

## **Enhancing the Entrepreneurial Competence of Visual Arts Education Students at UNJ through the Implementation of the *Cenderamaya* Event**

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### **Abstract**

Improving entrepreneurial competencies among visual arts students has become a critical priority in addressing the challenges of an increasingly competitive job market and creative industry. While students often possess strong artistic capabilities, they frequently lack sufficient managerial and marketing skills. Through a community engagement program based on the annual event ***Cenderamaya***, this initiative is designed as a strategic platform to equip students with practical entrepreneurial experience in the arts. The methods employed include art production training, business management strengthening, digital technology utilization, mentoring, and the organization of an arts entrepreneurship bazaar. Outcomes of this program include the establishment of five student-led art business tenants under a creative hub named ***CreActive Movement***, the development of market-ready art products, digital portfolios, and the formation of professional networks. With a structured and participatory approach, this program aims to produce visual arts graduates who are not only creative but also entrepreneurial and industry-ready.

**Keywords:** art market, cenderamaya, CreActive movement, entrepreneurial, visual art education

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### **INTRODUCTION**

Visual Arts Education Study Program under the Faculty of Languages and Arts at Universitas Negeri Jakarta (UNJ) is one of the programs that carries the vision of becoming a leading higher education institution in Southeast Asia, committed to producing graduates with a strong national character and entrepreneurial mindset. However, this vision has not yet been fully realized, as reflected in the limited number of graduates who pursue entrepreneurship. Based on a situational analysis, several challenges have been identified that hinder students of the Visual Arts Education Program from developing entrepreneurial characteristics. Entrepreneurship is an innovation and creative process that leverages opportunities to generate change, creating positive value for both the individual and the surrounding community (Margahana, 2020)

Visual Arts Education Program hosts an annual event called *Cenderamaya*, organized by students as a yearly bazaar. Unfortunately, the profits gained from this

event have been minimal. This is primarily due to students' lack of business management and marketing skills. There is a lack of integration of entrepreneurship courses within an effective curriculum. Although entrepreneurship is offered as a subject, its teaching has not yet fully aligned with real-world business practices. Students also lack practical experience in the field of art business. They are often exposed only to theoretical concepts without opportunities to apply them in real-life situations.

As a result, students have limited business and entrepreneurial skills. In addition, facilities and funding to support student entrepreneurship projects are still insufficient. Proper studios or workshops are lacking, and financial support for entrepreneurship initiatives is limited. Furthermore, limited access to professional networks poses another significant challenge. Students often struggle to collaborate with industry players in the arts and business sectors, making it difficult for them to find mentors or business partners to guide them in developing their ventures. This issue has been observed in other study programs as well, and it is recommended that a dedicated student business incubator be established to address these needs.

In line with the research of Pertiwi & Trishananto (2024) that a collaborative approach with stakeholders, such as government agencies and partner universities, as well as infrastructure support from internal parties, offers great opportunities for developing an effective business incubator.

An event-based learning model combined with business incubation is considered effective in fostering an entrepreneurial atmosphere. The role of innovation centers and business incubators within university environments can successfully bridge students with the industrial world, providing access to mentors, business networks, and essential resources (Siregar et al., 2020). In line with the theory, the *Cenderamaya* Program was selected as a medium for strengthening entrepreneurship, as it is an annual event already familiar to students but has not yet been optimized for training and business development purposes. The focus of community engagement in this activity is the empowerment of students as future entrepreneurs in the field of visual arts.



Picture 1: Documentation of Cenderamaya Bazaar 2024.  
Source: Data by Cenderamaya publication team, 2024.

Through the *Cenderamaya* event, students not only learn about  
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entrepreneurship but also could contribute to society by promoting and selling their artworks. This initiative is expected to generate a positive impact on the community, particularly in terms of fostering appreciation for art and culture, as well as enhancing the growth of the creative economy. Also, Determination serves as a fundamental foundation for actualizing a business venture. In addition, research underscores that engagement in business learning activities is essential for nurturing entrepreneurial interest (Afridayani & Mu'arif, 2021).



Picture 2: Products of Cenderamaya Bazaar 2024.  
 Source: Instagram account of @cenderamaya\_, 2024.

Theoretically, the recommended approach for developing entrepreneurial capacity follows the stages of *Inspiration*, *Engagement*, *Exploitation*, and *Sustainment* (Ndou et al., 2018), which involve inspiring motivation, providing opportunities for real practice, developing products or services, and ensuring sustainability. Therefore, this program is designed not only to enhance students' entrepreneurial experience but also to serve as a long-term educational model with lasting impact. Beyond its primary goals, this activity is also expected to create long-term benefits for the Visual Arts Education Study Program at UNJ.

The *Cenderamaya* event is envisioned to foster a strong alumni network, where successful alumni in the field of entrepreneurship can serve as mentors for current students. Furthermore, this event can act as a promotional platform for the study program, attracting prospective students who are interested in pursuing and developing a career in visual arts. This program also serves to promote *Merdeka Belajar Kampus Merdeka* (Freedom to Learn-Independent Campus) policy, specifically its "*Wirausaha-Merdeka*" (Independent Entrepreneurship) track. The aim is to foster student interest in pursuing entrepreneurship (Athar et al., 2023).

## METHOD

A strategic action-based learning method has been adopted to tackle the challenges of fostering entrepreneurial character among students in the Visual Arts Education Study Program at Universitas Negeri Jakarta (UNJ). This approach aims to build self-efficacy, defined as the belief in one's capability to achieve goals, which is posited as a key mediator between entrepreneurial education and the development of an entrepreneurial mindset (Wardana et al., 2020, cited in

(Retnandari et al., 2025). The implementation follows a systematic process involving socialization, training, technology integration, mentoring, evaluation, and measures for program sustainability.

**Table 1.** Program Implementation Stages for Community Engagement

<b>Stage</b>	<b>Description</b>
<b>Socialization</b>	Conducted through seminars and interactive discussions to enhance students' understanding of the importance of entrepreneurship in visual arts. Students are given the opportunity to express their aspirations and needs related to developing their business skills.
<b>Training</b>	Aims to improve students' skills in production, business management, and marketing.
<b>Production Area</b>	Training in techniques for creating marketable art products and workshops on art product innovation.
<b>Management Area</b>	Covers financial management, business planning, business strategies, and branding.
<b>Marketing Area</b>	Training in digital marketing, e-commerce, and optimizing social media for promoting art products.
<b>Technology Implementation</b>	Development of digital platforms for student portfolios, use of social media and online marketplaces for marketing, and creation of a digital-based documentation system for artworks.
<b>Mentoring &amp; Evaluation</b>	Business mentoring by art industry professionals and successful alumni, technical guidance in production and marketing, and regular evaluations of student business progress.
<b>Program Sustainability</b>	Establishment of a campus-based art business community, formation of professional networks with the art industry, and organization of exhibitions and annual events like <i>Cenderamaya</i> as platforms for promoting and marketing student artworks.

Source: Researchers' own construct

Student participation in the *Cenderamaya* event offers significant potential for formal recognition through awards, certificates, or academic credit conversion. However, the substantial benefits extend far beyond formal acknowledgment. Through CreActive Movement - the flagship output program of entrepreneurial development initiatives - students undergo comprehensive transformation toward becoming art entrepreneurs equipped to compete in the creative industry.

Steps taken by entrepreneurs to stimulate the economy; they create businesses that employ people and make the products and services that consumers buy today (Giatman et al., 2024)



Picture 3: Logo of CreActive Movement 2025.  
 Source: Data by Muhammad Khadafi, 2025.

Participation in CreActive Movement provides profound experiential learning opportunities through direct business engagement. Students not only create artworks but experience the complete entrepreneurial cycle - from production and cost calculation to pricing strategies, marketing, and after-sales service. This empirical exposure serves as a crucial bridge connecting academic theory with the realities of art market dynamics.

The program's strategic advantages include the development of comprehensive professional portfolios documenting artistic works, marketed products, and exhibition participations. These portfolios become valuable assets for either advanced studies or professional career pursuits. Furthermore, the program enhances professional networking through interactions with industry practitioners, professional artists, and creative communities, opening doors to collaboration and mentorship opportunities.



Picture 4-7: Activities of CreActive Movement 2025.  
 Source: Data by Desy Sugianti, 2025.

CreActive Movement's distinctive strength lies in its structured approach that integrates technical artistic skills with entrepreneurial competencies. The program not only produces market-ready art products but also cultivates an adaptive and resilient entrepreneurial mindset. Consequently, CreActive Movement goes beyond creating artist-entrepreneurs to nurturing future leaders of the creative industry who can generate positive impacts on Indonesia's art ecosystem development.

The program demonstrates effectiveness through tangible outcomes including the establishment of five student-led art business units, development of market-validated products, and formation of sustainable professional networks. This achievement validates the program's structured participatory approach in producing visual arts graduates who are not only creative but also entrepreneurial and industry-ready.

## **RESULTS AND DISCUSSION**

The development of entrepreneurial competence and character encompasses both productive and non-productive economic aspects.

In the productive economic realm, students face challenges in production, business management, and marketing. These include a lack of practical experience in creating marketable artworks, limited access to materials and equipment, minimal technical training, and an inadequate understanding of business management. Furthermore, underdeveloped professional networks and an insufficient use of digital technology for marketing hinder their entrepreneurial ventures.

Regarding non-productive aspects, students encounter issues in skill development, such as limited access to practice-based training and a lack of a digital portfolio system. From a socio-economic perspective, challenges include low public appreciation for visual arts, suboptimal synergy between academia, industry, and art communities, and limited student opportunities to contribute to society through their art.

To address these multifaceted challenges, enhancing entrepreneurial motivation requires tangible initiatives. These include participation in seminars, training programs, discussions, or business internships. The objective is to transform entrepreneurial interest from an abstract aspiration into a concrete effort toward realization (Afridayani & Mu'arif, 2021). In line with research conducted by (Ahmad et al., 2022) that several traits and characteristics of these entrepreneurs indicate that being a successful entrepreneur must have several characteristics including: never give up on conditions and in any situation, must have a high spirit in facing the existing tests and challenges, must be patient in trying, ready to work, struggle and be willing to sacrifice.

Consequently, beyond merely providing opportunities, cultivating an entrepreneurial mindset and motivation is equally vital for developing entrepreneurs within the visual arts sector.

**Table 2.** Partner Problem Analysis

<b>Aspect</b>	<b>Problem Analysis</b>
<b>Production Area</b>	<ul style="list-style-type: none"> <li>- Lack of student interest or active participation in training and workshops.</li> <li>- Shortage of experienced experts or mentors to guide students.</li> </ul>
<b>Business Management Area</b>	<ul style="list-style-type: none"> <li>- Limited funding and resources to establish and manage a business incubator effectively.</li> <li>- Difficulty in attracting qualified mentors who have time to provide consistent guidance.</li> </ul>
<b>Marketing Area</b>	<ul style="list-style-type: none"> <li>- Difficulty in building and maintaining a broad professional network relevant to the art industry.</li> <li>- Lack of student understanding and skills in effectively using digital marketing platforms.</li> </ul>
<b>Education Skills Area</b>	<ul style="list-style-type: none"> <li>- Limited technical knowledge among students in creating and managing professional digital portfolios.</li> <li>- Challenges in organizing engaging events and securing sponsorship or financial support.</li> </ul>

Source: Researchers' own construct.

To address these challenges, the community engagement program through the *Cenderamaya* event is implemented to provide students with practical experience in art entrepreneurship, develop their business skills, improve access to professional networks within the art industry, build a digital documentation system, and organize exhibitions or marketing events for student artworks. In line with the research of Bruwer & Smith (2018) that the employees and management only require certain basic business skills to be developed at an appropriate level to perform their relevant tasks.

Through this initiative, students of the Visual Arts Education Study Program at UNJ can enhance their entrepreneurial skills and make a broader contribution to the advancement of visual arts and the creative economy in Indonesia.

**Table 3.** Identification of Solutions and Activity Details

<b>No</b>	<b>Solution</b>	<b>Activity Details</b>
<b>Production Area</b>		
1	Art Production Training and Workshop	Students will receive hands-on training from practitioners and academics to produce high-value, marketable artworks.

2	Mentoring in Innovative Production	Students will be guided in developing innovative artworks that align with current market trends.
<b>Business Management Area</b>		
1	Establishment of an Art Business Incubator	Forming a business incubator to support students in starting and growing their enterprises.
2	Business Mentoring and Consultation	Providing mentoring programs led by alumni and art business professionals.
<b>Marketing Area</b>		
1	Expanding Professional Networks	Building connections with the art and business industries to open up collaboration opportunities.
2	Utilization of Digital Marketing	Training in digital marketing to help students expand the market reach of their artworks.
<b>Education and Skills Area</b>		
1	Creation of Digital Portfolios	Each student is required to develop a digital portfolio to support their professional development.
2	Cenderamaya Exhibition and Event	Hosting an annual event as a platform for students to showcase and sell their artworks.

Source: Researchers' own construct

Through this activity, students of the Visual Arts Education Study Program at UNJ can enhance their entrepreneurial skills and contribute more broadly to the development of visual arts and the creative economy in Indonesia, with the following achievements:

**Table 4.** Identification of Solutions and Activity Details

No	Focus Area	Description
1	<b>Enhancement of Student Competence</b>	Through intensive training and mentoring, students showed improvements in production, marketing, and business management. This was demonstrated by the establishment of five student-led art business tenants, each successfully developing a digital portfolio, launching e-commerce accounts, and obtaining Business Identification Numbers (NIB).
2	<b>Strengthening of Cenderamaya as an Incubator</b>	Formerly a simple annual bazaar, <i>Cenderamaya</i> transformed into an educational platform. Participants successfully sold their art products and documented their activities through catalogs, business videos, and tenant profiles. This success

		reflects the effectiveness of experiential learning in the visual arts context.
3	<b>Formation of Professional Networks</b>	Through a collaborative approach, the program engaged two art industry partners and several entrepreneurial alumni. This resulted in mentoring opportunities and ongoing collaboration offers, such as joint production projects and product design guidance.
4	<b>Field Challenges and Solutions</b>	Main challenges included students' limited time outside class, restricted production funds, and technical issues in digitalization. Most of these were addressed through flexible mentoring, team-based task division, and use of free platforms such as Canva, Shopee, and Tokopedia.

Source: Researchers' own construct

## CONCLUSION

Through intensive training and mentoring, students experienced improvement in production, marketing, and business management skills. This achievement is reflected in the establishment of five art business tenants, all of which successfully developed digital portfolios, opened e-commerce accounts, and obtained Business Identification Numbers (NIB). *Cenderamaya*, which was previously just an "annual bazaar," has transformed into an educational platform. Bazaar participants successfully sold their art products and documented their activities in the form of catalogs, business videos, and tenant profiles. This success demonstrates that an experiential learning approach is highly effective in the visual arts context. Through a collaborative approach, the program successfully engaged two art industry partners and several alumni who already run their own businesses. This collaboration has opened opportunities for mentoring and further cooperation, such as production partnerships and product design guidance. The main challenges encountered include limited student time outside of classes, insufficient production funds, and technical difficulties in digitalization. Most of these were overcome through flexible mentoring systems, group task distribution, and the use of free platforms such as Canva, Shopee, and Tokopedia.

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