

# Digital Culture:

## Local Cultural Heritage Conservation Efforts in The Global Era for Young Generations

Bandi Sobandi\*

Department of Visual Arts Education  
Universitas Pendidikan Indonesia  
Bandung, Indonesia  
\*bas@upi.edu

Triyanto

Department of Fine Arts Education  
Universitas Negeri Semarang  
Semarang, Indonesia  
triyanto@mail.unnes.ac.id

**Abstract**—Digital culture is a phenomenon as a new media that appears along with the development of information and communication technology (ICT). The digitization process is an effort to use ICT to increase the effectiveness in the cultural field, especially in managing, documenting, disseminating information, and knowledge in society. The research objective is to describe the practice, function, and types of documentation of artwork as a form of student digital culture. The study used a qualitative approach with descriptive analytic methods, data collection techniques were carried out by using a questionnaire to students of Visual Arts Education at the FPSD, Universitas Pendidikan Indonesia randomly. The results showed: 1) the practice of documenting works of art as a form of digital culture in students has been done by many students by using smartphones and using social media platforms; 2) the function of documenting work for students as a tool to collect visual information that is used as a reference for work, documentation of memories and as a learning resource; 3) the types of artworks demonstrated by the students were drawings, photography, paintings, designs, videos and other works of art. The process of digitizing works of art can maintain and develop digital culture through the process of documenting local culture in the midst of global culture.

**Keywords**—digital culture, conservation, cultural heritage, local culture, social media, disruption

### I. INTRODUCTION

Digital culture is a phenomenon as a new media that appears in society along with the development of information and communication technology (ICT). The digitization process began in the 90s with the fourth generation and millennial (Gen-Y (1977 - 1994) and the fifth-generation (Gen-Z, 1995 - 2010), namely the generation that was born when the use of computers, internet, and devices was on the rise [1] According to Mulyana, the millennial generation has characters, including productive, practical, multitasking, appreciating creativity, being more critical Weaknesses: instantaneous, sometimes lacking ethics, and not good at communicating directly with others [2].

Digitalization cannot be separated from the development of human civilization, which began with the invention of the steam engine to the era of the industrial revolution 4.0. The

arrival of the fourth wave of the industrial revolution, supported by the development of digital information technology, has influenced the development of art, design, and culture today. The results of the Piliang study show that three main factors that influence the development of the 4.0 Industrial Revolution, namely: First, the development of digital information technology, and the "digitalization" of almost all sectors of life, especially economic and industrial aspects. Second, the development of a network society, which makes networking the main way of working today. Third, the development of ways of working collaboration, as a logical result of the development of the network society [3].

The role of higher art education in the era of disruption in facing challenges in developing science and expertise in the arts and culture lies in the willingness, ability, and creativity of utilizing digital media technology as a learning medium. The process of transforming face-to-face teaching and learning into an online system allows hybridization of the learning process in the millennial era. Every social media interaction between lecturers and students can be used as effective learning communication [4].

For this reason, the role of art universities as agents of scientific development and expertise in the arts and culture must be a pioneer in saving Indonesia's cultural diversity by documenting in digital form. Even if necessary, it is capable of pioneering the reconstruction of data on Indonesian art and culture which has become extinct.

The habits and interests of students in perpetuating and documenting something (objects, people, or events) shape knowledge, activities, beliefs so that they become certain phenomena in the form of digital culture. Students as the millennial generation are included in multiliterate literate groups. Along with advances in information and communication technology, the digitization process is in the form of documenting something.

Along with the above habits and interests, the digitization of culture is a concept of utilizing information and communication technology to increase the effectiveness in the cultural field. This effort is one of the strategies to deal with a cultural invasion from outside in a global era that can be

implemented to protect our culture; by managing, documenting, disseminating information and knowledge based on information and communication technology or so-called Electronic Culture (e-Culture) [5].

Based on the explanation above, the emergence of disruption challenges in higher education and those that shape digital culture and the potential of the millennial generation with its various characteristics, the authors consider it important to conduct a study on Digital Culture: Efforts to Conserve Local Cultural Heritage in a Global Era for Young Generation.

The formulation of the problem in this paper is proposed in the following research questions: 1) How is the practice of documenting artwork as a form of student digital culture at this time? 2) What is the function and purpose of documenting artwork as a form of student digital culture? 3) What is the type of documentation of artwork as a practice of student digital culture in the global era?

The objectives of writing a paper are: 1) to know the practice of documenting artworks as a form of student digital culture at this time? 2) describe the function and purpose of documenting artwork as a form of student digital culture? 3) describe the type of documentation of artwork as the practice of student digital culture in the global era?

## II. METHOD

This study uses a qualitative approach with a descriptive research method that seeks to describe a symptom, an event, an event that is currently occurring related to digital culture, cultural awareness, and cultural identity. The research method applied was an educational survey research. Educational survey methods are used for solving educational problems, not for the development of knowledge [6]. The subjects involved and being the research sample consisted of 24 students from the Department of Visual Arts Education, Faculty of Arts and Design Education, Universitas Pendidikan Indonesia, randomly related to the process of creating and publishing digital artworks. In collecting research data, the author uses a questionnaire through the google form application which is designed based on the problems posed. Data analysis of the research results was carried out by grouping, displaying data, analyzing data, drawing conclusions.

## III. RESULTS AND DISCUSSION

### A. Documenting Art Work as a Form of Digital Culture in Students

The development of information and communication technology, which we know as the Industrial Revolution 4.0, gave birth to and fostered a digital culture for society. What is digital culture? Glen and Royston define digital culture as part of the new media landscape, what is new about today's media is not limited to technological advances [7]. Digital culture is also a new social ecology, technology influences various aspects of our culture too simplified and too deterministic, but it is not

entirely wrong that these changes are happening in today's society associated with introducing ICT [8].

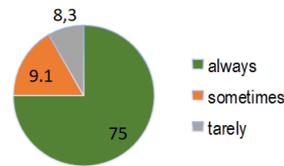


Fig. 1. Respondent's habit of documenting artwork.

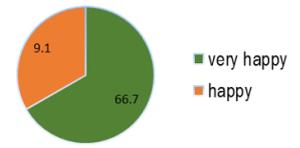


Fig. 2. Respondents' feelings in documenting artwork.

Fig. 1 and 2 above show evidence from the results of a limited survey of 24 students as the millennial generation having the pleasure and habit of documenting works of art. Feelings are very happy (66.7%) and happy (9.1%). Meanwhile, the habit of documenting something in digital form indicates that qualifications are always documenting (75%), sometimes (9.1%), and rarely (5%). Thus psychological behavior is one of the potentials that can be developed into the learning process to take advantage of digital culture as an effort to preserve the uniqueness and diversity of local cultures.

In a social technographic view, media users are the ones who bring about a wave of change and are referred to as Groundswell. Groundswell is a social trend where people use technology to get everything from other parties, not from an institution such as a company. Li and Bernoff mention the six categories of Groundswells, namely: as creators, conversationalists, critics, collectors, joiners, spectators, and inactive [9].

Behind the impact of the rapid development of technology, the presence of technology has an important role as a mediator of identity in this case as a digital identity. According to Camacho, "digital identity" refers to aspects of digital technology that are related to the relationship between people's experiences of their own identities and identities formed by others in cyberspace [10].

It underlies the perceptions of students' digital identities to focus on critical questions about personal development and social relations in an epistemological perspective such as how identity is constructed, impression management, friendship, network structure and privacy awareness.

### B. Digital Documentation Function

The presence of digital culture provides opportunities for students as productive and creative millennial generations to be creative in the form of documenting artwork as presented in Fig. 3 and Fig. 4.

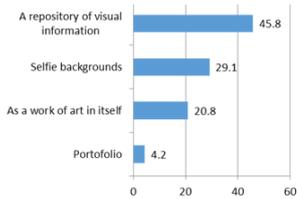


Fig. 3. The function of documenting artwork according to respondents.

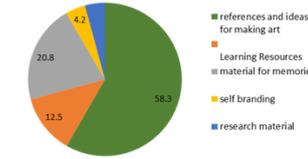


Fig. 4. Artwork document function for respondents.

According to respondents in Fig. 3, the function of documenting digital works includes the collection of the repertoire of visual information (45.8%), used as a self-background through selfies (29.1%), into a separate work of art (20.8%), and used as a personal portfolio (4.2%). Meanwhile, Fig. 4 provides other information related to the function of art for respondents in the form of references for work ideas (58.5%), materials for memories (20.8%), learning resources (12.5%), and branding (4.2%) and research materials (4.2%). The function of art is divided into six parts, namely personal functions, community functions, physical functions, religious functions, educational functions, and economic functions [11].

Furthermore, the types of works documented by respondents on the digital platform are grouped into: scenic images (50%), daily events (49.1%), shows/performances (37%), exhibition activities (66.7%), temples (20.8%), batik (20.8%), decorative ornaments (16.7%), paintings (66.7%), digital works (4.2%), concept art, illustrations and animation (4.2%), and food (4.2%). Thus the objects most frequently used as objects for digital documentation are paintings, exhibition activities, landscapes, and daily events experienced by respondents (Fig. 5).

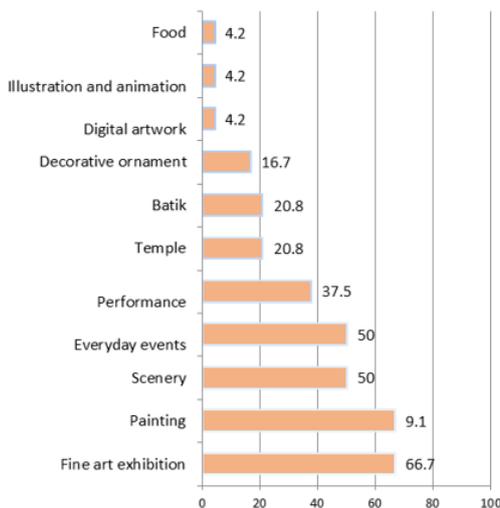


Fig. 5. The type of artwork that the respondent documented

Efforts to protect and preserve Indonesian culture can be done in two ways, namely; cultural experience and cultural knowledge [12]. Strategies to increase the resilience of local culture can be done through websites, mobile applications, mobile games, and so on to turn local media into national and international media and be able to do a counter-culture, which is a kind of effort from a local media to counteract the effects of external media by accentuating the characteristics of the local community [13]. Based on these two views, the process of digitizing local cultural wisdom in the midst of global culture has the orientation of inheritance and the development of cultural creativity.

C. Types of Digital Art Works and Publication Media

Digital culture is closely related to the era of big data, which can easily be connected globally without being limited by space and time. In this condition, the issues of privacy, ethics, and regulations due to the use of the system need to become a foothold. The transformation of traditional culture, communication is usually defined as writing and speaking, has now shifted to modern culture, communication is defined as a text, tweets, memes, email, social media, virtual, and so on.

Advances in technology require the ability of students to have 21st-century learning skills, namely: the ability to solve problems, creativity, and innovation, the ability to communicate, and collaborate. To support this, the mastery of new literacy known as multiliteracy has pedagogical implications as 'new literacy' or 'digital literacy' which documents the scope and substance of children's new literacy practices, and various innovative ways that teachers continue to incorporate new literacy into their practice [14].

The multiliterate approach encourages a broader perspective of students as learners and appreciates multiple ways of knowing, thinking, doing [15]. Empirical evidence shows that art can be used to support the development of meaningful literacy [16].

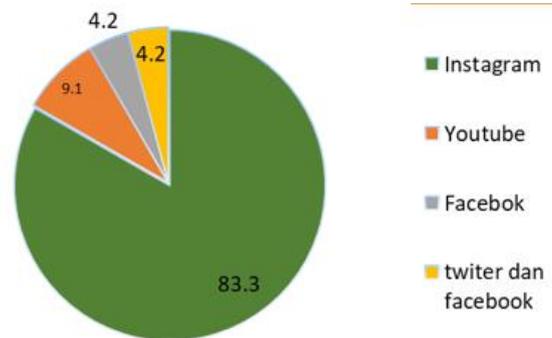


Fig. 6. Social media platform for publication of works of art.

Fig. 6 shows the use of social media Instagram (83.3%), which dominates as the medium chosen by respondents to publish their digital works. Furthermore, YouTube (9.1%) and Facebook and Twitter media each at 4.2%. The presence of social media applications (Fig. 7) allows respondents to publish

their artwork in the form of: paintings (58%), pictures /sketches (75%), animation (12.5%), videos (50%), comics (20.8%), photography (62.5), design (58.3%) and voxel art (4.2%). From these data, the type of drawing/sketch is the type of work with the highest level of publication. Furthermore, photography, design, and painting rank two and three.

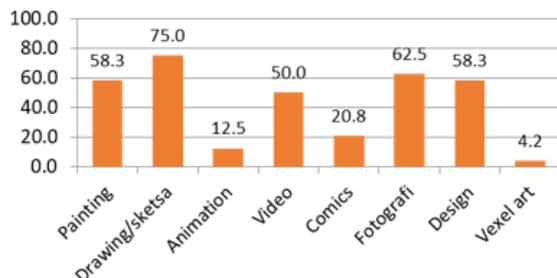


Fig. 7. The type of artwork published on social media platforms.

The findings above are in line with the results of a survey by the Indonesian Internet Service Providers Association (APJII) in 2018 which showed the use of Instagram (17.8%) was below Facebook (50.7%) and YouTube (15.1%) [17]. Instagram not only serves as a medium for posting pictures of a person's daily activities but has been used as a means of promotion and to preserve culture. In marketing weaving in the city of Garut, the use of a geographic information system application that was built to map the distribution of weaving craftsmen SMEs, and product marketing applications for each SME simplifies the marketing process [18]. The same thing was done by the Surprise Rajut Community in 2014 with a yarn bombing in public spaces with knits because of anxiety over the condition of Jakarta. The community, which is a collection of knitters, creates a network by utilizing social media in the process of working, publishing, and documenting various activities [19].

Making works through documenting local cultural wisdom in line with the essence of art education in human life as stated in the Road Map for Art Education Computers are not merely tools but as part of social life. When the user is connected, it is as if the computer machine is seen as having a mind and soul, and as if it were to replace the body in direct human interaction. Thus, the use of computers has an online identity, as a contemporary identity because in online communication users can control how much self-disclosure or, joint projects build a new identity entirely [20].

Finally, in the field of documentation study and conservation of cultural heritage assets, it is deemed necessary to have a constant need to record and document various cultural events and artifacts accompanied by information/information about these artifacts. Eglinton emphasized that the main focus of the cultural approach is how young people use the popularity of cultural forms in their lives and how they fight, negotiate, and (re) generate cultural meaning about to with concerning local and global contexts [21].

#### IV. CONCLUSION

Based on the research results, it can be concluded that: 1) the practice of documenting art works as a form of digital culture has been widely practiced so that it has become a habit and pleasure to use smartphones and the use of social media platforms as media for publication; 2) Documenting works of art serves as a medium for expression and self-existence as a vehicle to collect collections of visual information that can be used as references for art work; for mementos and can be used as a source of learning; 3) types of artwork that are documented in the form of drawings, photography, paintings, designs, videos and other works. The practice of digitizing products of cultural arts works as an offer to be developed through a learning process in order to preserve and develop local cultural heritage in the midst of global culture.

#### ACKNOWLEDGMENT

The writing of this paper received assistance from various parties. For that, on this occasion, the author would like to express his deepest gratitude to the Head of the Department of Fine Arts Education, Dr. Taswadi, M.Sn. which has allowed the author to conduct research as well as to students of the Department of Visual Arts Education, Faculty of Art and Design Education, Universitas Pendidikan Indonesia for their participation to providing data in this research.

#### REFERENCES

- [1] W.A. Sumardianta, J dan Kris, Mendidik Generasi Z & A. Jakarta: Kompas Gramedia, 2018.
- [2] Mulyana, "Generasi Milenial di Era Disrupsi," Arba'a Magazine, no. April, pp. 11–12, 2019.
- [3] Y.A. Piliang, "Seni, Desain dan Kebudayaan Dalam," in Prosiding Seminar Nasional Desain dan Arsitektur (SENADA), 2019, vol. 2, pp. 1–9.
- [4] S.G. Gunanto, "Tantangan Perguruan Tinggi Seni Selaku Agen Pembangunan Seni dan Budaya Indonesia 4.0," Semin. Nas. Dies Natalis ke-34 Inst. Seni Indones. Yogyakarta, 7 Mei 2018, pp. 1–12, 2018.
- [5] M.N.N. Sitokdana and A. R. Tanaamah, "Strategi Pembangunan e-Culture di Indonesia," J. Tek. Inform. dan Sist. Inf., vol. 2, no. 2, 2016,
- [6] N. and I. Sudjana, Penelitian dan Penilaian Pendidikan. Bandung: Sinar Baru Algesindo, 2001.
- [7] C. Glen and M. Royston, Digital Cultures understanding new media. New York, 2009.
- [8] A. Uzelac, How to understand digital culture: Digital culture - a resource for a knowledge society?, no. January 2008. Zagreb, 2015.
- [9] Chap, Groundswell: Winning in a World Transformed by Social Technologies. Boston: Harvard Bus. Press., 2008.
- [10] M. Camacho, J. Minelli, and G. Grosseck, "Self and Identity: Raising Undergraduate Students' Awareness on Their Digital Footprints," Procedia-Soc. Behav. Sci., vol. 46, pp. 3176–3181, 2012.
- [11] L.H. Chapman, Approach to Art in Education. New York: Harcourt Brace Jovanovich, 1978.
- [12] H.M.I. Nahak, "Upaya Melestarikan Budaya Indonesia Di Era Globalisasi Effort To Preserve Indonesian Culture In The Era Of Globalization," J. Sosilologi Nusant., vol. 5, no. 1, pp. 65–76, 2019
- [13] A.P. Wardhanie, "Peranan Media Digital Dalam Mempertahankan," in Proceeding ICSGPSC, 2017, pp. 348–354.

- [14] R. Simon, "On the human challenges of multiliteracies pedagogy," *Contemp. Issues Early Child.*, vol. 12, no. 4, pp. 362–366, 2011.
- [15] M. O'Rourke, "Multiliteracies for 21 st Century Schools," *ANSN Snapshot*, vol. 2, pp. 1–12, 2005.
- [16] S. Wright, "Children's multimodal meaning-making through drawing and storytelling," *Teach. Coll. Rec. A Prof. J. ideas, Res. Inf. Opin.*, vol. 15, pp. 1–9, 2007.
- [17] APJII, "Penetrasi & Profil Perilaku Pengguna Internet Indonesia Tahun 2018," *Apjii*, p. 51, 2019, [Online]. Available: [www.apjii.or.id](http://www.apjii.or.id).
- [18] M.S. Wulandari and R. Noveandini, "Digitalisasi Pemetaan Ukm Tenun Garut Berbasis Sistem Informasi Geografis Sebagai Media Komunikasi Dan Pemasaran Produk Lokal," vol. 1–10, pp. 978–979, 2013.
- [19] S. Wulandari, "Dekonstruksi Seni Rajut Kejut di Era Disrupsi," *J. Contemp. Indones. Art*, vol. V, no. 2, pp. 92–104, 2019.
- [20] S. Turkle, *The Second Self: Computers and the Human Spirit*. Twentieth Anniversary Edition. New York: First MIT Press, 2005.
- [21] K.A. Eglinton, *Youth Identities, Localities, and Visual Material Culture*. Springer Berlin Heidelberg, 2013.