



Fostering cultural entrepreneurship: Opportunities and challenges in art and culture-based education

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ABSTRACT

Entrepreneurship education has become a key agenda in higher education to foster student creativity and innovation. This study aims to analyze the implementation of arts and culture-based entrepreneurship at Fakultas Bahasa, Seni, dan Budaya (FBSB) Universitas Negeri Yogyakarta. The research used a mixed-methods approach, including student surveys, Forum Group Discussions (FGDs) with lecturers, and analysis of curriculum documents. The results indicate that the majority of students have a high interest and awareness of cultural entrepreneurship, with approximately two-thirds having gained practical experience through class projects and training programs. However, integration within the curriculum remains uneven. The Fine Arts and Crafts Study Program emphasizes cultural innovation, while the Language and Music programs tend to be more general. FGDs with lecturers revealed that FBSB students excel in creativity but are weaker in formal business literacy than students from the Fakultas Ekonomi dan Bisnis. Furthermore, another challenge arises from reliance on artificial intelligence in proposal development, raising issues of originality. This study concludes that contextual curriculum redesign, the implementation of project-based learning, strengthening institutional support, and ethical digital literacy are necessary to foster competitive cultural entrepreneurs in the era of the creative economy.

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ABSTRAK

Pendidikan kewirausahaan menjadi agenda utama dalam pendidikan tinggi untuk melatih kreativitas dan inovasi mahasiswa. Penelitian ini bertujuan untuk menganalisis implementasi kewirausahaan berbasis seni dan budaya di Fakultas Bahasa, Seni, dan Budaya (FBSB) Universitas Negeri Yogyakarta. Metode penelitian menggunakan pendekatan campuran (mixed-method) melalui survei mahasiswa, Forum Group Discussion (FGD) dengan dosen, serta analisis dokumen kurikulum. Hasil penelitian menunjukkan bahwa mayoritas mahasiswa memiliki minat dan kesadaran tinggi terhadap kewirausahaan budaya, dengan sekitar dua pertiga telah memperoleh pengalaman praktis melalui proyek kelas dan program pelatihan. Namun, integrasi dalam kurikulum masih belum merata. Program Studi Seni Rupa dan Kriya lebih jelas menekankan inovasi budaya, sedangkan program Bahasa dan Musik cenderung masih bersifat umum. FGD dengan dosen mengungkapkan bahwa mahasiswa FBSB unggul dalam kreativitas, tetapi lemah dalam literasi bisnis formal dibandingkan dengan mahasiswa Fakultas Ekonomi dan Bisnis. Selain itu, tantangan lain muncul berupa ketergantungan pada kecerdasan buatan dalam penyusunan proposal yang menimbulkan isu orisinalitas. Penelitian ini menyimpulkan bahwa redesign kurikulum kontekstual, penerapan project-based learning, penguatan dukungan kelembagaan, serta literasi digital yang etis diperlukan untuk menumbuhkan wirausahawan budaya yang kompetitif di era ekonomi kreatif.

Kata Kunci: inovasi pendidikan; kewirausahaan budaya; seni dan bahasa

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INTRODUCTION

Entrepreneurship education has increasingly become a central agenda in higher education because it equips students with creativity, innovation, and problem-solving skills necessary in the 21st century (Banha et al., 2022; Maritz et al., 2022; Ramsgaard & Blenker, 2022; Rodrigues, 2023). Moreover, the emergence of artificial intelligence (AI) as a pedagogical tool has transformed entrepreneurship education by enabling personalized learning, rapid prototyping of ideas, and data-driven decision-making in student projects (Chen et al., 2024; Sitaridis & Kitsios, 2024; Zhou et al., 2024). At the same time, it raises pedagogical challenges in ensuring that AI use enhances creativity and critical thinking rather than replacing them (Bell & Bell, 2023; Mu & Zhao, 2024; Pastarmadzhieva & Angelova, 2025). Within this digitally transforming educational landscape, the Fakultas Bahasa, Seni, dan Budaya (FBSB) Universitas Negeri Yogyakarta has unique potential to foster culture-based entrepreneurship, also known as cultural entrepreneurship.

This approach integrates artistic creativity and cultural values into entrepreneurial practices, enabling students to transform cultural assets into marketable products and services supported by AI (Hendri et al., 2023; Salvador & Comunian, 2023). In Indonesia, cultural entrepreneurship has been shown to strengthen local economic growth while simultaneously preserving cultural identity (Al-Lawati et al., 2022; Suparno et al., 2024). Nonetheless, the implementation of entrepreneurship education within arts- and culture-based faculties reveals various challenges in practice (Jie & Min, 2025; Ratten & Usmanij, 2021). At FBSB Universitas Negeri Yogyakarta, entrepreneurship courses are often adapted from business-oriented models that primarily focus on financial and managerial competencies (Hendri et al., 2023). Meanwhile, the curriculum design fails to integrate students' creative and cultural strengths. Consequently, students may exhibit strong artistic creativity but encounter some obstacles in applying formal business frameworks.

Additionally, the increasing use of AI tools in proposal writing and project development raises concerns about originality and ethical digital literacy in creative disciplines (Bell & Bell, 2023; Pastarmadzhieva & Angelova, 2025). These field-based observations signify a disparity between standardized entrepreneurship models and the distinctive characteristics of arts, language, and cultural education. Previous studies have mostly emphasized entrepreneurship education in economic and business faculties, focusing on business literacy, managerial skills, and innovation ecosystems (Nabi et al., 2017; Ramsgaard & Blenker, 2022; Santoso et al., 2023; Sreenivasan & Suresh, 2023). Such a focus has resulted in a limited theoretical understanding of how entrepreneurship education operates within creative and cultural disciplines. The limited research in this area is problematic because it hinders teachers' ability to design responsive pedagogical models to address the characteristics of arts-, culture-, and language-based disciplines (Abisuga & Muchie, 2021; Rapisarda & Loots, 2021; Rodrigues, 2023).

Without this knowledge, standardized, business-oriented frameworks might be used across all entrepreneurship education, although they are unlikely to align with the learning cultures of creative fields. Emerging studies suggest that entrepreneurship education in cultural contexts requires more contextualized and experiential approaches. Experiential learning through cultural collaboration prepares students for business and entrepreneurship by

developing problem-solving skills and providing real-world insights (Motta & Galina, 2023; Rahmawati et al., 2023). This added to the complexity of entrepreneurship education, where, across different disciplines or contexts, it may be understood and practiced differently (Wong & Chan, 2024). However, these studies remain fragmented and provide limited insight into how cultural entrepreneurship is systematically embedded across different study programs within a single faculty.

In addition, they have not sufficiently addressed how the advancement of AI in learning and creative production shapes the implementation of cultural entrepreneurship education. To address this gap, the present study scrutinizes how cultural entrepreneurship is integrated across study programs within the FBSB. This study expands on previous research by positioning cultural creativity as the main driver of entrepreneurship. It also critically examines emerging challenges related to over-reliance on Artificial Intelligence (AI), particularly concerns about authenticity, copyright, and ethical digital literacy in creative education. Given the complexity of cultural entrepreneurship education, relying on quantitative data alone is deemed insufficient to capture the subtle pedagogical processes, disciplinary meanings, and contextual challenges involved.

Although quantitative data can reveal general patterns of perception and curriculum integration, qualitative insights are needed to understand how students and lecturers interpret entrepreneurship, negotiate cultural values, and respond to AI-mediated learning practices. In this vein, the present study adopts a mixed-methods approach that combines survey data, in-depth interviews, and document analysis. This approach aims to provide a comprehensive understanding of the implementation of cultural entrepreneurship education. Based on this rationale, the study addresses the following research problems about how art- and culture-based entrepreneurship is integrated into the FBSB curriculum, and what challenges and opportunities arise in its implementation. Accordingly, this study aims to analyze students' perceptions, lecturers' insights, and curriculum documents to map the current state of cultural entrepreneurship education and to propose strategies for strengthening its implementation in higher education.

LITERATURE REVIEW

Entrepreneurship Education in Higher Education

Entrepreneurship education has increasingly become a central concern in higher education, driven by the need to equip students with creativity, innovation, adaptability, and problem-solving skills in a rapidly changing global economy (Ramsgaard & Blenker, 2022; Sreenivasan & Suresh, 2023). Business faculties traditionally dominate this agenda, with curricula focusing on managerial competence, financial literacy, and new venture creation (Ratten & Usmanij, 2021). Such approaches emphasize entrepreneurial skills as primarily economic, focusing on the creation of new businesses and enhancing competitiveness. However, this orientation often overlooks the potential of non-business disciplines, such as the arts and humanities, which are equally capable of nurturing entrepreneurial mindsets through creativity, collaboration, and critical reflection (Penaluna & Penaluna, 2023;

Recent research suggests that entrepreneurship education can and should be reimagined beyond its economic lens, incorporating dimensions of social innovation, cultural identity, and sustainability (Guo, 2025; Filho et al., 2025). In Indonesia, entrepreneurship programs are increasingly seen as instruments of empowerment, reducing reliance on traditional employment pathways and fostering local economic development (Hendri et al., 2023). Nonetheless, the implementation of entrepreneurship education outside business faculties often lacks structure, relevance, and disciplinary sensitivity, resulting in uneven outcomes. This indicates the need for curriculum models that integrate entrepreneurship education in ways that reflect the specific strengths and learning styles of different disciplines (Kurniawan et al., 2024).

Cultural Entrepreneurship and Curriculum Contextualization

Cultural entrepreneurship has emerged as a distinct form of entrepreneurship, emphasizing the integration of artistic creativity, cultural heritage, and innovation into economic practices (Ratten, 2023; Wong & Chan, 2024). This approach enables individuals to transform cultural assets into marketable products and services while simultaneously contributing to cultural preservation (Rahmawati et al., 2023; Suparno et al., 2024; Näsholm & Eriksson, 2025). It is particularly relevant for faculties of languages, arts, and culture, where students' creativity and cultural knowledge form the foundation of their disciplinary training. Studies highlight that cultural entrepreneurship not only supports the growth of creative industries but also strengthens community identity and generates localized economic resilience (Kara & Dheer, 2023).

Pedagogically, embedding cultural entrepreneurship requires a curriculum that contextualizes creative practices and entrepreneurial skills. Experiential learning is highly valuable for connecting theoretical frameworks with real-world applications, and entrepreneurship education must be tailored to align with specific disciplinary orientations within faculties of arts and culture (Rahmawati et al., 2023). Despite growing recognition of this approach, gaps remain in systematically integrating cultural entrepreneurship into higher education curricula. This highlights the importance of developing frameworks that not only preserve disciplinary identities but also empower students to participate in the creative economy with ethical digital literacy and practical entrepreneurial skills.

Taken together, the literature suggests that while entrepreneurship education has been well developed in business faculties, its integration into arts and culture faculties remains limited and uneven. Previous studies emphasize the need for contextualized curriculum models and experiential pedagogies, yet little research has explored how these approaches are applied in Indonesian higher education, particularly at the FBSB. This study addresses that gap by examining how cultural entrepreneurship is implemented, perceived, and developed within this faculty, thereby offering insights into a curriculum that balances creativity with entrepreneurial competence.

METHODS

This study employed a mixed-method research design to explore how cultural entrepreneurship can be fostered through art- and culture-based education. This approach

was deemed appropriate given the multifaceted and context-specific nature of entrepreneurship learning, which demands both quantitative measurement of student perceptions and qualitative insights into pedagogical and institutional practices. The integration of multiple data sources enabled methodological triangulation, thereby strengthening the validity and trustworthiness of the findings. Student participants were purposively selected from those who had completed the Entrepreneurship course in the previous semester to ensure informed, experience-based responses. Quantitative data were collected via 10-item questionnaires, measured on a five-point Likert scale, distributed online via Google Forms to 45 students from various study programs in the Faculty of Languages, Arts and Cultures.

The instrument measured three dimensions, including student understanding, interest, and experiences in entrepreneurship. The obtained data were analyzed statistically using SPSS. Descriptive statistics (mean and standard deviation) were computed to summarize students' responses across the three dimensions. Subsequently, one-sample t-tests were performed to examine whether students' mean scores on each item were statistically significant. A significance level of $p < .05$ was applied. The quantitative results were later integrated with qualitative findings to provide a comprehensive understanding of entrepreneurship learning practices at FBSB. In addition to the Likert-scale items, the questionnaire included open-ended questions to enrich the qualitative data.

In addition, Focus Group Discussions (FGDs) were conducted with four (4) lecturers who deliver art- and culture-based entrepreneurship subjects and two (2) expert lecturers with more than 2 years of experience teaching entrepreneurship subjects. This FGD focused on exploring the instructional practice, perceived opportunities, and challenges encountered during the implementation of art- and culture-based entrepreneurship education. The FGD session lasted for approximately 100 minutes and was facilitated using a semi-structured guide. This type of FGD is preferable because it encourages participants to share their experiences openly while maintaining consistency in the discussion topics. This session was audio-recorded and transcribed to support the analysis. To triangulate the data, curriculum documents across study programs in the Faculty of Languages, Arts and Cultures were analyzed to contextualize and support the findings from the questionnaire and FGD. The documents include curriculum guidelines, syllabi, and lesson plans for the entrepreneurship subject across the study programs that offer it in the Faculty of Languages, Arts and Cultures.

The analysis focused on identifying cultural relevance, entrepreneurial elements, institutional expectations, and implementation strategies. The qualitative data were analyzed thematically following the established six stages of thematic analysis. The analysis stages include: 1) Familiarization with the data; 2) Generating initial codes; 3) Searching for themes; 4) Reviewing themes; 5) Defining and naming themes; and 6) Writing the report. Initial codes were generated inductively from recurring statements related to students' perceptions, instructional practices, and institutional conditions in entrepreneurship education. Codes reflecting student awareness and motivation were grouped into the theme Student Interest and Understanding. Meanwhile, codes describing project-based activities, experiential learning, and the use of cultural assets fall under the theme of Entrepreneurship Learning Practices. Lastly, codes associated with curriculum limitation, concerns about student reliance on AI, and limited mentoring and funding were categorized under Institutional Support and Challenges.

RESULTS AND DISCUSSION

This study employed a mixed-methods approach to investigate policies, evaluate the status of entrepreneurship programs, and develop a systematic framework for integrating art- and culture-based entrepreneurship into the FBSB curriculum at Universitas Negeri Yogyakarta. It focused on students' understanding, interest, and experience in cultural entrepreneurship as well as institutional readiness for curriculum integration. Quantitative data were obtained through five-point Likert-scale questionnaires, while qualitative data were collected through open-ended questionnaires, focus group discussions (FGDs), and curriculum document analysis.

Quantitative Findings

A total of 45 students completed a 10-item questionnaire categorized into three dimensions: understanding, experience, and interest. **Table 1** presents the descriptive statistics across the dimensions and the results of a one-sample t-test.

Table 1. Descriptive Statistics and One-Sample Test of The Dimensions of Students' Perception

Dimension	Item	Mean	Std. Deviation	t value	Sig. (2tailed)
Understanding	Q1	3,78	1,166	21,742	0.000
	Q2	3,60	1,372	17,604	0.000
	Q9	3,67	1,128	21,803	0.000
Interest	Q4	3,71	1,160	21,454	0.000
	Q6	3,49	1,254	18,656	0.000
	Q8	4,27	0,939	30,479	0.000
Experience	Q3	3,67	1,382	17,802	0.000
	Q5	3,64	1,246	19,621	0.000
	Q7	3,42	1,055	21,759	0.000
	Q10	4,36	0,933	31,312	0.000

Note. N = 45. Test value = 0.

Source: Research 2025

Table 1 shows that all items obtained mean scores above 3.40 on a five-point Likert scale, indicating generally positive student perceptions of entrepreneurship learning. In the understanding dimension, mean scores ranged from 3.60 to 3.78, indicating that students had a strong conceptual understanding of cultural entrepreneurship. The experience dimension showed mean scores ranging from 3.42 to 4.36, indicating that students generally had positive learning experiences, though practical exposure was not evenly distributed. The interest dimension yielded mean scores ranging from 3.49 to 4.27, indicating strong student interest in entrepreneurship learning activities.

The one-sample t-test shows that all questionnaire items were statistically significant ($p < 0.001$), indicating that students' responses regarding understanding, experience, and interest are significantly positive. Overall, the quantitative results show that FBSB students demonstrate a high level of interest and adequate understanding of entrepreneurship learning, accompanied by positive but varied learning experiences. These quantitative findings indicate generally positive perceptions of the students, particularly in the dimensions of interest and conceptual understanding. However, these numerical trends require further explanation to rationalize how the perceptions were formed and why practical competencies remain unequal.

In this light, qualitative data provide critical issues into this issue by revealing the learning processes, pedagogical practices, and institutional conditions that influence students' responses towards entrepreneurship education. The relatively high mean scores in the interest dimension are attributed to students' strong awareness of cultural value and their enthusiasm for transforming local arts into entrepreneurial products. To further explain these patterns, the qualitative findings examine how students' awareness of cultural values and their learning experiences shape this interest. Simultaneously, the qualitative data examine potential gaps between students' perceived understanding and their actual business competence, particularly regarding the formal business concepts and the use of AI in proposal development.

Qualitative Findings

Qualitative analysis of the data revealed three main themes: (1) student interest and understanding, (2) entrepreneurship learning practices, and (3) institutional support and challenges. **Table 2** below displays the results of the thematic analysis of the qualitative data.

Table 2. Qualitative Data Display

Theme	Codes	Excerpts
1. Student interest and understanding	a. Awareness of cultural value	"Cultural entrepreneurship is an effort to develop opportunities from local arts and cultural values. Many UMKM products, such as batik, paintings, and crafts, show strong market potential." (Student Response)
	b. Over-reliance on AI-generated proposals	"When introduced to Business Model Canvas or Break-Even Point, students become confused, and many proposals rely heavily on AI-generated content." (FGD - Lecturer)
	c. Difficulty understanding business concepts	"Students in language and literature programs struggle to shift from language-based thinking to business-oriented thinking." (FGD - Lecturer)
2. Entrepreneurship learning practices	a. Practical and collaborative learning with industry	"Students conduct field observations, develop a business model, write proposals, and finally produce and sell their products." (FGD - Lecturer)

Theme	Codes	Excerpts
	b. Integration of cultural elements into products	"I created a handmade watch product combining traditional Indonesian motifs with modern design." (Student Response)
	c. Project-based learning	"There is no final written exam; it is replaced by a product exhibition, such as a bazaar, so students gain real entrepreneurial experience." (FGD - Lecturer)
3. Institutional support and challenges	a. Curriculum misalignment in non-business faculties	"Students face difficulties in business calculations and marketing strategies due to the absence of supporting subjects." (FGD - Lecturer)
	b. Need for incubation and industry partnerships	"Support such as training, business mentoring, incubators, and cultural product exhibitions is needed to help students develop their ventures." (Student Response)
	c. Marketing and digital skill gaps	"The biggest challenge is limited digital marketing skills and a lack of promotion channels for cultural products." (Student Response)

Source: Research 2025

The qualitative findings presented in **Table 2** illuminate the variation observed in the experience dimension of the quantitative data. It can be seen that while some students reported high levels of entrepreneurial experience, others reported limited exposure. It is correlated to the instructional practices across study programs. Qualitative evidence further indicates that art and craft programs tend to implement project-based and experiential learning, such as bazaar and industrial collaboration. In contrast, language and music programs rely more heavily on lecture-based instruction with fewer structured entrepreneurial projects. Beyond explaining differences in learning experiences, the qualitative data unveil broader patterns affecting cultural entrepreneurship education at FBSB. The integrated qualitative findings from FGDs, open-ended student responses, and curriculum document analysis reveal three interconnected patterns.

First, students showed strong interest and positive understanding of arts- and culture-based entrepreneurship, viewing it as a way to preserve cultural identity while creating economic value. However, both students and lecturers reported that FBSB students had limited understanding of formal business concepts. This was confirmed by curriculum documents showing that several programs still emphasize general entrepreneurship theory without explicit arts- and culture-based business content. Second, entrepreneurship learning practices increasingly adopt experiential and project-based approaches, particularly in art and craft programs, where business plans, product development, and cultural innovation projects are embedded in curriculum design. However, document analysis indicates inconsistent implementation across study programs, with language and music programs relying more on lecture-based instruction and lacking structured entrepreneurial projects.

Third, institutional support and challenges remain evident, including insufficient support for business courses, limited access to industry collaboration, and funding and incubation facilities. These concerns are reinforced by curriculum documents that reveal the absence of integrated faculty-level policies and standardized learning outcomes for arts- and culture-based entrepreneurship. Despite the high creative potential and student motivation, stronger curriculum alignment and institutional support are required to develop sustainable cultural entrepreneurship at FBSB. Taken together, the findings reveal that FBSB students demonstrate positive attitudes and a high interest in entrepreneurship learning, as evidenced by their adequate conceptual understanding. However, practical experiences, business competencies, and institutional support remain underdeveloped. These gaps point to the need for a more contextually grounded, culturally rooted, and structurally supported entrepreneurship education curriculum.

Discussion

The findings of this study align with and extend previous research on entrepreneurship education in non-business faculties, particularly in arts- and culture-based contexts. Quantitative results revealed that FBSB students demonstrate a strong interest and a solid understanding of cultural entrepreneurship, with nearly two-thirds reporting familiarity. However, some had not yet experienced its practical application in class. More than half had gained exposure through bazaars, classroom projects, or SME training, but access to such opportunities remained uneven. Project-based entrepreneurial learning has been proven to enhance students' motivation and conceptual grasp of entrepreneurship (Santoso et al., 2023). In addition, experiential learning also significantly improves students' entrepreneurial competencies (Rahmawati et al., 2023).

In the present study, students' high mean scores in interest and experience dimensions confirm that arts and culture-based entrepreneurship learning can effectively engage students when learning activities involve real-world projects and cultural product development. However, contrasts with the Fakultas Ekonomi dan Bisnis (FEB) should be understood as contextual insights drawn from existing literature and institutional documents, rather than direct empirical findings of this study, as FEB was not included as an analytical unit. FEB students benefited from supporting courses such as accounting and marketing, whereas FBSB students excelled in creativity but struggled with formal business concepts, such as the Business Model Canvas (BMC) and Break-Even Point (BEP). Moreover, student projects in FBSB often drew on local cultural assets but lacked modern marketing strategies. Entrepreneurship curricula in non-economics faculties often lack sufficient scaffolding of business fundamentals, resulting in student confusion when theoretical business tools are introduced without adequate supporting courses.

The present document analysis further confirms this gap, showing that several FBSB programs still rely on general entrepreneurship content without embedding structured business skill development tailored to arts and culture students. The present study also revealed that arts- and culture-based products developed by students possess strong creative and cultural potential but remain weak in marketing strategy and commercialization. The lecturer participants further stressed the importance of packaging, branding, and storytelling as central to cultural innovation. Creative products from higher education often

fail to reach broader markets due to limited institutional linkages with industry and insufficient incubation systems (Hendri et al., 2023). In a broader context, higher education plays a crucial role in shaping competitive cultural entrepreneurs (Salvador & Comunian, 2023). The lack of standardized faculty-level policies and entrepreneurship support structures identified in this study reflects precisely the institutional gap highlighted in these previous works.

An additional contribution of this study is the identification of emerging concerns about students' reliance on AI-generated content in proposal writing, which may reduce the originality of business ideas. Lecturers perceived this reliance not merely as a technical issue but as an ethical challenge in digital literacy closely related to originality, authorship, and the responsible use of digital tools. Excessive reliance on AI-generated proposals was found to blur students' sense of intellectual ownership and to weaken their understanding of intellectual property. This issue is particularly critical in cultural entrepreneurship, where authenticity and cultural embeddedness are central. From this perspective, AI should be positioned not only as a productivity-enhancing tool but also as a pedagogical object that requires explicit guidance and critical engagement. Without clear instructional boundaries, students may unintentionally overlook principles of academic integrity, cultural authenticity, and sustainable innovation.

The present findings reveal a more critical dimension compared to previous studies that emphasized the positive roles of AI in enhancing entrepreneurship education, such as supporting personalized learning, market analysis, and idea generation (Mu & Zhao, 2024; Tapalova & Zhiyenbayeva, 2022). Lecturer reported students' increasing reliance on AI-generated tools to write business proposals and generate marketing narratives, which leads to generic outputs with limited originality and weak cultural embeddedness. This dependency may accidentally undermine the objective of cultural entrepreneurship education, which is to foster creativity, contextual innovation, and authentic cultural expression. Accordingly, this study expands the existing literature by demonstrating that integrating AI into entrepreneurship education requires careful instructional design to balance technological efficiency with creative and cultural authenticity.

Thus far, the findings confirm that students in arts and culture faculties possess creative capacity and high motivation to become cultural entrepreneurs, supporting prior evidence that creativity is a strong mediator in entrepreneurial development (Suparno et al., 2024). However, as with previous findings, this potential cannot be fully realized without curriculum adjustments, expanded experiential learning, and stronger institutional support (Hendri et al., 2023). Current barriers, including limited funding, weak business skills, and reliance on AI, highlight the necessity for student-centered, contextually designed curriculum supported by consistent mentorship and institutional structures. With these strategies in place, FBSB students can be developed into cultural entrepreneurs or creativepreneurs who effectively combine local arts and culture with modern innovation (Salvador & Comunian, 2023).

With respect to the first research question, the findings reported that art- and culture-based entrepreneurship at FBSB has been integrated into the curriculum primarily through project-based activities. However, it remains insufficiently contextualized to the faculty's cultural strengths. Meanwhile, addressing the second research question, this study identifies both opportunities and challenges in implementing art- and culture-based entrepreneurship

education. Opportunities emerge from students' strong interest, positive attitudes, and creative potential in developing products and services rooted in culture. On the other hand, challenges persist in the limited understanding of formal business concepts, inadequate institutional support systems, and an increasing reliance on AI-generated proposals, which raises concerns about authenticity and genuine entrepreneurial thinking.

Limitation of the study

However, it should be noted that the generalizability of these results is limited. First, this study relies on self-reported data, which participants' subjective perceptions may influence. Second, the limited number of participants in the qualitative data collection may constrain the depth and transferability of the findings. Additionally, as the data were collected within a single faculty, the results should be interpreted with caution when considering broader institutional implications. Finally, comparative references to FEB are used analytically to contextualize the findings, rather than as empirical comparisons.

CONCLUSION

The findings of this study highlight that the implementation of art- and culture-based entrepreneurship in the FBSB at Universitas Negeri Yogyakarta has significant potential but remains constrained by curricular and institutional gaps. Quantitative results show that students generally demonstrate strong interest and adequate understanding of the principles of cultural entrepreneurship. At the same time, qualitative findings reveal that practical exposure through bazaars, classroom projects, and small-scale SME collaborations is unbalanced across study programs, leaving some students at the early exploratory stage with limited real-world practice. While students show strength in cultural creativity, they continue to struggle with formal business concepts such as financial planning and market analysis.

Moreover, the existing curriculum is perceived as insufficiently contextual, as it largely mirrors the FEB model, which prioritizes economic and technical content over artistic and cultural innovation. As a result, student products tend to emphasize local cultural content but lack strategic marketing and scalability. A key novel contribution of this study is the identification of students' increasing reliance on AI tools in preparing business proposals and marketing narratives. However, AI offers efficiency and supports idea generation, but over-reliance risks reducing the originality of their ideas and weakening the cultural authenticity that is crucial in cultural entrepreneurship. This finding further emphasizes the importance of pedagogical regulation of AI use to ensure that technology enhances rather than replaces creative and reflective learning processes. Institutional support also remains limited, particularly regarding funding, structured mentoring, and access to broader markets.

In light of these findings, several strategic steps are recommended to strengthen the entrepreneurship ecosystem in FBSB. First, the curriculum in language- and art-related programs should be revised and contextualized by embedding cultural modules that align with the faculty's unique strengths. Second, project-based learning approaches that incorporate design thinking and student showcases should be systematically implemented to bridge theory and practice. Third, a supportive ecosystem is needed through initiatives such

as seed funding, SME mentoring, and expanded market access via exhibitions and digital platforms. Finally, performance-based assessments should be diversified by integrating rubrics that measure creativity, sustainability, and cultural impact. Together, these strategies can ensure that FBSB graduates are not only culturally creative but also capable of competing as innovative cultural entrepreneurs in the creative economy.

AUTHOR'S NOTE

The authors declare that there is no conflict of interest regarding the research, authorship, and/or publication of this article. Furthermore, the article is free from plagiarism, as all sources used have been properly cited.

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