

TOWARDS AN EDUPRENEURIAL INDONESIAN HIGHER EDUCATION: A CULTUREPRENEUR PARADIGM

Menuju Pendidikan Tinggi Indonesia Wirausaha: Sebuah Paradigma *Culturepreneur*

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Abstract: *This paper explores the rise of edupreneurial culturepreneurship within Indonesian higher education institutions (HEIs), where students and faculty transform cultural production into entrepreneurial ventures, and intertwine entrepreneurial motivation with cultural a/effect. Drawing on publicly available data—university programs, national student entrepreneurship schemes, and online cultural initiatives—this study maps how Indonesian HEIs serve as incubators for creative economic activity. Case studies include Ritus Liyan initiative, ISI Yogyakarta's art commercialization programs, and Universitas Ciputra's entrepreneurial mindset. Findings reveal both opportunities and tensions in merging artistic expression with business models. The growing acknowledgement of entrepreneurial significance in multidisciplinary level, however, is not properly manifested with echo of Cultural (with big C) sensitivity. "Culture" serves as a paradigmatic underpinning that reminds entrepreneurs to go beyond numerical and/or quantitative profit as the sole indicator of success. Thus, this study contributes a framework for understanding universities as agents of cultural innovation in Indonesia's evolving creative economy landscape and critiquing the semantic banality of the term 'Entrepreneurship'.*

Keywords: *edupreneurial culturepreneurship, higher education, culture*

Abstrak: *Artikel ini mengeksplorasi kebangkitan budaya kewirausahaan pendidikan dalam lembaga pendidikan tinggi (HEI) Indonesia, di mana sivitas akademika mengubah produksi budaya menjadi usaha kewirausahaan, dan mengaitkan motivasi kewirausahaan dengan a/efek budaya. Mengacu pada data yang tersedia untuk umum—program universitas, skema kewirausahaan mahasiswa nasional, dan inisiatif budaya daring—studi ini memetakan bagaimana HEI Indonesia berfungsi sebagai inkubator untuk aktivitas ekonomi kreatif. Studi kasus meliputi inisiatif Ritus Liyan, program komersialisasi seni ISI Yogyakarta, dan pola piker wirausaha Universitas Ciputra. Temuan penelitian mengungkap peluang dan ketegangan dalam menggabungkan ekspresi artistik dengan model bisnis. Namun, pengakuan yang berkembang tentang signifikansi kewirausahaan di tingkat multidisiplin tidak terwujud dengan baik dengan gema kepekaan Budaya (dengan B besar). "Budaya" berfungsi sebagai landasan paradigmatis yang mengingatkan para pengusaha untuk melampaui keuntungan numerik dan/atau kuantitatif sebagai satu-satunya indikator keberhasilan. Dengan demikian, penelitian ini memberikan kontribusi berupa kerangka kerja untuk memahami universitas sebagai agen inovasi budaya dalam lanskap ekonomi kreatif Indonesia yang terus berkembang dan mengkritisi banalitas semantik dari istilah 'Kewirausahaan'.*

Kata-Kata Kunci: *edupreneurial culturepreneurship, pendidikan tinggi, budaya*

INTRODUCTION

Over the past two decades, the concept of entrepreneurship has expanded beyond its traditional domain of business and economics to encompass broader social, educational, and cultural spheres. Following this expansion, higher education institutions (HEIs) are increasingly reimagined not only as spaces of knowledge transmission but also as



incubators for innovation, enterprise, and community engagement (Hassan, 2024; Rukmana et al., 2023). This shift has been particularly notable in emerging economies like Indonesia, where the growth of the creative economy has intersected with education reform, producing novel forms of entrepreneurial engagement among students and faculty. This novelty is bracketed under the conjoining of entrepreneurship—as a paradigm and a discipline—and culture—as a way of life. The twinning idea of culture and entrepreneurship is found to be highly originated from Southeast Asia, especially Indonesia (Dobrev & Ivanov, 2020).

Based on the above background, this paper postulates a notion of edupreneurial culturepreneurship to open a new avenue to discuss this novelty. Edupreneurial culturepreneurship is the practice of cultivating entrepreneurial initiatives that are rooted in cultural production within academic contexts. Alas, such practices need to deconstruct the notion of “Culture” firsthand. Subsequent discussions will follow.

Culturepreneurship, a portmanteau of “culture” and “entrepreneurship,” refers to the use of cultural knowledge, practices, and expressions as the basis for economic enterprise. Originally popularized in creative industries discourse, it encompasses a wide range of activities: from the commercialization of traditional crafts and performing arts to the development of digital storytelling platforms and community-based heritage tourism (Wilson & Stokes, 2005; Gielen & Lijster, 2015). In Indonesia, this phenomenon has flourished in tandem with state-led efforts to brand culture as a strategic economic resource, particularly through the development of the creative economy sector. The Ministry of Tourism and Creative Economy (*Kemenparekraf*) has actively promoted 17 subsectors—from culinary arts and crafts to performing arts and applications—as potential engines of national development (Kemenparekraf, 2022).

Simultaneously, Indonesia’s Ministry of Education, Culture, Research, and Technology (*Kemendikbudristek*) has embarked on an ambitious reform of the national education system, notably through the *Merdeka Belajar Kampus Merdeka* (MBKM) policy. MBKM encourages students to pursue off-campus learning experiences, including internships, community service, entrepreneurial projects, and research activities (Kemendikbudristek, 2020). Programs such as the *Program Kreativitas Mahasiswa* (PKM) and the *Program Pembinaan Mahasiswa Wirausaha* (P2MW) provide funding and mentoring for student-led ventures, many of which explore intersections between local culture and business innovation. These developments integrate a dialectic coin of entrepreneurship education across disciplines, including the humanities and arts, as well as the entrenchment of humanities’ values within entrepreneurial habitus (Fayolle & Gailly, 2008; Rae, 2010).

However, much of the existing literature on entrepreneurship in higher education tends to focus on technology transfer, STEM-based innovation, or the commercialization of scientific research. Less attention has been paid to how universities support the entrepreneurial transformation of cultural practices and the embedding of Culture in entrepreneurial venture, especially in the Global South. The conceptualization of Culture with a big C stresses the need to embrace holistic understanding of it as a knowhow of every facet of life, encompassing every minute onto-epistemology of daily life (Longhurst et al., 2008). In sum, Culture has more complexity than treating culture as simply art and traditional activities. Moreover, while there is increasing scholarship on creative industries in Southeast Asia, there remains a gap in understanding how cultural entrepreneurship emerges from academic settings—where institutional norms, pedagogical constraints, and disciplinary rigidity often shape the ways cultural work is valued and practiced (Keane, 2016; Kong, 2014).

This paper addresses that gap by exploring the following semi-specific question: How are Indonesian HEIs fostering culture-based entrepreneurship among students and faculty, and what institutional models or practices support this transformation? The paper builds on the conceptual overlap between *edupreneurship*—defined here as entrepreneurial learning and action facilitated by educational institutions (Bridge, Hegarty, & Porter, 2010)—and *culturepreneurship*, which emphasizes the economic activation of cultural capital and the culturalized paradigm within entrepreneurship (Loaney, 2019). Where these two domains intersect is a space of experimentation, where students are not only creators of cultural meaning but also entrepreneurs engaging in branding, product development, digital distribution, and community outreach. Entrepreneurial acts as defined here not simply follow an economically profit-oriented logic, but adhere to Bourdieuan capitals which encompass bodily, affective, and symbolic wealth (Bourdieu, 1977).

Importantly, this study does not rely on fieldwork or primary interviews. Instead, it undertakes a netnographic research of culturepreneurial initiatives in selected Indonesian universities, using publicly accessible sources such as institutional websites, program brochures, national competition reports, online exhibitions, and social media documentation. This methodology supports the preliminary nature of this work. Acknowledging the digitality of the selected data forces the author to also be sensitive with multimodal characteristics overflowing within the data, which then in accord with netnographic sensibility (Bowler Jr, 2010).

Preliminary mapping suggests that Indonesian HEIs are increasingly acting as creative economy incubators, whether by offering curricular space for entrepreneurial projects, funding creative exhibitions, hosting startup competitions, or facilitating collaborations with cultural practitioners (Komara & Setiawan, 2020; Ramli, 2024). A collaboration between Universitas Airlangga through its research hub, Airlangga Institute of Indian Ocean Crossroads, and artist collectives in Surabaya gives birth to Ritus Liyan initiative (unairnews, 2024). This event—which will be discussed later—is a critical intervention that realizes what Indonesian government aims to achieve. The Institut Seni Indonesia (ISI) Yogyakarta, one of the country's leading art schools, integrates business and IP literacy into its fine arts curriculum, preparing students to commercialize their graduation projects. They integrate artistic methodology with entrepreneurial methodology in order to connect both worlds' logics (lina, n.d.).

METHOD

This study adopts a qualitative research approach, appropriate for exploring emergent practices and cultural phenomena that are situated within specific institutional and sociocultural contexts. Given that the primary objective of this article is to offer a preliminary conceptual mapping of edupreneurial culturepreneurship in Indonesian higher education, the research design is exploratory in nature. It aims to identify patterns, trace institutional framings, and develop an interpretive understanding of how universities mobilize cultural production as a site for entrepreneurial development.

In place of traditional fieldwork or interviews, this study relied on digital ethnography and document analysis. Specifically, the empirical materials were drawn from publicly accessible digital archives, institutional websites, news coverage, and social media platforms—primarily Instagram and YouTube—related to three selected universities: Universitas Airlangga, Institut Seni Indonesia (ISI) Yogyakarta, and Universitas Ciputra. These three institutions were chosen through purposive sampling based on their publicly visible involvement in student-centered creative and

entrepreneurial programming, their diverse institutional orientations (public research university, state art institute, and private entrepreneurial university), and their participation in national or local initiatives that foreground the integration of culture and enterprise.

The use of digital sources reflects both methodological pragmatism and a theoretical commitment to analyzing how culturepreneurial initiatives are performed, curated, and circulated within the digital realm. As Bowler Jr. (2010) notes, netnographic techniques—though originally intended for online communities—are increasingly applicable to institutional cultures and academic ecosystems that deploy social media to represent, brand, and archive their initiatives. Therefore, this article treats digital presence not merely as a data proxy but as a legitimate space of cultural production and institutional identity construction.

The collected data included:

- Program documentation and announcements from institutional websites (e.g., descriptions of entrepreneurship courses, grant competitions, or student exhibitions);
- Official Instagram accounts of relevant faculties, departments, or student entrepreneurship programs;
- Press releases and news reports published by the universities themselves or covered by national media outlets;
- Digital catalogs and exhibition documentation (e.g., for events such as *Ritus Liyan* and ISI's student showcases);
- YouTube videos and livestream archives related to student projects and institutional events.

FINDINGS AND DISCUSSION

Culturalizing Culturepreneurship

Culture is one of the most contested yet foundational concepts across disciplines in the humanities and social sciences. It broadly refers to the shared symbols, practices, knowledge systems, and meaning-making activities through which groups construct and communicate identity (Longhurst et al., 2008). Culture encompasses both material artifacts and intangible traditions, such as oral histories, rituals, languages, and value systems. In modern policy discourse—particularly in contexts like Indonesia—it has come to serve a dual function: as a marker of national heritage and as a potential economic resource. This dualism underlies much of the contemporary debate around the role of culture in economic development, especially when cultural expressions are transformed into commercial products or services (Throsby, 2001). Such cultural articulations, on the other hand, should also be understood in terms of culture as a sensibility towards the mundanity of daily life (Turner, 2021).

In entrepreneurial contexts, however, the meaning of culture is often reduced to its marketable aspects—visual styles, ethnic motifs, or performative traditions—that can be “packaged” and sold. Yet this view risks essentializing culture as a static commodity rather than a dynamic set of relations embedded in time, place, and power (Appadurai, 1996). To culturalize culturepreneurship, then, is to resist this reduction and to instead foreground the deeper social, historical, and epistemic dimensions of culture as the basis for entrepreneurial activity. This requires shifting the analytical lens from “using culture to make profit” to “understanding entrepreneurship as culturally situated behavior.” In other words, to expand the understanding of culture in its holistic and Cultural-Studies-esque sense.

Entrepreneurship itself is not culturally neutral. Classic definitions often emphasize innovation, opportunity recognition, and risk-taking behavior (Schumpeter, 1934; Kirzner, 1973). However, as scholars in economic anthropology and critical entrepreneurship studies have shown, these behaviors are embedded in specific cultural and institutional contexts (Dana & Dana, 2008; Welter, 2011). For instance, what counts as “risk” or “innovation” varies significantly across societies depending on values, kinship structures, religious ethics, and colonial histories. Entrepreneurship in Java, for example, may be informed by Islamic communalism, local cosmologies, and adat (customary law), challenging the individualistic assumptions embedded in Western entrepreneurial models.

In this light, culturepreneurship is not simply entrepreneurship in the cultural sector (e.g., arts, heritage, creative industries), but a form of entrepreneurship that is inherently shaped by cultural logic. Culturepreneurship involves not only using cultural elements to create value, but also negotiating the tensions between cultural continuity and commercial adaptation. Entrepreneurs working with batik, traditional puppetry (wayang), or local oral literature, for instance, must grapple with questions of authenticity, cultural ownership, and ethical representation. These are not just market considerations—they are also ontological and political issues tied to identity and collective memory (Hesmondhalgh, 2019; Kong, 2014). Culturepreneurship deconstructs the idea of entrepreneurship as a discipline, an activity, and a ‘thing’. Entrepreneurship should be understood as a mindset where one utilizes their Bourdieuan capitals (Bourdieu, 1977) in order to go on reaching beyond economic profit.

Understanding culturepreneurship also requires attention to institutional mediation. Cultural entrepreneurs do not operate in isolation; they navigate webs of policy frameworks, university mandates, community expectations, and market forces. In Indonesia, universities and ministries have played a growing role in shaping the terrain of culturepreneurship, whether by funding student-led cultural startups or by branding heritage as a national development asset (Kemenparekraf, 2022; Kemendikbudristek, 2020). These institutions influence not only what cultural expressions are valorized, but also how entrepreneurship is taught, legitimized, and practiced.

Moreover, culturepreneurship often produces a hybrid form of labor—part artist, part entrepreneur, part community mediator. This hybridity challenges linear models of business development and calls for new pedagogies that equip students with cultural literacy, critical reflexivity, and entrepreneurial tools simultaneously. As Gielen and Lijster (2015) note, the cultural entrepreneur is increasingly expected to be a “jack-of-all-trades,” navigating not only aesthetics and economics but also ethics and politics. This makes the university a key site for cultivating this multifaceted identity—through curriculum design, incubation programs, and community-engaged projects.

In sum, culturalizing culturepreneurship involves recognizing both the economic and epistemic dimensions of cultural practice. It means treating culture not merely as a raw material for innovation but as a living, contested domain of meaning that shapes how entrepreneurship is imagined and enacted. For scholars and practitioners in the Global South, particularly in postcolonial contexts like Indonesia, this perspective opens up a space for more grounded, context-sensitive approaches to creative entrepreneurship—ones that prioritize cultural sustainability as much as market success (see Mignolo & Vázquez, 2013).

Institutional Framing of Culturepreneurship

In Indonesia, the institutionalization of culturepreneurship reflects a strategic convergence between cultural policy, higher education reform, and creative economy development. Rather than positioning culture merely as a domain of preservation, several institutions actively frame it as a field of innovation, enterprise, and public engagement. This framing is not incidental; it is the result of deliberate discursive and programmatic work that redefines the role of culture in national development. Through higher education institutions (HEIs), government ministries, and creative economy agencies, culture is increasingly presented as both heritage and capital—a legacy to be maintained and a resource to be activated (Kemenparekraf, 2022).

A particularly illustrative case of embedding culture in this article's stance on culturepreneurship is the Ritus Liyan initiative. It is an ongoing initiative started in 2023. It is conceived by a newly research institute at Universitas Airlangga, Airlangga Institute of Indian Ocean Crossroads in its collaboration with Humanities Across Borders (HAB) initiative. The core of the initiative is to break the wall between academia and non-academia spheres.

Ritus Liyan offers a compelling case for rethinking culturepreneurship as a practice that exceeds commercial imperatives while still engaging with forms of innovation, curatorship, and public activation. Rather than treating culture as a commodity to be scaled, Ritus Liyan positions it as a critical, embodied, and situated process of meaning-making. The Javanese term —meaning “the other” or “non-self”—functions as a conceptual anchor, directing attention to those practices and communities that lie outside dominant institutional frames. In doing so, the project aligns with a more reflexive and critical strand of culturepreneurship—one that foregrounds affective labor, mundanity, micro-political realm, aesthetic risk, and the strategic occupation of space as entrepreneurial acts (Gielen & Lijster, 2015; Kong, 2014).

The first Ritus Liyan entitled “Mundane Rites” exhibition was staged in May 2024 within Kampung Plampitan, Peneleh, Surabaya. Centered on elevating everyday activities—such as batik-making, communal meals, children's play, and street sweeping—into performative and installation-based narratives, the project recast the village as a living site of ritual and cultural co-creation. A collegial collaboration between AIIOC, artist collectives, workshop participants, HAB, and local kampung residents took place. This approach positions seemingly mundane labor not as passive background practice but as active cultural production, aligning with relational interpretations of culture that foreground social embeddedness and participatory innovation.

Curated through dialogic workshops and site-specific interventions, Mundane Rites brought together urban researchers, artists, curators, and Plampitan residents. They developed creative activations in communal spaces like the balai RW hall, alleyways, and verandahs, with guidance from international and local facilitators such as Aarti Kawlra and Bintang Putra. The result was an exhibition catalog documenting both process and outcome—emphasizing reciprocity and shared authority in shaping cultural meaning. This aligns with culturepreneurial thought by emphasizing co-design, experiential learning, and the generation of public value, rather than commercialization (Loaney, 2019). Moreover, it extends the production of trans-disciplinary and local knowledge that is now highly emblematic of Global South paradigm (Chorev & Ball, 2022).

In May–June 2025, AIIOC extended the project to Ritus Liyan: Coastal Superposition in Kampung Sindujoyo, Gresik Regency, as part of the Biennale Jawa Timur XI public program. “Coastal Superposition” explored the overlapping narratives of industrial infrastructure, maritime histories, and environmental fragility through installations, performances, and public discussions. By situating the project along coastal zones, AIIOC

reoriented campus-based research toward translocal and ecological imaginaries. This demonstrates a form of place-based cultural entrepreneurship that bridges university resources and community priorities to co-construct knowledge and public presence.

Together, these two iterations reveal a mode of experimental culturepreneurship that departs from conventional market-oriented models. Both projects prioritize processes over outputs, relational dynamics over profit, and cultural activation over commercial staging. AIIOC, acting as an incubator of cultural experiment, mobilizes institutional support—such as grants, curatorial mentorship, and public festivals—but empowers local communities as co-creators. These are culturepreneurial practices that generate new publics, reclaim non-institutional knowledges, and reimagine the cultural role of universities within their broader social landscapes.

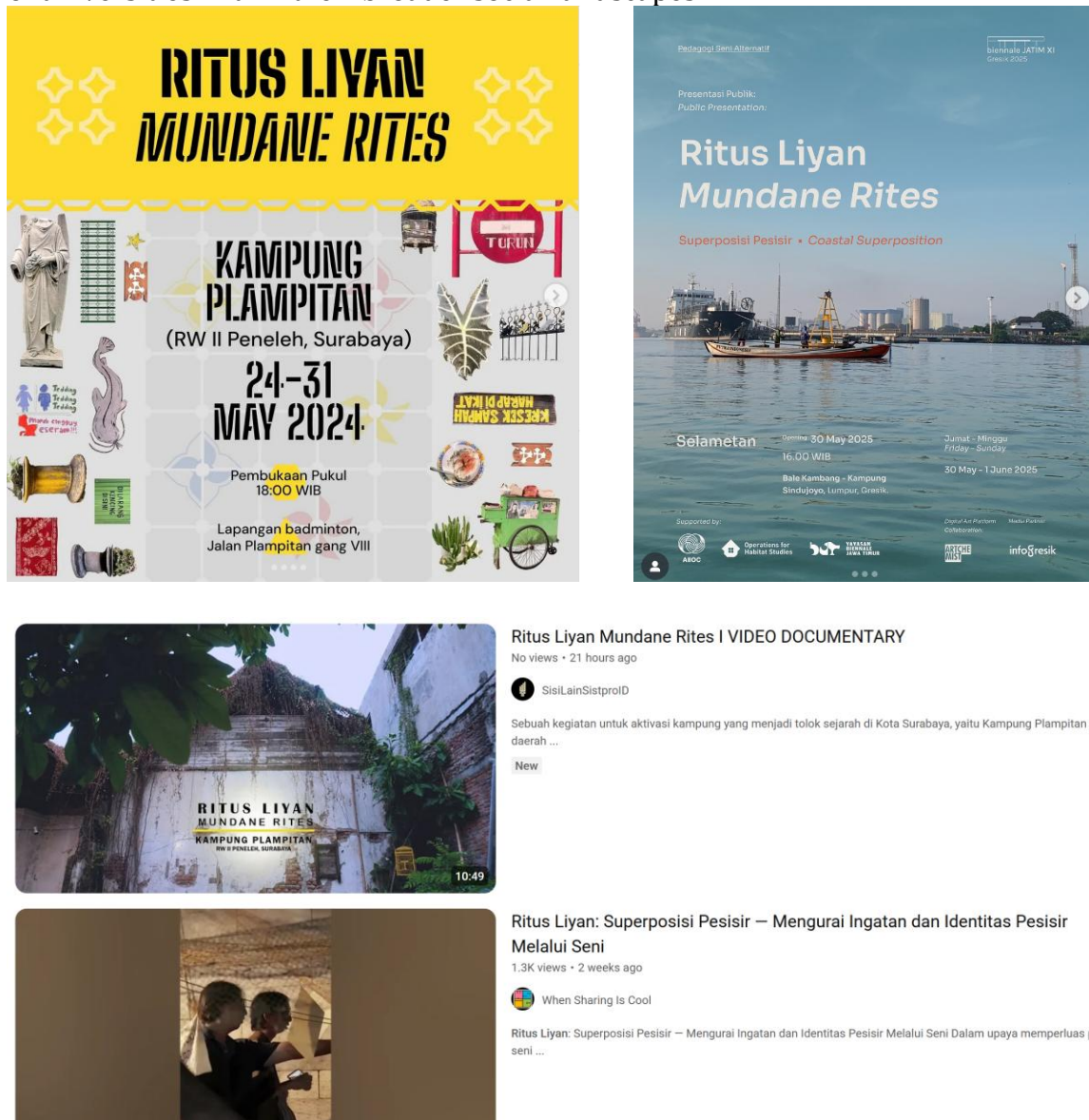


Figure 1: Ritus Liyan duology

At the core of such institutional engagements is a broader ontological shift: universities no longer simply “study” culture—they become active agents in dialogically shape and re-think it. This is particularly evident in specialized institutions like the Institut Seni Indonesia (ISI) Yogyakarta, where the boundaries between artistry,

entrepreneurship, and pedagogy are constantly negotiated. ISI Yogyakarta has implemented programs that integrate entrepreneurial literacy into the fine arts curriculum, including modules on intellectual property, cultural branding, and digital marketing. Final-year students are encouraged to develop capstone projects that demonstrate not only artistic depth but also feasibility as creative products or services in the broader economy.

ISI's approach positions students as both cultural custodians and innovators (Ratnaningtyas & Purwanto, 2024). Projects involving the reinterpretation of wayang, batik, or gamelan, for instance, are often exhibited in public showcases that double as testing grounds for commercialization. The institutional narrative emphasizes empowerment through cultural self-determination, aligning with the broader state discourse of a self-sustaining, globally competitive creative class. Yet, as Kong (2014) cautions, such framings may risk marginalizing slower, more introspective forms of cultural engagement in favor of entrepreneurial immediacy. ISI also propels students to be an entrepreneur during and after their study. The bridge between the artistic world of ISI and the industry-oriented of entrepreneurship, though, remains too economically centric.

At ISI Yogyakarta, the Pusat Pengembangan Karir dan Kewirausahaan (PPKK) plays a central role in embedding entrepreneurship into the arts curriculum. In January 2022, PPKK launched the Program Mahasiswa Wirausaha (PMW), awarding grants of up to IDR 7.5 million per student group, along with training and mentorship from business practitioners. This initiative encourages students to form creative enterprises based on their artistic skills—such as craft design, music studio production, or creative events—aligning closely with the goals of MBKM (Merdeka Belajar Kampus Merdeka). By providing seed funding and structured support, PMW translates cultural competencies into entrepreneurial action, enabling students to test and launch culturally rooted ventures within a university-supported framework. In 2024, the Faculty of Visual Arts (FSRD) implemented an Entrepreneurship Workshop for photography students, adopting a case-based learning model tailored to creative business development. Facilitated by external experts, the workshop integrated modules on marketing, financial planning, and startup modeling into courses such as Creative Entrepreneurship, Art Management, Digital Marketing, and Professional Photography. This initiative reflects a shift in pedagogy toward blended models that combine theoretical knowledge with applied business practice—critical for developing graduates who can navigate both aesthetic and market demands. The workshop culminated in student pitches and prototype exhibitions, reinforcing the entrepreneurial mindset within ISI's fine arts community.

ISI Yogyakarta's culturepreneurial ecosystem is further strengthened through Entrepreneurial Design Thinking workshops, held in collaboration with Hochschule Hannover (2019 and 2023). These international workshops bring multidisciplinary teams of students and faculty into real-world creative challenges, involving visits to craft clusters, museums, and industrial zones. Participants engage in ideation, prototyping, and pitch sessions aimed at launching cultural startups or community-based cultural initiatives. This practice-based cross-border engagement not only equips ISI's students with entrepreneurial competencies but also situates them within global creative networks, emphasizing the translocal and collaborative dimensions of culturepreneurship.

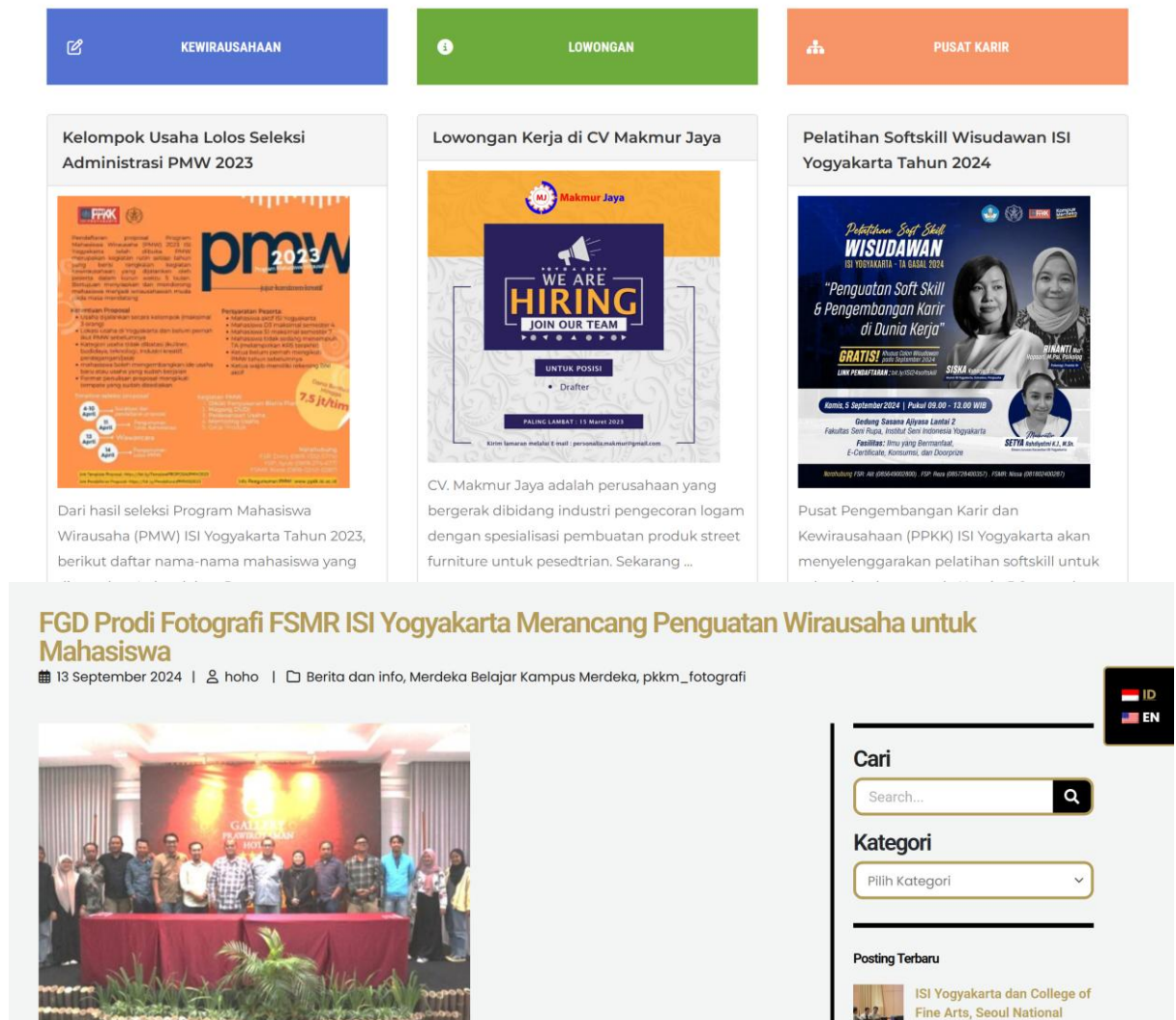


Figure 2: ISI Entrepreneurial Activities

On the other end of the spectrum lies Universitas Ciputra, a private entrepreneurial university in Surabaya that explicitly embeds entrepreneurship into all academic disciplines, including arts and culture. Ciputra's curriculum is structured around the "entrepreneurial mindset" model, which prioritizes opportunity recognition, risk management, and value creation. Students are not only encouraged but required to design, pitch, and sometimes launch their own ventures—many of which are rooted in local cultural narratives or aesthetics. The institution maintains incubators, mentoring systems, and external networks with local SMEs and cultural industries.

Universitas Ciputra (UC) in Surabaya has distinguished itself as Indonesia's foremost entrepreneurial university, embedding entrepreneurship into the DNA of its academic design since its 2006 inception. From its inception, the university adopted a holistic educational philosophy: every discipline—be it architecture, design, or fine arts—is taught through the lens of entrepreneurial practice. This institutional framing positions cultural creativity not as a decorative add-on but as a strategic lever for economic and social innovation. Culture becomes both content and context: a resource to be curated, transformed, and leveraged within sustainable startup models.

The UC Center for Creative Heritage Studies (CCHS) exemplifies this framing by institutionalizing culturepreneurial pedagogy. As part of the broader UC Centers ecosystem, CCHS applies interdisciplinary research to co-create sustainable cultural

heritage projects—linking faculty, students, and community stakeholders. By emphasizing Gallery–Library–Education–Archive–Museum (GLEAM) activities, UC positions cultural heritage as a living, entrepreneurial asset. This reframing aligns with definitions of culturepreneurship that emphasize activation of cultural resources through public engagement and place-based enterprise (Gielen & Lijster, 2015).

A clear illustration of this culturepreneurially oriented pedagogy emerges in a student startup case: Pentol Arcip, a food-tech venture founded by UC students in 2011. The startup reimagined traditional Indonesian meatballs (pentol) by experimenting with healthy ingredients—creating cheese-stuffed and shrimp-infused variations. Within six months, a single campus booth scaled to 14 outlets around Surabaya. Although non-digital, Pentol Arcip reflects culturepreneurial logic: identifying cultural taste traditions, innovating product form, and rapidly scaling through entrepreneurial networks. The project’s swift traction underscores UC’s capacity to launch culture-driven ventures through curricular support, incubator access, and mentorship. Currently, UC offers its Startup Track as part of the final project pathway, allowing students to substitute traditional theses with startup ventures—supported by UC Ventures incubator. UC Ventures was relaunched in 2018 to offer workspace, mentoring, and investor access tailored to digital and culturally rooted startups. This system embeds entrepreneurial ecosystems within academic structures, integrating cultural praxis (e.g., traditional culinary knowledge, design heritage) into scalable startup formation and supports.

On a more systemic level, UC’s educational model extends beyond campus through events like Startup Weekend, Startup Sprint, and the E-Wednesday entrepreneurship series. These activities engage students in pitch competitions, ideation workshops, and real market testing alongside industry professionals. These programs not only equip students with business acumen but also foster culturepreneurial mindsets: innovation, resilience, and value creation rooted in cultural contexts such as local food, design, or digital storytelling.

In sum, Universitas Ciputra operationalizes culturepreneurship both discursively and structurally. From policy statements emphasizing “world-class entrepreneurs” to case examples like Pentol Arcip and formalized incubator pathways, UC demonstrates a coherent model where cultural heritage fuels sustainable entrepreneurship. The institution challenges traditional framings of culture as static or non-commercial by reconceptualizing it as a generative resource embedded within entrepreneurial learning and practice.

Taken together, these three cases—Ritus Liyan, ISI Yogyakarta’s artist-entrepreneur pedagogy, and Universitas Ciputra’s market-centric framework—demonstrate the plural ways in which Indonesian institutions frame culturepreneurship. Each case reflects a different ideological orientation: Ritus Liyan emphasizes academia-artistic-local unfolding, Yogyakarta emphasizes aesthetic labor and professionalization; Ciputra highlights innovation and commercial viability. Yet all share a common assumption: that cultural practice must be entangled with entrepreneurial practice and entrepreneurial practice should be culturally sensible and sensitive to remain relevant in the 21st-century edupreneur model. This brings a question. How should edupreneur culturepreneurship be realized? What are the challenges and the tensions?

Challenges and Tensions

The three institutional cases—AIIOC’s *Ritus Liyan*, ISI Yogyakarta’s PMW and entrepreneurship workshops, and Universitas Ciputra’s startup programs—collectively

reveal how Indonesian higher education institutions are embracing a form of edupreneurial culturepreneurship that links cultural production with entrepreneurial competencies. These initiatives redefine the university not merely as a place of instruction but as a space where students, artists, and community members co-create new modes of cultural labor that are reflexive, innovative, and often deeply situated. From traditional food products to coastal ritual performance, culture becomes both material and method—an experiential learning framework through which students develop business insight, aesthetic sensitivity, and community-oriented thinking.

Despite this promise, the integration of culturepreneurship into academic structures presents persistent curricular tensions. While ISI Yogyakarta's entrepreneurship courses offer hands-on modules in creative business, gaps remain in the availability of cross-disciplinary mentorship and infrastructure, especially for students in fine arts and performance who may resist or be untrained in entrepreneurial methods (Keat & Ahmad, 2012). The MBKM policy has opened pathways for more flexible, experiential learning, yet embedding culturepreneurial content within credit-bearing, assessment-aligned syllabi continues to pose difficulties. Faculty members trained primarily in artistic production may lack the tools or support to mentor students in business model development, marketing, or digital branding—skills increasingly necessary to navigate the creative economy (Fayolle & Gailly, 2008).

Another central issue involves access to infrastructure. Universitas Ciputra offers dedicated incubators, mentoring networks, and access to capital—all of which undergird the success of student startups like Pentol Arcip. Similarly, AIIOC's exhibitions and collaborative residencies benefit from partnerships with global platforms such as Humanities Across Borders and Biennale Jawa Timur. These platforms provide the physical and institutional support necessary for experimentation and scaling. However, such infrastructure is unequally distributed. Public universities in less urbanized regions often lack the resources to support cultural incubation, leading to significant asymmetries in students' ability to engage in real-world culturepreneurship (Dhewanto et al., 2018).

What also emerges is a tension between cultural meaning and entrepreneurial value. Ritus Liyan's performances in Peneleh and Gresik emphasized participatory ritual, symbolic dislocation, and community-based storytelling—not monetization. ISI's student projects seek to commercialize design and photography but must also contend with preserving cultural authenticity and navigating cultural appropriation concerns. In contrast, Ciputra's model foregrounds marketability, scalability, and rapid branding. While none of these approaches is inherently superior, they reflect competing logics: one rooted in critical cultural engagement, another in creative industry development. These tensions highlight the ethical challenges of treating cultural heritage as entrepreneurial capital (Gielen & Lijster, 2015; Kong, 2014).

Institutional narratives also play a shaping role. Universitas Ciputra's institutional identity is built around entrepreneurial thinking across disciplines, enabling it to align naturally with government priorities on creative economy growth. ISI Yogyakarta, while rooted in arts education, has leveraged MBKM policy and PMW funding to create entrepreneurship pathways within traditional curricula. AIIOC, though structurally small, situates itself within critical and decolonial cultural networks, using ritual, performance, and spatial intervention to question dominant framings of institutional knowledge. These divergent narratives allow each institution to claim culturepreneurship as part of its mission, but also reveal the varied and sometimes

conflicting pressures of policy alignment, funding accountability, and disciplinary identity.

Geographic disparity further complicates the national picture. Universities located in Java's urban centers benefit disproportionately from access to partners, festivals, funding, and government infrastructure. Institutions in eastern Indonesia or rural areas may possess rich cultural assets but lack the institutional channels to transform these into viable entrepreneurial projects. This inequality risks reinforcing existing imbalances in Indonesia's cultural economy, where dominant centers of knowledge and production continue to overshadow peripheral voices and practices (Utomo & Anindita, 2020). A truly inclusive culturepreneurial framework must therefore address not only institutional structure but also systemic geography.

Despite these challenges, the cases discussed point toward a hopeful direction. By reimagining culture not as a static archive but as a dynamic field of collaboration, performance, and social enterprise, edupreneurial culturepreneurship allows students to situate themselves at the intersection of meaning-making and value creation. However, doing so ethically and equitably requires institutional courage: to rework curricula, democratize infrastructure, question market logics, and acknowledge that not all cultural labor can or should be made entrepreneurial. In Indonesia's evolving higher education landscape, this intersection offers both promise and provocation—one that demands careful cultivation, sustained reflection, and structural support.

CONCLUSION

The necessity to revolutionize Indonesian higher education under entrepreneurial logic should be responded by an attempt to acknowledge the holism of entrepreneurship as a word, a discipline, and a mindset. It means that the revolution should go beyond semantical wordplay. Ontological and epistemological revolutions, if one may put it that way, have to take place. Aside from such attempt, a contextual and spatial sensibility should also be well thought. Geographical disparity is a reality permeating Indonesian life (Priatama et al., 2022). An instant top-down or an automatic bottom-up approach has to be coalesced into a third way that should consider the complexity of Culture. The distance towards it might be unknown, but realizing its importance is a nearer and a surer step.

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