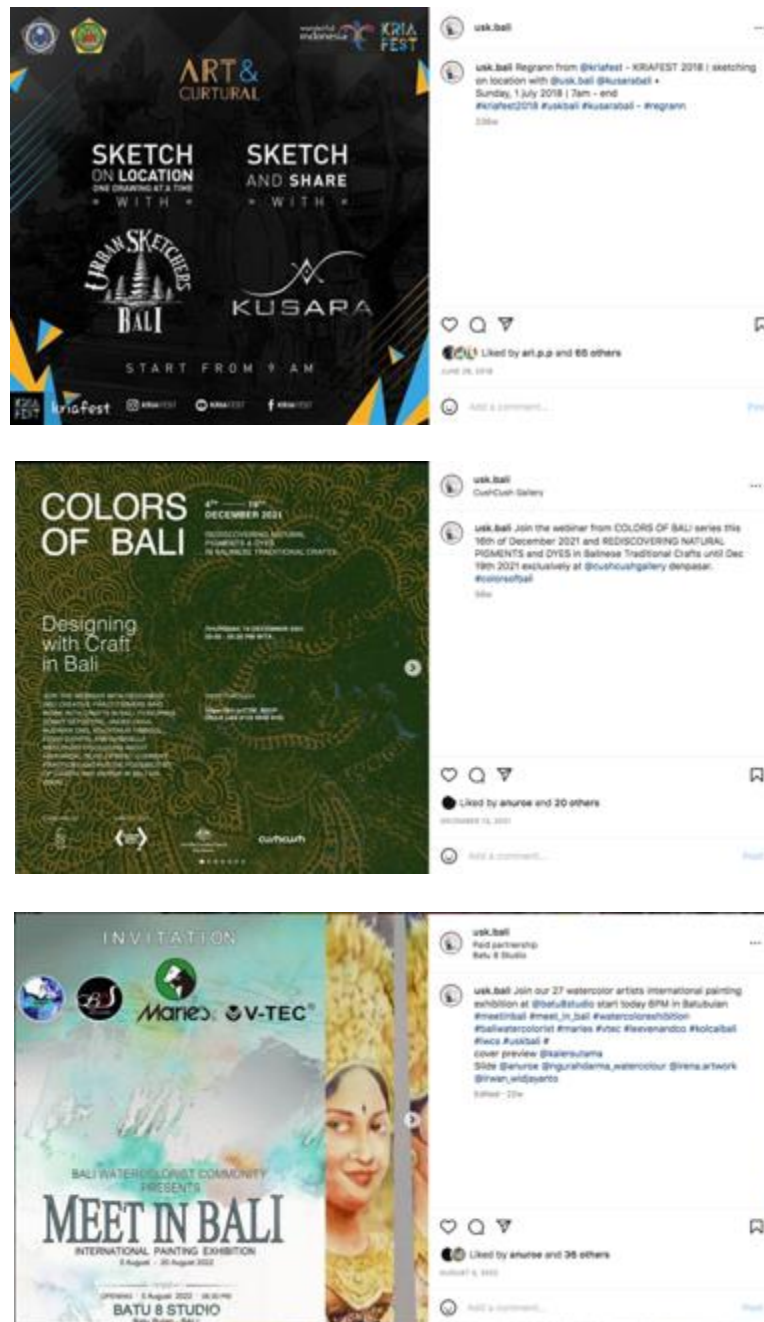


Figure 4. Collaboration Event
(Source: USK Bali Instagram, from 2017-2022)

This collaborative activity allows USK Bali members to expand their network. Then they gain knowledge of the art of this collaborative activity. In fact, on several occasions, some communities invited USK Bali to hold joint exhibitions. This condition can increase USK Bali members' interest in being more active in developing their abilities.

Characteristics of the Learning Model in the USK Bali Community

From data analysis using a netnographic approach, several characteristics of learning interactions were obtained in the USK Bali community.

Give an example

This method is most often used in learning interactions between senior members and new members of the USK Bali community. In the process, senior members give examples while

explaining sketching techniques, such as making proportions, determining perspective, using watercolors, and creating narratives in works.

This model is common in learning from behavioristic, cognitive, constructivist, and humanistic approaches. The process of imitation is the initial process of learning. By imitating, students can do what is shown and gain new knowledge and skills. All knowledge is initially formed from mimetic processes (observation, imitation, and action) (Billett, 2014). Especially in art education or the transfer of art knowledge, a reflective process of mimesis is necessary. Because humans are mimetic creatures, especially in visual culture (Walden, 2011). With mimesis, humans can move on to innovations beyond examples. Therefore, in terms of artistic knowledge, a reflective process of mimesis will dynamically shape new creations.

Growing self-confidence and enthusiasm for work

This process is carried out by inviting participants to gather and present their work at the end of the activity. Participants can explain how to display objects and narrate them in sketches. Sentences were found in interactions on social media, such as, "it is okay, it is already good" and "nothing bad here, everything is good." The purpose of these utterances is to increase self-confidence and enthusiasm for work. On the other side, this condition can be analyzed as an excuse because not all members have an artistic basis, so all works are unique expressions of each individual and must be appreciated.

This model can be found in constructivist and humanistic approaches, which are more concerned with process and self-actualization. Students are allowed to experiment according to their abilities. After that, they can present their work, grow their interest in learning, and feel confident. The environment within the USK Bali community contributes to a good atmosphere in this approach. Other members have a very high appreciation for the work of other members. Of course, an environment like this makes the learning process very humane, and the learning process of art demands an appreciation of the uniqueness of each individual.

Building space for members to find their style

The USK Bali community allows its members to choose the techniques, media, and sketching specialties they want to pursue. This space is indicated by conversations about freedom of expression, for example, in the sentences "you are free" or "as you like" when members ask where to start sketching. This condition can be viewed from two sides, namely

- 1) The USK Bali Community allows its members to express objects in their imaginations freely;
- 2) The USK Bali Community opens opportunities for its members to find the style they like.

This learning process is found in cognitive, constructivist, and humanistic approaches. In these three approaches, there is something similar. Namely, students have the opportunity to construct their knowledge independently. The knowledge he acquires is a synthesis of plural and holistic experiences. Like the conditions in the USK Bali community, members can explore the art of sketching. Of course, at every opportunity, members are allowed to ask questions or ask for guidance from other members who are more capable. However, the learning process is still adjusted to the interests and abilities of members. Cooperative learning in building experience and knowledge between members provides improvisational spaces for forming authentic and unique artistic abilities. Thus, the sketching styles of the USK Bali community will vary. Of course, this gives its charm in presenting an object.

Role Model

Several text chats were also found about the members' love for sketching in very little time. Phrases like, "12 minutes left, I will sketch for a while while I am waiting". That phrase show love in creating sketch even when the member is waiting at an event. This statement is positive in building a learning atmosphere. Even though it is simple, sentences like this often appear in conversations in the USK Bali community. The sentence is short but greatly impacts

building enthusiasm for work. Then this behavior became a role model for other USK Bali members, inspiring them to learn and deepen their sketching skills.

Repetition

Repetition relates to repeated information, such as techniques and instructions from senior members to newer members. For each sketch activity, these senior members provide examples with similar information and guide other members. However, the repetition of the information does not stop there; the USK Bali community also often holds workshops repeatedly so its members can deepen the techniques taught.

This learning process is found in behavioristic, cognitivist, and constructivist approaches. From that point of view, the repetition of the information, such as techniques, makes USK Bali members remember and be able to use the skill provided in their work activities. Repetition of techniques is also useful for stimulating psychomotor habituation in materials related to physical skills.

Growing a sense of love for Balinese culture

A love for local culture is fostered and built through invitations to carry out sketches at places or events thick with Balinese cultures, such as temples, palace buildings, terraced rice fields, ogoh-ogoh festivals, and holiday celebrations. Based on the USK Bali community's social media data, members often distribute invitations to sketch local events or places full of cultural wisdom. Sentences as invitations, such as "let us sketch here" or "it looks like it would be fun to have an event here," shows how to consistently invite community members to explore Balinese culture and frame it in sketch works. Coupled with the positive comments from foreign sketchers about the cultural objects that were sketched, the USK Bali members felt proud of Balinese culture. Of course, this will grow pride and love for Balinese culture.

In cognitive, constructivist, and humanistic educational approaches, this process is built by forming learning experiences. Students are led to discover for themselves, experience certain moments as a learning process, and explore their knowledge. It is the same with the USK Bali community activities. By inviting its members to sketch at places and festivals full of Balinese culture, the USK Bali community provides opportunities for its members to experience cultural moments as a reflective process of the background to create Balinese cultural richness. They can understand the meaning and knowledge behind the sketched objects they make. Thus a feeling of belonging to Balinese culture will grow.

Building a sustainable climate in sketching

In creating a sustainable climate in making sketches, members of USK Bali often share several interesting local events captured in sketches. This event is, for example, Chinese New Year, Galungan, or arts festival. The members of the USK Bali community routinely and consistently share this information. This condition maintains the enthusiasm of other members to continue creating.

Growing enthusiasm is very important in the learning process. By maintaining enthusiasm, students will still feel enthusiastic about learning. Moreover, this enthusiasm can be maintained and consistently maintained in a conducive learning environment so that students will continue to strive to hone the skills they have on an ongoing basis.

Conclusion

In art and culture education, members of USK Bali have indirectly applied the four learning approaches. Even though the members do not have a professional educational background, without realizing it, they have applied holistic and complex learning approaches to developing their artistic abilities and cultural knowledge. This phenomenon proves that the learning process can occur naturally and instinctively in any form, consciously or not. Then it

has not limited to people with a professional educational background or not, and everyone has the spontaneity to transmit their knowledge in a way that suits their abilities.

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