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Creativity In Drawing For Alpha Generation Children To Enhance Creative Potential

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Abstract

Generation Alpha, growing up in a digital environment, has unique characteristics in expressing creativity through visual arts. This research aims to explore how drawing creation can serve as an effective medium to enhance the creative potential of Generation Alpha children. The research method employed a mixed-method approach with 12 child participants from Sanggar Rumah Kreatifa 443 Semarang aged 6-11 years. Data were collected through participatory observation, in-depth interviews, and documentation of artworks, then analyzed using the Miles & Huberman interactive model. Results showed artwork visualization dominated by natural landscape themes (41.7%), digital characters (16.7%), and social activities (13.9%). Typological analysis revealed visual type dominance (50%) with Mini-C Creativity level appropriate to developmental stages, distributed in good (50%), moderate (41.7%), and fair (8.3%) categories. Unique characteristics of Generation Alpha manifested in the ability to integrate digital experiences with traditional media, openness to technology themes, and strong individual expression. Conducive learning environments with individual approaches and community support proved crucial in optimizing creative potential. Findings confirm that Generation Alpha creativity develops through systemic interactions between generational characteristics, individual typology, and responsive environmental support.

Keywords: Creativity, Generation Alpha, Drawing, Children's Art, Mini-C Creativity.

INTRODUCTION

The Alpha Generation is the first group of children to grow up surrounded by advanced technology from birth, making them the so-called "digital generation." Growing up in an era of rapid and continuous technological development, the Alpha Generation has the potential to play a key role in driving innovation and transformation across various industries. With global access and ease of cross-border communication, they are also expected to have an advantage in developing linguistic communication skills at an international level (Iswatiningsih et al., 2024).

This generational dynamic is consistent with the theory proposed by Strauss and Howe in their book, *Generations: The History of America's Future*, which states that generational change occurs in society approximately every 20 years (Peribadi et al., 2025). A generation is not only shaped by people born in the same time period, but each generation that grows up in different years also has its own unique character. This character is influenced by politics, culture, or events that occur during that period. In the context of the Alpha Generation, their characteristics are shaped by the massive digital revolution, where technology is not just a tool, but has become an integral part of their daily lives (Nuryadin et al., 2025).

"According to McCrindle, as cited in Business Insider, the Alpha Generation (2011-2025) is the most familiar with digital technology and is claimed to be the most intelligent generation compared to previous generations (Swandhina & Maulana, 2022). Every week, approximately 2.5 million Alpha Generation children are born worldwide. This generation is known for being the most familiar with the internet in history. However, according to McCrindle, the Alpha Generation also faces serious challenges, such as gadget addiction, lack of social interaction, low creativity, and individualistic tendencies. They tend to prefer instant gratification and undervalue the process. Their strong

attachment to digital devices can even lead to social isolation (Fadlurrohman et al., 2025). This creates an interesting paradox in the development of creativity in Alpha Generation children. On one hand, they have unlimited access to information and visual references that can enrich their imagination. On the other hand, their dependence on technology may reduce their ability to explore creativity through conventional means. Therefore, it is essential to help enhance the creativity of Alpha Generation children through art activities, particularly drawing, which can balance technology use with traditional expressive skills.

Given the importance of childhood in shaping creativity, understanding child development stages is fundamental. According to Hurlock (1993:37) in his book *Child Development*, child development is divided into 5 periods, where early childhood (ages 2-6) and late childhood (ages 6-13) are critical phases in the formation of creativity. It is during these phases that Alpha Generation children experience rapid cognitive development while interacting intensively with their digital environment (Syafnita et al., 2023). Understanding these developmental characteristics is an essential foundation for designing approaches to optimize their creative potential. In the context of creative development during these critical periods, understanding the nature of creativity is essential. According to Ahmad & Mawarni (2021), creativity is the result of interaction between an individual and their environment, namely the ability to create new combinations based on data, information, or existing elements through experience and knowledge gained from school, family, and community environments. This definition takes on a new dimension when applied to the Alpha Generation, where their environment is enriched with unlimited access to global information, digital creative platforms, and interactive media that can be a source of inspiration for developing innovative ideas.

In the context of developing creativity through art, drawing becomes a highly strategic medium. Drawing, like other forms of art, is a part of human needs. In addition to primary needs such as food and clothing, humans need a medium or vehicle to express their ideas and thoughts in the form of artistic expressions that are closely related to human emotions. Drawing can also be an important part of a medium for channeling human needs to express themselves artistically (Sundawa & Martadi, 2021). For Alpha Generation children, drawing activities not only serve as a traditional expression medium but also as a bridge that connects the digital and analog worlds, allowing them to transform their digital experiences into tangible visual works.

Drawing activities also have unique characteristics in each phase of human development. As a medium of self-expression, drawing is closely related to human development phases, from childhood to adolescence and adulthood. In each development phase, drawing activities or the resulting artwork will have its own characteristics. Creativity is the continuous emergence of new ideas, resulting from interactions between humans and their environment (Sudarti, 2020). In the context of the Alpha Generation, this interaction is not limited to the physical environment but also includes the digital environment, which is rich in visual and interactive content.

To understand and optimize the creativity of Alpha Generation children in drawing, it is necessary to understand the theories of child art development. According to Read (1958:140) in *Education Through Art*, cited by Prayitno (2022), children's drawings can be classified into four types: Organic (depicting real objects with reasonable proportions), Lyrical (realistic but static objects with non- striking colors), Impressionism (emphasizing details and atmosphere), and Expressionism (expressing the child's way of seeing the world). Meanwhile, Lowenfeld & Brittain (1975: 275) divide children's artwork into "visual" (more realistic-objective) and

"haptic" (more emotional-subjective) types. Understanding this typology is essential in analyzing how the digital native characteristics of the Alpha Generation influence their style and approach to drawing.

Furthermore, in developing creativity through drawing, there are levels of creativity that can be achieved. According to Sugiarto (2019), creativity levels consist of four tiers: Big C Creativity (extraordinary creativity with monumental innovation), Pro-C Creativity (professional level), Little-C Creativity (creativity in everyday life through learning), and Mini-C Creativity (initial learning experiences that form the basis for further creativity). For Alpha Generation children, the focus of development is on Mini-C and Little-C levels, where the first experiences in learning to draw become a critical foundation for creativity development at higher levels.

Based on a review of previous studies, there are several studies relevant to the development of children's creativity through drawing. Fadlurrohim et al. (2025) in their research on "Understanding the Development of Alpha Generation Children in the Era of Industry 4.0" highlight that rapid technological development affects various fields, including social interaction, resulting in a more modern generation in facing the technology era. Although this study provides a general understanding of the characteristics of the Alpha Generation, it does not specifically discuss the aspect of creativity in the context of fine arts. Yuliatun (2017) in her study on "Creativity in Free Drawing Activities in Children Aged 4-5 Years" defines creativity as an individual mental process of new ideas and products that are combined and attached to oneself. This study emphasizes free drawing as an expressive activity but does not explore the special characteristics of children in the digital era. Meanwhile, Ukar et al. (2021) in their study "Analysis of Children's Drawing Creativity through Drawing Activities" emphasize that developing creativity through drawing emphasizes the process rather than the result, where the most important thing is that

children do it with joy without coercion to produce unique drawings according to their natural expression. Although providing insights into the importance of the creative process, this study has not considered the dynamics of creativity in the context of digital technology that dominates children's lives today.

Based on a review of previous studies, there appears to be a significant research gap in understanding children's creativity in the digital native era. The urgency of this research lies in the need to understand how the unique characteristics of the Alpha Generation influence their creative process in drawing and identify effective strategies to optimize their creative potential through art activities. Previous studies, although providing a valuable theoretical foundation on children's creativity in drawing, have not specifically discussed the phenomenon of creativity in the Alpha Generation, which has digital native characteristics with a fully integrated technological environment in their lives since birth.

Therefore, this study aims to fill this gap by exploring how drawing creativity can be an effective medium for enhancing the creative potential of Alpha Generation children. The novelty of this research lies in its specific focus on the Alpha Generation as the subject of study, which is a generation with unique characteristics in interacting with technology and digital environments. Unlike previous studies that discuss children's creativity in general, this study explores how drawing activities can be optimized to develop the creative potential of a generation that grows up in the digital native era. This approach is expected to contribute theoretically to the field of children's art education and provide practical guidance for educators and parents in developing the creativity of the Alpha Generation through meaningful and relevant art activities that align with the characteristics of the digital generation

METHODS

This study employs a mixed-methods approach combining qualitative observational research design with quantitative descriptive design to comprehensively examine the drawing creativity of Alpha Generation children in enhancing their creative potential. The qualitative component utilizes observational methods to understand the phenomenon of children's creativity in-depth through descriptions of speech, writing, and direct field observation (Moleong, 2009), as qualitative research can uncover more valuable information beyond mere numerical statements of quantity or frequency, as noted by Wiraguna et al. (2024). Simultaneously, the quantitative descriptive component provides measurable data to support and validate the qualitative findings through systematic documentation and analysis of creative outputs.

An interdisciplinary framework guides this investigation by integrating perspectives from fine arts, child development psychology, and creativity studies to comprehensively analyze the drawing creativity phenomenon among Alpha Generation children. The research subjects comprise Alpha Generation children participating in drawing activities at an art studio, while the research objects include both the resulting artwork and the creative processes occurring during drawing activities. Subject selection is based on the distinctive characteristics of the Alpha Generation, born in the digital era with creativity patterns that differ significantly from previous generations.

Data collection encompasses multiple strategies to ensure comprehensive coverage of both qualitative and quantitative aspects. Participatory observation enables direct examination of children's drawing creative processes, while in-depth interviews are conducted with children as primary subjects and teachers/instructors as supporting informants to gather qualitative insights. Documentation through photographs and videos captures drawing activities and resulting artwork for both qualitative analysis and

quantitative measurement. Recording techniques document the creative process with enhanced accuracy and realism (Rohidi, 2011). Primary data derive directly from observations and interviews, supplemented by secondary data including archives, activity photographs, and relevant literature that inform the study's theoretical foundation.

Meanwhile, the validity of the data was ensured through source triangulation by comparing data obtained from various informants and different data collection techniques. Triangulation was conducted according to the concept of Susanto et al. (2023), which utilizes sources, methods, and theories to examine data validity. Data analysis used the interactive analysis model of Miles & Huberman (1988), which includes four stages: data collection, data reduction, data display, and conclusion drawing. The analysis process was carried out simultaneously from the beginning of data collection, where data reduction involved selecting and focusing on relevant information, data display in the form of systematic descriptions, and conclusion drawing that was verified again to ensure the validity of the research findings

RESULTS AND DISCUSSION

Visualization Results of Alpha Generation Children's Artworks

The observation results of 12 child participants at Sanggar Rumah Kreatifa 443 Semarang show a diversity of artwork forms that reflect the characteristics of the Alpha Generation. Each participant produced three works through different learning methods: copying natural scenery, free drawing, and completing storytelling pictures using crayons as the primary medium.

The artwork showed a spectrum of themes that covered three main categories. First, conventional themes such as natural scenery dominated the copying stage, where children like Yana, Khansa, and Afrin showed the ability to reproduce natural objects with relatively accurate proportions. Second,

modern imaginative themes emerged in free drawing, seen in Khansa's exploration of astronauts on the moon, reflecting the Alpha Generation's interest in technology and space exploration. Third, popular digital themes were evident in Djibran's drawing of SpongeBob SquarePants, showing the strong influence of digital media on the Alpha Generation's artistic inspiration.

The visual complexity of the artwork varies according to age and individual ability. Children aged 10-11, such as Yana, Laksita, and Afrin, produce works with more elaborate details and structured composition. Afrin creates the most complex visualization of traditional Indonesian rural life, rich in detail, including traditional clothing, houses, and social activities, demonstrating a deep understanding of culture. In contrast, children aged 6-8, such as Alula and Cahyakila, focus more on exploring basic colors and shapes, but show more freedom in choosing fantasy themes like unicorns and integrating spiritual elements.

The technical aspect of the artwork shows mastery of diverse color gradations. Most children are able to apply color transitions to sky objects to create dramatic effects, especially in sunset and sunrise scenes. The color blending technique with crayons produces visually appealing effects in works like Laksita's waterfall scenery and Rifky's beach atmosphere. However, the consistency of technique application varies, with some children showing inconsistency between their first and second works in terms of finishing quality. The table below shows the distribution of visualization of Alpha Generation children's artwork at Sanggar Rumah Kreatifa 443 Semarang:

Table 1. Distribution of Themes of Children's Drawings by Generation Alpha

N o	Theme	Frequ ency	Perce ntage	Examples of Work
1	Panora ma	15	41.7%	Mountains, waterfalls, beaches 
2	Charac ters	6	16.7%	SpongeBo b, astronot 
3	Social Activiti es	5	13.9%	Family, School 
4	Fauna	4	11.1%	Birds, whales, swans 
5	Object	3	8.3%	Piano, flower

N o	Theme	Frequ ency	Perce ntage	Examples of Work
6	Spiritu al Theme	2	5.6%	Calligraph y, traditional atmospher e 
7	Fantas y/ Imagin ation	1	2.7%	Outer space, magic portal 
Total		36	100%	

The visualization of the artwork shows mastery of basic techniques that vary with the use of crayons, producing effects of gradation and color blending. The characteristics of the Alpha Generation are evident in their openness to digital and technological themes, ability to integrate traditional and modern elements, and strong expression of individuality in each artwork.

Types and Levels of Creativity in Alpha Generation Children's Artworks

Analysis of creativity typology based on Read's (1958) and Lowenfeld's (1975) classification shows a dominance of the visual type with strong realistic-visual characteristics. Most children are able to produce drawings that pay attention to the similarity of shape with the observed object, especially seen in the works of Yana, Khansa, and Afrin, which show accurate proportions and color gradations according to natural conditions.

The lyrical type is found in the works of Rafardhan and some other children who produce realistic but static objects with non-ostentatious color usage. The organic type is identified in the works of Djibran and Laksita, which show a natural organic relationship between objects and a good understanding of proportion. Expressionist tendencies emerge in the works of Adzki and Cahyakila, which show personal expression in responding to the environment through unconventional object selection. The table below shows the distribution of creativity types and levels in Alpha Generation children's artwork:

Table 2. Distribution of Types and Levels of Creativity of Generation Alpha Children

Name	Dominant Type	Creativity Level & Category	Score	Main Characteristics
Yana (10 years old)	Visual	Mini-C (Good)	4	Color gradation, right proportion
Khansa (8 years old)	Visual	Mini-C (Good)	4	High precision, imaginative themes
Gabriella (8 years old)	Visual	Mini-C (Enough)	2	Adaptation of proportions, basic techniques

Name	Dominant Type	Creativity Level & Category	Score	Main Characteristics
Laksita (10 years old)	Organic	Mini-C (Good)	4	Organic relationships, social details
Djibran (9 years old)	Organic	Mini-C (Enough)	3	Technique inconsistency
Adzki (9 years old)	Expressionist	Mini-C (Enough)	3	Sketch creativity, object details
Afrin (10 years old)	Visual	Mini-C (Good)	4	High complexity, culture
Alula (6 years old)	Visual	Mini-C (Good)	3	High imagination, proposition needs improvement
Cahyakila (8 years old)	Expressionist	Mini-C (Enough)	3	Spiritual, unconventional objects
Rifky (8 years old)	Lyrical	Mini-C (Enough)	3	Static, non-striking colors
Ellena (10 years old)	Visual	Mini-C (Good)	4	Educational theme, good composition
Rafardhan (7 years old)	Lyrical	Mini-C (Good)	4	Dramatic, color gradation

All works show the level of Mini-C Creativity, which is a basic level of creativity related to the first experience of art learning. The distribution of categories shows that 50% of children achieve a good category, 41.7% a moderate category, and 8.3% a fair category. Achievement of the good category is marked by the ability to master firm line quality, color gradation techniques, and neat finishing with consistency in their work.

The moderate category shows inconsistency in applying techniques, but has potential for creativity that can be developed. Meanwhile, the fair category requires intensive guidance in mastering basic techniques. The characteristics of Mini-C Creativity in the Alpha Generation show an exploration phase with openness to digital themes, ability to integrate traditional-modern elements, and strong expression of individuality as a foundation for developing creativity towards the Little-C level in the future.

The research findings on drawing creativity in Alpha Generation children at Sanggar Rumah Kreatifa 443 Semarang reveal a complex dynamic of creativity that reflects the unique characteristics of the digital era. Based on an analysis of 36 drawings from 12 participants, this study not only provides an overview of the visual manifestation of the Alpha Generation but also reveals how creativity is formed through the dynamic interaction between generational characteristics, learning environment, and individual development processes that intersect to form a holistic creative ecosystem.

The visual characteristics that emerge in the Alpha Generation children's artwork show an interesting phenomenon of the ability to naturally integrate digital experiences with traditional media. Yana's visualization of complex sunset color gradations and Khansa's interpretation of astronaut children with imaginative space backgrounds are not just the result of technical learning, but rather a reflection of the Alpha Generation's ability to transform the richness of digital visual references into manual media. This

transformation process is in line with Nasution & Srikandi's (2021) conception of creativity as a mental process that produces new ideas through the combination of existing elements, but with a distinctive nuance due to the influence of a digitally rich environment with visual stimulation.

The integration of digital experiences then forms a different aesthetic preference from previous generations. The tendency towards strong and expressive visuals, as seen in the choice of bright and contrasting colors in various works, reflects adaptation to a digitally rich environment with visual competition. The choice of easily recognizable subjects, such as Djibran's visualization of SpongeBob or Adzkie's school atmosphere, shows the Alpha Generation's characteristics of being fast, practical, and instant, but does not diminish the depth of their creative expression. Rather, the ease of recognition becomes a bridge for them to explore more complex technical and emotional complexities.

This complexity is further evident when observing the diversity of themes and interpretations that emerge in their work. Although using relatively uniform techniques, each child shows a very personal visual narrative. Laksita's waterfall scenery and family swimming bring a warm social dimension, while Cahyakila's insertion of Arabic calligraphy in a natural landscape shows complex multicultural awareness. This diversity of interpretation confirms Drevdahl's theory about the importance of producing something truly new, while also showing that the Alpha Generation's freedom of expression is not arbitrary, but rather structured within a framework of increasingly mature aesthetic understanding.

The high confidence that characterizes the Alpha Generation is manifested in their courage to explore imaginative and technically challenging themes. Alula's work with unicorns and rainbow backgrounds, as well as Rifky's use of contrasting silhouettes to visualize sunsets, shows that this generation is not afraid to take artistic risks. This phenomenon

indicates that the interaction between digital experiences and the learning process at the art studio has created a psychological environment that supports creative exploration without the mental barriers often experienced by previous generations.

This diverse visual manifestation can be understood more deeply through an analysis of the typology of works, which reveals systematic patterns in the creative approach of Alpha Generation children. The dominance of visual and lyrical types within the theoretical framework of Read and Lowenfeld is not an isolated phenomenon, but rather the result of a cognitive development process influenced by intensive exposure to digital visuals. The works of Yana, Khansa, and Afrin, which demonstrate a mature understanding of proportion, compositional balance, and color relationships with temporal atmosphere, reflect the development of visual-realistic abilities accelerated by access to extensive and high-quality visual references.

The dominance of the visual type does not eliminate the presence of other approaches that add nuance to the spectrum of Alpha Generation creativity. The presence of the lyrical type in the works of Aqila Tifani and Rafardhan shows that within the diversity of the Alpha Generation, there are still children who have introspective and contemplative tendencies. The calm and static composition, the use of non-ostentatious colors, and the peaceful atmosphere in their works indicate that not all Alpha Generation children are caught up in the visual digital noise, but are able to find a space of calm in their creative expression.

Meanwhile, the tendency towards the organic type identified in the works of Djibran and Laksita shows an evolution in children's understanding of the holistic relationship between objects and their environment. Their ability to visualize the unity of visual ecosystems and human anatomical proportions indicates that digital exposure does not distance them from an organic understanding of nature, but rather enriches it with a broader

perspective. The expressionist aspect that emerges in the works of Adzkia and Cahyakila complements this spectrum by showing a strong personal and subjective dimension, where children not only express egocentric sensations but also critical interpretations of the outside world.

The diversity of typology reflects the complexity of creativity levels that develop in Alpha Generation children. The finding that all works are at the Mini-C Creativity level should not be seen as a limitation, but rather as a strong foundation for long-term creativity development. Mini-C Creativity, characterized by first experiences in art learning, is very suitable for the characteristics of the research subjects aged 6-11 years, but variations in quality within the same level reveal an interesting developmental dynamic.

The good category shown by Yana, Khansa, and Afrin not only reflects technical consistency but also emotional maturity in expression. Consistency in mastering basic techniques and applying harmonious color gradations indicates that they have passed the initial experimentation phase and begun to develop a stable personal style. In contrast, the moderate category represented by Djibran and Adzkia illustrates the essence of Mini-C Creativity, which is a phase of exploration and experimentation full of productive inconsistencies. The technical inconsistencies they show are not deficiencies, but rather indicators of a healthy and natural learning process.

The fair category shown by Gabriella provides an important perspective on the most fundamental spectrum of Mini-C Creativity. Although mastery of basic techniques still requires development, her ability to draw objects according to theme shows that the foundation of creativity has been built. This variation confirms that creativity develops individually at different speeds, but each stage has equal value and potential for long-term development.

The dynamics of creativity development cannot be separated from the crucial role of the

environment in shaping and facilitating creative expression in Alpha Generation children. The art studio environment with a staged learning system that provides a clear structure without sacrificing exploratory freedom has proven to be an effective catalyst. The learning structure, which starts from sketching, coloring, to final completion, provides a framework that helps children organize their creative process, while freedom in interpretation and expression is maintained.

The policy of limiting participants to a maximum of 12 children per session creates an intimate learning environment that allows teachers to understand the individual characteristics of each child. This intimacy not only affects the effectiveness of technical knowledge transfer but also the teacher's ability to provide stimuli that match the potential and specific interests of each child. The result is a responsive and adaptive learning environment where every child feels valued and encouraged to explore their creative potential to the maximum.

The adoption of technology through the use of WhatsApp groups as a communication medium shows how the art studio adapts to the characteristics of the Alpha Generation, which is already accustomed to integrating technology in various aspects of life. Digital media not only serves as an administrative tool but also extends the creative space that allows the learning process to continue beyond face-to-face sessions. Documentation and sharing of works through this digital platform create a virtual community that strengthens the sense of belonging and provides social validation for children's work.

Meanwhile, the role of the family environment in supporting the creative process also shows no less interesting complexity. Families that actively provide facilities and show emotional involvement in drawing activities not only provide material support but also psychological validation that is very important for the development of children's self-confidence. Conversely, when this support is minimal, children show symptoms of

stagnation that indicate that the family environment is not just a passive background, but an active factor that determines the trajectory of creative development (Eva et al., 2021).

The dynamic interaction between the art studio environment and the family is then strengthened by the role of the broader social community. The practice of documenting works and distributing drawings through WhatsApp groups creates a network of appreciation that extends to the family's social environment. Recognition and appreciation from various parties not only increase children's intrinsic motivation but also build awareness that art has social value and can contribute to community life. However, the complexity of this environmental interaction also reveals that its influence is not always linear. Children with outstanding artistic talent show a faster response to environmental stimuli, while those who are less interested require more creative and contextual approach strategies. This phenomenon confirms that successful creativity development requires a complex synergy between children's internal potential, responsive environmental support, and adaptive learning strategies.

The findings of this study as a whole confirm that the creativity of Alpha Generation children has unique characteristics but is not separated from the fundamental principles of creativity development. Their ability to integrate digital influences with traditional media, preference for strong and expressive visuals, and freedom in exploring ideas with high aesthetic awareness show an evolution in the manifestation of generational creativity. Mini-C Creativity that they show is not an endpoint, but a solid foundation for the development of creativity towards a higher level in the future.

More than that, this research confirms that creativity is a systemic phenomenon that cannot be understood partially. A conducive environment, including physical, social, and psychological aspects, has proven to be a crucial factor in shaping a sustainable creative

ecosystem. The dynamic interaction between generational characteristics, creativity typology, developmental levels, and environmental support creates a complex formula that determines the quality and direction of creativity development in Alpha Generation children, while providing valuable insights for the development of more responsive and effective art education strategies in the digital era.

CONCLUSION

The study on drawing creativity in Alpha Generation children at Sanggar Rumah Kreatifa 443 Semarang yielded comprehensive findings on the unique and complex characteristics of creativity. The visualization of the children's artwork showed their ability to naturally integrate digital experiences with traditional media, reflected in the diversity of themes, including landscapes (41.7%), digital characters (16.7%), social activities (13.9%), fauna (11.1%), objects (8.3%), spiritual themes (5.6%), and fantasy/imagination (2.7%). Technical skills demonstrated mastery of color gradation and blending that varied according to age and individual development, with 10-11-year-old children producing more complex and structured works compared to 6-8-year-old children who focused more on exploring basic colors and shapes.

The analysis of creativity typology revealed a dominance of the visual type (50%) with strong realistic-visual characteristics, followed by lyrical (25%), organic (16.7%), and expressionist (8.3%) types. All works were at the Mini-C Creativity level, which is suitable for the 6-11-year-old age group, with a distribution of good (50%), moderate (41.7%), and fair (8.3%) categories. The unique characteristics of the Alpha Generation were manifested in their openness to digital and technological themes, ability to integrate traditional and modern elements, and strong individuality with high confidence in artistic exploration.

The learning environment at the studio played a crucial role as an effective catalyst through a staged learning system that provided a clear structure without sacrificing exploratory freedom. The policy of limiting participants to a maximum of 12 children per session created an intimate learning atmosphere that allowed for individual approaches, while the adoption of technology through WhatsApp groups as a communication medium showed adaptation to the characteristics of the Alpha Generation. Support from the family environment and social community through documentation and appreciation of artwork provided psychological validation that strengthened intrinsic motivation and built awareness of the social value of art.

Overall, the findings confirmed that the creativity of Alpha Generation children is a systemic phenomenon shaped by the dynamic interaction between generational characteristics, individual creativity typology, Mini-C Creativity development level, and supportive environment. The Mini-C Creativity demonstrated was not a limitation but a solid foundation for creativity development towards higher levels, with the potential to evolve into Little-C Creativity through continuous and directed development.

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