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Increasing Emotional Engagement in Anticipating Bullying and Strengthening Children's Creativity through Expressive Innovation Mediums

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Abstract

The increasing number of bullying cases in Indonesian educational environments has a serious impact on children's emotional, social, and creative development. This condition demands interventions that are not only curative but also preventative, by strengthening emotional bonds between children, peers, teachers, and parents. The Nusantara Arts Innovation Program (PISN), implemented in collaboration with the Kupu-Kupu Learning Center in Sidan, Gianyar, Bali, designed the Expressive Innovation Medium (MIE) as a collaborative arts approach that integrates art, design, and psychology to strengthen emotional engagement while encouraging creativity. The main activities included screenings of educational anti-bullying animations and a series of art activities: tie-dye, ecoprinting with natural dyes, paper waste processing, and painting on t-shirts with Balinese art and culture themes that are close to children's daily lives. This community service research used a descriptive qualitative approach through participatory observation, brief interviews with teachers and administrators, and documentation of the work and activity processes that were analyzed thematically. The results showed increased active participation, children's courage to express their opinions, the emergence of spontaneous discussions about bullying, and a warmer, more collaborative, and more supportive learning atmosphere. The resulting works showcased diverse and original explorations of color, shape, and local cultural motifs. Teachers and administrators considered MIE relevant as a medium for dialogue about empathy, diversity, and how to respond constructively to bullying. These findings strengthen the evidence that arts-based interventions and social-emotional learning can be effective preventative strategies to reduce the risk of bullying while fostering creativity, self-confidence, and social connectedness in children in non-formal education settings. Furthermore, the program has produced a model of good practice with the potential to be replicated in other educational institutions through the development of modules, thematic animations, and collaborative arts activity guides.

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INTRODUCTION

Bullying in educational settings is recognized as a serious problem that threatens children's physical, psychological, and social well-being. Data from UNICEF and the Global School-based Student Health Survey (GSHS) indicate that approximately 21% of children aged 13–15 in Indonesia had experienced bullying in the previous month when the survey was conducted (UNICEF, 2015). Other research on adolescents shows that nearly one in five Indonesian students report being victims of bullying (Yusuf et al., 2019). At the elementary school level, bullying is experienced as teasing, exclusion, and even physical violence, which has a profound emotional impact and affects children's long-term development (Listiani et al., 2024).

Globally, more than 30% of students aged 13–15 years' experience regular bullying (Keysianya &

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Nuraeni, 2022). This data confirms that bullying is not just a local issue, but a global phenomenon that demands a systematic response from schools, families, and communities. In Indonesia, programs like UNICEF's "Roots" seek to build peer change agents to prevent bullying by strengthening relationships and fostering a culture of mutual respect (Keysianya & Nuraeni, 2022).

In the context of the Kupu-Kupu Learning Center in Sidan, Gianyar, the community service team's initial observations and exploratory interviews with administrators and teachers indicated concerns about the emergence of patterns of teasing, exclusion, and minor conflicts between children that could potentially escalate into bullying, although these cases were not always recorded. Teachers reported that some children appeared reluctant to socialize, were easily offended, or shared stories of unpleasant treatment in their play environments and formal schools. This information suggests that children's emotional and social aspects require serious attention, not only in terms of discipline but in mentoring and strengthening emotional capacity.

Various studies have shown that arts-based interventions have great potential in helping children express emotions, reduce anxiety, and restore self-confidence. A systematic review showed that creative arts-based interventions can significantly reduce trauma symptoms and negative mood (Morison et al., 2022). The cognitive behavior art therapy approach has been shown to improve self-esteem in obese adolescents who are victims of bullying through a combination of cognitive restructuring and artistic expression (Ul-Hasanah et al., 2017). In another context, art therapy effectively reduced the vulnerability of left-behind children in rural elementary schools to bullying (Yan et al., 2019). These findings demonstrate that art is not simply an aesthetic activity but can be utilized as a medium for recovery and violence prevention.

Meanwhile, the literature on social-emotional learning (SEL) integrated into arts instruction confirms that consciously designed arts education can foster self-confidence, responsibility, emotional regulation, collaboration, respect for differences, and empathy (Canny et al., 2025; Muthmainah & Yahya, 2025). Participatory arts approaches have also been reported to foster civic learning, critical media literacy, and community engagement, as well as being a means of fostering kindness and preventing violence among adolescents (Paat et al., 2025). Thus, the integration of the arts and SEL provides an important foundation for intervention models focused on early bullying prevention.

The Nusantara Arts Innovation Program (PISN), initiated by the ISI Bali team, in collaboration with the Kupu-Kupu Learning Center in Sidan, Gianyar, developed the Medium for Expressive Innovation (MIE) as a collaborative arts approach to prevent bullying and strengthen children's creativity. MIE combines anti-bullying educational animation with a series of art activities such as tie-dye, ecoprinting, paper waste processing, and painting on t-shirts that highlight Balinese art and culture.

The main problem raised in this community service is how to design a collaborative art medium that can increase emotional engagement between children, teachers, and parents in the context of bullying prevention, as well as how the implementation of MIE at the Kupu-Kupu Learning Center can strengthen children's creativity while also being a means of anti-bullying education that is relevant to their lives. In addition, this article discusses how children and partners respond to the use of educational animation and collaborative art activities as a preventive effort against bullying behavior that still often occurs in their environment, as recorded in activity observation notes and interviews with teachers and institutional managers.

The goal of this community service activity is to increase emotional attachment and the quality of positive interactions between children, teachers, and parents through MIE. Develop children's creativity through innovative arts activities based on local arts and culture, and produce educational media and models of good practices integrating arts, SEL, and bullying prevention that can be replicated in other non-formal educational institutions.

MATERIALS AND METHODS

This community service project employed a descriptive qualitative approach with a participatory-collaborative method. This approach positions children, teachers, and parents as co-creators in the artistic process to foster a sense of belonging and social connection. The activities were conducted at the Kupu-Kupu Learning Center in Sidan, Gianyar, Bali, involving elementary school-age children, teachers, and parent representatives.

Materials

The materials and equipment used in the *Expressive Innovation Medium* (EIM) program include:

a. Educational Media: Interactive anti-bullying educational animations with storylines relevant to children's daily experiences.
b. Tie-Dye Activities: Cotton fabric, rubber bands, and textile dyes (*Skye Dyes*) were used.
c. Ecoprint Activities: Local leaves and flowers (such as marigolds), wooden hammers, and fabric are used as a medium for natural pigment transfer.
d. Paper waste processing: ET015 paper shredder, SF-8026 hand blender, used paper, mesh screens,

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clear containers, tapioca flour, adhesive, and spunbond fabric.

e. T-shirt Painting: Plain white T-shirts, acrylic paints, brushes, and palettes.

Methods

This community service activity uses a participatory-collaborative approach, positioning children, teachers, and parents as co-creators in arts activities. This approach aligns with the concept of arts-based community engagement, which utilizes the creative process to build a sense of belonging, social connections, and shared meaning from the experiences of violence and trauma (Bally et al., 2023). The participatory arts approach also aligns with the findings of Paat et al. (2025) that community-based arts practices can encourage engagement and violence prevention through the exploration of kindness and empathy in public spaces.

The program was held at the Kupu-Kupu Learning Center in Sidan, Gianyar, a non-formal educational institution focused on developing children's creativity, character, and potential. Participants were elementary school-aged children enrolled in the program, accompanied by teachers and parent representatives.

Table 1 presents the relationship between partner needs, dedication solutions offered, implementation activities, expected outputs, and success indicators. This table clarifies how each activity directly responds to community service objectives and partner problems.

In general, the stages of the activity include the following: (1) identification of partner needs and

Table 1. Dedication solution

Partner problem / need	Dedication solution offered	Implementation activity	Expected output	Success indicator
Children need a safe and concrete medium to understand bullying, empathy, and appropriate responses.	Use of anti-bullying educational animation as an opening medium for discussion	Animation screening followed by a guided discussion about bullying, feelings, empathy, and peer support.	Children understand examples of bullying and can mention constructive responses.	The children responded to the story, identified their feelings, and participated in the discussion.
Children need activities that build cooperation and foster positive peer interactions.	Collaborative tie-dye and ecoprint activities	Children fold, tie, and dye fabric, arrange natural materials, and work together with peers, teachers, and facilitators.	Increased peer cooperation and appreciative communication	Children help each other, offer simple praise, and complete shared creative tasks.
Children need opportunities for creative expression connected with local culture and daily experiences.	T-shirt painting with Balinese art and cultural objects	Children choose familiar local motifs, sketch and paint, and explain the meaning of their work.	Creative products representing children's identity and cultural environment	The artworks display varied motifs, colors, and personal interpretations.
Children need symbolic activities to understand recovery and resilience after hurtful experiences.	Paper waste processing as a metaphor for transformation and recovery	Children processed the used paper into new sheets while facilitators explained that hurtful experiences can be rebuilt through support.	Children gain a simple visual understanding of resilience and self-worth.	This highlights the importance of providing children with a positive message: victims of bullying are not worthless.
Partners require a practical activity model that can be continued after the service program.	Development of an EIM-based activity model for teachers and administrators	Reflection with teachers, documentation of activity processes, and identification of follow-up needs.	Initial model for replicable arts-based bullying prevention activities	Teachers state that the activities are relevant and can be adapted for future learning sessions.

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problems through initial observations of the classroom atmosphere and exploratory interviews with administrators and several teachers regarding incidents of teasing, exclusion, and the dynamics of children's emotions; (2) designing an MIE that integrates anti-bullying educational animations and collaborative art activities based on the results of the identification; (3) implementing socialization through animation screenings and directed discussions, followed by art workshops (tie-dye, ecoprint, paper waste processing, and painting on t-shirts) in several sessions;(4) monitoring, reflection, and documentation of activities that utilize participatory observation, field notes, photos, and videos of the creative process; and (5) evaluating the achievement of the community service activity using simple indicators of participation, emotional engagement, cooperation, creativity, and partner response. This evaluation stage was added to determine whether the activity achieved its intended community service objectives and to provide input for future program improvement. This model follows the pattern of art interventions that have been proven effective in fostering emotional regulation and social adaptation in children and families facing violence.

The main data collection instruments were qualitative, namely:

1. Participatory observation, in which the team is directly involved in accompanying activities and recording the level of children's participation, emotional expressions, cooperation patterns, and child–peer–teacher interactions during the socialization process and art workshops."*Based on field observation notes, a number of children who tended to be passive at the beginning of the session began to show more active engagement after seeing their friends try out the tying and dyeing techniques. The children appeared to help each other tie the fabric, exchange suggestions on color combinations, and spontaneously offer praise when the results were revealed. This pattern of interaction indicates a shift from an individualistic and awkward atmosphere to a more collaborative and supportive one, consistent with findings that collaborative art processes can increase social connectedness and reduce emotional tension.*"
2. Short, targeted interviews were conducted with administrators and teachers before and after the activity to explore their perceptions of the initial conditions (before the intervention), experiences during program implementation, and perceived changes related to children's courage, classroom atmosphere, and the emergence of discussions about bullying."*In a post-activity interview, one teacher shared that the analogy of "broken" paper being reworked into a new sheet helped children understand that people who have been hurt do not have to feel "broken" or "worthless" forever. The teacher found this visual language and hands-on process easier for children to grasp than purely verbal explanations.*" In line with the findings of Yan et al. (2019) and Ul-Hasanah (2017) regarding the role of art in reframing the negative experiences of bullying victims".
3. Documentation of the work in the form of photos/archives of tie-dye, ecoprint, recycled paper, and painted t-shirts, which are visual indicators of children's creative exploration.

Program evaluation was conducted at the end of the activity using a simple qualitative achievement rubric. The rubric focused on five indicators: children's active participation, willingness to express feelings and opinions, peer cooperation, creative exploration in the produced artworks, and teachers' assessment of the relevance of the activity for bullying prevention. Each indicator was reviewed through facilitator observation notes, short teacher reflections, and documentation of children's works. The results were classified into three categories: not yet achieved, partially achieved, and achieved.

The evaluation parameters consisted of five measurable aspects: (1) participation, measured from children's attendance and involvement in each activity; (2) emotional engagement, measured from children's responses during animation discussion and reflection; (3) cooperation, measured from peer assistance and verbal appreciation during group activities; (4) creativity, measured from variations in colors, motifs, materials, and visual interpretation in the produced works; and (5) partner acceptance, measured from teacher and administrator reflections on the relevance and usefulness of the program. The steps used to measure success were as follows: preparing observation notes and a simple achievement rubric, observing children during each activity, collecting teacher reflections after the program, documenting children's works, and classifying the results into not yet achieved, partially achieved, or achieved. This evaluation stage was used to determine the level of success of the community service activity and to identify recommendations for future implementation.

The community service findings were descriptively reviewed through observation notes, teacher reflections, and documentation of children's creative works. Observation notes, interview summaries, and artwork documentation were reviewed to identify key service outcomes related to emotional engagement, social interaction, and children's creativity. The findings were then linked to relevant perspectives on arts-based activities, social-emotional learning, and bullying prevention (Morison

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et al., 2022; Muthmainah & Yahya, 2025; Paat et al., 2025), without positioning the program as a formal experimental study.

RESULTS AND DISCUSSION

Strengthening Emotional Engagement through Educational Animation

The activity began with the screening of an educational animation developed as an interactive medium to introduce the concept of bullying, its forms, and how to respond empathetically and assertively. The animation was designed with characters and a storyline that closely resembled children's everyday experiences, such as being teased by friends, being excluded from games, or being belittled due to physical differences. During the animation screening, the children displayed high levels of attention; they followed the storyline closely, reacted spontaneously to scenes deemed unfair, and commented on the behavior of the characters who committed bullying.

After the screening, the facilitator engaged the children in a discussion about the meaning of bullying, how the victim feels, and what friends can do to help. This simple discussion provided an initial space for children to name their emotions, practice empathy, and begin to consider their behavioral choices when facing or witnessing bullying. From a literary perspective, this activity aligns with various arts-integrated social-emotional learning (SEL) models that leverage visual media and narrative as triggers for emotional and social reflection (Smith & Low, 2013).

Fig. 1. is presented to show the use of educational animation as the opening medium for introducing bullying, empathy, and appropriate responses to children.



Fig. 1. Visual display of anti-bullying educational animation in socialization activities

By using animation, children gain psychological distance, helping them discuss sensitive topics without feeling personally attacked, and creating a safe space to talk about similar experiences in their own lives. This approach also aligns with findings that art and creative media can strengthen engagement and provide alternative ways to discuss violence and bullying

Tie-Dye Activity: Color Expression and Teamwork

The tie-dye activity was implemented as an initial art practice session because it was relatively easy and enjoyable for children. The children learned to fold cotton fabric, tie it with rubber bands, and color it using textile dyes (Skye Dyes). During this activity, the children helped each other, asked questions, and discussed the color combinations they wanted to create.

Based on the observation notes, initially passive children became engaged after seeing their peers experiment with tie-dyeing and dyeing techniques independently. Some children praised each other's work with comments such as, " The colors are beautiful, " or " Your motif is unique," which gradually reinforced the positive and appreciative classroom atmosphere. The teacher's role was to provide examples of simple techniques and basic guidance but still allowed children to explore their own motifs and colors.

Fig. 2. illustrates tie-dye activity, which was used to observe children's participation, cooperation, and confidence during collaborative art-making.



Fig. 2. Children do tie-dye activities with teachers and facilitators

In the context of emotional engagement, this activity creates a space for equal roles: children, teachers, and facilitators all "learn" and experiment, allowing formal hierarchies to dissolve and relationships to warm up. This finding aligns with studies on creative arts-based interventions, which show that collaborative arts activities can reduce tension, decrease negative emotions, and increase social connectedness among participants

Ecoprintand Natural Dyes: Connecting Emotion, Nature, and Culture

Ecoprinting uses local leaves and flowers (such as marigolds) and wooden hammers to transfer natural pigments to fabric. Children are encouraged

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to observe the shape, texture, and color of the leaves/flowers before attaching and striking them to the fabric, so they not only "work technically" but also learn to observe the details of the natural world around them. This activity also introduces the concept of eco-friendliness and the use of natural materials as a source of creativity. Fig. 3. shows the ecoprint process as a medium for connecting creativity, patience, and sensitivity toward natural materials.



Fig. 3. Ecoprint process using local leaves and flowers on fabric

In terms of emotional engagement, ecoprinting encourages children to focus and be patient because the pattern is not immediately perfect after a single stroke. Children learn to accept that the results do not always match their initial expectations and can instead serve as a starting point for new visual explorations. When the first result is unclear, children are encouraged to try again with different leaf compositions or hammer pressures. This process becomes a mini-practice in managing disappointment and transforming it into curiosity. Furthermore, ecoprinting opens a conversation between children and teachers about the beauty of nature and gratitude for their surroundings. The literature on art therapy shows that nature-based activities and non-hazardous materials can have a calming effect, help children regulate their emotions, and reduce anxiety (Bally et al., 2023; Morison et al., 2022).

Paper Waste Processing: Creativity and Sustainability

The paper waste processing activity uses an ET015 paper shredder and an SF-8026 hand blender to process used paper into pulp, which is then remolded using a sieve, clear box, tapioca flour, glue, and spunbond fabric. Technically, children are introduced to the stages of shredding, mixing, draining, and drying, so that they understand that used paper can still be processed into new products. Beyond this technical aspect, the paper recycling session conveyed an important message. Paper that appears "broken" and "unusable" can be reprocessed into something useful and beautiful. The facilitator used this analogy to explain to the children that people who have been victims of bullying are not "broken" or "worthless," but rather have the potential to recover and grow again when placed in a supportive and accepting environment. In a brief interview, one teacher shared that this metaphor helped the children understand that being hurt is not the end of everything, but can be the beginning of change with support. Fig. 4. documents the paper waste processing activity, which served as both an environmental learning activity and a symbolic reflection on recovery from hurtful experiences.



Fig. 4. Children process paper waste

Studies on the use of creative arts with children who are victims of bullying and trauma have shown that the process of transforming materials from old forms to new ones can help children interpret difficult experiences more adaptively (Yan et al., 2019; Ul-Hasanah, 2017). Thus, paper recycling activity here not only teaches environmental awareness but also serves as a symbolic means of fostering hope and resilience.

Painting on T-shirts with Balinese Art and Cultural Objects

This T-shirt painting session uses a plain white T-shirt, acrylic paint, brushes, and a palette. The participants will use Balinese art and cultural objects familiar to the children in their everyday lives, such as frangipani flowers, barong (a type of elephant), village scenes, and other Balinese symbols. Children are encouraged to choose an object they like, create a simple sketch, and then fill it with colors based on their imagination (Julianto & Artawan, 2021).

This activity has several important impacts. First, children learn to articulate their cultural identity through drawing; the motifs they choose reflect what they consider important or beautiful about their surroundings. Second, teachers use this opportunity to connect the motifs they create to local stories, the values of mutual cooperation, and mutual respect, so that the visual work becomes a gateway to strengthening social and cultural values. Third, children feel proud when wearing their own T-shirts; this is evident in their enthusiasm in showing them to their friends and the adults present. This experience

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strengthens self-esteem and a sense of ownership of the creative process. Fig. 5. presents the children's T-shirt painting results, which were used to identify creative expression through Balinese art and cultural objects.



Fig. 5. Paintings on t-shirts featuring Balinese art and culture

Research on arts education integrated with SEL shows that when art is contextualized with local culture, children tend to have higher engagement and interpret the creative process as part of their personal and community identity (Muthmainah & Yahya, 2025). The results of the painting on a t-shirt featuring Balinese art and cultural objects are presented in Fig. 5.

Based on observations during the activities and interviews with teachers and administrators of the Kupu-Kupu Learning Center, several changes were noted after the MIE series was implemented. In terms of social interactions, children provided more verbal support to their peers during their work, for example, through spontaneous praise and invitations to help each other. A tendency emerged to work in pairs or small groups, especially in activities that required

Table 2. The changes produced by the service activity

Aspect observed	Initial condition before activity	Service activity conducted	Change produced	Evidence / indication
Understanding of bullying	Children had a limited common language to discuss teasing, exclusion, and uncomfortable treatment.	Screening and guided discussion of an anti-bullying animation.	Children became more able to mention bullying situations, victim's feelings, and helpful peer responses.	The children commented on bullying scenes and joined the discussion after the animation screening.
Emotional expression	Some children were passive or hesitant to express their feelings in group situations.	Reflection sessions using animation and symbolic art activities	Children showed more courage in naming feelings and sharing simple opinions about how they wanted to be treated.	More children spoke during the discussion and final reflection sessions.
Peer cooperation	Interaction among children was not always collaborative, and some children tended to work individually.	Tie-dye, ecoprint, and paper waste processing in pairs or small groups were conducted.	Children displayed more supportive behavior and practical cooperation during the creative process.	Children helped tie fabric, arrange leaves, lift sieves, and verbally appreciate their peers.
Creativity	Children need more opportunities to explore color, motifs, materials, and local cultural symbols.	Tie-dye, ecoprint, paper waste processing, and T-shirt painting with Balinese cultural themes.	Children produced varied artworks with personal and local cultural expression.	The artworks exhibited varied colors, patterns, material transformations, and Balinese motifs.
Partner capacity	Teachers need practical media to discuss bullying in a child-friendly manner.	Joint facilitation, observation, teacher reflection, and documentation of activities are also included.	Teachers gained examples of activity-based media for discussing empathy, diversity, and bullying prevention.	Teachers considered animation and art activities relevant for future learning activities.

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physical assistance, such as tying cloth, beating leaves on ecoprints, or lifting paper pulp sieves. This pattern indicates increased positive interactions and cooperation among children.

In terms of courage to express opinions, in the discussion session after the animation screening and the final reflection session, more children expressed their views on bullying and how they would like to be treated by their peers. Some children briefly shared personal experiences that had not previously been discussed in routine activities. Teachers noted that the animation and art activities provided a common language that made it easier for them to raise sensitive topics such as teasing, conflict, and feelings of discomfort.

The overall learning atmosphere was also reported to be warmer and more appreciative. Teachers reported that during and after the program, classes felt more lively but not noisy; children focused on their assignments, helped each other, and showed enthusiasm when asked to explain the meaning of their work. In terms of visual and textile creativity, tie-dye and ecoprint artworks demonstrated a rich variety of patterns, bold experimentation with color, and the use of diverse motifs among the children. The paintings on the t-shirts showcased a combination of cultural motifs with a distinctive and personal expressive style (Raharja et al., 2025).

These findings align with numerous studies confirming that creative arts-based interventions can reduce negative symptoms, such as anxiety and feelings of threat, and improve self-esteem, social skills, and a sense of social connectedness in children who are victims or witnesses to bullying (Morison et al., 2022; Yan et al., 2019; Ul-Hasanah, 2017; Bally et al., 2023). In this context, MIE functions not only as a series of arts activities but also as a medium for rebuilding a sense of safety, confidence, and social connectedness in the learning environment. Table 2 summarizes the changes produced by the service activity by comparing the initial conditions, the activity conducted, the resulting changes, and the evidence observed during implementation.

Evaluation of Community Service Achievement

The evaluation stage indicated that the community service activity achieved its main objectives. Achievement was identified using five practical indicators observed during animation discussion and collaborative art sessions. Table 3 shows that the strongest achievements appeared in children's active participation, peer cooperation, and creative exploration. However, the evaluation was limited to qualitative observations and teacher reflections; therefore, the results cannot be generalized as statistically measured behavioral change. Future activities should use a simple pre-

Table 3. Community service achievement

Evaluation indicator	Evidence observed during the activity	Achievement category	Meaning for the community service objective
Active participation	Children followed the animation discussion and participated in four art activities: tie-dye, ecoprint, paper waste processing, and T-shirt painting.	Achieved	The activity successfully encouraged children to be involved in the service program.
Emotional expression	Children responded to bullying scenes, named feelings, and shared opinions about how victims and witnesses should respond.	Achieved	The program opened a safe space for discussing sensitive issues related to bullying.
Peer cooperation	Children helped each other tie fabric, arrange leaves, lift paper-pulp sieves, and give verbal appreciation to peers.	Achieved	The activity strengthened positive interaction and supportive behavior among children.
Creative exploration	The artworks showed varied colors, patterns, local cultural motifs, and different visual interpretations.	Achieved	The program supported children's creativity through expressive and culturally relevant media.
Partner response	Teachers considered the animation and art activities useful as dialogue media for empathy, diversity, and bullying prevention.	Achieved	The activity was relevant to partner needs and can be continued as a learning module.

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and post-activity instrument, such as an empathy checklist, emotional engagement scale, or prosocial behavior rubric, to obtain more structured evidence of program impact.

Several challenges were identified during the program's implementation. Limited session time meant that not all children's ideas and designs could be fully realized; some children wanted to continue exploring colors or patterns, but the session had to end on schedule. Furthermore, more intensive support was needed for children who were very shy or had had unpleasant experiences with bullying so that they would not feel burdened or negatively triggered when the topic of bullying was discussed through animation or discussion. The management of tools and materials, particularly dyes, wooden hammers, and paper processing machines, also required special attention to ensure that they remained safe and controlled when used by children.

In addition to these technical challenges, the team noted that the depth of children's responses varied. Some children were immediately able to relate the activities to empathy and bullying prevention, while others needed repeated prompts and more personal guidance to do so. This indicates that future implementation should allocate more time for reflection and provide differentiated facilitation for children with different emotional readiness.

Nevertheless, there are strong supporting factors, such as full support from partners, the availability of adequate tools and materials, and the openness of teachers and parents to actively participate in the program. This is a crucial asset for the development of MIE in the next stage. Going forward, this program has the potential to be developed into an MIE-based arts learning module that can be replicated in other educational institutions, both in Bali and elsewhere in Indonesia. Furthermore, a series of other thematic educational animations (for example, on empathy, diversity, and the environment) should be developed to complement the anti-bullying material.

The sustainability potential of the activity is relatively strong because the program does not depend on complex technology and can be adapted using materials available in the partner environment. After the service activity, teachers can continue the program by using the animation as a discussion starter, repeating simple art activities as classroom projects, documenting children's work as reflection media, and integrating empathy messages into regular learning activities. For broader continuity, the EIM model can be developed into a practical module containing activity steps, facilitator notes, safety procedures, reflection questions, and a simple evaluation rubric.

For the next community service activity, the evaluation process should be strengthened by using a simple pre-and post-activity instrument, such as an emotional engagement checklist, empathy scale, or prosocial behavior rubric. Combining observation, teacher reflection, and simple quantitative indicators will provide clearer evidence of how far the activity contributes to bullying prevention and children's creativity. This improvement is expected to make the EIM program easier to replicate and evaluate in other non-formal education settings

CONCLUSION

The implementation of the Nusantara Arts Innovation Program at the Kupu-Kupu Learning Center in Bali demonstrates that the expressive innovation medium (EIM), which integrates anti-bullying educational animation with collaborative art activities, is aligned with the objectives stated in the introduction: strengthening emotional attachment and positive interaction among children, teachers, and parents; developing children's creativity through locally based art activities; and producing an initial model of good practice for bullying prevention in a non-formal education setting. Based on the evaluation indicators, the activity reached the "achieved" category in terms of active participation, emotional expression, peer cooperation, creative exploration, and partner response. Children participated in the animation discussion and four creative activities, showed greater willingness to express opinions about bullying, supported peers during the creative process, and produced varied artworks through color exploration, material transformation, and Balinese cultural motifs. Teachers and administrators also considered the program relevant as a practical medium for discussing empathy, diversity, and constructive responses to bullying.

However, the results of this community service activity remain limited because the evaluation relied mainly on qualitative observations, teacher reflections, and documentation of children's work, without a structured pre- and post-activity measurement. In addition, the activity was conducted within a limited session time; therefore, not all children could fully develop their creative ideas or receive intensive emotional guidance. Future community service activities should develop an EIM-based learning module, provide more time for reflection, prepare differentiated facilitation for shy or emotionally vulnerable children, and apply simple evaluation instruments such as an empathy checklist, emotional engagement scale, or prosocial behavior rubric. These improvements will make the program more measurable, easier to replicate, and more sustainable for other educational institutions.

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