



Entrepreneurship-Based Multicultural Education: Fostering Batak Toba Cultural Awareness and Entrepreneurial Creativity in Jagung Kindergarten Children, Tampahan District

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Abstract: The development of the digital era has brought significant changes to children's education patterns, which not only emphasizes cognitive aspects but also demands the development of life skills, including an entrepreneurial spirit. Entrepreneurship from an early age is seen as an important strategy for instilling independence, creativity, innovation, and the courage to take risks. Integrating art, particularly traditional Batak Toba music, with entrepreneurship education offers a relevant approach to shaping a generation that is creative, productive, and rooted in local culture. However, several key issues still exist, such as children's low awareness of the economic value of artwork, minimal use of simple technology in art education, and a lack of innovation in art products aimed at business opportunities. To address these challenges, the service team from Sisingamangaraja XII University of Tapanuli implemented the program "Entrepreneurship-Based Multicultural Education: Fostering Batak Toba Cultural Awareness and Entrepreneurial Creativity in Early Childhood Education Children in Jagung Village, Tampahan District" in Gurgur Aek Raja Village, Tampahan District, Toba Regency. The participants in the activity included 32 preschool children, 2 teachers, parents, traditional music trainers, and the community service team. The implementation method is designed in five main stages: (1) socialization about the importance of art entrepreneurship from an early age; (2) introductory and practical training on traditional Batak Toba musical instruments (hasapi, sulim, taganing, garantung, sordam); (3) application of simple technology thru the creation of musical instruments from local materials; (4) continuous mentoring and evaluation; and (5) program sustainability planning thru integration into the early childhood education curriculum. The results of the activities show a positive response from all parties. The children looked enthusiastic, more confident, and were able to play simple rhythmic patterns. Teachers gained new skills to integrate traditional music into learning, while parents increasingly supported children practicing at home. The handover of a set of traditional musical instruments strengthens the sustainability of the program. Additionally, the activities resulted in innovations in the form of hard technology (modified traditional musical instruments and simple musical instruments made from local materials) and soft technology (local culture-based learning methods, musical skills, and knowledge of art entrepreneurship). The evaluation shows an improvement in understanding of Batak Toba culture, musical skills, creativity, and early indications of an entrepreneurial spirit in children. The real impact of this program can be seen in three main dimensions: (1) education, namely the development of children's creativity, courage, and skills; (2) socio-cultural, namely the growth of awareness and pride in preserving Batak Toba culture; and (3) economic, namely the emergence of business opportunities based on traditional art and music. The external activities include scientific articles, mass media publications, documentary videos, and educational posters.

Keywords: Art Entrepreneurship, Early Childhood Education, Local Culture, Traditional Batak Toba Music.

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Introduction

The increasingly rapid development of the times is marked by the advent of the digital era, which brings significant changes to people's mindsets, lifestyles, and needs, including in the world of education (Lestyaningrum et al., 2022). Digital transformation not only affects how children learn but also how they interact with their surroundings (Sahara et al., 2024). This condition demands an educational strategy that focuses not only on cognitive aspects but also on developing life skills that can equip children to face future challenges. One of the most essential skills to instil from an early age is the entrepreneurial spirit.

Entrepreneurship from an early age is seen as a systematic effort to cultivate an independent, creative, innovative, and risk-taking mindset. Through entrepreneurship, children are not only equipped with the ability to create works, but are also taught how those works can have economic value and benefit others (Nuraeni, 2022). The entrepreneurial spirit instilled from an early age will be an essential foundation in shaping a young generation that is productive, competitive, and adaptable to the changing times. In Hudiya et al. (2023), research on Market Day shows that this activity is effective in fostering an entrepreneurial spirit in early childhood. Children gain real-world experience in public speaking, practice communication and negotiation skills, and understand basic business concepts. Additionally, this activity fosters positive character traits such as responsibility, independence, and self-confidence. Teachers and parents noted significant behavioural changes, with children becoming more active, courageous, and independent. Thus, Market Day can be a strong foundation for building entrepreneurial skills from an early age (Hudiya et al., 2023).

On the other hand, art is one of the most effective media for fostering creativity and honing children's skills (Nabila et al., 2025). Through art, children learn to express themselves, collaborate, appreciate the work of others, and develop sensitivity to cultural values (Cahyani et al., 2025). Integrating art with entrepreneurship is a relevant approach to producing a generation that is not only creative but also adds economic value. Unfortunately, art entrepreneurship has not been widely developed in the context of early childhood education or primary education in various regions, including Toba Regency, North Sumatra. Aryani et al. (2024) found that the PkM activity at Pandu Church Sunday School successfully increased children's enthusiasm and trained their fine motor skills through drawing, colouring, and simple sewing activities. These two primary materials not only sharpen hand-eye

coordination but also enrich the creative skills of the Bina Iman Lanjutan (BIL) children. This program offers dual benefits: equipping BIL instructors with new insights, understanding, and experience in strengthening the creative character of Generation Alpha. Additionally, this activity has the potential to inspire the development of similar programs, both within church and general education settings, to cultivate children who are more innovative, talented, and holistic (Aryani et al., 2024).

Based on initial observations and discussions with partners (schools, teachers, and parents), several key issues were identified. First, the entrepreneurial spirit in the arts has not yet developed from an early age (Purwaningsih & Al Muin, 2021). This is evident from children's limited awareness of the potential economic value of art, as well as the lack of a structured learning platform for developing art entrepreneurship. Second, the minimal use of technology in art education (Fatikawati et al., 2024). So far, art education has remained conventional, even though simple technologies could be used to increase the appeal and effectiveness of learning. Third, the low level of innovation in art product development can be turned into business opportunities (Rahmawati et al., 2025). Teachers and students tend to only produce artwork as a learning activity, without being directed toward creating products with commercial value. This condition certainly presents both a challenge and an opportunity for intervention through community service programs. Universities, as institutions of the three pillars of education, play an important role in assisting society through education and technology-based empowerment programs (Abdillah, 2024). Therefore, this service activity is designed with a focus on fostering an entrepreneurial spirit in the arts through a socialisation approach, training, technology application, mentoring, and program sustainability.

This program is also an effort to preserve local culture integrated with entrepreneurship development. Traditional art, particularly traditional Batak Toba music, is not only seen as a cultural heritage but also as a learning medium that can be modified into an educational and economically valuable tool. Thus, children can get to know, love, and develop traditional art more creatively and productively (Situngkir & Situngkir, 2023). Integrating Batak Toba local wisdom into social studies learning for early childhood can shape character and preserve culture. Introduction is done through special greetings, the use of ulos, traditional houses, traditional musical instruments, and the tor-tor dance as an educational medium that is contextual and meaningful (Situngkir & Situngkir, 2023).

The objectives of this service activity are:

1. To cultivate an entrepreneurial spirit in art among students from an early age thru practical and enjoyable learning,
2. To provide students with practical skills in transforming art pieces into products with economic value,
3. To enhance the capacity of teachers and parents in guiding children to develop artistic creativity and entrepreneurial spirit simultaneously,
4. To optimize the use of simple technology as an innovative and child-friendly art learning medium, and
5. To build collective awareness among the community (teachers, parents, and students) of the importance of integrating art, culture, and entrepreneurship in education.

The expected benefits of this activity include two aspects: practical benefits and academic benefits. Practically, this activity provides students with real-world skills, strengthens the roles of teachers and parents in supporting art-based character education, and produces art products with economic value. Academically, this activity is a real contribution from universities in carrying out the tridharma, particularly in the field of community service, and produces outputs such as scientific publications, activity videos, and educational posters.

The urgency of this activity is further strengthened by observing the challenges faced by young generations who are vulnerable to the negative influences of digitalisation, such as gadget addiction, low social interaction, and a decline in interest in local arts and culture. By developing art entrepreneurship, children are guided to use their time productively, channel their creativity, and gain meaningful learning experiences (Junaedi & Widiastuti, 2020). Ultimately, this program not only contributes to the development of individual skills but also to efforts to preserve local culture and improve community well-being. Wangsi et al., (2024), in their community service activity of providing early entrepreneurship motivation socialisation at MTs Negeri Muhammadiyah 1 Kota Sorong, they found challenges among 9th-grade students. The main problems include a lack of understanding and knowledge about entrepreneurship. Additionally, most students aspire to be civil servants rather than choosing the entrepreneurial path, resulting in low interest in owning their own businesses and requiring further guidance.

With this background, this community service activity is expected to serve as a model of best practice that can be replicated in other areas, particularly in integrating art, entrepreneurship, and technology into education from an early age.

Method

Activity Location

This community service activity is carried out at PAUD Jagung, located in Gurgur Aek Raja Village, Tampahan District, Toba Regency, North Sumatra. This school is a partner that has established cooperation with the service team from Sisingamangaraja XII University, Tapanuli. The selection of this location is based on the real needs of the school and the community in fostering the entrepreneurial spirit of art while preserving the local Batak Toba culture. Toba Regency is one of the areas rich in traditional arts and culture, including gondang music, tor-tor dances, traditional houses, and the use of ulos. However, the utilisation of this artistic potential as a means of education and entrepreneurial development is still minimal. Therefore, this location is considered strategic for the implementation of community service programs.

Activity Participants

The activity participants include:

1. 32 children from PAUD Jagung, who are the main subjects of the activity, were trained to recognise, try, and play traditional Batak Toba musical instruments,
2. Two PAUD teachers who served as facilitators and companions in the art and entrepreneurship learning process. Teachers and students are given special training to enable them to integrate art and entrepreneurship into their daily learning,
3. Parents are involved as supporters and motivators to help children gain more confidence and simultaneously foster a collective awareness of the importance of cultural preservation,
4. Traditional Music Coaches: The community service team brought in experienced local Batak Toba artists to demonstrate and guide the children's hands-on practice, and
5. The Higher Education Community Service Team, as the designers, facilitators, and mentors throughout all stages of the program.

Implementation Method Stages

The implementation method for this activity consists of five main stages: socialisation, training, technology implementation, mentoring and evaluation, and program sustainability (Khristiana et al., 2024; Legowo et al., 2021; Munambar et al., 2024; Sutanta et al., 2024).

1. Socialisation

The initial stage, which involves socialisation, is conducted to provide all participants with a comprehensive understanding of the importance of art entrepreneurship from an early age. This activity was carried out through face-to-face meetings at

school, involving teachers, students, and parents. The socialisation materials covered:

- a) The importance of the entrepreneurial spirit in facing the challenges of the digital era,
- b) The connection between Batak Toba art and culture and entrepreneurship, and
- c) Goals and benefits of the community service program for students, teachers, and the community.

The method used is interactive lectures and group discussions about art entrepreneurship practices. With this socialisation, participants are expected to have an initial understanding and be motivated to participate in the program actively.

2. Training

The core stage of this activity is training on the introduction and practice of traditional Batak Toba musical instruments, which involves:

- a) Introduction to Musical Instruments, where children are introduced to the hasapi, sulim, taganing, garantung, and sordam. The coach explained the function, shape, and distinctive sound of each instrument,
- b) Demonstration where the traditional music coach showed how to play the instruments live, both individually and in a simple ensemble,
- c) Children's Hands-on Practice, where each child was allowed to try playing the instruments, taking turns with direct guidance from the coach, and
- d) Teacher Training: Teachers are equipped with the skills to integrate traditional music into daily learning activities.

This training activity not only fosters children's interest in the musical arts but also teaches creative skills that can be applied to entrepreneurship, such as creating simple performances or designing mini musical instruments as educational products.

3. Technology Application

At this stage, simple technologies that support the creation of traditional musical instruments are introduced. Children, teachers, and parents were introduced to the process of creating simple musical instruments using locally sourced materials that are easily found nearby, such as bamboo and lightweight wood. This activity not only strengthens understanding of Batak Toba culture but also instils awareness that creativity can be realised through the use of simple, child-friendly, and beneficial appropriate technology. Thus, traditional art is not only performed but can also be recreated in innovative forms according to local capabilities.

4. Mentoring and Evaluation

After the training and technology implementation, the service team provided intensive mentoring to ensure that the skills acquired by the

children, teachers, and parents could continue to be practised. The accompaniment was carried out through:

- a) Direct supervision during routine training sessions,
- b) Discussions with teachers and parents to provide input on learning methods,
- c) Observation of children's progress in playing traditional musical instruments, and
- d) Evaluation was conducted by assessing the achievement of program goals, which included:
 - Increased understanding of Batak Toba culture,
 - Basic skills in playing traditional musical instruments,
 - The growth of children's creativity in exploring, and
 - Initial indications of children's entrepreneurial spirit through art-based activities.

5. Program Sustainability

The final stage is designing program sustainability so that the benefits of the activities do not end after the community service is completed. Some of the steps taken include:

- a) Strengthening the Capacity of Early Childhood Education Teachers and Administrators.
The next phase focused on intensive mentoring for teachers and educational staff so that they could continue the program independently. The forms include advanced training, workshops on traditional music-based learning methodologies, and extracurricular activity management.
- b) Development of Traditional Music Learning Modules for Early Childhood Education

The service team plans to develop learning modules based on modified Batak Toba traditional musical instruments. This module will include practical guidelines, cultural values, and integration with early childhood character and entrepreneurial education.

- c) Development of Creative Business Units Based on Traditional Music

As a follow-up to the entrepreneurial aspect, the team and the community will encourage the establishment of a small business unit that produces child-friendly traditional musical instruments and organises children's art performances. This step is expected to foster a creative economy based on local wisdom.

With this strategy, the sustainability of the program can be ensured, and its benefits not only strengthen early childhood education but also contribute to the preservation of Batak Toba culture while fostering an entrepreneurial spirit in the younger generation.

Result and Discussion

Result

The implementation of the community service program, titled "Entrepreneurship-Based Multicultural Education: Fostering Batak Toba Cultural Awareness and Entrepreneurial Creativity in Jagung Kindergarten Children, Tampahan District," has been successful and received positive responses from various parties involved.

The initial stage of the activity began with socialising the program to the PAUD Jagung staff, teachers, parents, and the children who were the target of the activity. This socialisation emphasises the importance of introducing the Batak Toba culture, particularly traditional music, from an early age. Participants were given the understanding that traditional music is not merely a form of entertainment, but can also be used as a means of character education, a vehicle for creativity, and a potential economic opportunity. The results of this stage indicate an increased awareness among teachers and parents regarding the strategic value of entrepreneurship-based multicultural education. They realised that introducing traditional music is an effective way to instil a love of culture while also preparing children to face future challenges with unique skills.



Figure 1. Introduction to Kindergarten Children

The next stage involves the introduction and training on traditional Batak Toba musical instruments, which include the *hasapi*, *sulim*, *taganing*, *garantung*, and *sordam*. In this activity, the children and teachers had the opportunity to learn directly with music coach Fernando Siagian and his team, who explained the function, shape, and basic techniques for playing each instrument. The demonstrations conducted by the coach

were not only theoretical but also interactive, as the children were guided to try playing the instruments directly. The observation results show that the children were very enthusiastic about participating in the training, and some of them were even able to imitate simple rhythmic patterns after just a few attempts. The teacher also felt helped by the presence of the coach because they gained additional knowledge and practical skills to integrate into the teaching and learning process.



Figure 2. Introduction to Playing Musical Instruments for Kindergarten Students



Figure 3. Introduction to Playing Musical Instruments for Kindergarten Students



Figure 4. Introduction to Playing Musical Instruments for Kindergarten Students

As a form of support for the sustainability of the activities, the service team also handed over a set of traditional musical instruments to PAUD Jagung. The assistance included hasapi, sulim, taganing, garantung, and sordam, which are expected to be used as long-term learning tools. This handover was highly appreciated by the early childhood education center managers. The head of the Early Childhood Education (ECE) Corn Village Development Team, Haposan Sinaga, stated that the presence of the musical instruments provides great motivation for children to learn and gain a deeper understanding of Batak Toba culture. Similar responses also came from parents who saw an opportunity for their children to develop musical talent while also fostering a sense of pride in their cultural identity.



Figure 5. Provision of Musical Instruments



Figure 6. Provision of Musical Instruments

In addition to music playing training, the service activities also include training on making simple musical instruments using local materials. Children, teachers, and parents were introduced to the creative process of making simple instruments that resemble traditional forms. The purpose of this activity is not only to provide technical experience, but also to instil the understanding that creativity can be realised through the utilisation of beneficial yet straightforward appropriate technology. The training results show that participants, both teachers and parents, were able to create simple instruments that are not only functional but also reflect esthetic value. The children also felt happy because they could participate directly in the creation process, thus fostering an awareness that art and culture can be a gateway to developing an entrepreneurial spirit.



Figure 7. Training in the Use of Musical Instruments



Figure 8. Training in the Use of Musical Instruments

The success of this simple training and technology implementation was then reinforced by mentoring and evaluation activities. The service team conducted continuous monitoring to ensure the skills acquired were actually practiced. The accompaniment is provided thru regular discussions with teachers and parents, as well as observations of the children's development in playing traditional musical instruments. The evaluation shows a significant improvement in three aspects: cultural understanding, musical skills, and children's creativity. Teachers are also more confident in integrating traditional music into learning activities, while parents are increasingly encouraged to support their children's interests. This evaluation confirms that the program has been running according to its initial objectives, even having a broader impact than expected.

To ensure the program doesn't stop during implementation, the sustainability stage is also systematically designed. The service team encouraged the early childhood education (ECE) institution to incorporate traditional Batak Toba music into their learning curriculum. Teachers are equipped with innovative ideas to develop local culture-based learning, while parents are encouraged to continue providing support at home. Thus, the sustainability of the program can be ensured because all stakeholders support it.

In terms of technology and innovative products, this activity resulted in two categories: hard technology and soft technology. Complex technology products consisted of a set of traditional musical instruments that had been modified to be safer, lighter, and more suitable for children's needs. Additionally, simple musical

instruments made from local materials during the training were also produced. Meanwhile, soft technology products included knowledge, skills, and local culture-based learning methods acquired thru socialization, training, and mentoring. Teachers, children, and parents acquired new skills in making and playing traditional musical instruments, as well as gaining a deeper understanding of contextual learning methods.

The application of this technology and innovation is highly relevant to community needs, as it not only provides physical infrastructure but also equips them with sustainable knowledge and skills. Community participation was also very high from the beginning of the activity. Teachers, parents, and children are actively involved in every stage, from socialization to mentoring. The enthusiasm of the participants proves that this activity successfully created a collaborative learning ecosystem connecting culture, education, and entrepreneurship.

The tangible impact of this activity is evident in three key dimensions. From an educational perspective, children become more creative, confident, and are introduced to Batak Toba culture from an early age. From a socio-cultural perspective, this activity contributes to efforts to preserve traditional music amidst the tide of modernization. Meanwhile, from an economic perspective, community involvement in the creation and utilization of traditional musical instruments opens up creative business opportunities based on local wisdom. Thus, this innovation not only increases usefulness but also comprehensively improves community productivity.

The external activities also align with the set targets. First, there was an increase in knowledge among children, teachers, and parents regarding traditional Batak Toba musical instruments. Children are able to recognise the names and shapes of instruments and try to play them, while teachers and parents understand the educational value contained within. Second, improved management skills for teachers and administrators of early childhood education institutions in organising arts and culture-based activities, including practice schedules and instrument maintenance. Third, the results of this activity have been compiled into a scientific article for publication in a Sinta-indexed community service journal. Fourth, news publications in electronic mass media were successfully carried out as a form of wider information dissemination. Additionally, the activity also produced a documentary video that was uploaded through the university's official channel, as well as informative posters summarising the core of the activity.

Overall, these results confirm that community service with a multicultural education approach based

on entrepreneurship not only provides a fun learning experience for children but also instills cultural and entrepreneurial values that are beneficial in the long run. Support from all parties, including teachers, parents, and early childhood education administrators, shows that collaboration is the key to success. Thus, this activity is not just a fleeting program, but a foundation for nurturing a generation of young people who are characterised by creativity and pride in their local culture.

Conclusion

The community service activity, themed "Multicultural Education Based on Entrepreneurship: Fostering Batak Toba Cultural Awareness and Entrepreneurial Creativity in Jagung Kindergarten Children, Tampahan District," has made a significant contribution to cultivating the spirit of art entrepreneurship from an early age while preserving Batak Toba local culture. Through a series of stages, including socialisation, training, the application of simple technology, mentoring, and program sustainability planning, preschool children not only learned about traditional musical instruments such as the hasapi, sulim, taganing, garantung, and sordam, but also gained hands-on experience playing them.

Positive responses from participants, including children, teachers, and parents, indicate that this activity successfully built collective awareness of the importance of culture-based education.

The children seemed enthusiastic, more confident, and began to develop creativity thru musical activities. Teachers gained additional skills in integrating traditional music into daily learning, while parents became increasingly motivated to support their children in learning about local culture. The donation of a set of traditional musical instruments to PAUD Jagung strengthens the sustainability of this program, ensuring its benefits can be felt in the long term.

Furthermore, this activity resulted in two forms of innovation: complex technology in the form of modified traditional musical instruments and simple musical instruments made from local materials, and soft technology in the form of new skills, learning methods, and insights into the integration of art, culture, and entrepreneurship. The impact can be seen from three main aspects: (1) the educational aspect, namely the enhancement of children's creativity, courage, and skills; (2) the socio-cultural aspect, namely the growth of pride and awareness of preserving Batak Toba culture; and (3) the economic aspect, namely the emergence of creative local business opportunities thru traditional art and music.

Thus, this program not only successfully achieved its set goals but also provided added value by creating a collaborative learning ecosystem involving children, teachers, parents, and the community. The university, as the initiator of the activity, also generated academic outputs in the form of scientific articles, documentary videos, and mass media publications, which further strengthened the position of this activity as a best practice that can be replicated in other areas.

Suggestions for further development: Several options are available for consideration. First, similar programs should be expanded to include early childhood education (PAUD) or other elementary schools in the Toba Regency area and surrounding areas, so that more children can benefit while also fostering cultural awareness from an early age. Second, there is a need to improve teacher capacity through advanced training so they can develop variations of traditional music-based learning methods more innovatively. Third, parents are expected to continue being involved in follow-up activities, such as joint study groups at home or simple performances in the community.

In addition, universities, as implementers of community service, can promote program sustainability by forming networks with art communities, local governments, and non-governmental organisations working in the field of cultural preservation. With this synergy, the development of art entrepreneurship can be expanded not only to children but also to adolescents and the general public.

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