



Sketchbook Based Digital Art Training at Ranggong Daeng Romo Junior High School, Takalar Regency

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ARTICLE INFO	ABSTRACT
Keywords: Digital Art; Creativity; Sketchbook; Training; Junior High School	This community service activity introduced Autodesk Sketchbook as an accessible medium for digital painting and culturally relevant visual expression at Ranggong Daeng Romo Junior High School, Takalar Regency. The activity involved 30 Grade VIII students selected by the school and was delivered in a multimedia room through orientation, feature demonstrations, guided practice, independent production, presentations, and feedback. The implementation sequence comprised socialization, training, technology application, mentoring, and reflection. The evidence available for this report consists of facilitator field notes, photographs, and student work samples. These materials document students' participation and the use of brushes, layers, color, and export functions to produce digital sketches. Because individual pre-test and post-test sheets, attendance records, and completed scoring rubrics were not available in the archived materials, this article does not calculate the proportion of students meeting a performance threshold and does not make a causal claim about changes in creativity. Its practical contribution is a replicable workshop sequence and a proposed analytical rubric covering ideas and creativity, composition, color use, digital techniques, neatness, and independence. The activity demonstrates the feasibility of introducing digital art literacy through guided practice, while systematic assessment and follow-up training are recommended for future cycles.
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INTRODUCTION

Digital technology has changed the way students identify, create, revise, and share visual arts. Drawing apps on mobile devices lower the cost of experimentation because learners can undo, duplicate, use layers, change colors, and export works without consuming physical materials. This convenience is especially relevant for schools with limited access to specialized art equipment. Smartphone-based artwork has therefore become a contemporary artistic practice rather than merely an additional technical exercise (Setiaji, 2020; Paramitha, 2019). Digital access alone, however, does not guarantee learning: students still need structured assignments, feedback, and opportunities to explain their artistic choices.

The educational value of digital art depends on how technology is connected to teaching, practice, and feedback. Digital drawing software can support specific artistic skills and students' intentions to continue using it when learning activities are structured and supported (Hu & Li, 2025; Li, 2024). Studies of digital drawing programs likewise emphasize that the tool is most useful when learners receive explicit guidance and opportunities to apply techniques (Naser, 2023; Xie, 2024). In

fine arts education, application instruction therefore needs to connect tool operations with visual decisions about composition, color, line, and cultural reference.

Recent studies further indicate that digital media can broaden artistic expression, but outcomes remain context-dependent. Research on digital drawing and students' perceptions highlights the role of guided exploration and reflective activity (Kim, 2023; Kim, 2024). A mixed-methods study of digital media strategies in secondary art education also reported gains in artistic expressiveness under sustained, structured use (Xiyue et al., 2025). These findings support a cautious interpretation: technology creates opportunities, while pedagogy and duration shape what students can demonstrate.

The Indonesian context shows growing interest in mobile-based and digital art learning. Sketchbook on smartphones has been used to create varied creative experiences in fine arts learning (Pratama et al., 2023), while Ibis Paint X has been used in digital painting instruction at a vocational high school (Sudiarsana et al., 2023). Digital art activities using ScratchJr have also been associated with creativity-oriented learning in Indonesia (Hardiyanti et al., 2025), and digital drawing training in primary school has been reported as a way to develop technical skills and creativity (Chandra et al., 2025). Together, these studies suggest that the practical issue is not whether technology should be present in art education, but how teachers or facilitators organize guided activities and document the results transparently.

Community service reports are useful for answering these practical questions, but they often provide less methodological detail than formal intervention studies. The source materials for the present article identify 30 Grade VIII participants and document the workshop through field notes, photographs, and student artifacts. They do not include individual attendance sheets, test scores, or completed scoring rubrics. Accordingly, this article reports implementation evidence rather than a measured learning gain. Akmal (2024), a related Sketchbook service report, illustrates why participant information and before-and-after evidence should be retained for stronger evaluation; its data come from a different school and are not transferred to this program.

This article addresses that reporting gap by presenting the activity as a descriptive implementation report with a replicable evaluation framework. It documents the venue and sequence of the workshop, identifies observable evidence in photographs and student artifacts, and specifies the information needed for a complete assessment in a future cycle. The aim was to describe how a short Sketchbook workshop can introduce digital art literacy and visual expression rooted in local culture in a junior high school, while keeping the conclusions proportional to the available record. The discussion compares the documented pattern with prior digital-art studies without treating the activity as a causal intervention.

METHOD

The activity was designed in response to limited digital-art literacy and limited opportunities for students to develop visual creativity through digital media at Ranggong Daeng Romo Junior High School, Takalar Regency. The proposed solution was a Sketchbook-based digital painting workshop organized into socialization, training, technology application, mentoring, reflection, and a sustainability plan. A participatory, learning-by-doing approach was used. Students first received explanations and demonstrations, then practiced on available devices, produced a work, and received feedback. The sequence linked program orientation, technical instruction, guided production, mentoring, and reflection.

The source record identifies 30 Grade VIII students of Ranggong Daeng Romo Junior High School, Takalar Regency. The school selected participants on the recommendation of cultural-arts teachers and based on students' willingness to take part. They had prior experience with conventional art learning but limited experience with digital art applications. Cultural-arts teachers joined as partner facilitators so that the activity could be continued at school. The main workshop was delivered in one in-person session; teacher-supported follow-up was included in the sustainability plan. The stages are described below.

Socialization

The socialization stage established a shared understanding between the implementation team and the school about the objectives, procedures, benefits, and targets of the activity. Meetings with the principal, cultural-arts teachers, and participants were used to explain the program, coordinate the schedule and venue, confirm available devices and internet access, and clarify the division of responsibilities.

The activity protocol included a short pre-test to identify participants' initial knowledge of digital art and Sketchbook. A post-test was planned after the training. The archived materials available for this article do not contain the completed test sheets; consequently, pre-test/post-test scores and gain calculations are not reported.

Training

The training stage introduced basic digital-art concepts and the core Sketchbook interface. It combined a short interactive lecture, demonstrations, question-and-answer, and hands-on practice. The material covered: (1) digital-art concepts; (2) the development of digital technology in fine arts; (3) Sketchbook and its interface; (4) core features; (5) brush use; (6) color selection and adjustment; (7) layer use; (8) digital sketching; (9) digital coloring; and (10) saving and exporting digital works.

The trainer demonstrated each technique using the available devices. Participants then repeated the steps on their own devices, while the implementation team observed the practice and provided immediate guidance. This sequence gave students an opportunity to try a technique, correct errors, and receive feedback.

Application of Technology

The technology-application stage gave students an opportunity to use Sketchbook to develop ideas and produce a digital artwork. Themes were set jointly by the implementation team and cultural-arts teachers. The creation process followed eight steps: (1) determining an idea or theme; (2) making an initial sketch; (3) developing form and composition; (4) applying digital color; (5) exploring brush variations; (6) setting layers; (7) refining details; and (8) saving and exporting the work in digital format.

Participants were given space to explore and develop ideas independently. The implementation team acted as a facilitator, providing technical direction and feedback without limiting students' choices. Technology was thus used not only as a drawing tool but also as a medium for visual exploration and artistic expression.

Mentoring

Mentoring took place during practice and completion of the work. The goal was to help each participant operate Sketchbook's basic features and apply them while creating an artwork. Individual and group guidance addressed brush use, layer settings, color selection, and file storage. Cultural-arts teachers also joined the mentoring so that they could continue directing students after the workshop.

During mentoring, facilitators used observation prompts to note participants' ability to operate basic application features, sketch, use color and layers, explore digital techniques, and complete a work with increasing independence. Completed observation sheets were not included in the archived materials available for this report.

Evaluation

The evaluation framework was designed to examine participants' understanding of digital art, their use of Sketchbook, and their ability to produce a digital artwork. It combined proposed quantitative instruments with qualitative documentation. Because the archived dataset was incomplete, this article reports only the qualitative evidence that could be checked.

The planned quantitative component comprised a pre-test and post-test on digital-art concepts, Sketchbook functions, and the basic features used in digital painting. The protocol also specified skill-observation sheets and a product-assessment rubric for the practice process and final work. These instruments are retained here as a framework for future complete data collection; their individual scores are not available for analysis in this report.

Table 1. Proposed assessment rubric*(Source: Personal documents)*

Assessment Aspects	Indicator
Ideas and creativity	Originality of ideas, the courage to explore ideas, and the development of themes
Composition	Object arrangement, balance, proportion, and visual unity
Color use	Digital color selection, combination, and application
Mastery of digital techniques	Use of <i>brushes</i> , <i>layers</i> , coloring, and other digital techniques
Neatness and solution	Precision, detail, visual consistency, and completion of the work
Independence	Ability to complete work with minimal assistance

In the proposed rubric, each aspect is scored on a scale of 1-4: 1 = less, 2 = adequate, 3 = good, and 4 = excellent. The final score is calculated by dividing the sum of the aspect scores by the maximum possible score and converting the result to a percentage.

The program protocol specified five prospective success targets: (1) at least 80% of participants participate in the full activity; (2) the average knowledge score increases from pre-test to post-test; (3) at least 80% of participants use Sketchbook's basic features in the good category or higher; (4) at least 80% of participants produce one digital artwork; and (5) at least 75% of the works receive a good category or higher on the product rubric. These are benchmarks for a complete evaluation, not results calculated from the materials available for this article. Because attendance denominators, test scores, and completed rubrics were not archived, the proportion of participants meeting each target cannot be verified here.

Data Collection Procedures

The protocol identified tests, observations, product assessment, documentation, and short interviews as possible data sources. For this report, the archived evidence available for checking comprised facilitator field notes, photographs or videos, and student work samples. Attendance sheets, individual test forms, completed rubrics, and interview transcripts were not available; they are therefore not summarized as numerical results.

Data Analysis Techniques

If complete quantitative records are available in a future cycle, pre-test and post-test scores can be summarized with means, percentages, minimums, maximums, and score changes; skill and product scores can likewise be converted to percentages and categories. For the current report, analysis was limited to a descriptive synthesis of field notes, photographs or videos, and work samples. The evidence was grouped by activity stage and by the observed use of Sketchbook features, visual exploration, cultural references, and independence. No percentage or inferential test was calculated. The qualitative material was reviewed through data reduction, thematic grouping, presentation of evidence, and conclusion drawing. This synthesis identified participant responses, implementation constraints, observable engagement, use of application features, and opportunities for program sustainability.

Program Sustainability

The sustainability plan was designed so that skills acquired during the workshop could continue to develop in school-based fine-arts learning. The implementation team provided Sketchbook guidance for teachers and participants, encouraged teachers to integrate digital painting into suitable lessons, and organized the student works as a school digital portfolio. The portfolio can support exhibitions, school publications, and later documentation of skill development. Cultural-arts teachers were encouraged to continue the activity through periodic exercises and small digital-art projects. Follow-up monitoring can examine use of the module, integration of digital painting into

lessons, and the number and quality of works produced after the main workshop. Sustainability therefore depends on the school partnership rather than on the implementation team alone.

Overall, the method provides a clear sequence for implementing and documenting a digital-art workshop. It can support a fuller evaluation and replication in other schools when attendance records, assessment instruments, and individual score summaries are retained from the outset.

RESULTS AND DISCUSSION

Socialization

Socialization introduced the program to the school and participants, explained the purpose and benefits of digital art, and coordinated the venue, devices, and teacher roles. Field notes and photographs show that participants engaged with the demonstrations and were prepared to enter the practice stage.



Figure 1. Presentation of material by the head of the implementation team



Figure 2. Delivery of material by members of the implementation team

Training

The training stage focused on introducing the Sketchbook interface and practicing the basic features needed for digital painting. Demonstrations were followed by hands-on practice so that each technique could be tried immediately on an available device.



Figure 3. Demonstration by the Student Implementation Team

During practice, the implementation team guided students who had difficulty following the application steps. Field notes and photographs document that several students produced simple digital sketches after the demonstrations. The archived record does not state how many of the 30 participants completed a sketch, so a rate of more than 80% cannot be calculated or claimed.



Figure 4. Student digital artwork

(Source: Personal documents)

The documented practice suggests that demonstrations combined with hands-on work helped students understand basic application functions. This observation is consistent with Pratama et al. (2023), who described smartphone-based Sketchbook activities as a way to broaden creative experience, and with Sudiarsana et al. (2023), who reported the value of guided practice in digital painting instruction. The present activity provides similar implementation evidence, but unlike a measured pre/post study, it does not establish the size of a learning gain.

Application of Technology

The technology-application stage moved students from following demonstrations to developing an artwork. The documented works show use of brushes, layers, digital coloring, and refinement techniques, together with attempts to express ideas connected to students' cultural environment.

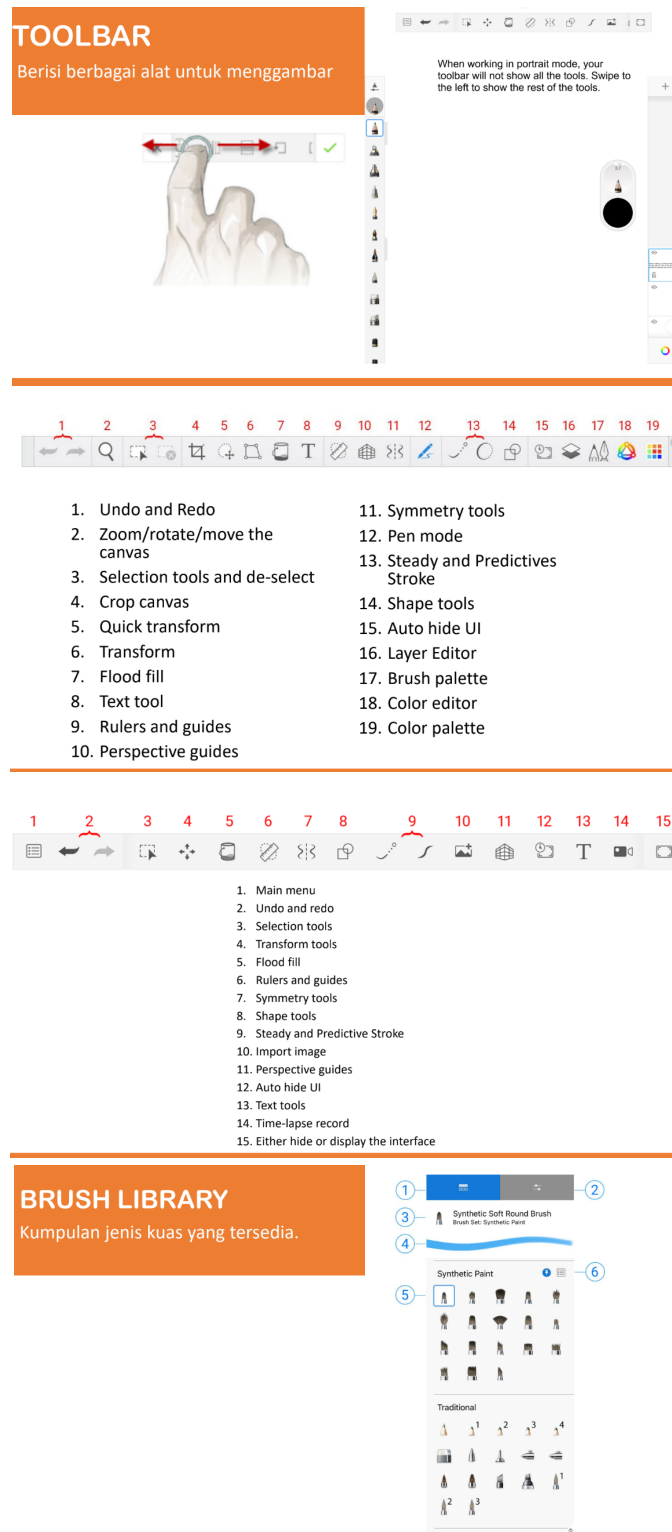


Figure 5. Views on sketchbook applications

(Source: Personal documents)

The pattern is compatible with findings by Hu and Li (2025) and Xie (2024), which associate structured digital-tool use with development of particular drawing skills. In this workshop, experimenting with colors, brushes, and layers gave students room to discover a visual character of their own. Cultural references in the works also suggest that digital tools can represent local ideas rather than simply replace conventional media.

Mentoring and Evaluation

Mentoring supported students while they practiced and completed their works. Facilitators addressed differences in initial ability and learning speed by providing individual or group guidance on brushes, layers, color, form, and refinement. This interpretation also accords with Naser (2023) and Xiyue et al. (2025), who emphasize structured guidance and sustained opportunities for digital expression. Because this report has no standardized scores, the observation is presented as an implementation finding rather than evidence of a measured effect.



Figure 6. The process of mentoring in digital art creativity activities



Figure 7. The process of mentoring in digital art creativity activities

Program Sustainability

The sustainability plan is intended to carry students' Sketchbook experience into later fine-arts lessons through practice, assignments, and small digital-art projects. Teachers can maintain the process by using the guidance materials, preserving student portfolios, and creating opportunities for exhibition and feedback. A single workshop is best understood as an entry point that requires continued practice.

Evidence-based evaluation and limitations

The evidence-based evaluation was limited to field notes, photographs or videos, and student work samples. These sources show that participants engaged with demonstrations, practiced brushes, layers, color, and sketching, and produced works that included visual exploration and, in some cases, cultural references. They do not provide individual pre-test/post-test scores, attendance denominators, or completed rubric sheets. Accordingly, the predefined 80% and 75% benchmarks are reported as program targets rather than achieved outcomes; no percentage of participants or statistical gain is claimed. This distinction aligns the results with the available evidence and prevents a descriptive implementation report from being read as a causal evaluation.

Synthesis of Activity Results

Taken together, the documented sequence shows how socialization prepared participants, training introduced core features, technology application supported independent production, and mentoring connected technical steps with visual ideas. The pattern is consistent with reports on Sketchbook, Ibis Paint X, ScratchJr, and school-based digital drawing activities (Pratama et al., 2023; Sudarsana et al., 2023; Hardiyanti et al., 2025; Chandra et al., 2025), but differences in age, software, duration, and evaluation design prevent direct comparison of effect sizes. The contribution of this activity is therefore practical: it demonstrates a replicable sequence and identifies the records needed for stronger evaluation.

The workshop also created opportunities for students to explore ideas, techniques, colors, and visual expressions connected to their cultural environment. This interpretation is in line with research emphasizing students' perceptions, artistic expression, and technology-supported creativity (Kim, 2024; Xiyue et al., 2025). Since no standardized scores or complete rubric sheets were available, these observations should be read as documented possibilities and not as evidence of a quantified improvement.

CONCLUSIONS

Community service activities through application-based Sketchbook training at Ranggong Daeng Romo Junior High School, Takalar Regency, provided students with a new opportunity to use digital technology as a medium for making art. The available documentation shows participation in demonstrations and practice and the use of brushes, layers, digital coloring, and sketching in student works. Some works also contain ideas and elements of cultural identity. Because attendance sheets, individual assessments, and pre-test/post-test records were not available, the findings should be understood as descriptive evidence of initial digital-art experience rather than a measured change in creativity or a claim that more than 80% of participants achieved an outcome.

Future programs should preserve an attendance sheet, pre-test and post-test instruments, completed skill and product rubrics, and anonymized score summaries. These records would make it possible to report the number and percentage of participants meeting each benchmark and to estimate changes in knowledge or skill more objectively. Continued mentoring for cultural-arts teachers, development of student digital portfolios, and follow-up projects should also be retained as part of the sustainability plan. Expansion to other schools in Takalar Regency should consider device readiness, participants' initial abilities, training duration, and school-specific conditions.

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