

UNIVERSITI TEKNOLOGI MARA

**CONCEPTUALIZING
EMERGING CERAMIC CREATIVE
PRACTITIONER DESIGNOMIC
ENTREPRENEURSHIP
MODEL**

**MD FAIZUL
BIN KHALID @ ABD MALEK**

PhD

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**MD FAIZUL
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of the requirements for the degree of
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CONFIRMATION BY PANEL OF EXAMINERS

I certify that a Panel of Examiners has met on 29 September 2025 to conduct the final examination of Md Faizul Bin Khalid @ Abd Malek on his Doctors of Philosophy thesis entitled "Conceptualizing Emerging Ceramic Creative Practitioner Designomic Entrepreneurship Model" in accordance with Universiti Teknologi MARA Act 1976 (Akta 173). The Panel of Examiners recommends that the student be awarded the relevant degree. The Panel of Examiners was as follows:

Muhamad Fairus Kamaruzaman, PhD
Associate Professor
Faculty of Art and Design
Universiti Teknologi MARA
(Chairman)

Noor Sudiyati, PhD
Senior Lecturer
Faculty of Fine Arts and Design
Institut Seni Indonesia Yogyakarta
(External Examiner)

Badrul Isa, PhD
Associate Professor
Faculty of Education
Universiti Teknologi MARA
(Internal Examiner)

Hamdzun Harun, PhD
Associate Professor
Pusat Pengajian Citra Universiti
Universiti Kebangsaan Malaysia
(External Examiner)

PROFESSOR DR HJH ZURAEDA IBRAHIM

Dean
Institute of Postgraduates Studies
Universiti Teknologi MARA

Date: 2 April 2026

AUTHOR'S DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Teknologi MARA. It is original and is the results of my own work, unless otherwise indicated or acknowledged as referenced work. This thesis has not been submitted to any other academic institution or non-academic institution for any degree or qualification.

I, hereby, acknowledge that I have been supplied with the Academic Rules and Regulations for Post Graduate, Universiti Teknologi MARA, regulating the conduct of my study and research.

Name of Student	Md Faizul Bin Khalid @ Abd Malek
Student ID. No.	2020549339
Programme	Doctor of Philosophy (Arts and Design) - AD950
Faculty	Art and Design
Thesis Title	Conceptualizing Emerging Ceramic Creative Practitioner Designomic Entrepreneurship Model
Signature of Student	
Date	April 2026

ABSTRACT

The ongoing shortage of graduates with entrepreneurial skills in the creative industry, especially in art and design, has consistently elicited significant public concern over the years. For ceramic creative practitioners and design graduates, it is essential to convert the skills, abilities, and knowledge gained during higher education into concrete professional practices. Although university-level curricula place significant emphasis on design processes and entrepreneurial management skills, there is a notable lack of focus on the technical competencies and entrepreneurial models essential to the sustainability of ceramic creative practitioners. This study aims to address such gap by formulating three objectives: (1) To identify the landscape of entrepreneurship training in digital business platforms for future-ready economy roadmap; (2) To examine key attributes of ceramic creative practitioners that drive the design economic business model; and (3) To develop a Designomic Entrepreneur model canvas in fostering the unique abilities of ceramic creative entrepreneurial proficiency. The research employed a qualitative methodology comprising interviews, field studies, and observations to examine the importance of entrepreneurial culture programs implemented by universities. Data were collected from selected entrepreneurship programmes and Target Focus Groups (TFG) involving creative business owners who had successfully sustained their enterprises. Drawing on research on the qualities and talent development inherent in ceramic creative entrepreneurs' primary activities, this study analysed the essential characteristics of entrepreneurial practice to formulate the Designomic Entrepreneurship Model. The analysis was informed by the Design Thinking Theory and the Designomic Theory. This research offers significant contributions by systematically integrating essential entrepreneurial features and operational activities derived from the Business Model Canvas (BMC). The findings culminate in the establishment of the GOLD model as a conceptual framework that can promote creative entrepreneurship through design-driven innovation and talent development.

Keywords: Ceramic creative reative practitioner, Entrepreneur, Characteristic, and Designomic

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LIST OF ABBREVIATIONS

Abbreviations

AE	Art Entrepreneur
AI	Artificial Intelligence
AP	Active Participant
BMC	Business Model Canvas
DESIGNOMIC	Design and Economic
DIKN	<i>Dasar Industri Kreatif Negara</i>
DKN	<i>Dasar Keusahwanan Nasiaonal</i>
GDP	Gross Domestic Product
GVC	Global Value Chains
HEI	Higher Education Institution
IKN	<i>Institut Kraf Negara</i>
IOT	Internet of Things
IP	Intellectual Property
IPTA	<i>Institut Pengajian Tinggi Awam</i>
IQFT	Investigable Question Formulation Technique
KUSKOP	<i>Kementerian Pembangunan Usahawan dan Koperasi</i>
LPSVN	<i>Lembaga Pembangunan Seni Visual Negara</i>
MaGIC	Malaysian Global Innovation & Creative Center
MASMED	Malaysian Academy of SME and Entrepreneurship Development

MAXQDA	Qualitative Data Analysis
MDEC	Malaysia Digital Economy Corporation
MIDA	Malaysian Investment Development Authority
ML	Machine Learning
MOHE	Ministry of Higher Education
NYEP	Nescafe' Youth Entrepreneurship Program
OP	Observing Participant
OVR	Online Viewing Room
PICOT	Population Intervention Compression Outcome and Time
PKKM	<i>Perbadanan Kemajuan Kraftangan Malaysia</i>
QS	Questionnaire Study
SME	Small Medium Enterprise
TD	Talent Development
TFG	Target Focus Group
TVET	<i>Pendidikan, Latihan, Teknikal dan Vokasional</i>
UiTM	<i>Universiti Teknologi MARA</i>
UNCTAD	United Nations Conference on Trade & Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Property Organisation
YAE	Young Art Entrepreneur

CHAPTER 1

INTRODUCTION

1.1 Research Background

This thesis reports a study on conceptualising a designomic entrepreneurial model for emerging ceramic creative practitioners. The studio ceramic business is defined as the production of small-scale and custom-made ceramic objects. According to research, Malaysia currently has fewer practitioners compared to countries like Japan and Australia, with less than ten active and enduring studio ceramic enterprises. However, ceramics is not a foreign field in the country. Previously, Universiti Teknologi MARA (UiTM) was the only higher education institution (HEI) offering a ceramics programme. The footstep was later followed by Institut Kraf Negara (IKN), focusing more on craft manufacturing.

The world was recently impacted by the COVID-19 crisis, resulting in widespread job loss. Nonetheless, it prompted society to embrace entrepreneurship as a means of survival. Following the conclusion of the epidemic, many individuals began to recognise the possibilities for success within this domain. They later thrived and adopted entrepreneurship as their primary vocation. Therefore, the purpose of this study is to identify difficulties and discover solutions to instil an entrepreneurial attitude in students or graduates of the ceramic creative program, thus exposing them to the value of entrepreneurial skills and expertise as creative professionals. The aim is to explore areas where appropriate entrepreneurial approaches or models can be utilised as inspiration, advice, and scientific reference in the future.

As time passes, dependence on cutting-edge technology and cross-border operations must be included in the evolution of entrepreneurial ideas. The entrepreneurial mentality must be developed in university students so that, upon graduation, they are prepared not only to seek employment but also to become entrepreneurs. Components of qualities, attributes, and talent development as creative entrepreneurs may serve as the key direction for developing new entrepreneurial models using the Design and Economic methods. Government agencies and industry must work together to promote institutions that produce entrepreneurs who can realise their goals and benefit the country's economy.

1.2 Entrepreneurship Overview

Engaging in entrepreneurship presents considerable challenges, necessitating both mental acuity and physical readiness, particularly within the realm of visual arts. In exploring the domain of entrepreneurship, various methodologies or frameworks may be employed by innovative practitioners to initiate a business endeavour. Embarking on a business venture post-graduation as an artist or designer presents significant challenges, primarily due to a lack of extensive experience and formal training in the practical aspects of entrepreneurship (Laurensia et al., 2021). Recent graduates often face difficulties in securing employment after completing their academic pursuits (Nurul, 2021).

Studio Artists operate with a remarkable degree of autonomy and entrepreneurship, distinguishing themselves from conventional educational frameworks that tend to foster a reliance on traditional 'white-collar' employment (Okogwu, 2018). Creative entrepreneurs must highlight various methodologies and perspectives, including the design process, design thinking, and design theory (Fallman 2008). During the design process, designers employ multiple methods to create a product. Numerous studies by specialists on design methodologies and the design process have adopted the design thinking and methods approach to determine the most appropriate methodology for studio-ceramic entrepreneurs seeking a precise and efficient production flow (Linton et al., 2019).

Design thinking is defined as a complex thinking process (Tselepis et al., 2020). According to these perspectives, design is an interdisciplinary, pluralistic field of study that may be effectively applied to every aspect of human endeavour (Dyer, 2021). A survey of design issues and design thinking proposed a model of interaction design research in the form of a triangle (Fallman, 2008).

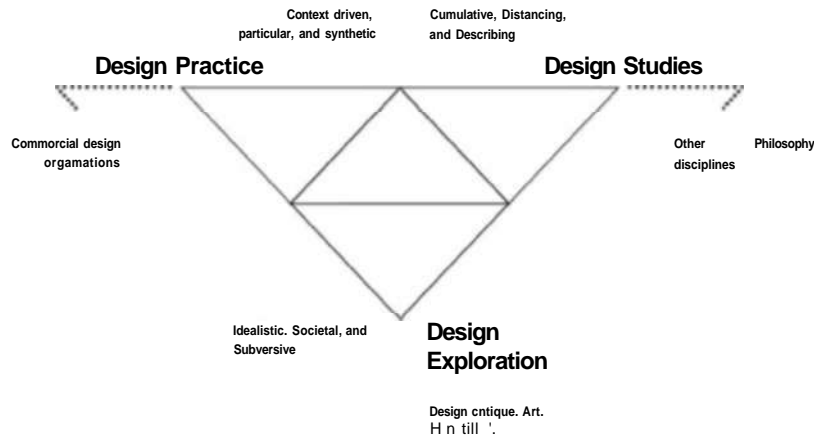


Figure 1.1 The Model of Interaction Design Research in Its Most Basic Form

(Source: Daniel Fallman, 2008)

This triangle delineates a two-dimensional framework for situating a design research activity among three polarities: "design practice", "design studies", and "design exploration" (see Figure 1.1). In Malaysia, creative practitioners face several challenges, including limited government support, fragmented financing options, and inadequate infrastructure for the creative industries (Syafri et al., 2023). Government policies were found to significantly influence these challenges (Syafri et al., 2023). The development of artists and creators is further hampered by obstacles such as the enforcement of intellectual property rights, geographical inequities in access to resources, and undervaluation of creative work. Furthermore, cultural diversity can sometimes lead to difficulties in popular acceptance and portrayal of various artistic forms, thereby affecting cooperation and audience involvement. The liberalisation and globalisation of markets have led to an influx of international rivals, intensifying competition and compelling local producers to adapt swiftly or face obsolescence. Moreover, innovation's impact on competitiveness is also significant. Past research highlights that product innovation is positively linked with competitiveness in food SMEs (Taneo, 2023). However, the studio-ceramic industry may be slower to adopt new approaches than larger industrial ceramic companies, which typically have greater research and development resources. The gap in innovation capabilities could create a competitive disadvantage for smaller studios, which may struggle to compete with firms that can leverage advanced technology and production methods (Taneo, 2023).

The Malaysian economic landscape has evolved, with an increasing focus on sustainability and environmental factors in manufacturing. The ceramic sector,

especially in its conventional forms, may struggle to meet these new norms without substantial investment in sustainable practices. Previous research examined how sustainability might provide a competitive advantage in mature industries, which is pertinent to the ceramic industry (Settembre-Blundo et al., 2019). With the rise in competition, the ability to distinguish products based on sustainability may emerge as a significant determinant of success. Nevertheless, several smaller studios may lack the resources to implement such modifications efficiently, thereby exacerbating their decline in market share (Settembre-Blundo et al., 2019). Despite the use of tact in ceramic studies, this technique is quite well-liked among its devotees in Malaysia. This is because the design process requires careful attention to both the design aspects and the design practice utilised by a ceramic artist or designer. Product design often emphasises features that contribute to creating a high-quality product (Yassin et al., 2018).

The panorama of creative practitioners and entrepreneurs in ceramic studios in Malaysia is thriving, which is a reflection of the country's different artistic expressions and its rich cultural heritage. A characteristic of Malaysian ceramics is the use of indigenous materials with conventional techniques. Studies have emphasised the use of earthenware clay from areas such as Kota Kinabalu, which serves as a fundamental ingredient in the creation of glazes and various ceramic items (Nordin, 2023). This local source enhances ceramic qualities, connecting artists to their cultural heritage and enabling them to express Malaysian identity (Nordin et al., 2018). Moreover, the adaptation of ancient techniques, as seen in batik production and other crafts, illustrates how Malaysian artists consistently refine their practices while preserving their cultural legacy (Silah et al., 2021). The impact of multiculturalism in Malaysia is a significant component enhancing the flourishing ceramic arts sector. The historical migration of several ethnic groups, such as Chinese and Indian immigrants, has enriched the local creative scene, fostering a blend of styles and methods (Geng, 2023). The integration of Islamic motifs into modern art illustrates this fusion, as artists draw on their cultural heritage to produce distinctive works that reflect both tradition and contemporary influences (Sabri et al., 2022). The integration of modern methods with traditional craftsmanship expands artistic expression and creates new opportunities for economic sustainability in the creative economy (Mefful, 2023).

Traditional methods and regional materials serve as a source of inspiration for many ceramicists, who often include contemporary design features in their work to

appeal to current consumers. The rise of artisanal crafting has resulted in the construction of a large number of studios and workshops. These establishments not only make handcrafted, one-of-a-kind objects but also offer educational opportunities for individuals interested in pottery-making. Collectively, these practitioners contribute to Malaysia's flourishing creative economy. Ceramicists frequently employ ancient techniques down through generations, utilising local materials that embody the distinct attributes of their locations. The artistry of Yaozhou kiln ceramics demonstrates the use of traditional methods to create elaborate patterns imbued with cultural value, reflecting artisans' profound understanding of local materials and skills (Liu, 2023). This method corresponds with research indicating that traditional craftsmanship values may evolve within modern environments, enabling artisans to develop while preserving their legacy (Jing, 2023).

The interaction between traditional craftsmanship and modern design is evident in several ceramic objects, which often exhibit contemporary aesthetics while grounded in historical methods (Lin, 2023). The emergence of artisanal craft has led to the proliferation of studios and workshops, indicative of growing customer demand for handmade, distinctive products. This tendency is bolstered by the increasing acceptability of the market of cultural and creative products, highlighting the significance of traditional craftsmanship in contemporary design (Li, 2020). This advancement in manufacturing processes does not undermine the importance of conventional ways; instead, it enhances them by allowing artisans to pursue innovative, creative paths while respecting their cultural legacy (Minota-Yepes et al., 2020).

However, the design process used by ceramic studio designers to produce ceramic products has not been documented until today. The process design approach is based on experience and practice gained through university-level learning and so on. A skills-based design capability is distinct from an innate aptitude for design and development, as it arises from experiential learning and is linked to the personal development of the individual (Micklethwaite, 2003). A successful creative practitioner's studio setup prioritises involvement in the function, collaboration, and inspiration alongside a conducive and organised workspace, appropriate creative work equipment, and an environment that stimulates and fosters the creative practitioner's creativity and productivity. The establishment of physical spaces and business structures that encourage creativity and cooperation is typically included in the design process for a studio environment for creative practitioners. The primary components of

this studio setting design are a well-organised workstation, a powerful brand identity, and the capacity to focus on providing services related to financial planning and client management. Plate 1.1 illustrates how the ceramic workshop and cafe are integrated into a single studio setting.



Plate 1.1 The Studio Setting for a Ceramic Workshop Integrating a Cafe Concept.

(Source: Timeout.com, Pottery Cafe Jool 2016)

The Higher Education Institute level has been the subject of numerous studies on various entrepreneurship models for students and graduates. However, there has not been a comprehensive body of research on entrepreneurship models appropriate for creative practitioners. For this reason, it is necessary to conduct a study, inquiry, and assessment of the appropriateness of building entrepreneurial models for creative practitioners.

1.3 Motivation

Some craft entrepreneurs have experienced shifts in their business models due to technological advancements, and their art pieces can also be modernised accordingly as a result of the consistent demand driven by the latest trends remaining high. Entrepreneurs in the craft sector need to produce profitable items without requiring significant capital. According to Angela Dumas (2000), the term "design" should be understood as a phrase that represents both a process and a product that converts ideas into tangible objects. Micklethwaite (2002) further postulated that a deed conveys social significance through its symbolic values. Entrepreneurs should adopt the mindset that

every design product they develop is suitable for commercialisation and capable of generating profit. There has been significant recognition of the economic impact that designs have and the value they provide to other professions (Hashim et al., 2015).

Although the creative business is expanding and becoming more complex, the concept of entrepreneurship is highlighting the need to prioritise craft producers, particularly those working in small and medium enterprises. Competent creative entrepreneurs are never dependent on the product philosophy and aesthetic value of their creation; rather, they emphasise how to make the most of the resources available to satisfy the maximum consumer requirements in relation to product demand in a market. Entrepreneurs in the craft industry are tasked with ensuring that their designs not only possess high aesthetic value but also require a minimal number of procedures and resources to be utilised in manufacturing their products (Sofian et al., 2011). Craft makers are much more artistically creative, and it is one of the most common entrepreneurial characteristics (Ghouse, 2008; Azlan et al., 2016; Anwar et al., 2018).

A significant number of craft businesses continue to use traditional approaches in their design processes. In a market where everyone has their own tastes when purchasing products, such as ceramic items, demand is determined by the aesthetic design of the product, which plays a role in the decisions that customers make regarding their purchases (Yan et al., 2017). For this reason, business owners who specialise in studio ceramics must make adjustments to ensure that every ceramic design manufactured can cater to clients' preferences by utilising a variety of techniques and platforms. Additionally, the design approach must be in accordance with the latest technological advancements, including the utilisation of the Internet of Things (IoT) and real-time-enabled IoT platforms (Kim et al., 2019).

1.4 Problem Statement

Although Malaysia's creative economy has expanded rapidly, few design graduates pursued entrepreneurial careers. Most graduates identified as "creatives" and prioritised their artistic identity over business development. Many lacked the commercial, managerial, and strategic competencies necessary to convert their creative outputs into sustainable enterprises (Swinburne University, 2024). Limited business literacy, restricted access to start-up capital, and a strong aversion to entrepreneurial risk worsened this challenge. Collectively, these barriers hindered the growth of design-

based enterprises (Liu, 2024). Such concern is supported by recent statistics, whereby only 8.5% of public university graduates in 2023 engaged in entrepreneurial activities, such as freelancing, self-employment, or becoming employers (Ministry of Higher Education Malaysia, 2023). These figures show that the industry continues to underutilise creative talent and that creative education often fails to meet industry requirements.

The principles of *Ekonomi Jingga* (Orange Economy) justify the need to strengthen Designpreneurship. These principles include value creation through culture, creativity, intellectual property, and innovation. The Orange Economy argued that creative work only gains economic value when supported by systems for monetisation, branding, cultural significance, and entrepreneurial skills. Developing Designpreneurship directly contributes to the Orange Economy's goal of transforming creative talent into high-value outputs. Several entrepreneurship models provide practical solutions for design graduates. The Design Thinking Entrepreneurship Model encourages creative problem-solving, the Creative Economy Business Model focuses on generating value from intellectual property, while the emerging Designomic Entrepreneurship Model integrates design, business, and innovation. Applying these models will position design graduates as contributors to Malaysia's creative and innovation-driven economy within the Orange Economy framework.

1.5 Research Objectives

Establishing the direction of a study and defining its research objectives requires identifying specific questions or issues, formulating explicit hypotheses, and selecting suitable techniques and tools for investigation. A precisely formulated research question delineates the study's focus and enables a systematic review of the existing literature, thereby facilitating the identification of knowledge gaps the research aimed to address (Jain et al., 2023; Ratan et al., 2019). Systematic approaches, such as the PICOT format (Population, Intervention, Comparison, Outcome, Time), improve the quality of research inquiries and ensure their accountability and relevance (Debono et al., 2013). Such structured frameworks allow researchers to assess the design and feasibility of their investigations and align hypotheses with broader study objectives (Chen et al., 2022; Mohanan & Parameswaran, 2022). Qualitative methods are well-suited to exploratory inquiries generally more effective for testing specific hypotheses.

Additionally, methods such as the Investigable Question Formulation Technique (IQFT) support the systematic development of research questions, ensuring their investigable and relevance to the discipline (Dhir & Gupta, 2021; Dah et al., 2023).

This study hopes to contribute to the existing body of knowledge through a guided research process, informed data collection and analysis techniques, and by employing an overarching framework to interpret the findings. The investigation is guided by three research objectives:

- i. To identify the landscape of entrepreneurship training in digital business platforms for future-ready economy roadmap.
- ii. To examine key attributes of ceramic creative practitioners that drive the design economic business model,
- iii. To develop a Designomic Entrepreneur model canvas in fostering the unique abilities of ceramic creative entrepreneurial proficiency.

1.6 Research Questions

The research question of a study typically aims to address a specific problem or hypothesis within a defined framework. This question guides the inquiry by outlining what the researcher hopes to discover or understand. It is important that the chosen framework aligns with the researcher's perspective and directs the entire research process. This ensures that the research question is not only relevant but also grounded in established theoretical constructs (Rougas et al., 2022).

An analysis framework is employed to structure the research question, demonstrating how theoretical frameworks can influence the inquiry and provide a lens for analysing complex social issues (Driessen, 2019). This highlights that the research question is not merely a starting point; it is closely linked to the theoretical framework that guides the study. Ultimately, the research question serves as the foundation for the study's objectives, methods, and analysis, shaping the research's focus and framing the conclusions drawn from the data.

This study developed three research questions to address the primary research question. These questions were formulated with the study's objectives in mind, hence guiding the research outcomes and conclusions.

- i. What are the characteristics of current Entrepreneurship training in digital business platforms facing the new era of economic challenge, including intense competition for talent?
- ii. What are the important talent acquisition attributes practised by current ceramic creative designers in sustaining the balanced need of design and economics?
- iii. How can the attributes of ceramic creative practices leverage the current business model shifted as the design entrepreneurial concept?

1.7 Scope of the Study

This study examines creative practitioners, specifically craft artists and studio-based practitioners, whose work involves hands-on material exploration, aesthetic decision-making, and iterative design processes. The research scope encompasses a detailed analysis of their entrepreneurial backgrounds, studio-setting environments, creative characteristics, and product design methodologies. Additionally, the integration of creative thinking and design thinking within daily workflows is explored. The study examines the characteristics of contemporary entrepreneurship training in an emerging, technology-driven business environment. By analysing practitioners' experiences, competencies, and studio setting of ceramic creative practitioners, the research assesses the extent to which current entrepreneurship training meets the practical needs and realities of craft-based creative work (RQ1). The study explores the creative economic business model by mapping practitioner attributes, including tacit knowledge, craftsmanship, aesthetic sensibilities, and studio workflows. This approach facilitates the identification of embedded values, decision-making patterns, and design-driven capabilities that inform the development of a more relevant and responsive creative economic model (RQ2). The research scope is delineated into three distinct areas to provide direction and facilitate the achievement of its objectives

1.7.1 Practitioner Scope

This study focuses on ceramic creative practitioners in Malaysia, specifically those working in the field of ceramics and pottery. These practitioners engage in a hands-on process of material exploration, which involves manipulating clay, selecting

glazes, and firing pieces in kilns. Their work blends aesthetic decision-making with iterative design processes, from initial concept sketches to the finished ceramic products. The research delves into their entrepreneurial journeys, examining how these ceramic artists set up and manage their studios, market their work, and interact with local and international markets. A significant focus is placed on their studio environments, which may include independent home studios, shared community spaces, or collaborative artisan collectives in Malaysia.

The creative characteristics of these practitioners, such as their deep knowledge of clay bodies, glazing techniques, and firing methods, form an essential part of the study. These practitioners often possess tacit knowledge, which is vital to producing unique and high-quality ceramic works. Additionally, the integration of creative thinking and design thinking within their daily workflows is an area of particular interest. This study explores how these practitioners balance the artistic side of ceramics with the commercial aspects, especially in the context of Malaysia's creative economy.

1.7.2 Geographical Scope

From a geographical perspective, this study is specifically set within Malaysia, where the ceramic industry thrives in various regions such as the Klang Valley, Penang, Melaka, and other cultural hubs. The emerging and technology-driven business environment in Malaysia plays a crucial role in shaping how ceramic artists promote their work, with many relying on digital platforms like Instagram, Facebook, and e-commerce sites for marketing and sales. The research considers how the country's ceramic infrastructure, such as access to local clays, kilns, and grants, influences the artists' work. It also looks at how regional markets and cultural influences (e.g., Malaysian traditional motifs, natural resources, and local craftsmanship) shape their artistic practices.

1.7.3 Scope of Sampling

The scope of sampling includes ceramic practitioners from across Malaysia, ranging from emerging artists established for five to ten years as entrepreneurial journeys with significant business experience. The sample comprises practitioners who work in various ceramic genres, including functional ceramics (tableware,

kitchenware), decorative ceramics, and sculptural pieces. The study examines how these practitioners engage with digital platforms, assess their entrepreneurial competencies, and adopt sustainable practices within their business models. The purpose is to explore patterns and values embedded in their decision-making, such as the use of local materials, and their innovative approaches to marketing, customer engagement, and business operations. By closely examining studio workflows, this study aims to map out critical steps in the creation of ceramic products and reveal the dynamics between creative work and entrepreneurship within the Malaysian context.

1.8 Limitations of the Study

Despite employing a comprehensive qualitative approach, this study has several limitations. The sample size is limited to a specific age group and geographical region, which may not adequately represent creative practitioners in East Malaysia or individuals from other age demographics. The research also primarily focuses on artists, crafters, and studio-based practices. Additionally, because qualitative research is interpretive, the findings reflect participants' subjective experiences and perspectives. Although triangulation through interviews, observations, and TFG sessions enhances reliability, the results should be interpreted as contextually grounded insights rather than universally generalisable conclusions.

1.9 Significance of the Study

This study advances the design thinking framework for creating a local model of creative entrepreneurship in Malaysia, where design and creativity are vital drivers of innovation and socio-economic progress. Incorporating design thinking principles, such as empathy, ideation, and iterative prototyping, into entrepreneurial practices enables creative entrepreneurs to transform local culture, materials, and narratives into sustainable economic ventures. This approach aligns with the National Creative Industry Policy (*Dasar Industri Kreatif Negara*, 2010) and its innovation-focused economic agenda, both of which recognise creativity as a strategic asset for national competitiveness. Design thinking promotes problem-solving and value creation grounded in cultural identity and community relevance, allowing creative professionals to connect traditional craftsmanship with modern market demands. Research shows that

integrating design thinking into creative entrepreneurship education improves opportunity recognition, adaptability, and resilience among young and micro-entrepreneurs (Abdullah et al., 2021; Yunus et al., 2020). This study also clarifies the theoretical role of design thinking within Malaysia's creative entrepreneurship ecosystem. While often credited for fostering innovation and focusing on user needs, its importance as a guiding theory for entrepreneurial development in creative economies remains underexplored. This research directly positions design thinking as a fundamental theory for strengthening and shaping creative, resilient entrepreneurial ecosystems.

1.10 Structure Concept of the Research

Creative practitioners often struggle to determine the direction of their entrepreneurial efforts due to a lack of entrepreneurial knowledge and experience comparable to that of real entrepreneurs. They face significant challenges in managing their ventures, mainly because they lack the entrepreneurial expertise typically found among established entrepreneurs. This lack of knowledge can hinder their ability to develop and adapt successfully in the competitive creative industries. Research indicates that entrepreneurial knowledge is crucial for fostering innovative thinking, which is essential for successful business pursuits (Daryono et al., 2020). Creative entrepreneurs are known for their persistent efforts to improve their ideas and solutions, emphasising the need for a strong foundation in entrepreneurial concepts to support this process (Daryono et al., 2020).

Furthermore, the environment in which creative entrepreneurs function is frequently inadequate, especially in terms of support mechanisms designed to address their specific requirements. Numerous innovation strategies sometimes prioritise conventional sectors, placing innovative businesses at a disadvantage (Wijngaarden et al., 2021). The absence of customised assistance intensifies the challenges faced by creative practitioners, who lack access to the resources and networks that more traditional businesses have. The relationship between creativity and entrepreneurial intention is essential; research indicates that external influences, including prior knowledge and experience, substantially shape individuals' entrepreneurial intentions, especially in educational contexts (Wu et al., 2022). This suggests that improving

entrepreneurial education may be essential in closing the knowledge gap for creative professionals.

The integration of entrepreneurial acumen with creative methodologies was recognised as essential for fostering innovation within the creative industry. Prior research indicates that educational frameworks incorporating professional and entrepreneurial learning significantly enhance students' engagement and enthusiasm for entrepreneurship, thereby equipping them with the vital skills for their entrepreneurial pursuits (Ye, 2023). Furthermore, the cultivation of an entrepreneurial mindset characterised by inventiveness, risk-taking, and adaptability was established as critical for attaining success in this domain (Paliwal et al., 2022). Consequently, it became imperative to address the educational and experiential gaps creative practitioners encountered to ensure their entrepreneurial success and support the comprehensive development of the creative economy.

Figure 1.3 illustrates three distinct scenarios: Present Situation emphasises the roles of students, graduates, and emerging entrepreneurs as integral components of the industry's future; Fall Short is expected to influence the cultivation of entrepreneurial talent; and Necessity for Action involves a critical examination of the entrepreneurial model, particularly concerning the entrepreneurial attitude of creative practitioners.

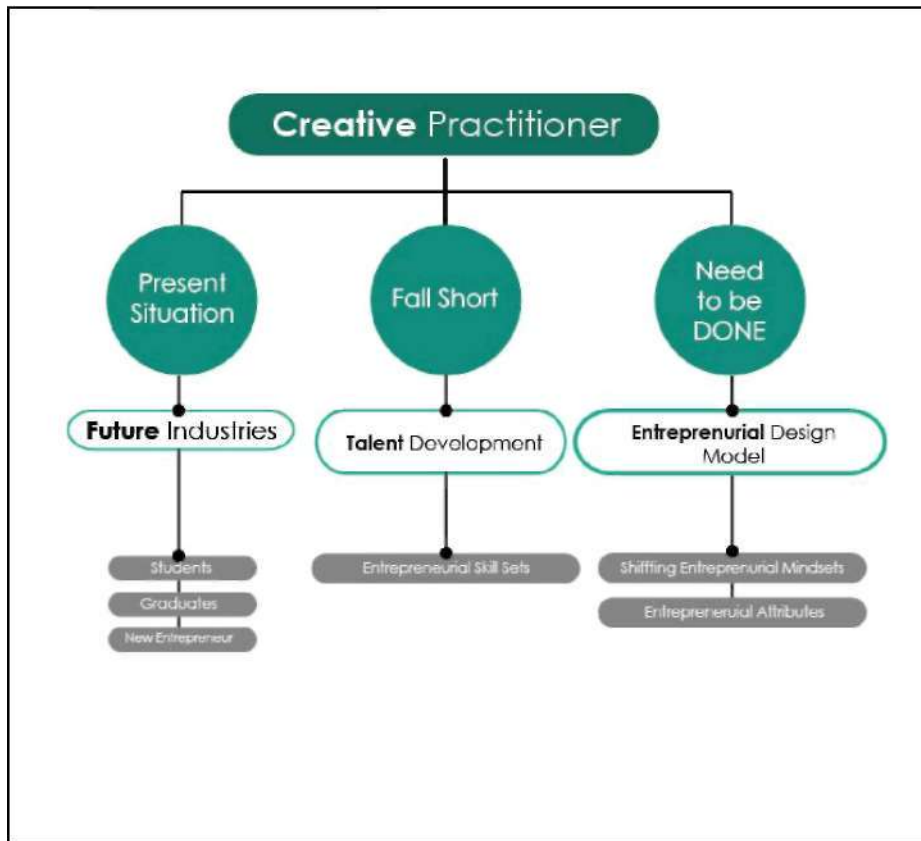


Figure 1.2 The Structure of Situation of Creative Practitioner Overview of Study

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

The COVID-19 pandemic has significantly transformed Malaysia's craft entrepreneurship sector, necessitating traditional craftspeople to adjust to a swiftly digitalised economy. The government's strategic participation, particularly via Kraftangan Malaysia's e-Kraf Bazar project, highlights the essential function of public institutions in promoting entrepreneurial resilience and digital inclusion. Nancy Shukri emphasised that these platforms not only support craft enterprises during crises but also transform the marketing landscape for local craftspeople. This transition reflects worldwide patterns in which digital technology facilitates competition, accessibility, and community involvement. Research corroborates this trend, indicating that government-sponsored entrepreneurial development programs and digital training initiatives improve the skills, confidence, and market navigation abilities of craft producers (Morgan et al., 2019; Nursikuwagus & Cahyadi, 2019).

Nonetheless, significant deficiencies remain in execution, especially with digital literacy, infrastructural preparedness, and equitable involvement of rural enterprises. The amalgamation of e-commerce and social media within marketing strategies is essential for enhancing visibility and maintaining consumer engagement; however, reliance on digital platforms also presents vulnerabilities, including algorithmic bias, restricted online exposure, and increased marketing pressures (Patma et al., 2021). Furthermore, although digital change enhances market accessibility, it concurrently prompts inquiries regarding cultural authenticity and the commercialisation of traditional crafts (Zhang, 2024). The integration of community partnership programs illustrates the significance of collaborative learning in preparing craftsmen with adaptable skills and inventive thinking (Gultom et al., 2019) and assert that design innovation and responsiveness to consumer trends are crucial for sustaining relevance in a dynamic economy (Xiang et al., 2022).

These developments highlight that government support, when effectively integrated with technology, education, and cultural preservation, has the potential to transform Malaysia's craft sector into a sustainable and globally competitive industry.

It strikes a balance between economic growth and the preservation of artisanal heritage in the post-pandemic era. As noted by Azahari (2023), this study aims to investigate the key challenges faced by art and craft entrepreneurs in the post-COVID-19 period and explore how government initiatives have shaped their strategies to achieve business goals.

2.2 Critical Examination of Entrepreneurship within the Malaysian Craft Industry

Entrepreneurship in the Malaysian craft sector functions as both an economic pursuit and a socio-cultural framework for the preservation of traditional knowledge and the promotion of community-based value creation. This discussion frames entrepreneurship as a complex notion that encompasses innovation, risk management, and social responsibility as interrelated catalysts of economic progress. This viewpoint corresponds with O'Toole & Ciuchta's (2019) definition of the entrepreneurial journey as a navigation through the liability of newness. This notion is especially pertinent to Malaysia's micro and small-scale craft companies seeking legitimacy in competitive markets. Padi & Musah (2022) assert that innovation improves the effectiveness of entrepreneurship in mitigating unemployment, aligning with post-pandemic recovery strategies implemented by the Ministry of Tourism, Arts and Culture (MOTAC) and Kraftangan Malaysia via digital initiatives like e-Kraf Bazar.

From a critical perspective, although the argument highlights entrepreneurship's potential for economic resilience, it could further investigate how responsible entrepreneurship (Vallaster et al., 2019) manifests within local craft ecosystems where cultural preservation and sustainability converge with market demands. The implementation of social capital theory (Zulfiqar et al., 2019) is especially relevant in Malaysia, where artisans frequently depend on community networks, cooperative frameworks, and informal education to improve opportunity recognition and inventiveness. Moreover, behavioural insights from Le et al. (2020) and Wu et al. (2022) underscore that educational background, social value orientation, and contextual opportunity perception are essential for entrepreneurial advancement in the creative economy. Nonetheless, the critique might be enhanced by examining structural obstacles such as inadequate technology literacy, restricted market access, and disjointed governmental frameworks that impede the conversion of entrepreneurial

intent into sustainable craft enterprises. By harmonising innovation-driven mandates with socio-cultural values, Malaysian craft entrepreneurship can transform into a more anchored and community-oriented model of sustainable economic development.

2.2.1 Engaging Creative Economy Entrepreneurial Model

Engaging with the creative economy model is essential because it merges culture, innovation, and economic value. It redefines creativity as a vital economic driver, transforming artistic and design talents into marketable products and services. The Designomic Entrepreneurship Model combines creativity with entrepreneurship to establish sustainable business models. This shifts the view of creativity from a luxury to a crucial element of economic growth, enabling creators to develop adaptable products, services, and brands. Additionally, incorporating design innovation and community partnerships is important for remaining competitive and responding to consumer trends. This highlights creativity not just as art but as a strategic business tool that fosters adaptability, responsiveness, and long-term sustainability (Morgan et al., 2019; Nursikuwagus & Cahyadi, 2019). The model's significance is further highlighted by the role of entrepreneurial education and the expansion of digital and social capital. Programs like digital literacy prepare entrepreneurs to operate in the digital marketplace and pursue ventures that are culturally and economically meaningful (Wu et al., 2022). Successfully integrating these elements into entrepreneurship education is vital for developing a creative economy that balances innovation with ethical and cultural values.

2.3 Categories of Entrepreneurship

Entrepreneurship includes a wide range of activities that differ based on the entrepreneurs' motivations, goals, and scope of operations. Academics typically categorise entrepreneurship into many primary types, including small business entrepreneurship, scalable start-up entrepreneurship, corporate entrepreneurship, social entrepreneurship, and artistic entrepreneurship. Each type uniquely contributes to economic and social growth through various modalities of value creation, innovation, and influence.

Small company owners generally oversee firms that cater to local communities, emphasising sustainability, job creation, and resilience over rapid growth. Conversely, scalable start-ups are innovation-centric enterprises that seek rapid expansion via external funding and technical upheaval. Corporate entrepreneurship encompasses intrapreneurial endeavours within established organisations that seek to maintain competitiveness via innovation. Social entrepreneurship prioritises social effect and environmental value in conjunction with economic success. Ultimately, art entrepreneurship incorporates creative and cultural aspects of business by highlighting co-creation, aesthetic significance, and community involvement.

2.3.1 Entrepreneurship in Small Business

Small company entrepreneurship is fundamentally based on community-focused enterprises that seek to deliver constant value through localised operations and human interaction. These businesses frequently depend on self-financing, microloans, or modest financial assistance instead of substantial venture capital investment. Their objectives generally focus on sustainability, stability, and client loyalty rather than rapid expansion.

Research indicates that, even in small-scale situations, strategic relationships and social capital are vital for business survival and success. Rasmussen et al. (2015) and Haneberg & Aadland (2019) contend that networking facilitates entrepreneurs' access to tacit knowledge, mentorship, and communal resources essential for negotiating market complexity. This relational aspect of entrepreneurship transcends financial capital, highlighting the importance of trust-based ecosystems in fostering local innovation.

Although small business entrepreneurs may not want aggressive expansion, they significantly contribute to inclusive economic growth by creating jobs, enhancing community resilience, and cultivating regional identity. Consequently, small business entrepreneurship should not be dismissed as merely a prelude to larger enterprises but acknowledged as an essential element of sustainable socio-economic growth.

2.3.2 Scalable Start-up Entrepreneurship

Scalable start-up entrepreneurship epitomises the high-growth, innovation-driven segment of the entrepreneurial spectrum. These enterprises are conceived from the outset to achieve exponential growth using revolutionary concepts and scalable business frameworks. Start-up founders generally have ambitious visions to transform sectors and frequently draw investors who appreciate innovative, experimental ideas. Previous research asserts that experimentation and iteration are important to the success of start-ups, as entrepreneurs investigate various business models to discern viable and market-responsive solutions (McDonald & Eisenhardt, 2019). The infusion of venture capital offers financial resources, validation, and strategic leverage for increasing operations, product development, and market penetration (Lerner & Nanda, 2020; Ridho & Azizah, 2022).

The calibre of the founding team and the organisational culture profoundly impacts investor trust. Venture capitalists frequently evaluate team dynamics, skills, and leadership diversity prior to allocating resources (Cacciolatti et al., 2020). This underscores the increasing significance of human capital as both a financial and symbolic asset. Moreover, scaling relies on developing distinctive value propositions that are challenging to replicate and can secure ongoing investment (Neves & Zilber, 2023). However, the pursuit of high development also presents intrinsic risks, whereby rapid expansion may lead to resource depletion, cultural degradation, or strategic deviation. The lean start-up and effectuation frameworks provide pragmatic alternatives by prioritising adaptive learning, iterative testing, and stakeholder co-creation over inflexible, prediction-driven planning. Consequently, scalable start-up entrepreneurship encapsulates both potential and instability within modern innovation ecosystems.

2.3.3 Corporate Entrepreneurship in Large Enterprises

Corporate entrepreneurship denotes innovation-centric initiatives within sizable, established organisations to revitalise growth and sustain competitiveness. In contrast to start-ups, huge corporations function inside established frameworks and developed marketplaces, rendering adaptation a significant problem. Wlzlak et al. (2021) noted that technology advancements, shifting consumer preferences, and market

saturation necessitate firms to adopt proactive innovation strategies to avert obsolescence.

Major corporations often participate in open innovation by partnering with start-ups or acquiring nascent firms to obtain innovative ideas and technologies (Borges & Silva, 2022). Although these partnerships can improve agility, detractors contend that acquisitions may commodify entrepreneurial creativity, resulting in bureaucratic absorption rather than authentic innovation. In response, companies are progressively implementing ambidextrous models that reconcile the utilisation of current resources with the investigation of novel prospects.

Previous research discovered that the amalgamation of business intelligence and knowledge management enhances the connection between innovation activities and overall performance, underscoring the significance of organisational learning (Nazari et al., 2022). The lean start-up methodology, when internalised, facilitates businesses in implementing iterative experimentation procedures akin to those of smaller enterprises (Sporsem et al., 2021). Consequently, corporate entrepreneurship not only rejuvenates huge enterprises but also reconciles the cultural disparity between entrepreneurial agility and institutional stability.

2.3.4 Social Entrepreneurship

Social entrepreneurship emphasises the resolution of societal and environmental issues through innovative, sustainable solutions instead of prioritising profit maximisation. It aims to generate shared value by integrating economic sustainability with social impact. As noted by Ijiwole (2019) and Satpal (2023), social entrepreneurs establish organisations or firms that address challenges such as poverty, education, healthcare, and environmental degradation. Nevertheless, the domain continues to be conceptually intricate. Wu et al. (2020) emphasised the indistinct distinctions across non-profit, hybrid, and market-oriented models, illustrating contextual differences in the practice of social entrepreneurship. Tymoshenko (2020) observed that this definitional ambiguity reflects the conflict between mission and market, emphasising the necessity of maintaining financial sustainability while adhering to social goals.

Sustainability is central to this topic. Scalable and flexible social firms are expected to provide lasting social benefits (Satpal, 2023; Kalendzhyan & Kadol, 2022). This hybrid paradigm is criticised because market dependence may undercut social

goals or maintain capitalist inequities. According to Zahra et al. (2009), social entrepreneurship must balance ethical commitments with practical operational frameworks to ensure integrity and sustainability. It integrates compassion and creativity to create a breakthrough and inclusive development strategy, thus serving as a key accelerator for the Sustainable Development Goals (SDGs).

2.3.5 Art Entrepreneurship

Art entrepreneurship (AE) broadens the entrepreneurial framework to encompass cultural and creative sectors, where value is not exclusively economic but also artistic, social, and symbolic. It is a systematic process of innovation wherein artists and cultural practitioners originate, disseminate, and maintain novel artistic expressions throughout society (Lee, 2023).

Rooted in Becker's (1982) view of the art world as a collaborative social network that collectively generates art, AE entails the involvement of multiple stakeholders in the development, display, and diffusion of art. Recent research highlights co-creation as a pivotal technique for value generation, where sponsors, viewers, and communities engage as active contributors instead of passive consumers (Chang, 2020). This participatory method improves ownership, relevance, and enduring sustainability of artistic initiatives.

However, co-creation presents certain obstacles. Luonila & Jyrama (2020) warned that the interpretive and contextual characteristics of art result in diverse outcomes influenced by cultural and individual preferences. Consequently, arts entrepreneurs must reconcile creative autonomy with the demands of various collaborators. Furthermore, arts-informed research has developed as a conduit between academics and practice, facilitating the co-creation of knowledge and promoting inclusive discussions regarding social challenges (Kukkonen & Cooper, 2019).

Effective communication and networking are essential in this process. Knardal & Landro (2021) contend that the success of artistic endeavours relies on transparent collaboration and reciprocal respect among participants. Through the establishment of transparent communication channels and inclusive environments, art entrepreneurs convert creativity into a vehicle for social innovation, enhancing cultural vitality, community empowerment, and economic resilience. Art entrepreneurship exhibits a

hybrid creative economy model that amalgamates creativity, collaboration, and social purpose, altering the interaction between art, markets, institutions, and the public.

2.4 Analytical Commentary on Ceramic Entrepreneur

This section provides a thorough analysis of the ceramic entrepreneur's diverse role, integrating historical, cultural, and technological viewpoints. It positions ceramic entrepreneurship not solely as a commercial enterprise but as a confluence of artistry, legacy, and innovation. The historical contextualisation from ancient civilisations to modern industrial applications reinforces the assertion that ceramics represent a timeless skill adapted to contemporary requirements. Nonetheless, although the narrative effectively incorporates several academic sources, it sometimes adopts a descriptive tone, providing minimal analytical synthesis between tradition and market-oriented innovation.

The discourse on branding and marketing techniques is notably robust, displaying an understanding of how authenticity and cultural relevance augment brand equity. The connection to social media and influencer marketing (Jun & Yi, 2020) accurately represents contemporary changes in consumer involvement; nevertheless, the thesis would be strengthened by a more thorough examination of how digital commodification might undermine artisanal integrity as a critical contradiction in cultural entrepreneurship. Similarly, the discussion of sustainability practices and circular economy initiatives (Boschi et al., 2020; Zanelli et al., 2021) is praiseworthy; however, the section could improve its analytical depth by juxtaposing regional case studies (e.g., Malaysia vs. Thailand) to examine systemic infrastructural deficiencies instead of solely attributing entrepreneurial scarcity to competition.

2.4.1 Studio Ceramic Production

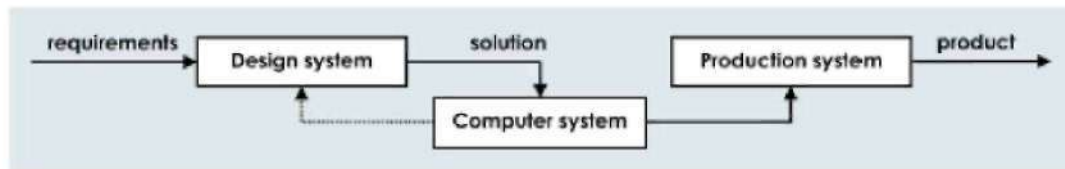
Studio Ceramic Production conveys the significance of workmanship and material innovation, highlighting the profound understanding inherent in artisanal technique. The focus on material sensitivity, firing methods, and cultural embodiment (Grammatikakis et al., 2019; Medeghini et al., 2020) corresponds with phenomenological interpretations of material culture. However, the approach should be more incisive in evaluating how the monetisation of "authentic craft" in global

marketplaces threatens to homogenise local identities. It effectively depicts studio ceramics as a nexus of innovation and tradition, although it should further examine how market accessibility and digital visibility transform the valuation of craft in the 21st century.

2.4.2 Industrial Ceramic Production

Industrial Ceramic Production shifts to a technical register, offering a clear picture of process modernisation, encompassing material processing, automation, and AI integration. This analytical clarity highlights the industry's technical integration with smart manufacturing concepts. Although it emphasises efficiency and quality assurance, the section might elaborate on ethical and labour concerns, specifically about how automation affects conventional employment trends and the significance of artisanal work. Moreover, the citation framework (Prashar et al., 2022; Bansal, 2023) anchors the discourse in contemporary industry research; nonetheless, a critical comparison with socio-economic studies would provide a more comprehensive assessment. The process of industrial ceramic manufacturing is a highly intricate system involving several components working in harmony to produce high-quality products.

As depicted in Figure 2.1, the manufacturing process is broken down into three essential components: Design System, Computer System, and Production System (Duarte, 2008). The Design System serves as the foundational stage where the conceptualization of ceramic products takes place. In the context of Designomic Entrepreneurship, the process depicted in the diagram illustrates how design, technology, and production come together to create value in the manufacturing of industrial ceramics. This framework can be applied to understand how entrepreneurship today integrates creativity, technological solutions, and practical execution into a coherent system of value creation.



Source: Adapted from Duarte (2008), used with permission

Figure 2.1 The Implementation and Process for Industrial Ceramic Manufacturing in Three Main Components

(Source: Duarte (2008))

The journey begins with the Design System, where creativity and innovation are central. This phase represents the core of the entrepreneurial process of understanding market needs, conceptualizing new products, and crafting solutions that meet those demands. This stage is pivotal in the Designomic Entrepreneurship Model as it underscores the importance of design thinking in entrepreneurship. The ability to innovate and differentiate in the marketplace often begins with a strong design foundation, one that not only reflects consumer desires but also anticipates future trends.

2.4.3 Comparative and Perspective

The parts collectively depict ceramics as a continuum of transformation, ranging from individual artistry to industrial optimisation; yet, the discourse would be enhanced by more robust theoretical integration. Examining ceramics via the perspectives of design anthropology and cultural economics would elucidate the interplay between local narratives and global technical transformations. A comparative critical perspective reinforces the assertion that sustainable ceramic futures rely not solely on innovation or tradition, but on their symbiotic reconciliation, as shown in Table 2.1.

Table 2.1
A Comparative Critical Ceramic Perspective

Aspect	Ceramic Entrepreneur	Studio Ceramic Production	Industrial Ceramic Production
Core Focus	Blends artistry, heritage, and commerce through design entrepreneurship and cultural storytelling.	Emphasises craftsmanship, material sensitivity, and cultural authenticity in limited-scale creation.	Prioritises efficiency, automation, and scalability through industrial systems and smart technologies.
Cultural	Draws from traditional	Embodies local cultural	Often detaches from cultural

Aspect	Ceramic Entrepreneur	Studio Ceramic Production	Industrial Ceramic Production
Dimension	techniques and heritage to create culturally resonant products for global markets.	identity and phenomenological engagement with materials.	roots due to mass production and international standardisation.
Economic Orientation	Balances creative value and market profitability via branding and storytelling,	Focuses on symbolic and artistic value rather than high-volume market profit.	Driven by market expansion, productivity, and cost efficiency.
Technological Integration	Uses digital marketing and online commerce platforms to reach consumers.	Incorporates digital tools for design visualisation and craft documentation.	Adopts AI, robotics, and process automation for precision manufacturing.
Sustainability & Ethics	Promotes circular economy practices and sustainable branding but requires structural support.	Advocates ecological material use but risks commodification through global exposure.	Implements sustainable production models, yet ethical labour issues remain under-discussed.
Challenges	Maintaining authenticity amidst digital commodification and global competition.	Preserving cultural specificity in an increasingly digital and commercialised craft economy.	Balancing technological advancement with artisanal employment and cultural preservation.
Opportunities	Building brand equity through cultural narratives and ethical entrepreneurship.	Leveraging digital visibility for international recognition and cultural education.	Advancing material innovation and smart manufacturing for sustainable growth.

2.5 Evaluation of Entrepreneurship Model

The comparative assessment of entrepreneurship models demonstrates the multifaceted character of entrepreneurial theory and its practical ramifications for education, innovation, and policy. Each model (Entrepreneurial Process Model, Business Model Canvas (BMC), and Hepatological Model of Entrepreneurship) provides unique frameworks for comprehending the progression of entrepreneurial ideas from inception to commercialisation. However, their comparative investigation reveals significant deficiencies in adaptability, contextual inclusivity, and pedagogical transferability.

2.5.1 Entrepreneurial Process Model

The Entrepreneurial Process Model defines entrepreneurship as a sequential, linear progression that includes opportunity identification, resource mobilisation,

innovation, risk management, and market involvement (Sher et al., 2019; Christina et al., 2021). Its efficacy is rooted in its systematic logic, offering clarity for educators and practitioners to analyse entrepreneurial behaviour into quantifiable stages. This approach emphasises rational decision-making and strategic planning, rendering it beneficial in managerial and business administration settings.

Nonetheless, its constraints stem from the deterministic and static approach, which inadequately captures the dynamic, iterative, and socially integrated essence of entrepreneurial activity. The presumption of linearity may be invalid in uncertain contexts, particularly in creative sectors or start-up ecosystems where experimentation and failure facilitate learning. Thus, although the model establishes a robust basis for theory-driven training, it needs enhancement through adaptive and experiential learning methodologies that embody the evolving realities of entrepreneurship in reality.

2.5.2 Business Model Canvas (BMC)

The Business Model Canvas (BMC), created by Osterwalder and Pigneur, signifies a transformative approach to strategic visualisation and design thinking in entrepreneurship. The nine interrelated components spanning value propositions, important resources, and income streams provide a comprehensive framework for conceptualizing and articulating business logic (Aydin et al., 2020; Holdford et al., 2022). The primary advantage of BMC is its pedagogical flexibility—it encourages introspective and iterative thinking and enables real-time feedback in entrepreneurship education. It functions as a potent instrument for interdisciplinary collaboration to connect the domains of design, business, and engineering.

Nonetheless, the universality of BMC may hide cultural and contextual variability. Its focus on market-oriented principles and monetisation assumes stable consumer economies, which may not be applicable in community-oriented or social entrepreneurship contexts. Moreover, although the Triple-Layered BMC seeks to incorporate sustainability aspects (economic, social, and environmental), it predominantly focuses on eco-efficiency and exhibits minimal involvement in the ethical or socio-political facets of business. In the Malaysian context, educators implementing BMC must integrate localised case studies and value-based frameworks to ensure cultural and economic pertinence.

2.5.3 The Hepatological of Entrepreneurship

The Hepatological Model, as delineated by Patrick et al. (2019), offers a more comprehensive and flexible viewpoint. Its metaphorical framework compares entrepreneurship to a living system that is adaptive, self-renewing, and contextually integrated. It encompasses psychological, social, and institutional aspects, acknowledging that entrepreneurship transcends economic activity to become a human-centred, transformative endeavour. The concept closely correlates with the constructivist learning theory, placing learners as active co-creators of knowledge.

The primary feature of this approach is its adaptability, as it embraces multidisciplinary diversity and cultural context. Nonetheless, its conceptual vagueness constitutes a significant constraint. The absence of definitional clarity and empirical substantiation limits its theoretical legitimacy in conventional entrepreneurship research. Furthermore, although the concept aligns with modern educational frameworks, it necessitates more precise operationalisation to successfully inform curriculum development, evaluation, and industry partnerships. The Hepatological Model is promising for design-focused, innovation-driven programs that prioritise creativity, introspection, and social consciousness fundamental principles of contemporary entrepreneurial education.

2.5.4 Interpretive Reflection

The comparative analysis in Table 2.2 shows that no single model has comprehensively captured the complexity of entrepreneurial phenomena. The Entrepreneurial Process Model provides analytical clarity, BMC offers practical strategy formulation, and the Hepatological Model contributes philosophical and pedagogical depth. Integrating these three frameworks can therefore generate a hybrid educational model that merges systematic rigor with experiential adaptability. For higher education institutions, particularly those within the Malaysian PTK-IPT framework, this synthesis supports a multi-dimensional approach combining structured entrepreneurial instruction, visual design-based tools, and reflective, context-sensitive learning environments. A pluralistic model of entrepreneurship education is essential. It acknowledges that entrepreneurship is not a universal template but a diverse, evolving practice shaped by culture, technology, and societal needs. By embracing this

integrative paradigm, universities can better prepare graduates to become resilient, ethical, and innovative leaders capable of advancing Malaysia's creative and sustainable economic transformation.

Table 2.2
Complexity of Entrepreneurial Model Phenomena.

Model	Core Focus	Strengths	Limitations	Relevance to Higher Education and Policy
Entrepreneurial Process Model	Sequential stages of opportunity recognition, resource mobilisation, and innovation	Clear theoretical foundation; structured; supports systematic instruction	Linear, static, less adaptable to dynamic or uncertain contexts	Useful for foundational entrepreneurship education and policy frameworks (e.g., PTK-IPT)
Business Model Canvas (BMC)	Visual design and strategic mapping of value creation	Integrates creativity, reflection, and communication; supports interdisciplinary learning	Overly market-driven; limited contextual adaptability in emerging economies	Effective for applied learning; adaptable for innovation incubators and start-up curricula
Hepatological Model	Dynamic, holistic, human-centred entrepreneurship	Emphasises adaptability, creativity, and contextual understanding	Conceptually ambiguous; lacks empirical validation	Promotes reflective, value-based entrepreneurship education aligned with sustainability and SDGs

2.6 Theory and Practice of Entrepreneurship Model

This section discusses the integration of multiple theories on human capital, institutional, innovation, and social capital to demonstrate the commendable effort in weaving theoretical pluralism with practical application, especially through frameworks like the Comprehensive Entrepreneurship Competence Model (CECM). Nonetheless, the discussion remains largely explanatory and critical insight can be strengthened by evaluating potential tensions between these frameworks.

The inclusion of digital entrepreneurship and contextualised perspectives such as feminist or institutional lenses (Yunis et al., 2020) reflects an awareness of contemporary entrepreneurial complexity. However, this breadth might risk conceptual dilution unless it is anchored by a central theoretical position. Overall, the section demonstrates strong academic grounding and a clear understanding of entrepreneurship education's theoretical underpinnings. Future revisions should aim to shift from descriptive synthesis towards comparative and interpretive analysis, emphasising contradictions, limitations, and contextual contingencies. This will elevate the writing from a literature summary to a critical theoretical discourse aligning more closely with doctoral standards of analysis, as shown in Table 2.3.

Table 2.3
Comparative Evaluation of Theoretical Frameworks In Entrepreneurship Education

Theory / Model	Theoretical Focus	Key Assumptions	Applications in Entrepreneurship Education	Limitations	Critical Reflection
Human Capital Theory	Emphasises the accumulation of knowledge, skills, and competencies as central to entrepreneurial success.	Education and experience increase productivity and entrepreneurial capability.	Forms the foundation for curriculum design that integrates skill-building, experiential learning, and cognitive development.	Overemphasise s individual agency; neglects social and institutional constraints that affect entrepreneurial access.	Effective for skill development but insufficient alone to explain entrepreneurial disparities in diverse socio-economic contexts.
Institutional Theory	Focuses on the influence of formal and informal institutions—laws, norms, and culture—on entrepreneurship.	Entrepreneurial behaviour is shaped by regulatory, normative, and cultural systems.	Encourages policymakers and universities to establish enabling ecosystems and supportive entrepreneurship infrastructures.	May downplay individual creativity and innovation due to structural determinism.	Useful for understanding environmental enablers, yet must be balanced with individual learning and motivation theories.
Innovation Theory	Centres on the creation and	Entrepreneurs are agents of	Promotes project-based	Risks privileging	Aligns well with

Theory / Model	Theoretical Focus	Key Assumptions	Applications in Entrepreneurship Education	Limitations	Critical Reflection
	diffusion of new products, processes, or ideas as drivers of entrepreneurship)	creative destruction who transform markets through innovation.	and problem-solving pedagogy in higher education.	technological innovation over social or cultural innovation.	experiential learning models but should incorporate sustainability and social value dimensions.
Social Capital Theory	Highlights the value of networks, relationships, and trust in entrepreneurial processes.	Access to resources and opportunities is enhanced through social connections and community trust.	Encourages collaborative learning, mentorship programs, and peer-driven start-up ecosystems.	Vulnerable to network inequality and exclusivity, limiting inclusivity in entrepreneurship education.	Provides relational depth to entrepreneurship models but needs stronger integration with digital and cross-cultural networking contexts.
Process-Oriented Model of Sustainable Entrepreneurship (Foucrier & Wiek, 2019)	Focuses on the iterative development of entrepreneurial competencies for long-term sustainability.	Entrepreneurial capabilities evolve through reflective practice and sustainability-oriented goals.	Encourages experiential learning, self-reflection, and iterative design-based entrepreneurship modules.	Implementation can be resource-intensive and challenging to assess quantitatively.	Offers a balanced framework linking human, social, and environmental capital but requires strong institutional alignment.
Comprehensive Entrepreneurship Competence Model (CECM)	Integrates cognitive, behavioural, and affective competencies for holistic entrepreneurial education.	Competencies can be developed through structured education and assessment frameworks.	Applied in universities to assess students' readiness across multiple dimensions.	Risk of rigidity if applied prescriptively without contextual adaptation.	A valuable integrative model aligning well with Outcome-Based Education (OBE) and Malaysian higher

Theory / Model	Theoretical Focus	Key Assumptions	Applications in Entrepreneurship Education	Limitations	Critical Reflection
					education reforms.

2.6.1 Graduates Entrepreneurship Business Model

This section demonstrates a well-structured integration of experiential learning, cognitive load theory, and self-efficacy as determinants influencing entrepreneurial intention among higher education students. The narrative is comprehensive, linking pedagogical and psychological dimensions to entrepreneurship development. However, while the descriptive synthesis effectively draws from a diverse range of sources, the analysis could benefit from deeper critical interrogation of how these variables interact contextually within Malaysia's higher education ecosystem. For instance, the reference to the Ministry of Higher Education's PTK-IPT Implementation Framework (2021-2025) is conceptually relevant, yet its operational implications for experiential learning in entrepreneurial pedagogy remain underexplored. A more evaluative stance could interrogate whether institutional structures genuinely foster self-efficacy or merely promote policy compliance.

However, the section tends towards methodological validation rather than analytical reflection. A critical enhancement would involve questioning the epistemological fit between qualitative methods and the nuanced psychological constructs such as cognitive load or entrepreneurial self-efficacy which may be more effectively captured. The commentary could also consider how cultural or regional factors mediate the validity of standardised survey instruments.

2.6.2 PTK-IPT Implementation Framework into the Entrepreneurial Model

The Ministry of Higher Education's PTK-IPT Implementation Framework (2021-2025) focuses on key elements, such as fostering a synergistic entrepreneurial ecosystem, high-level collaborations, and integrating innovation and technology into entrepreneurship. The creative economy has grown exponentially in recent years, driven by innovation, technology, and entrepreneurial collaboration. The integration of the

PTK-IPT Implementation Framework into the Designomic Entrepreneur model for creative practitioners facilitates a holistic approach to building sustainable and competitive creative businesses. By focusing on collaborative ecosystems, high-impact partnerships, technological innovation, sound management, and ethical business practices, the framework provides essential tools for navigating the complexities of the creative economy. As creative industries continue to evolve, the synergy between these frameworks can foster a new generation of creative entrepreneurs who are not only economically successful but also socially and culturally impactful.

To address the needs of creative practitioners, this thesis explores the integration of the Ministry of Higher Education's PTK-IPT Implementation Framework (2021-2025) into the Designomic Entrepreneur model, which is designed to support creative practitioners in building sustainable, competitive businesses. This framework offers critical components that can facilitate entrepreneurial success in the creative sector. Figure 2.2 outline the connection between the PTK-IPT framework's core elements and the Designomic Entrepreneur model.



Figure 2.2 The Ministry of Higher Education's PTK-IPT Implementation Framework 2021-2025

(Source: PTK-IPT 2021-2025)

2.6.2.1 Ekosistem Keusahawanan Bersinergi (Collaborative Entrepreneurial Ecosystem)

A core principle within the PTK-IPT framework is the emphasis on a collaborative entrepreneurial ecosystem. This concept is pivotal for creative practitioners, as it advocates for building partnerships between universities, businesses, and creative communities to foster knowledge-sharing, resource exchange, and mutual support. For creative entrepreneurs, such collaborations are essential in gaining access to broader networks, funding, and new market opportunities. In the Designomic Entrepreneur model, this ecosystem plays a crucial role in facilitating innovative solutions, as creative entrepreneurs are encouraged to engage with interdisciplinary networks that nurture both creativity and business acumen (Hossain & Ahmed, 2022). For example, universities can partner with creative industries to offer training programs that equip creative entrepreneurs with the necessary business skills, while industry stakeholders provide insights into market trends and potential investment avenues. This collaboration enhances the Designomic Entrepreneur model by aligning creative projects with industry demands and ensuring that practitioners can sustain their business ventures through effective networking and resource-sharing.

2.6.2.2 Kolaborasi Berimpak Tinggi (High-Impact Collaboration)

The second key element in the PTK-IPT framework is high-impact collaboration. This aspect stresses the need for collaborations that produce significant, transformative outcomes. For creative practitioners, it encourages partnerships that go beyond routine collaboration, fostering innovations with potential for market disruption. High-impact collaborations within the Designomic Entrepreneur model can take the form of joint ventures with tech companies, partnerships with international organisations, or collaborations that bring together diverse creative talents from different cultural backgrounds.

The focus on high-impact collaboration aligns with the principles of creative disruption and market transformation in entrepreneurship, where creative businesses not only contribute to cultural wealth but also play a key role in economic development (Lim & Tan, 2023). These collaborations enable creative practitioners to scale their ventures and increase their market influence by connecting with global trends and

technological advancements, ensuring sustainability and competitiveness in a rapidly evolving industry.

2.6.2.3 Inovasi dan Teknologi dalam Keusahawanan (Innovation and Technology in Entrepreneurship)

The integration of innovation and technology is a significant aspect of the PTK-IPT framework, which highlights the importance of embracing new technological tools and innovative processes in entrepreneurship. The Designomic Entrepreneur model stresses that technology is a key driver in the development of creative businesses, providing opportunities for digital transformation, automation, and broader market reach. Creative entrepreneurs are encouraged to incorporate technological innovations, such as artificial intelligence, augmented reality, and digital marketing tools, into their business operations.

Technological advancements allow creative practitioners to enhance their products, streamline business processes, and reach new global markets. For instance, 3D printing, virtual design platforms, and e-commerce solutions provide new avenues for creative expression while making business operations more efficient and cost-effective (Zhang & Liu, 2021). By aligning with the PTK-IPT framework, the Designomic Entrepreneur model fosters a culture of innovation that positions creative practitioners to become leaders in both the cultural and tech industries.

2.6.2.4 Tadbir Urus (Management Practices)

In the context of the Designomic Entrepreneur model, sound management practices are essential for the long-term sustainability of creative businesses. The PTK-IPT framework advocates for effective governance and leadership in entrepreneurial ventures, ensuring that creative practitioners adhere to principles of accountability, strategic planning, and resource management. The integration of strong management frameworks into creative businesses enables entrepreneurs to navigate risks, maximise their potential, and make informed decisions.

In practice, creative entrepreneurs who adopt sound management practices can better handle the dynamic nature of the creative economy, which is often characterised by rapid technological changes and fluctuating market demands. By incorporating

governance principles from the PTK-IPT framework, the Designomic Entrepreneur model emphasises the importance of business intelligence, financial planning, and risk management, ensuring that creative practitioners can maintain sustainable growth (Ng & Tan, 2021).

2.6.2.5 Integriti, Nilai, dan Risiko (Integrity, Values, and Risk)

The final component of the PTK-IPT framework focuses on the importance of integrity, values, and risk management in entrepreneurship. For creative entrepreneurs, maintaining a strong ethical foundation and aligning business practices with values such as sustainability, diversity, and social responsibility is crucial. The Designomic Entrepreneur model integrates this focus by encouraging practitioners to uphold ethical business standards and create value-driven ventures that positively impact society.

Furthermore, understanding and managing risks is integral to the Designomic Entrepreneur model. Creative entrepreneurs are encouraged to assess both market and operational risks, using data and strategic forecasting to mitigate potential challenges. By aligning with the PTK-IPT framework, the Designomic Entrepreneur model supports the development of resilient businesses that can adapt to industry disruptions while maintaining ethical standards and sustainable practices (Lee & Lim, 2024).

2.6.3 Structural Analysis and Conceptual Complexity

At the pinnacle, the framework's objective—graduates with entrepreneurial characteristics and competitive, sustainable graduates—indicates a shift from conventional academic results to entrepreneurial mindsets and graduate autonomy. This transition corresponds with worldwide changes in higher education, as universities are redefined as entrepreneurial institutions (Etzkowitz & Leydesdorff, 2000). The employment of architectural metaphor signifies structural coherence: Integrity, Value, and Risk establish the ethical foundation, Governance ensures operational stability, while Synergistic Ecosystem, High-Impact Collaboration, and Technological Innovation serve as the dynamic pillars underpinning sustainable entrepreneurship.

2.7 The Creative Sectors and Prospective Developments

The conceptualization of creative industries offers a comprehensive synthesis of global and national viewpoints, especially in linking creativity with economic vitality, education, and digital transformation. The discussion positions creative industries as a convergence of cultural expression and economic output, which is consistent with academic perspectives that regard creativity as a cultural and economic asset (Namyslak, 2021; Wohl, 2021). The incorporation of Malaysian case studies, such as the development of creative hubs and innovation ecosystems, demonstrates the state's deliberate integration of culture and economy. Nevertheless, although these instances illustrate institutional dedication, the research might be enhanced by rigorously evaluating the distributional equity of these programs, especially regarding their capacity to boost grassroots creative entrepreneurs outside urban centres (Khoo, 2024). This disparity underscores a persistent issue in developing countries, where innovative development is frequently centralised in urban creative hubs, resulting in the marginalisation of rural talent in national policy considerations.

The amalgamation of cultural, tourist, and creative industries highlights a significant transition towards a mutually reliant creative economy. Past research (Richards, 2019; Li & Ju, 2020) asserts that this interconnection fosters local economic revitalisation via experience tourism and heritage-based innovation. However, the analysis might improve with a more sophisticated assessment of value co-creation mechanisms, particularly with the negotiation of cultural authenticity within commercial frameworks and digital storytelling techniques. This analysis is essential for comprehending Malaysia's distinctive role in the global Islamic creative economy, where cultural narratives serve as both symbolic capital and market differentiators (Hassan & Ara, 2021).

The discussion of creative industries towards 4.0 explores the technological frontier, framing Industry 4.0 as a structural shift that redefines employment, production, and creativity (Yoo & Yi, 2022; Zheng et al., 2023). The argument effectively illustrates that digitalisation and automation transform value creation processes, allowing born-digital corporations to surpass traditional companies (Utomo, 2023). Nevertheless, the narrative continues to be rather technology-centric. A more rigorous examination of creative labour precarity, the vulnerability of intellectual property, and algorithmic authorship should improve the theoretical framework,

particularly in the Malaysian context where digital disparities endure (Mihelj et al., 2019). The incorporation of IoT as a subtheme adeptly demonstrates the operational logic of interconnected systems; yet, it might more thoroughly examine how IoT transforms creative authorship and aesthetic decision-making, rather than just emphasising its technical aspects (Kang, 2022; Herrero, 2023).

The concluding section, Future Creative Industries, offers an insightful viewpoint on the digital transformation of art, culture, and craftsmanship. The acknowledgement of conflicts between technology advancement and artisanal practices embodies a significant paradox. Zulaikha & Brereton (2011) assert that innovation should not be perceived as the adversary of the craftsman, but rather as a catalyst for adaptive transformation. The mention of blockchain as a tool for safeguarding intellectual property and verifying authenticity presents a progressive argument consistent with contemporary global digital ethics discussions. This discourse might be enhanced by including sustainable and ethical design principles, particularly within Malaysia's handicraft and design industries, to match with SDG 8 (decent labour and economic growth) and SDG 9 (industry, innovation, and infrastructure).

In summary, the analysed sections present a robust conceptual framework for the creative economy; nevertheless, additional analytical depth might be achieved by integrating policy, technological, and cultural identity discourses. Future studies may utilise frameworks such as Cultural Ecosystem Theory or Designomic to investigate the intersection of creativity, ethics, and digital innovation in maintaining Malaysia's creative resilience and global competitiveness.

2.7.1 Emerging Trends in Creative Entrepreneurship

The discourse on Future Trends in Creative Entrepreneurship offers an extensive perspective on the evolution of creative industries at the confluence of culture, technology, and policy. This section effectively positions creativity as an economic asset, reflecting the perspectives of Cong (2019) and Latria (2023), who highlight the significance of innovation ecosystems in enhancing national competitiveness. Nevertheless, a more critical perspective should examine whether the current Malaysian framework, despite its abundant language of innovation, translates effectively into sustainable entrepreneurial infrastructures. For example, although efforts such as Dasar Industri Kreatif Negara (DIKN) are conceptually consistent with global creative

economy frameworks, their execution frequently faces bureaucratic stagnation, inadequate intersectoral cooperation, and feeble connections between industry and academics.

From a structural standpoint, the proposed metaphorical "creative industrial development model" is envisioned as a building with a runway, pillars, and a roof. It is conceptually intriguing but requires analytical substantiation. The model can be enhanced by correlating these architectural metaphors with specific socio-economic indicators, including policy incentives (runway), institutional frameworks (pillars), and market integration or intellectual property protection (roof). In the absence of contextual alignment, the metaphor may remain descriptive instead of diagnostic.

A notable strength resides in the incorporation of technology and digitalisation as drivers of creative expression. Samsuri et al. (2021) illustrate the growing synergy between cultural heritage and digital media, a relationship that facilitates both preservation and monetisation. This digital transition necessitates careful examination. An excessive dependence on mobile and online platforms may exacerbate digital inequality, algorithmic prejudice, and cultural homogenisation elements that could jeopardise local authenticity, a worry previously highlighted in post-colonial creative economy discussions.

The section's analysis of human capital theory is thorough, acknowledging education as a fundamental element in cultivating a sustainable creative workforce. Such incorporation strengthens the educational aspect (Bridgstock, 2011; Johari et al., 2021); however, there remains an opportunity to examine how Malaysian higher education institutions implement creativity beyond mere curricular discourse. Contemporary pedagogies frequently adhere to assessment-driven frameworks that emphasise technical competence rather than entrepreneurial flexibility. Addressing this gap requires a reconfiguration of design education to incorporate multidisciplinary thought, emotional intelligence, and socio-cultural entrepreneurship.

2.7.2 DKN 2030 Framework in Developing a Creative Practitioner Entrepreneurial Model

The Dasar Keusahawanan Nasional (DKN) 2030 framework offers a holistic approach for fostering entrepreneurship by addressing key elements like market access,

innovation, funding, and infrastructure. These pillars can be effectively integrated into a creative practitioner entrepreneurial model as follows:

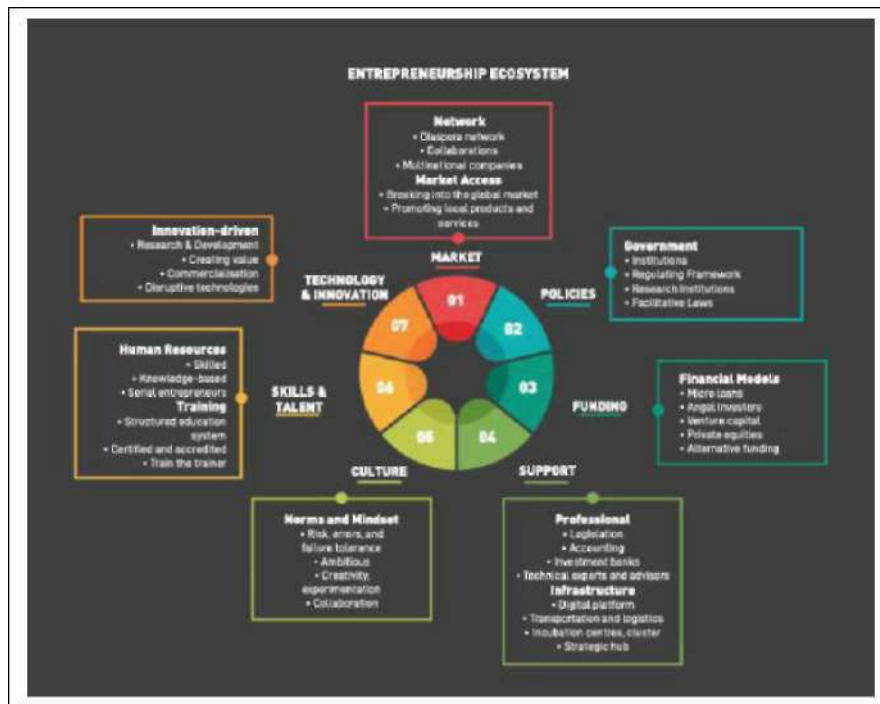


Figure 2.3 *Dasar Keusahawanan Nasional (DKN) 2030* is a Comprehensive National Plan That Delineates Seven (7) Strategic Pillars.

(Source: DKN 2030)

- i. **Innovation and Technology:** Creative practitioners, such as artists, designers, and digital creators, can utilise the "Innovation-driven" and "Technology & Innovation" pillars to develop unique, value-driven products or services. The emphasis on disruptive technologies and research can enable creative entrepreneurs to innovate and commercialise their ideas, which is critical for staying competitive in creative industries (Karwowski et al., 2021).
- ii. **Market Access and Network:** The "Market" pillar is crucial for creative entrepreneurs looking to expand their reach. By leveraging networks and breaking into global markets, creative practitioners can find new audiences and collaborators, which are essential for growth in industries like fashion, music, and digital arts (Miller & Roberts, 2022).

- iii. **Funding:** Access to various financial models, as outlined in the "Funding" pillar, provides creative entrepreneurs with the necessary capital to scale their businesses. Whether through microloans, venture capital, or alternative funding, these financial resources can help support the production, distribution, and promotion of creative works (Bercovitz & Feldman, 2021).
- iv. **Cultural Mindset:** The "Culture" pillar supports creative practitioners by promoting a mindset that encourages risk-taking, experimentation, and collaboration. These are critical aspects for creative industries where failure is often a step towards success (Teece, 2021). Creative professionals can benefit from environments that tolerate risk and value innovation.

By aligning the entrepreneurial model for creative practitioners with the seven pillars in the DKN 2030 framework, stakeholders can develop an ecosystem that nurtures the growth of creativity and innovation within the entrepreneurial landscape.

2.8 Talent Development as a Framework for Entrepreneurial Strategy

Talent development is a systematic, planned approach designed to improve individuals' creative, cognitive, and entrepreneurial skills, especially in creative sectors. It serves as an educational tool and an economic driver, fostering creativity as the basis for entrepreneurial potential and innovation. Integrating creative activities into academic curricula substantially enhances entrepreneurial orientation, especially among graduates (Shi et al., 2020; Osmani et al., 2021). This correlation between creativity and entrepreneurship highlights the importance of education in cultivating a mindset that promotes innovation, adaptation, and business development. The implementation of these educational models into entrepreneurial performance significantly differs across cultural and institutional contexts, particularly in emerging nations where structural support for creative entrepreneurship is inconsistent.

Educational frameworks, such as project-based and experiential learning, are recognised as essential for cultivating entrepreneurial competencies. These educational models correspond with constructivist and design thinking principles that promote active participation, critical inquiry, and problem-based creativity (Linton et al., 2019; Pratomo et al., 2021). The presumption that creative education fosters business requires careful examination. The cultivation of entrepreneurial efficacy is contingent upon exposure to market systems, financial literacy, and robust institutional frameworks,

elements that are lacking in creative education ecosystems (Wang, 2024; Kim, 2020). Therefore, whereas education fosters creativity, enduring business success necessitates integrated institutional and regulatory frameworks that promote experimentation, risk-taking, and innovation.

In creative sectors, talent development encompasses not only formal education but also mentorship, collaborative workshops, and experiential involvement. Research by Leonido et al. (2023) and Ferro et al. (2018) indicates that integrating formal and informal learning experiences enhances creative identity and promotes professional development. Ananth & Harvey (2023) underscore that managing creative portfolios entails cognitive, emotional, and organisational challenges, requiring training that combines technical expertise with adaptive creative cognition. Likewise, comprehensive training in art and design improves perceptual and analytical skills, cultivating originality and individual style attributes vital for creative enterprise (Zhou, 2023; Leung & Fung, 2022).

A comprehensive framework for fostering entrepreneurial talent requires integrating education, practical experience, and engagement with the collaborative ecosystem. Past research (Wei et al., 2023; Ojo, 2024; Fang, 2024) asserts that entrepreneurship education enhances employability, business acumen, and innovation preparedness, hence underscoring the significance of industry-academia collaborations. However, the efficacy of these frameworks relies on a collaborative ecosystem that includes educational institutions, industry partners, and government agencies (Xi et al., 2022). To achieve authentic entrepreneurial change, talent development activities must extend beyond classroom interventions to encompass an innovative culture, policy alignment, and equitable access to resources across the creative sector.

2.8.1 Graduate Entrepreneurial Attitude

In today's unstable and rapidly changing economic environment, the entrepreneurial graduate mindset has become a critical factor in determining employability, creativity, and long-term adaptability. The qualities of adaptability, inventiveness, resilience, proactivity, ongoing learning, and networking are part of this mindset and play a vital role in preparing graduates for future-focused jobs and entrepreneurship.

2.8.2 Flexibility and Adaptability

A key component of the entrepreneurial mindset is adaptability, which helps graduates navigate challenging, uncertain job situations. Coetzee et al. (2019) highlighted the favourable correlations among flexibility, motivation, and self-confidence, all of which support employability and entrepreneurial success. However, most higher education curricula still under integrate flexibility, despite its accepted value. A disconnect between the requirements of dynamic market ecosystems and institutional learning frameworks is indicated by the literature's frequent treatment of adaptability as an innate quality rather than a skill that can be learned.

2.8.3 Innovation Catalysed by Creativity

The foundation of entrepreneurial skill is creativity, which propels opportunity recognition and value creation. According to Carolis & Litzky (2019) and Yodchai et al. (2021), creativity is the practical application of creative thought to meet societal or market demands, in addition to idea generation. Previous research (Li, 2023; Wang et al., 2021) reported that students' entrepreneurial ambition and self-efficacy increased when creativity is incorporated into entrepreneurship education. However, a critical analysis shows that, rather than encouraging risk-taking, experimental learning cultures, and higher education frequently restrict creativity to project-based or competition-driven tasks. Therefore, a more profound change in pedagogy is needed, moving away from creativity as a product and towards creativity as a process.

2.8.4 Entrepreneurial Goal as Result

The result of these qualities is entrepreneurial intention, the deliberate desire to start and sustain an entrepreneurial endeavour. According to Hsu et al. (2019), entrepreneurial intention is the self-reported conviction to launch a firm and is strongly associated with resource mobilisation and opportunity recognition (Miranda et al., 2017; Barba-Sánchez & Atienza-Sahuquillo, 2018). Several studies found that entrepreneurial intention and attitude are positively correlated (Cui et al., 2019; Handayati et al., 2020; Wardana et al., 2020). However, cultural and environmental variations mitigate this link. For example, Jung & Lee (2020) found that innovativeness,

autonomy, and proactiveness predict entrepreneurial intention among South Korean students. This finding supports the claim made by Aima et al. (2020) that an entrepreneurial mentality develops dynamically through consistent practice.

All things considered, the literature presents the entrepreneurial mindset as an integrative concept that combines social, affective, and cognitive aspects. However, operationalising it inside higher education institutions presents a hurdle. Attitude traits are frequently addressed in isolation by current instructional frameworks instead of through systematic, value-driven design. Therefore, future studies should examine how curriculum design, assessment procedures, and institutional culture work together to produce entrepreneurial graduates who are not just prepared for the workforce but also able to create morally and creatively responsible economic futures.

2.9 The Characteristics of Art Entrepreneurs and Behaviours Through Art Entrepreneurship

Past literature provides a thorough knowledge of the emergence of art entrepreneurship at the convergence of creativity, flexibility, and market response. Studies by Wickham et al. (2020), Legino et al. (2021), and Moslehpour et al. (2021) highlight the critical equilibrium between artistic independence and strategic commercialisation, indicating that the sustainability of an art enterprise increasingly relies on relational marketing and the development of trust networks. A significant conflict emerges between artistic integrity and the commercialisation of creativity. Although adaptability and networking are regarded as essential entrepreneurial skills, they may alter artistic production into a purely transactional endeavour, thereby undermining the inherent value of creative expression.

Furthermore, the discourse indicates a paradigm shift in which whistlers are required to internalise entrepreneurial logic, thereby establishing themselves as both creators and managers. This dichotomy, while liberating, imposes additional cognitive and emotional burdens (Nissi & Passila, 2021), prompting concerns about mental well-being and the sustainability of self-directed work. The use of technological instruments (Zabelina et al., 2019) complicates this dynamic, necessitating ongoing skill enhancement and changing conventional hierarchies of artistic activity. Thus, art entrepreneurship can be perceived not only as a production method but also as an

adaptive ecosystemic behaviour influenced by external economic variations and internal psychological motivators of creativity.

The following section on entrepreneurial behaviour in organisational contexts extends this study by positioning entrepreneurship within collective frameworks rather than individual agency. Diwanti et al. (2021) and Kalamaki et al. (2021) emphasise the significance of entrepreneurial culture as a catalyst for innovation in established institutions. While organisational entrepreneurship promotes proactive risk-taking, it simultaneously prompts inquiries about the boundaries of institutional tolerance for failure. The concept that organisational culture "fosters creativity and risk-taking" (Hidayati, 2023) assumes a structural congruence among leadership, policy, and human resource practices, an alignment frequently challenging to attain in bureaucratic or hierarchical settings.

The examination of personality factors, including risk propensity, autonomy, and internal locus of control (Mayvita, 2023; Tentama et al., 2020), aligns with traditional entrepreneurial theories, but inadequately addresses the socio-cultural circumstances that influence these attributes. In creative sectors, risk-taking may be more significantly impacted by external recognition mechanisms (grants, exhibitions, institutional backing) than by inherent propensity. Consequently, forthcoming discussions on art entrepreneurship must incorporate contextual factors, such as cultural capital, local creative economy frameworks, and digital infrastructure, to better reflect the complex nature of entrepreneurial behaviour in the arts.

Both sections enhance understanding of art entrepreneurship as a hybrid phenomenon that integrates creative intent with business expertise, individual agency with communal frameworks, and emotional resilience with strategic reasoning. The primary difficulty is to balance artistic authenticity with entrepreneurial practicality, ensuring that the quest for sustainability does not undermine the expressive or cultural aspects that define art.

2.9.1 Complex and Adaptive Skill Set Encompassing Cognitive

Entrepreneurship demands a complex and adaptive skill set encompassing cognitive, interpersonal, and managerial competencies that enable individuals to sustain competitiveness in a volatile environment. Core entrepreneurial skills, such as adaptability, communication, financial literacy, and marketing acumen, confer

multidimensional capacities that influence venture survival and innovation performance. While adaptability facilitates resilience and innovation, it also implies a degree of psychological flexibility and openness to learning traits that require educational systems to integrate reflective and experiential learning mechanisms rather than prescriptive business modules.

Effective communication further extends beyond interpersonal exchange; it underpins negotiation, persuasion, and stakeholder relationship management. The emphasis on communicative competence aligns with entrepreneurial ecosystem theory, which holds that trust and collaboration are instrumental to opportunity creation. Despite its recurrent citation, communication remains under-theorised in entrepreneurship literature, often reduced to a soft skill rather than a strategic cognitive resource. Conversely, financial literacy has been empirically validated as a pivotal predictor of business success. Studies by Munyuki & Jonah (2021) and Obi-Anike et al. (2023) have linked it to higher profitability and informed decision-making. Yet, these findings often presuppose access to institutional knowledge and financial infrastructure, a limitation in emerging economies where informal capital structures dominate. Similarly, Culebro-Martinez (2024) and Kumari (2024) highlight the centrality of financial literacy for micro-entrepreneurs; however, the gap between theoretical financial models and contextual entrepreneurial realities warrants further investigation.

Marketing competence remains indispensable in navigating market complexity and consumer dynamics. Khyareh (2023) associates strong marketing acumen with enhanced firm longevity, suggesting that market orientation mediates innovation success. Still, the literature insufficiently considers digital transformation's role in redefining marketing skills, as data analytics and consumer insights increasingly dictate success.

Entrepreneurial attitudes complement these competencies by shaping behavioural dispositions towards innovation, resilience, and lifelong learning. The cultivation of a growth mindset is particularly relevant, fostering adaptability and continuous self-improvement. Research by Aier et al. (2022) demonstrates resilience as an adaptive process reinforced by social capital during crises such as the COVID-19 pandemic. This reconceptualisation shifts resilience from a static trait to a socially embedded capability. The literature also situates innovativeness as a predictor of entrepreneurial intention (Wathanakom et al., 2020), though innovation must be viewed not merely as product creation but as a dynamic behavioural orientation. Evidence from

the "Entrepreneurial Mindset and Venture Success" (2023) further emphasises that persistence and reflective learning underpin entrepreneurial endurance.

The integration of experiential, social, and self-directed learning models (Preedy et al., 2020; Ayed, 2020; Lopes, 2024) underscores the pedagogical imperative for entrepreneurship education to evolve towards participatory learning. This shift reflects constructivist underpinnings, positioning entrepreneurs as active agents in knowledge creation rather than passive recipients of instruction. Hence, the literature collectively supports the view that entrepreneurial capability is not an inherent trait but a cultivated synthesis of cognitive adaptability, psychosocial resilience, and applied learning.

2.9.2 Individual Talent Intersects with Innovation

The concept of individual talent intersects with innovation studies and organisational performance research, positioning talent as both an input and an enabler of creative productivity. Wei et al. (2017) conceptualise talent as a resource embedded within organisational ecosystems, with direct implications for innovation output. This corresponds with the resource-based view (RBV) of the firm, suggesting that sustained competitive advantage arises from rare and inimitable capabilities.

Recent findings by Lim et al. (2020) and Chen et al. (2023) link analytical reasoning and structured problem-solving to improved organisational performance, affirming that talent management must integrate cognitive diversity. Analytical competence enables evidence-based decision-making, yet overemphasises on rational metrics risks suppressing intuitive creativity, which is a critical element in design-driven and cultural entrepreneurship contexts. Szathmari (2024) advances this debate by stressing that analytical proficiency, when harmonised with creative intuition, optimises decision efficiency and reduces organisational failure rates.

Leadership remains a central moderator in the cultivation of exceptional talent. Chen & Wang (2022) highlight the catalytic function of inclusive leadership and governmental support in fostering innovation. This aligns with transformational leadership theory, which posits that psychological safety and empowerment enhance creative engagement. O'Brien's (2023) integration of gamification and collaborative learning expands this notion into educational and corporate settings, illustrating that collective intelligence amplifies individual talent through interactive learning environments.

Moreover, globalisation reshapes the understanding of talent flow. Jiang (2023) demonstrates that international talent mobility enhances technological complexity in export sectors, particularly within capital-intensive industries. This finding underscores the strategic necessity for cross-border collaboration and cultural heterogeneity as drivers of innovation. Secundo et al. (2020) reinforce that nurturing entrepreneurial spirit across all organisational levels sustains continuous innovation and learning cultures.

Overall, both skills and attitudes of entrepreneurs and individual talent converge on the principle that entrepreneurial and innovative success are relational, experiential, and context-dependent. The literature reveals an evolution from trait-based perspectives to dynamic capability frameworks, where learning, collaboration, and adaptability form the nucleus of sustained innovation. Future research must interrogate how educational systems, leadership paradigms, and cultural contexts mediate these competencies, ensuring that talent and entrepreneurial potential are not confined to individual excellence but channelled towards collective, transformative outcomes.

2.10 Theory of Planned Behaviour and Design Thinking in Entrepreneurship

The Theory of Planned Behaviour (TPB) (Ajzen, 2005) (see Figure 2.4) has been widely adopted to explain entrepreneurial intention through three determinants: attitude towards entrepreneurship, subjective norms, and perceived behavioural control (PBC). These components interact to predict an individual's intention to engage in entrepreneurial behaviour. In the creative and design context, TPB provides a useful foundation but may underestimate the role of creativity and design-driven cognition that influence entrepreneurial ambition (Shi et al., 2020). Recent research suggests that creativity functions both as a direct antecedent and as a moderator between TPB components and entrepreneurial intention (Hamidi et al., 2008; Shi et al., 2020). For instance, students with higher creative self-efficacy exhibit stronger relationships between attitude, PBC, and entrepreneurial ambition, as creativity enhances their confidence in transforming ideas into viable products or services (Lee & Wong, 2022).

Integrating DT within the TPB framework enriches understanding of how creative processes shape entrepreneurial ambition. Attitude towards entrepreneurship may be enhanced through DT's empathic exploration of user needs, which allows design students to perceive entrepreneurship as a form of creative problem-solving

rather than purely economic activity (Manzini, 2022). Subjective norms are influenced by collaborative design studio cultures that valorise experimentation and innovation, creating a social environment supportive of entrepreneurial exploration.

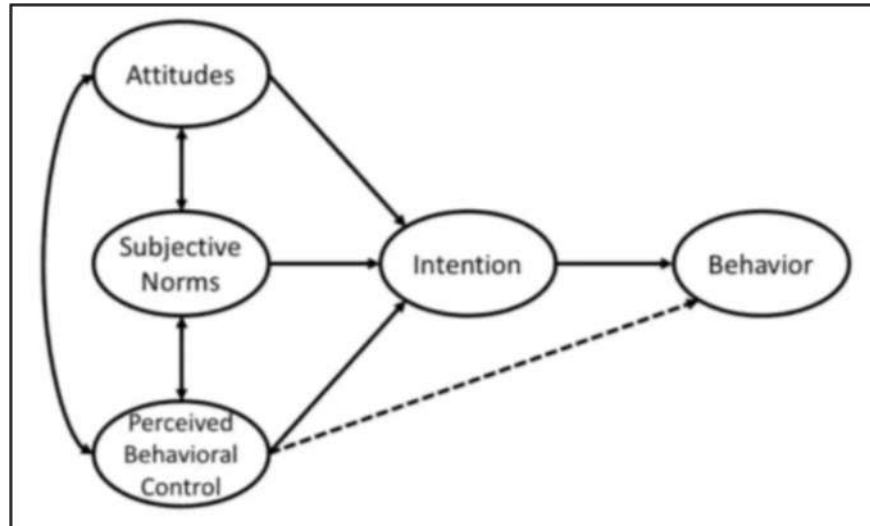


Figure 2.4 The Theory of Planned Behaviour (TPB)

(Source: Ajzen,2005)

Design Thinking has become prominent as a human-centred, iterative process that fosters creativity, empathy, and innovation in design. Previous research emphasises that design thinking frameworks can revolutionise conventional educational systems by reconceptualizing academic concerns as design issues. This methodology fosters participatory and reflective learning, guaranteeing that solutions are based on genuine user experience (McLaughlin et al., 2019). The outcome is a curriculum that adapts responsively to student requirements while fostering innovation and creativity. In this context, empathy serves as a fundamental catalyst for educational reform, linking human experience to design solutions that are both socially and operationally significant.

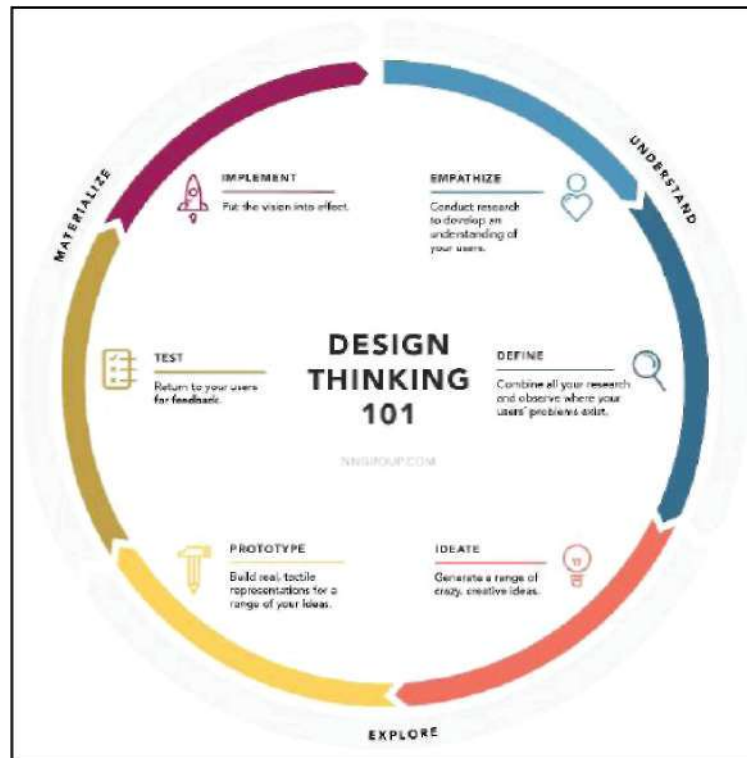


Figure 2.5 The Theory of Design Thinking

(Source: Simons, 2020)

Figure 2.5 illustrates the cyclical process of design thinking as a strategic framework for developing design skills focused on entrepreneurial innovation. The approach emphasises iterative learning through the phases of empathise, define, ideate, prototype, test, and implement. This framework suggests that creativity and innovation are not accidental but the outcomes of a deliberate and reflective process that combines human-centred insight with problem-solving skills. Brown (2009) argues that design thinking integrates logical and intuitive reasoning, fostering a worldview that is both compassionate and exploratory. This methodology encourages the growth of design students and practitioners into adaptable thinkers who are capable of navigating complex and uncertain market environments.

Integrating design thinking into entrepreneurial frameworks emphasises the importance of user empathy and experiential learning in developing creativity skills. Researchers such as Liedtka (2015) argue that design thinking enhances opportunity recognition and encourages innovation in uncertain settings, which are vital for nurturing entrepreneurial potential. Incorporating these iterative processes into educational and professional contexts helps cultivate adaptable mindsets among

designers, surpassing disciplinary boundaries and addressing the global demand for multidisciplinary problem solvers.

As shown in Table 2.4, integrating creativity and Design Thinking within the TPB framework provides a more holistic explanation of entrepreneurial ambition among students in design and creative disciplines. This intersection recognises creativity as both a cognitive resource and a behavioural enabler, aligning with the Malaysian creative-industry education agenda that promotes innovation-driven entrepreneurship (Ministry of Higher Education Malaysia, 2021). Therefore, this study addresses a critical gap by empirically exploring how creativity mediates the TPB components and entrepreneurial ambition within design-based learning environments.

Table 2.4

The Theory of Planned Behaviour and Design Thinking Towards Entrepreneurial

TPB Component	Design Thinking Influence	Entrepreneurial Impact
Attitude towards Behaviour	Design Thinking cultivates a positive outlook towards risk-taking and innovation through experimentation and ideation.	Encourages favourable attitudes towards starting creative ventures,
Subjective Norms	DT's emphasis on collaboration and empathy strengthens peer and mentor support systems.	Reinforces social validation and community-driven entrepreneurship.
Perceived Behavioural Control	Through prototyping and testing, students gain hands-on confidence in their creative and technical capabilities.	Increases perceived self-efficacy and readiness for entrepreneurial action,

2.11 Design Thinking and Designomic Complement Each Other in Developing This Research Model

Design Thinking and Designomic are two interconnected pillars that form the foundation of this research model. Design Thinking provides a human-centred, iterative process crucial for understanding user needs, identifying opportunities, and developing innovative solutions. Its stages empathise, define, ideate, prototype, and test keep the research grounded in real-world challenges faced by creative practitioners, particularly within dynamic creative economy ecosystems.

Conversely, Designomic explores the economic, strategic, and value-creation dimensions of design. While focusing on desirability and usability, it integrates design into larger market, business, and economic contexts. It shows how design decisions impact commercial success, brand strength, and sustainable economic outcomes. Incorporating Designomic into research aligns creative practices with quantifiable economic impacts, making sure results are both innovative and economically sustainable. Together, these frameworks create a thorough research model:

- i. **Design Thinking** guarantees responses to actual user problems through meaningful, innovative solutions.
- ii. **Designomic** ensures these solutions are strategically aligned, economically viable, and capable of creating value in the creative industry.

This synergy between Design Thinking and Designomic enables the research to bridge creativity and business, ultimately producing a model that is both human-centred and economically grounded.

2.12 Comparative Analysis of Principal Approaches and Business Models for Creative Practitioners

2.12.1 Business Model Canvas (BMC)

BMC serves as a common visual language to synchronise design, marketing, and operations. It assists entrepreneurs in efficiently articulating value propositions, identifying customer segments, and formulating revenue logic. Nonetheless, its market-oriented default may obscure non-market values like heritage, cultural authenticity, and social impact unless it is expanded, such as through triple-layered variants. Localised case studies and value-based metrics enhance outcomes in studio and micro-SME contexts.

2.12.2 Lean Canvas

Lean canvas is designed for ventures characterised by high uncertainty, focusing on problem-solution alignment, distinct value propositions, and the identification of early critical assumptions. For creative practitioners, it enhances experimentation

concerning audience engagement, distribution channels, and pricing strategies for limited editions and commissions. A limitation is its bias towards speed and metrics, which may undervalue craft time, intangible brand equity, and the gradual development of community relationships.

2.12.3 Design Thinking Framework

The Design Thinking framework focuses on empathy, framing, ideation, prototyping, and testing, which are closely aligned with creative practice and talent development. It facilitates co-creation with users, museums, or community partners and promotes portfolio-driven learning. Risks emerge when applied procedurally, undermining systemic constraints such as intellectual property, supply chains, and policy. Effective outcomes result from the integration of evidence, ethical considerations, and contextual awareness.

2.12.4 Expertise in effectuation and entrepreneurial reasoning

Effectuation and entrepreneurial reasoning emphasise the allocation of available resources, the concept of affordable loss, and the importance of partnerships. This aligns with the realities of artists and makers, characterised by limited capital, robust networks, and iterative processes in creation. However, in the absence of complementary market scanning, effectuation may become overly focused on existing circles, potentially overlooking opportunities to scale or enter new markets.

2.12.5 Triple-Layered Business Model Canvas

This concept expands the Business Model Canvas to encompass life-cycle considerations, stakeholder engagement, and socio-environmental value, which aligns with heritage crafts and sustainable design. It addresses circular materials, repairs, take-back initiatives, and cultural stewardship. The limitation involves increased complexity and data requirements that may impose a burden on micro-enterprises lacking institutional support.

In summary, although each model provides significant insights, integrating them may yield the most equitable results. Incorporating the principles of empathy and co-

creation from Design Thinking with TLBMC's sustainability focus to create a more ethical and future-oriented entrepreneurial framework. The integration of Effectuation's pragmatism with the BMC's strategic framework offers creative practitioners flexibility and guidance in developing resilient, culturally relevant ventures, as shown in Table 2.5.

Table 2.5
The Strengths & Limitations of Business Model For Creative Practitioner

Model	Primary Strengths for Creative Practitioners	Typical Limitations	Best-fit Uses
Business Model Canvas	Clear shared map; integrates design + business conversations; fast iteration	Underweights cultural/social value unless extended	Studio brands, small labels, incubator coaching
Lean Canvas	Focus on riskiest assumptions; fast learning loops; audience/problem clarity	Bias towards speed/metrics; may ignore slow-burn brand and community value	New product lines, pop-ups, DTC experiments
Design Thinking	Empathy and co-creation; pedagogically strong; portfolio evidence	Can become procedural; needs policy/ethics integration	Talent development, service/design for heritage
Effectuation	Works with scarce means; leverages networks; partnership-ready	Risk of local lock-in; limited market scanning	Early-stage artist maker ventures, collectives
Triple-Layered BMC	Makes sustainability & culture explicit; aligns to SDGs	Data/assessment burden for micro-SMEs	Impact reporting, grants, cultural enterprise strategy

2.13 Critical Analysis of the Literature

The reviewed literature illustrates Malaysia's shift from traditional craft practices to digitally enabled and innovation-driven creative entrepreneurship. Initiatives such as e-Kraf Bazar, PTK-IPT (2021-2025), DIKN, and DKN 2030 underscore national efforts to align cultural heritage, education, and digital transformation. However, there remain gaps in digital literacy, rural participation, and institutional coordination.

Entrepreneurship in the craft and design sectors is viewed as both economic and ethical, requiring a balance between commercial viability and cultural authenticity.

Studies in ceramics highlight the need to integrate design anthropology and cultural-economic perspectives to harmonise artistry with technological efficiency. Existing models, including the Entrepreneurial Process Model, Business Model Canvas, and Hepatological Model, provide useful frameworks but fail to capture the multidimensionality of creative enterprise. Hence, scholars propose a hybrid pedagogical model that combines a systematic structure, a design strategy, and reflective learning (Sher et al., 2019; Aydin et al., 2020; Patrick et al., 2019).

Theoretical integrations from Human Capital, Institutional, Innovation, and Social Capital Theories emphasise experiential learning as a bridge between knowledge and performance. However, current curricula often prioritise procedural over ethical and creative growth. The integration of the Theory of Planned Behaviour (TPB) with Design Thinking (DT) strengthens entrepreneurial education by transforming intention into iterative, user-centred learning (Liedtka, 2015; Manzini, 2022).

Overall, the literature calls for integrated, design-oriented, and value-driven entrepreneurial models that align with national creative-industry policies and cultivate ethical, resilient, and innovative graduates for Malaysia's sustainable creative economy.

The studies in Table 2.6 collectively illustrate the transition from linear entrepreneurial models towards adaptive, design-thinking-driven, and constructivist frameworks. Key themes emerging are: (1) integration of creativity and design thinking as core entrepreneurial capabilities; (2) pedagogical transformation towards experiential and reflective learning; and (3) persistent gaps in contextual localisation, sustainability, and institutional implementation, especially in Malaysia's creative and craft-based ecosystems.

Table 2.6
Summary of Previous Studies

Study / Year / Author(s)	Focus / Context	Method / Design	Key Findings	Research Gap / Limitation
Sher et al.; 2019- Christina 2021 et al.	Entrepreneurial Process Model	Theoretical / Process Framework	Defines entrepreneurship as sequential stages: opportunity, resources,	Linear and deterministic; fails to reflect iterative, creative-sector dynamics.

Study / Year Author(s)	Focus / Context	Method / Design	Key Findings	Research Gap / Limitation
			innovation, risk, market.	
Aydin et al.; Holdford et al.	2020-2022 Business Model Canvas (BMC) in design education	Analytical / Framework: Review	Promotes design thinking through visual, iterative strategy; enhances interdisciplinary collaboration.	Lacks cultural localisation; sustainability layer mainly eco-efficiency.
Patrick al.	2019 Hepatological Framework of Entrepreneurship	Conceptual	Views entrepreneurship as an adaptive living system integrating psychology, society, and institutions.	Requires empirical validation in creative sectors.
Coetzee al.	2019 Graduate adaptability in entrepreneurship	Empirical	Flexibility correlates with self-confidence and employ ability.	Higher education under integrates flexibility as a learnable skill.
Carolis & Litzky; Yodchai et al.	2019-2021 Creativity as entrepreneurial driver	Quantitative	Creativity enhances opportunity and innovation.	Creativity still taught as product, not process-based capability.
Li; Wang et al.	2021-2023 Creativity integration in entrepreneurship education	Empirical	Increases students' entrepreneurial ambition and self-efficacy.	Pedagogy needs shift towards risk-tolerant, and experiential cultures.
Burnette al.	2019 Resilience in entrepreneurship	Theoretical	Defines resilience learning from failure reflective adaptation.	Treated as individual coping, and institutional learning culture.

Study / Year Author(s)	Focus / Context	Method / Design	Key Findings	Research Gap / Limitation
Sun et al.; 2022- Wesarat et 2023 al.	Proactivity in entrepreneurship	Empirical	Correlates with leadership and social responsibility.	Studies overlook pedagogical mechanisms for cultivating proactivity.
Linton et 2019- al.; 2021 Pratomo et al.	Design thinking in creative education	Conceptual / Case Analysis	Encourages active, reflective, problem-based creativity.	Creative education lacks financial and institutional integration.
Leonido et 2018- al.;Ferroet 2023 al.; Ananth & Harvey	Talent development via formal/informal learning	Empirical	Integrating mentorship and collaboration enhances creative identity.	Needs more industry-academia synergy and ecosystem continuity.
Wei et al.; 2023- Ojo & 2024 Fang	Entrepreneurship education and employability	Policy/Empirical	Industry-linked programs improve innovation preparedness.	Implementation depends on multi-stakeholder collaboration.
Munyuki 2021- & Jonah; 2023 Obi-Anike etal.	Financial literacy among entrepreneurs	Quantitative	Financial literacy improves profitability and decision-making.	Assumes access to formal capital systems; gap in informal economies.
Aier et al. 2022	Resilience as social capital in crises	Case/Empirical	Resilience supported by networks during COVID-19.	Requires model linking social capital and design resilience.
Preedy et 2020- al.; Lopes 2024	Experiential and self-directed entrepreneurship learning	Theoretical/Pedagogical	Advocates constructivist, learner-centred entrepreneurship training.	Still limited in creative and craft education ecosystems.

2.14 Conceptual Framework

The Creative Designomic Entrepreneurial Model integrates design, economics, and entrepreneurship to foster innovation and growth in creative industries. It emphasises creativity as a key driver of business success, advocating for its inclusion in educational programs to develop entrepreneurial skills. Creativity is linked to both economic and personal development, helping entrepreneurs create innovative products and strategies. It also positively impacts psychological well-being, enhancing resilience in business. The model supports tailored educational strategies with experiential learning, focusing on sustainability and real-world market engagement. Creativity acts as a moderating factor in entrepreneurial behaviour, influencing intentions and bridging academic knowledge with practical application. This study aimed to strengthen Designomic integration and reduce developmental disparities through empirical research on design, economics, and graduates' entrepreneurial practices. It highlighted that creativity is essential for commercial success, as students participating in entrepreneurship models displayed significant originality and creativity in developing business strategies and innovative products (Dwikoranto, 2022).

Psychological dimensions also played a key role, as entrepreneurial creativity positively impacted students' psychological well-being (Wang et al., 2021). Creativity was found to influence entrepreneurial intent, serving as a moderating factor in the theory of planned behaviour (Shi et al., 2020). Tailored educational strategies, experiential learning, and sustainability-focused frameworks were shown to enhance students' creativity and entrepreneurial skills (Apostu et al., 2022; Shu et al., 2020).

Creativity, linked to resilience and risk-taking, was emphasised as a catalyst for problem-solving, especially in adversity. Studies suggested that risk-taking was essential for exploring new ideas and solutions, and that failure could promote learning and creative growth (Henriksen et al., 2021). Educators were encouraged to embrace risk-taking as a valuable part of the creative process (Woo, 2024). Figure 1.2 presents the researcher's conceptual framework, which explores how design and economic factors shape graduates' entrepreneurial practices in the creative sector, thus forming the foundation for the Creative Entrepreneur Business Model.



Figure 2.6 The X Component of The Creative Entrepreneur Business Model

The "X" component reflects the intersection between creativity and economic viability, a critical aspect for designomic entrepreneurs. A successful entrepreneur in this model does not only possess creative talents but also understands how to bring those talents into the marketplace, ensuring economic success.

In summary, this framework highlights how graduates (with their academic backgrounds and developed talents) can evolve into entrepreneurs by balancing creativity with economic understanding. The designomic approach aims to foster entrepreneurs who are capable of creating innovative solutions while maintaining a strong business focus. The researcher's conceptual framework, presented in Figure 2.6, explores how design and economic factors shape graduates' entrepreneurial practices in the creative sector, forming the foundation for the Creative Entrepreneur Business Model.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This study investigated and interpreted the lived experiences, practices, and entrepreneurial trajectories of creative practitioners within Malaysia's product craft design and studio ceramic sectors through a qualitative research approach. Emphasising qualitative methodology, the research aimed to construct a narrative that elucidated the underlying themes and insights (Joanna, 2020). Guided by constructivist and interpretivist paradigms, the study prioritised the subjective interpretation of human experiences, contextual understanding, and the co-construction of meaning. The objective was to examine how creative practitioners forged their professional identities, embedded creative ideals into their business practices, and navigated their entrepreneurial journeys through these philosophical perspectives. The methodological design emphasised in-depth interaction with participants through semi-structured interviews, field observations, and Target Focus Group (TFG) sessions. These techniques enabled the researcher to record detailed, rich narratives that captured the diversity and complexity of creative work within Malaysia's developing design ecosystem. An inductive and thematic approach was employed for data analysis, facilitating the emergence of patterns and insights organically from participant narratives rather than being dictated by existing theory. This method ensured that the findings accurately reflected the participants' perspectives and were grounded in their actual experiences within the creative business context.

3.2 Research Methodology Flow Chart

The research methodology used for this study is a qualitative approach. The purpose of this study was to investigate, interpret, and construct a contextual entrepreneurial model for creative practitioners in Malaysia, particularly within the product craft and studio ceramics sectors. Interpretivist and constructivist perspectives were incorporated into the methodology, with an emphasis on understanding lived

experiences, entrepreneurial mindsets, and contextual practices through descriptive and participatory inquiry.

Figure 3.1 shows the flow chart of the research methodology, which provides a visual representation of the entire framework. It comprises three interconnected phases: secondary research, sample study, and model development. Each phase contributed to refining and validating the evolving entrepreneurial model, addressing the corresponding research objectives (R01-R03) and research questions (RQ1-RQ3).

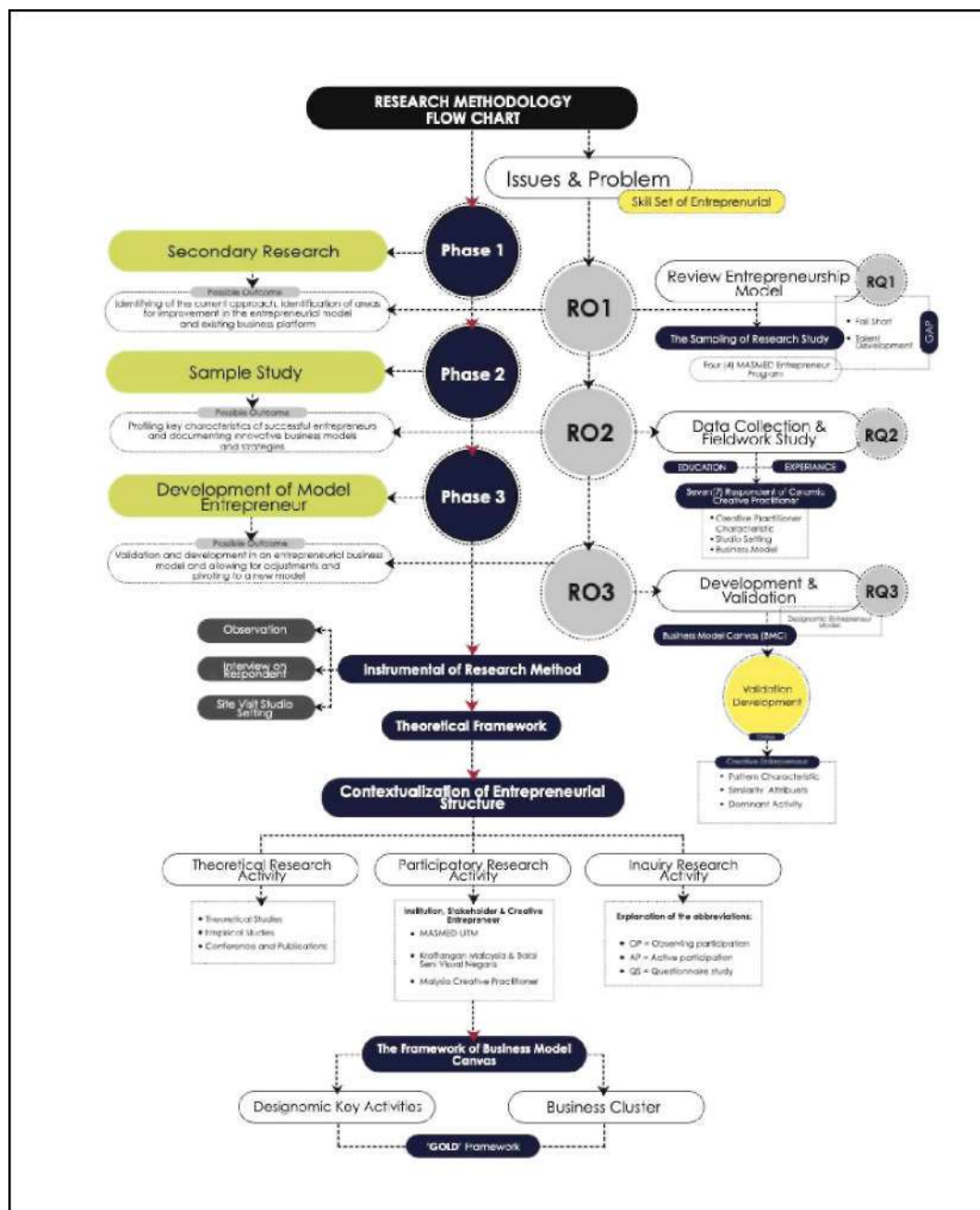


Figure 3.1 The Research Methodology Flow Chart

3.2.1 Phase 1

In Phase 1 of the study, the researcher strategically employed secondary data and acknowledged its intrinsic value. This data was originally gathered by researchers who were not primary stakeholders. It provides crucial insights into the entrepreneurial programs offered by higher education institutions. The creation of Modules and Models of Student Entrepreneurship has been a collaborative effort between Universiti Teknologi MARA (UiTM) and several participating sectors. During this stage, the researcher conducted a preliminary study to identify entrepreneurial programs that could serve as the research sample.



Figure 3.2 Phase 1 Study Direction of The Secondary Data Approach.

This study was supported by Universiti Teknologi MARA (UiTM), which served as an academic reference. It focused on university students as the participants. The aim of entrepreneurship education in Malaysian higher education institutions is to cultivate graduates who embody the spirit of entrepreneurship and to nurture graduate entrepreneurs who are both financially viable and competitive. The qualities of entrepreneurial graduates encompass various concepts and attributes related to entrepreneurship. Additionally, it is deemed vital to instil an entrepreneurial spirit among students and graduates. To achieve this, aspiring business owners are expected to possess a high level of competitiveness, the ability to manage their businesses effectively, the capacity to create new employment opportunities, and the potential to contribute positively to the nation's economy. This approach is illustrated in Figure 3.2, which presents the overall framework of the methodology employed during Phase 1.

3.2.2 Phase 2

Phase 2 of this research involved an in-depth case study of selected ceramic creative practitioners to examine their characteristics, studio environments, and entrepreneurial approaches within the creative economy. This phase adopted a qualitative inquiry strategy, incorporating interviews, observations, and stakeholder mapping to yield comprehensive insights into the dynamics of creative practice and its relationship to industry and policy contexts (Anwar et al., 2015). The primary unit of analysis is the creative practitioner, specifically those operating in studio-based settings, such as ceramic artists and related creative experts. Data collection began with semi-structured interviews to explore the practitioners' background, creative attributes, decision-making processes, and the business models that underpin their practice. These interviews were complemented by direct studio observations, enabling the researcher to analyse spatial arrangements, workflow systems, material engagement, and the tacit knowledge embedded in daily studio operations (Malek et al., 2022).

Beyond the individual level, the study expands to incorporate a stakeholder mapping exercise. This includes gathering perceptions and viewpoints from key external stakeholders such as government agencies and industry representatives who influence, support, or regulate creative entrepreneurial activities. Their perspectives help contextualise the practitioner's ecosystem by elucidating policy expectations, market demands, and the broader socio-economic narratives that shape the creative sector (Yinuo et al., 2024). Overall, Phase 2 provides an integrated understanding of how creative practitioners operate within their immediate environments and wider stakeholder networks, as shown in Figure 3.3.

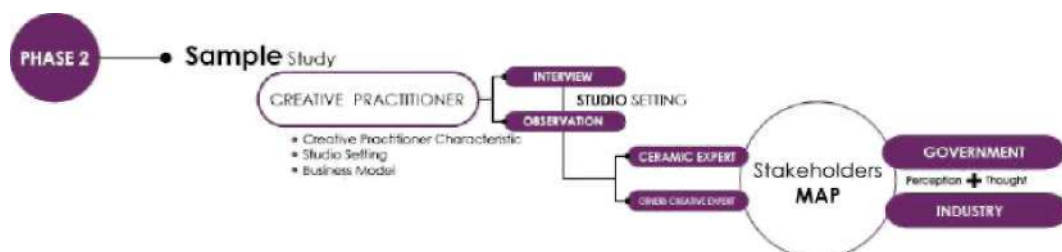


Figure 3.3 Phase 2 Study Direction of Contextual Inquiry Approach.

3.2.3 Phase 3

Phase 3 focuses on developing an Entrepreneur Model by translating the empirical findings from earlier phases into a structured framework for creative practitioners. This stage begins with establishing the Creative Entrepreneur profile, synthesised from the analysed attributes, skills, and entrepreneurial behaviours observed among craft and studio-based practitioners (Anwar et al.,2018). Two core analytical components Key Activities and Talent Development are then examined to identify the operational routines, strategic actions, and capability-building processes essential for sustaining creative enterprises. These elements collectively form the competency foundation required for effective creative entrepreneurship (Amirza et al., 2023).

The insights generated are subsequently organised using the Business Model Canvas (BMC), which enables the systematic articulation of value propositions, customer segments, revenue mechanisms, resources, and partnerships relevant to creative industry contexts. The use of BMC ensures that the model is both theoretically grounded and practically applicable. The outcome of this phase is the formulation of the Designomic Entrepreneur Model, a design-driven entrepreneurial framework that integrates creative practice, economic logic, and sustainable value creation. This model provides a structured pathway for creative practitioners to transition from craft-based production to viable and competitive entrepreneurial ventures, as shown in Figure 3.4.

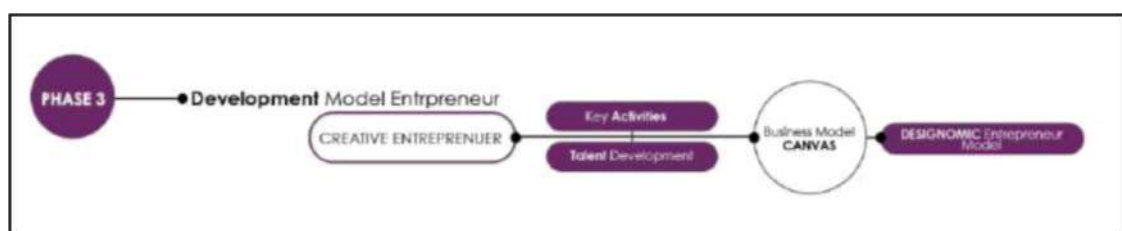


Figure 3.4 Phase 3 Study Direction of The Entrepreneur Model Development Approach.

3.3 Entrepreneurial Program Selected

This investigation commenced with a review of the literature compiled by previous research to identify areas for improvement. Subsequently, preliminary research was conducted using four studies focusing on primary entrepreneurial

programs offered at higher education institutions. The research was done at Universiti Teknologi MARA (UiTM) in collaboration with the Malaysian Academy of SME Entrepreneurship Development (MASMED), the students' entrepreneurship centre at the institution. Each sample program was observed to determine the entrepreneurial model it employed. Additionally, interviews were conducted with one student or participant from each sample to gather data. The four main programs at the entrepreneurship centre served as the basis for all samples investigated in this study, as illustrated in Table 3.1.

Table 3.1
There Are Four (4) Primary Programs That Comprise The Research Sample.

Higher Education Institute	Entrepreneurship Centre	SAMPLE	Cluster Program
Universiti Teknologi MARA (UiTM)	Malaysian Academy of SME and Entrepreneurship Development	Sample 1	Co-Working & Start-Up
		Sample 2	E-Commerce Platform
		Sample 3	Drop Shipping Platform
		Sample 4	Entrepreneurship Accelerator

3.4 Research Population and Sampling of Entrepreneurial Creative Practitioners

Sampling plays a crucial role in qualitative research by influencing the quality and depth of the data collected. The purposive sampling method ensures that researchers obtain relevant and substantial information that is aligned with the research objectives. Known as judgmental or selective sampling, purposive sampling is a common strategy in qualitative studies (Yinuo et al., 2024). This approach deliberately selects individuals with specific experiences, knowledge, or traits pertinent to the research inquiry.

In this study, purposive sampling was employed to identify entrepreneurial creative practitioners engaged in studio-based practices. These practitioners were chosen for their capacity to provide insights into creative entrepreneurship that may not have been accessible to the broader community (Amirza et al., 2023). Furthermore, purposeful sampling enabled investigation of niche populations that might otherwise

have been overlooked, facilitating in-depth examination of individual cases to generate deeper insights into the processes under study. Such findings proved to be more profound and more indicative of the complexity characterising the entrepreneurial creative process (Denzin & Lincoln, 2024).

The intentional nature of purposive sampling ensured the collection of qualitative data that was relevant and insightful regarding the research topic. This method is particularly advantageous for examining specialised or underrepresented populations, as it enables a detailed analysis of individual cases that yield the most meaningful insights into the study subject (Patton, 2021). The experiences of entrepreneurial creative practitioners in studio settings were likely to have differed significantly from those in other creative or commercial sectors, making selective sampling an optimal method for obtaining targeted and relevant data. This sampling approach ensured that the research findings were grounded in the lived experiences of individuals most knowledgeable about the subject (Creswell & Poth, 2022).

3.4.1 Sampling Methodology

The use of matched sampling within purposive sampling is particularly effective in qualitative research, where understanding the nuances of participants' experiences is critical. This method facilitates comparisons that reflect the true differences or similarities between groups, leading to more meaningful insights (Stratton, 2024). Overall, combining purposive and matched sampling allows for a rigorous exploration of creative entrepreneurship while maintaining the focus on the participants' relevance to the research questions.

3.4.1.1 Purposive Sampling

This study used purposive sampling to select participants who possess specific characteristics relevant to the research questions, ensuring the collection of in-depth and meaningful data. Given the focus on ceramic practitioners and those from other craft fields, purposive sampling allowed the researcher to target individuals with direct experience in creative entrepreneurship, particularly in the ceramic arts. The sample comprised 10 respondents, 7 of whom were ceramic practitioners and 3 from other craft disciplines. This targeted selection ensures that the participants have the relevant

experience to provide valuable insights into the entrepreneurial processes in creative fields (Ahmad & Wilkins, 2025).

3.4.1.2 Matched Sampling

To enhance the validity of comparisons between these two groups, matched sampling was employed within the purposive sampling framework. Matched sampling pairs participants based on relevant characteristics, such as years of experience and entrepreneurial involvement, ensuring that the groups being compared are similar in key aspects. This approach helps reduce biases associated with demographic or background differences, thereby allowing for more focused comparisons based on entrepreneurial practices rather than external variables (Nyimbili & Nyimbili, 2024). By pairing participants with similar characteristics, the study aims to isolate the specific factors related to creative entrepreneurship within ceramics and other crafts, thereby improving the depth and precision of the analysis.

3.4.2 Justification for Sampling Method

The combination of purposive sampling and matched sampling provides a robust approach to selecting participants in this study, allowing for both targeted selection and meaningful comparisons between distinct yet related groups. Purposive sampling is particularly effective in qualitative research as it enables the selection of individuals who possess specific characteristics or experiences relevant to the research questions (Ahmad & Wilkins, 2025). In this study, the researcher aims to explore the entrepreneurial processes of ceramic practitioners and those from other craft disciplines, and purposive sampling ensures that only individuals with relevant expertise in these fields are selected. This strategy is advantageous as it provides rich, in-depth data that may not be achievable through random sampling methods, which are typically better suited for generalisability rather than nuanced, contextual insights (Nyimbili & Nyimbili, 2024).

To enhance the quality of comparisons between the two groups (ceramic practitioners and those from other craft sectors), matched sampling was incorporated within the purposive sampling framework. This technique paired participants from each group based on key similarities, such as years of experience, level of entrepreneurial

involvement, and other relevant factors. By matching participants with comparable characteristics, the researcher was able to focus on differences that were directly tied to the field of ceramics study against other crafts rather than extraneous variables (Stratton, 2024). This not only improves the validity of the comparisons but also ensures that the findings are more reflective of the specific research questions at hand.

The use of matched sampling within a purposive sampling strategy also allows for greater control over potential biases. By ensuring that participants within each group are comparable on critical dimensions, the researcher minimises the influence of confounding variables that could otherwise skew the results. This is especially important in qualitative research where the depth of the data is paramount, and the goal is to understand underlying patterns and behaviours rather than just surface-level differences (Ahmad & Wilkins, 2025).

In summary, the combination of purposive and matched sampling provides a structured, yet flexible approach to data collection, ensuring that the study can focus on the most relevant participants while allowing for precise, meaningful comparisons between distinct groups. This method enhances the credibility and relevance of the findings and provides deeper insights into the entrepreneurial behaviours of creative practitioners, making it an ideal choice for research exploring creative entrepreneurship in ceramics and other craft disciplines. As shown in Table 3.2, combining purposive sampling with matched sampling allows this study to focus on a specific group of participants while ensuring meaningful comparisons between those in the ceramic arts field and other crafts. This approach enhances the quality of the data, provides deeper insights into the entrepreneurial behaviours of creative practitioners, and ensures that the conclusions are valid and reflective of the factors relevant to the research focus.

Table 3.2
How Matched Sampling Supports Purposive Sampling

Core Use	Purposive Sampling	Matched Sampling (within purposive)
Participant Selection	Based on criteria relevant to the study	Comparing respondents who are similar based on certain characteristics
Focus		
Purpose	To obtain in-depth and meaningful data	To reduce bias from irrelevant variations
Strengths	Presence of accurate experience and strong context	Helps in making more balanced comparisons between sub-groups

Core Use	Purposive Sampling	Matched Sampling (within purposive)
Weaknesses	Potential subjective bias	Does not provide statistical representation but enhances qualitative rigor

3.4.3 Challenge and Limitation

One of the key challenges of using purposive sampling combined with matched sampling is the potential for sampling bias. While purposive sampling allows for the selection of participants who are highly relevant to the research objectives, it also introduces the risk of over-representing certain characteristics or perspectives, leading to a less diverse range of viewpoints. In the context of this study, focusing on specific groups of ceramic practitioners and other craft practitioners could overlook important differences within the broader population of creative entrepreneurs. Furthermore, while the matched sampling technique ensures that participants are similar on key characteristics, it may limit the variety of responses from participants with slightly different experiences or backgrounds, potentially reducing the richness and breadth of the data. Overcoming this challenge requires careful consideration of the participant criteria and ensuring that the selection process accounts for the diversity within each group to avoid a narrow scope of findings.

A significant limitation of using purposive sampling and matched sampling is that the findings may not be generalisable to a larger population. Since these sampling methods focus on specific individuals who are intentionally selected based on their relevance to the research topic, the results are inherently limited to the characteristics of the sampled individuals. In this case, the study's focus on a small, targeted group of ceramic and craft practitioners means that the insights gained may not reflect the experiences or challenges faced by entrepreneurs in other sectors or regions. While these methods provide valuable depth and insight into the specific groups studied, they do not offer the broad applicability or statistical generalisability that random sampling methods might provide. This limitation is particularly relevant in research that seeks to make general statements about a larger population of creative entrepreneurs.

3.4.4 Final Selection of Sampling

A final group of seven to ten ceramic practitioners were selected from the initial respondents to provide robust and in-depth data that aligned with the study objectives. Ten creative practitioners were purposively chosen from various geographical regions to represent the diversity of creative practices. This distribution ensured that the study captured contextual differences in local creative ecosystems, business platforms, and entrepreneurial behaviours. The sample size was justified by the principle of data saturation, which emphasises the depth and richness of qualitative data over the number of participants. The individuals were identified as the main subjects of the research. The study involved interviews, observations, and site visits with all ten participants (Kasron et al., 2019). A total of ten respondents were involved, including seven ceramic creative practitioners and three practitioners of other craft types. The selection of the seven ceramic creative practitioners was based on criteria established for the research, which specifically focused on this group. These seven respondents were chosen because they met the predetermined criteria outlined by the study, which aimed to investigate entrepreneurial opportunities within the ceramic creative practice in Malaysia.

The inclusion of three respondents from other craft sectors was strategically conducted to expand the scope of the study and to provide a comparative perspective. These individuals were selected not only to support the primary investigation into the ceramic sector but also to enhance understanding of entrepreneurial opportunities available to creative practitioners across various craft domains in Malaysia. By incorporating these respondents, the study aimed to identify commonalities and divergences in the entrepreneurial challenges faced by practitioners from different craft fields, thereby enriching the overall analysis of the creative economy within the Malaysian context. This sampling approach ensured a comprehensive exploration of the subject matter while maintaining a focused inquiry into the specific experiences and entrepreneurial strategies of ceramic creative practitioners, as illustrated in Figure 3.5.

10 RESPONDENT



 piBri^ivF ^AMPUM^	BENDANG STUDIO (MELAKA)	 F t-tianikj-iftiMivfKaeWriirw J (J) Clmti-rli-li, 1*
	POTTER gI^CE, (FENANG)	
	ILHAMSTJgKJ , (LANGKAWI)	
	LOKARISMA CERAMIC (FENANG)	
	SILA STUDIO (PENANG)	
	BANGKIIA CERAMIC (SETANGOK)	
	SEfiAMITHA STUDIO (FENANG)	
	•• KRSTAL LANGKAWI (LANGKAWI)	
	- LESTRA! IKAT BATIK PEWNGOR)	
	UNA CRAFT (TERENGGANU)	

Figure 3.5 List of Ten (10) Respondents: Creative Practitioners Representing The Geographical Distribution In This Study

3.4.5 Significant Organisation

To gather research materials pertinent to this study, the researcher examined two government entities associated with the subject matter. The continuity and relevance of the study concerning these organisations significantly influenced the data collection methods. *Perbadanan Kemajuan Kraftangan Malaysia* (PKKM) and *Lembaga Pembangunan Seni Visual Negara* (LPSVN) were identified as the two government bodies qualified to participate in the investigation. According to PKKM's corporate profile, the agency's mission includes fostering the growth of the craft industry by supporting local entrepreneurs, facilitating product innovation, and enhancing their competitiveness in both domestic and international markets (Perbadanan Kemajuan Kraftangan Malaysia, n.d.). Research also indicates that PKKM continues to offer specialised programs designed to strengthen craft entrepreneurship in Malaysia (Hashim & Saruddin, 2023). Furthermore, PKKM supports the sustainability of traditional crafts by promoting knowledge transfer through initiatives such as "*adiguru*" (master craftsmen), which certifies artisans and encourages the transmission of high-quality craft skills across generations (Najihah, 2020).

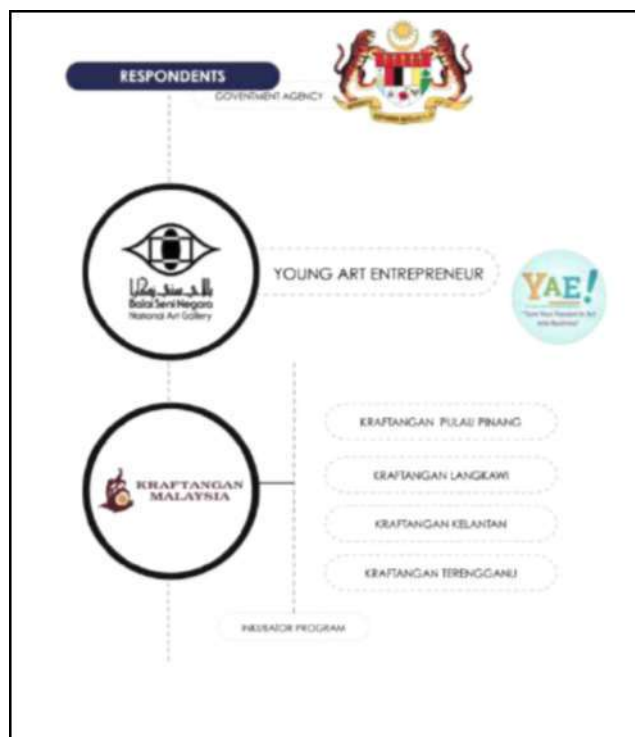


Figure 3.6 The Structure of Government Agencies' Involvement In The Study

3.5 Interviews with a Semi-structured Format

Semi-structured interviews were conducted individually to explore the personal motivations, design philosophies, and entrepreneurial trajectories of each participant. This approach was chosen for its ability to generate in-depth narratives while aligning thematically with the literature of the conceptual study and the participants' agreement with the theoretical frameworks. Each interview was audio-recorded and lasted between 45 and 60 minutes. The inquiries addressed personal challenges, sustainability, business strategies, and creativity within the context of managing small-scale creative enterprises. Thematic coding was used to identify recurring patterns and contextual insights within the interviews, which were subsequently transcribed and analysed (Braun & Clarke, 2021). This approach aligned with established practices in qualitative research within the creative industries, emphasising a narrative-driven understanding of practitioners' lived experiences (Sutton & Allinson, 2022).

The interviews offered a nuanced perspective on the evolution of creative entrepreneurship within Malaysia's dynamic craft and design sectors by capturing individual reflections and attributes of creative entrepreneurs engaged in studio practice. This phase aimed to gather initial insights into the creative methodologies of

ceramic artisans across different regions of Malaysia, including their backgrounds, cultural contexts, creative processes, challenges faced, and the influence of their geographical locations on their work.

3.5.1 Design and Methodology

This study employed a qualitative methodology. To ensure the data's relevance to the research environment, the participants were purposively selected based on several criteria: active craft or ceramic studio practitioners with a minimum of 5 to 10 years of experience and located within the designated geographical region (Anwar, 2015). Research on Malaysian craft indicates that semi-structured interviews are the favoured approach for investigating practitioners' experiences and insights. The interviews were semi-structured, with the researcher developing an interview guide containing open-ended questions while allowing informants to explore spontaneously emerging topics. This approach facilitated the collection of comprehensive and contextual data (Anwar et al., 2015). Each interview lasted between 45 minutes and 1.5 hours, depending on the informant's availability and the complexity of their profession. All interviews were conducted in person, considering practical factors related to the geographic setting.

3.5.2 Geographical Location

The selection of the geographical location was deemed critical, as local factors such as material availability, ceramic traditions, craft products, cultural influences, and markets could vary significantly within Peninsular Malaysia. By contextualising the interviews geographically, the study elucidated how "location" influenced creative ceramic activities, including the availability of clay, distribution networks, local ceramic groups, and state legislation related to arts and crafts.

3.5.3 Interview Protocol

Preparation for the interview involved informing participants about the research objectives, obtaining informed consent, and maintaining confidentiality. A notification letter was sent to the engaged creative practitioners, accompanied by a response confirmation letter to ensure the ethical conduct of the study (Anwar et al., 2018).

The interview guide encompassed essential topics, such as the practitioner's background, motivations and inspirations, creative process, relationship with location and local resources, problems encountered, and future objectives (Yinuo et al., 2024). The researcher conducted the interviews with the participants, obtained their consent to record audio or both audio and video, and took supplementary field notes. The data were transcribed accurately for subsequent analysis using MAXQDA software.

3.5.4 Ethical Considerations and Dependability

The ethical considerations for qualitative research include clarifying that participation is optional and that individuals may withdraw at any moment, safeguarding anonymity until the participants consent to disclosure of their identity, enhancing interview quality through rapport establishment, using open-ended inquiries, and avoiding leading queries. The literature on qualitative interviews cautions about possible bias arising from the interview context and the dynamics of researcher-participant interactions.

This study included a profile of the participants and the specific geographical environment, encompassing studio locations, materials used, and local traditions. It also detailed how geographical factors, such as resource accessibility, local networks, and regional ceramic traditions, influenced their creative practices. Preliminary themes identified were the impact of local traditions, technological adaptation, distribution challenges, and regional creative identity, which were subject to further exploration in subsequent phases. Recommendations for the following phase involved comprehensive follow-up interviews, studio observations, and site documentation based on exploratory findings.

3.6 Field Observations

Observations were conducted during on-site studio visits to document the spatial, material, and procedural aspects of the practice. This approach enabled the researcher to obtain direct insights into the participants' working environments, material experimentation, and production modalities. To document both tangible and tacit elements of design work, observational notes, sketches, and photographs (where permitted) were collected. Creative activity was positioned as a form of embodied

knowledge production, with observations being guided by an ethnographic sensibility that prioritises "seeing through making" (Nimkulrat, 2022). The method revealed how space, material resources, and workflow organisation contribute to entrepreneurial identity and creative sustainability, thereby providing a contextual dimension to the interview data.

3.6.1 Methods of Data Collection and Triangulation

This study ensured the reliability, validity, and depth of the qualitative findings by employing a triangulation strategy that integrated three complementary methodologies: semi-structured interviews, field observations, and Target Focus Group (TFG) sessions (Malek et al., 2024). This approach allows researchers to examine the phenomenon from multiple perspectives, thereby strengthening the credibility of their interpretations (Flick, 2023). Grey & Malins (2021) emphasised that this methodological integration is particularly well-suited to investigations of the lived experiences of creative practitioners, whose practices are influenced by both material and cultural contexts.

3.6.2 Target Focus Group (TFG)

Target Focus Group (TFG) sessions facilitated collaborative discussions among preselected creative practitioners to generate collective insights on industry perception, collaboration, and entrepreneurship. Four to six participants from various regions and craft disciplines participated in each session, which lasted approximately 90 minutes. The group discussions were intended to facilitate the co-construction of shared knowledge and to validate emergent themes from interviews and fieldwork (Anwar et al., 2025). The utilisation of TFG aligned with recent research promoting participatory engagement within creative communities to enhance collaborative learning and reflexivity. Participants articulated strategies for preserving creative practice within Malaysia's cultural economy while also identifying common challenges, such as market saturation, material access, and policy support, through dialogical exchanges (Malek et al., 2022).

3.6.3 Inclusion of Research Instruments and Inductive Approach

This research employed an inductive qualitative methodology to investigate the creative entrepreneurial practices of product craft and studio ceramic practitioners in Malaysia. Guided by interpretivist and constructivist paradigms, the study highlighted the importance of meaning-making and contextual interpretation derived from participants' lived experiences. The inductive approach allowed the researcher to progress from specific observations to broader patterns and conceptual insights, thereby contributing to the development of theoretical models.

3.6.4 Appendix List for Research Instruments

To ensure transparency and maintain methodological rigor, the study incorporated supporting research instruments as appendices, including a semi-structured interview guide (Appendix A), a field observation checklist (Appendix B), and a Target Focus Group (TFG) protocol (Appendix C) (see Table 3.2. These materials demonstrated the structure and thematic alignment of data collection tools with the research objectives and conceptual framework.

Table 3.3
Appendix List For Research Instruments

Appendix	Description
Appendix A	Semi-Structured Interview Guide
Appendix B	Field Observation Checklist
Appendix C	Target Focus Group (TFG) Protocol
Appendix D	Sample Interview Transcript
Appendix E	Participant Consent Form and Ethical Consideration Letter

3.6.5 Validation and Integration

By employing these three data collection methods, triangulation enhanced the credibility and transferability of the findings (Creswell et al., 2023). Interviews offered individual perspectives; field observations contextualised these experiences within material practice; and TFG sessions facilitated peer validation and thematic refinement

(Anwar et al., 2015). The analysis produced authentic, multi-layered insights into the lived realities of Malaysia's creative entrepreneurs, allowing for data convergence (Anwar et al., 2025).

3.6.6 Analysis of Data

The data analysis employed thematic analysis, which facilitated a systematic approach to identifying, organising, and interpreting emerging patterns. The MAXQDA software was utilised for coding and data management, thereby ensuring consistency and traceability in qualitative analysis. To ensure rigor, consistency, and traceability, the qualitative data were managed and analysed using the MAXQDA software. This digital tool facilitated systematic coding, enabled easy retrieval of data segments, and provided visualisation of the thematic relationships. The analytical process was accompanied by an audit trail, which enhanced the credibility and dependability of the findings (Kuckartz & Radiker, 2019). Furthermore, the triangulation of data sources, including semi-structured interviews, field observations, and TFG discussions, enhanced the validity of the thematic interpretations by capturing diverse perspectives within the creative ecosystem.

The thematic analysis facilitated the development of an interpretive model of creative entrepreneurial practice that integrated individual experiences with theoretical constructs of creativity, innovation, and identity formation. The process uncovered recurring themes and provided a framework for understanding how design-based creative practitioners navigated the intersections of artistry, enterprise, and cultural meaning in Malaysia's creative economy.

3.6.7 Trustworthiness and Validity

To ensure the trustworthiness of this qualitative research, several validation strategies were employed to enhance its credibility, dependability, confirmability, and transferability. Credibility was established through data triangulation, which involved multiple sources such as semi-structured interviews, field observations, and Target Focus Group (TFG) discussions (Anwar, 2026). It facilitated a comprehensive understanding of participants' experiences. Member checking was conducted by

sharing summary interpretations with participants to verify the accuracy and authenticity of the findings.

To enhance reliability, reflexive journaling was maintained throughout the research process, enabling the researcher to record personal reflections and minimise bias during data interpretation (Anwar et al., 2015). Confirmability was further supported by keeping an audit trail that documents all decisions, coding steps, and analytic processes. Lastly, detailed descriptions were provided in reporting to ensure contextual richness and facilitate the transferability of findings to similar creative and entrepreneurial settings (Flick, 2023; Shenton, 2020). These strategies collectively uphold methodological rigor and establish the study's overall validity within the interpretivist and constructivist paradigms.

3.6.8 Ethical Considerations

Ethical considerations were also obtained and established to meet ethical and professional standards. Before their involvement, the participants received comprehensive information about the research purpose, scope, and procedures. Informed consent was obtained for participation, ensuring that all participants understood their rights and responsibilities throughout the process. All data were handled with strict confidentiality, and participants' identities were anonymised, while any potentially sensitive information was managed securely. Participation was entirely voluntary, and the participants retained the right to withdraw at any point without penalty. All collected materials, including audio recordings, interview transcripts, and observational notes, were stored securely in password-protected files and used solely for academic and research purposes. The researcher adhered to the institution's data management policy, ensuring the ethical handling, reporting, and dissemination of findings in accordance with established guidelines (Creswell & Creswell, 2023; Silverman, 2022).

3.7 Contextualisation of Entrepreneurial Concept

The timeline illustrated in Figure 3.7 delineates a comprehensive qualitative research methodology aimed at exploring and understanding the dynamics of entrepreneurship and the creative industries within the Malaysian context. Spanning

from 2021 to 2024, this approach was structured around a series of interconnected phases that integrated participatory research, inquiry-driven activities, and theoretical development, all rooted in qualitative data collection and analysis. The methodology was organised into three primary categories: Theoretical Research Activity, Participatory Research Activity, and Inquiry Research Activity, each playing a crucial role in constructing a nuanced and contextually grounded understanding of the research topic.

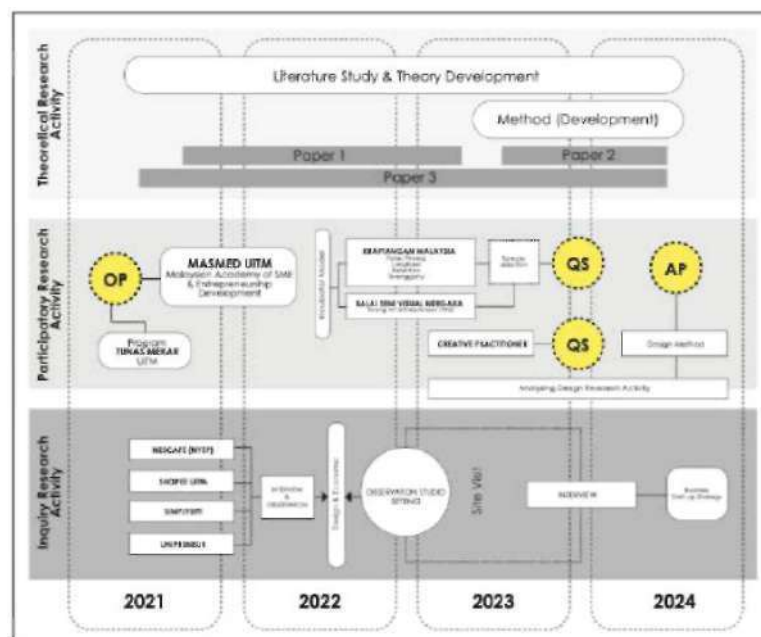


Figure 3.7 Schematic Representation of Research Activities Carried Out During The Research Work Consisting

Building on the primary research topic, "Conceptualizing Emerging Ceramic Creative Practitioner Designomic Entrepreneurship Model," this study aimed to identify invisible Designomic entrepreneurs from the perspective of creative practitioners. The research schematic illustrates the integration of theoretical studies, empirical approaches, and publications into a cohesive framework, with each component complementing the others. It is essential to note that this research did not encompass the fulfilment of formal coursework requirements or the UiTM Graduate Seminar and Defence Research Proposal as part of the PhD study.

3.7.1 Theoretical Research Activity

The Literature Study and Theory Development phase constituted the foundational component of the qualitative research methodology, establishing a theoretical framework that guided subsequent data collection and analysis. This stage was dedicated to an extensive review of existing literature, allowing scholars to identify gaps, construct conceptual models, and refine research questions. The outcome of this phase was the development of three key papers (Paper 1, Paper 2, and Paper 3), each addressing different dimensions of the research problem and incorporating qualitative insights from prior studies, theoretical constructs, and key debates within the field.

3.7.2 Participatory Research Activity

This methodology was fundamentally based on a participatory research approach, emphasising collaboration and engagement with diverse stakeholders, including entrepreneurs, creative practitioners, and industry professionals. In 2021, the research commenced with a focus on MASMED UiTM (Malaysian Academy of SME & Entrepreneurship Development) and its Program *Tunas Mekar* UiTM, which served as a platform for examining entrepreneurial development in Malaysia through qualitative engagement with participants involved in SME initiatives. This approach facilitated an in-depth understanding of the entrepreneurial ecosystem by incorporating participants' lived experiences and insights. A key component of the participatory phase involved exploring *Kraftangan Malaysia* (Malaysian Crafts), where the researcher employed qualitative techniques, such as in-depth interviews and focus groups, to examine the practices and challenges encountered by ceramic practitioners and small business owners within the craft industry. This interaction also played a role in the selection of participants for subsequent qualitative research endeavours. Furthermore, collaboration with the National Visual Arts Gallery facilitated qualitative exploration into the experiences of Young Art Entrepreneurs (YAEs), particularly regarding how creative practitioners navigated the nexus of artistry and entrepreneurship. These participatory activities aimed to generate rich, contextually grounded data to inform the development of a theoretical framework grounded in empirical evidence.

3.7.3 Inquiry Research Activity

The Inquiry Research Activity spanned from 2021 through 2024 using a variety of qualitative data collection techniques, including interviews, observations, and site visits. These methods allow for an immersive exploration of the entrepreneurial landscape, capturing the nuanced experiences of individuals within the creative and SME sectors. The use of interviews with key stakeholders, such as entrepreneurs and industry experts from organisations like Nescafe' (NYEP), Shopee UiTM, and SimplySiti, provides a deep understanding of the personal and professional challenges faced by entrepreneurs.

This study employed observational techniques, notably Observation Studio Settings and site visits, to collect qualitative data within real-world contexts. The ethnographic approach permitted the researcher to observe practices, behaviours, and interactions in their natural environments, thereby facilitating a deeper understanding of the social dynamics and cultural factors that influenced entrepreneurship and creativity. The data were analysed qualitatively, employing techniques, such as thematic analysis or grounded theory, to identify recurring patterns, themes, and insights pertaining to entrepreneurial practices, creative processes, and business strategies.

3.7.4 Method Development and Analysis

Throughout the research process, the qualitative data were analysed to inform the development of the Design Research Activity, incorporating both participant-driven insights and researcher interpretations. Qualitative analysis methods, such as coding, categorisation, and thematic analysis, were employed to enable a detailed exploration of the research questions and to develop a comprehensive understanding of the creative entrepreneurial ecosystem and the Designomic Entrepreneurship Model for creative practitioners. As the research progressed, the findings were employed to refine the Design Method, which served as the foundation for developing practical Designomic models for entrepreneurs within the ceramic creative practitioner community. These strategies were informed by qualitative data and were designed to address real-world challenges encountered by entrepreneurs in the field.

3.8 Summary

This chapter explained the research methodology employed in this study, offering a comprehensive account of the activities conducted by the researcher in accordance with the methodological framework established by the selected research paradigm. The discussion included empirical, interpretative, and pragmatic approaches used for data collection and analysis during the investigation. The chapter was systematically divided into four main sections, each addressing the procedural rationale that explained what was conducted, how it was conducted, and why it was conducted. The conclusion provides a summary of the methodological scope and highlights the contribution of the experimental components to achieving the research objectives.

CHAPTER 4

DATA COLLECTION AND ANALYSIS

4.1 Introduction

In Chapter 4, the researcher analysed all the data collected to address the research objectives. This section was considered crucial in shaping the future direction of the study. Consequently, all data were analysed and documented following the research methods outlined in the previous chapter.

The study examined how entrepreneurship training had integrated digital tools and strategies in the realm of the new economy. The analysis highlighted the increasing emphasis on digital marketing, e-commerce, and data analytics as key components of contemporary training programs. These programs aimed to equip entrepreneurs with the skills necessary to navigate and succeed in a rapidly evolving digital landscape, emphasising adaptability and practical, hands-on experience.

The research analysed the creative economic business model by examining the unique attributes of ceramic creative practitioners. The study identified key factors such as craftsmanship, design thinking, and characteristic entrepreneurial as central to their business strategies. By focusing on niche markets, these practitioners utilised digital platforms to reach a global audience while preserving their creative authenticity and maintaining a competitive edge.

The Designomic entrepreneur model canvas was developed for ceramic creative practitioners. The study constructed a business model that integrated design thinking with entrepreneurial principles, emphasising components such as value proposition, customer segmentation, and revenue streams. This model offered ceramic practitioners a structured framework to scale their businesses while maintaining their artistic vision within a highly competitive digital marketplace.

Relevant tables and figures were used to display the analysis for each research sample and respondent, with the goal of extracting key data. The analysis aimed to produce findings that would guide future research results.

4.2 The Current Entrepreneurship Model Platform

The term "entrepreneurial model" refers to the strategies and techniques utilised by individuals or groups to initiate and expand successful businesses. Ceramic practitioners needed to understand how to develop their business models and formulate company strategies before establishing their organisations. Consequently, to assist institutions in addressing graduate unemployment, higher education institutions were expected, in accordance with national policy, to contribute to producing more entrepreneurial graduates in the future. In this study, the collected data were used to answer the first objective identify the current entrepreneur model. The researcher conducted a study at Universiti Teknologi MARA (UiTM), a public higher education institution, to gather relevant data. The Malaysian Academy of SME and Entrepreneurship Development (MASMED), a centre within UiTM, played a vital role in fostering an ecosystem that facilitates students and graduates in becoming entrepreneurs. MASMED, also known as the Entrepreneurship Development Student Centre, is a resource hub aimed to support inspiring students with interests in entrepreneurship. To empower and cultivate entrepreneurial activities among university students, this institution has created a variety of programs through the Entrepreneurship Model, in collaboration with industry and the Ministry of Higher Education, to stimulate the socio-economic ecosystem of entrepreneurship. The Student Entrepreneurship Centre under MASMED actively plans entrepreneurship activities and programs to produce successful entrepreneurs among students. Through this effort, students have the opportunity to build a business as their own career, regardless of their status as students at the time. It provides various programs and services to help students develop their skills and start their own ventures. Researchers have identified two entrepreneurship program clusters under MASMED, divided into students and graduates, where the impact on the effectiveness of the program varies, as illustrated in Figure 4. 1.

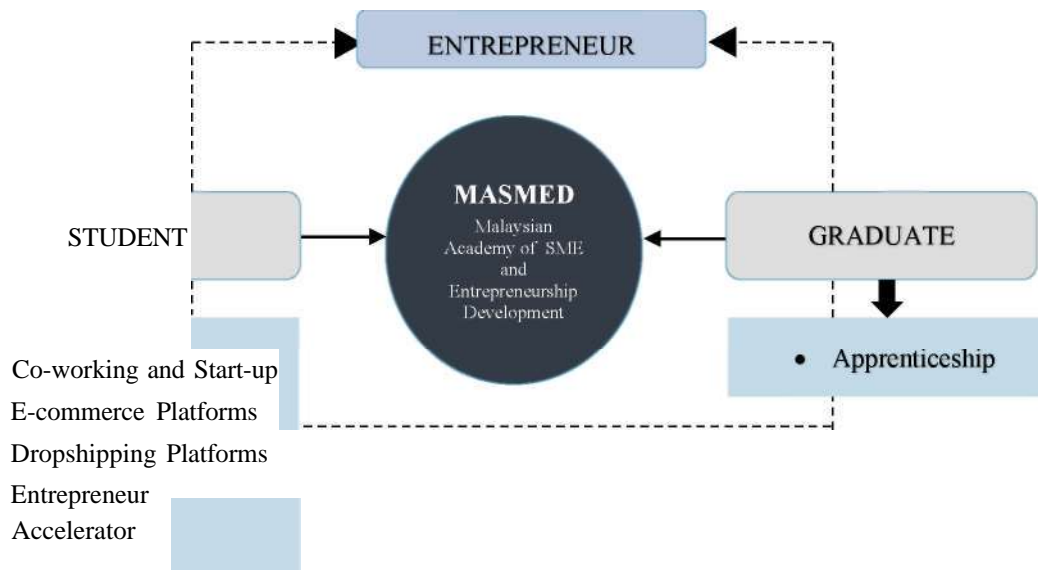


Figure 4.1 Two Clusters of Entrepreneurship Programs Implemented In The Malaysian Academy of SME and Entrepreneurship Development (MASMED), UiTM

The interview method employed to address Research Question 1 involved identifying key characteristics and trends in entrepreneurship within the entrepreneurship program among students of Universiti Teknologi MARA. Using a structured set of questions including How, What, and Why pertaining to each program in which students participated, the study aimed to uncover the core entrepreneurial traits associated with each program. Through this method, it is possible to reveal how a student's character is when they themselves experience the challenges they face in the business activities they are involved in. Students can provide facts rationally and honestly through this interview, using a how, what, and why approach to the questions asked of them (Denise N., 2020).

The term "how" describes the methods and strategies used to carry out the research, such as experimental designs, data gathering, and analysis, in research development. "What" refers to the specific issues, queries, or difficulties under investigation that guide the research's focus. The "why" of the research is explained, along with the study's importance, possible effects, and the knowledge gap it seeks to close. These components work together to provide a comprehensive framework that guides the research process and makes well-informed decision-making easier, as shown in Figure 4.2.

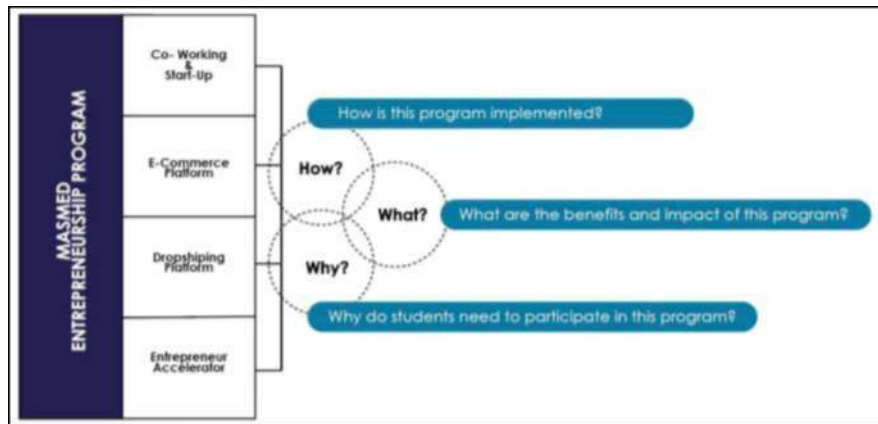


Figure 4.2 A How, What and Why Structural Framework To Identify A Individual's Key Characteristics Through Entrepreneurship Program Involvement

4.2.1 Entrepreneurship Program at the Higher Education Level

The researcher employing the interview method collected qualitative information through direct engagement with participants (Hancock, B., 2009). The approach was semi-structured, aligning with the study's first objective to identify key individual characteristics of entrepreneurs. Typically, interviews involved open-ended questions, enabling participants to articulate their thoughts and experiences in their own words (Sullivan, J. R., 2013), thereby providing depth and contextual insights. Conducting effective interviews necessitated strong communication skills, active listening, and the creation of a comfortable environment that fostered honest responses. The resulting data were analysed thematically, revealing patterns, pre-coded themes, and individual perspectives pertinent to the research. Interviews serve purposes such as exploring detailed information, understanding experiences, and gaining insights into entrepreneur activity or program participation by the student from Universiti Teknologi MARA (UiTM), organised by the Malaysian Academy of SME and Entrepreneurship Development (MASMED), which is the main driver of programs and entrepreneurship activities at the institution. For this study, the researcher used structured interviews, as the process included the preparation and selection of the types of interviews. The selected entrepreneurship program is a statistical technique used to select a subset of individuals, items, or observations from a larger population to estimate characteristics or behaviours of the entire group. It allows researchers to conclude without examining every member of the population, thereby saving time and resources. In this study, participants were deliberately selected to provide the most relevant, insightful, and

comprehensive data, ensuring the sample aligns with the study's objectives. Given the large number of participants, one student from each program cluster was chosen for the interview. The details of the selected students as shown in Table 4.1.

Table 4.1
The Selection of Participants Interviewed By A Cluster of Entrepreneurship Programs Implemented In The Malaysian Academy of SME and Entrepreneurship Development (MASMED, UiTM Shah Alam)

Sampling	Cluster	Program Name	Details of Respondent	Profile of Respondent
Sample 1	Co-Working & Start-Up		<p>Student Name : Muhammad Daniel Bin Mohammed</p> <p>ID Student : 2021513755</p> <p>Semester : 05</p> <p>Faculty : <i>Fakulti Komunikasi dan Pengajian Media, UiTM Shah Alam</i></p> <p>Date of Interview : 22 December 2022</p> <p>Time of Interview : 10.00 AM</p> <p>Location of Interview : <i>Tapak Penjualan Nescafe Kolej Delima</i></p>	<ul style="list-style-type: none"> • Generally, university students between the ages of 18 to 25. • There are public references that UiTM students • Hands-on opportunities to start and manage a NESCAFE pop-up cafe or kiosk at their campus.
Sample 2	E-commerce Platforms	SHOPEE UiTM E-MALL	<p>Student Name : Nur Fadhlin Amalita Bt Rosli</p> <p>ID Student : 990810-03-6060 fadhlin8@gmail.com</p> <p>Semester : Alumni</p> <p>Faculty : <i>Fakulti Pengurusan Perniagaan</i></p> <p>Date of Interview : 14 December 2022</p> <p>Time of Interview : 10.30 AM</p> <p>Location of Interview : MASMED UiTM, Shah Alam</p> <p>Shopname: SHOPEE - GK Shop Murah</p>	<ul style="list-style-type: none"> • Generally, alumnus UiTM. • Alumnus UiTM has already started online enterprise. • Excellent business experience or business plan evaluation

Sampling	Cluster Program	Program Name	Details of Respondent	Profile of Respondent
				<ul style="list-style-type: none"> • Excellent business experience or business plan evaluation
Sample 3	Drop Shipping Platforms	SIMPLYSITI ELIT STUDENT PROGRAM	Student Name : Athirah Hanis Binti Mohd Amdan ID Student : 2020473302 Semester : 03 Faculty : <i>Fakulti Seni Bina Perancangan Dan Ukur</i> Date of Interview : 15 Dec 2022 Time of Interview : 2.30 PM Location of Interview : MASMED UiTM, Shah Alam	<ul style="list-style-type: none"> • There are public references that UiTM students exhibits a strong entrepreneurial spirit. • performance has been notably positive throughout the program.
				<ul style="list-style-type: none"> • Exceptional leadership attributes and proficient in client communication
Sample 4	Entrepreneur Accelerator	UNIPRENEUR BANK RAKYAT	Student Name : Muhammad Aiman Nurhakim Bin Nazri ID Student : 2021307409 Semester : 02 Faculty : <i>Fakulti Pengurusan Perniagaan</i> Date of Interview : 14 December 2022 Time of Interview : 3.30 PM Location of Interview : MASMED UiTM, Shah Alam	<ul style="list-style-type: none"> • Exceptional UiTM Asnaf Student Category • A comprehensive business plan and strategic

Sampling Cluster Program	Program Name	Details of Respondent	Profile of Respondent
			<ul style="list-style-type: none"> • Exhibits robust entrepreneurial acumen

4.2.2 The Implementation of Model Entrepreneurship Co-working and Start-up Program

Co-working and strategy were recognised as legitimate business approaches that represented practical, results-oriented methodologies or mindsets adopted by organisations to address challenges and achieve success. Such approaches emphasised the importance of employing a hands-on, action-based methodology for problem-solving and decision-making, rather than relying solely on theoretical concepts or abstract strategies. A genuine business approach acknowledged the necessity of considering practical factors, including budget constraints, market conditions, resource availability, and competition, in the formulation of strategies and decision-making processes. It encouraged organisations to prioritise tangible outcomes, measurable results, and bottom-line impacts.

In essence, a genuine business approach involves being pragmatic, adaptable, and responsive to the realities and demands of the business environment. It highlights the importance of taking calculated risks, remaining agile, and continually evaluating and adjusting strategies based on actual business performance. The aim of a genuine business approach is to build sustainable and profitable businesses by aligning actions with real-world practicalities and effectively utilising available resources. As a case study, one of the programmes at MASMED, UiTM, is the Nescafe Youth Entrepreneurship Programme (NYEP). This programme is one of the authentic business initiatives that involve student participation.

The Nescafe Youth Entrepreneurship Programme (NYEP) is a collaboration between IPTA and IPTS in Malaysia, with Nestle Sdn Bhd as the main stakeholder. The aim of this programme is, firstly, to build an entrepreneurial platform to support students' future ambitions and provide entrepreneurship training. Secondly, to create

value through experiential learning, grooming and empowering youth with real-world business experience. Thirdly, to strengthen connections with the youth, offer students a good cup of coffee at an affordable price, and foster community engagement.

How is this program implemented? In general, Nestle Sdn. Bhd. has selected several potential IPTA/IPTS institutions that can fully commit to this programme. Business capital and the Nescafe Hub (Kiosk) are entirely funded by Nestle. The university initially executes the MOU and MOA for this course to secure approval and mutual understanding from both parties. In addition to the actual business platform, this programme also takes the form of a competition where each contestant is assessed on various aspects, and it occurs concurrently across Malaysia. This allows the real business challenge to be observed among the participants involved. Therefore, MASMED, as a student entrepreneurship centre, plays an additional role in providing exposure to students, as well as offering encouragement, guidance, and training to ensure participants meet the programme's objectives. Because every profit from the sale of Nescafe beverages goes entirely to the participants, Nestle and UiTM do not take any profit from student businesses through this NYEP programme. Consequently, participants need to carefully consider the most strategic business model before commencing their ventures.

The meaning of the Real Business Approach here is that students gain an overall experience where they must operate the kiosk themselves, including buying necessities, ordering stock, dividing the work schedule, managing employees, developing marketing strategies, and handling account opening and closing. To some extent, through this programme, students can apply the same methods to open a cafe and other ventures after finishing their studies. Nestle, through the MOU that had been established, also assisted students interested in venturing into the food and beverage industry, with a particular focus on NYEP participants.

To identify this study and answer the first research objective and research question (RO1 & RQ1), preliminary research was conducted on four main activities and programmes under the Student Entrepreneurship Centre, Malaysian Academy of SME and Entrepreneurship Development (MASMED), UiTM, including the Nescafe' Program Youth Entrepreneur Program (NYEP), which the researcher has categorised under Culters Co-working and Set-Up. Interviews and observations were carried out with participants involved in the NYEP program. Although this program runs across five (5) UiTM campuses, the researcher selected only one campus UiTM Shah Alam,

Selangor, the main university campus—to conduct the study. All interviews and data collected through interviews and observations have been documented, as shown in Table 4.2.

Table 4.2
Interview Information That Has Been Conducted For The Participants of The Nescafe Youth Entrepreneur Program (NYEP) At UiTM Shah Alam



Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
Co-Working & Start-Up	HOW?	".....NYEP merupakan satu program keusahawanan yang memberi pendedahan kepada bakat seseorang pelajar dalam mengendalikan perniagaan. Ia juga memberi peluang kepada pelajar untuk berniaga. Melalui program ini juga pelajar dapat membina kepimpinan dan pengurusan organisasi secara serius. Kerana program ini melatih para pelajar untuk menjana kewangan melalui hasil jualan...."	Talent Opportunity Leadership Time Management Training Knowledge Teamwork
	WHAT?	"... ..antaranya kami dapat belajar untuk pengurusan masa ...ya contohnya.. kami kene pandai menyusun jadual kelas dan jadual bertugas untuk membuka kiosk perniagaan ini... selain itu kami juga dapat menjana pendapatan yang pasif melalui hasil jualan melalui latihan dan pakar perniagaan yang membantu kami untuk mendapatkan ilmu perniagaan. Dan apa yang boleh saya katakan disini adalah program ini memberi impak yang positif kepada kami dimana kami dapat bekerja dalam kumpulan (Teamwork). Bukan mudah nak berkerja di dalam kumpulan ini dan kami dapat buktikan yang kami mampu untuk menjalankan perniagaan ini secara sistematik kerana setiap pelajar ada posisi dan peka terhadap tanggungjawab masing-masing..."	Responsibility Communication Focus

Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
	WHY?	<i>"... dapatmemberipeluangpelajar berniaga dan membuka perniagaan secara francias. Secara tidak langsung juga melatih pelajar untuk berfikiran secara kreatif dalam menjalankan business. Selain itu dapat melatih pelajar cara berkomunikasi dengan baik dengan pelanggan dan sesama rakan sekerja. Kami juga dapat memberi fokus perniagaan jika ada event dan sebagainya kerana bila ramai pelanggan kami akan berasa sangat seronok dan secara tidak langsung memberi semangat yang positif terhadap kami dalam menjalankan perniagaan in...</i>	

Based on the research conducted within the program and the interview data collected, a coding framework was developed to identify key themes essential for the successful implementation of the Nescafe Youth Entrepreneur Programme (NYEP). The framework, informed by participant experiences, provided valuable insights into the role of the program in shaping entrepreneurial character. The interviews revealed specific traits and skills fostered throughout the program, which were integral to the participants' development as entrepreneurs.

The insights derived from the interviews were systematically analysed and presented in Table 4.3, which highlights the primary themes that emerged. These themes offered a comprehensive understanding of the experience's participants encountered, demonstrating how the NYEP contributed to the enhancement of entrepreneurial mindsets, problem-solving capabilities, and leadership skills, among other critical entrepreneurial attributes. The findings provided both a reflection of the program's impact and valuable guidance for refining and improving its design for future cohorts.

Table 4.3
 Key Themes Identified In The Implementation of The Nescafe Youth Entrepreneur Programme (NYEP) Based On Participant Experiences

Program Cluster & Program Name	Characteristic/Attributes Framework	Trends and Implications
Program Cluster: Co-Working & Start-Up Program Name : Nescafe' Youth Entrepreneurship Program 		A professional process of creating, developing, and managing a new business venture to generate profit by taking on financial risks.

This Table 4.3 presents the key themes identified through the coding framework developed from interview data. It highlights the insights shared by participants in the Nescafe Youth Entrepreneur Programme (NYEP), revealing how the program influenced the development of entrepreneurial traits and skills. The themes offer a detailed understanding of the program's impact, emphasising its role in shaping the future entrepreneurial landscape.

4.2.3 The Implementation of the Entrepreneurship Model E-commerce Platforms Program

Since the COVID-19 pandemic, online purchase orders through MCO experienced a significant increase, a trend that was evident globally. An e-commerce platform, defined as the electronic commerce mechanism, involved the buying and selling of goods and services via the internet. This mode of business had gained popularity owing to its convenience and its capacity to reach a broad customer base. Online shopping experienced significant growth in recent years, with an increasing

number of consumers opting to purchase products through online platforms rather than traditional brick-and-mortar stores. E-commerce sites such as Amazon, eBay, and Alibaba became widely recognised, offering an extensive array of products from numerous sellers.

E-commerce offers numerous benefits for both consumers and businesses. For consumers, it provides convenient shopping from home, a wide range of options, and potential savings due to lower overhead costs for online retailers. For businesses, it enables global reach, reduces barriers to entry, and facilitates targeted marketing and personalised customer experiences. Nevertheless, there are also challenges and concerns linked to e-commerce. Issues such as cybersecurity, fraud, privacy, and consumer protection must be carefully managed to foster trust and confidence among online shoppers. Overall, e-commerce continues to evolve and reshape how we buy and sell goods and services, opening new opportunities for businesses and transforming the retail landscape. UiTM, together with Shopee Mobile Malaysia Sdn. Bhd., signed a memorandum of understanding (Mou) to make the programme successful as an e-commerce platform for the first time in April 2021, known as UiTM E-Mall.

UiTM E-Mall is one of the e-commerce platforms officially available on the Shopee microsite, and it has successfully facilitated sales of goods and services for UiTM students conducting business through the Shopee UiTM E-Mall platform. The first Shopee University training for UiTM E-Mall received great interest, with over 1,935 sign-ups. According to the statistical report released by Shopee Mobile Malaysia Sdn. Bhd., by the end of this campaign, 803 UiTM sellers were effectively empowered. Due to the ongoing COVID-19 pandemic and other factors, the program organisers were unable to meet all participants physically, as students were still engaged in online teaching and learning and had not yet been permitted to return to campus. Additionally, the organisers received 52 new e-commerce sellers who had just opened their Shopee stores through this programme. Despite only 803 participants, the UiTM E-Mall Shopee achieved an unexpected return on investment (ROI) of RM 2.07 million during this campaign, which ran from 8 June 2021 to 8 June 2022.

Therefore, the culture and entrepreneurship agenda need to continue, and the idea to create this Shopee UiTM E-Mall has emerged. Even if participants do not return to campus, they can still engage in business activities through this programme because the training and implementation are conducted online. During the Shopee UiTM E-Mall campaign, participants were provided with two online training sessions: the initial

Shopee Basic and the subsequent Shopee Intermediate. To be eligible for benefits such as vouchers, participants were required to attend both sessions. Subsequently, the organisers conducted intensive training sessions, including Shopee Live and additional modules. The distribution of vouchers to Shopee UiTM sellers depended on the sellers' loyalty and commitment to conducting business on the platform.

With the advent of the internet, entrepreneurs increasingly adopted online business models, utilising e-commerce platforms to create and deliver products or services to customers. This shift was driven by the accessibility, convenience, and wide variety of products and services offered through online shopping, making e-commerce an attractive method for generating income. As a result, many entrepreneurs relied on these platforms not only to expand their market reach but also to establish sustainable business operations in the digital economy.

In the context of this study, interviews and observations were conducted to explore how entrepreneurs engaged with e-commerce platforms and the strategies they employed. Table 4.4 presents the findings derived from these interviews and observations, capturing the key themes, entrepreneurial behaviours, and challenges encountered by participants. These insights provided a comprehensive understanding of the factors influencing entrepreneurial success within online marketplaces, highlighting the evolving role of e-commerce in modern entrepreneurial practices.

Table 4.4
Interview Information That Has Been Conducted For The Participants of The Shopee UiTM E-Mail At MASMED, UiTM Shah Alam

Program Cluster	Question	Answer from Respondent/ In Bahasa Melayu	Characteristic/Attributes Remarks
E-Commerce Platform	HOW?	".....Memang trend meniaga sekarang secara online kan tambah pada musim itu musim Covid-19. Program Inimengajarkita meniaga di platform e-commerce secara sistematik Platform perniagaan Shopee sangat terkenal pada masa sekarang jadi kami di ajar untuk menguruskan perniagaan online dengan mudah dan prktikal. Latihan dan kebolehsuaian platform shopee ini memberi kami menjana pendapatan yang tidak perlu menggunakan modal yang	Systematic Organised Adaptability Creative Focus Knowledge Responsibility Opportunity

Program Cluster	Question	Answer from Respondent/ In Bahasa Melayu	Characteristic/Attributes Remarks
		<p><i>tinggi. Seperti say a sejak PKP say a memang duduk dengan Ibu bapa soya di rumah dan soya dapat menguruskan perniagaan dari rumah sahaja. Kami di beri latihan secara asasperniaaggan dan latihanp pertengahan untuk kami menjalankan perniaggan ini secara online...."</i></p>	<p>Confident</p> <p>Target</p>
	WHAT?	<p><i>"... Ok apa yang say a nampak di program ini kami di beri peluang untuk menjadi seorang yang kreatif melalui hasil produk jualan kami di platform shopee uitm e-mail ini. Kami di ajar untuk memuat naikgambar produk dengan paparan gambar produk yang boleh memberi impak kepada pelanggan. Saya juga perlu fokus terhadap pembahagian masa belajar dan masa untuk berniaga. Jadi di sini saya mendapat pengalama dan pengetahuan yang berbeza dari dalam kelas. Saya suka meniaga dan saya rasa saya akan teruskan perniaggan online saya ini kerana ia tidak memerlukan modal yang besar</i></p>	
	WHY?	<p><i>"... bagi saya kenapa pelajar perlu join program ini kerana program ini memberi peluang kepada pelajar untuk berniaga secara online sahaja. Tidak perlu modal yang banyak, pelajar hanya perlu ada keyakinan terhadap produk jualan kita seterusnya kita perlu ada target market mereka yang bersesuaian untuk pengguna. Ya sebab itu program ini ada pakar yang akan mengajar kita dan memberi latihan bagaimana untuk mengendalikan platform online ini...</i></p>	

In the second program within the E-Commerce Platform Cluster, the researcher conducted interviews and observations with participants involved in the Shopee UiTM

E-Mall. The objective was to identify key characteristics for coding and facilitate thematic analysis. Through these qualitative methods, valuable insights were gathered regarding the participants' experiences, strategies, and challenges while utilising the Shopee platform to operate their online businesses.

Table 4.5 presents the key characteristics and themes that emerged from the data analysis. These findings provide a comprehensive understanding of how participants navigated the complexities of e-commerce, encompassing aspects such as product management, customer interaction, marketing strategies, and overall business operations. The table highlights the common traits and behaviours of the entrepreneurs, revealing the factors that contributed to their success within the Shopee UiTM E-Mall program.

Table 4.5
Key Characteristics and Themes Identified From Interviews and Observations of Participants In The Shopee UiTM E-Mall Program

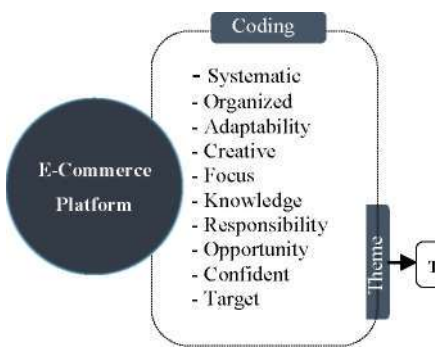
Program Cluster & Program Name	Characteristic/Attributes Framework	Trends and Implications
Program Cluster : E-Commerce Platform Program Name : SHOPEE UiTM E-Mall		mobilising resources to create and run a new business venture. It encompasses various technical aspects, such as market research, product development, financial planning, and operations management.

Table 4.5 summarises the key characteristics and themes derived from the coding and thematic analysis of interviews and observations with participants in the

Shopee UiTM E-Mail program. It outlines the entrepreneurial traits, strategies, and challenges faced by the participants, offering valuable insights into the dynamics of managing an online business within an e-commerce platform.

4.2.4 The Implementation of Entrepreneurship Model Drop Shipping Platform Program

The drop-shipping entrepreneur model was characterised by entrepreneurs establishing online stores to sell products without maintaining inventory. Instead, upon receiving customer orders, they coordinated with suppliers, who then shipped products directly to consumers. This approach enabled entrepreneurs to initiate e-commerce ventures without requiring upfront investments in stock or warehousing, rendering it a popular framework for those seeking to minimise financial risk. The drop-shipping business was a prevalent model among IPTA/IPTS students, with some initiating their ventures as early as high school. At MASMED UiTM, various programs offered students opportunities to engage in entrepreneurship through the drop-shipping approach. Initiatives such as the SIMPLYSITY ELIT STUDENT PROGRAM and 'JELAJAH MUTYARA' employed the drop-shipping model, facilitated by MASMED UiTM in collaboration with industry partners, directly targeting students interested in entrepreneurial endeavours.

The SIMPLYSITY ELIT STUDENT PROGRAM, in collaboration with the Malaysian Academy of SME and Entrepreneurship Development (MASMED), has signed a memorandum of understanding (Mou) with Simply SS Trading Sdn Bhd, the manufacturer of the Simplysiti brand, to provide business opportunities to Universiti Teknologi MARA (UiTM) students through the Simplysiti Dropship Enrichment Arena (SDEA) Programme. Dato' Seri Siti Nurhaliza Tarudin, as the founder of Simply SS Trading Sdn Bhd, offered programme opportunities through a 'dropship' format- a simple and low-risk business model that is popular among youth. Besides offering part-time job opportunities, the programme also serves as a platform for UiTM students to start businesses in halal cosmetics entrepreneurship. This opportunity aims to give students practical experience, improve their entrepreneurial skills, and boost their confidence to establish their own businesses during or after their studies.

The program was attended by the founder of the beauty product himself, Dato' Seri Siti Nurhaliza Tarudin, to show his strong support and commitment to the program.

The students reported feeling a sense of pride and an enhanced confidence, which they attributed to the program's founder. The program was not solely aimed at recruiting drop-ship agents for beauty products; it also benefited students who achieved the sales targets set by the organisers. Those students received an educational scholarship valued at RM 10,000.00, which supported their advancement to higher education.

Additionally, MASMED UiTM has organised a program called 'Jelajah Mutyara', focused on drop-ship entrepreneurs. This initiative features a health drink product developed by founders Tya Ariffin and Ashraf Khalid. Four UiTM campuses-UiTM Shah Alam, UiTM Negeri Sembilan, UiTM Melaka, and UiTM Johor-participate in the Unitour 'Jelajah Mutyara', providing students with exposure to the drop-ship business model. This experience broadens students' understanding of entrepreneurship, potentially identifying those with initial capital to start a business. For many students, this is an accessible way to earn income, and when they see decent returns, they may develop a strong interest in launching a more serious enterprise. Among the two programs reported under the Drop Shipping Platform Program cluster, the researcher conducted a study on only one, specifically the SFMPLSITY Elite Student Program, and assessed its impact. Additionally, a participant from this program was interviewed to gather relevant information, as detailed in Table 4.6.

Table 4.6
Interview Information Collected For Participants In The SFMPLYSTY Elite Student Program

Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
Drop Shipping Platform	HOW?	"...Program ini melatih pelajar untuk mengambil risiko dalam perniagaan...betul bukan semua perniagaan itu pasti mendapat untung yang besar, apa yang kami dapat di sini bagaimana untuk menjadi ahli dropshipping dan mungkin suatu hari nanti soya akan menjadi founder produk yang berjaya dan kesemua itu perlu ada minat dan visi dalam apajuga kita ceburi termasuklah perniagaan secara dropshipping ini...."	Risk Taking Passion Vision Networking Planning Knowledge Strategies
	WHAT?	"... .owhh apa yang say a tahu la... program ini banyak berfaedah kepada soya dari segi mengendalikan rangkaian perniagaan soya.	Communication

Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
		<p><i>Semasa saya dalam program ini saya dilatih untuk membuat perancangan perniagaan, target market dan proposal kepada siapa saya harus target untuk menjual produk ini...kami juga diajar cara menguruskan sistem rangkaian perniagaan dan diajar cara berkomunikasi sesama ahli kumpulan dan pelanggan.... oleh itu bagi saya program ini memberi kesan yang besar kepada saya kerana pelatih dan pakar kosmetik yang hadir memberi tujuk ajar dan ilmu yang berguna kepada saya untuk saya mengedalikan perniagaan ini kelak.... "</i></p>	Leadership
	WHY?	<p><i>"... bagi saya lah kann... program ini sangat bagus untuk kita dalam sesebuah kumpulan dropship perniagaan kita kena sentiasa bekerjasama dan menyusun strategi perniagaan untuk kita terus maju... dalam program ini juga kami di ajar cara untuk berkomunikasi dengan baik didalam alam maya dan secara berhadapan dengan pelanggan..bukan mudahkan..ermmm tapi inilah perniagaan, kita berhadapan berbagai karenah manusia... .kami sebagai pelajar juga diajar untuk menjadi pemimpin yang berdedikasi... sanggup mengharungi cabaran terutama bila bekerja di dalam kumpulan... sudah tentu kita tidak mahu lihat kawan-kawan kita jatuh..kita sebagai ketua kelak kene tahu macam mana nak handle situasi maacan ini..."</i></p>	

The SIMPLYSITY Elite Student Programme aimed to equip students with the skills and knowledge necessary to become entrepreneurs without relying on external business capital or investment. This distinctive approach proved particularly appealing to participants, as the business model offered was straightforward and easy to

understand. Additionally, the programme provided structured opportunities for students to develop their entrepreneurial careers, with a clear pathway to success.

Data collected from participant interviews revealed critical insights that contributed to the development of a coding framework and the identification of related themes. Table 4.7 presents the results of this analysis, which highlighted the key themes and characteristics that emerged from the participants' experiences. These findings underscored the programme's role in fostering essential entrepreneurial traits and offering students the tools needed to independently pursue their business ventures.

Table 4.7
Key Themes and Characteristics Identified From Interviews With Participants In The SIMPLYSITI Elite Student Programme

Program Cluster & Program Name	Characteristic/Attributes Framework	Trends and Implications
Program Cluster : Drop Shipping Platform Program Name : SIMPLYSITI Elite Student Program	/ Drop Shipping Platform - Risk-Taking - Passion - Vision - Networking - Planning - Knowledge - Strategies - Communication - Leadership	SMART A smart leveraging strategic thinking, innovative problem-solving, and data-driven decision-making to create and grow a successful business.



This Table 4.7 presents the key themes and characteristics identified through a coding framework derived from interviews with participants in the SIMPLYSITI Elite Student Programme. The results reflect the programme's impact in shaping entrepreneurial skills and providing students with a structured, investment-free approach to launching their own businesses.

4.2.5 The Implementation of the Entrepreneurship Model Entrepreneur Accelerator Programme

A training and apprenticeship programme is a structured learning experience that combines theoretical knowledge with practical on-the-job training. These programmes are designed to give individuals the skills and expertise needed to succeed in a specific field or occupation. The main aim of a training and apprenticeship programme is to bridge the gap between classroom learning and real-world work experience. Participants in these programmes usually have the chance to learn from experienced professionals and gain practical training in their chosen field.

The Entrepreneurial Mind should be introduced to students at the Higher Education level to produce more potential graduates who can create their own jobs rather than earn a salary. MASMED UiTM does not provide an opportunity to support and offer a program based on Training and Apprenticeship for UiTM students. UNIprenuer is a programme initiated by one of the Malaysian banks, Bank Rakyat, in collaboration with the Ministry of Higher Education, which has offered the Programme to all qualified ASNAF students. To identify suitable students, MASMED UiTM has opened applications for UiTM students to become participants in this programme. After receiving applications, several surveys and interviews are conducted with all applicants to ensure that those who apply meet the qualifications and conditions set by the organisers.

One of the programmes organised by MASMED UiTM to involve students as entrepreneurial apprentices is the 'UiTM Unicorn Scholar Programme'. This programme has received a financial injection, which is a student excellence fund under the unit or office of the Deputy Vice-Chancellor of Academic and International Affairs. It has the full support of UiTM's Top Management and Executive Management.

This programme aims to strengthen the entrepreneurial culture at UiTM and to establish smart partnerships between the university and industry to realise the country's aspirations to develop holistic graduates and increase the number of graduates opting for entrepreneurship as a career. This opportunity afforded students practical experience in entrepreneurship and enhanced their self-confidence to initiate their own ventures during or after graduation. Such an initiative aligned with the university's objective of fostering an entrepreneurial agenda.

Collaboration with real entrepreneurs is seen as an opportunity for student entrepreneurs to build an ecosystem of support for one another, ensuring the sustainability of their businesses. The UiTM USP program has also gained the trust of the Ministry of Higher Education (Entrepreneurship Unit, Coordination & Policy Research Division) and has collaborated with industry practitioners such as the Alumni UiTM Business Network (Alumni Biznet), Malaysia Global Innovation & Creativity (MaGIC), and Women Leadership Foundation (WLF).

The 30 students selected for this programme are individuals with high academic achievement who are either running their own business or have a noteworthy business idea. In line with the term "unicorn" itself, the selection process involves a screening stage that includes a "Video Pitching" session, a personality test, and the preparation of a business plan to ensure that the chosen students are of high quality. One of the impacts of this programme is the establishment of 30 companies registered under the Companies Commission of Malaysia (SSM), which have the potential to increase their minimum sales revenue by 10 per cent. Furthermore, students are also qualified to become business coaches, thereby creating additional job opportunities for the community. They also have the chance to secure business funding from capital investors. This programme has the potential to fundamentally transform the entrepreneurial landscape at UiTM by producing graduates who are excellent leaders with strong entrepreneurial spirit, ready to become 'captains of industry' in the future.

Through the two programmes reported above, the researcher has focused primarily on the first programme, the UNIprenuer Programme, by interviewing programme participants and observing how the programme is implemented. This was done to identify key characteristics of individual entrepreneurship and the programme itself, as shown in Table 4.8.

Table 4.8
Interview Information Collected For Participants of The UNIprenuer Program At Bank Rakyat

Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
Entrepreneur Accelerator	HOW?	"Program inimerupakan program start-up entrepreneurship di mana saya pelajar golongan Asnaf diberi peluang suntikan dana perniagaan berjumlah KM 3,000.00	Opportunity Responsibility Creative Innovative

Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
		<p>untuk saya menjalankan perniagaan yang saya minat. Sebelum itu saya di pertanggungjawabkan untuk menyediakan plan perniagaan saya untuk dimajukan kepada pihak Bank Rakyat supaya saya layak untuk mengikuti program tersebut. Plan perniagaan yang saya kene buatperlu ada unsur kreatif dan produk yang dihasilkan juga perlu ada unsur inovatif. Jadi saya di beri tunjuk ajar oleh mentor yang berpengalaman untuk melatih kami untuk membuatplan perniagaan dan melatih kami untuk start-up business. . . ."</p>	<p>Manageable</p> <p>Knowledge</p> <p>Communication</p> <p>Honest</p> <p>Planning</p>
	WHAT?	<p>"...Apa yang saya dapat dari program ini, saya dilatih untuk menguruskan dana yang di beri dengan sebaik baiknya untuk menjalankan perniagaan... saya juga kena fokus pada aktiviti perniagaan yang saya lakukan.. saya juga diberi ilmu perniagaan yang sebelum ini saya kurang mahir dari pakaryang berpengalaman.. semasa dalam program ini.. saya juga diajar car a berkomunikasi dengan baik terhadap pembekal dan pelanggan. Perkara ini memang saya tidak akan dapat di dalam kelas kerana ianya berbeza dari teori perniagaan di dalam kelas dan di luar perniagaan yang sebenar.... "</p>	
	WHY?	<p>"...Program ini sangat bagus kepada pelajar asnaf seperti saya ..kerana bila kita join program ini kita tahu kita ada komitment yang kene pikul dan kita perlu jujur dalam menguruskan dana yang di beri kepada saya. Sebab peluang ini datang sekali sahaja dalam hidup saya... mana ada orang nak beri modal perniagaan macam tu sajakan. . . .Jadi saya perlu ada perancangan yang terbaik untuk saya</p>	

Program Cluster	Question	Answer from Respondent in Bahasa Melayu	Characteristic/Attributes Remarks
		<i>lakukan bila saya mengikuti program Unipreneur int..keranaprogram ini sangat membantu saya untuk memulakan perniagaan secara skala kecil... "</i>	

Based on the data gathered from interviews and direct observations conducted throughout the UNIPreneur Programme, the researcher identified and analysed the key characteristics and traits of the participants. This data, collected directly from the individuals involved in the programme, provided in-depth insights into the skills, attributes, and unique qualities that shaped their entrepreneurial development.

A systematic approach was employed, incorporating segmented coding and thematic analysis, to meticulously categorise and examine the participants' abilities and traits. This method allowed for a detailed exploration of the factors contributing to their success within the Bank Rakyat UNIPreneur Programme. The findings of this analysis are presented in Table 4.9, offering a comprehensive overview of the key themes and characteristics identified. These results underscore the impact of the programme on the participants' entrepreneurial growth and provide valuable insights into the attributes that were most influential in their development.

Table 4.9
Key Characteristics and Traits Identified Through Segmented Coding And Thematic Analysis of Participants In The Bank Rakyat UNIPreneur Programme

Program Cluster & Program Name		Characteristic/Attributes Framework	Trends and Implications
Program	Cluster	/	
Entrepreneur Accelerator Program	Entrepreneur	<ul style="list-style-type: none"> - Opportunity • Responsibility • Creative • Innovative • Manageable • Knowledge • Communication • Honest • Planning 	Entrepreneurs can enhance their credibility by demonstrating their knowledge of the market, showcasing successful past ventures, maintaining ethical practices, and effectively communicating their vision and strategy.
UNIPreneur Program		CREDIBILIT	



Table 4.9 summarises the key characteristics and traits identified through segmented coding and thematic analysis of data collected from interviews and observations with participants in the Bank Rakyat UNIPreneur Programme. The results highlight the participants' entrepreneurial abilities and attributes, emphasising the program's role in fostering their development as entrepreneurs.

4.3 The *Tunas Mekar* Program

The purpose of the case study on the '*Tunas Mekar*' programme is to assess how effectively the programme benefits its graduates. Support for the primary objective is primarily derived from data collection that reflects ROI and RQ1. The *Tunas Mekar* programme, which commenced in 2005, was inspired by the fifth Prime Minister of Malaysia, Tun Abdullah Ahmad Badawi. It is a unique initiative involving Universiti

Teknologi MARA (UiTM), which oversees an entrepreneurship programme for graduates aiming to become entrepreneurs, and companies that provide entrepreneurship training to graduates. Funding and support are provided by the Implementation and Coordination Unit, Prime Minister's Department (ICU-PM), which determines the policy direction for the *Tunas Mekar* programme.

The programme specifically selected participants from graduates of all Malaysian universities with an entrepreneurial inclination and assigned them to Small and Medium Enterprises (SMEs) for knowledge transfer. In the *Tunas Mekar* Programme, graduates and entrepreneurs mutually benefited: entrepreneurs received feedback from graduates on management issues, while graduates gained insights into the overall operations of the entrepreneurs' businesses.

This involvement fosters the development of new graduate entrepreneurs and supports existing entrepreneurs' growth through enhanced management. To ensure the smooth execution of the knowledge transfer process, the *Tunas Mekar* Program engaged business counsellors from UiTM faculty members. These counsellors met with the participating graduates and entrepreneurs to gather feedback and track their performance and potential development. The framework model of the *Tunas Mekar* Entrepreneurship Program is illustrated in Figure 4.3.

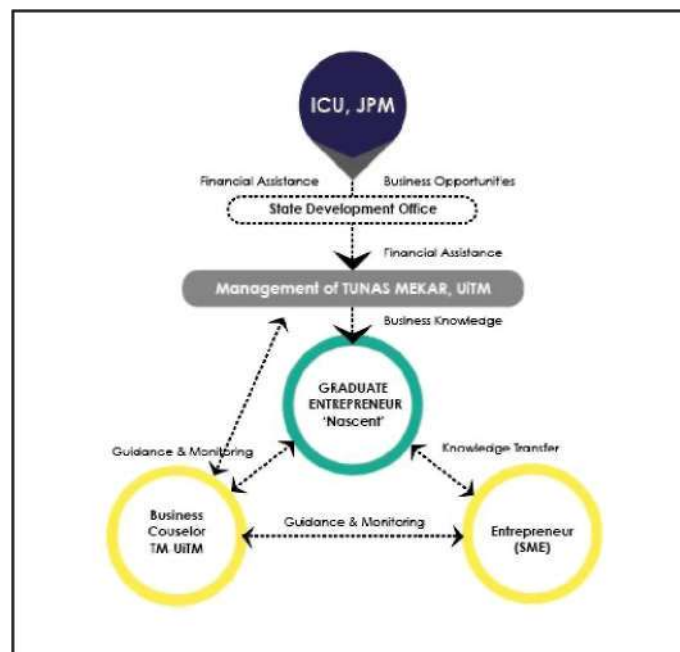


Figure 4.3 The Framework of The *Tunas Mekar* Entrepreneurship Program.

(Source: Rosly et.al)

4.3.1 *Tunas Mekar* Structure Program

The *Tunas Mekar* Program is organised into five (5) phases that participants must complete (Ariffin, 2008). Phase 1 begins immediately after graduates register as participants. During this initial phase, graduates develop their entrepreneurial skills through specialised training designed for the *Tunas Mekar* program. This training involves evaluating their existing competencies and providing theoretical knowledge on entrepreneurship and business management.

In Phase 2, graduates began their attachment training with entrepreneurs selected through the designated business clusters. They were exposed to practical implementation in marketing, operations, and financial management within the business environment. The performance of graduates during this phase was monitored by appointed business counsellors to ensure that entrepreneurs allocated sessions to implement the theoretical knowledge the graduates had acquired.

In Phase 3, graduate entrepreneurs received technical support tailored to their chosen business ventures. For instance, students interested in cake and pastry making were provided with knowledge and skills pertinent to the technical aspects of the craft through on-the-job training delivered by selected entrepreneurs. In Phase 4 of the *Tunas Mekar* Program, graduate entrepreneurs were instructed to develop business plans utilising the knowledge they had acquired. Participants then registered for the incubator program organised by SMECorp, where they received guidance to improve their business plans before progressing to Phase 5. Upon completion of the incubator program, graduates entered Phase 5, during which they sought funding for their businesses. The entire *Tunas Mekar* program lasted between a minimum of six months and a maximum of one year. Throughout their participation, participants were monitored by counsellors, each typically mentoring one graduate to ensure focused support. During the attachment training, graduates were also encouraged to consider ways and methods to assist entrepreneurs in enhancing their businesses. Participants were expected to act as internal counsellors for the entrepreneurs' businesses. The dual-role concept distinguished the *Tunas Mekar* program, emphasising reciprocal participation to facilitate mutual benefits. Ultimately, this structure was summarised in a table that provides an overview of the program stages, as shown in Table 4.10.

Table 4.10
Phase Structure of The *Tunas Mekar* Program

PHASE	Structure of Tunas Mekar Program	Action
PHASE 1	<ul style="list-style-type: none"> » Application » Interview » Induction Course 	<ul style="list-style-type: none"> • Graduate • MASMED, UiTM
PHASE 2	<ul style="list-style-type: none"> » Sangkut Kerja » Lawatan Bulanan Kauselor » Pemerhatian Pelaksanaan FASA 1 	<ul style="list-style-type: none"> • Graduate • Counsellors
PHASE 3	<ul style="list-style-type: none"> » Input Teknikal dari Pengusaha » Lawatan kauselor » Input dari Graduan (Penambahbaikan) 	<ul style="list-style-type: none"> • Graduate • Counsellors
PHASE 4	<ul style="list-style-type: none"> » Program Inkubator Usahawan Siswazah (PIUS) » Lawatan Kauselor » Perangkaan Rancangan Perniagaan 	<ul style="list-style-type: none"> • SMECorp • Counsellors
PHASE 5	<ul style="list-style-type: none"> » Graduan menyediakan modal/mencari pinjaman perniagaan » Graduan memulakan perniagaan 	<ul style="list-style-type: none"> • Graduate • SMECorp • Counsellors
PHASE 6	END OF <i>TUNAS MEKAR</i> PROGRAM & CONVOCATION	

4.3.2 The Achievements of *Tunas Mekar* Program

The *Tunas Mekar* Program is a graduate training program specifically focused on guiding graduates in starting businesses and creating as many *Bumiputera* entrepreneur graduates as possible among university students in Malaysia. This program entered its third series in 2012, while the first series ran from 2005 to 2007, and the second from 2008 to 2010, since the establishment of the *Tunas Mekar* program in 2005 and the recording of all three series in this study through sources from the Malaysian Academy of SME and Entrepreneurship Development (MASMED), UiTM Shah Alam.

The analysis showed that the comparison between Series 1 and Series 2 indicated a 0.94% decline in the production of graduate entrepreneurs compared to the previous series. However, the trend shown improved significantly from Series 2 to Series 3, with the proportion of graduate entrepreneur participants increasing from 54.61% to 85.28%, a 30.66% increase, as shown in Table 4.11.

Table 4.11
Trend *Tunas Mekar* Program From Series 1 To Series 3

Siri	Tahun	Number of States/Implementing Agencies	Number of Graduate Participants	Number of Graduate Entrepreneurs	Percentage of Graduate Entrepreneurs
1	2005-2007	8	198	110	55.56%
2	2008-2010	14	487	266	54.61%
3	2011-2012	10	231	197	85.28%
TOTAL		32	916	573	62.55 %

Source: Rosly et.al, Graduate Entrepreneurship Program in Malaysia, The Tnas Mekar Program (2012)

4.4 Examining Entrepreneurship Key Characteristics

Overall, based on the research findings from the entrepreneurship program conducted by MASMED, UiTM has demonstrated that various entrepreneurship models are used to create new entrepreneurial opportunities among students and graduates. This is evidenced by the entrepreneurship program implemented, which has increased the number of students and graduates who start businesses. However, researchers have found that each program implemented by MASMED UiTM to strengthen the entrepreneurial ecosystem among students and graduates employs different entrepreneurial models, though there are similarities among the programs.

To achieve the first objective of examining the current entrepreneurship model within the new era business platform, the researcher employed interview and observation methods during a program at MASMED UiTM. The observation process entails systematically watching and recording behaviours, events, or conditions as they occur naturally (Sproull, 1988). This qualitative method can involve participant observation, in which the researcher engages in the activities, or non-participant observation, in which the researcher remains detached. Observations may be structured (Jamshed, S. 2014), focusing on specific variables, or unstructured, enabling broader exploration of phenomena.

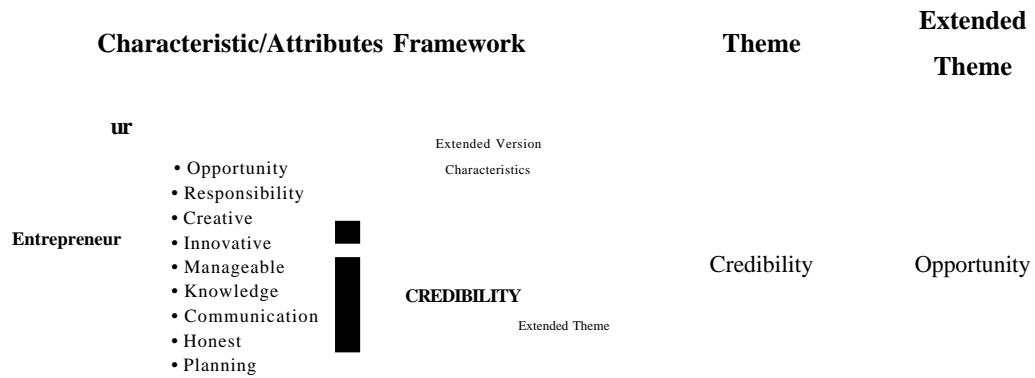
4.4.1 Extended Version of Key Characteristic Framework

Based on information from the four main programs of the entrepreneurship program implemented at MASMED UiTM, the researcher assessed the level of philosophy in each program and identified the design and economic factors reflected in the characteristics or attributes of individuals who become entrepreneurs through the

program. However, the next study is expected to provide different information and results, and there may be more characteristics or attributes, leading to different coding in the next survey, as shown in Table 4.12.

Table 4.12
A Framework That Guides The Extended Version of Characteristic Through The Next Study

Characteristic/Attributes Framework	Theme	Extended Theme
<p>Co-working</p> <p>Coding</p> <ul style="list-style-type: none"> - Talent - Opportunity - Leadership - Management - Knowledge - Responsibility - Teamwork - Communication - Focus 	<p>Extended Version Characteristics</p> <p>PROFESSIONAL</p> <p>Extended Theme</p>	<p>Professional Knowledge</p>
<p>E-Commerce Platform</p> <ul style="list-style-type: none"> • Systematic - Organized - Adaptability - Focus - Creative - Knowledge - Responsibility - Opportunity - Confident - Target 	<p>Extended Version Characteristics</p> <p>TECHNICAL</p> <p>Extended Theme</p>	<p>Technical Self-Independent</p>
<p>Drop Shipping</p> <p>Coding</p> <ul style="list-style-type: none"> - Risk-Taking - Passion - Vision - Networking - Planning - Knowledge - Strategies - Communication - Leadership 	<p>Extended Version Characteristics</p> <p>SMART</p> <p>Extended Theme</p>	<p>Smart Creative</p>



The preliminary reidentification of four themes: Professional, Technical, Smart, and Credibility. During this time, the researcher has been analysing probable topics suitable for integration with the themes of the longer version and the preliminary study produced by this research. The themes of Knowledge, Self-Independence, Creativity, and Opportunity emerged from the analysis data generated for the Extended Version. The research framework was structured in accordance with the guidelines provided by both groups of themes, as presented in Table 4.13.

Table 4.13

An Extended Theme That Is Connected To The Preliminary Theme Subject.

PRELIMINARY THEME	ELEMENTS KEY CHARACTERISTIC	EXTENDED THEME
Professional		Knowledge
Technical		Self-Independent
Smart		Creative
Credibility		Opportunity

4.4.2 The Key Characteristic Framework Form Preliminary Research Study

Throughout the study of four entrepreneurship programs conducted at the Malaysian Academy of SME and Entrepreneurship Development (MASMED, UiTM Shah Alam), the researcher developed a framework to describe the characteristics of individuals participating in the programs, based on interview data and observations, as a preliminary study for this research. The results from the interviews indicate that there are similarities and varying characteristics among entrepreneurs, leading to different framework forms to address RQ 1 and RQ 2, as shown in Figure 4.4.



Figure 4.4 Key Characteristics of Entrepreneurs Throughout The Entrepreneurship Program Implemented By MASMED UiTM

4.4.3 Creative Entrepreneur Target Focus Group (TFG)

Creative entrepreneurs in Malaysia are relatively few compared to other countries. This is reflected in limited promotional exposure, low consumer perceived value of craft products, and the community's minimal acceptance of creative and craft items. To gather accurate and authentic data, ten creative practitioners with more than or less than 10 years of experience were studied as case studies. Respondents were chosen based on their relevance to the field of ceramics and craft, ensuring the study's accuracy.

A case study of several creative entrepreneurs was conducted to identify the research gap. The development of ceramic practitioners in the industry is very limited, and the ceramic industry in Malaysia has not been popular or received much attention from the government or community compared to other countries. Some ceramic practitioners have been selected as respondents to gather data on business development. Ceramic products can be categorised as craft products, and ceramic practitioners are

now emphasising them as marketable items for various markets, such as cafes and restaurants.

Ceramic products are no longer subject to disputes over their functional use in daily life. For instance, humans needed food, and it had to be served in a way that highlighted its quality. Serving food was particularly important for those operating businesses such as cafes and restaurants. As experienced restaurant operators, we ensured customer satisfaction by focusing on food quality, premises cleanliness, and distinctiveness to attract customers. In this context, the role of ceramic entrepreneurs was significant, as each piece of tableware could be custom-made to align with the restaurant's or experience provider's theme and preferences.

In qualitative research, a target focus group is a specific set of participants chosen based on relevant characteristics or demographics aligned with the research goals. These individuals often share common traits such as age, gender, income, or experiences, enabling researchers to examine their attitudes, beliefs, and behaviours regarding a specific topic. Through discussions and interactions within this group, researchers can uncover detailed perspectives and collect rich qualitative data that can inform product development, marketing strategies, and policy decisions.

To gather data for this study, ten respondents were interviewed and observed to obtain information related to research question 2, focusing on the Target Focus Group (TFG). Respondents were selected based on their achievements since starting their businesses. The specific areas of ceramic and craft companies that are active in Malaysia are detailed in Table 4.14.

Table 4.14

The Detailed Information On The 10 Creative Practitioner Respondents and Information On The Interview and Site Visit Procedures

Target Focus Group (TFG)	Background Education Level	Details of Respondent	
RESPONDENT 1	Degree (Hons) Art & Design Ceramic, Universiti Teknologi MARA, UiTM	Company Name :	ILHAM CERAMIC STUDIO
		Business Owner Name :	En. Radzi Ismail
		Business Cluster :	Creative Art (Ceramic) & Cafe
		Business Experience :	15 Years
		Company Address :	Kampung Bendang Baru, 07000 Kuah

Target Focus Group (TFG)	Background Education Level	Details of Respondent	
			Kuah, Langkawi, Kedah, Malaysia
		Email	: rad_mie@yahoo.com
		Date of Interview	01 June 2023 (Tuesday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 10.00 AM
		Location of Interview	: Ilham Ceramic Studio, Langkawi
RESPONDEN T 2	Degree (Hons) Art & Design Ceramic, Universiti Teknologi MARA, UiTM	Company Name	: BENDANG STUDIO
		Business Owner Name	: Cik Rozana Musa
		Business Cluster	: Creative Art (Ceramic) & Cafe
		Business Experience	: 15 Years
		Companay Address.	: KM 20, Kampung Sungai Petai, 78000 Alor Gajah, Melaka, Malaysia
		Email	: info.bendangstudio@gmail.com
		Date of Interview	: 22 May 2023 (Monday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 10.00 AM
		Location of Interview	: Bendang Studio, Melaka
RESPONDEN T 3	Diploma Arr & Design (Ceramic), Universiti Teknologi MARA, UiTM	Company Name	: BANGKITA CERAMIC STUDIO
		Founder Name	: En. Muhammad Iqbal Awang Damit
		Business Cluster	: Creative Art (Ceramic) & Cafe
		Business Experience	: 7 Years

Target Focus Group (TFG)	Background Education Level	Details of Respondent	
		Company Address.	: Jalan Seri Tanjung, Kampung Sijangkang, 42500 Telok Panglima Garang, Selangor
		Email	: admin.bangki@taceramicstudio@gmail.com
		Date of Interview	: 14 June 2023 (Wednesday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 10.00 AM
		Location of Interview	: Bagkita Ceramic Studio, Selangor
RESPONDEN T 4	PhD of Housing Building & Planning, Universiti Sains Malaysia (USM)	Company Name	: SILA STUDIO
		Founder Name	: Dr. Shamsu Mohamad
		Business Cluster	: Creative Art (Ceramic)
		Business Experience	: 25 Years
		Company Address.	: Pusat Kraftangan, Jalan Sungai Rusa, Kampung Sungai Rusa, 11000 Balik Pulau, Penang, Malaysia
		Email	: infosilastudios@gmail.com
		Date of Interview	: 29 May 2023 (Monday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 10.00 AM
		Location of Interview	: Pusat Kraftangan, Pulau Pinang
RESPONDEN T 5	Degree (Hons) Universiti Teknologi MARA, UiTM	Company Name	: POTTERS PLACE CAFE

Target Focus Group (TFG)	Background Education Level	Details of Respondent	
		Founder Name	: Jasmin Omar
		Business Cluster	: Cafe & Creative Art (Ceramic)
		Business Experience	: 5 Years
		Company Address.	: 53, Lebuah Aceh, George Town, 10300 George Town, Pulau Pinang, Malaysia
		Email	: brown.garden.dream@gmail.com
		Date of Interview	: 29 May 2023 (Monday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 17.00 PM
		Location of Interview	: Potters Place Café, Penang
RESPONDEN T 6	Degree Arts (Hons) Universiti Sains Malaysia (USM)	Company Name	: SERAMITHA STUDIO
		Founder Name	: Moganeswari Mohan
		Business Cluster	: Creative Art (Ceramic)
		Business Experience	: 5 Years
		Company Address.	: Inkubator Pusat Kraftangan, Jalan Sungai Rusa, Kampung Sungai Rusa, 11000 Balik Pulau, Penang, Malaysia
		Email	
		Date of Interview	: 29 May 2023 (Monday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 14.00 PM

Target Focus Group (TFG)	Background Education Level	Details of Respondent	
		Location of Interview	: Pusat Kraftangan, Pulau Pinang
RESPONDEN T 7	Degree Arts (Hons) Universiti Sains Malaysia (USM)	Company Name	: LOKARISMA STUDIO
		Founder Name	: Amirul Rosli
		Business Cluster	: ative Art (Ceramic)
		Business Experience	: 5 Years
		Companay Address	: Inkubator Pusat Kraftangan, Jalan Sungai Rusa, Kampung Sungai Rusa, 11000 Balik Pulau, Penang, Malaysia
		Email	:
		Date of Interview	: 08 July 2023 (Saturday)
		Duration of Interview & Studio Visit.	: 2 Hours
		Time of Interview	: 13.00 PM
		Location of Interview	: PICCI UiTM, Seri Iskandar, Perak
RESPONDEN T 8	Degree (Hons) Universiti Teknologi MARA, UiTM	Company Name	: KRISTAL LANGKAWI
		Founder Name	: Kamarul Faizy Roslan
		Business Cluster	: Creative Art (Crystal)
		Business Experience	: 30 Years
		Companay Address.	: Kompleks Kraf Langkawi, Jalan Teluk Yu, Mukim Bohor, 07000 Langkawi, Kedah
		Email	: kklangkawi@gmail.com
		Date of Interview	: 03 June 2023 (Friday)
		Duration of Interview	

Target Focus Group (TFG)	Background Education Level	Details of Respondent
		& Studio Visit. : 2 Hours Time of Interview : 15.00 PM Location of Interview : Kraftangan Langkawi, Kedah
RESPONDEN T 9	Degree (Hons) Universiti Teknologi MARA, UiTM	Company Name : LESTARI IKAT BATIK Founder Name : Alif Abd Halim Business Cluster : Creative Art (Textile) Business Experience : 3 Years Companay Address. : NO.10A JALAN ASTANA B 13B, PUSAT NIAGA ASTANA ALAM, SEKSYEN 13, Puncak Alam 42300 Email : lestariikat@gmail.com Date of Interview : 15 June 2022 (Thursday) Duration of Interview & Studio Visit. : 2 Hours Time of Interview : 10.00 AM Location of Interview : Puncak Alan, Selangor
RESPONDEN T 10	Degree (Hons) Universiti Teknologi MARA, UiTM	Company Name : LINA CRAFT Founder Name : Salina Abdullah Business Cluster : Creative Art (Anyaman Mengkuan) Business Experience : 2 Years Companay Address : Inkubator Kraftangan Terengganu, Lot 2195, Kawasan Perindustrian Chendering, Terengganu, 20700 Kuala Terengganu Email

Target Focus Group (TFG)	Background Education Level	Details of Respondent
		Date of Interview : 25 July 2023 (Tuesday)
		Duration of Interview & Studio Visit. : 2 Hours
		Time of Interview : 10.00 AM
		Location of Interview : Inkubator Kraftangan Terengganu

These studies would have been more useful if they had concentrated on the key characteristics of the creative practitioner. At this stage, the study primarily focused on gathering key characteristic data among entrepreneurs. The ten respondents interviewed provided varied responses, and there were likely similarities in their answers to the questions posed to address the research question (RQ) of this study. Consequently, the researcher interviewed ten respondents in the field of 'Creative Arts,' whose expertise and experience contributed valuable insights to this investigation. The process of obtaining research data comprised three stages: Stage 1 involved the Interview Question; Stage 2 included the Studio Visit and Observation; and Stage 3 focused on the Business Model Concept Review.

As a creative entrepreneur, the individual force resided in a unique artistic vision and craftsmanship, which set their work apart in a competitive market. By leveraging creativity, innovating with styles and techniques, and cultivating a personal brand, they attracted a loyal customer base. Furthermore, their ability to connect with clients through storytelling and education about their processes enhanced customer engagement and loyalty. Fostering a community around their studio through workshops and collaborations amplified their impact and promoted sustainable growth.

Consequently, education and knowledge in ceramics became essential for those planning to become ceramic entrepreneurs. A minimal amount of experience helped entrepreneurs survive in the industry while enabling them to deliver desired outcomes. The relationship between education and expertise represented a crucial aspect for individuals venturing into entrepreneurship. These two factors proved vital for every entrepreneur seeking continued growth within the craft industry.

Based on the initial characteristic study conducted within the Entrepreneurship Program at MASMED UiTM, data were compiled into a framework. This framework

was visually represented in Figure 4.3. The study continued through consultation with expert creative practitioners active in Malaysia, leading the researcher to develop an Extended Version of the framework, further strengthening the exploration of the Designomic Characteristic framework as demonstrated in Figure 4.5.

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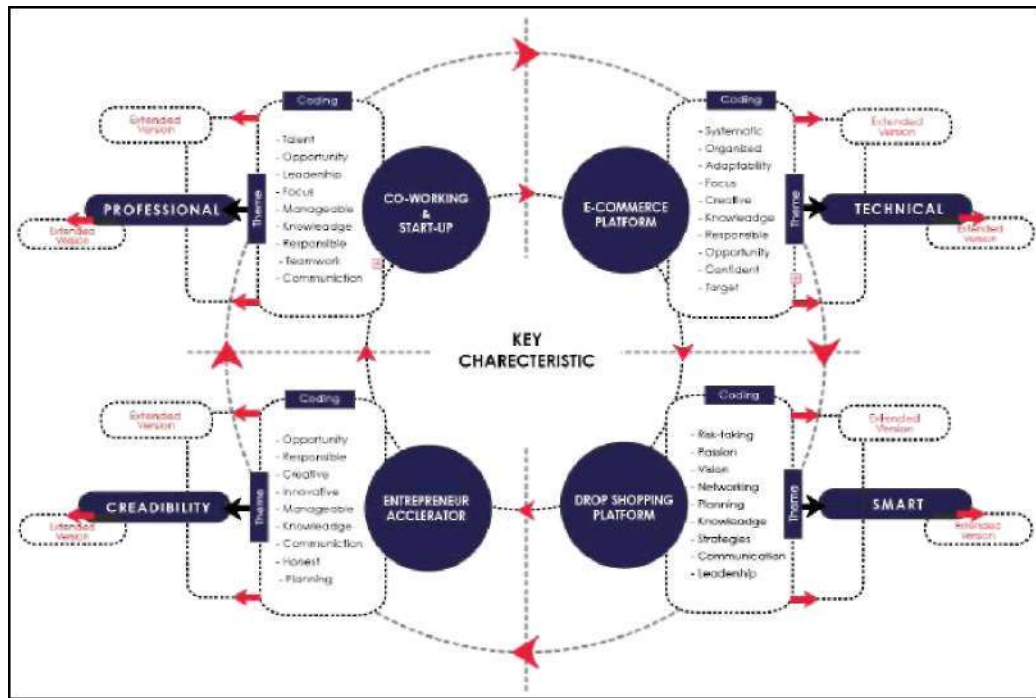


Figure 4.5 Extended Version Key Characteristic Guideline To Develop 'coding' and 'Theme'.

This distinction was further exemplified by studies utilising the Extended Version characteristic framework, which highlighted differences relevant to research question two (RQ2) in the present study. The findings were corroborated by data from expert respondents, who offered new insights for the research. The data were analysed within a theoretical framework that emphasised the characteristics or attributes of entrepreneurs, based on their experiences in establishing and managing a business to date. The study enabled the researcher to deepen the understanding of creative practitioners' experiences in developing careers as Creative Entrepreneurs and to examine entrepreneurial characteristics through interviews and observations of studios, workspaces, and daily activities associated with business management and growth.

4.5 STAGE 1: Elements Key Characteristic Creative Entrepreneur Analysis

In Stage 1, a semi-structured interview method was employed, consisting of five sets of questions administered to ten respondents. This approach aimed to collect responses and data pertinent to addressing the three research questions of the study. The specific questions posed and the responses obtained from all respondents, numbered from one to ten, were documented for reference in the Appendix. The framework of the questions designed for the respondents is illustrated in Table 4.15.

Table 4.15

Research Question (RQ) Category, Interview Questions, Source of Data, and Justification

RQ	Interview Questions	Source of data	Justification
RQ1, RQ2	Question I Can you describe how you start the business? (<i>Business Background</i>)	Interview	This question explores the entrepreneurial initiation process, focusing on how creative practitioners establish their ventures. It aligns with RQ1 and RQ2 by identifying the early business motivations, challenges, and decision-making processes that reflect entrepreneurial characteristics within the Designomic Model.
RQ1, RQ2	Question II What is your business strategy when you want to start this business? (<i>Business Model</i>)	Interview	This question aims to understand the strategic foundation of business planning and how creative entrepreneurs structure their models. It supports RQ1 and RQ2 by examining the operational and creative dimensions of start-up strategy, a key element of entrepreneurial development in the Designomic context.
RQ2	Question III Are there any Designomic factors involved in your business strategy?	Interview	This question directly investigates the integration of Designomic principles—such as innovation, design value, and market adaptability—within the respondent's business strategy. It supports RQ2 by linking theory to practice and identifying how design-driven entrepreneurship manifests in real-world contexts.
RQ1, RQ2	Question IV What are the characteristics, behaviours, and personalities an entrepreneur should have?	Interview	This question examines the personal and professional attributes essential for entrepreneurship, aligning with RQ1 and RQ2 to identify behavioural and attitudinal factors that shape entrepreneurial success among creative practitioners.
RQ1, RQ2, RQ3	Question V What is your advice to future ceramic entrepreneurs if they want	Interview	This question captures reflective insights and recommendations from practitioners. It supports RQ1-RQ3 by linking experiential knowledge to entrepreneurial learning, talent

RQ	Interview Questions	Source of data	Justification
RQ1,	to be involved in entrepreneurship?		development, and sustainability for future entrepreneurs in creative industries.
RQ2,	Observation on Site Visit	Observation	This observation complements the interview data by validating entrepreneurial practices through physical workspace settings. It supports RQ1-RQ3 by identifying how creativity, business management, and design integration are manifested in actual operational environments.
RQ3	(Studio/Workspace)	and Site Visit	

4.5.1 Analyse Data using MXQDA Software

The researcher used MAXQDA Analytics Pro (version 24.4.1, 2024) to analyse data collected from respondents via interviews. The implementation of MAXQDA has facilitated the categorisation of 'Coding' and 'Themes' within this study. The following presents data concerning the key characteristics and attributes of entrepreneurs, as illustrated in Figure 4.6.

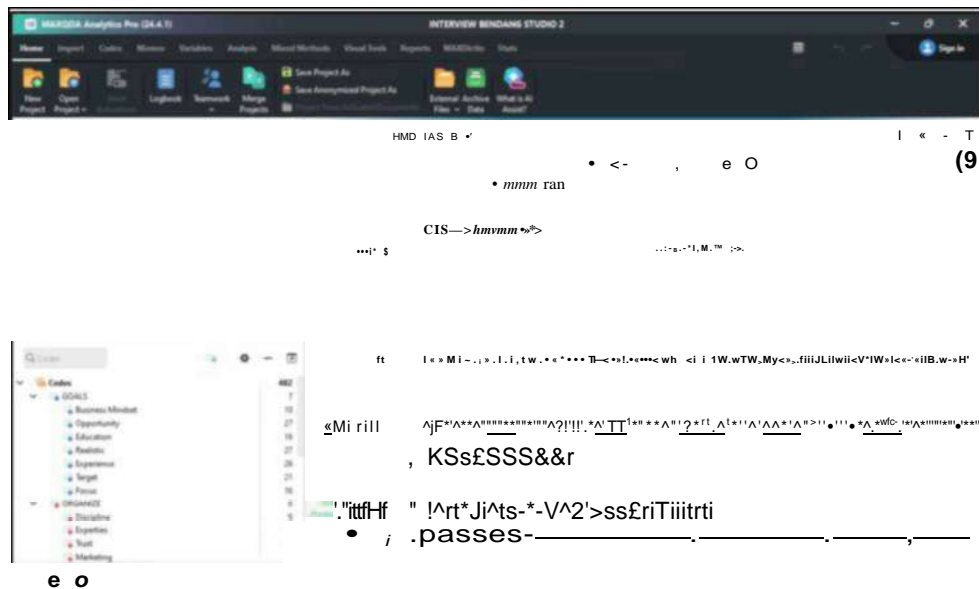


Figure 4.6 MAXQDA Analytics Pro (24.4.1) 2024 Version To Analyse Data from Respondents Through Interviews Conducted

4.5.2 Validation of Instruments

The reliability and validity of the research instruments were established through expert validation, which included the assessment of both interview and observation questions, as well as the implementation of a pilot test for further evaluation. The preliminary draft of the instruments was reviewed by three scholars specialising in Industrial Design, Entrepreneurship, and Research Methodology. They assessed each item for clarity, relevance, and alignment with the research objectives (RQ1-RQ3). Revisions were subsequently made to enhance the wording and structure based on their feedback.

A pilot study was conducted with two ceramic-based creative entrepreneurs whose profiles closely matched those of the target population. Their responses contributed to confirming the clarity, sequence, and comprehensibility of the questions. The final version of the instrument was subsequently revised, incorporating insights from both validation phases, thereby strengthening its content validity and methodological rigor.

4.6 Individual Force on Designomic Characteristic

Every successful entrepreneur possessed a unique story and encountered various struggles that they had to overcome to reach their current position. Drawing from their accumulated experience and knowledge, each individual navigated these challenges in their own way. Nonetheless, those entering the business realm inevitably faced difficulties. Specifically, certain practitioners, such as ceramic artisans, required business capital due to the high costs of equipment and raw materials, notably a kiln. Consequently, some sought bank loans to initiate their ventures, while others prudently pursued funding and grants from relevant institutions and government agencies to offset expenses and facilitate growth. In the ceramic industry, individual forces encompassed various factors and pressures that influenced production processes, quality control, and market dynamics. These forces included technological advancements that enhanced manufacturing efficiency, challenges in sourcing raw materials, labor costs and skill levels, environmental regulations affecting waste management and emissions, and market competition that stimulated innovation and pricing strategies. Furthermore,

consumer preferences for sustainable and high-quality ceramic products significantly shaped the industry's evolution.

4.6.1 ILHAM Ceramic Studio

Ilham Ceramic Studio, situated in Langkawi, Kedah, Malaysia, was owned by resident Mr. Radzi Ismail. With nearly fifteen years of experience, he established a ceramics enterprise focused on pottery art. The studio offered interactive workshops where participants actively engaged in the pottery-making process. Typically, guests engaged with clay, shaping and crafting their own pieces under the guidance of skilled artisans. The studio fostered creativity and artistic expression, establishing it as a preferred destination for both residents and tourists seeking to explore their creative abilities. In addition to conducting workshops, ILHAM Ceramic Studio also displayed completed ceramic artworks and offered items for sale that exemplified the distinctive styles and techniques of the artists. This initiative contributes significantly to the local arts community and promotes both traditional and contemporary ceramic art forms. The studio's tranquil location in Langkawi, renowned for its picturesque landscapes and cultural diversity, enhances the overall experience by enabling visitors to appreciate the island's natural beauty while engaging in artistic activities. The researcher has classified the data obtained from Respondent 1 using the Extended Version Characteristic framework, grounded in preliminary research, to identify entrepreneurial traits through interviews and the characteristic data collected from Respondent 1.

An analysis of respondent 1's data indicated that the most prominent attribute associated with Ilham Ceramic Studio was 'opportunity,' which appeared three times. The second most significant attribute was 'focus,' appearing twice, while 'management' ranked third in frequency. These three primary attributes were categorised under the 'Professional' theme. Conversely, 'knowledge' and 'creativity' fall under the 'Technical' theme; 'risk-taking,' 'planning,' and 'strategy' are grouped under the 'Smart' theme; and 'honesty' is classified within the 'Credibility' theme. It is plausible that Ilham Studio considers the opportunity it has received or seized to be the principal factor in its business evolution, from the initial challenges faced during start-up to the establishment of the company over the past 15 years, as illustrated in Figure 4.7.

Respondent 1 ILHAM CERAMIC STUDIO

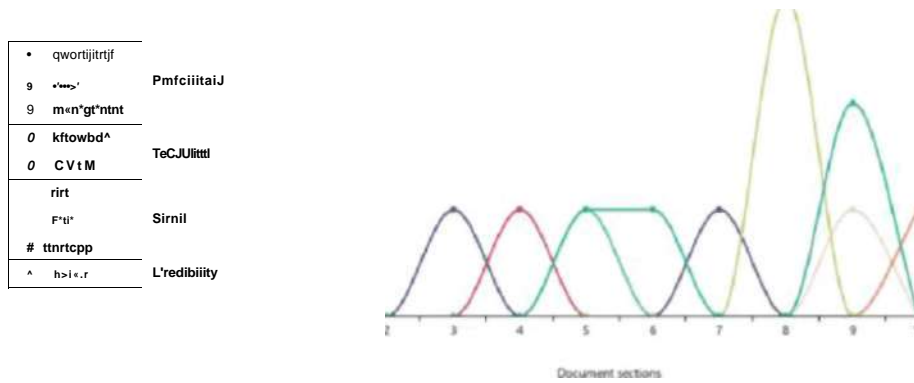


Figure 4.7 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 1

Furthermore, based on the characteristics identified from Respondent 1, additional traits more specifically associated with the theme 'Professional' were identified, including manageability, networking, motivation, expertise, focus, and targeting. Under the 'Technical' theme, the traits of challenge, realism, productivity, setup, passion, and experience were also observed. The 'Smart' theme shows confidence, financial literacy, opportunity, skill, making, and strength. Finally, the 'Credibility' theme extends to trust, education, knowledge, mindset, and branding, which pertain to the characteristics of individuals from Respondent 1 in this study, as shown in Figure 4.8 and Table 4.16.

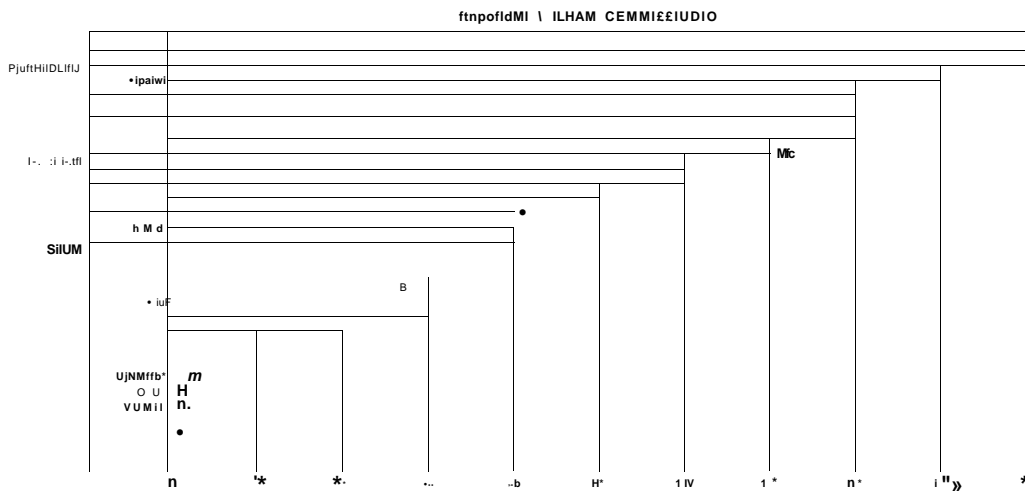


Figure 4.8 Key Characteristic Data Analysis Is The Same For Respondent 1

Table 4.16

Extended Version of 'Key Characteristic' Based 'Coding' preliminary Study From Respondent 1

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Opportunity	- Knowledge	- Risk-Taking	
- Focus	- Creative	- Planning	- Honest
- Manageable		- Strategy	
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 1			
- Manageable	- Challenge	- Confident	- Trust
- Networking	- Realistic	- Financial	- Education
- Motivate	- Productivity	- Opportunity	- Knowledge
- Expertise	- Set-up	- Skilful	- Mindset
- Focus	- Passion	- Marketing	- Branding
- Target	- Experience	- Strong	
KNOWLEDGE	SELF-IDEPENDENT	CREATIVE	OPPRTUNITY

4.6.2 BENDANG Studio

Bendang Studio was founded by Rozana Musa and was situated in Alor Gajah, Melaka. Musa, a native of Alor Gajah, held a Bachelor's Degree with honours in Ceramics, which he obtained in 2006 from Universiti Teknologi MARA (UiTM) Shah Alam, Selangor. The founder was a native of Kampung Petai, Ayer Keroh, Malacca, and established the Business Hub under the Bendang Studio brand, where the Ceramic Hub was constructed and renovated from an inherited family house. The Ceramic Studio is also conveniently located near Rozana's residence. The location of the Ceramic Studio and Business Hub was chosen for its nostalgic connection to his place of residence and its distance from the city's hustle and bustle, enabling him to focus on his passion for ceramics.

Starting from humble beginnings, Rozana Musa has built her own brand and gained popularity for her ceramic tableware styles in Malaysia. She is driven by more than just entrepreneurial success; she aims to transform and energise Malaysian ceramics into a new era. Since her studies, Rozana has dreamed of becoming a successful ceramic artist. Her life experiences have strengthened her resolve to achieve this goal. After graduating, she faced challenges in establishing her career, including

seeking opportunities to apprentice and find a mentor, Umibaizurah Mahir Ismail, one of Malaysia's most renowned ceramic artists.

This analysis makes a valuable contribution to the ongoing discourse within preliminary research concerning the previously discussed framework. Based on the frequency data, Respondent 2 indicates that the key characteristics within the 'Professional' theme with the highest frequency are knowledge, focus, and planning. Under the 'Technical' theme, the data highlights opportunity setters, which include talent, strategy, and communication, all classified under the 'Smart' theme. Additionally, the 'Credibility' theme reveals qualities of innovation and honesty, as demonstrated in this study. It is plausible that Bendng Studio was founded on essential elements that entrepreneurs must possess, as illustrated in Figure 4.9.

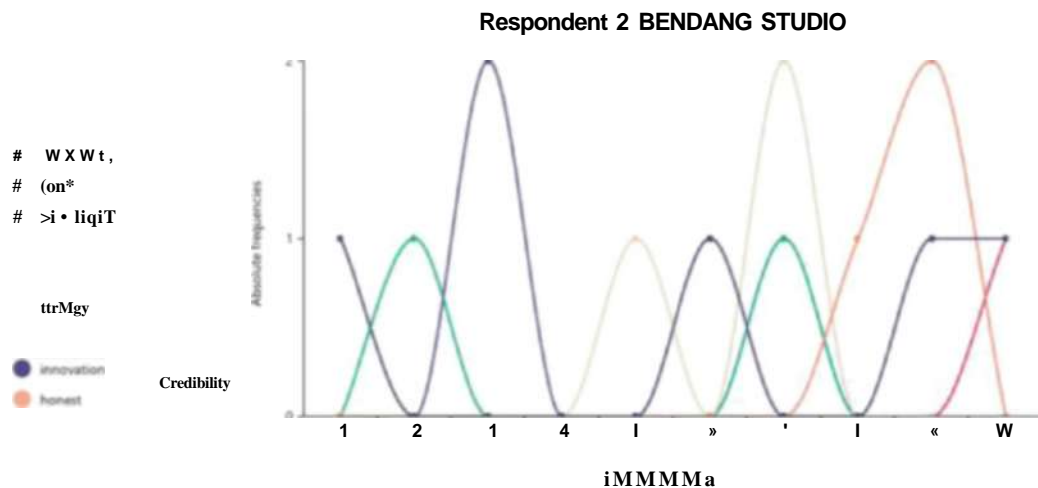


Figure 4.9 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 2

An analysis of the data from respondent 2 indicates that the principal key elements under the 'Professional' theme are knowledge, challenge, target, focus, realistic, and strong. Conversely, the characteristics associated with the extended 'Technical' theme include education, productivity, confidence, passion, manageability, and trust. Within the 'Smart' theme, the data reveals branding, expertise, experience, opportunity, skilfulness, and networking. Additionally, for the 'Credibility' theme, the data obtained comprises marketing, discipline, set-up, motivation, leadership, and communication. It can be inferred that Bendang Studio demonstrates a characteristic key frequency coding that is notable within this study. It is plausible that the owner of

Bendang Studio is female and aims to emphasise women's empowerment in the ceramic industry, as exemplified by the data presented in Figure 4.10 and Table 4.17.

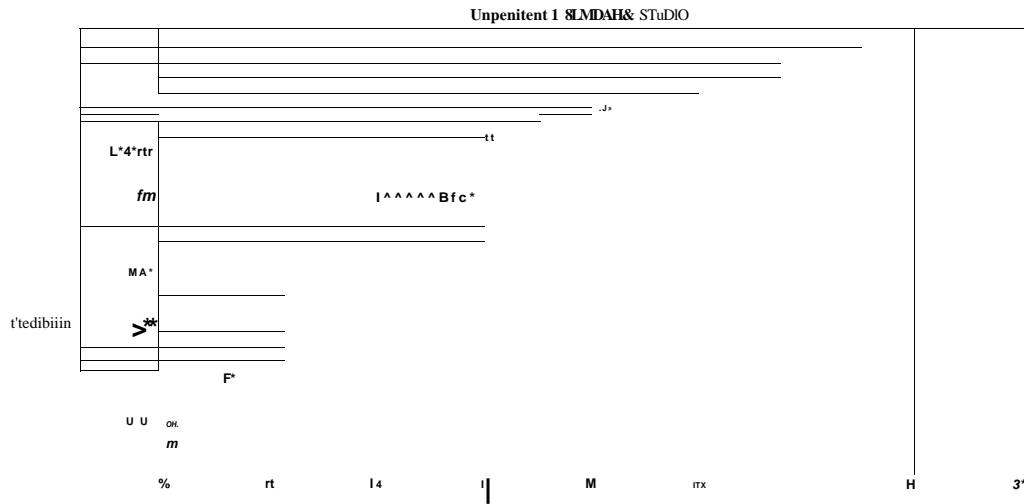


Figure 4.10 Key Characteristic Data Analysis From Respondent 2

Table 4.17
Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 2

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Talent	- Knowledge	- Planning	- Innovation
- Opportunity	- Target	- Strategy	- Honest
- Focus		- Communication	
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 2			
- Knowledge	- Education	- Branding	- Networking
- Challenge	- Productivity	- Expertise	- Marketing
- Target	- Confident	- Experience	- Discipline
- Focus	- Passion	- Opportunity	- Set-Up
- Realistic	- Manageable	- Skilful	- Motivate
- Strong	- Trust		- Leadership
KNOWLEDGE	SELF- IDEPENDENT	CREATIVE	OPPRTUNITY

4.6.3 BANGKITA Ceramic Studio

BANGKITA Ceramic Studio, situated in Malaysia, was recognised for its artistic approach to pottery and ceramics, which combined traditional techniques with contemporary designs. Established by a group of artisans committed to promoting Malaysian culture through ceramic arts, the studio emphasised sustainability and craftsmanship. It offers workshops for both beginners and experienced potters, fostering a community that appreciates ceramics. The studio also exhibited a variety of handcrafted ceramic works, ranging from functional ware to decorative items, often drawing inspiration from local motifs and natural elements. Over time, it garnered recognition for its dedication to quality and artistic expression, thereby contributing to the development of Malaysia's burgeoning ceramics sector. Additionally, BANGKITA further expanded its operations based on the accumulated knowledge and experience. The rise has led to another company in the ceramic cafe cluster called '*Sepinggan Semangkuk*'. The endeavour to establish this ceramic cafe was founded on the owner's talent and distinctive qualities, specifically Mr. Iqbal Awang Damit, who aimed to have the ceramic products directly serve food. Data analysis for Respondent 3 constituted a significant component of the preliminary research data, which was categorised into coding and characteristic themes derived from data collection. Respondent 3 exhibited variations in key characteristic elements; for instance, within the 'Professional' theme, leadership, focus, and manageability were identified. Conversely, data under the 'Technical' theme predominantly reflected knowledge, while the 'Credibility' theme revealed only a single characteristic element. Findings related to the 'Smart' theme indicated that planning and strategy served as primary elements within frequency characteristics, as illustrated in Figure 4.11.

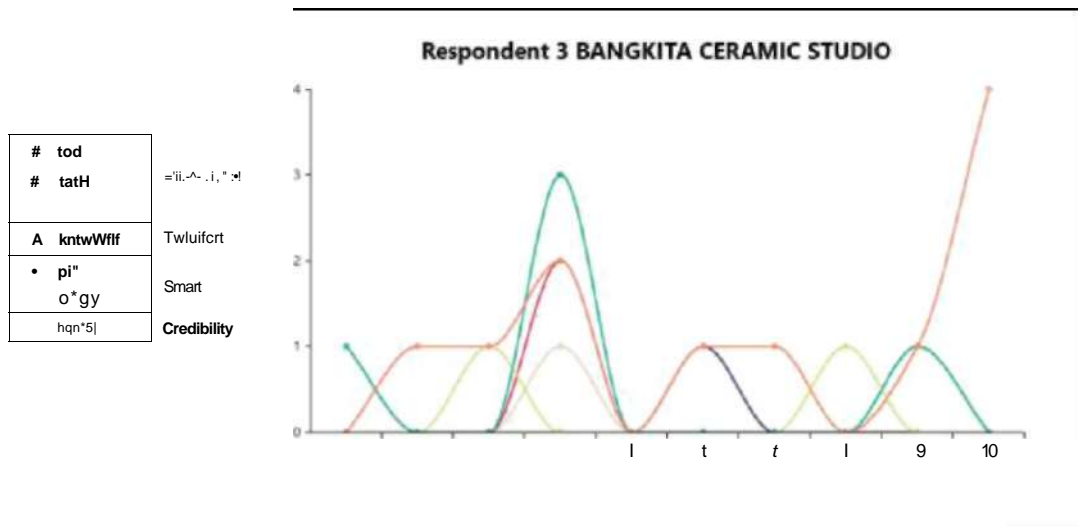


Figure 4.11 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 3

The data further highlighted the key characteristics observed in Respondent 3 within the context of the 'Professional' theme, which included realism, experience, motivation, trust, and communication. Under the 'Technical' theme, the data revealed important traits such as knowledge, setup, opportunity, expertise, and passion. In the study, the 'Smart' theme encompassed elements such as challenge, education, branding, productivity, confidence, and skilfulness. Concerning the 'Credibility' theme, the data indicated aspects of financial stability, goals, and leadership, illustrating that Respondent 3 was highly committed to the business, with each element deemed essential. The extended key elements identified through research by Respondent 3 were illustrated in Figure 4.12 and Table 4.18.



Figure 4.12 Key Characteristic Data Analysis For Respondent 3

Table 4.18
Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 3

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Leadership	Knowledge	Planning	- Honest
- Focus		Strategy	
- Manageable			
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 3			
- Realistic	Knowledge	Strong	Target
Experience	- Set-Up	Challenge	- Skilful
- Motivate	Opportunity	Education	Financial
Trust	Expertise	Branding	Goals
Communication	Passion	Productivity	- Leadership
	Focus	Confident	
KNOWLEDGE	SELF-IDEPENDENT	CREATIVE	OPPRTUNITY

4.6.4 SILA Studio

The SILA Studio, also known as SILA, embodies creativity, love, and authenticity. 'Sila Studio' is located at 'Pusat Incubator Kraf Balik Pulau, Pulau Pinang,' and is registered under the Penang branch of Kraftangan Malaysia. SILA Studio consists of two main premises: a workshop dedicated to making ceramic products and a gallery showcasing all works and items created by SILA Studio. The workshop also offers

classes for a wide range of participants, including kindergarten children, primary school students, adults, and government agencies. These classes include formats such as three-hour, one-hour, and one-month courses, allowing participants to choose techniques like slab building, wheel throwing, and hand-building. Additionally, SILA Studio's workshop produces cactus pots, handmade crafts, and other ceramic items. The gallery features work by both well-known local and international artists. Moreover, we create decorative accessories aimed at women and teens.

The owner of SILA Studio is Dr Shamsu Mohamad, a former lecturer at Universiti Sains Malaysia, Penang. He has run SILA Studio for nearly 25 years and stays actively involved in creating and producing inspiring ceramic works. Each piece made by SILA Studio has a unique and distinctive character. Additionally, SILA Studio often participates in exhibitions and art and craft fairs both locally and internationally.

Through the frequency data analysis, respondent 4 stands out from the other respondents, and in the preliminary study, it shows that respondent 4 exhibits the key characteristic elements of opportunity, focus, and manageability under the 'Professional' theme. In contrast, the data study falls under the 'Technical' theme, which focuses on objectivity and knowledge. For the 'Smart' theme, the study identified key characteristic elements of target and strategy, and, under the theme, it shows the key characteristic element of planning, based on respondent 4 from 'SILA Studio,' as illustrated in Figure 4.13.

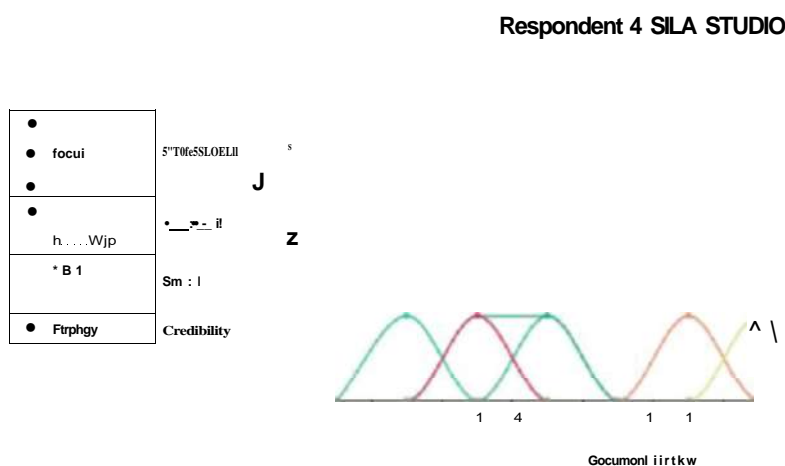


Figure 4.13 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 4

By examining the data from respondent 4 and the extended analysis of the key characteristic elements they displayed under the theme 'Professional,' which include branding, challenge, and productivity, we see that the results of the subsequent analysis, limited to the extended version under the theme 'Technical,' reveal key elements such as skills, passion, mindset, and target. Data under the theme 'Smart' highlight discipline, opportunity, confidence, and expertise as key characteristics, while data under 'Credibility' include focus, setup, knowledge, and experience. All data were collected from respondent 4 and demonstrate a different pattern of key characteristics compared to other respondents; this likely occurs because respondent 4 is a former academician with more experience than the others. The detailed extended key elements obtained from respondent 4, which have been analysed, are shown in Figure 4.14 and Table 4.19.

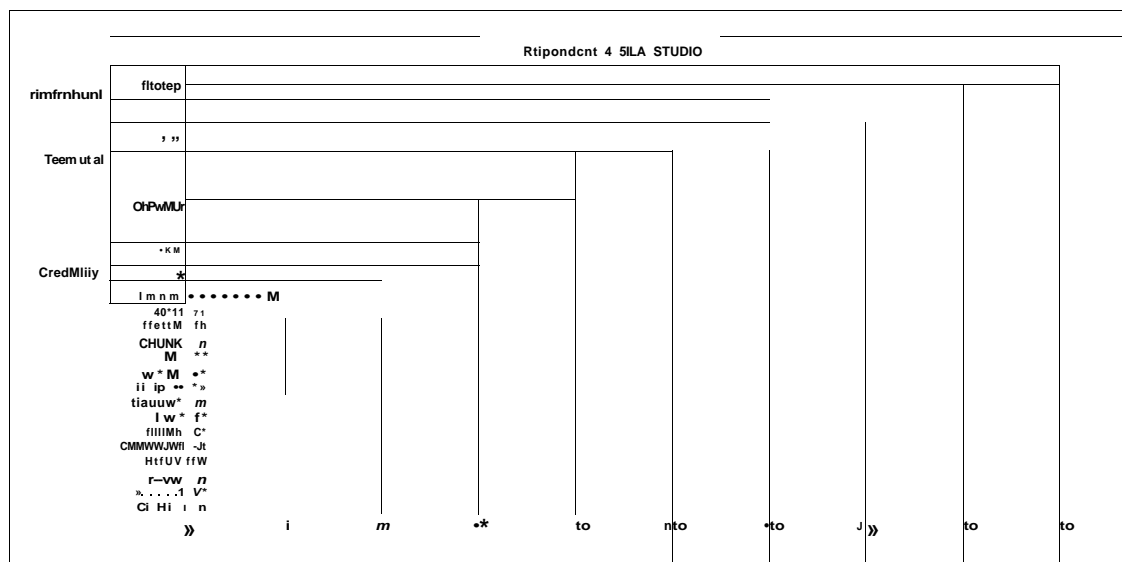


Figure 4.14 Key Characteristic Data Analysis From Respondent 4

Table 4.19
Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 4

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
Opportunity	Creative	Target	Strategy
- Focus	- Knowledge	Planning	
- Manageable			
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 4			
- Branding	- Skilful	- Discipline	- Focus

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
Challenge	- Passion	Opportunity	- Set-Up
- Productivity	- Business Mindset	Confident	- Knowledge
- Realistic	Target	- Expertise	Experience
KNOWLEDGE	SELF-DEPENDENT	CREATIVE	OPPRTUNITY

4.6.5 Potters Place

Regarding the owner of Potters Place Cafe, she started the business very spontaneously while I was still in Shah Alam doing my bachelor's. She did not even know about my family's plans to open the cafe until they asked me for potential names. According to them, a lot of it suddenly became available, and her uncle, who had a shop nearby, informed her father. Her father and his brother then got ready straight away and headed to the lot to meet with the previous tenant to negotiate. Once the lot was ours, only then did her family sit down and consider what kind of business they wanted to open. Since most of us had done our tertiary in Arts (Faculty of Art and Design specifically), and she loved to hang out at cafes and chit-chat about arts and design, his family then decided to open up a cafe that would also serve as something like a centre/hangout place for art-related things, mainly pottery. An attractive feature was the creation of their own tableware outside the cafe. Potters Place additionally offers hot drinks and snacks served in cups and plates crafted by their own hands.

From the data analysis that has been obtained from respondent 5. The data also show that different results are measured through key characteristic elements, as shown in the chart below. For the 'Professional' theme, respondent 5 indicated that the key characteristic element was knowledge, while under the 'Technical' theme, it was. For the 'Smart' theme, the data highlighted the key characteristic of planning and strategy, and under the 'Credibility' theme, respondent 5 identified honesty as a key element. Characteristic of this study. This can be seen in the show detail on the frequency chart, as shown in 4.15.

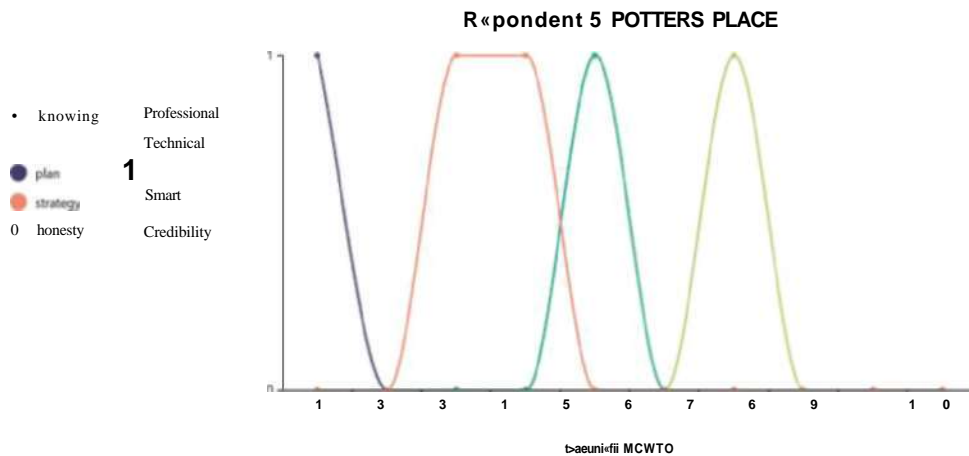


Figure 4.15 The Frequency of Data Element 'Key Characteristic' Generated From 'Coding' Preliminary Study of Respondent 5

The subsequent analysis of respondent 5, based on the research conducted, was extended to include the following data, which represented the findings of this study as illustrated in the table below. According to the results reported by Potters Place, the key characteristics under the 'Professional' theme were challenge, motivation of the target, opportunity, and education. In contrast, the key attributes under the 'Technical' theme were mindset, goals, passion, and realism.

Next, for the 'Smart' theme, respondent 5 demonstrated key characteristics such as organisation, knowledge, skillfulness, and focus. In contrast, under the 'Credibility' theme, data showed that networking, experience, communication, and confidence are the key characteristics found in respondent 5 in this study. Therefore, it can be assumed that the 'Challenge' element shows the highest data at 25%, followed by 'Motivate' at 23%), and then 'Target' at 18%>. This indicates that Respondent 5 stated that the element of challenge must be present in the entrepreneur. The research analysis data on the detailed characteristic key from respondents are shown in Figure 4.16 and Table 4.20.

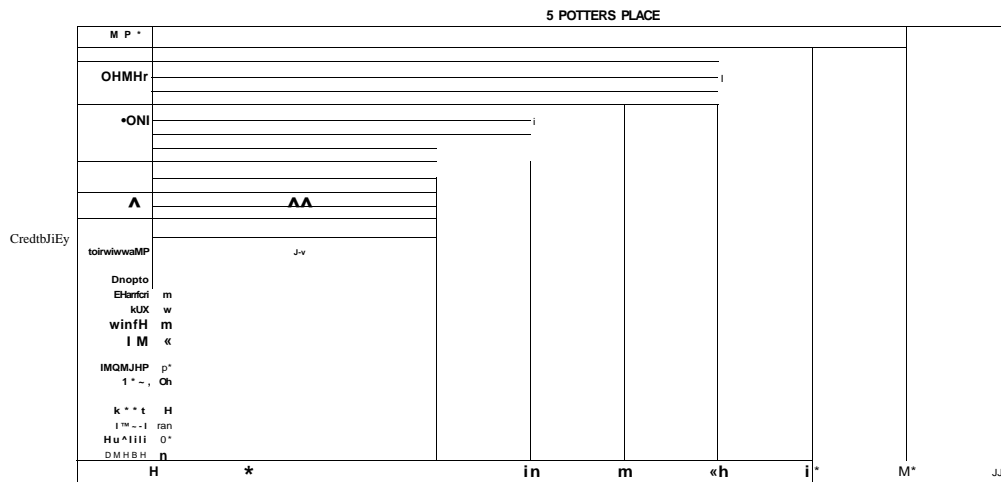


Figure 4.16 Key Characteristic Data Analysis From Respondent 5

Table 4.20
Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 5

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Knowledge	- Creative	- Planning - Strategy	- Honest
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 5			
- Challenge	- Business Mindset	- Organise	- Networking
- Motivate	- Goals	- Knowledge	- Experience
- Target	- Passion	- Skilful	- Communication
- Opportunity	- Realistic	- Focus	- Confident
- Education			
KNOWLEDGE	SELF-IDEPENDENT	CREATIVE	OPPRTUNITY

4.6.6 SERAMITHA Ceramic Studio

Thanesh Kumar Letchumanan is the owner of SERAMITHA Ceramic Studio, which was established in early 2019. He is from Kapar, Klang, Selangor. Thanesh Kumar is a Bachelor's Degree Graduate at the Faculty of Applied & Creative Sciences, Universiti Sains Malaysia (USM), Penang. Immediately following his graduation, he reported that securing employment was challenging. He briefly worked with his brother as an electrical technician at a private company; however, he perceived that the role did not align with his aspirations or desired career path. Moreover, he felt that his capacity

for electrical work was limited. Subsequently, Tanesh Kumar resumed collaboration with his mentor, Dr. Shamsu Mohamad, who had served as his lecturer at USM and supervised his practical training in his studio during his academic tenure.

After finishing his studies and completing a bachelor's degree, he briefly worked with Dr Shamsu as an artist's assistant. After gaining some experience and a few months, he gained the confidence to open his own studio. At that time, I had the strength to join the Craft Incubator, which led to the establishment of SERAMITHA Ceramic Studio. Tanesh Kumar registered as a participant in the Penang Craft Incubator Scheme and felt it was the best opportunity he had received so far. Now, he is an alumnus of the Handicraft Incubator and owns his own studio under the same program in Balik Pulau, Penang, registered as SERAMITHA Ceramic Studio.

The frequency analysis of the research data for Respondent 6 in this study is shown in the chart below. The extended version of the preliminary research of key characteristic elements, as shown in Respondent 6 through the 'Professional' theme, reveals that key traits include opportunity, manageability, and knowledge. Under the 'Technical' theme, the key characteristics identified are organisation and creativity. In the 'Smart' theme, Respondent 6 displays key characteristics such as networking and strategy, while for the 'Credibility' theme, the answers highlight honesty. The data from Respondent 6 indicate that finding opportunity and knowledge are the most frequent outcomes, as shown in Figure 4.17.

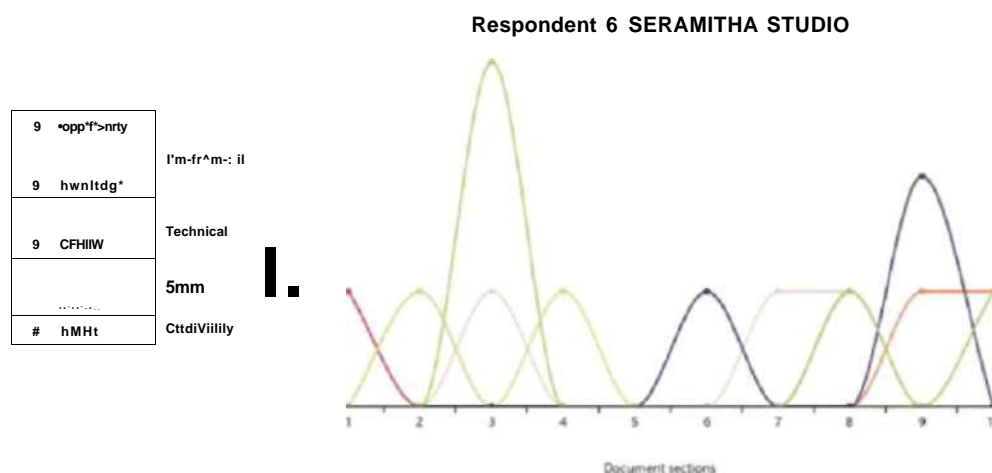


Figure 4.17 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 6

In this section, the analysis data from respondent 6 are presented, and the researcher has suggested making the extended version a characteristic key based on the data, as shown in the table below. According to the research data, the characteristic key elements grouped under the 'Professional' theme include Opportunity, Goals, Strong, Organise, and Motivate. Under the 'Technical' theme, the key words identified are Knowledge, Challenge, Expertise, Financial, and Passion. Additionally, to identify other key characteristics under the 'Smart' theme, the characteristic elements include confidence, experience, networking, education, and discipline. Lastly, under the 'Credibility' theme, the key characteristics found in respondent 6 are manageable, leadership, realistic, and mindset.

The data from this study indicate that the most prominent characteristic for respondent 6 is 'Opportunity', accounting for 19%, followed by 'Goal' at 18%, and 'Strong' at 14%. It can be inferred that the principal characteristic is 'Opportunity', emphasising its significance; this is likely due to respondent 6's participation in the Malaysian Handicraft Incubator Scheme, from which they have gained numerous benefits. All detailed information about the key characteristic elements of respondent 6, SERAMITHA Ceramic studio, is presented in Figure 4.18 and Table 4.21.

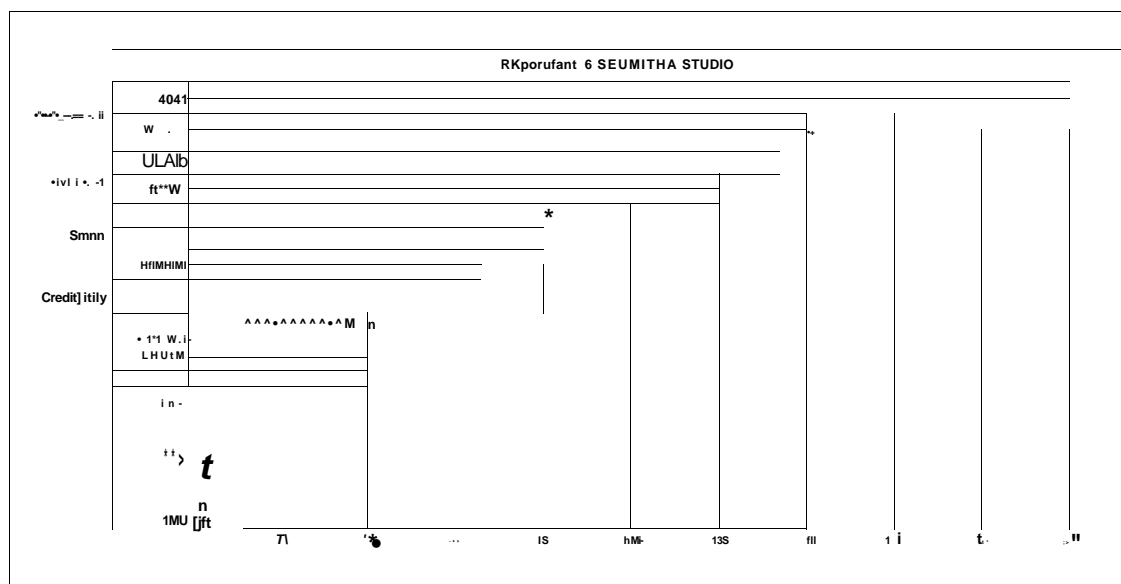


Figure 4.18 Key Characteristic Data Analysis From Respondent 6

Table 4.21
 Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study from
Respondent 6

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Opportunity - Manageable - Knowledge	- Organise - Creative	- Networking - Strategy	- Honest
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 6			
- Opportunity - Goals - Strong - Organise - Motivate	- Knowledge - Challenge - Expertise - Financial - Passion	- Confident - Experience - Networking - Education - Discipline	- Develop - Manageable - Leadership - Realistic - Business Mindset
KNOWLEDGE	SELF-DEPENDENT	CREATIVE	OPPRTUNITY

4.6.7 LOKARISMA Ceramic Studio

Briefly, LOKARISMA Ceramic Studio is owned by a young man named Amirul Rosli. He graduated from the International Islamic University Malaysia (IUM) in Gombak, Selangor. Initially, he majored in architecture, but while pursuing his degree, he switched to the Conservation Art & Design program as his specialisation. During his conservation studies, he learned a lot about materials, including pottery. He only studied pottery materials for a short period, half a semester. At first, he wanted to recognise the materials rather than make pottery products, but after learning about the pottery-making process, he became interested in the materials used in pottery.

According to the scholar, the material was considered unique and was expected to acquire greater strength following combustion. During his academic pursuits, he elected SILA Studio for practical training, where Dr. Shamsu Mohamad conveyed his expertise in ceramics. He acquired extensive knowledge about materials and ceramic craftsmanship from his mentor, Dr Shamsu. Upon completing his academic program and earning his degree, he was appointed as an assistant artist at SILA Studio. Within six months, he accumulated substantial experience at SILA Studio, which ultimately led him to establish his own enterprise under the brand LOKARISMA Ceramic Studio. Currently, he is also an alumnus of the Craft Incubator program in Penang and a

graduate of the Young Art Entrepreneur Program organised by the National Visual Arts Centre.

The data analysis presented in this study is based on frequency data collected from respondent 7, LOKARISMA Ceramic Studio. This information can be referenced in the extended version of the survey, which is based on this respondent's data and illustrated in the frequency chart below. Within the 'Professional' theme, the predominant characteristic frequencies are opportunity, focus, and manageability. For the 'Technical' theme, the key frequencies include knowledge, responsibility, and creativity. In the 'Smart' theme, respondent 7's characteristic frequency data encompasses risk-taking and networking strategies.

Furthermore, under the 'Credibility' theme, the survey results for this respondent indicate that honesty and truthfulness are the most frequently reported responses. An analysis of the entire dataset reveals that the most prominent frequency at LOKARISMA Ceramic Studio is 'Focus.' This outcome is anticipated, given that respondent seven has participated in two entrepreneurship programs sponsored by two Malaysian Government agencies: the first being an incubator under the 'Malaysian Handicraft Development Corporation,' and the second, the 'Young Art Entrepreneur' program facilitated by the 'Balai Seni Negara Visual.' Due to the commitments associated with these programs, respondent seven must maintain focus to complete them successfully and to serve as a significant role model. The detailed characteristic frequencies identified in this section are depicted in Figure 4.19

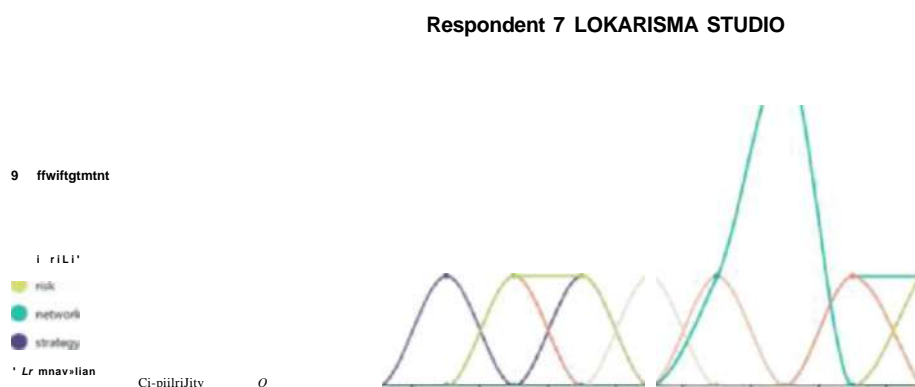


Figure 4.19 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 7

By analysing the research data from respondent 7, the researcher identified the key elements of the study, from the preliminary to the extended version. These are detailed in the table below. Based on the data collected, the extended version of LOKARIMA Ceramic Studio's key characteristics include the following: under 'Professional,' the traits are experience, motivation, opportunity development, and passion. Under 'Technical,' the data highlights skills in manageable areas, including confidence, realism, expertise, networking, and communication. The 'Smart' theme encompasses organisation, knowledge, strength, targeting, motivation, mindset, and opportunity. Lastly, the 'Credibility' theme includes education, trust, skilfulness, financial stability, discipline, and mindset.

According to the data, the most significant success factors are experience (22%), motivation (21%), and opportunity (20%). The mentoring at SILA Studio provided him with the knowledge and confidence to pursue a career in this industry. Initiatives such as the 'Malaysian Craft Incentive' and the Young Art Entrepreneur (YAE) program have positively influenced programs at LOKARISMA Ceramic Studio, allowing him to operate a ceramic business at a young age. All the key characteristics identified by respondent 7 are shown in Figure 4.20 and Table 4.22.

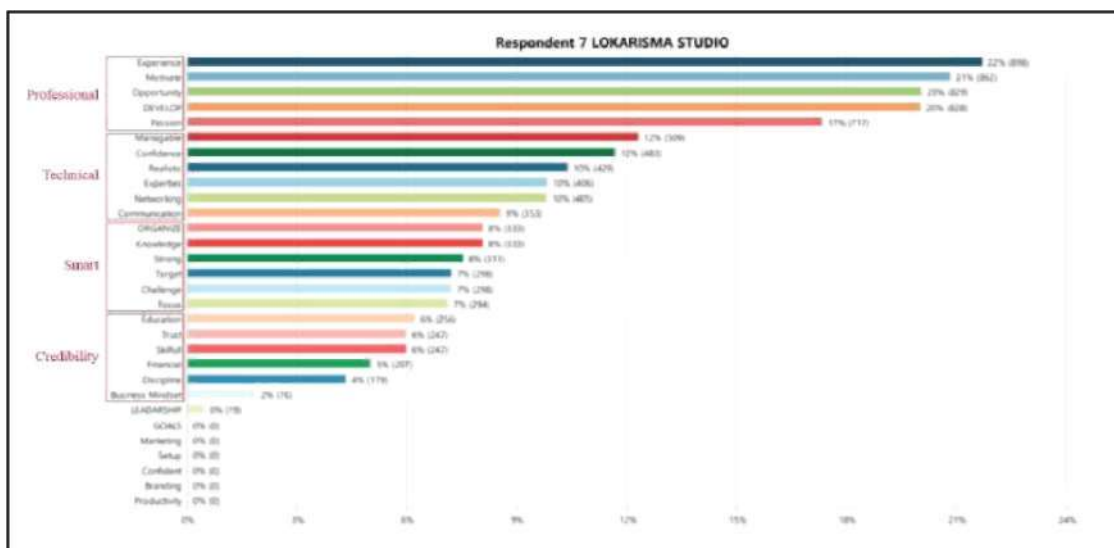


Figure 4.20 Key Characteristic Data Analysis From Respondent 7

Table 4.22

Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 7

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
Opportunity	- Knowledge	- Risk-Taking	Innovation
- Focus	- Responsible	Networking	- Honest
- Manageable	Creative	Strategy	
EXTENDED VERSION OF CHARACTERISTIC RESPONDENT 7			
- Experience	- Manageable	- Organise	- Education
- Motivate	- Confident	- Knowledge	- Trust
Opportunity	- Realistic	- Strong	- Skilful
- Develop	- Expertise	- Target	- Financial
- Passion	- Networking	- Challenge	- Discipline
	Communication	- Focus	- Business Mindset
KNOWLEDGE	SELF-DEPENDENT	CREATIVE	OPPRUNITY

4.6.8 Kristal Langkawi

Kristal Langkawi, located in the Langkawi Island Craft Complex in Kedah, is the oldest crystal-making studio in the Langkawi Island Craft Centre, which was later upgraded to a complex by the Perbadanan Kemajuan Kraftangan Malaysia. Kristal Langkawi has been in operation for 30 years and was founded by Mr Kamarul Faizy Roslan, a fine arts graduate from UiTM. After completing his studies, he pursued further education in New Zealand, focusing on crystal design. Upon returning to Malaysia, he worked at a company in Kuala Lumpur that manufactured crystal products, serving as a designer and chief supervisor for five years. This experience allowed him to gain valuable knowledge and skills in the field. With Langkawi being one of Malaysia's popular tourist destinations, Kamarul Faizy decided to open his own crystal studio in his hometown.

The high demand for crystal products at that time, along with a dedicated fan base, inspired him to take this step. He left his position in Kuala Lumpur and returned to Langkawi to establish his studio under the Malaysian Craft Incubator program. Today, Kristal Langkawi remains a well-established business on the island, producing a wide range of high-quality crystal products. Based on the analysis supported by data from Respondent 8, Kristal Langkawi, the researcher has identified the frequency of key characteristic elements for the study, as illustrated in the frequency chart below.

Based on preliminary research and previous studies, the key characteristics under the theme "Professional" include manageability, knowledge, and communication. For the theme "Technical," the identified key characteristics are creativity and target orientation. Under the theme "Smart," Respondent 8 highlighted networking, vision, and strategy as the key elements. Lastly, under the theme "Credibility," planning was identified as a key characteristic element. The results of the frequency study conducted by Respondent 8 Kristal Langkawi showed that the highest frequencies were achieved for knowledge, management, strategy, and creativity, all reaching the same level. The detailed data on these key characteristic elements from Respondent 8 is presented in Figure 4.21.

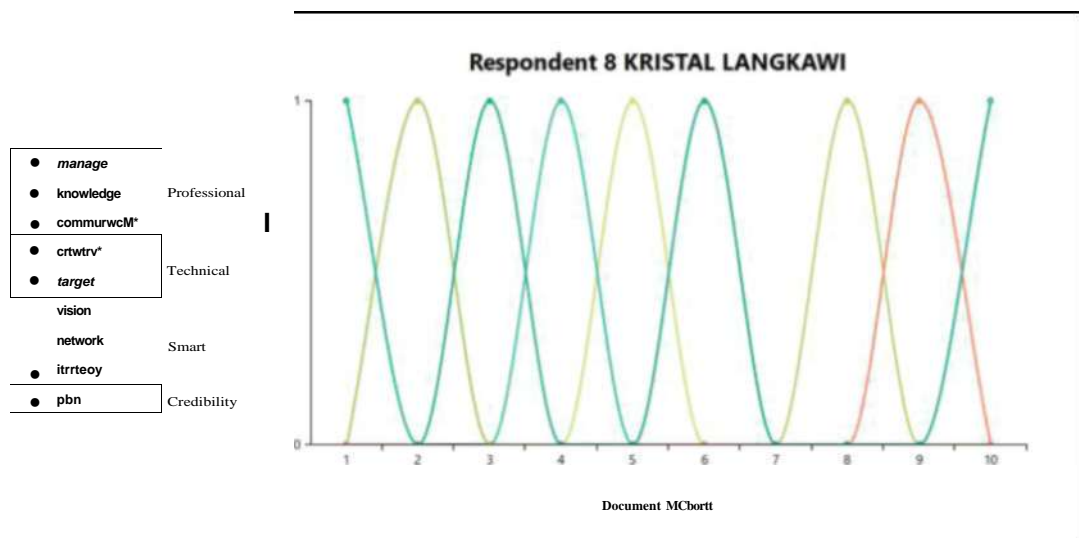


Figure 4.21 The Frequency of Data Element 'Key Characteristic' Generated From 'Coding' Preliminary Study of Respondent 8

After conducting a thorough analysis of the research related to respondent 8, several key characteristic elements have been identified. The researcher utilised preliminary findings to create a more comprehensive version, as illustrated in the table below. In this section, key characteristics are recorded under the theme 'Professional,' which includes elements such as passion, challenge, education, experience, and organisation. Under the theme 'Technical,' the characteristics identified from respondent 8 include manageability, confidence, knowledge, realism, and strength. Moving on to the theme 'Smart,' the data reveals key characteristics such as discipline, goal-setting, a motivated mindset, and the ability to seize opportunities. Finally, within the theme

'Credibility,' the respondent's data indicates essential traits like productivity, organisation, communication skills, goal orientation, and financial awareness.

Overall, the key characteristic element study obtained from respondent 8 shows that 'passion' is the most significant trait, accounting for 20%. The second most significant is 'challenge,' at 17%, followed closely by 'education,' which accounts for 16%). This indicates that the most notable characteristic identified by respondent 8 reflects his status as the most senior participant in this study, with over 30 years of experience in the creative industry and crystal craft business. His passion for inspiring art and craft products remains strong, as he continues to actively produce crystal items and is recognised as a leading crystal maker in Malaysia. Detailed data regarding the characteristic key elements for respondent 8, 'Kristal Langkawi,' is shown in Figure 4.22 and Table 2.23.

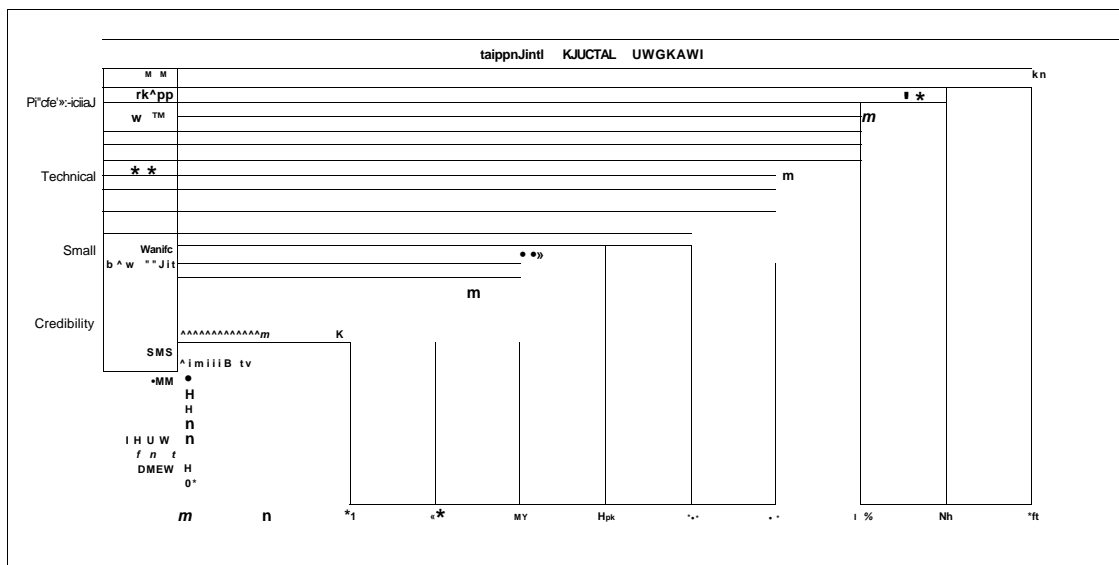


Figure 4.22 Key Characteristic Data Analysis For Respondent 8

Table 4.23
Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 8

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Manageable	- Creative	- Vision	- Planning
- Knowledge	- Target	- Networking	
- Communication		- Strategy	
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 8			
- Passion	- Manageable	- Discipline	- Productivity
- Challenge	- Confident	- Target	- Set-Up

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Education	- Knowledge	- Motivate	- Communication
- Experience	- Realistic	- Business	- Skilful
- Organise	- Strong	Mindset	- Goals
		- Opportunity	- Financial
KNOWLEDGE	SELF- DEPENDENT	CREATIVE	OPPRUNITY

4.6.9 Lestari Ikat Batik

Lestari Ikat Batik is a design studio that specialises in textile and batik products. It has been in operation for three years. The studio is owned by Mr. Alif Abd Halim, a fresh graduate with a Bachelor's Degree (Honours) in Textile Design from Universiti Teknologi Mara (UiTM) Shah Alam. Mr. Alif was born in Kuala Lumpur and started his small business under the Lestari Ikat Batik brand while still pursuing his diploma at UiTM Machang, Kelantan. Throughout his degree studies, he continued his business part-time, managing the demands of both his education and entrepreneurial pursuits. The Lestari Ikat Batik studio is located in Puncak Alam, Selangor. It occupies the upper part of a shop house, which is used for batik cutting and production, while part of the space serves as a showroom for his products. Mr. Alif graduated in 2022 and, despite being a young entrepreneur, he has already established his own business. Although he has no prior experience in the business field, his passion for creating textile and batik products has driven him. Since his diploma studies, he has been active in selling various batik items, including patterned cloth, tie-dye shirts, ladies' scarves, and a variety of bags.

To evaluate the frequency of study data for respondent nine from Lestari Ikat Batik, the researcher recorded key characteristics using a frequency chart generated from a preliminary research framework. This chart captures the essential characteristics identified by respondent 9. In the 'Professional' theme, respondent 9 noted key elements such as opportunity, manageability, and knowledge. In the 'Technical' theme, the recorded elements include organisation and creativity. Under the 'Smart' theme, the elements identified are risk-taking, networking, and strategy, while the 'Credibility' theme highlights innovation and honesty. The frequency data indicate that the highest recorded element is 'Opportunity.' This finding may stem from respondent 9 being a fresh graduate and the youngest entrepreneur in the study, which means he has less

business experience and places significant importance on recognising and seizing opportunities to develop his business further. Overall, the detailed frequency data for respondent 9 is illustrated in Figure 4.23.

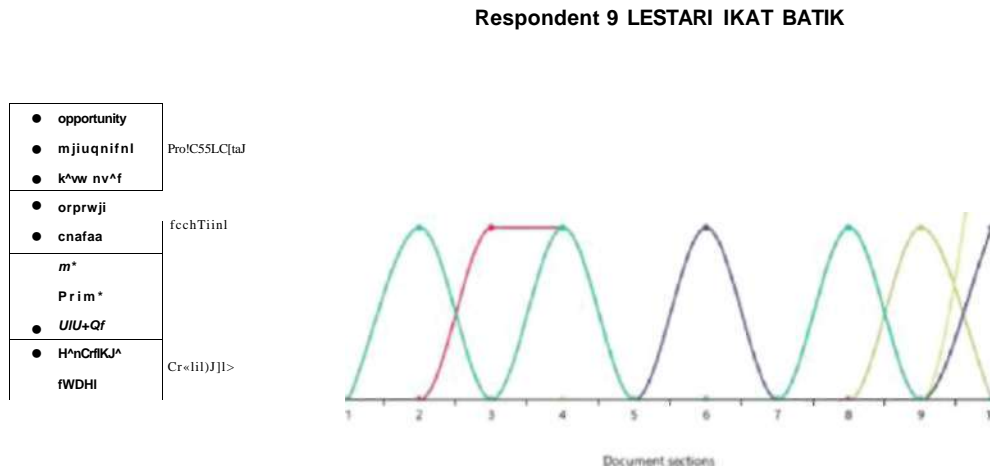


Figure 4.23 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 9

By examining the key characteristic element for respondent 9, Lestari Ikat Batik, the research used the extended version to identify other key characteristics from the entire study of respondent 9. Through the data recorded from the extended version of the 'Professional' theme, it shows that the listed key characteristic elements are manageable, experience, confident, motivated, and financial, while under the 'Technical' theme, the extended characteristic key element data shown are mindset, set-up, challenge, opportunity, and education. Next in this section, the extended data listed under the theme 'Smart' are networking, discipline, strength, branding, knowledge, and target. In contrast, under the theme 'Credibility', the key characteristics listed are goals, marketing, productivity, confidence, organisation, and leadership.

From the total characteristic key data for respondent 9, as shown in the chart below, the highest characteristic key is manageable at 21%, while the second-highest is experience at 19%. The third-highest data recorded in this study shows confidence and motivation, with a percentage of 18%. From the data obtained, it can be inferred that respondent 9 values the key manageable characteristics of an entrepreneur, given that he is a fresh graduate and lacks experience in business management; even Lestari Ikat Batik has only been established for 3 years and still needs improvement to develop his

business further. The characteristic key detail data recorded from respondent 9, Lestari Ikat Batik, in this study are shown in Figure 4.24 and Table 4.24.

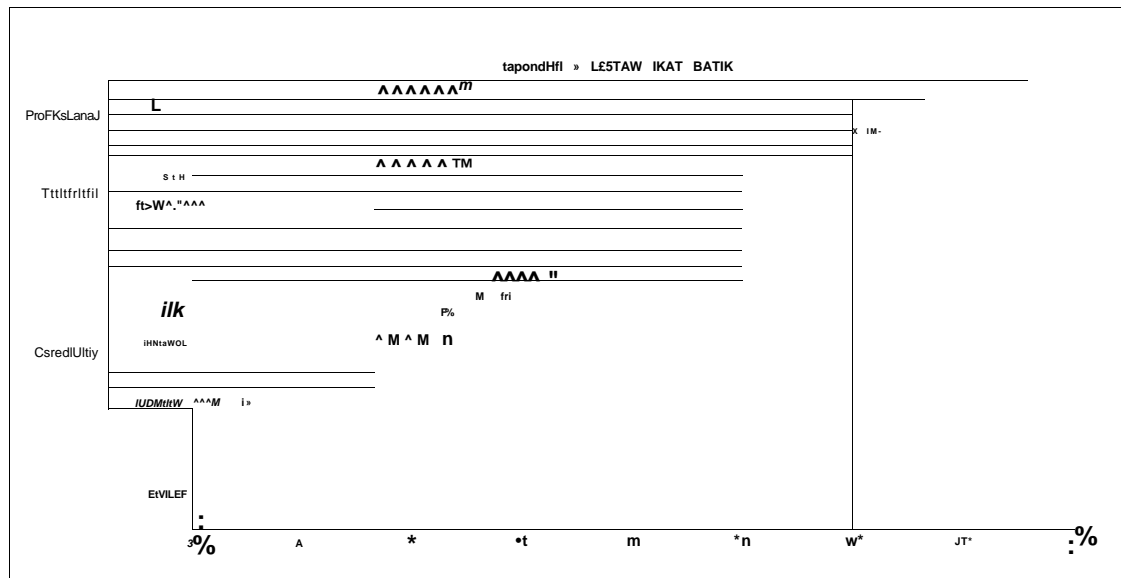


Figure 4.24 Key Characteristic Data Analysis From Respondent 9

Table 4.24
Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 9

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
Opportunity	Organise	Risk-Taking	Innovation
Manageable	Creative	Networking	Honest
Knowledge		Strategy	
EXTENDED VERSION OF CHARACTERISTIC RESPONDENT 9			
Manageable	Business Mindset	Networking	Goals
Experience	Set-Up	Discipline	Marketing
Confident	Challenge	Strong	Productivity
Motivate	Opportunity	Branding	Confident
Financial	Education	Knowledge	Organise
		Target	Leadership
KNOWLEDGE	SELF-IDEPENDENT	CREATIVE	OPPRTUNITY

4.6.10 LINA Craft

A Malay woman from Kuala Terengganu, Terengganu, founded LINA Craft. It was established under the Malaysian Craft Incubator program, managed by the

Kraftangan Terengganu Branch. Puan Salina Abdullah, the owner, is a native of Kuala Terengganu who developed an interest in *Mengkuang* weaving after frequently visiting her neighbor's house, where she observed the craft skills. Inspired by this, she decided to turn *Mengkuang* weaving into her business. Before founding LINA Craft in 2022, Salina Abdullah was a full-time housewife. She sought to increase her family's income and looked for opportunities to start a business.

Through the *Kraftangan Malaysia* incubator scheme, a Malaysian government agency, Salina Abdullah received business support, including workshop space to make *Mengkuang* woven products and intensive funding to buy materials and equipment. Through this *Kraftangan Malaysia* incubator program, she also received a monthly allowance for a year until she graduated. Other benefits that he received through this incubator program are business training from business experts. Besides that, LINA Craft also consistently receives support from *Kraftangan Malaysia* to develop its business locally and globally through a program that empowers and introduces Malaysian craft products.

Based on the frequency data from the analysis of 10 respondents of LINA Craft, obtained through preliminary research conducted earlier, the recorded frequency data is shown in the chart below. The 'Professional' theme includes key characteristic elements such as opportunity and knowledge, while the 'Technical' theme lists target as the key characteristic element. Additionally, the frequency data from respondent 10 under the 'Smart' theme indicates that passion, planning, and strategy are the key elements, whereas 'Credibility' lists honesty. Overall, the key characteristic elements with the highest frequency for respondent 10 are honesty, opportunity, and strategy. The data suggests that these four elements that have the highest reach in this chart shows the continuity of Respondent 10 LINA Craft through his experience with establishing this business. The opportunity that respondent 10 received, such as being selected as an incubator participant by *Kraftangan Malaysia*, is being maximised. The overall frequency data recorded from all 10 respondents, along with detailed information, is presented in Figure 4.25.

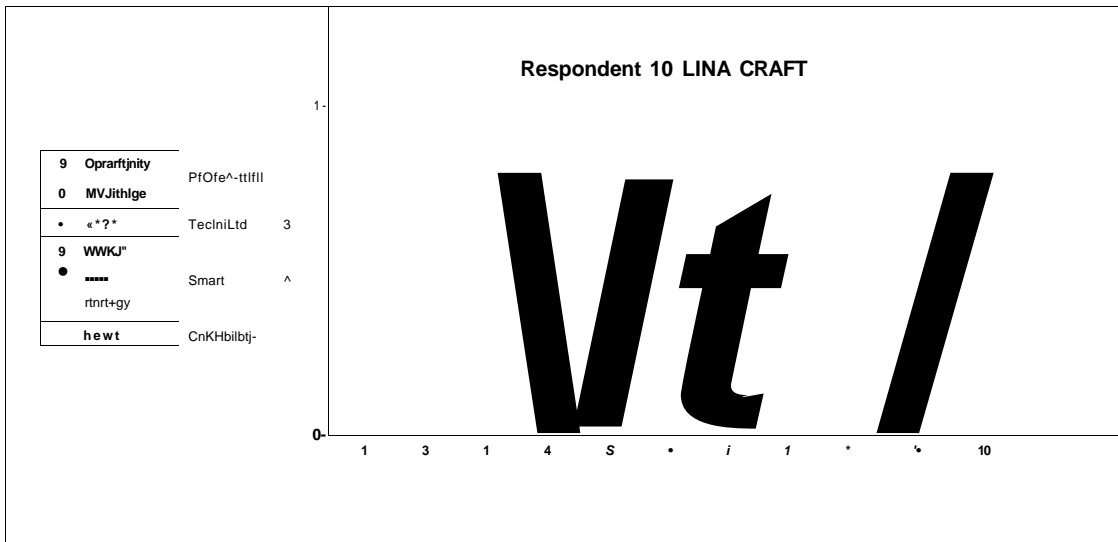


Figure 4.25 The Frequency of Data Element 'Key Characteristic' Generated From The 'Coding' Preliminary Study of Respondent 10.

By examining the key characteristics data for Respondent 10, LINA Craft, the researcher has developed the data into an extended version through preliminary research to identify other characteristics present in Respondent 10. The data obtained show an extended, detailed characteristic, as shown in the chart and table below. Under the theme 'Professional,' the data show extended key characteristic elements such as confident, challenging, realistic, passionate, and motivated, while under the theme 'Technical,' data from respondent 10 recorded opportunity, manageable, trust, and strong. Next, under the theme 'Smart,' the key characteristics recorded were knowledge, setup, discipline, and leadership. Meanwhile, under the theme 'Credibility,' the extended element of key characteristics recorded through this study is honesty.

From the overall data analysis of 10 respondents, the highest characteristic score shows that confidence is the highest at 28%, followed by challenge and realism at 27%, and passion at 25%. From the research records on respondent 10, the characteristic of confidence showed the highest percentage, likely due to his being a new entrepreneur in the creative industry. Therefore, he feels that confidence is the key element he needs to strengthen to advance in business and, at the same time, to develop the business of *Mengkuang* weaving products produced by LINA Craft. The overall results of the study for respondent 10 are shown in detail in Figure 4.26 and Table 4.25.

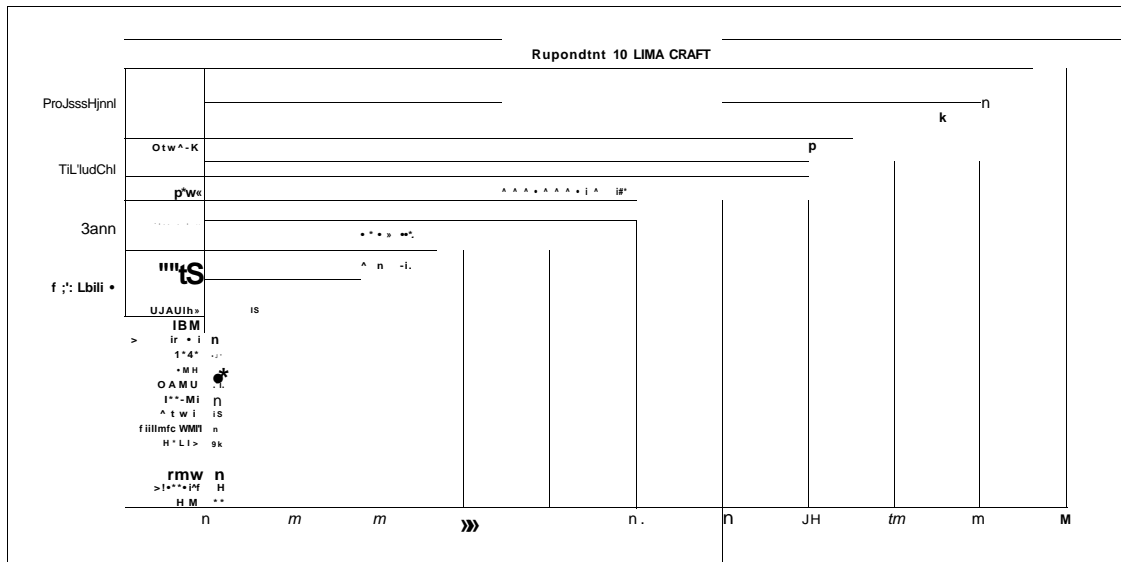


Figure 4.26 Key Characteristic Data Analysis For Respondent 10

Table 4.25

Extended Version of 'Key Characteristic' Based 'Coding' Preliminary Study From Respondent 10

PROFESSIONAL	TECHNICAL	SMART	CREDIBILITY
- Opportunity	- Target	- Passion	- Honest
- Knowledge		- Planning	
		- Strategy	
EXTENDED VERSION OF CHARECTERISTIC RESPONDENT 10			
- Confident	- Opportunity		- Knowledge
- Challenge	- Manageable	- Networking	- Set-Up
- Realistic	- Trust	- Education	- Discipline
- Passion	- Strong	- Experience	- Leadership
- Motivate			
KNOWLEDGE	SELF-IDEPENDENT	CREATIVE	OPPRTUNITY

4.7 STAGE 2: Associated with Design and Economic Characteristics of Creative Entrepreneurship

From a study of 10 respondents in the creative arts and creative practice, the researcher has obtained data to answer R02 and RQ2 in this study. The researcher interviewed 10 respondents, and the results revealed both differences and similarities in the data. To analyse the economic design elements used by this creative entrepreneur and his rivals to achieve the key characteristics and attributes of this creative entrepreneur through the Design and Economic segment matrix.

The researcher conducted interviews and observational research with ten respondents to identify the relationship between creative practitioners' education and experience and their economic outcomes in design, thereby addressing Research Question 2 of the study. All data collected from respondents regarding design and economic arrangements, organised by Segment Matrix, facilitated the development of a framework for an entrepreneurial model tailored to emerging creative practitioners, as illustrated in Table 4.26.

Table 4.26

Analysis of Respondent Data About Perceptions of The Relationship Between Design and Economics

	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10
Design and Economic Perceptions	We focus equally on all... I once made a statement. If you come to 'Ilham Ceramic,' look for things as small as nature to as big as the products we produce.	Ok, when talking about design and economics, I can say that these two are very important... the ratio is probably 40% for design, and 60% for economics.	When talking about designing and economics, at 'Bangkita Ceramic' we have our own rules and regulations for customers. At is we don't follow their wishes...they have to follow our design but by advice. Respondent 3 BANGKITA CERAMIC STUDIO: 17- 17 (0)	Ok from the aspect of design and economy... it can be said that these two aspects are important... we as designers cannot only focus on design... Respondent 4SILA STUDIO: 12 -12 (0)	Next, we have to think about how we want to sell...market our products ...we want to find clients here...we want to make sure that our production is always there...so the economic part of this aspect, Respondent 5 POTTERS PLACE: 14 -14 (0)	Ok, in my view, these two are important. The design factor and the economic factor are things that should be taken seriously by every ceramic's entrepreneur... Respondent 6 SERAMITHA STUDIO: 11 - 11(0)	Okay, in my opinion, design and economy are related to each other. Respondent 7 LOKARISMA STUDIO: 14- 14(0)	In my view, design and economics are very important for us to use them in our business. So, from there, I plan for my products to be commercialised. Respondent 8 KRISTAL LANGKAWI: 11-11(0)	Owhhh, this is the first time I've heard the word 'Designomic'. .hahaha. .ok for my opinion. As a designer, we are experts in design. Respondent 9 LESTARI IKAT BATIK: 11-11 (0)	Hehhe... I really don't know about design and economics... but from my point of view... these two are very important for craft entrepreneurs like us... we must know a little bit about design. Respondent 10 LINA CRAFT: 11- 11(0)

Table 4.27

Data Acquired Through Interviews With 10 Creative Practitioner Respondents According to The Metrix Design & Economic Segment.

	R1	R2	R3	R4	R5	R6	R7	R8	R9	R10
Design	40% is the Design part Respondent 1 ILHAM STUDIO: 34 - 34 (0)	40% for Design Respondent 2 BENDANG STUDIO: 17 - 17 (0)	they have to follow our design, but by advice Respondent 3 BANGKITA CERAMIC STUDIO: 17 - 17 (0)	40% is Design Respondent 4 SILA STUDIO: 12 - 12 (0)	40% ratio for Design Respondent 5 POTTERS PLACE: 14 - 14 (0)	I emphasize 40% to the Design aspect Respondent 6 SERAMITHA STUDIO: 11 - 11 (0)	ratio for the Design aspect is 40% Respondent 7 LOKARISMA STUDIO: 15 - 15 (0)	If I follow the ratio... 40% to the Design aspect Respondent 8 KRISTAL LANGKAWI: 11 - 11 (0)	I can state a 40% ratio for Design Respondent 9 LESTARI IKAT BATIK: 11 - 11 (0)	we must know a little bit about Design Respondent 10 LINA CRAFT: 11 - 11 (0)
Economic	60% Economic Respondent 1 ILHAM STUDIO: 34 - 34 (0)	60% for Economics Respondent 2 BENDANG STUDIO: 17 - 17 (0)	before we start production, we were discuss with the client... explain the possibility about ceramics Respondent 3 BANGKITA CERAMIC STUDIO: 17 - 17 (0)	60% is the Economic aspect Respondent 4 SILA STUDIO: 12 - 12 (0)	60% is for the Economic Respondent 5 POTTERS PLACE: 14 - 14 (0)	60% is the Economic aspect Respondent 6 SERAMITHA STUDIO: 11 - 11 (0)	Economic aspect is 60% Respondent 7 LOKARISMA STUDIO: 15 - 15 (0)	60% is the Economic aspect Respondent 8 KRISTAL LANGKAWI: 11 - 11 (0)	60% is for the Economic Respondent 9 LESTARI IKAT BATIK: 11 - 11 (0)	We also need to know how to sell the price of our products to meet demand and target users. Respondent 10 LINA CRAFT: 11 - 11 (0)

Using the interview findings derived from 10 creative practitioner respondents, the researcher analysed the data utilising MAXQDA Analytics Pro (24.4.1) in 2024 to ascertain the frequency with which each respondent addressed questions pertaining to Design and Economics. The study and analysis of the Design and Economic aspects were crucial in determining the suitability and effectiveness of the Designomic method for Creative Entrepreneurs. Through the data obtained, the researcher was able to examine each respondent's answers to address the Research Objective (RO2) and Research Question (RQ2) of the study, as indicated by the frequencies presented in Figure 4.27.

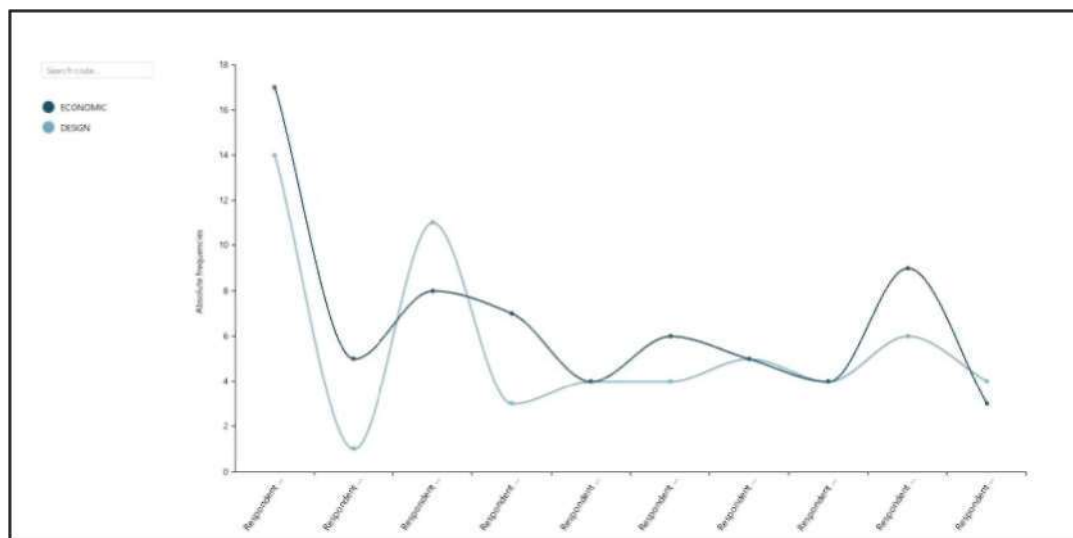


Figure 4.27 Frequency Design and Economic Data Analysed From Interviews Conducted With 10 Creative Practitioner Respondents in This Study

4.7.1 Theme 1: Entrepreneurial Challenges of Professionalism, Technical Expertise, Smart Decisions, and Credibility

Entrepreneurship was characterised by a combination of excitement and uncertainty. Success depended on entrepreneurs balancing professionalism, technical expertise, informed decision-making, and credibility with customers, partners, and investors. Each of these factors played a vital role in shaping the trajectory of a business and addressing the inevitable challenges encountered.

- i. **Professionalism:** In competitive markets, professionalism can be the differentiator that sets a business apart from its competitors. Entrepreneurs

must ensure clear communication, punctuality, and reliability to build trust and foster long-term relationships with clients, stakeholders, and employees. The challenge lies in consistently projecting professionalism, especially when the business encounters stressful situations or periods of growth.

- ii. **Technical expertise:** Entrepreneurs needed to stay ahead of the game by understanding not only their industry but also emerging trends, software, and tools that could give them an advantage. However, balancing the need for technical knowledge with everyday business operations often proved difficult. The challenge lay in acquiring, developing, and applying technical skills without diverting focus from the core aspects of entrepreneurship.
- iii. **Smart decisions:** Every entrepreneur must make difficult decisions that significantly shape the future of their enterprise. These range from selecting an appropriate business model to recruiting suitable personnel and determining effective marketing strategies. Entrepreneurs are tasked with making judicious and well-informed decisions. The challenge lies not only in basing decisions on data and analysis but also in foreseeing potential risks and uncertainties. Entrepreneurs must adeptly navigate ambiguity and derive lessons from their mistakes, ensuring that each decision progressively advances the business towards its objectives.
- iv. **Credibility:** Building and maintaining credibility was recognised as one of the most challenging aspects faced by entrepreneurs. In an increasingly competitive and transparent environment, consumers became more informed than ever and could readily switch to alternative options. Entrepreneurs needed to demonstrate reliability, uphold ethical practices, and establish a track record of fulfilling promises in order to gain credibility. The challenge lay in proving to customers, partners, and investors that the business was trustworthy and capable of achieving long-term success.

4.7.2 Theme 2: Design Thinking Practice

In developing the Designomic Entrepreneurial Model for ceramic creative practitioners, the process followed a Design Thinking approach to address the unique needs of the industry. Initially, empathy was built by gathering data from ceramic entrepreneurs through interviews and observations, revealing key challenges such as

market demand, pricing strategies, and creative gaps. This data was then used to define specific problems, such as the need for sustainable business models or better marketing outreach. Creative solutions were generated, including strategies for product differentiation, niche markets, and enhanced digital presence. Prototypes of these solutions were tested, refined, and implemented, allowing entrepreneurs to make informed decisions and adjust their business practices based on data insights. As a result, the Designomic Entrepreneurial Model helped ceramic practitioners better navigate market complexities, optimise their product offerings, and achieve sustainable business growth.

4.7.3 Theme 2: Cultural and Market Context

In the development of the Designomic Entrepreneurial Model for ceramic creative practitioners, data analysis within both cultural and market contexts proved to be essential. Cultural data allowed for the identification of emerging artistic trends, consumer sentiment, and the cultural significance of ceramics, thereby guiding practitioners in creating products that were both relevant and emotionally resonant. Market data provided insights into consumer demand, competitive strategies, and production costs, enabling entrepreneurs to identify market opportunities and optimise pricing and supply chain processes. By synthesising these insights, the Designomic model facilitated the design of products that aligned with consumer preferences, the tailoring of marketing strategies, and the integration of sustainable practices, ultimately supporting business growth and market differentiation.

4.7.4 Cross-Theme Analysis

This Table 4. 28 reflects how entrepreneurial challenges, Design Thinking practice, and cultural and market context were interrelated in the development of the Designomic Entrepreneurial Model. The synthesis of these themes guided ceramic creative practitioners in navigating the complexities of entrepreneurship, ultimately enabling them to optimise their strategies and achieve sustainable success.

Table 4.28
 Cross-Theme Analysis Interrelated In The Development of The Designomic Entrepreneurial Model.

Theme	Entrepreneurial Challenges	Design Practice	Thinking	Cultural and Market Context
Professionalism	Professionalism is key for trust-building with clients, stakeholders, and employees, especially during stressful situations.	Design emphasises communication and reliability through empathetic engagement with customers.	Thinking clear and through	Cultural insights guide how professionalism is perceived across different consumer groups, helping entrepreneurs tailor their approach.
Technical Expertise	Entrepreneurs face challenges in acquiring and applying technical skills while managing daily business operations.	Design encourages learning and prototyping, allowing entrepreneurs to refine their technical skills and innovate.	Thinking continuous and allowing	Cultural and market data informs the technical trends that entrepreneurs should adopt, balancing expertise with market needs.
Smart Decisions	Entrepreneurs must make informed decisions under uncertainty, balancing risks, data, and market trends.	The Design Thinking process aids in making smart decisions by iterating on prototypes and testing assumptions, reducing uncertainty.	Thinking	Market and cultural data provide key insights into consumer demand, trends, and competitive strategies, helping entrepreneurs make informed choices.
Credibility	Building credibility is a significant challenge, requiring trust, ethical practices, and a track record of success.	Design Thinking helps build credibility by focusing on customer needs and creating reliable, tested solutions.	Thinking	Cultural context data reveals consumer values, allowing entrepreneurs to align their practices with expectations and build long-term trust.
Professionalism & Market Context	Professionalism in handling clients and business operations is essential for standing out in a competitive market.	Design Thinking helps refine professionalism through continuous feedback and adapting to stakeholder needs.	Thinking	Cultural insights into market behaviours guide entrepreneurs in professional interactions with diverse audiences.
Technical Expertise & Design Thinking	Technical knowledge must be balanced with other business skills,	The iterative process of Design encourages development	Thinking the of	Market trends guide which technical skills or tools entrepreneurs should prioritise for

Theme	Entrepreneurial Challenges	Design Practice	Thinking	Cultural and Market Context
	posing a challenge for entrepreneurs.	technical expertise alongside creativity and innovation.		competitiveness and growth.

4.8 The Conceptual of 'GOLD' Key Characteristic Elements

The concept of 'GOLD' was articulated as a theoretical framework aimed at identifying key elements, characteristics, or attributes of creative practitioners to facilitate their transformation into creative entrepreneurs and to establish business networks. In the course of this study, the researcher documented the 'GOLD' elements, which were derived from preliminary research and contributions from related respondents to fulfill the study's objectives. The analysis carried out by the researcher to elucidate the meaning of the 'GOLD' theory revealed four critical components: the term 'G' represented goals, the term 'O' denoted organisation, the term 'L' indicated leadership, and the term 'D' signified development.

4.8.1 The Element Characteristic of 'Goals'

In the diagram presented, the frequency data collected from ten respondents who participated in this study illustrated several key characteristic elements associated with the theme of 'Goals.' The frequency data revealed that among the significant characteristics identified by the researcher through the respondents were business mindset, opportunity, education, realism, experience, target, and focus. All of the characteristic elements recorded from the frequency data of the respondents pertaining to the Goals theme were depicted in Figure 4.28.

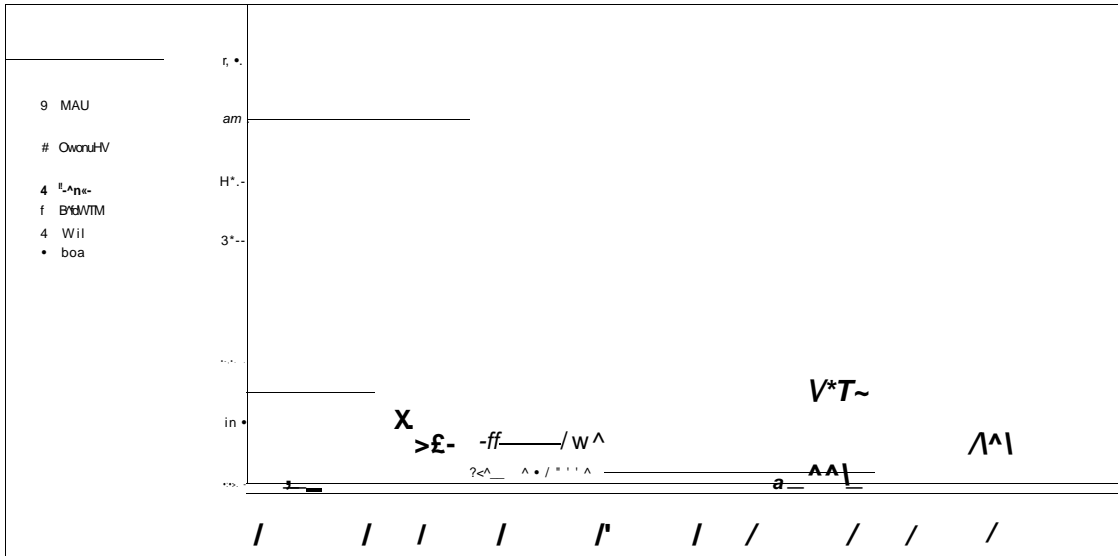


Figure 4.28 Key Feature Factors Given Under The Theme 'Goals' (G) Are Analysed Using Responder Frequency Data

The data presented below clearly delineated the key characteristic elements within the theme of 'Goals,' providing a detailed analysis of the percentage distribution for each characteristic. As illustrated in the accompanying diagram, respondents assigned the highest percentage of 100% to the key characteristics of experience and opportunity. The second highest percentage, at 90%, was attributed to the characteristics of education and realism. Subsequent findings indicated that the characteristic of Target received a third-highest percentage of 80%, followed by the business mindset at 70% and focus at 60%, as represented in Figure 4.29.

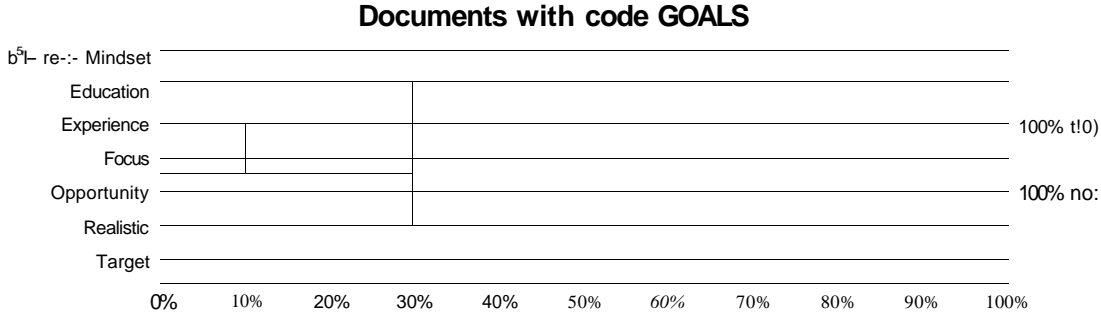


Figure 4.29 'Goals' Theme Percentage of Essential Characteristic Elements

4.8.2 The Element Characteristic of 'Organise'

Under the theme 'Organise,' the diagram presented below illustrated various key characteristic elements identified in the respondents' data relevant to this study. The

frequency data indicated that some of the primary characteristic elements associated with the theme 'Organise' included discipline, expertise, trust, marketing, setup, and manageability. The researcher recorded the frequency data from the study's respondents and grouped it under the theme 'Organise,' as depicted in Figure 4.30. Under the theme 'Organise,' the diagram presented below illustrated various key characteristic elements identified in the respondents' data relevant to this study. The frequency data indicated that some of the primary characteristic elements associated with the theme 'Organise' included discipline, expertise, trust, marketing, setup, and manageability. The researcher recorded the frequency data from the study's respondents and grouped it under the theme 'Organise,' as depicted in Figure 4.30.

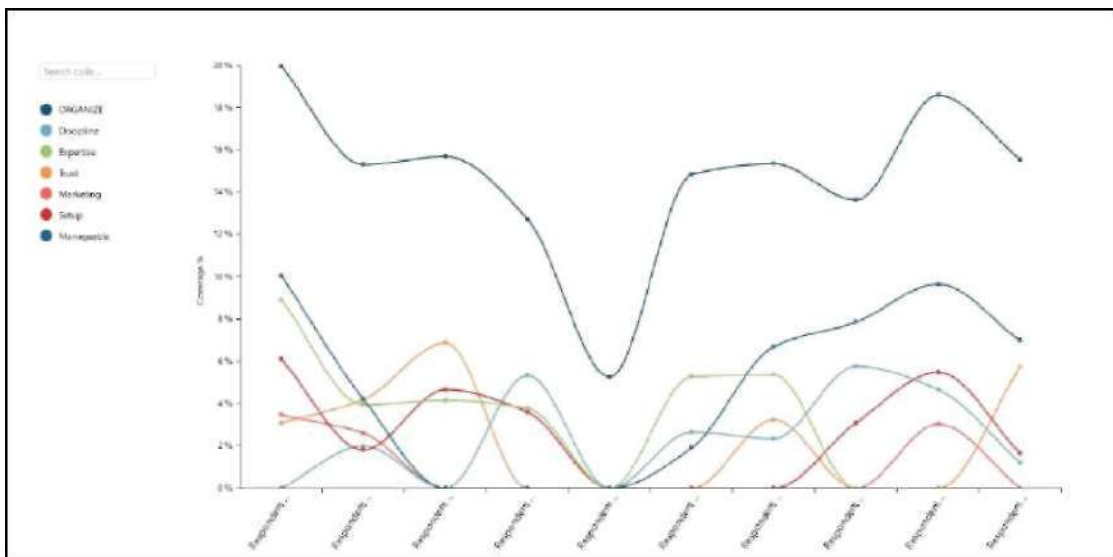


Figure 4.30 Key Feature Factors Given Under The Theme 'Organise' (O) Are Analysed Using Responder Frequency Data

In this study, the diagram illustrated below clearly depicted the percentages of key characteristic elements under the theme "Organise." The data was derived from responses collected from participants who provided insights related to this theme. Analysis of the recorded data revealed that the highest percentage, at 78%, comprised the key characteristic elements of discipline, manageability, and setup. The second highest percentage was associated with expertise, recorded at 67%, while trust was noted as the third highest characteristic at 56%. Marketing followed with a percentage of 33%. These trends were effectively represented in Figure 4.31.

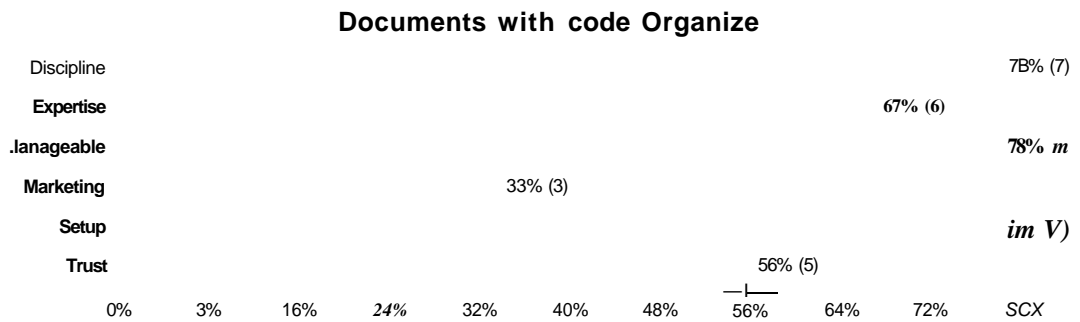


Figure 4.31 'Organise' Theme Percentage of Essential Characteristic Elements

4.8.3 The Element Characteristic of 'Leadership'

The frequency data obtained under the theme 'Leadership' clearly shows several distinct key characteristics that can be recorded in this study, as illustrated in the diagram below. Through the data obtained from the respondents, the researcher has recorded several key characteristic elements under the theme 'Leadership,' including confidence, knowledge, strength, motivation, challenge, and communication. All the information recorded under the theme 'Leadership' is as shown in Figure 4.32.

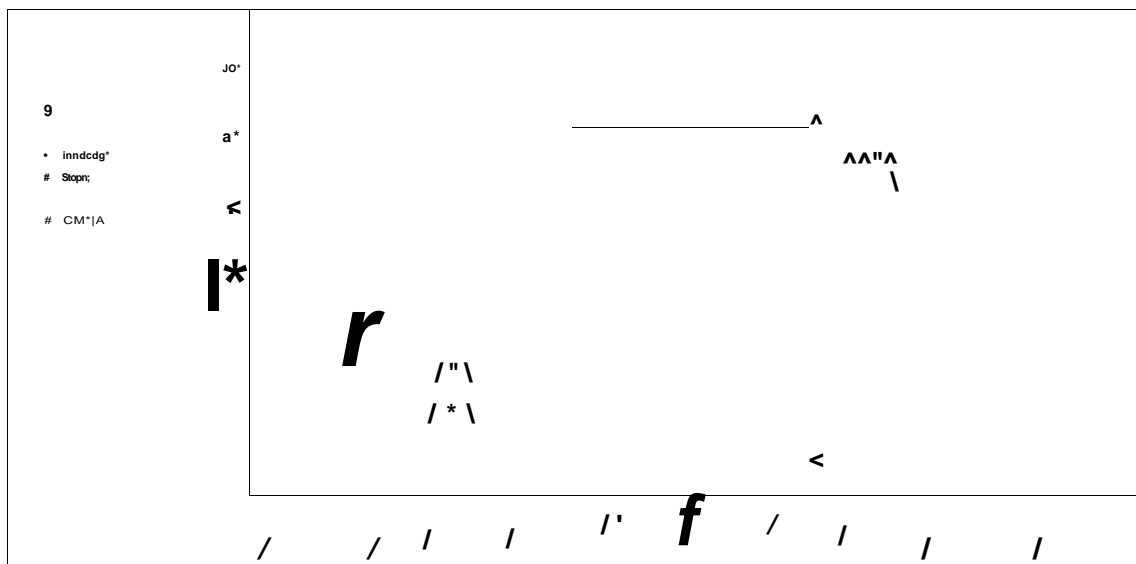


Figure 4.32 Key Feature Factors given Under The Theme 'Leadership' (L) Are Analysed Using Responder Frequency Data

As demonstrated in the diagram below, the percentage of key characteristic elements among the respondents was recorded under the theme of "Leadership" in this study. The data indicated that the highest percentage of responses related to the key characteristic elements of knowledge and challenge, both of which were reported at

100%). The subsequent highest percentage corresponded to the key characteristic element of motivation, which was recorded at 90%. Following this, the third highest percentage was attributed to the key characteristic of strength, at 80%. Additionally, the data revealed that the percentage of confidence was recorded at 70%, while communication was reported at 50%. These percentages were clearly illustrated through the data trends obtained from this study, as shown in Figure 4.33.

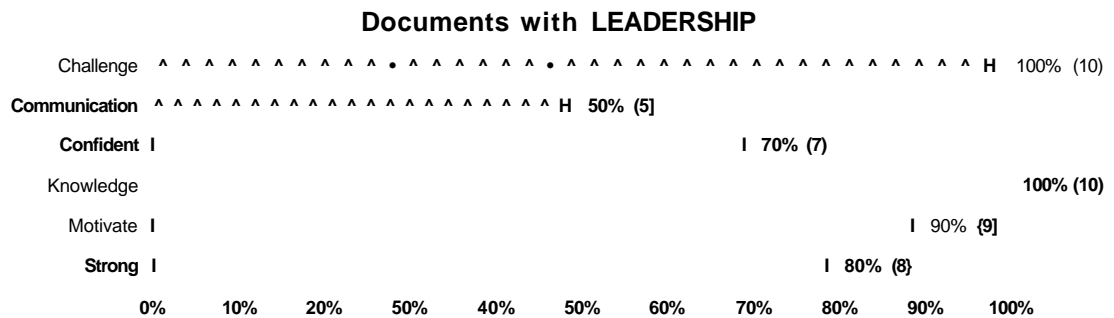


Figure 4.33 'Leadership' Theme Percentage of Essential Characteristic Elements

4.8.4 The Element Characteristic of 'Develop

The diagram presented below illustrated the frequency data obtained from respondents during the study conducted for this research. The research data, recorded under the theme 'Develop,' clearly exhibited several key characteristic elements, including branding, financial acumen, passion, networking, productivity, skillfulness, and confidence. The frequency trends of the key characteristic elements under the 'Develop' theme were distinctly represented in the diagram, as demonstrated in Figure 4.34.

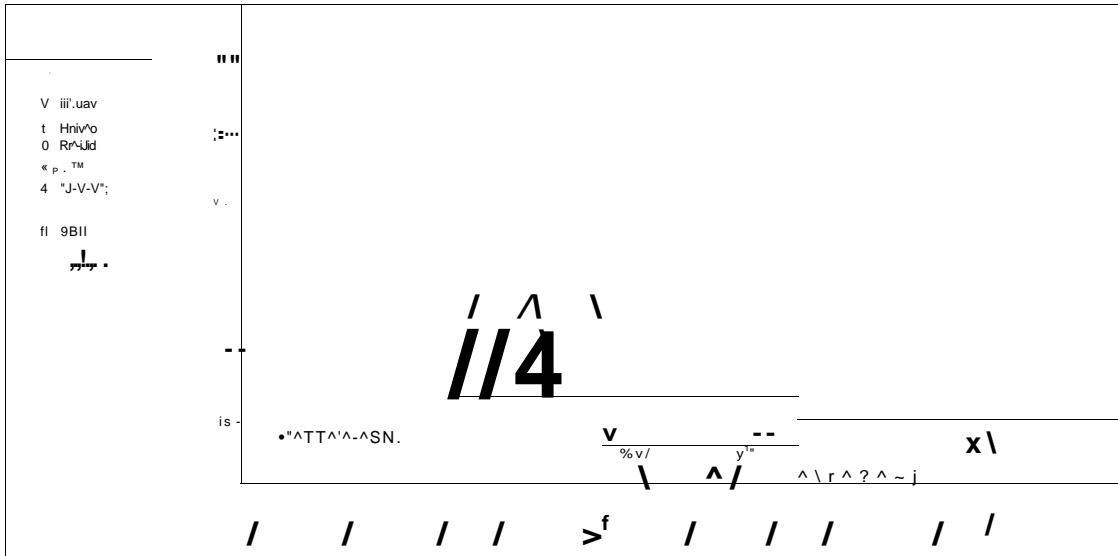


Figure 4.34 Key Feature Factors Given Under The Theme 'Develop' (D) Are Analysed Using Responder Frequency Data

Under the theme 'Develop,' the study presented a clear depiction of the percentage of key characteristic elements recorded. The data obtained from the respondents under this theme differed significantly from that of the previous one. The results indicated that the characteristic of passion accounted for 90%, making it the highest percentage among the key characteristic elements identified in the 'develop' theme. Following this, the second highest percentage, at 80%, was associated with the characteristic of confidence. The findings also revealed that the financial and skillful characteristics each secured a percentage of 70%, representing the third highest percentage. Furthermore, the key characteristic element of productivity registered a percentage of 60%, while branding achieved a score of 50%. These key characteristic elements under the 'develop' theme were clearly illustrated in Figure 4.35.

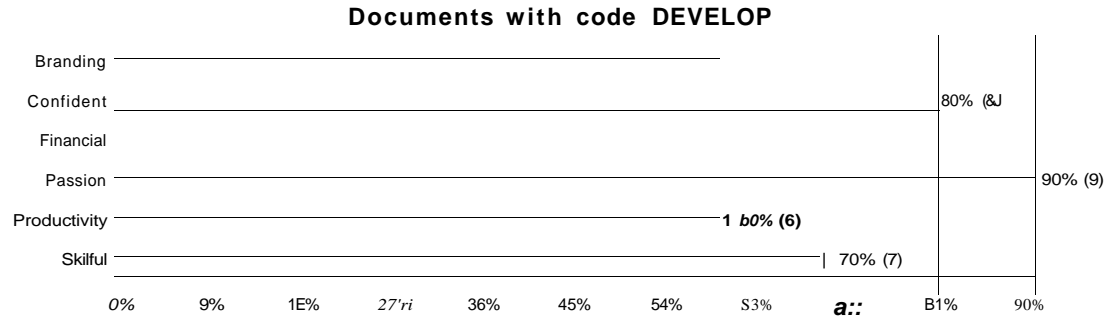


Figure 4.35 'Develop' Theme Percentage of Essential Characteristic Elements

4.9 STAGE 3: The Nature of Entrepreneurship Performance

The data from stage 3 indicated the characteristic performance of each respondent. Entrepreneurship performance within the context of art or ceramic practice involved a blend of creativity and business acumen, wherein artists not only created unique pieces but also navigated the complexities of market demand, branding, and customer engagement. Successful ceramic practitioners cultivated their artistic voice while simultaneously developing effective strategies for marketing, sales, and community building. This dual focus enabled them to sustain their practice, foster innovation, and connect with audiences, highlighting that entrepreneurship in the arts was as much about artistic expression as it was about strategic business management. The analysis detailed respondents' characteristic performance as shown in Table 4.29.

Table 4.29
Analysis Data The Networking and Potential Collaboration That Was Obtained From Each Respondent

No	Respondents	Responses	Researcher
	Doc		Remarks
Respondent 1	ILHAM CERAMIC STUDIO, Pos. 37	"There I made a proposal to apply for a grant. If you think about applying for a grant first and then think about what to do with this money, you can't and don't get the result. Everything needs to start with ourselves, for example. Government agencies such as Agriculture, LADA, FELCRA, or Crafts...they want to have members under them who are able to have an impact on the ecosystem in Malaysia...and they were be proud if any of the members who register below are successful in the field, they do."	Networking towards Government Agencies for financial support
Respondent 2	BENDANG STUDIO Pos. 12, Pos. 22	"After graduation, I struggled to build my own career, starting with meeting and becoming an apprentice and looking for a mentor, Umibaizurah Mahir Ismail, who is one of the most famous ceramic artists in Malaysia." "And sometimes also look at the state government where we opened this ceramic	Networking towards Mentor Artist and Government Agencies

No	Respondents Doc	Responses	Researcher Remarks
		studio, like in Bendang, right. We are indeed registered under the Melaka state government."	
Respondent 5	POTTERS PLACE, Pos. 20	"When they feel like they can relate to you and when they feel welcomed, you were gain loyal regular customers and also friends."	Networking support from Family and friends
Respondent 6	SERAMITHA STUDIO, Pos. 15	"Like I said before, we need to have networking with ceramic groups so that we can be successful together. Together, raise this ceramic industry .Don't bring down other people's businesses."	Networking support from ceramic industries, artist group and community
Respondent 7	LOKARISMA STUDIO, Pos. 19	"I never thought about this. I'm a shy person, .but when I get down to the real business world...we've been here a lot of networking... we're always good at communicating with people...and when we've already started having employees, how do I want to be a boss who can rely on my staff... I want to manage the business well and so on." "We are always networking among ceramic people and in any field of people."	Networking support from ceramic industries, artist group and community
Respondent 9	LESTARI IKAT BATIK, Pos. 15 Pos. 18	"When we sell our products on social media, people don't even know who the designer is; people only know the branding." "Look for networking so we can exchange views. If we go abroad, don't forget to look for potential networking that we can build for us to exchange business. Sometimes we don't know where our sustenance comes from."	Networking support from creative industries, designers' group and community
Respondent 10	LINA CRAFT, Pos. 17	"Actually, there are many government agencies that can help us to start a business. We just have to persuade a little to make a proposal...convince them that we are capable of doing what we want."	Networking towards Government Agencies for financial support

4.9.1 Embodied Performance

Embodied performance referred to artistic expressions that emphasised the physicality and presence of the performer, integrating movement, gesture, and body language to convey emotion, narrative, and meaning. This approach was often employed in disciplines such as dance, theatre, and performance art, where the body served as a primary medium for communication. By engaging the audience through visceral experiences, embodied performance invited deeper connections and interpretations, allowing for a more immersive and dynamic interaction between the performer and the audience.

The analysis of the overall data gathered from the respondents revealed that embodied performance served as a key characteristic pertaining to entrepreneurial attitudes, including aspects such as perform, emphasise, experience, communication, and exposure. The findings indicated that the characteristic of 'Experience' yielded the highest frequency among the responses in this study, with respondent 1 from ILHAM Ceramic Studio recording a frequency of 6. Subsequently, respondents 6 and 10 exhibited the second highest frequencies. Additionally, 'Emphasise' and 'Exposure' recorded notable frequencies, ranking just below 'Experience' among all respondents in the study, as illustrated in Figure 4.36.

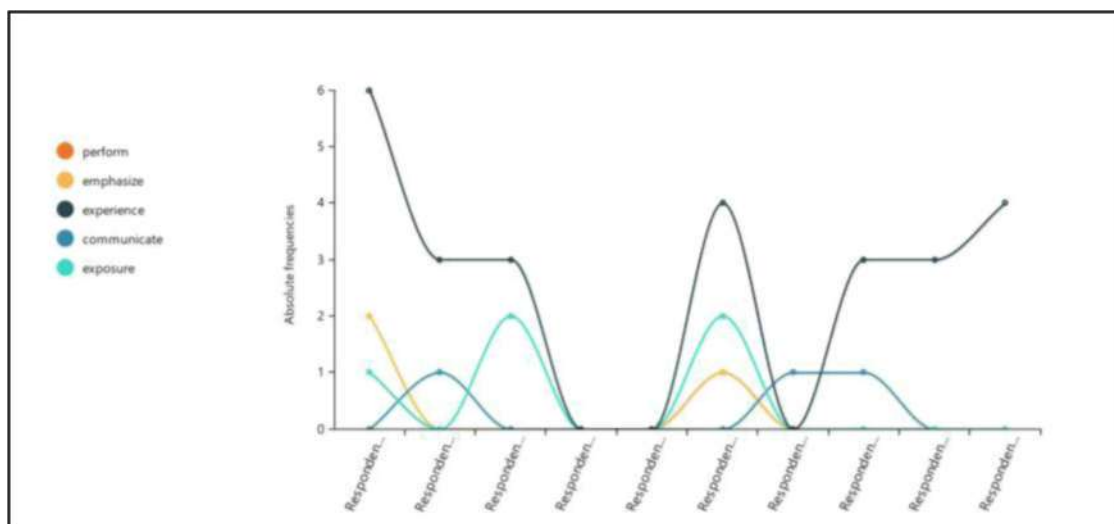


Figure 4.36 Examine The Embodied Performance Frequency Statistics From Each Respondent

4.9.2 Entrepreneurs Passion and Emotionality

Entrepreneurs in the ceramics field often exhibited a deep passion and emotional attachment to their craft, which drove innovation and creativity. This emotionality fueled their commitment to quality, unique artistic expression, and the storytelling behind their pieces, resonating with consumers. Challenges such as market fluctuations and production issues evoked strong emotional responses; however, these same challenges inspired resilience and adaptability, allowing ceramic practitioners to refine their skills and enhance their business strategies. The intersection of passion and emotionality not only enriched the artistry but also established a meaningful connection with customers, ultimately strengthening the brand's identity and loyalty.

Passion and emotionality were vital traits for entrepreneurs, as they fuelled resilience and creativity in the face of challenges. A passionate entrepreneur was driven by a strong belief in their vision, which not only motivated them to persevere but also inspired their team and customers. Emotionality, when channelled positively, fostered empathy and helped entrepreneurs connect deeply with their audience, enabling a better understanding of their needs and desires. However, it was essential to balance emotion with rational decision-making to ensure sustainable business growth. From the trend data obtained from ten respondents, it was observed that the highest achieved key characteristic element was 'Artistic,' which had a frequency of 4 from respondent 1. The second highest key characteristic element was 'Innovation,' which had a frequency of 2 from respondent 2. This was evident in the overall trend of passion and emotionality among the respondents in this study, as illustrated in Figure 4.37.

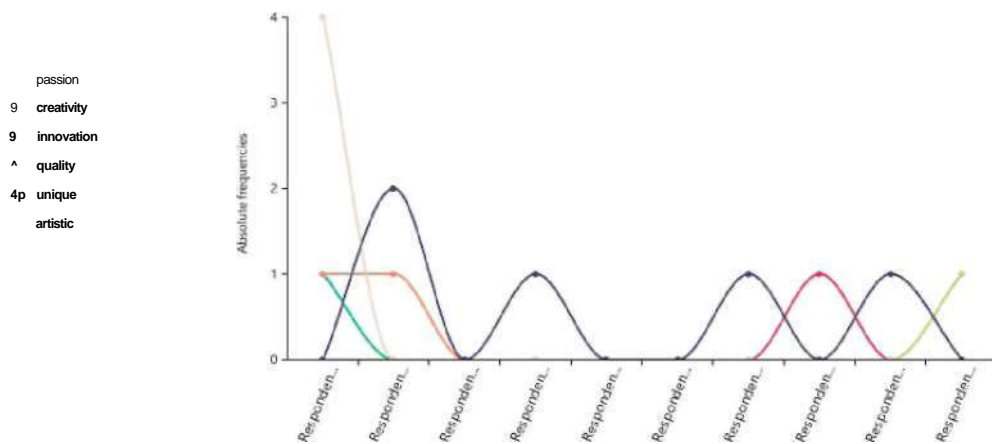


Figure 4.37 The Trend of Data Acquired Through The Highest 'Frequencies' Passion and Emotionality From All Respondents

4.9.3 Prior Knowledge and Experience

As a ceramic practitioner, prior knowledge or experience typically encompassed a foundational understanding of clay types, glazes, firing techniques, and forming methods such as hand-building, wheel throwing, and sculpting. Familiarity with kiln operation and safety, as well as an awareness of the history and cultural significance of ceramics, significantly enhanced one's practice. Participation in workshops or formal education, coupled with hands-on experimentation and practice, further deepened skills in the craft.

The academic background of ceramic practitioners typically included formal education in ceramics, often involving undergraduate or graduate degrees. This education provided a comprehensive understanding of various ceramic techniques, alongside theoretical knowledge concerning materials and their properties. Many ceramic practitioners engaged in research, exploring innovative approaches and sustainability within the field of ceramics, and they contributed to the discipline through teaching, exhibitions, or collaborations within both artistic and industrial contexts.

The analysis of data obtained from ten respondents revealed insights regarding 'Experience'. Respondent 7, representing LOKARISMA Ceramic Studio, demonstrated the highest level of achievement with a score of 12%, in comparison to the other respondents. In terms of 'Knowledge', Respondent 2 also achieved the highest score of 12%). The data collected from all respondents regarding the elements of 'experience' and 'knowledge' has been illustrated in Figure 4.38.

Code	Syste	Respon	Respot	Respon	Respoi	ResDO	Respom	Respom	Responde	Respon	Respond
Experience		5%	4%	10%	1%	2%	3%	12%	8%	9%	2%
Knowledge		1%	12%	6%	3%	5%	6%	4%	7%	4%	2%

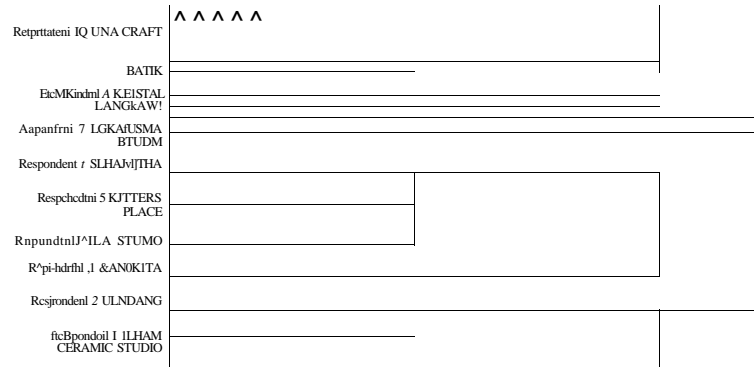


Figure 4.38 The Volume of Data Acquired Through The Highest Percentage Topic of 'Knowledge' & 'Experience' Overall Respondent

The data analysis conducted on code patterns concerning the key characteristic elements of 'Knowledge' and 'Experience' within the overall responses of all participants in this study indicated that the combination of (Education + Knowledge) exhibited the highest proportional data representation, accounting for 16% when compared to other code patterns in the cross-sectional analysis. In contrast, the combination of (Experience + Motivate) demonstrated the second-highest recorded data, which was 9% in this study. The detailed data analysis information derived from the code patterns crossing referred to the comprehensive analysis of respondents through the study that was conducted, as illustrated in Figure 4.39.

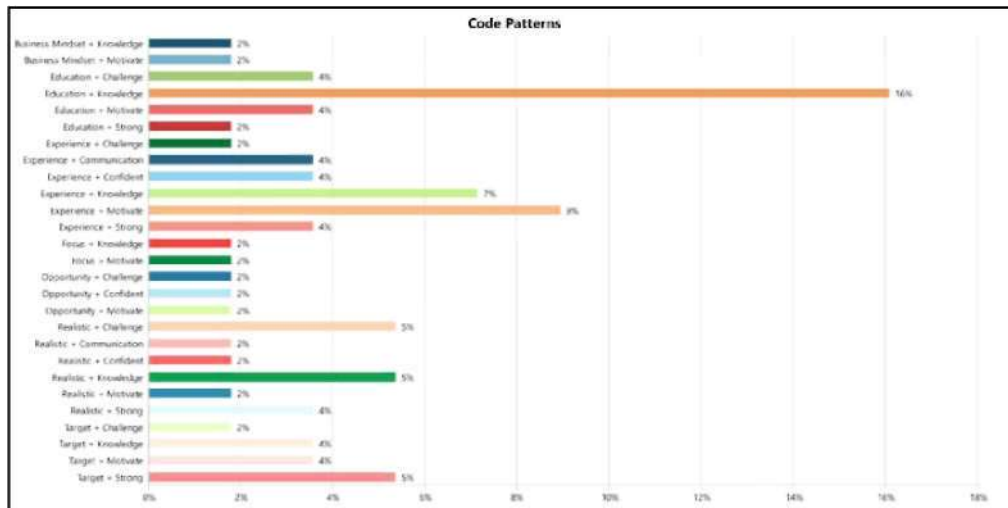


Figure 4.39 The Volume of Data Acquired Through The Highest Percentage Keyword of 'Knowledge' And 'Experience' Crossing From The Overall Respondent

4.9.4 Business Networks and Ventures

Related business networks referred to interconnected groups or associations of companies, professionals, and stakeholders that collaborated across industries or sectors to share resources, knowledge, and opportunities. These networks enhanced collaboration, innovation, and market reach, enabling businesses to leverage each other's strengths. Examples included industry associations, trade networks, and regional business alliances, which often focused on mutual benefits such as joint ventures, networking events, and knowledge sharing among their members. Business networks and ventures demonstrated interconnected relationships and collaborative efforts among individuals and companies to create new opportunities, share resources, and drive growth. These networks facilitated partnerships, innovation, and access to markets, while ventures typically involved the launch of new businesses or projects that leveraged these connections. Successful business networks relied on mutual support, trust, and effective communication to navigate challenges and capitalise on shared goals.

In Malaysia, art and ceramic entrepreneurs explored several related business networks and organisations. Notably, the Lembaga Pembangunan Seni Visual Negara (LPSVN) and the Perbadanan Kemajuan Kraftangan Malaysia (PKKM) were significant entities that fostered collaboration among art galleries and promoted local artists. The Malaysia Ceramics Festival provided valuable networking opportunities and showcased the work of ceramic artists. Moreover, platforms like the Malaysian

Handicraft Development Corporation supported traditional crafts, including ceramics. Engaging with local art collectives and participating in community workshops offered entrepreneurs in the arts sector valuable connections and resources. Additionally, online forums and social media groups dedicated to Malaysian artists and crafters proved beneficial for networking and sharing best practices.

4.9.5 Incubation and Business Talent Development Support

Incubation and business development support constituted critical components for nurturing start-ups and small businesses, aiding them in their transition from conceptualization to operational success. Effective incubation and business development assistance significantly enhanced the prospects of survival and growth for these start-ups. It was vital for incubators and support organisations to customise their offerings to address the specific needs of the businesses they assisted, thereby fostering a vibrant entrepreneurial ecosystem.

As a government agency, the contribution to the development of entrepreneurship among graduates emerged as a necessity to ensure the retention of young entrepreneurs within the workforce. The researcher examined two government entities that substantially aided in the cultivation of entrepreneurs among graduates who had completed their studies and sought to establish their own businesses. The first agency investigated was the Perbadanan Kemajuan Kraftangan Malaysia, and the second was the Balai Seni Visual Negara. The roles of these two agencies were instrumental in supporting graduates as they endeavoured to launch their enterprises through a business incubator program specifically designed for them, as illustrated in Figure 4.40.



GOVERNMENT AGENCY

C Perbadanan Kemajuan Kraftangan
Malaysia

Lembaga Pembagongan Seni Visual
Nejara **J**

KRAHANGAN PULAU PINANG

M —

YOUNG ART ENTREPRENEUR

KRAFTANGAN JANGKAWI

si

YAE/

KRAHANGAN KEIANTAN

S3 *

KRAFTANGAN TERENGGANU

Figure 4.40 Structure The Government Agencies In Malaysia Greatly Helped The Development of Entrepreneurs For Graduates By Entrepreneurship Incubator and Training Program

4.9.6 Performance and Role-Taking

The government's efforts to encourage graduates to pursue entrepreneurial ventures have been established for an extended period. Numerous programs have been implemented by governmental agencies to ensure that graduates possess the necessary support and resources to successfully embark on their business endeavours. The commendable initiatives undertaken by these employment agencies have the potential to empower graduates who demonstrate both the capability and self-confidence to engage in business as their primary occupation. Consequently, it is imperative for every graduate to exhibit outstanding performance in order to meet the qualifications required for selection into the distinctive entrepreneurship programs offered by the involved employment agencies.

The efforts of this government agency in promoting graduate entrepreneurship deserve recognition, and graduates should seize the opportunity to excel if chosen to participate in the program. Numerous funds and grants provided by these agencies are designed to empower graduates to explore entrepreneurship as a viable career path. With the assistance of these funds and grants, graduates can receive training to effectively manage businesses in alignment with established requirements. Through the data analysis obtained from this study, there are 4 respondents directly involved in the

Malaysian Craft Incubator program, while only 1 respondent is directly involved with the Young Art Entrepreneur (YAE) as shown in Figure 4.41.

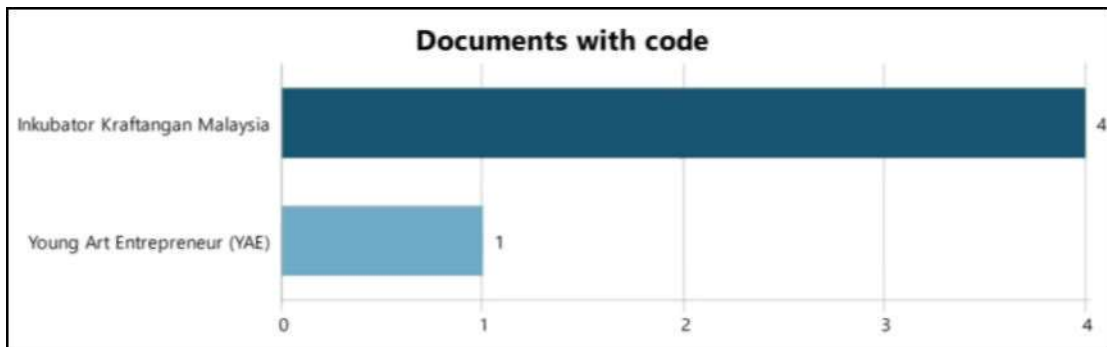


Figure 4.41 Distribution of Entrepreneurs Who Follow The Incubator Program Under Government Agencies

4.9.7 The Signification of Legitimation

Generally, reliance on government agencies to help participants start a business has limitations. The opportunities and benefits offered are temporary and should be used as effectively as possible. Participants need to be careful not to depend too much on government aid and funds, but instead should adopt a proactive approach, recognising that the funds are intended to encourage and support graduates in starting businesses through the incubator programme. In the Curator programme, participants received several benefits and financial support, including access to workspaces and workshops, entrepreneurship training, mentorship from experts, and networking opportunities both domestically and internationally. Over six months, or sometimes longer depending on the incubator's procedures, various efforts were made to expose graduates to real-world business environments and prepare them for the challenges of maintaining their businesses after the programme ends. Throughout this period, graduates remained under the supervision and guidance of relevant authorities. This relationship was evidenced by the data showing the advantages and benefits linked to the programmes offered to graduates for establishing businesses under the incubator scheme, as well as entrepreneurship initiatives managed by two government agencies, as shown in Table 4.30.

Table 4.30

Comparison Structure of Activities From The Malaysian Handicraft Incubator Program and The Young Art Entrepreneur (YAE) Program.

	<i>'Pusat Inkubator Kraftangan' (PKKN)</i>	Young Art Entrepreneur (YAE)
Government Agencies Name	<i>'Perbadanan Kemajuan Kraftangan Malaysia (PKKM)'</i>	<i>'Lembaga Pembangunan Sent Visual Negara'</i>
Program Duration	6 Months	6 Months
Benefits of the Program	Monthly Allowances Space & working area Networking & Business Platform Machinery and workshop equipment facilities Periodic monitoring	Monthly Allowances Container studio Coaching & entrepreneur training Business pitching Business Plane class from expert Networking & Business Platform
Participant qualifications	Graduated from the National Craft Institute, Malaysia Graduate Art Design from IPTA Craftsmen	Malaysian citizens aged 18-35 years Not bound by any contract of employment and scholarship Has produced 5 artworks in 2 years Never involved in any entrepreneurship program organised by the Government Wereing to follow the program full time

To identify in more detail the Kraftangan Malaysia Incubator Program and Young Art Entrepreneur (YAE), the researcher obtained information through interviews with the operators of the Malaysian Handicraft Incubator Program at the Langkawi Handicraft Complex, the Penang Branch Handicraft, the Kelantan Branch Handicraft, and the Terengganu Branch Handicraft. However, the reporting and analysis presented in this study are from the Terengganu Branch Handicraft Incubator Officer, as the program concept is consistent across all states. The following is the analysis obtained from interviews and site visits to the craft incubator centres, as shown in Table 4.31.

Table 4.31

Data Responses of The Kraftangan Malaysia Incubator Program

Kraftangan Malaysia Branch	Responses	Current Incubator Craft
Kraftangan Kelantan Branch	"....and we are open to anyone who is interested in creating a craft business... the requirements we look at are academically... and also in terms of a person's experience in the craft field said... ok for now we give more opportunities to our graduates from the National Handicrafts Institute (IKN)... because they want to encourage us to have graduates from this IKN to become entrepreneurs... because they lose if they have learned about that craft for 3 years..after graduating..they don't become entrepreneurs..in the IKN syllabus there is indeed the subject of entrepreneurship..but here we want to bring them practical through reality..."	Fine Metal & Jewellery Batik
Kraftangan Terengganu Branch	".... If you look at the concept of this <u>Incubator.it</u> is standard according to all states...coordinated by the Head Office at 'Kraftangan Jalan Conly'...When someone has registered under the incubator.	Mengkuang Batik
Kompleks Kraftangan Langkawi	"...maximum 3 years they were be in our permit/space and they are here following all the frameworks that we have prepared.. .in addition to disciplining them..here is a punch card for working days..their attendance were be recorded..for example how they open their own shops..."	Batik
Kraftangan Pulau Pinang Branch	".... The first 6 months of space rental is free..we only ask them to pay the utility bill.. .then we were give them incentives such as equipment...raw materials..and the first 6 months we give them an allowance of RM 1200 per month... (6 Months Only)..."	Ceramic Batik

Data analysis has been recorded from the study conducted on all respondents in this study, showing the significance of entrepreneurs towards start-up programs to create business opportunities through financial assistance and funding allocations from government agencies in Malaysia. As shown in the chart below, there are four (4) respondents who provided feedback on the recorded data, indicating that the four respondents who participated in the incubator program under the 'Perbadanan Kemajuan Kraftangan Malaysia' (PKKN) are Respondent 6 SERAMITHA Ceramic Studio,

Respondent 7 LOKARISMA Ceramic Studio, Respondent 8 Kristal Langkawi, and Respondent 10 LINA Craft. Meanwhile, for the 'Young Art Entrepreneur' (YAE) program under the 'Lembaga Pembangunan Seni Visual Negara' agency, the study data recorded only one (1) respondent involved, which is Respondent 7 LOKARISMA Ceramic Studio. This indicates that Respondent 7 has participated in both programs to take advantage of the opportunities offered by the government agency, as shown in Table 4.32 and Figure 4.42

Table 4.32
Data Obtained From Respondents Regarding The Incubator Program and The Business Start-Up Program

Respondent Doc	Responses	Researcher Remarks
Respondent LOKARISMA STUDIO, Pos. 11	<i>7 "During the 6 months with YAE...I looked for an opportunity to register with the incubator 'Kraftangan Pulau Pinang'..why I chose Penang because I come from Batu Kawan Penang.... "</i>	Incubator 'Kraftangan Malaysia"
Respondent KRISTAL LANGKAWI, Pos. 8	<i>8 "I opened my workshop on a small scale..now I rent at 'Kraftangan Langkawi'..because before I actually participated in their incubator program..but because it has been established for a long time..I am still here..."</i>	Incubator 'Kraftangan Malaysia"
Respondent 10 LINA CRAFT, Pos. 5	<i>5 "I just followed the incubator program at the Kraftangan Terengganu... I have no experience in the field of art...I am a housewife...I was given an opportunity by Kraftangan Terengganu because I have an interest in the production of 'Ayaman Mengkuang. From there I was trained and given guidance in the business..."</i>	Incubator 'Kraftangan Malaysia"
Respondent SERAMITHA STUDIO, Pos. 5	<i>6 "After a few months, I had the confidence to open my own studio, and at that time, I had the strength to join the craft incubator because, at that time, they had an incubator scheme for graduates... .I continued to register and was selected to follow the scheme, and now I have my own studio under the Balik Pulau, Penang Island Kraftangan Malaysia Incubator'..."</i>	Incubator 'Kraftangan Malaysia"
Respondent LOKARISMA STUDIO, Pos. 11	<i>7 "I saw an opportunity that the 'Balai Seni Negara' offered. The name is Young Art Entrepreneur (YAE). Under this program, I learnt about entrepreneurship... "</i>	Young Art Entrepreneur (YAE)

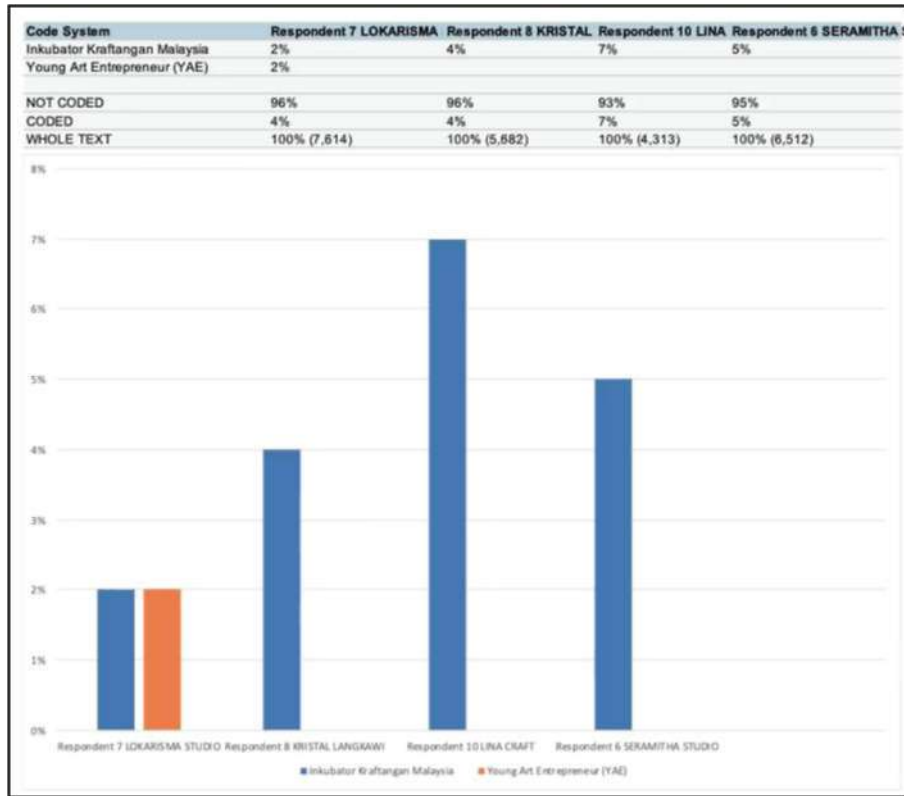


Figure 4.42 Data Analysis of Respondents' Participation In The Kraftangan Malaysia Incubator and Young Art Entrepreneur Program (YAE)

4.9.8 Institutional Support Forces

In Malaysia, institutional support for entrepreneurs is robust, featuring a mix of government agencies, financial institutions, and non-governmental organisations that provide funding, training, and resources. Key entities include the Malaysian Investment Development Authority (MIDA), SME Corporation Malaysia, and various venture capital firms, which offer grants, soft loans, and equity investments. Additionally, initiatives such as the Malaysia Digital Economy Corporation (MDEC) focus on enhancing digital entrepreneurship, while incubators and accelerators offer essential mentoring and networking opportunities. This ecosystem fosters innovation and growth, positioning Malaysia as an increasingly attractive destination for entrepreneurs.

Based on the analysis, several respondents received incentives or funds from institutions in Malaysia. For example, Respondent 1 from ILHAM Ceramic Studio received a financial injection in the form of a 'Clay Processing Machine' and a 'Kiln' for firing ceramic products, amounting to around ten thousand (10) from the 'Kedah State Agricultural Institution'. Additionally, other respondents received business

development funding, such as Respondent 2 from BENDANG Studio, who received development funds from the Melaka State Government to grow his ceramic business. Among other respondents who received opportunities, benefits, and financial support from relevant institutions in Malaysia, the breakdown is shown in Table 4.33.

Table 4.33
Among The Respondents Who Received Financial Support and Business Development Funds From Related Institutions In Malaysia

No	Respondents Doc	Responses
1	Respondent ILHAM CERAMIC STUDIO, Pos. 37 Pos. 42	"...Ok...the most important answer is that a person needs to be diligent...and interested...and only then think about money...how to generate income...and that's where the episode begins... Mr. I want to book what? soap dish?...and that's when the idea came. If a person doesn't have diligence, interest, and how to generate income from the clay material, he won't succeed...." "....The business capital comes later...half of the people turn upside down... like me, the patient is the most important... and there they have given me a fund of RM10,000 for me to buy a kilnforthe purpose of firing ceramic products..." "...If you think about money and limit your creativity and interest... this thing were not succeed. You need to have a good and confident proposal to apply for a grant from the relevant agency...."
2	Respondent BENDANG STUDIO, Pos. 11-12 Pos. 27	"....So does Bendang Studio try to get funds or grants from government agencies to help businesses? Ok there must be..." "... .You can put a high price on those products. For example, in Malaysia, if you put a high price...."
3	Respondent BANGKITA CERAMIC STUDIO, Pos. 22	"...For 2 years have run out of time., energy., money., so u still haven't achieved anything yet... but thanks to that patience I have been able to face every challenge until now..."
	Respondent SERAMITHA STUDIO, Pos. 19	"...In fact, this is smart organising strategy...many government agencies like Craft Incubator..that you can get a platform first..it's true that ceramics need to use a lot of capital...especially to buy Kiln, .but believe me, if we are good at trying and smart at organizing strategy...we can continue what we are interested in..."

and social movements, which can inform product development and marketing strategies. Factors such as increased diversity, environmental consciousness, and ongoing debates about social justice play critical roles in carving out niches for innovative businesses. Additionally, digital connectivity fosters community engagement, enabling entrepreneurs to leverage social media and online platforms to build brands that resonate with target audiences and reflect their values, ultimately driving sustainable growth.

Sociocultural forces influencing a ceramic studio entrepreneur include changing consumer preferences towards handmade and artisanal products, growing interest in sustainability and eco-friendly materials, and increased participation in hobbies and crafts, especially post-pandemic. Additionally, cultural shifts that value personalised and unique home decor can drive demand, while social. At the same time, platforms enable artists to reach broader audiences, share their creative processes, and engage with communities, thus enhancing brand visibility and consumer connection. The data analysis shows that the Material' frequency received the highest score in this study, specifically from Respondents 7 and 4, as indicated in Figure 4.44.

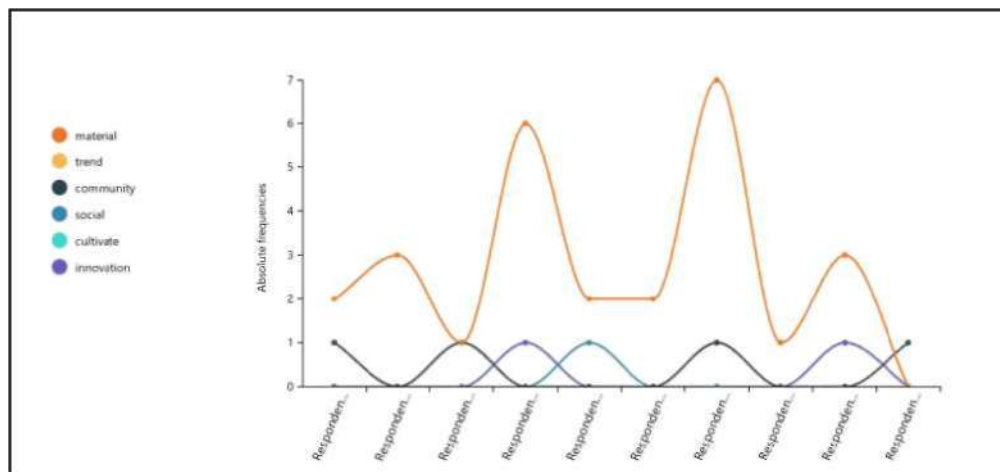


Figure 4.44 Frequency Analysis Received From All Respondents Regarding Sociocultural Force

4.10 Relationship Entrepreneur Performance and Key Activities

The cooperative relationship performance and activities for ceramic practitioners involve collaboration, communication, and shared goals within community or collective settings. This can manifest through joint workshops, collaborative studios, and exhibitions where artists exchange techniques, resources, and

ideas, fostering a vibrant creative environment. Furthermore, these relationships can lead to innovative approaches in technique and design, enriching the overall practice of ceramic art.

A ceramic entrepreneur studio environment typically fosters creativity and innovation, providing a dedicated space for crafting, designing, and experimenting with clay. This studio might include workstations equipped with pottery wheels, kilns, and tools for shaping and decorating ceramics, along with ample shelving for drying and storing pieces. The atmosphere often encourages collaboration and learning, featuring areas for workshops and demonstrations. Proper ventilation and organisation are crucial for safety and efficiency, allowing entrepreneurs to focus on their artistic vision while also managing the business side of their craft, such as marketing, sales, and customer relations.

The Designomic characteristic Creative Entrepreneur model indicates that there are characteristics that can develop respondents' personal talent, as reflected in the data obtained and in the observation of the landscape, workspace, or studio layout design for each respondent. Some of these respondents have developed more than one business cluster to date. The tendency to expand into different business clusters is due to trends and demand for those businesses. Therefore, the researcher has identified characteristics or attributes from all respondents to examine the workspace or environmental landscape, and the routines of respondents' everyday activities and operations while in their studio, which enable respondents to succeed as creative entrepreneurs.

As shown in the figure below, the observation and frequency characteristic conducted indicate that Respondent 1, in terms of performance and activities carried out in his studio setting. The diagram displays the primary activity components present in respondent 1's studio layout plan and trend characteristics activities such as components Class - for teaching space, components Production -for product manufacturing space, components Office - for management space, components Studio or Display - for product exhibition space, and lastly, components Cafe - for creating a different business cluster but with continuity towards the produced products used to promote the products made by ILHAM Ceramic Studio through the food provided in the cafe, served together with the products produced by Respondent 1 himself, The continuity of the frequency data of ILHAM Ceramic Studio's Designomic characteristics through performance and activities has created a studio design landscape to depict the activities carried out by respondent 1 through the conducted study as shown in Figure 4.45.

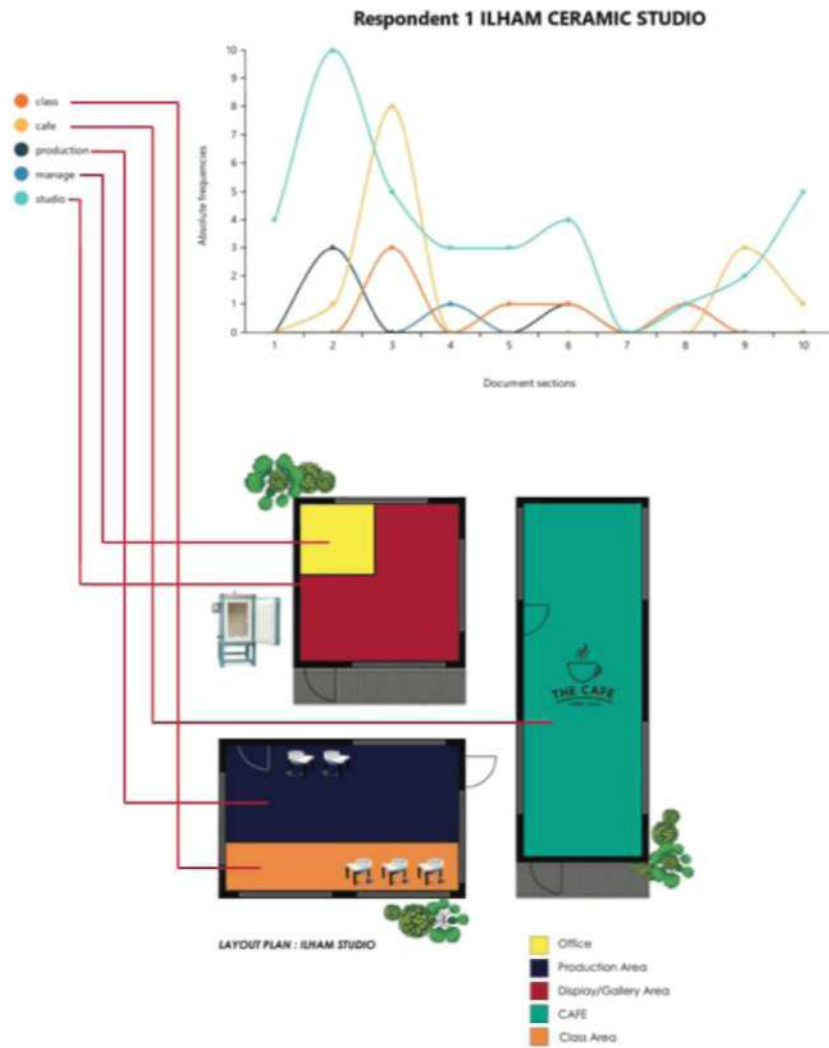


Figure 4.45 The Relation ILHAM Ceramic Studio/Workshop/Space Set-Up and Landscape Activities

For Respondent 2, the frequency data for the attributes evaluated from BENDANG Studio also establish a Production space for manufacturing products, an Office space for management, a Studio or Display space for exhibiting products, and, finally, a Café. This creates a distinct business cluster while maintaining continuity with the produced products used to advertise the products made by BENDANG Studio through the café's food, which is served alongside the products made by Respondent 2 himself, which is a studio design environment formed by the continuity of the frequency data of BENDANG Studio's Designomic Characteristics through performance and activities. The activities that Respondent 2 carried out during the study are depicted in Figure 4.46.

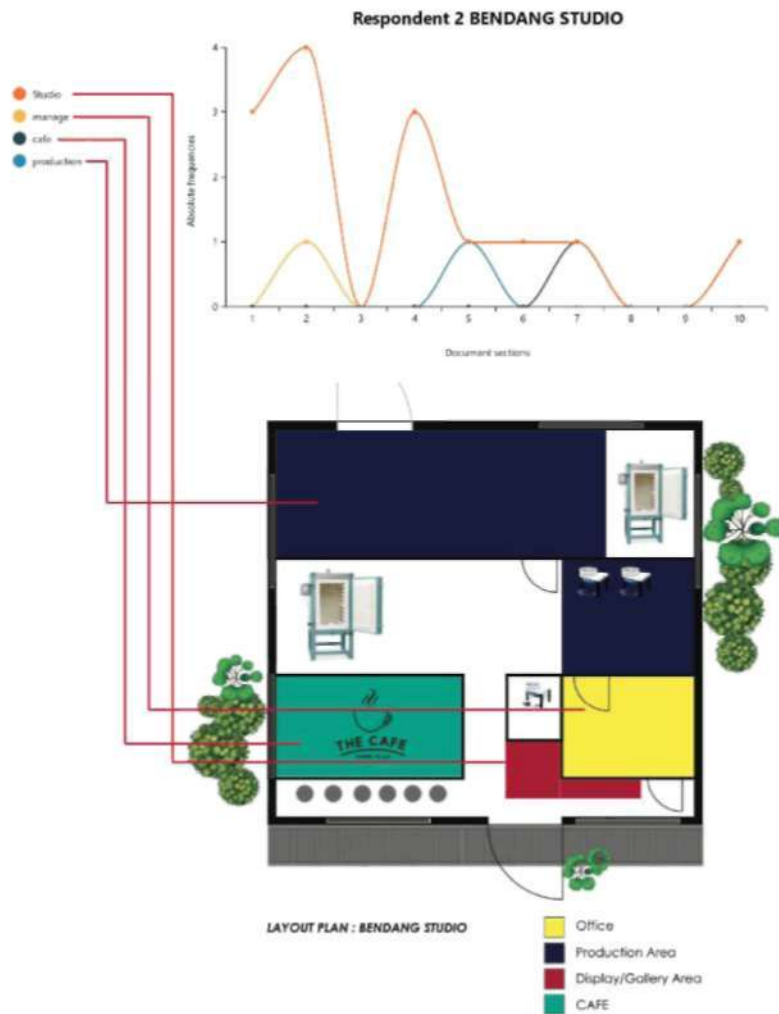


Figure 4.46 The Relation BENDANG Studio/Workshop/Space Set-Up and Landscape Activities.

As for Respondent 3, the frequency data for the attributes evaluated by BANGKITA Ceramic Studio also indicate a Production space for manufacturing products, an Office space for management, a Studio or Display space for exhibiting products, and, finally, a Café. This creates a distinct business cluster while maintaining continuity with the products used and produced by BANGKITA Ceramic Studio, which are marketed through the café's food, which is served alongside Respondent 3's own products. The studio design environment is formed by the continuity of the frequency data of BANGKITA Ceramic Studio's Designomic Characteristics through performance and activities. The activities carried out by Respondent 3 during the study are shown in Figure 4.47.

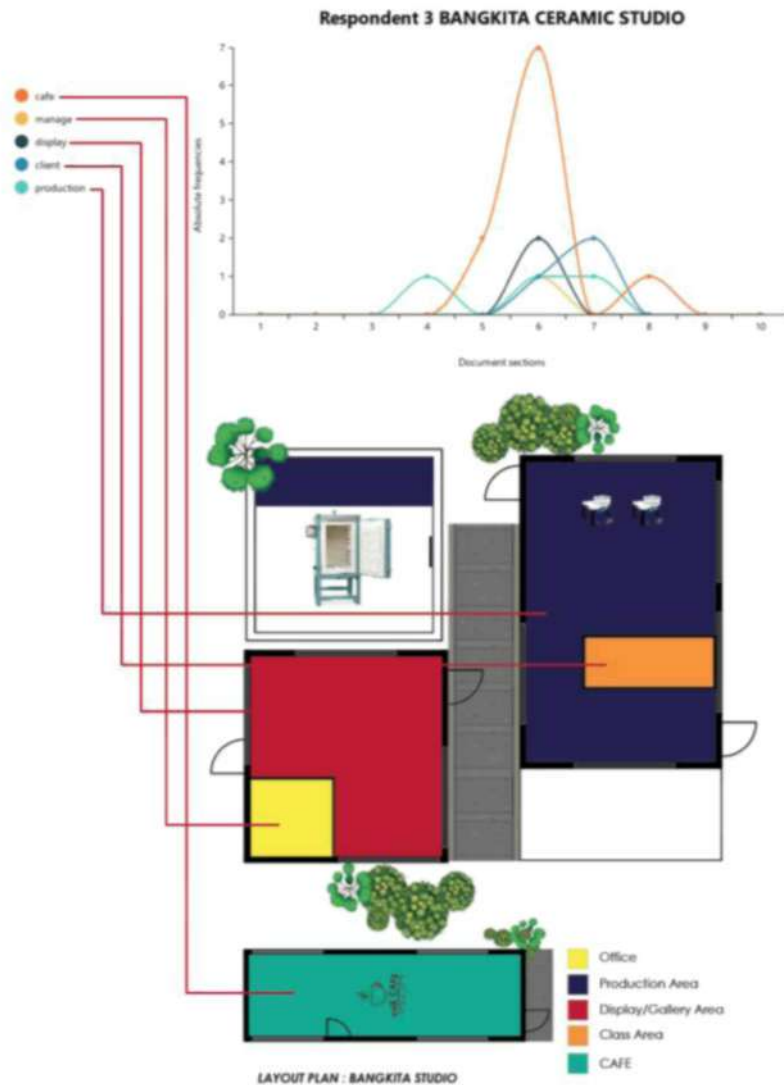


Figure 4.47 The Relation BANGKITA Ceramic Studio/Workshop/Space Set-Up and Landscape Activities.

For Respondent 4, the frequency data from SILA Studio also establishes a Production space for manufacturing products, an Office space for management, a Studio or Display space for exhibiting products, and, finally, a Class for Teaching area. For SILA Studio, the focus is on making its gallery a store to sell ceramic products made by SILA Studio itself, and using it as a space to showcase several works by ceramic artists from both within and outside the country. The characteristic elements of the studio setting identified by Respondent 4 are shown in Figure 4.48.

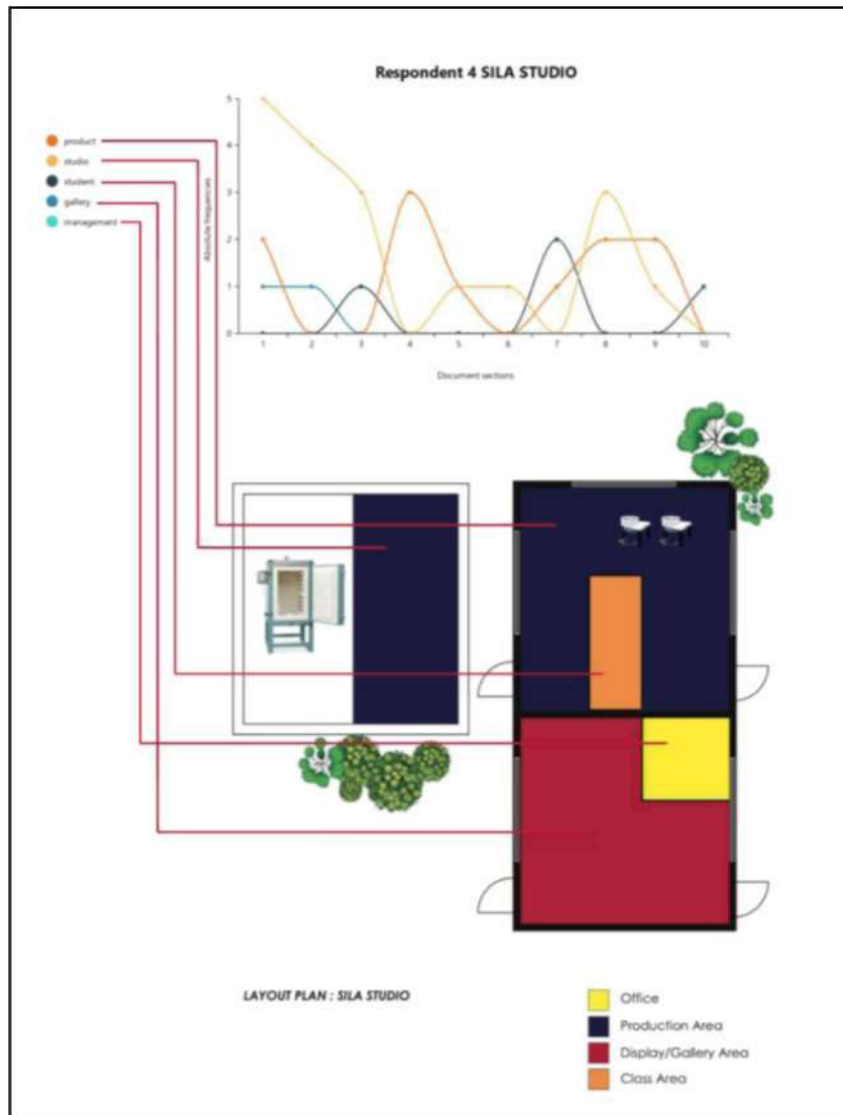


Figure 4.48 The Relation SILA Ceramic Studio/Workshop/Space Set-Up and Landscape Activities.

As shown in the figure below, the observation and frequency characteristics indicate that Respondent 5, in terms of performance and activities carried out in his studio setting. The figure displays the primary activity components present in respondent five studio layout plan and trend characteristics activities such as components Production for product manufacturing space, components Office for management space, components Studio or Display for product exhibition space, and lastly, components Café for creating a different business cluster but with continuity towards the produced products used to promote the products made by POTTERS PLACE through the food provided in the café, served together with the products produced by Respondent 5 himself, Designomic characteristics through performance

and activities has created a studio design landscape by respondent 5 through as shown in Figure 4.49.

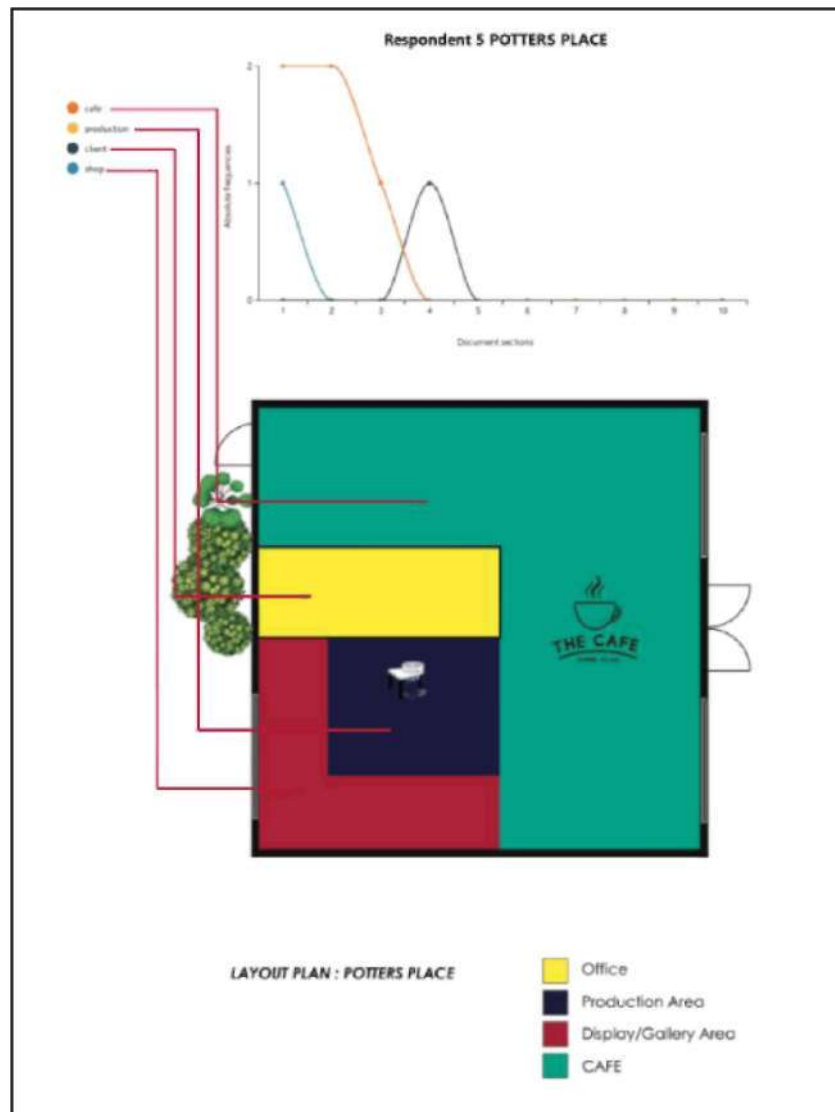


Figure 4.49 The Relation POTTERS PLACE CAFE/Workshop/Space Set-Up and Incubation Landscape Activities

As for SERAMITHA Ceramic Studio, the frequency data of the characteristic evaluated from respondent 6 establishes a Production space for manufacturing products, an Office space for management, a Studio or Display space for exhibiting products, and finally, Class for teaching and demonstration area for school, institutions, company and tourist are visiting his studio. Due to the studio developed by Respondent 6 being an incubator space where the permanent ownership belongs to Kraftangan Malaysia, he considers this a limitation on the layout envisioned by Respondent 6 in planning his own studio concept. The studio design environment formed by the continuity of the

frequency data of SERAMITHA Ceramic Studio's Designomic Characteristics through performance and activities from respondent 6 as shown in Figure 4.50.

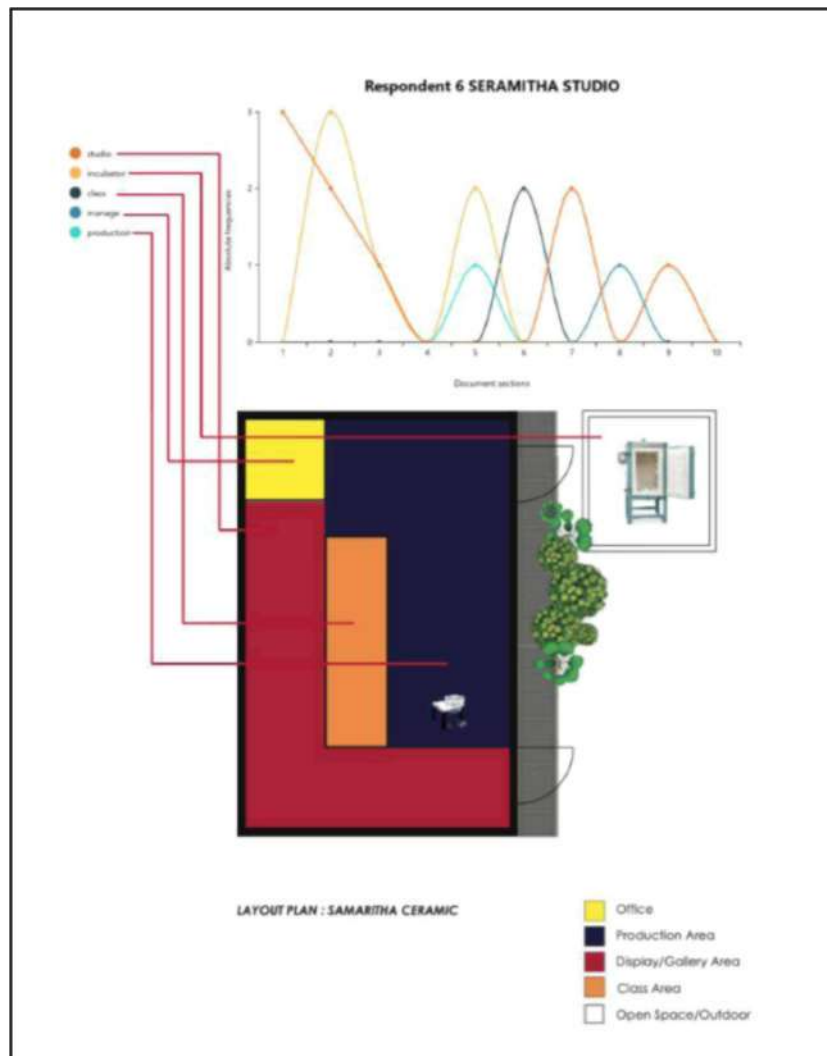


Figure 4.50 The Relation SERAMITHA Ceramic Studio/Workshop/Space Set-Up and Incubation Landscape Activities

As shown in the figure below, through the observation and frequency characteristic conducted, indicates that Respondent 7, in terms of performance and activities carried out in his studio setting. LOKARISMA Ceramic Studio establishes a Production space for manufacturing products, an Office space for management, a Studio or Display space for exhibiting products, and Class for teaching. Due to the studio being an incubator space where the permanent ownership belongs to Kraftangan Malaysia, he considers this a limitation on the layout envisioned by Respondent 7 in planning his own studio concept. The studio design environment formed by the continuity of the

frequency data of Designnomic Characteristics through performance and activities from respondent 7 as shown in Figure 4.51.

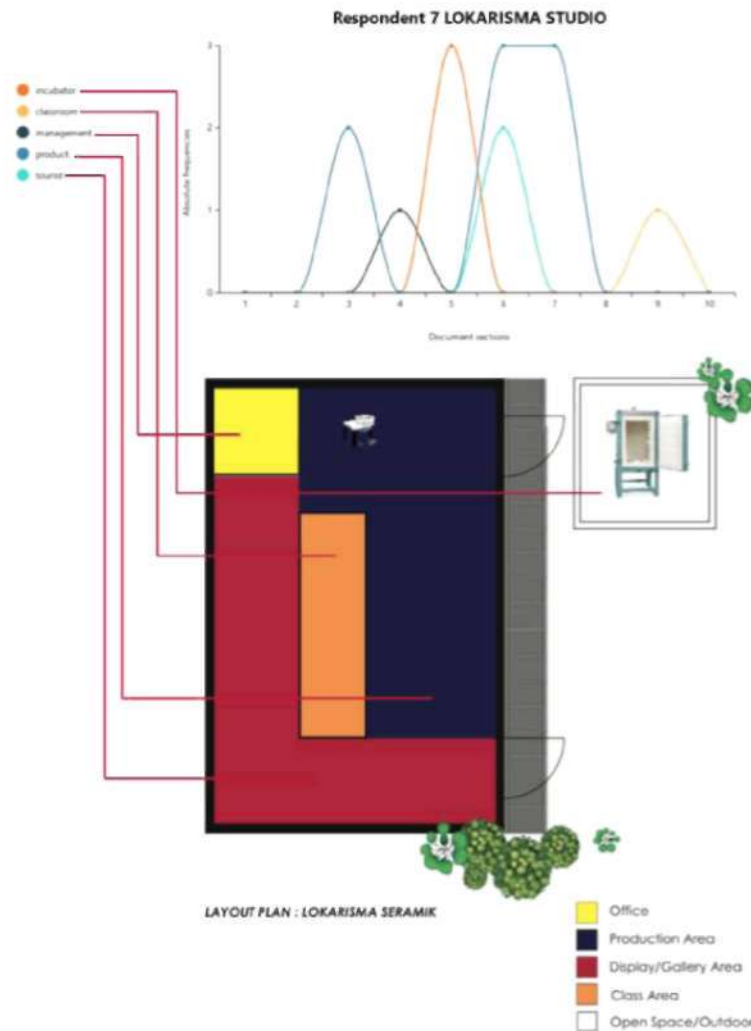


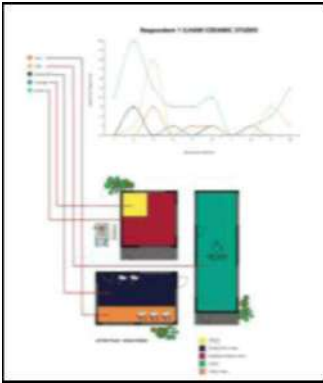
Figure 4.51 The Relation LOKARISMA Ceramic Studio/Workshop/Space Set-Up and Incubation Landscape Activities.

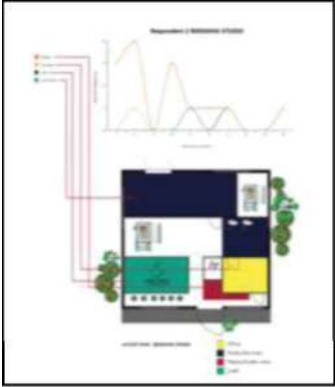
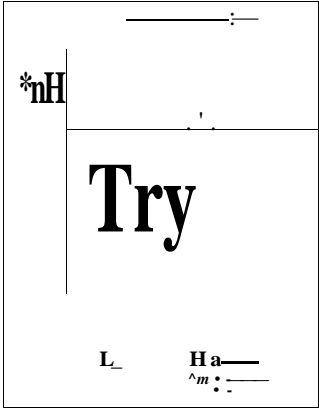

4.10.1 Professional and Appropriate Performance Activities



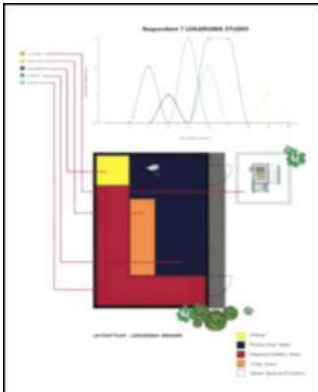
As a ceramic entrepreneur, maintaining a professional and appropriate performance is crucial in establishing credibility and building lasting relationships with clients and partners. This entails consistently producing high-quality ceramics, adhering to ethical business practices, and effectively communicating with customers and suppliers. Additionally, showcasing craftsmanship through well-curated displays,

engaging in community events, and leveraging digital platforms for marketing can enhance brand visibility while ensuring that all interactions reflect a commitment to excellence and respect for the art and the audience. Studio ceramics and performance activities, while distinct, offer a range of possibilities for collaboration and exploration, allowing artists or ceramic practitioner to engage with their mediums and materials (clay) in innovative ways that can enhance the meaning and experience of their work. Because of that, every creative practitioner needs a studio setting or working space that aligns with the concept and practical aspects so that they can consolidate everything they need into one space. The collective characteristics of professional and behavioural performance activities of the respondent as a creative entrepreneur can be described as shown in Table 4.34.

Table 4.34
Correlation and Analysis With Regard To The Respondent's Work Characteristics and Studio Setup

Studio Setting	Key Activities	Theme	Extended Theme	'GOLD'
RESPONDENT 1 : ILHAM Ceramic Studio	Class	Professional	Knowledge	Goals
	Cafe/Restaurant	Technical	Self-Independent	Organise
	Production	Smart	Creative	Leadership
	Office/Management	Credibility	Opportunity	Develop
	Studio/Gallery			
RESPONDENT 2 : BENDANG Studio	Cafe/Restaurant	Professional	Knowledge	Goals
	Production	Technical	Self-Independent	Organise
	Office/Management	Smart	Creative	Leadership
	Studio/Gallery	Credibility	Opportunity	Develop

Studio Setting	Key Activities	Theme	Extended Theme	'GOLD'
				
RESPONDENT 3 : BANGKITA Ceramic Studio	Class	Professional	Knowledge	Goals
	Cafe/Restaurant	Technical	Self-Independent	Organise
	Production	Smart	Creative	Leadership
	Office/Management	Credibility	Opportunity	Develop
	Studio/Gallery			
RESPONDENT 4 SILA Studio	Class	Professional	Knowledge	Goals
	Production	Technical	Self-Independent	Organise
	Office/Management	Smart	Creative	Leadership
	Studio/Gallery	Credibility	Opportunity	Develop
RESPONDENT 5 : POTTERS PLACE	Office/Management	Professional	Knowledge	Goals
	Production	Technical	Self-Independent	Organise
	Cafe/Restaurant	Smart	Creative	Leadership

Studio Setting	Key Activities	Theme	Extended Theme	'GOLD'
	Studio/Gallery	Credibility	Opportunity	Develop
RESPONDENT 6 : SERAMITHA Ceramic Studio	Incubation	Professional	Knowledge	Goals
	Class	Technical	Self-Independent	Organise
	Production	Smart	Creative	Leadership
	Office/Management	Credibility	Opportunity	Develop
	Studio/Gallery			
RESPONDENT 7 : LOKARISMA Ceramic Studio	Incubation	Professional	Knowledge	Goals
	Class	Technical	Self-Independent	Organise
	Production	Smart	Creative	Leadership
	Office/Management	Credibility	Opportunity	Develop
	Studio/Gallery			

4.10.2 The Evolution of Creative Practitioners in Shanghai, China

Creative arts and painting have been developed in China for centuries. The world also acknowledges the renowned architecture of the mainland country, such as

The Great Wall of China. Because of the technology and expertise of their specialists at the time, the renowned architecture has remained a tourist attraction to this day. The researcher had the opportunity to conduct research and acquire data on the development of creative practitioners in Shanghai, China, as part of this study. This research data is crucial for the purpose of undertaking surveys and comparisons between creative practitioners in Malaysia and China. Consequently, the researcher acquired research data on a painter who is an artist in China while conducting research in Shanghai. Table 4.35 contains all pertinent information regarding the artist and the research data and Plate 4.41 depicts the researcher's first impression of Mr. Lui Yi at his solo display in MArt Centre on Mogao-Shan Road, Shanghai, China.

Table 4.35
Information About The Painter, A Fine Arts Artist From Shanghai, China.

About	Artist Information
Name	Lui Yi's
Region	Shanghai, China
Age	46 Years Old
Expert Field	Fine Arts / Public Arts
Achievements	<ul style="list-style-type: none"> - Associate Professor - Director of Shanghai Artist Association - Researcher of Institute for Public Art (IPA) - Founder 6ICREATIVE Studio - Former Course Leader for Public Art Department in Shanghai Institute of Visual Arts (SIVA) - External Experts of Product Design College of Shanghai of Arts Design Academy - Visiting Professor of the School of Art and Design, Ji Mei University - Consultant of NOTCH Nordic and China Art Festival - Executive Curator of "Shanghai: Re-design" of Design Shanghai, China - Shanghai Project Public Art - Project Researcher - Judges for Shanghai Student Design Art Competition



Plate 4.1 Mr. Lui Yi's The One of Public Art Designer and Fine Art Artist In Shanghai, China

4.10.3 Collaboration between Interior Designers and Fine Art Artists

Most visual artists in Shanghai, China, had altered their creative methodologies by fostering collaborations among various stakeholders, thereby broadening the scope of visual arts and design beyond solely artists and designers. As a result, they engaged proactively with entities that could provide opportunities and facilitate collaborations, which in turn promoted economic interactions between artists and designers. Lui Yi frequently collaborates with interior designers, architects, and developers to exhibit his creations.

Because this collaboration was considered essential for the business network of all involved, it was imperative that creative practitioners implemented sensible plans for their respective enterprises. As designers and artists, they were unable to operate independently and in isolation. During a conversation with students from the Art and Design department at Ji Mei University in Shanghai, China, it was noted that, to be successful as entrepreneurs in the Art and Design sector, one needed to possess a comprehensive business plan and a strong understanding of strategic planning. Furthermore, he indicated that networking and collaboration among multiple stakeholders had impacted the company's structure and model, thereby indirectly facilitating the creation of their works. To sustain their existence as creative practitioners, it was necessary for them to earn a livelihood through commercial activities. Consequently, the works produced by artists needed to attract attention while

also providing benefits to various parties. Among the works of Lui Yi displayed at the MArt Centre on Mogan-Shan Road, Shanghai, China, was a project a collaboration between a real estate developer and an interior designer. The artwork titled 'Dimensions,' created in 2023, served as a wall decoration in an upscale residence, as shown in Plate 4.2.



Plate 4.2 Lui Yi's Painting Titled "Dimension" Created in 2023

4.10.4 Shanghai Community Creative Arts Project (Co-Living)

Many individuals worldwide were familiar with the name Shanghai, a city located in China. Its population density distinguished it from other urban areas, especially in terms of visual arts. It was described as a city characterised by modernism, technological advancements, and progress. Within the framework of the ongoing project known as the "Community of Co-Living," researchers had the opportunity to conduct investigations. Malaysian researchers participated as resident artists in a venture organised by the Shanghai Academy of Fine Arts in Shanghai, China. Additionally, visual artists from Senegal, Nigeria, Ireland, Germany, Australia, and China took part in the competition. The aim of the project was to develop a public art

initiative intended to influence several rural communities in Shanghai, China. The initiative involved the engagement of visual artists from various backgrounds. Through the help of public arts, this program introduces the community to the ideas and concepts that are associated with visual arts, which have the potential to communicate with the people who live in the area.

The project known as "Dumplinghood" is one of the short-term initiatives that was carried out at the Doming Art Centre in Shanghai, China, over the course of twelve hours. The Chinese cuisine is known for its dumplings, which are not only well-known in China but also recognised all over the world. Because the Chinese community believes that dumplings are a cuisine that can bring together families, friends, and other people who are close to them through the medium of food, they are synonymous with the concept of togetherness. As a result, this public art community project has been given the name "Dumplinghood" in order to highlight the cohesiveness of the local community on Doming Road, which is one of the community areas in the city of Shanghai, China. The neighbourhood around Doming Road is a bustling place that is rich in local arts and culture. By participating in activities and visual arts, residents of all ages, including children, teenagers, and young adults, are given the opportunity to learn about their culture and traditions.



Plate 4.3 The Researcher's Proposal Idea and Preparations For Developing Public Art In Domming City

Plate 4.3 shown a group activity and presentation that aims to present ideas and proposals for the development of public art in the local area of Dongming, Shanghai, China. The concept is predicated on local data collection and research conducted in the

city of Dongming. Qualitative research, which is founded on interviews, observation, and ethnographic research methodologies, was implemented for data collection and research methodology. The task of collecting research data was allocated to each resident artist. Observations were made in the context of the environment of Dongming city, and interviews were conducted with local residents who have resided in the city for generations. The data obtained from the research findings demonstrated that "Dumplinghood" was selected as the subject of the study.



Plate 4.4 Final Preparations and The Installation of The Public Art Project "Dumplinghood"

Over the course of two days in Dongming City, Shanghai, China, Plate 4.4 illustrates the process of developing the concept sculpture "Dumplinghood" and the ultimate product that was produced as a result of this project. In general, the public art project "Dumplinghood" has captivated the local community, particularly the enthusiasm of children in Dongming City, who were able to contribute to the creation of this public art. The artwork in this work emphasises the message by expressing numerous philosophies of life that are prevalent among the local community in Dongming. This serves as evidence that Shanghai, despite its status as the most contemporary city in China, must consistently safeguard its traditional arts, culture, and conventions to prevent them from being absorbed by the passage of time.

4.10.5 Revolution of Creative Practitioner as Entrepreneur in Shanghai

The creative practitioners in Shanghai, China have undergone a considerable transformation, particularly in terms of their mentality. In order to ensure their own survival, creative practitioners are now required to become entrepreneurs or to launch their own businesses. This is in contrast to the traditional practice of merely producing works for exhibitions. Furthermore, the commercial mindset of creative practitioners in Shanghai has undergone a revolution and development in the arts sphere, which has opened the eyes of society as well as investors in the industry. The revolution of creative practitioners in Shanghai, China has brought about substantial changes, particularly in terms of their mentality. In this new paradigm, a creative practitioner must become an entrepreneur or launch a firm in order to ensure their own survival; they are no longer merely responsible for producing works for exhibitions. Furthermore, the commercial mindset of creative practitioners in Shanghai has undergone a revolution and development in the art area, which has opened the eyes of the general public as well as investors in the industry. It is shown in Plate 4.5 above, the 'Family Orchestra' is the name of the public art piece that can be seen in one of the most prominent shopping malls in the city of Shanghai.



Plate 4.5 The "Family Orchestra" Public Art

The work of public art known as "Family Orchestra" was constructed and installed in one of the most renowned shopping malls in Shanghai. This work and sculpture have been constructed and installed in the mall proprietors of shopping malls, housing developers, and office buildings. In addition to this, it functions as an extremely intelligent business platform for investing purposes.



Plate 4.6 Local Ceramic Product Made By Ceramic China Local Artist

A creative practitioner needed to establish and thoroughly consider an entrepreneurial and business ecosystem capable of providing opportunities to showcase their talents to society, aiming to foster a revolution and encourage more dynamic and competitive inventive entrepreneurial activity. This approach was deemed necessary to induce such a revolution. Consequently, it was anticipated that this would positively impact the business ecosystem and improve the creative sector. Simultaneously, it held the potential to generate business profits through collaboration with significant industry stakeholders. During the opening ceremony and promotional activities for a condominium on Moganshan Road in Shanghai, China, ceramic objects crafted by local Chinese artisans were exhibited. These products are illustrated in Plate 4.6.

4.10.6 Similarity Characteristic of Studio Setting between Creative Practitioner in Malaysia and China.

Creative practitioners in China and Malaysia exhibited similar characteristics in their studio environments to those of painters or designers. Observational data collected from artists' studios and workshops in Shanghai, China, identified three main features within the studio environments of Chinese artists: the office component, the production component, and the display/gallery component. These data clearly indicated parallels supporting the studio setup for Malaysian artists or designers, which also exhibited the same three primary aspects as this study. Through creative and design thinking, the design of studio settings for creative practitioners revealed that these three primary characteristic features were predominant and essential in a creative entrepreneur's studio environment, as illustrated in Figure 4.55.

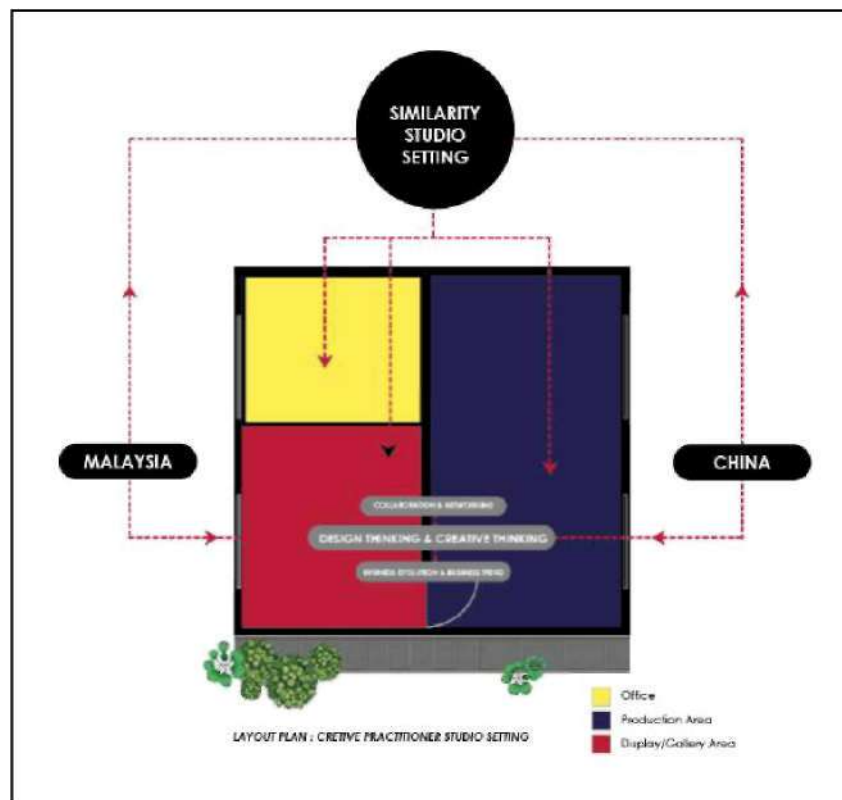


Figure 4.52 The Similarity Characteristics of Creative Practitioner Studio Setting In Malaysia and China

4.11 Summary

This study investigated various entrepreneurial programs implemented by the Malaysian Academy of SME and Entrepreneurship Development (MASMED) at Universiti Teknologi MARA (UiTM), with a focus on identifying the key characteristics and traits of entrepreneurs engaged in these initiatives. The research explored the integration of digital tools, innovative business models, and strategies within entrepreneurial training, particularly examining the development of a Designomic Entrepreneurial Model Canvas for ceramic creative practitioners.

The data collected through interviews and observations was rigorously analysed using qualitative (thematic) methodologies. Insights were drawn from participants' experiences, with emphasis on critical entrepreneurial competencies such as adaptability, creativity, leadership, and innovation. A coding framework was developed, which identified the core entrepreneurial traits essential for success in the evolving economic and digital landscape.

The findings revealed that entrepreneurship programs in higher education, particularly those at UiTM, played a significant role in fostering entrepreneurial mindsets. These programs provided practical, real-world experiences through initiatives such as the Nescafe Youth Entrepreneur Programme (NYEP), Shopee UiTM E-Mail, and the SIMPLYSITY Elite Student Programme, which empowered students to develop business models and navigate e-commerce platforms. Moreover, these programs promoted low-risk business models, such as drop-shipping, that allowed participants to explore entrepreneurship without relying on external capital.

In the subsequent chapters, the impact of these programs will be discussed, focusing on how they shaped the entrepreneurial development of students and graduates. The key characteristics identified through the analysis will be examined further, with particular attention to the attributes that contributed to success and sustainable growth. Furthermore, future research directions will be informed by the findings, addressing gaps in the development of creative entrepreneurs and their role in the broader economic ecosystem.

This summary sets the stage for the forthcoming discussion, where the research findings will be analysed in relation to the study's objectives and the existing literature on entrepreneurship education and business model innovation.

CHAPTER 5

RESULTS AND FINDINGS

5.1 Overview

This chapter is presenting an in-depth analysis of the ongoing results and findings emerging from the research, systematically reporting the data collected from preliminary investigations to case studies. The continuous integration of this data is supporting the evolving analysis, offering valuable insights into key aspects of creative entrepreneurship, the fusion of innovative thinking with business acumen, and the development of the Designomic Entrepreneur Model.

The findings highlight the critical importance of resilience, adaptability, and a willingness to embrace risk as central traits of successful creative entrepreneurs. These characteristics are enabling them to identify market gaps and leverage artistic insights for sustainable business growth. Furthermore, the roles of collaboration and networking are proving to be vital, facilitating the exchange of ideas and resources that enhance creative output. The active integration of technology and social media is empowering these entrepreneurs to reach broader audiences and foster community engagement, driving long-term business success within the creative sectors.

Through the application of several research frameworks, aligned with the study's research questions (RQ), the study is consistently refining its analysis and elucidating the findings. The study is continuously aligning each theme and coding to develop a framework that remains consistent with the study's title while addressing the research problem. The results emerging from this research are either confirming or diverging from earlier investigations, offering valuable contributions to the ongoing discussion of entrepreneurial characteristics and design-driven innovation.

Table 5.1 is mapping the logical progression from the empirical data (R01-R02) to the ongoing development of the theoretical framework (R03), culminating in the proposed Designomic Entrepreneur Model (GOLD), which is integrating design-driven innovation, entrepreneurial traits, and economic sustainability. This proposed model is advancing the understanding of how creative entrepreneurship can be nurtured, emphasising the relationship between creativity, business acumen, and economic growth.

Table 5.1
Mapping of Findings To Each Objective

Research Objective (RO)	Section / Data Source	Summary of Findings	Framework / Output Mapped
R01: To identify the landscape of entrepreneurship training in digital business platforms for future-ready economy roadmap.	Section 5.2 - The Current Entrepreneurship Model in the New Era Business Platform (MASMED UiTM) Table 5.2 - Table 5.6 (Sample 1 - 4)	Analysis of four entrepreneurship programs Co-working & Start-up, E-commerce, Drop-shipping, and Entrepreneur Accelerator revealed dominant traits such as leadership, management, knowledge, creativity, adaptability, teamwork, and opportunity. These elements defined the preliminary entrepreneurial model structure reflective of post-pandemic digital and innovative business environments.	Preliminary framework of the Current Entrepreneurship Model highlighting new-era entrepreneurial behaviour and learning integration,
R02: 2To examine key attributes of ceramic creative practitioners that drive the design economic business model.	Section 5.5 - 5.10 - Target Focus Group Respondents Findings (R1 - R7) Table 5.7-5.17	Empirical analysis from seven ceramic creative-entrepreneur respondents identified the dominant characteristics of motivation, challenge, experience, realism, focus, business mindset, passion, communication, networking, confidence, and financial management. These were organised under four key themes: Professional, Technical, Smart, and Credibility.	Formation of the Extended Version Key-Characteristic Themes and initial conceptualisation of the GOLD Framework.
R03:3.To develop a Designomic Entrepreneur Model canvas in fostering the unique	Section 5.7 - 5.15 - Extended Version Entrepreneurship Key Characteristics	Integration of all thematic analyses produced the four principal themes Professionalism, Technicality, Smartness, and	Final Designomic Entrepreneur Model (GOLD) developed, demonstrating the convergence of

Research Objective (RO)	Section / Data Source	Summary of Findings	Framework / Output Mapped
abilities of ceramic creative entrepreneurial proficiency	& GOLD Figure 5.13 - 5.25	Credibility extended by Knowledge, Independence, Creativity, and Opportunity. The resulting synthesis defined the Designomic Entrepreneur Model (GOLD) that merges design-thinking principles with economic viability.	design creativity and entrepreneurial economics,

5.2 The Current Entrepreneurship Model in the New Era Business Platform

In the current rapidly evolving and technologically advanced era, entrepreneurs are increasingly adapting a more mature, flexible, and progressive mindset in shaping their careers, rather than relying solely on traditional salaried employment. Emerging entrepreneurs, especially recent graduates, are facing the primary challenge of having limited exposure to practical entrepreneurial skills and real-world business operations. This gap is emerging from the significant differences that exist between classroom-based learning environments and actual entrepreneurial experiences. Aspiring entrepreneurs are presently aligning themselves with emerging entrepreneurial models that are responding to the economic shifts and behavioural transformations accelerated by the COVID-19 pandemic, which are profoundly impacting global and local creative industries, including those in Malaysia.

This section is presenting a detailed analysis of the findings and data collected from the study, specifically addressing Research Question 1 (RQ1) and Research Objective 1 (RO1): "To investigate the current entrepreneurship model in the new era business platform." In line with the analysis provided in Chapter 4, the researcher examined four (4) contemporary entrepreneurial models that are being implemented through programs at the Academy of SME and Entrepreneurship Development (MASMED), Universiti Teknologi MARA (UiTM) Shah Alam. The models are emphasising digital transformation, innovative branding, and sustainable business practices that are being tailored to meet the demands of the contemporary market.

On to the *Tunas Mekar* Model, which is primarily emphasising mentoring graduates through real-business exposure and collaboration with established entrepreneurs, the MASMED models are exhibiting a more robust integration of digital competencies, social media engagement, and creative value creation. While *Tunas Mekar* is emphasising experiential learning through field attachment and mentorship, the MASMED-based models are highlighting self-initiative, innovation, and adaptability within digital business ecosystems. This comparison is revealing an evolution in entrepreneurial education, shifting from conventional mentorship-based approaches, as exemplified by *Tunas Mekar*, to hybrid models that are incorporating digital entrepreneurship, creative content, and technology-driven market engagement.

5.3 Cultivating Entrepreneurship Programs at the University Level

Through each of these programs, the researchers are grouping them into 'Coding' and 'Theme' to identify key characteristics or attributes for the preliminary study being conducted on the entrepreneurship programs and program samples in this study. Based on the collected research data, the researcher is meticulously documenting every outcome of this investigation, as illustrated in the graphic that follows. As indicated in Table 5.2, the researcher is documenting the results based on the samples taken from the study's data.

Table 5.2
Result of 'Coding' and 'Theme' From The Entrepreneurship Program Implemented In Malaysian Academy of SME and Entrepreneurship Development (MASMED)

Sampling	Cluster Program	Coding	Theme	Extended Theme
Sample 1	Co-Working & Start-Up	Talent Opportunity Leadership Management Knowledge Responsibility Teamwork Communication Focus	Professional	Knowledge

Sampling	Cluster Program	Coding	Theme	Extended Theme
Sample 2	E-commerce Platforms	Systematic Organised Adaptability Focus Creative Knowledge Responsibility Opportunity Confident Target	Technical	Self-Independent
Sample 3	Drop Shipping Platforms	Risk-Taking Passion Vision Networking Planning Knowledge Strategies Communication Leadership	Smart	Creative
Sample 4	Entrepreneur Accelerator	Opportunity Responsibility Creative Innovative Manageable Knowledge Communication Honest Planning	Credibility	Opportunity

5.3.1 The Element Characteristic of 'Sample 1' Model Entrepreneur Embodies

Table 5.3
The Preliminary Study of The 'Coding' and 'Theme' 'Characteristic Entrepreneur Model Sample 1

Sampling	Key Characteristic (Coding)	Theme	Extended Theme
Sample 1	Talent Opportunity Leadership	Professional	Knowledge

Sampling	Key Characteristic (Coding)	Theme	Extended Theme
	Management	A professional process	Entrepreneurial
	Knowledge	of creating, developing,	knowledge
	Responsibility	and managing a new	encompasses a broad
	Teamwork	business venture to	range of skills and
	Communication	generate profit by taking	insights necessary
	Focus	on financial risks.	for starting and managing a business

Table 5.3 above presents the results of the preliminary study being conducted on sample 1, with the findings from the research data indicating the presence of key characteristic elements such as talent, opportunity, leadership, management, knowledge, responsibility, teamwork, communication, and focus. However, the characteristics of focus, responsibility, and opportunity are not being further explained in this section because they are having similar meanings to sample 1. This is being supported by the research findings shown in the excerpt below, which are demonstrating the existence of all key characteristics from sample 1.

*"...NYEP merupakan satu program keusahawanan yang memberi pendedahan kepada **bakat** (Talent) seseorang pelajar dalam mengendalikan perniagaan..."(Sample 1)*

The statement above indicates that Sample 1 is identifying the key characteristic element of 'talent' through ongoing research data collection, suggesting that the necessary quality for students to become entrepreneurs is talent. The data being collected demonstrates that this element of talent remains important, as is being stated in the statement from Sample 1. This is because the study conducted on Sample 1 is showing that the students participating in the entrepreneurship program are coming from the Faculty of Communication and Media Studies, and the cluster program run by these students is focusing on entrepreneurship based on co-working and start-ups, which is requiring students to open and operate a 'Barista' business. Although the students participating in the Nescafe' Youth Entrepreneurship Program (NYEP) are not coming from business majors, they are challenging themselves and driving the development of their talents as emerging entrepreneurs. Possibly, as students from the field of communication and mass media, they have the advantage of practicing what they learn

and adding value to their business through their expertise in their field. This can demonstrate that their talents can unite in realising their business concept.

*"...la juga memberi **peluang (opportunity)** kepada pelajar untuk berniaga..."(Sample 1)*

The second key characteristic element is being indicated by the findings above, which are demonstrating the use of the characteristic 'Opportunity.' Meanwhile, the results of the study are revealing opportunities for entrepreneurship based on the data obtained from sample 1. As is well known, university students generally aim to continue their studies at the university level to gain knowledge in their fields of interest. However, the introduction of business opportunities on campus further strengthens the field of entrepreneurship during their studies, as it can enhance students' skills by indirectly instilling an entrepreneurial mindset.

*"...Melalui program ini juga pelajar dapat **membina kepimpinan (leadership)** dan pengurusan organisasi secara serius. Kerana program ini melatih para pelajar untuk menjana kewangan melalui hasil jualan. . . ."(Sample 1)*

For example, Sample 1 above shows the main key characteristic, which is leadership. An entrepreneurial organisation requires the concept of leadership to achieve its goals. This study found that, based on the results of sample analysis 1, a form of leadership is needed to ensure the program's progress and to plan for promoting barista businesses. This is because the Nescafe' Youth Entrepreneurship Program (NYEP) must be conducted in groups and evaluated by the industry. Therefore, the data from sample study 1 shows that important business leadership traits are very crucial. This is because these characteristics raise awareness among group members to start a Nescafe' barista business on the university campus. As a student, building a personality in this aspect of leadership were have a positive impact on them if they work in the real business world after graduation.

*"... .antaranya kami dapat belajar untuk **pengurusan tnasa (management)**...ya contohnya...kami kene pandai menyusun jadual kelas danjadual bertugas untukmembuka kioskperniagaan ini... "(Sample 1)*

The primary feature being emphasised is that 'management' is serving as a critical attribute in entrepreneurship, as indicated by the findings from sample study 1. The data from sample study 1 is illustrating the presence of entrepreneurship programs that are assisting students with management aspects, particularly highlighting time management. Students are currently focusing on their academics; however, gaining exposure to entrepreneurial activities is increasingly depending on developing effective time management and similar skills. This aspect of management is extensive in relation to entrepreneurship, encompassing time management, job management, administrative management, among others. Students who are attending classes and lectures should be exercising astute management, particularly in time management, if they are choosing to engage in entrepreneurial activities while studying.

*"... selain itu kami juga dapat menjana pendapatan yang pasif memalui hasil jualan melalui training dan pakar perniagaan yang membantu kami untukmendapatkan **ilmuperniagaan (knowledge)**... "(Sample 1)*

The subsequent essential characteristic factor derived from the research data is 'Knowledge'. The results of this study indicate that the paramount characteristic of knowledge is essential for individuals managing a firm. The dimension of knowledge is expansive; yet, evidence from studies suggests that business acumen is essential for effective business management. Sample One elucidates that business acumen is acquired via training with industry specialists and peers in this entrepreneurial program. This underscores the importance of collaboration between industry and educational institutions to investigate the entrepreneurial ecosystem via university students, as not all business acumen is obtained solely through campus lectures; industry expertise is essential for imparting practical business experience.

*"...Dan apayang boleh soya katakana disini adalahprogram ini memberi impact yang positif kepada kami dimana kami dapat bekerja dalam **kumpulan (teamwork)**... "(Sample 1)*

The results of the subsequent study data are suggesting essential aspects that are contributing to the identification of the characteristic data 'teamwork.' The entrepreneurship program derived from sample study 1 is indicating that teamwork is a critical element that is requiring attention within a business organisation. Collaboration in business is fostering identity and enhancing the capacity for effective group work. The success of a firm is requiring a support structure and collaboration among all partners; it cannot be being achieved in isolation. By fostering collaboration and teamwork, they are encouraging the development of efficient corporate procedures while simultaneously cultivating interpersonal relationships among colleagues for future entrepreneurial endeavours. The essential attribute of 'teamwork' can be effectively utilised to enhance business development and establish a high-quality organisation with significant value in the entrepreneurship sector.

"... Bukan mudah nak berkerja di dalam kumpulan int..dan kami dapat buktikan yang kami mampu untuk menjalankan perniagaan ini secara sistematik kerana setiap pelajar ada posisi dan peka terhadap tanggungjawab (responsibility) masing-masing... "(Sample 1)

The primary attribute being identified from the data analysis of sample 1 is 'responsible,' as indicated in the above statement. The entrepreneurial program illustrated in sample 1 is revealing findings that emphasise the essential trait of responsibility. The aforementioned statement indicates that accountability in business is vital for the seamless operation of the program. Each pupil is possessing distinct functions and responsibilities to fulfil alongside the commercial organisation they are managing. The principle of shared responsibility is systematically enhancing operations and corporate processes, thereby facilitating cooperation across all dimensions. Entrepreneurs who accept this obligation can foster a more sustainable and equitable world while establishing successful and resilient enterprises.

"... Selain itu dapat melatih pelajar cara berkomunikasi (communication) dengan baik dengan pelanggan dan sesama rakan sekerja... "(Sample 1)

The aforementioned remark is indicating that the principal attribute of 'communication' is being derived from the results and discoveries of the sample 1 study

data. The statement is suggesting that this communication is playing a crucial role in business. Initially, it is guiding students on customer communication, particularly as the business model entails the sale of beverage items. They are persuading clients to purchase their beverage items, which is giving them a communicative advantage as they are students in the subject of communication, enabling them to indirectly apply their academic knowledge in managing this business. Additionally, students are engaging with group members to facilitate effective communication and are ensuring that the business is operating efficiently. Effective communication is encompassing active listening, adaptation, and feedback systems that are enabling entrepreneurs to surmount problems, modify tactics, and include multiple viewpoints, thereby fostering innovation and success in their enterprises.

"... .Pelajar juga dapat memberi fokus (focus) perniagaan jika ada event dan sebagainya kerana bila ramai pelanggan meraka akan berasa sangat seronok dan secara tidak langsung memberi semangat yang positif terhadap kami dalam menjalankan perniagaan in... "(Sample 1)

The statement is emphasising that the essential attribute of 'focus' is also signaling critical characteristics and traits of entrepreneurship. This is being demonstrated by the remark in sample 1, which is indicating the necessity to focus on business during events or significant university programs. This is due to the fact that when an event transpires, a substantial crowd is inevitably forming, concurrently resulting in an increase in customers relative to ordinary sales days. During this period, all students are focusing on their individual tasks and obligations while engaging in commercial activities. The attribute of focus can be influencing all elements. This emphasis enhances their capacity to modify tactics and capitalise on emerging opportunities, cultivating a growth mindset essential for successful ventures. Moreover, robust leadership abilities and networks are crucial for assembling teams and securing resources, hence focus their entrepreneurial endeavours.

5.3.2 The Element Characteristic of 'Sample 2' Model Entrepreneur Embodies

Table 5.4
The Preliminary Study of The 'Coding' and 'Theme' 'Characteristic Entrepreneur Model Sample 2

Sampling	Key Characteristic (Coding)	Theme	Extended Theme
Sample 2	Systematic Organised Adaptability Creative Focus Knowledge Responsibility Opportunity Confident Target	Technical Mobilising resources to create and run a new business venture. It encompasses various technical aspects, such as market research, product development, financial planning, and operations management.	Self-independent Being self-independent as an entrepreneur means taking responsibility for your own business decisions, finances, and personal growth. It involves cultivating a mindset that embraces risk, being proactive in problem-solving,

Table 5.4 presents the results of the preliminary study conducted on sample 2, indicating that the research data is identifying the key characteristic aspects of talent, opportunity, leadership, management, knowledge, responsibility, teamwork, and communication. Nevertheless, the attributes of focus, knowledge, responsibility, and opportunity are not being elaborated upon in this section, as they are bearing identical connotations to example 1. The research findings presented in the excerpt below are substantiating the presence of all major characteristics from sample 2.

"... Memang trend meniaga sekarang secara online kan tambah pada musim itu musim Covid-19. Program Ini mengajar kita meniaga di platform e-commerce secara sistematis (systematic)... "(Sample 2)

The primary attribute being derived from the analysis of sample 2 data is 'systematic'. The aforementioned sentence is indicating that the student is articulating that the trend of online commerce is representing the contemporary mode of trade,

which can be being conducted systematically. This remark demonstrates that essential systematic attributes are necessary for an entrepreneur, as they are preparing for enterprises that are systematically employing this e-commerce strategy. This encompasses comprehensive market analysis to discern target demographics and trends, a strategic business plan delineating objectives and success indicators, structured logistics for inventory and supply chain management, and a vigorous digital marketing campaign to enhance traffic and conversions. Moreover, systematic e-commerce platform entrepreneurs are utilising data analytics to assess performance and are making educated judgments, thereby ensuring adaptability and ongoing enhancements in response to market fluctuations.

*"...Platform perniagaan Shopee sangat terkenal pada masa sekarang so kami di ajar untuk **menguruskan (management)** perniagaan online dengan mudah dan prktikal... "(Sample 2)*

The above remark is indicating that the sample 2 study data documents conclusions and findings relevant to the principal attribute of 'management'. The aforementioned statement is indicating that management in internet business might be imparting fresh knowledge in the field of business. The prevalence of online business is making e-commerce management increasingly complex due to its reliance on technology, technical considerations, and mobile platforms. Entrepreneurs of e-commerce platforms are specialising in employing digital tools and analytics to track trends, interact with customers, and enhance operations. Furthermore, they are developing a distinctive brand identity, nurturing a community around their products, and upholding a customer-centric strategy to improve engagement and loyalty. Effective time management and the ability to quickly adapt to client responses to market fluctuations are becoming essential for achieving enduring success in the dynamic e-commerce environment.

*"... Latihan dan **kebolehsuaian (adaptability)** platform Shopee ini memberi kami menjana pendapatan yang tidak perlu menggunakan modal yang tinggi... "(Sample 2)*

The findings from the aforementioned study indicate that the subsequent essential trait is 'adaptability'. The data indicate that sample 2 can engage in e-commerce due to technical training, as online business necessitates technical proficiency. Consequently, adaptation to online business applications is crucial and must be investigated and mastered by students and e-commerce entrepreneurs. Adaptability in e-commerce platform entrepreneurship entails the capacity to swiftly modify tactics, tools, and methodologies in response to evolving market trends, consumer preferences, and technology innovations. Entrepreneurs must embrace experimentation with innovative marketing strategies, utilise developing digital channels, and adeptly adjust their business models to accommodate changing demands. This adaptable e-commerce platform boosts resilience in a competitive environment and promotes innovation, enabling entrepreneurs to capitalise on new opportunities and stimulate growth in their enterprises.

*"... .Ok apa yang soya nampak di program ini kami di beri peluang untuk menjadi seorang yang **kreatif (creative)** melalui hasilprodukjualan kami di platform shopee uitm e-mail ini. Kami di ajar utuk memuat naik gambar produk dengan paparan gambar produk yang boleh memberi impak kepada pelanggan..."(Sample 2)*

The key characteristic element identified through the results of sample 2 research is the emphasis on 'creativity'. As previously stated, entrepreneurs engaged in e-commerce and online business are demonstrated to be required to demonstrate creativity. This is evidenced by the increasingly advanced technology and the use of Artificial Intelligence (AI), which are facilitating entrepreneurs in maintaining creativity and progressing their businesses. This creative concept has been extensively explored by entrepreneurs who are managing their businesses through e-commerce. Characteristic creativity in e-commerce platform entrepreneurship involves the ability to generate innovative ideas, adapt to changing markets, and leverage technology to solve problems or meet customer needs. Creative entrepreneurs are often thinking outside the box, using unique branding, engaging content, and novel business models to differentiate themselves in a crowded digital landscape. They are skilled at identifying trends, envisioning new possibilities, and iterating their products or services

based on user feedback to enhance the customer and consumer experience and drive engagement.

*"... Tidak perlu modal yang banyak , pelajar hanya perlu ada **keyakinan (confident)** terhadap produk jualan kita.. "(Sample 2)*

The result and findings from sample 2 distinctly highlight the essential trait 'confident'. The significance of confidence is essential not just for entrepreneurs but also in many facets of our daily existence. Sample 2 is conveying assurance in the sales product through the aforementioned phrase. As entrepreneurs, they are emphasising the importance of possessing confidence in the product being marketed, as this is effectively persuading buyers and users of its value. Online entrepreneurs are generally demonstrating a robust capacity for adaptability, resilience, and a proactive problem-solving attitude. They have a distinct vision for their enterprise, allowing them to make educated decisions and adeptly navigate hurdles, particularly in the e-commerce sector. Furthermore, they exhibit robust self-discipline, exceptional communication abilities, and an openness to feedback and ongoing education, which are crucial for advancement in the dynamic online and digital environment. Their confidence is frequently manifested in their capacity to promote themselves and their products, utilising social media and digital platforms to establish a trend, brand, and interact with customers.

*"...seterusnya kita perlu ada '**target (target)** market' mereka yang bersesuaian untuk pengguna. Ya sebab itu program ini ada pakar yang akan mengajar kita dan memberi latihan bagaimana untuk mengendalikan platform online ini... "(Sample 2)*

The results from sample study 2 indicate that the essential attribute of 'target' is being present in entrepreneurs. This is being supported by the assertion that every entrepreneur aspiring to operate a firm is identifying their target market and ascertaining the specific demographic that is utilising their goods. This issue is being recognised as significant because understanding the target market and product users is informing promotional strategies and sales approaches. The typical target market in online platform entrepreneurship comprises tech-savvy consumers and those who are proficient in online buying, spanning from millennials to Generation Z. This audience

frequently emphasises convenience, diversity, and low pricing, while also appreciating sustainability and ethical sourcing. Furthermore, niche markets include health-conscious consumers, DIY aficionados, or specialised hobbyists may be pursued for tailored items. Furthermore, geographic segmentation might influence marketing techniques, as urban consumers may exhibit distinct purchase habits relative to rural consumers. Comprehending these defining characteristics enables e-commerce entrepreneurs to adeptly customise their offerings and marketing methods for optimal effectiveness and success.

5.3.3 The Element Characteristic of 'Sample 3' Model Entrepreneur Embodies

Table 5.5
The Preliminary Study of The 'Coding' and 'Theme' 'Characteristic Entrepreneur Model Sample 3

Sampling	Key Characteristic (Coding)	Theme	Extended Theme
Sample 3	Risk-Taking Passion Vision Networking Planning Knowledge Strategies Communication Leadership	Smart A smart leveraging strategic thinking, innovative problem- solving, and data- driven decision- making to create and grow a successful business.	Creative Creativity in entrepreneurship involves thinking outside the box to identify unique solutions, products, or services that meet market needs.

Table 5.5 displays the findings of the preliminary study conducted on Sample 3, indicating that the research data highlights the significant characteristics of risk-taking, passion, vision, networking, planning, knowledge, strategies, communication, and leadership. However, the characteristics of knowledge, communication, and leadership were not be discussed in this section, as they hold the same meanings as in Sample 1 and Sample 2. The research findings detailed in the following excerpt confirm the existence of all principal characteristics from Sample 3.

*"...Program ini melatih pelajar untuk **mengambil risiko (risk-taking)** dalam perniagaan...betul bukan semua perniagaan itu pasti mendapat untungyang besar... "(Sample 3)*

Through the data from sample study 2 above, it reveals that the important characteristic factor of 'goal' needs to be present in entrepreneurs. This can be shown through the statement above, where any entrepreneur who wants to run a business needs to know who their target market is and to whom the product they were sell were be used by which group. This is crucial because if we know who our target market is and who the users of our product are, it can provide an overview of how to sell the product for promotional purposes and so on. Furthermore, the company cluster maintained by Sample 3 is a drop shipping platform concept. This is the key. A risk-taking behaviour that is characteristic of drop shipping platforms Entrepreneurship requires individuals to be wereing to accept uncertainty and to make courageous choices in order to successfully traverse the ever-changing online economy. The management of inventory difficulties without keeping actual stock is included in this category. Other examples include investing in niche products, experimenting with different marketing techniques, and managing inventory. The propensity of entrepreneurs to innovate and adapt in order to achieve profitability is highlighted by the fact that they frequently assess the possible rewards against associated risks, such as the varying reliability of their suppliers and the demand in the market. Successful drop shippers are able to prosper in a business environment that is highly competitive because they are able to balance measured risks with strategic planning.

*"... apa yang kami dapat di sini bagai mana untuk menjadi ahli drop shipping dan mungking suatu hari nanti sy akan menjadi founder produk yang Berjaya kesemua itu perlu ada **minat (passion)**... "(Sample 3)*

In the following key characteristic element, which is shown above, the characteristic of 'passion' is demonstrated. The findings of the research were acquired from the examination of the data used in Sample 3. This can be seen by the statements that are derived from the findings of Sample 3, which are presented above. These statements illustrate that in order to become a founder or an entrepreneur in a drop shipping firm, something that is required is enthusiasm. This is due to the fact that if

there is no emotion, it gives the impression that the actions taken are not made out of one's own desire or are motivated by other reasons, enthusiasm is a key trait of entrepreneurs that use drop-shipping platforms. This enthusiasm is driven by a strong desire for freedom, inventiveness, and the aspiration to develop a successful online business. Entrepreneurs who use this concept platform are frequently deeply inspired by the opportunity to work from any location, the excitement of curating one-of-a-kind products, and the possibility of achieving scalable income. They are eventually propelled to overcome hurdles and innovate within the competitive landscape of online retail as a result of this passion, which fuels their commitment to consistently learn about online trends, optimise consumer experiences, and further refine marketing techniques.

"...dan visi (vision) dalam apa juga kita ceburi termasuklah perniagaan secara drop shipping ini...." (Sample 3)

'Vision' is the most important quality that drop shipping business owners need to possess, as demonstrated by the decision made by the study data on Sample 3, which can be found above. This vision is also one of the most crucial key attributes for an entrepreneur, as demonstrated by the sentence that was just presented. It is possible to observe this through the existence of this drop shipping platform, which exemplifies the civilisation that exists in the operations of modern businesses. The availability of technology at one's fingertips makes it simple for business owners and customers to make purchases of products online, eliminating the need to visit physical distribution centres. The key One of the defining characteristics of drop-shipping platform entrepreneurship is the adoption of a forward-thinking approach that places primary emphasis on the development of an e-commerce experience that is both frictionless and scalable. When it comes to optimising supply chains and customer service, entrepreneurs need to be able to foresee market trends, analyse consumer behaviour, and harness technology. Not only does this vision involve the establishment of a powerful brand identity, but it also involves the cultivation of relationships with suppliers and the guaranteeing of product quality. Furthermore, in order to differentiate themselves in a competitive environment, effective drop-shipping businesses embrace innovation, adapt to shifting market dynamics, and prioritise ethical and environmentally responsible business practices.

*"...owhh apayang say a tahu la... program ini bayak beri faedah kepada soya dari segi menegdalikan **rangkaian (networking)** perniaggan say a... "*
(Sample 3)

Based on the findings of the study data from Sample 3, it can be concluded that the subsequent essential characteristic component is 'networking' as said earlier. It is also possible to observe, through the statement that was just presented, how the drop-shipping platform strategy can result in the formation of networks among business owners. As a result of the research data shown above, it is possible to assert that businesses that use the drop-shipping method are able to construct business networks among themselves in a technological world that is borderless. Furthermore, entrepreneurs are also able to construct business networks that extend to other nations. The importance of relationships and networking cannot be overstated when it comes to the success of drop-shipping platform entrepreneurs. Due to the fact that their company is dependent on third-party inventories, entrepreneurs are required to create solid connections with dependable suppliers in order to guarantee the quality of their products and prompt fulfilment. In the highly competitive environment of e-commerce, cultivating relationships with other business owners can bring useful insights, possibilities for collaboration, and support. Furthermore, the cultivation of a connection with customers through good communication and interaction helps to develop loyalty, stimulates repeat purchases, and increases the reputation of the business. Through the facilitation of collaborations, the enhancement of service delivery, and the expansion of market reach, a robust network should ultimately be able to generate growth.

*"...Semasa soya dalam program ini soya dilantih untuk membuat **perancangan (planning)** perniaggan, target market dan proposal kepada sapa soya harus target untuk menjual produk ini... kami juga diajar car a menguruskan sistem rangkaian perniggan dan diajar cara berkomunikasi sesama ahli kumpulan dan pelanggan.... "* (Sample 3)

The result and findings of the sample 3 research data reveal that "planning" is a significant characteristic aspect that emerges from the examination of the data. As was noted before, there is a significant amount of importance placed on planning when an entrepreneur enters the company world, particularly when it comes to the drop shipping business strategy. It was having an effect on the entrepreneur in terms of product stock,

time, management, and the organisation of the business itself if the methodical planning of the firm is not done correctly. There are a number of essential processes involved in starting a drop-shipping platform business. These steps include conducting market research to locate successful niches, finding dependable suppliers, and creating a presence on either an online marketplace or an e-commerce website respectively. One of the most important things that entrepreneurs need to do is create a business plan that details their intended customers, marketing strategy, and financial estimates. In order to attract customers, they should have a strong emphasis on branding and user experience. Furthermore, the implementation of robust order management systems and good customer service techniques is essential for the purpose of preserving positive relationships and ensuring that operations run smoothly. Over the course of time, maintaining and expanding the drop-shipping business where be facilitated by the ongoing monitoring of market trends and the adaptation to the preferences of customers.

*"...bagi soya lah kann... program ini sangat bagus untuk kita dalam sesebuah kumpulan dropship perniagaan kita kena sentiasa bekerjasama dan menyusun **stratergi (strategy)** perniagaan untuk kita terus maju... "(Sample 3)*

In the analysis results presented above, the important characteristic elements of the study data through Sample 3 are indicated. These elements were gained through the discovery of the 'strategy' characteristic. The preceding passage makes reference to the importance of strategic planning when it comes to conducting business using the drop shipping approach. Businesses who are just starting out in the realm of entrepreneurship might benefit from the availability of such a business platform since it offers them options and conveniences that they would not have otherwise had access to. In the context of drop-shipping platform entrepreneurship, the interpretation of research strategy is conducting an analysis of the competitive landscape, consumer behaviour, and operational efficiency of the drop-shipping model. Among these are the identification of significant market trends, the evaluation of connections with suppliers, and the attainment of an awareness of the technology tools that support online sales and inventory management. For the purpose of optimising business decisions and improving customer satisfaction, a robust research strategy may also incorporate qualitative insights from entrepreneurial experiences. This were ultimately assisted entrepreneurs

in effectively positioning their brands within the ever-evolving ecosystem of e-commerce.

5.3.4 The Element Characteristic of 'Sample 4' Model Entrepreneur Embodies

Table 5.6
The Preliminary Study of The 'Coding' and 'Theme' 'Characteristic Entrepreneur Model Sample 4

Sampling	Key Characteristic (Coding)	Theme	Extended Theme
Sample 4	Opportunity Responsibility Creative Innovative Manageable Knowledge Communication Honest Planning	Credibility Entrepreneurs can enhance their credibility by demonstrating their knowledge of the market, showcasing successful past ventures, maintaining ethical practices, and effectively communicating their vision and strategy.	Opportunity Entrepreneurs who can identify niche markets, leverage emerging trends, and adapt to changing landscapes can successfully capitalise on these opportunities.

The outcomes of the preliminary study that was carried out on Sample 4 are presented in Table 5.6. The findings indicate that the research data highlights the significant element key characteristic of opportunity, responsibility, creative, innovative, manageable, knowledge, communication, honest, and planning. The characteristics of knowledge, manageable, and planning on the other hand, were not be discuss further in this section because their meanings are identical to those of Sample 1, Sample 2 and Sample 3, respectively. These findings from the research, which are discussed in the following paragraph, provide evidence that all of the key features from Sample 4 are present.

*"...Program ini merupakan program start-up entrepreneur ship di mana saya pelajar golongan Asnaf diberi **peluang (opportunity)** suntikan dana perniagaan berjumlah RM 3,000.00 untuk saya menjalankan perniagaan yang saya suka..." (Sample 4)*

The result and finding of the next essential characteristic factor, which is referred to as "opportunity," is demonstrated through the use of Sample 4, which can be found above. The opportunity that is mentioned in the research data is in the form of business capital, as can be seen from the sentence that was just presented. The program that has been formed to aid 'Asnaf' people among university students and to offer them with the opportunity to get business capital amounting to Malaysian Ringgit RM 3,000.00 in order to start a business has been established through the program that is being run in partnership with the industry, specifically Bank Rakyat. One thing that can be said about this situation is that students who are enrolled in higher education programs are always given the option to become entrepreneurs, and the opportunities that are made available to them cannot be exploited for the purpose of gaining personal advantage. As a result, this chance is extremely significant to them because the initial money for their business that was provided by the industry does not need to be repaid; however, they are required to comply with all of the procedures and restrictions that are associated with the program.

*"... Sebelum itu saya di minta untuk **dipertanggungjawabkan (responsibility)** menyediakan plan perniagaan saya untuk dimajukan kepada pihak Bank Rakyat supaya saya layak untuk mengikutiprogram tersebut..." (Sample 4)*

'Responsibility' is the essential quality that is shown to be present in the statement that was just presented. This is demonstrated by the data findings that were obtained from Sample 4. The conclusion of the responsibility and trust that was assigned in the process of carrying out the UNIPreneur program is reached by the analysis of the results gained from this feature, which was obtained through the study that was carried out. The thorough collection and analysis of data, the meticulous draughting of company plans, financial projections, and marketing strategies, and the guaranteeing of compliance with legal and regulatory standards are all examples of the typical responsibilities that are associated with the paperwork involved in business planning

and entrepreneurship. Accountability is something that entrepreneurs need to demonstrate by having a solid understanding of their market, establishing crystal-clear goals, and being open and honest about the opportunities and risks they face. It is also their obligation to continuously examine and update their plans in order to accommodate shifting market conditions and the expectations of stakeholders, which were ultimately lead to the development of sustainable growth and innovation.

*"... .produk yang dihasilkan juga perlu ada unsur **inovatif (innovative)**. Jadi saya di beri tunjuk ajar oleh mentor yang berpengalaman untuk melatih kami untuk membuat plan perniagaan dan melatih kami untuk start-up business...."(Sample 4)*

The preceding sentence makes it abundantly evident that the key characteristic element that represents the key characteristic 'innovative' is the one that is a result of the data findings made by Sample 4. It is more likely to be innovative with the product that is planned to be offered as a result of the features that have been expressed above. Students at universities have the option to study the sort of product they want to sell, which allows for a product differential in comparison to what is already available on the market. This is why the innovative aspect of the product is highly significant for students at schools of higher education. As a result of the fact that it encourages participants to engage in creative and exploratory activities, the innovation in entrepreneurship accelerators program is a crucial component. A collaborative environment, tools, and mentorship are provided to fledgling businesses through these programs. This setting stimulates the development of innovative solutions to existing issues or the establishment of wholly new markets. Innovation-oriented accelerators serve a critical role in boosting a start-up's ability to adapt, expand, and eventually excel in a competitive entrepreneurial landscape. They do this by placing an emphasis on the significance of fresh and innovative ideas as well as agile processes.

*"...saya juga diajar cara **berkomunikasi (communication)** dengan baik terhadap pembekal dan pelanggan. Perkara ini memang saya tidak akan dapat di dalam kelas kerana ianya berbeza dari teori perniagaan di dalam kelas dan di luar perniagaan yang sebenar.... "(Sample 4)*

'Communication' is the following key characteristic element that was generated from the preceding data analysis of Sample 4, which demonstrates the key characteristic. The preceding remark makes it very evident that the essential quality of communication plays a significant role for business owners, particularly for college students who have recently begun their own commercial ventures. The methods that students themselves employ to measure their talents through practical approaches may be different from the communication skills that are taught in lectures by academics. "The" For university students who participate in entrepreneurship activities and programs, having strong communication skills is absolutely necessary since these skills make it easier for them to work together, network with other people, and convey their ideas. Students ought to place an emphasis on active listening, the ability to articulate their opinions in a clear manner, and the capacity to both give and receive constructive criticism. It is also possible for them to improve their capacity to promote their ideas and communicate with potential investors and partners by being proficient in a variety of communication methods, like as presentations, emails, and social media. Students can further empower themselves to effectively convey their entrepreneurial ideas and cultivate ties within the business community by expanding their skills in persuasive writing for marketing components and building their confidence in public speaking.

*"...Program ini sangat bagus kepada pelajar Asnaf seperti saya ..kerana bila kita join program ini kita tahu kita ada komitment yang kena pikul dan kita perlu **jujur (honest)** dalam menguruskan dana yang di beri kepada saya... "(Sample 4)*

With reference to the preceding extract, it demonstrates the essential quality of being "honest" as a consequence of the examination of Sample 4. The preceding remark can be used to provide an explanation of the trait of honesty that is associated with becoming an entrepreneur. Specifically, this is because of the research that was carried out on the Sample 4 honest program, which focusses on the management of trust that is entrusted to them through the finances that they acquire in order to begin a business. The monies that have been allotted to them, despite the fact that they are not expected to be returned, make honesty a very significant quality for someone who has been given this opportunity. This is because it was reflected and ensure that this trait of honesty where be carried through as they enter the commercial world. Transparency, integrity,

and accountability are important components of the kind of honesty that is characteristic of university students who participate in entrepreneurial activity. This indicates that they frequently and honestly speak with their peers, mentors, and investors about their ideas, progress, and issues, thereby creating trust among these individuals. Moreover, students who are honest are receptive to criticism, willing to admit when they are wrong, and dedicated to conducting their commercial endeavours in an ethical manner. This, in turn, contributes to the long-term growth of the entrepreneurial ecosystem as well as the development of constructive relationships.

5.4 Comparison with Previous Studies

The findings of this study reveal significant insights into the entrepreneurial characteristics and activities of ceramic practitioners. The key traits identified align with those seen in prior studies of creative entrepreneurs, with particular emphasis on adaptability, risk-taking, and innovation. As seen in previous research, the ability to recognise and capitalise on business opportunities emerged as a prominent factor in the entrepreneurial success of ceramic creative practitioners. Table 5.7 summarises the comparison of key findings from the current study with relevant previous studies, confirming the alignment and contribution of the research to the existing body of knowledge in creative entrepreneurship.

Table 5.7
Comparison of Key findings From The Current Study With Relevant Previous Studies

Key Characteristic	Current Study Findings	Previous Studies	Comparison
Resilience	Ceramic entrepreneurs exhibit resilience as they adapt to market challenges and uncertainties.	Rosly et al. (2012) found resilience as a critical trait in overcoming obstacles and entrepreneurship.	Consistent with earlier research, highlighting resilience as essential for overcoming entrepreneurial barriers.
Adaptability	Successful ceramic entrepreneurs show high adaptability, adjusting to market demands and changes.	Venkataraman (1997) and Hisrich & Peters (2002) emphasise adaptability in creative entrepreneurship.	Reinforces previous findings on the importance of adaptability in entrepreneurial success.

Key Characteristic	Current Study Findings	Previous Studies	Comparison
Risk-Taking	Willingness to embrace risk is a common trait among ceramic entrepreneurs, especially in exploring new markets.	Studies by Hisrich & Peters (2002) identify risk-taking as a core element of entrepreneurial behaviour.	Supports prior research that risk-taking is a fundamental characteristic of entrepreneurial success.
Innovation & Creativity	Integration of innovative design thinking with business acumen is a driving force in the ceramic industry.	Previous studies highlight the importance of combining creativity with business skills for entrepreneurial success.	Aligns with earlier studies emphasising the need for creative and innovative approaches in entrepreneurship.
Networking & Collaboration	Entrepreneurs in the study leverage collaboration and networking to enhance creative output and business growth.	Networking and collaboration were identified by Rosly et al. (2012) as crucial for success in creative industries.	Consistent with previous research, supporting the role of networks and collaboration in driving creative success.
Use of Technology & Social Media	Technology and social media are actively enabling ceramic entrepreneurs to reach broader audiences.	Research by Hisrich & Peters (2002) discusses how digital tools can expand market reach for entrepreneurs.	Supports previous findings on the role of technology and social media in modern entrepreneurship.
Design-Driven Innovation	The Designomic Entrepreneur Model (GOLD) integrates design-driven innovation with entrepreneurial characteristics.	Design-driven innovation has been emphasised in recent studies as a critical success factor for creative entrepreneurs.	Expands upon existing research by introducing a conceptual model (Designomic) for integrating design and sustainability.

5.5 The Effectiveness Entrepreneur Model Concept of '*Tunas Mekar*'

The *Tunas Mekar* Program is an example of an existing model for entrepreneurship that has the potential to develop young entrepreneurs who have graduated from universities. The *Tunas Mekar* Program was inspired by Tun Abdullah Ahmad Badawi, who served as the fifth Prime Minister of Malaysia. According to the study data that was acquired, it was discovered that the trend of graduates becoming

entrepreneurs has increased every year since the program went into effect in 2005. Providing possibilities for recently graduated college students to become entrepreneurs in a roundabout way by means of the transfer of knowledge to them through the small and medium-sized enterprise (SME) industry is the relevance of this program to entrepreneurs. The Entrepreneur Mentor technique and advice from advisers among academics and industry professionals provide new graduates who are interested in becoming entrepreneurs with the opportunity to manage and operate enterprises. This opportunity is available to them.

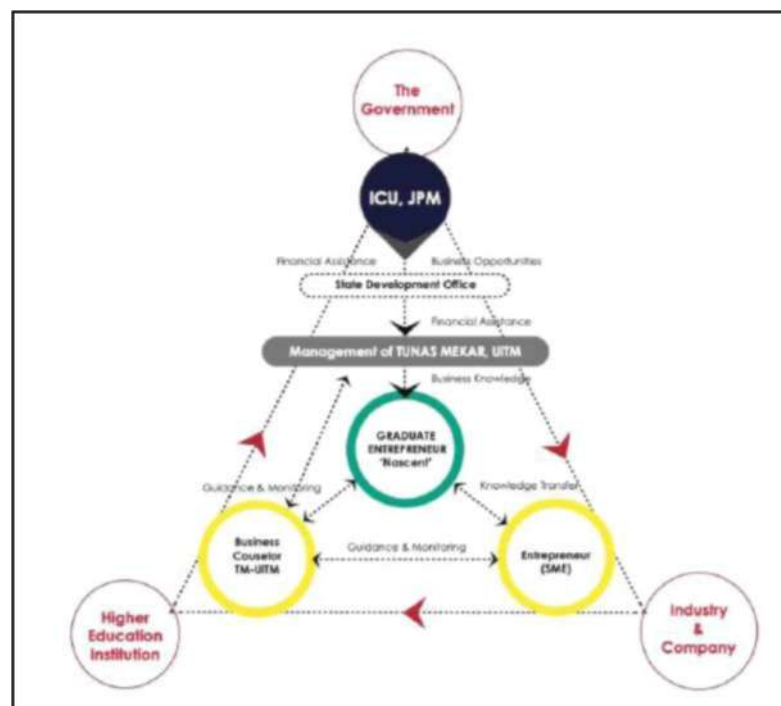


Figure 5.1 The Extended Version Framework of Tunas Mekar Entrepreneurship Program

The framework of the Tunas Mekar Program as shown in Figure 5.1, which was designed by the Malaysian Academy of Small and Medium Enterprise and Entrepreneurship Development (MASMED) at Universiti Teknologi MARA (UiTM), is depicted in the diagram that can be found right above. The data analysis that was collected from the Tunas Mekar program demonstrates that the program was successful from 2005 to 2018. The figures that were obtained indicate that the number of graduates who went on to become entrepreneurs rose each year, and the program received favourable feedback from all of the participants. On the other hand, this initiative was terminated in 2019 since there was not enough money to keep it going. On the other

hand, by virtue of the fact that the Tunas Mekar program exists, it is possible to highlight the fact that the effort that is being made to produce graduate entrepreneurs is demonstrated. The extended version framework structure that was presented earlier makes it abundantly evident that the participation of these three (3) primary components is essential for the production of entrepreneurs among people who have just graduated. Institutions, the government, and industry are the three components being discussed here. In order to contribute to the expansion of the nation's economy, it is possible for these three components to work together to produce a greater number of graduate entrepreneurs. Every one of these three aspects are essential to the process of developing the concept of an entrepreneurial model for graduates. Because of this, it is possible to assert that the *Tunas Mekar* program is of high quality and, if it is maintained, were further encourage the development of Entrepreneur Graduates in the future.

Additionally, it has the potential to alleviate the issue of graduate unemployment once they have completed their education. When these three (3) components are brought together, it was having an effect because of the roles that each of them plays individually. For instance, the first instance of engagement is the Ministry of Higher Education, which is a government agency that possesses financing sources for the Entrepreneurship program. These funding sources ought to be utilised in the most effective manner for the Entrepreneurship Culture program. In the second place, educational institutions, such as universities, should make use of their knowledge and experience when designing entrepreneurship models that might have an effect on students or graduates. This were ensuring that the models are of a high quality and are in line with the current trends. It is also necessary for the third party, which is the industry, to collaborate and cooperate in the process of knowledge transfer to students and graduates.

This is due to the fact that the expertise of the industry, gained through their experience, were serve to motivate and inspire students and graduates and encourage them to become entrepreneurs. The structure depicted in Figure 5.2 illustrates how these three primary components, when working together, have the potential to have a good impact on the growth of young entrepreneurs among graduates.

Table 5.8
 Comparison Between Tunas Mekar and The GOLD Entrepreneurial Model
GOLD Model (Graduate-Oriented

Criteria	Tunas Mekar Program	Learning for Designomic)
Objective	To provide practical entrepreneurship training for graduates through placement and real-world exposure under successful entrepreneurs.	To cultivate design-oriented entrepreneurial graduates through integrated design thinking, talent development, and creative-industry ecosystem engagement.
Target Group	Fresh graduates, particularly from non-technical and non-business backgrounds seeking entrepreneurial experience.	Design and creative-industry students or graduates focused on innovation, sustainability, and design-based entrepreneurship.
Approach	Apprenticeship-based model emphasising learning through observation and participation within SMEs.	Design-thinking-driven model integrating creative problem-solving, innovation, and market-responsive design intervention.
Learning Method	Experiential learning through mentoring, shadowing, and SME-based exposure.	Blended learning combining theory (Designomic, creative entrepreneurship) with industry-embedded projects and reflective design evaluation.
Mentorship Structure	Entrepreneurs serve as mentors providing business guidance and practical exposure.	Academic supervisors and industry mentors collaboratively guide students through iterative, reflective, and evaluative design processes.
Focus Area	General entrepreneurship, business operation, and small enterprise management.	Designomic, the fusion of design, innovation, and economics aimed at developing sustainable creative-industry enterprises.
Evaluation Method	Success measured through establishment or participation in small business ventures post-program.	Multi-dimensional evaluation based on innovation value, market relevance, design impact, and entrepreneurial readiness.
Duration and Structure	Six to twelve months of field attachment under an entrepreneur mentor.	Structured within the academic curriculum or creative incubation framework (semester- or project-based).
Institutional Alignment	Initiated by MARA and supported by MOHE under national entrepreneurship initiatives.	Developed within higher-education frameworks aligning with creative-economy and design-innovation policies (e.g., DIKN, PTK-IPT 2021-2025).

Criteria	Tunas Mekar Program	GOLD Model (Graduate-Oriented Learning for Designomic)
Outcome Orientation	Produces SME entrepreneurs equipped with practical business skills.	Produces design-entrepreneurs with strategic innovation competencies, design thinking fluency, and market adaptability.

5.6 Extended Version Entrepreneurship Key Characteristic Result

Based on the analysis of the data pertaining to the topics that were developed from this study, the themes that emerged are Credibility, Professionalism, Technicality, and Smartness. The researcher, in the meantime, has conducted an analysis of the probable themes that are suitable for being integrated with the theme of the longer version and the theme of the preliminary study that was derived from this research. The following categories of data were generated for the Extended Version topic: knowledge, self-reliance, creativity, and opportunity. These categories indicate findings that are associated with the theme. The essential distinctive aspects, on the other hand, were operate as a guide for the structure of the Designomic Creative Entrepreneur. Based on the information shown in Table 5.9, both sets of topics where be utilised as recommendations for the construction of the ultimate framework of this study.

Table 5.9
The Extended Version of 'Theme' Result

PRELIMINARY THEME	ELEMENT	KEY	EXTENDED THEME	RESULT CHARACTERISTIC
Professional	A professional process of creating, developing, and managing a new business venture to generate profit by taking on financial risks.	Talent, Leadership, Management, Knowledge, Responsibility, Teamwork, Communication, Focus	Opportunity, Knowledge	Entrepreneurial knowledge encompasses a broad range of skills and insights necessary for starting and managing a business.
Technical	Mobilising resources to create	Systematic, Adaptability,	Organised, Focus,	Self-Independent Being self-independent as an

PRELIMINARY THEME	ELEMENT	KEY CHARACTERISTIC	EXTENDED THEME	RESULT
	and run a new business venture. It encompasses various technical aspects, such as market research, product development, financial planning, and operations management.	Creative, Responsibility, Opportunity, Target, Extended Element Key Characteristic (TFG) R 1 - R 7	Knowledge, Confident, from	entrepreneur means taking responsibility for your own business decisions, finances, and personal growth. It involves cultivating a mindset that embraces risk, being proactive in problem-solving.
Smart	A smart leveraging strategic thinking, innovative problem-solving, and data-driven decision-making to create and grow a successful business.	Opportunity, Responsibility, Innovative, Manageable, Knowledge, Communication, Honest, Planning Extended Element Key Characteristic (TFG) R 1 - R 7	Creative	Creativity in entrepreneurship involves thinking outside the box to identify unique solutions, products, or services that meet market needs.
Credibility	Entrepreneurs can enhance their credibility by demonstrating their knowledge of the market, showcasing successful past ventures, maintaining ethical practices, and effectively communicating their vision and strategy.	Opportunity, Responsibility, Innovative, Manageable, Knowledge, Communication, Honest, Planning Extended Element Key Characteristic (TFG) R 1 - R 7	Opportunity	Entrepreneurs who can identify niche markets, leverage emerging trends, and adapt to changing landscapes can successfully capitalise on these opportunities.

5.6.1 Data Result Elements Key Characteristic Creative Entrepreneur

Using the MAXQDA Analytics Pro (24.4.1) 2024 version, the researcher has performed an analysis on all of the data in this section in order to draw results and findings based on all of the data that this section contains. For the purpose of obtaining precise findings for this investigation, this software was look for 'Coding' and 'Themes' that have been formed. Through the use of this program, the researcher has organised the data in order to provide answers to all three of the Research Questions, which are presented in Table 4.14 under Chapter 4. This program was utilised by the researcher in order to analyse the data collected from all of the Target Focus Group (TFG) respondents who participated in this study. The purpose of this analysis was to discover significant characteristic aspects that arose from the responses that were analysed. Each and every piece of information and data derived from this report has been recalculated by the researcher in the section that where be presented in the following paragraphs.

5.6.2 Individual Characteristic Designomic Ceramic Creative Entrepreneur

In this section, the researcher was explaining the findings of the analysis of the data collected from ten participants in this study. This analysis was ultimately result in the identification of the most prominent core qualities of creative practitioners, which where be used to construct the framework for the Designomic Entrepreneur Model. An evaluation where be produced and discussed in order to determine the important qualities that have the potential to create the structure of the Designomic Entrepreneur Model. This evaluation where be based on the results of the data analysis that was conducted on the respondents. Additionally, the decision data that was gathered is separated into four (4) levels, which are High, Medium High, Medium Low, and Low respective. Despite the fact that the graphs and frequencies demonstrate that each respondent has their unique perception based on their experiences, the primary source for this investigation where be all of the important characteristic factors that were discovered in each respondent. On the other hand, the researcher was interpreting them in accordance with the applicability and importance of the model structure that where be built in this study based on the outcomes and findings that have been analysed.

Table 5.10
Table Designomic Element Key Characteristics Respondent 1

Target Focus				
Group (TFG)	RESPONDENT 1 (R1)			
Level	High	Medium High	Medium Low	Low
Key Characteristic (Coding)	Manageable 19%	Challenge 14%	Confident 8%	Trust 6%
	Networking	Realistic	Financial	Education
	Motivate	Productivity	Opportunity	Knowledge
	Expertise	Set-up	Skilful	Mindset
	Focus	Passion	Marketing	Branding
	Target	Experience	Strong	
Theme	Professional	Technical	Smart	Credibility
Extended Theme	Knowledge	Self-Independent	Creative	Opportunity

The outcomes of the study, which were obtained through data analysis from Respondent 1, are displayed directly above in Table 5.10. The percentage of essential characteristic traits that are possessed by Respondent 1 that fall into the High-level category, which is Manageable, is displayed in the table that is located above. That this is the case may be demonstrated by the data analysis that was gathered and documented in Chapter 4. There is no doubt that Respondent 1 displays 'Manageable' traits, as evidenced by the observations that were carried out on Respondent 1. Based on the findings from the interactions with Respondent 1 and the visit to his studio, it can be concluded that he is a successful entrepreneur who is capable of managing a craft goods business, actively creating works, teaching classes on how to make ceramics, and opening a café that promotes his ceramic products in a roundabout way by creating food presentations based on his products. Taking into consideration the statements acquired from respondent 1, it is possible to assert that the 'Manageable' attribute is consistent with those statements.

Table 5.11
Table Designomic Element Key Characteristics Respondent 2

Target	Focus			
Group (TFG)	RESPONDENT 2 (R2)			
Level	High	Medium High	Medium Low	Low
Key Characteristic (Coding)	Knowledge 24%	Education 11%	Branding 8%	Networking 6%
	Challenge	Productivity	Expertise	Marketing
	Target	Confident	Experience	Discipline
	Focus	Passion	Opportunity	Set-Up
	Realistic	Manageable	Skilful	Motivate
	Strong	Trust	Networking	Leadership
Theme	Professional	Technical	Smart	Credibility
Extended Theme	Knowledge	Self-Independent	Creative	Opportunity

In the preceding Table 5.11, the results acquired from Respondent 2 as a consequence of the data analysis carried out in this study are presented in a clear and concise manner. 'Knowledge' accounts for 24% of the characteristic outcomes via the High level, while education accounts for 11% of the Medium High level, branding accounts for 8% of the Medium Low level, and networking accounts for 6% of the Low level. As a consequence of the findings of the research, respondent 2 has indicated that the quality of knowledge is an essential quality for business owners to possess. One possible explanation for this is that he ranked knowledge as the most important key characteristic, according to the research data collected from respondent 2.

This explains the knowledge that he gained through his experience as a student in the ceramics field, which necessitates an in-depth understanding of the ceramic product manufacturing process, the design process, the study of ceramic materials and raw materials, the exploration of materials, and ceramic firing, among other things. Without consulting with specialists and professionals, it would not have been possible to acquire this information.

Additionally, after completing his studies at the university, he worked as an assistant to a ceramic artist, which allowed him to acquire additional information. Taking on the role of an assistant to an artist might indirectly help the transfer of knowledge more closely and also motivate him. As a result of this study, it is abundantly evident that the quality of information is the most important factor for a creative practitioner to possess in order to become an entrepreneur.

Table 5.12
Table Designomic Element Key Characteristics Respondent 3

Target	Focus			
Group (TFG)	RESPONDENT 3 (R3)			
Level	High	Medium High	Medium Low	Low
Key	Realistic 36%	Knowledge 14%	Strong 8%	Target 4%
Characteristic (Coding)	Experience	Set-Up	Challenge	Skilful
	Motivate	Opportunity	Education	Financial
	Trust	Expertise	Branding	Goals
	Communication	Passion	Productivity	Leadership
		Focus	Confident	
Theme	Professional	Technical	Smart	Credibility
Extended Theme	Knowledge	Self-Independent	Creative	Opportunity

Table 5.12, which can be found above, displays the findings that were acquired from the data analysis of the research that was carried out on Respondent 3 in order to identify the essential personal qualities that define a creative practitioner. According to the findings of the research, which are presented in the table that is located above, it is evident that the most important characteristic element that is derived from Respondent 3 for the high-level group is Realistic, which accounts for 36% of the total.

On the other hand, the medium-high level is knowledge, which accounts for 14%, the medium-low level is 8%, and the low target is 4%. Realistic is deemed to provide the highest characteristic value based on his experience as a creative entrepreneur with only a Diploma to his name, but who is capable of achieving success in business, according to the report of the results obtained from Respondent 3.

In response to Respondent 1, Realistic explains that the approach and education he received at the Diploma level in the field of Ceramic Design have provided him with a great deal of knowledge about ceramics. Subsequently, he sought out business knowledge and explored through technical means, which ultimately led to him becoming an entrepreneur. In every position he has held, he has developed into a creative entrepreneur by adopting a pragmatic and realistic approach. This has allowed him to mature and expand his skills.

Table 5.13
Table Designomic Element Key Characteristics Respondent 4

Target	Focus			
Group (TFG)	RESPONDENT 4 (R4)			
Level	High	Medium High	Medium Low	Low
Key Characteristic (Coding)	Branding 26%	Skilful 17%	Discipline 10%	Focus 7%
	Challenge	Passion	Opportunity	Set-Up
	Productivity	Business Mindset	Confident	Knowledge
	Realistic	Target	Expertise	Experience
Theme	Professional	Technical	Smart	Credibility
Extended Theme	Knowledge	Self-Independent	Creative	Opportunity

In the preceding table, 5.13, the findings of the data analysis of the study conducted by Respondent 4 are displayed. Branding for 26% of the key characteristic aspects that are generated according to the High Level, while Medium High Skilled for 17%, Medium Low discipline for 10%, and Focus for 7%. The results are present in the table that is located above. Based on the findings presented in the table above, it can be deduced that the most prominent aspect of branding is the one that was found to be the most prominent in this study.

According to Respondent 4, the branding that is being discussed is in relation to the sales products that are being generated by creative entrepreneurs. In order to establish the identity of any business that they operate, every entrepreneur needs to have a branding strategy. One of the respondents, Respondent 4, believes that these branding traits are essential in order to introduce our company through the services, image, and products that need to be advertised. Through the creation of a brand that is distinctive and recognisable, and that resonates with its target audience, effective branding helps to generate trust, separate the firm from its competitors, and build customer loyalty.

Table 5.14
Table Designomic Element Key Characteristics Respondent 5

Target	Focus				
Group (TFG)	RESPONDENT 5 (R5)				
Level	High	Medium High		Medium Low	Low
Key Characteristic (Coding)	Challenge 25%	Business 13%	Mindset	Organise 9%	Networking 5%
	Motivate Target	Goals		Knowledge Skilful	Experience Communication
	Opportunity	Passion		Focus	Confident
	Education	Realistic			
Theme	Professional	Technical		Smart	Credibility
Extended Theme	Knowledge	Self-Independent		Creative	Opportunity

Specifically, the findings on key characteristic characteristics from the High level are indicated in the results of Respondent 5, which are displayed in Table 5.14 above. These findings include the following: challenge at a rate of 25%, medium high business mentality at 13%, medium low organise at 9%, and low at 5%. Taking into consideration the findings of the research data presented by Respondent 5, it is evident that the element of challenge is the most prominent key characteristic for him. According to the findings of the research that was carried out, it was discovered that Respondent 5 is an entrepreneur who operates within the F&B Creative cluster. On the other hand, he was referring to the difficulty that he faced in terms of rivalry in the creative café sector due to the location of the tourist attraction, while simultaneously selling ceramic objects that he had manufactured.

Obtaining sufficient finance, overcoming regulatory obstacles, and efficiently managing cash flow are just some of the issues that entrepreneurs face. In addition, the difficulty of entrepreneurship is riddled with a multitude of challenges. The ability to remain resilient and adaptable is essential for entrepreneurs since they frequently encounter significant levels of risk and uncertainty. The process of gathering and directing a capable team, as well as the process of building a strong client base while differentiating oneself from competition, can be intimidating. Additionally, the pressure to innovate and remain relevant in a market that is always shifting can be overwhelming for many people. As a result, it is necessary for business owners to continually study and improve their business strategy.

Table 5.15
Table Designomic Element Key Characteristics Respondent 6

Target	Focus			
Group (TFG)	RESPONDENT 6 (R6)			
Level	High	Medium High	Medium Low	Low
Key Characteristic (Coding)	Opportunity 19%	Knowledge 12%	Confident 7%	Manageable 4%
	Goals	Challenge	Experience	Leadership
	Strong	Expertise	Networking	Realistic
	Organise	Financial	Education	Business Mindset
	Motivate	Passion	Discipline	
Theme	Professional	Technical	Smart	Credibility
Extended Theme	Knowledge	Self-Independent	Creative	Opportunity

The results of the data analysis that was performed on Respondent 6 are displayed in Table 5.15, which can be found above. Respondent 6 supplied results for the main characteristic factors that are displayed in the table above. As a result of these findings, it is evident that the most important attributes that are drawn from Respondent 6 at a High Level are opportunity (19%), medium high knowledge (12%), medium low confidence (7%), and low manageable (4%). Respondent 6 is a young graduate who has delved into the sphere of entrepreneurship, according to the findings of the research that was conducted. Following the completion of his studies at a higher education institution, he started looking for options that would assist him in becoming an innovative business professional.

Respondent 6 is of the opinion that the chances provided by the government can assist him in becoming an entrepreneur, despite the fact that starting a firm needs a large amount of capital. The opportunity that he was referring to was the possibility of taking part in the business incubator that was offered by the Malaysian Handicraft Development Corporation (PKKM). In addition, the government of Malaysia provides a number of other funding opportunities to support entrepreneurship.

These include the Malaysia Entrepreneurial Fund, which offers financial assistance to small and medium-sized enterprises (SMEs) and start-up's, as well as grants such as the SME Digitalisation Grant, which encourages the adoption of technological advancements. In addition, organisations such as Cradle Fund and the Malaysian Global Innovation & Creativity Centre (MaGIC) provide funding, incubation, and mentoring programs with the intention of fostering innovation and the

expansion of businesses. It is possible for business owners to investigate these potential sources of funding in order to strengthen their ventures.

Table 5.16
Table Designomic Element Key Characteristics Respondent 7

Target	Focus			
Group (TFG)	RESPONDENT 7 (R7)			
Level	High	Medium High	Medium Low	Low
Key Characteristic (Coding)	Experience 22%	Manageable 12%	Organise 8%	Education 6%
	Motivate	Confident	Knowledge	Trust
	Opportunity	Realistic	Strong	Skilful
	Develop	Expertise	Target	Financial
	Passion	Networking	Challenge	Discipline
		Communication	Focus	Business Mindset
Theme	Professional	Technical	Smart	Credibility
Extended Theme	Knowledge	Self-independent	Creative	Opportunity

The results data for Respondent 7 are presented in the Table 5.16 above. The purpose of this table is to identify the most prominent key features of Respondent 7 based on the research data that was acquired. The data presented in the table above makes it abundantly evident that the most important quality of the High Level is experience, which accounts for 22% of the total. The Medium High level is managed, with 12%, the Medium Low level is organised, with 8%, and the Low level is education, with 6%. The characteristic of experience was the one that led to the discovery of the highest characteristic from Respondent 7, which was based on the results that were recorded.

Respondent 7 provided an explanation of his experience as a young graduate who needed to obtain as much experience as possible in order to become an entrepreneur, according to the study that was conducted on responding to the question. Following his graduation, he took a position as an assistant ceramic artist with his mentor for a restricted period of time. Subsequently, he investigated the possibilities and experiences that were made available by the government in order to foster the growth of entrepreneurs. These included the PKK M Incubator Program and the Yong Art Entrepreneur. Having the experience of being a new entrepreneur while also being a graduate student may be both exhilarating and demanding. This is because the

graduate student is frequently required to combine rigorous academic duties with the demands of starting a firm.

Time management skills and creative problem-solving abilities can be developed through the process of balancing courses, research, and networking. Having access to the resources of the university, receiving guidance from instructors, and working together with other students are all potential sources of significant support. Stress, on the other hand, might be caused by the strain of having limited time and the possibility of financial instability. In the end, this dual role has the potential to assist students in developing abilities in resiliency, flexibility, and inventiveness, thereby preparing them for future career endeavours.

The findings of the research on the Target Focus Group (TFG) ceramic creative practitioner in this study refer to the seven (7) respondents that participated in the interview. These findings were led to the identification of key characteristics and were also provide answers to Research Question 1 and Research Question 2 (RQ1 and RQ2) in this study as shown in Table 5.17. It is anticipated that the researcher where be able to accomplish both Research Objective 1 and Research Objective 2 (RO1 and RO2) of this study with the assistance of the data acquired from this section.

Table 5.17
The Results of Elements Key Characteristic Target Focus Group (TFG)

Target Focus Group (TFG)	Professional	Technical	Smart	Credibility
	Manageable	Challenge	Confident	Trust
	Networking	Realistic	Financial	Education
	Motivate	Productivity	Opportunity	Knowledge
	Expertise	Set-up	Skilful	Mindset
	Focus	Passion	Marketing	Branding
	Target	Experience	Strong	
	Knowledge	Education	Branding	Marketing
	Challenge	Productivity	Expertise	Discipline
	Target	Confident	Experience	Set-Up
	Focus	Passion	Opportunity	Motivate
	Realistic	Manageable	Skilful	Leadership
	Strong	Trust	Networking	Communication
	Realistic	Knowledge	Strong	Target

Target Focus Group (TFG)	Professional	Technical	Smart	Credibility
	Experience	Set-Up	Challenge	Skilful
	Motivate	Opportunity	Education	Financial
	Trust	Expertise	Branding	Goals
	Communication	Passion	Productivity	Leadership
		Focus	Confident	
R 4	Branding	Skilful	Discipline	Focus
	Challenge	Passion	Opportunity	Set-Up
	Productivity	Business Mindset	Confident	Knowledge
	Realistic	Target	Expertise	Experience
R 5	Challenge	Business Mindset	Organise	Networking
	Motivate	Goals	Knowledge	Experience
	Target	Passion	Skilful	Communication
	Opportunity	Realistic	Focus	Confident
	Education			
R 6	Opportunity	Knowledge	Confident	Manageable
	Goals	Challenge	Experience	Leadership
	Strong	Expertise	Networking	Realistic
	Organise	Financial	Education	Business Mindset
	Motivate	Passion	Discipline	
R 7	Experience	Manageable	Organise	Education
	Motivate 2	Confident	Knowledge	Trust
	Opportunity	Realistic	Strong	Skilful
	Develop	Expertise	Target	Financial
	Passion	Networking	Challenge	Discipline
		Communication	Focus	Business Mindset
	Knowledge	Self-Independent	Creative	Opportunity
The Four (4) Higher Results Key Characteristic based on 'Theme' from all respondent				
R 1 - R 7	Motivate	Focus	Discipline	Communication
	Challenge	Business Mindset	Networking	Financial
	Experience	Passion	Confident	Skilful
	Realistic	Set-up	Target	Productivity

The findings of the research on the Target Focus Group (TFG) in this study refer to the seven respondents that participated in the survey. These findings were led to the identification of key characteristics and were also provide answers to Research Question

2 and Research Question 3 (RQ2 and RQ3) in this study. It is anticipated that the researcher where be able to accomplish both objective 2 and objective 3 of this study with the assistance of the data acquired from this section. The four (4) highest findings for each research theme have been recorded in the table above, which contains the overall results of the Key Characteristic Elements collected from R1 to R7; these findings where be utilised to design the 'GOLD' framework for this study.

Under the Professional and Knowledge theme, the highest key characteristics achieved are Motivate, Challenge, Experience, and Realistic. On the other hand, under the Technical and Self-Independent theme, the highest key characteristics acquired are Focus, Business Mindset, Passion, and Set-up. This is seen in the previous section. Discipline, networking, confidence, and target are the characteristics that have the highest outcomes when it comes to the key characteristics that fall under the Smart and Creative theme, according to the statistics. In conclusion, the data reveals that the four (4) most important traits are Communication, Financial, Skilful, and Productivity. This is in accordance with the Credibility and Opportunity theme as shown in Table 5.17.

Four (4) essential characteristic aspects with the greatest values received from the study data were utilised by the researcher in order to construct the structure of the framework for the 'Gold' Entrepreneur Model. These elements were derived from the results and findings obtained from all of the respondents, ranging from R1 to R7. Any and all discoveries pertaining to the characteristic data have been documented, as may be seen in Table 5.18.

Table 5.18
Final Result 'GOLD' Element Key Charecteristic

Theme		GOLD Elements Key Characteristic				Theme
TARGET FOCUS	PROFESSIONAL	Motivate	Business Mindset	Discipline	Communication	KNOWLEDGE
	TECHNICAL	Challenge	Set-up	Networking	Skilful	SELF- INDEPANDENT
	SMART	Experience	Focus	Target	Productivity	CREATIVE
	CREDIBILITY	Realistic	Passion	Confident	Financial	OPPORTUNITY

The thematic analysis shown in Table 5.19 derived from the Target Focus Group (TFG) reveals that creative entrepreneurs demonstrate a balance of intrinsic motivation, technical autonomy, adaptive creativity, and professional credibility. The clustering of

these characteristics across ten respondents (R1-R10) reflects recurring behavioural themes that collectively construct the GOLD Entrepreneurial Model (Goal, Organise, Learn and Develop).

Table 5.19
Thematic Development and Interpretation With Supporting Evidence

TFG Key Characteristic	Extended Theme (from Analysis)	GOLD Mapping	Supporting Interview Excerpts	Interpretation / Thematic Insight
Knowledge / Professionalism	Knowledge as a foundation of entrepreneurial realism and transition	G: Goals O: Organise L: Leadership D: Develop	"Without my formal training, I wouldn't know how to manage production or price the product realistically." (R3)	Education and hands-on apprenticeship strengthen goal-setting and the development of practical skills, reinforcing structured entrepreneurial growth.
Technical / Self-Independent	Self-manageability, production control, and organisation	G: Goals O: Organise L: Leadership D: Develop	"I learned to control every stage from sourcing materials to tracking sales. That's how I keep it running." (R8)	Independence and structured routines foster resilience and operational efficiency, aligning with Organise.
Smart / Creative	Creativity and experimentation as innovation drivers	G: Goals O: Organise L: Leadership D: Develop	"We constantly test ideas and redesign based on what customers say." (R6)	Innovation acts as a developmental mechanism experimentation builds adaptability and market responsiveness.
Credibility / Opportunity	Market understanding	G: Goals O: Organise L: Leadership	"Customers trust us because we're	Ethical credibility and opportunity recognition

TFG Key Characteristic	Extended Theme (from Analysis)	GOLD Mapping	Supporting Interview Excerpts	Interpretation / Thematic Insight
	and ethical leadership	D: Develop	transparent about our process." (R4); "We see gaps and move fast to fill them." (R8)	underpin leadership and goal-oriented enterprise building,

5.6.3 Creative Entrepreneurial traits that influence the view of Design and Economics

The term "designomic" is a combination of two terms, namely "design" and "economic." As a creative entrepreneur, they are familiar with the term "design" due to the fact that the activities that they engage in with the most importance are related to design. In the meantime, business economics is a word that is essential for any entrepreneur who is operating any kind of company. In light of this, both of these characteristics are significant in the process of developing the model of the entrepreneurial enterprise. In the context of entrepreneurship, the term "designomic" refers to the process of combining design thinking with economic principles in order to develop novel approaches to solving commercial problems.

This approach places an emphasis on utilising design as a strategic asset that influences products, services, and user experiences while taking into consideration the dynamics of the market and the viability of the business financially. By taking this strategy, entrepreneurs are encouraged to adopt a user-centred perspective, which in turn fosters creativity and problem-solving skills, which in turn enhances competitiveness and drives economic growth. Last but not least, Designomic's ultimate goal is to strike a balance between aesthetic appeal, utility, and market demand, which were ultimately result in sustainable business methods.

5.6.4 The Data Analysis Results of Design and Economic

Table 5.20

The Result of Perception Design and Economic From All Respondent

	R1	R2	R3	R4	R5	R6	R7
%	40%	40%	40%	40%	40%	40%	40%
Design							
% Economic	60%	60%	60%	60%	60%	60%	60%
TOTAL	100%	100%	100%	100%	100%	100%	100%

Table 5.20, which can be found above, contains the results and findings that were recorded in the process of determining the Design and Economic elements through the analysis of the data provided by the respondents in this study. All of the respondents offered feedback, and the results regarding the percentages for the design and economic components are clearly displayed in the table that is located above. According to the statistics shown above, it is evident that each of the respondents spent forty percent of their time on design, while sixty percent of their time was spent on economics. As can be seen in the table that is located above, every single respondent believes that the economic factor is an important strategic strategy for businesses.

5.6.4.1 Design

It can be seen from the data shown in Table 5.9 that forty percent of the Design component is likely to imply that all of the respondents have knowledge and expertise in a design background. This is the reason why the economic aspect is given more importance. Creating and improving products, services, and business models in order to effectively suit the requirements and preferences of consumers is what is meant by the term "design" in the context of entrepreneurship. It takes into account a variety of aspects, including as aesthetics, functionality, usability, and user experience, with the goal of ensuring that the products and services provided are not only aesthetically pleasing but also functional and understandable. This facet places an emphasis on creative thinking and problem-solving, which assists business owners in differentiating themselves in the market and improving the level of satisfaction experienced by their customers, ultimately adding to the success and longevity of their businesses.

5.6.4.2 *Economic*

Table 5.20 indicates that 60% of respondents provided feedback regarding the economic aspect. The significance of the economic aspect is paramount in the financial planning of entrepreneurs and traders. It is essential for economic planning in business to be evaluated from multiple perspectives by new entrepreneurs. The economic dimension of creative entrepreneurship entails utilising artistic skills and innovative concepts to develop sustainable business models that produce revenue. This involves comprehending market demand, implementing effective pricing strategies, managing costs, and leveraging intellectual property rights to improve profitability. Creative entrepreneurs must navigate funding opportunities, including grants and investors, while contributing to the economy by fostering job creation, cultural diversity, and community development through their unique offerings.

5.6.5 **Positive Correlations Between Designers' Perceptions**

As if to emphasise the notion of Designomic in this study, the researcher has analysed all of the data obtained from all of the respondents, and then selected statements from only two of the respondents to highlight and provide perception on the Designomic features that were found in this study. The researcher were select Respondent 2 and Respondent 4 as the two respondents to proceed with the selection process using the various sources of data analysis. In order to strengthen the development of the Entrepreneurial Model Characteristics as Creative Entrepreneurs, this study was uncovering the perception of statements connected to Designomic. These findings and results where be presented as findings and conclusions.

*"... when talking about **design and economics**, I can say that these two are very important... the ratio is probably 40% for design, and another 60% for economics... "* (Respondent 2 BENDANG STUDIO: 17-17)

On the basis of the statement that was presented above, it is evident that Respondent 2 is indicating that the Design and Economic factors are of great significance. The comment that he made demonstrates that the data that was acquired contributes forty percent to the design aspect, while the economic aspect contributes

sixty percent overall. According to the percentage ratio that was presented, the economic aspect for young people is slightly less essential than the design aspect because of the difference in importance. This is as a result of the data results from Respondent 2, who stated that as a creative entrepreneur, one has the ability to investigate numerous parts of economics, including market trends, customer behaviour, pricing tactics, and the impact of innovation on the dynamics of the industry. Additionally, engaging in social entrepreneurship makes it possible to investigate sustainable business models that combine the generation of profits with positive effects on society and the environment. Having an understanding of the economics of creative industries can lead to the identification of niche markets, the utilisation of digital platforms for the purpose of expanding one's reach, and the adaptation to changes in both consumer tastes and technological advancements. In the end, it comes down to locating one-of-a-kind value propositions that are able to meet the requirements of developing needs while simultaneously navigating the intricacies of the economic landscape.

*"... Ok from the aspect of **design and economy**... it can be said that these two aspects are important... we as designers cannot only focus on design..."*
(Respondent 4 SILA STUDIO: 12 - 12)

In the meantime, the statement that was derived from the data research of Respondent 4 makes it abundantly evident that the most crucial parts of being a creative entrepreneur are both design and economics. This remark also demonstrates that Respondent 4 is of the opinion that, as a marketer, one should not only worry about the design aspect; the economic side is also important if we want to become creative entrepreneurs. This is demonstrated by the fact that Respondent 4 gives the opinion that. Additionally, as Creative Entrepreneurs, we have the opportunity to investigate the confluence of economics and design by investigating the ways in which innovative design may improve the experiences of consumers, to drive the value of brands, and to impact market trends.

Among these are the investigation of environmentally responsible design techniques that are also appealing to consumers who are environmentally concerned, the utilisation of data analytics to guide design decisions based on market demand, and the development of one-of-a-kind business models that incorporate design thinking in

order to address economic issues. A further enrichment of your exploration can be achieved by collaboration with other fields, such as technology and social entrepreneurship. This can make it possible to develop holistic approaches that combine beauty and utility while simultaneously meeting the requirements of society.

5.7 The Design and Economic Key Characteristic

The findings of the preliminary study conducted on the research sample make it abundantly evident that the identification of essential characteristics of entrepreneurial character has been accomplished. The researcher has built the Extended Version Framework as a guideline to develop 'coding' and 'Theme' key characteristics from following findings on the Target Focus Group (TFG) in this study. The graphic below illustrates how the researcher developed the framework based on the outcomes of these characteristics.

This framework is being extended with the intention of determining the probable dominant key features of entrepreneurs that have emerged as a result of the research that has been carried out. Based on this framework, the researchers also started outlining the 'GOLD' structure in order to obtain a more robust framework for capturing all the essential characteristics from all of the research data, as shown in Figure 5.3.

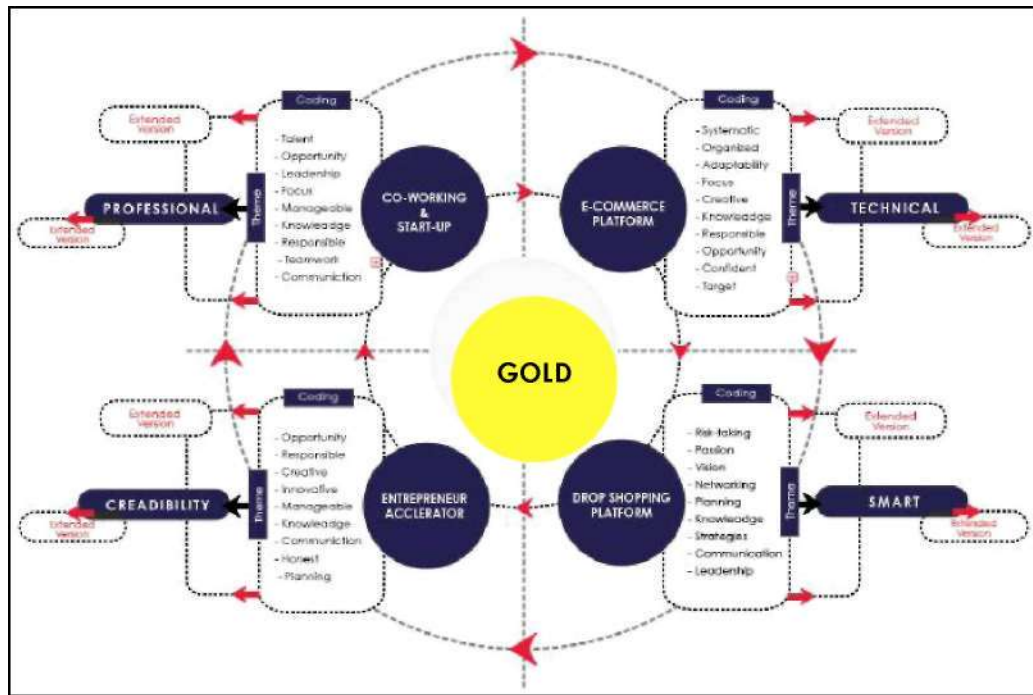


Figure 5.3 Extended Version As A Guideline To Develop 'coding' and 'Theme' Key Characteristic.

5.7.1 The Designomic Conceptual Framework of 'GOLD'

An illustration of the Designomic structure for the entrepreneurial model is presented here in the form of a diagram. This framework was built as a guide to discover prospective essential characteristics and useable themes that were to be developed into a comprehensive 'GOLD' framework by the time this study is finished. This framework was to be developed as detailed as possible. The foundation for the structure that has been constructed is a survey of the Designomic theory structure that was established by Hema Zulaikha Hashim throughout the course of prior study. The information and conclusions that were gathered were to be used to complete this structure, which were then to be transformed into a comprehensive framework.

5.7.2 The Structure New Concept of 'GOLD' Entrepreneurship Model

In light of the results obtained from the preliminary research that was carried out, this structure is being developed as a continuation of those discoveries. In light of the information and findings that are detailed in Table 5.18. The 'GOLD' structural framework has been constructed by the researcher as a necessary step in preparation for the subsequent findings of the investigation. As a result of the findings of the research,

the potential for talent development were also be identified as a vital activity among entrepreneurs. This activity was help achieve the designomic component of this study, which is to shape the business cluster of entrepreneurs. As can be seen in Figure 5.4, it was be finished with a mix of the findings of the research data and the preliminary study outcomes.

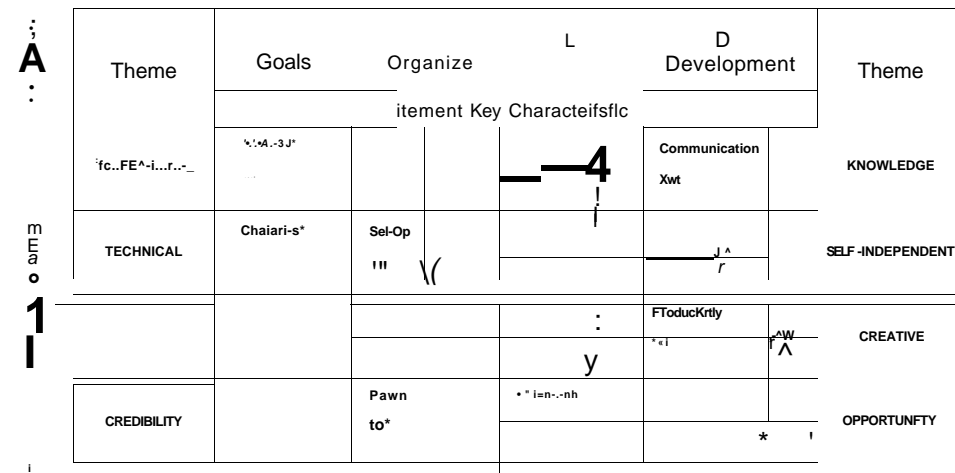


Figure 5.4 Development of Designomic Entrepreneur Model Structure of 'Gold'

5.7.3 Explanation of the 'GOLD' Entrepreneurship Model

The GOLD Entrepreneurship Model is a conceptual framework developed to identify and cultivate entrepreneurial attributes among creative practitioners through a structured integration of talent development and entrepreneurial Designomic. Each component of the acronym G.O.L.D. Goals, Organise, Learn, and Development represents a progressive stage in talent evolution that aligns with entrepreneurial growth and the design-driven business ecosystem.

5.7.3.1 G—Goals

This element focuses on motivation, realism, and challenge as fundamental traits that initiate entrepreneurial intent. Individuals begin by identifying personal aspirations and measurable objectives that define their professional direction. Within the

Designomic context, setting clear goals nurtures professional knowledge and enhances self-motivation, essential for transitioning from creative ideation to business strategy.

5.7.3.2 O— Organise

The Organise phase emphasises setup, structure, and passion, highlighting the importance of converting ideas into actionable frameworks. Here, practitioners establish systems for resource management, operational planning, and value creation. This step strengthens self-independence, where organisational discipline supports entrepreneurial confidence and the ability to transform creative projects into sustainable enterprises.

5.7.3.3 L— Leadership

The Leadership dimension embodies networking, experience, and confidence. It focuses on continuous learning through collaboration and reflective practice. This stage facilitates cross disciplinary engagement, bridging technical expertise with leadership qualities. In entrepreneurial Designomic, learning leads to creativity, ensuring adaptability, innovation, and sustained design relevance.

5.7.3.4 D— Development

The final stage Development encapsulates communication, productivity, and opportunity creation. It represents the transformation of talent into enterprise value. Through effective communication and collaborative productivity, individuals can translate creative capital into tangible business opportunities, leading to innovation, market competitiveness, and sustainable growth. The application of the GOLD Entrepreneurship Model is further strengthened by its alignment with the Business Model Canvas (BMC). Each element corresponds to specific BMC components, linking theoretical insights to practical entrepreneurial mechanisms derived from the research findings as shown in Table 5.21

Table 5.21

GOLD Entrepreneurship Model Alignment With The Business Model Canvas (BMC).

GOLD Element	Aligned BMC	Research Findings	Entrepreneurial
	Component	Connection	Outcome
Goals (G)	Value Proposition & Customer Segments	Findings show that clear goal-setting enhances clarity of creative intent and user-centred design focus.	Strengthens market relevance and product user alignment.
Organise (O)	Key Activities & Key Resources	Data revealed that organisational capability supports project management and operational readiness.	Builds internal structure for sustainable creative business operations.
Learn (L)	Key Partnerships & Customer Relationships	Research highlighted learning through networking and collaboration as key to entrepreneurial growth.	Expands social capital and knowledge exchange networks.
Development (D)	Revenue Streams & Channels	Findings showed that communication and productivity drive innovation and outreach effectiveness.	Generates creative commercialisation and market penetration opportunities.

5.7.4 Factors Contributing through Characteristic of Creative Entrepreneur

Several possible key characteristic components have been found as a consequence of the results and conclusions of the study analysis, which were based on the data gathered from the research that was carried out. These aspects have the ability to contribute to the proliferation of prospective characteristics that are necessary to finish the 'GOLD' framework structure. Creative entrepreneurs demonstrate several traits that enhance their success, such as invention, resilience, and flexibility. Their capacity for innovative thinking cultivates distinctive ideas and solutions, while resilience empowers them to endure obstacles and setbacks. Moreover, flexibility enables innovative businesses to adjust in reaction to evolving market dynamics and customer inclinations. Robust networking abilities and a readiness to interact augment their capability to utilise resources and acquire insights, rendering them proficient in transforming innovative concepts into feasible company ventures. Positive results have been obtained from all of the major characteristic factors that were derived from the beginning of the investigation, and they are able to support all of the aims of this

research. As can be seen in Table 5.22, the researcher has arranged all of the prospective essential features that are pertinent to the topic of the study.

Table 5.22
Potential Characteristic Which Contributes To The Related Characteristic Elements.

	G (Goals)	O (Organise)	L (Leadership)	D (Develop)
	Motivate	Business Mindset	Discipline	Communication
Potential Key Characteristic Related	Vision- Mission Intelligence Education Experience	Manageable Operational Emotionally Risk-taking	Communication Teamwork Inspired Attitude	Talent Personality Networking Ideation
	Challenge	Set-up	Networking	Skilful
Potential Key Characteristic Related	Realistic Strong Prominence Planning Experience	Proactive Technology Systematic Tools Focus	Proficiency Expertise Accountability Decisiveness Target	Customisation Blueprint Competence Invention Productivity
Potential Key Characteristic Related	Influencer Modify Expert Visibility	Tactic Role-play Social media Trust	Role Model Open-minded Negotiation Relationship	Innovation Branding Visualise Critical thinking
	Realistic	Passion	Confident	Financial
Potential Key Characteristic Related	Responsibility Educate Ambitious Capabilities	Respect Qualities Strategies Examine	Performance Culture Adaptability Prioritisation	Imaginative Conceptual Flexible Marketing

For the researcher to be able to build the 'GOLD' Designomic Entrepreneur Framework via all of the important characteristic data that creates the possibility for the success of this study, it is apparent that the data presented above were continue to be consistent. For the purpose of fostering innovation and creativity inside entrepreneurial endeavours, the development framework for creative entrepreneur designomic blends the ideas of design thinking, an entrepreneurial mindset, and economic development. Through the identification of market requirements and possibilities, it places an emphasis on the significance of user-centred design, collaborative processes, and iterative ones. Product development can be improved, customer experiences can be

enhanced, and sustainable business models that contribute to local economies may be created by entrepreneurs that make use of design techniques.

A collaborative atmosphere that allows ideas to develop and contribute to economic progress is fostered by this framework, which also supports the formation of networks and ecosystems that support creative industries. The Designomic Entrepreneur Model Framework can be referred to as shown in Figure 5.5.



Figure 5.5 Conceptual Framework of 'GOLD' Designomic Entrepreneur Model

5.7.4.1 The Interpretation of Characteristic Professional, 'GOLD' and Knowledge



Figure 5.6 Structure Framework Interpretation of Characteristic Professional, 'GOLD' and Knowledge Designomic Entrepreneur Model

A holistic approach to entrepreneurship is emphasised by the Characteristic Professional, 'GOLD,' and Knowledge Designomic Entrepreneur Model. This model integrates essential characteristics like as professionalism, innovation, and adaptability within its framework. For the purpose of cultivating an atmosphere that is conducive to dynamic entrepreneurship, the acronym 'GOLD' frequently refers to inherent values like as growth, ownership, leadership, and development. In addition, the Knowledge

Designomic aspect emphasises the significance of utilising knowledge and design thinking in order to generate value. This implies that successful business owners must not only be knowledgeable in their respective fields, but also be skilled in integrating information and creativity in order to effectively innovate and find solutions to difficult problems. A multifaceted entrepreneur that is able to prosper in an economic environment that is always shifting is the type of entrepreneur that this model eventually advocates for. For the purpose of constructing the interpretation of the Knowledge Designomic Entrepreneur Model, the Characteristic Professional, and the 'GOLD' model, as illustrated in Figure 5.6

5.7.4.2 *The Interpretation of Characteristic Technical, 'GOLD' and Self-Independent*



Figure 5.7 Structure Framework Interpretation of Characteristic Technical, 'GOLD' and Self-Independent Designomic Entrepreneur Model

Generally speaking, the word "Characteristic Technical" refers to the unique abilities or characteristics that a someone or institution possesses, highlighting their knowledge in a certain field. "GOLD" is frequently used to represent a standard for performance or desirability, and it may be interpreted as a symbol of great worth, excellence, or the highest possible quality. An individual is said to be "self-independent" when they are able to function independently, depending on their own resources and judgement without the support of any other sources. These ideas, when taken as a whole, may be indicative of a person or organisation that possesses great skills, is well recognised, and is able to thrive on their own, so signalling a solid basis for success and creativity. Organise the analysis of the characteristic technical, 'GOLD,' and self-sufficient Designomic Entrepreneur Model as illustrated in Figure 5.7 above.

5.7.4.3 The Interpretation of Key Characteristic Smart, 'GOLD' and Creative

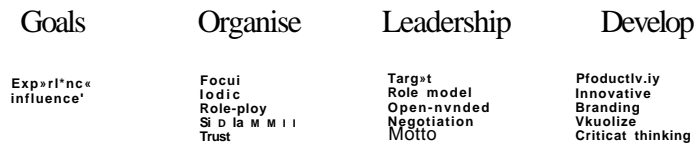


Figure 5.8 Structure Framework Interpretation of Characteristic Smart, 'GOLD' and Creative Designomic Entrepreneur Model

This framework, which is known as the Characteristic Smart, 'GOLD, and Creative Designomic Entrepreneur Model, is designed to encourage successful entrepreneurship by combining intelligence, resourcefulness, and creativity. It is possible for the acronym 'GOLD' to represent characteristics such as Goals, Organise, Leadership, and Development. This highlights the significance of flexibility and vision in the realm of business. The purpose of this model is to advocate for a design-oriented approach to entrepreneurship, which involves integrating new thought processes that concentrate on understanding the demands and experiences of customers, ultimately leading to the production of value and a competitive edge in the market. By integrating these components, entrepreneurs are able to capitalise on their own strengths, which allows them to negotiate hurdles and capture opportunities in an economic environment that is always shifting. The structure Interpretation of Characteristic Smart, 'GOLD' and Creative Designomic Entrepreneur Model as shown in Figure 5.8.

5.7.4.4 The Interpretation of Key Characteristic Credibility, 'GOLD' Opportunity

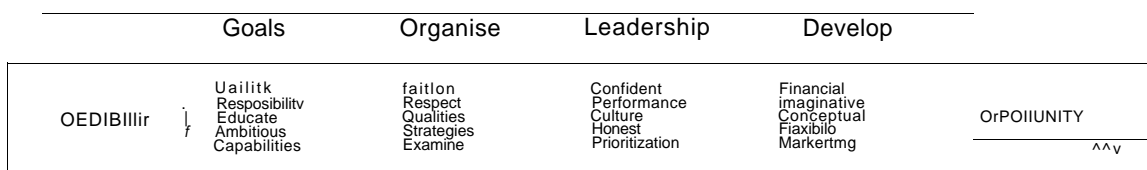


Figure 5.9 Structure Framework Interpretation of Characteristic Credibility, 'GOLD' and Opportunity Designomic Entrepreneur Model

In the context of establishing trust and dependability within business ventures, the theme of Characteristic Credibility highlighted the significance of authenticity and attributes driven by character. The integration of the 'GOLD' framework, which encompasses Goals, Organise, Leadership, and Development, demonstrates how entrepreneurs were able to effectively identify and seize opportunities while upholding

integrity and reliability. The Opportunity theme within the Designomic Entrepreneur Model integrated these principles by emphasising the design and implementation of entrepreneurial strategies that aligned with both personal values and market dynamics. These frameworks collectively advocated for a holistic approach to entrepreneurship that prioritised ethical conduct, creativity, and adaptability to emerging opportunities. The structural relationship among these models is depicted in Figure 5.9, which provides an integrated framework interpretation of Characteristic Credibility, 'GOLD,' and the Opportunity theme within the Designomic Entrepreneur Model.

5.8 Development Nature Creative Entrepreneur Performance

A creative entrepreneur is an inventive thinker who merges artistic vision with commercial insight, frequently converting distinctive concepts into feasible products or services. They excel in experimentation and adaptation, use their creativity to address challenges, distinguish themselves in the marketplace, and engage with audiences. These individuals generally demonstrate perseverance, fervour, and a propensity for risk-taking, enabling them to surmount problems while perpetually refining their skills and business approaches. Distinguished by attributes like resilience, flexibility, inventiveness, and a robust eagerness to learn.

Creative Entrepreneurs Performance with these traits are more adept at managing uncertainty, innovating in accordance with market demands, and efficiently using networking possibilities. Their performance is frequently improved by the capacity to recognise and exploit new trends, so fostering development and sustainability in their enterprises. These traits ultimately facilitate success in establishing and expanding new enterprises within a dynamic economic environment, benefiting respondents through an entrepreneurial ecosystem that enhances opportunities for creative practitioner entrepreneurs in networking and collaboration aimed at national economic development.

5.8.1 Embodied Performance

Previous data research has made it abundantly evident that the creation of the creative entrepreneur model canvas requires the incorporation of a number of essential components. These components are critical traits that creative practitioners may utilise

in order to realise their ambition of becoming creative entrepreneurs. Within the framework of the Creative Entrepreneur Model Canvas, the term "Embedded Performance" refers to the incorporation of both physical expression and active participation in the creative process. Entrepreneurs are able to establish an emotional connection with their audience via the use of this component, which highlights the significance of movement, gesture, and the performative character of creative business. By highlighting how the physicality of performance can strengthen brand identification, encourage community involvement, and drive innovation via the creation of immersive experiences that resonate with customers, eventually enhancing the whole business model, this article illustrates how these things may be accomplished. A number of interconnected aspects, including performance, emphasis, experience, communication, and exposure, are associated with embodied performance, as indicated by the findings and outcomes. However, the decision from the frequency of the embodied performance data shows that the highest level achieved in this study is experience, as indicated in Table 5.23.

Table 5.23
Results of Component Embodied Performance Frequency Statistics from All Respondent

Embodied Performance	Experience	Emphasis	Exposure	Communication
Results				
Frequencies	6%	2%	2%	1%
Percentage %				

5.8.2 Entrepreneurs Passion and Emotionality

Entrepreneurs' passion and emotionality are crucial components to consider when developing the creative entrepreneur model canvas. The researcher documented results on significant components from the study's data. Passion, creativity, innovation, quality, distinctiveness, and artistic are some of the components highlighted. The Creative Entrepreneur Model Canvas defines "Interpretation Passion" as the deep emotional connection and intrinsic passion that propels an entrepreneur's creative efforts, affecting their vision and direction. "Emotionality" refers to the manner in

which feelings and personal experiences influence decision-making, creativity, and relationships with stakeholders.

Together, these components emphasise the necessity of knowing and exploiting one's emotional landscape to create resilience, inventiveness, and authenticity in business, eventually improving the entrepreneur's capacity to connect with their audience and handle problems successfully. According to the findings, the artistic component has the highest frequency of data in Table 5.24.

Table 5.24
Results of component Entrepreneurs Passion and Emotionality Frequency Statistics From All Respondent

Passion and Emotionality	Artistic	Innovation	Quality	Unique	Creativity	Passion
Results						
Frequencies	4%	2%	1%	1%	1%	1%
Percentage %						

5.8.3 Prior Knowledge and Experience

It was discovered via the analysis of the data that was done before that each and every responder offered their comments on the Knowledge and Experience component of this study. As a consequence of the findings and the outcomes, it can be deduced that the Knowledge and Experience components are of great importance for the creation of the Creative Entrepreneur Model Canvas. In the Creative Entrepreneur Model Canvas, the term "Interpretation Knowledge and Experience" refers to the one-of-a-kind understandings and perspectives that an entrepreneur brings to their creative endeavours. This includes the capacity to analyse market trends, to synthesise information from a variety of sources, and to use personal experiences in order to innovate and problem-solve in creative experience capabilities and knowledge. When it comes to developing the creative vision, influencing decision-making, and improving the entire value proposition of a business, it underscores the importance of the skills and experiences that have been gained from actual events. This knowledge serves as a basis for innovation, allowing business owners to modify their products and services to match the unique requirements of their target audience and efficiently handle hurdles. Table 5.25 provides a clear illustration of the outcome data for the three respondents who

offered the highest feedback on the knowledge and experience components. The table below provides this information in a simple and concise manner.

Table 5.25

Results of Component Knowledge and Experience Data Statistics From All Respondent

RESPONDENT			R 7	R3	R7
Results	Data	Experience	12%	10%	9%
Percentage %					
RESPONDENT			R 2	R7	R3 & R6
Results	Data	Knowledge	12%	7%	6%
Percentage %					

5.8.4 Business Networks and Ventures

The growth of the creative entrepreneur model canvas provides the opportunity for the emergence of many components, including business networks and ventures. When it comes to company planning, this component is essential to take into consideration for new entrepreneurs and those who are beginning a business endeavour. This is due to the fact that, according to study figures, business networks are the most crucial aspect when joining the discipline of entrepreneurship. Taking this into consideration, The Creative Entrepreneur Model Canvas places a strong emphasis on the significance of business endeavours and networks as essential elements in the process of constructing a prosperous creative firm.

Business networks are the interactions and collaborations that entrepreneurs build with other stakeholders, such as mentors, peers, investors, and clients, which may give support, resources, and chances for innovation. These partnerships and collaborations can benefit the entrepreneurs in a number of ways. In contrast, ventures are the real projects or efforts that are a result of these networks. They demonstrate how creative ideas may be translated into products or services that are able to be sold in the market. The combination of these two factors sheds insight on the dynamic interaction that exists between cooperation and execution, which enables creative entrepreneurs to harness connections for development and sustainability in an environment that is highly competitive.

5.8.5 Incubation and Business Talent Development Support

There were a number of discoveries made regarding the components that fall under the category of Incubation and Business Talent Development Support as a result of the findings of the investigation. According to the findings of the research, the responses from the individuals who participated in the survey indicate that this component is of great assistance in the process of developing the creative entrepreneur model canvas. According to the findings of the data analysis, two government entities are actively engaged in providing assistance to young entrepreneurs in order to improve the entrepreneurial ecosystem in a comprehensive manner, particularly for recent graduates. While this is going on, The Creative Entrepreneur Model Canvas places an emphasis on the significance of business endeavours and networks as essential elements that are necessary for the development of a prosperous creative firm.

Business networks are the relationships and collaborations that entrepreneurs build with other stakeholders, such as government agencies, mentors, peers, investors, and customers. These partnerships and collaborations can give support, resources, and chances for innovation. In contrast, ventures are the real projects or efforts that are a result of these networks. They demonstrate how creative ideas may be translated into products or services that are able to be sold in the market. The combination of these two factors sheds insight on the dynamic interaction that exists between cooperation and execution, which enables creative entrepreneurs to harness connections for development and sustainability in an environment that is highly competitive.

As shown in Table below, four (4) respondents provided feedback on the recorded data, indicating that Respondents 6, 7, 8, and 10 participated in the incubator program under the 'Perbadanan Kemajuan Kraftangan Malaysia' (PKKN). Meanwhile, for the 'Young Art Entrepreneur' (YAE) program run by the 'Lembaga Pembangunan Seni Visual Negara' organisation, the survey data only included one (1) respondent, Respondent 7. As can be seen in Table 5.26, the information that pertains to Incubation and Business Talent Development Support is a significant contributor to this study.

Table 5.26
Results of Component Incubation and Business Talent Development Support involving From All Respondent

RESPONDENT	R7	R6	R3	R5
Business Networks <i>Inkubatro Krafrangan</i> and Ventures <i>Malaysia</i>	V	V	V	V
Young Art Entrepreneur	V			

5.8.6 Performance and Role-Taking

The study findings from the Performance and role-taking component suggest that it can assist entrepreneurs in obtaining company funding prospects and financial support from government bodies. However, such chances do not come lightly; entrepreneurs and recent grads must work hard to discover them by displaying their competencies and exhibiting a dynamic business performance. Furthermore, the significance of interpretive performance and role-taking as critical components of the entrepreneurial process. Interpretation performance refers to how entrepreneurs comprehend, analyse, and act on their surroundings, such as market trends and client demands, which has a direct impact on decision-making and innovation. Role-taking is the capacity to take numerous viewpoints and duties, such as those of consumers, partners, and rivals, allowing entrepreneurs to create products and services that appeal to their target audience. These characteristics work together to promote adaptation, cooperation, and innovation, which are critical for driving entrepreneurial success in dynamic sectors.

5.8.7 The Signification of Legitimation Designomic

During the process of developing the creative entrepreneur model canvas, one of the components that emerges is the relevance of Legitimation Designomic inside, a situation in which the continuity of the cost structure makes it somewhat challenging for new business owners to build and plan their companies to the greatest possible degree. On the other hand, if they are provided with the appropriate strategies and direction, this stage was not be a barrier to their success. When it comes to organising their companies in accordance with the most recent developments in technology and

trends, entrepreneurs need to be astute. Additionally, in the context of the Creative Entrepreneur Model Canvas, the term "Legitimation" refers to the process of establishing the credibility and acceptance of a company concept or model within its target market and industry.

This is accomplished through the use of the aforementioned information. When it comes to the strategic design of value propositions that have an effect on the cost structure, the "Designomic" component where be discussed. In conjunction with one another, these ideas highlight the fact that a creative entrepreneur is required to not only build novel solutions but also confirm the market relevance and authenticity of such solutions. Ultimately, this helps to optimise the cost structure by aligning resources and expenditures with the aspects that improve legitimacy and perceived value in the eyes of stakeholders. This is accomplished by understanding the demands of customers, the requirements of regulatory agencies, and the norms of society.

5.8.8 Institutional Support Forces

It is results, based on the analysis of data, that Institutional Support Forces act as a catalyst and provide an opportunity for graduates or entrepreneurs who are interested in entering the sphere of business and entrepreneurship. When starting a business, it is essential to have sufficient cash to drive the firm forward. However, acquiring a business model can be challenging for recent graduates or young entrepreneurs, particularly given the fact that they have recently graduated for the first time. When it comes to chances and routes for the development of their enterprises, experienced entrepreneurs frequently go to the government for funding options and programs.

Furthermore, according to the data and conclusions, a number of the individuals who participated in this research have been presented with possibilities from government agencies to get funding contributions, financial support, and other forms of assistance, as is seen in the table that follows. Seven of the ten respondents, or twelve percent, supplied information on obtaining aid from government agencies for their businesses, whereas three of the ten respondents, or six percent, did not receive any assistance at all, as shown in Figure 4.34 in Chapter 4 of this research. As can be seen in Table 5.27, the researcher has diligently documented the outcomes of the data collected from the Institutional Support Forces component.

Table 5.27

Results of Component Institutional Support Forces Involving From All Respondent

RESPONDENT	R1	R2	R3	R4	R5	R6	R7
Opportunity & Financial Support	Government Dana, Financial Support and Incubation program						
Data by Percentage %	12%	12%	12%	12%	12%	12%	12%

5.8.9 Sociocultural Forces

Sociocultural forces are significant elements that were taken into consideration throughout the development of this canvas model for creative businesses. The findings of the research that was conducted on this component make it abundantly evident that a number of factors, such as the material, the community, the social, the trend, the innovation, and the culture of entrepreneurship, were required to be taken into consideration. Furthermore, according to the Creative Entrepreneur Model Canvas, sociocultural factors are comprised of characteristics such as values, beliefs, conventions, and behaviours that are prominent in a certain society and have the potential to affect creative endeavours.

The tastes of consumers, the level of collaboration that occurs inside networks, and the broader cultural environment are all influenced by these dynamics, which in turn affect the demand for creative products and services. In order for entrepreneurs to successfully navigate cultural trends, diversify audience participation, and create inclusion, it is essential for them to have a solid understanding of these dynamics. This is because they need to adjust their services so that they connect with the target audience of their business. At the end of the day, sociocultural factors have the potential to improve the relevance of brands and the connection between communities, which in turn drives the growth and sustainability of creative businesses. In accordance with the information shown in Table 5.28, the outcomes of the data collected from this component have been meticulously documented.

Table 5.28

Results of Component Sociocultural Forces Frequency Statistics From All Respondent

Sociocultural Forces	Materials	Community	Social	Innovation	Trend
Results Frequencies Percentage %	7%	1%	1%	1%	1%

The Designomic Creative Entrepreneur Model Canvas places an emphasis on interrelationships and interconnections by showing the ways in which different aspects of creative entrepreneurship, such as ideation, resource management, market involvement, and value generation, affect and inform one another. It enables company owners to harness relationships and networks that may boost innovation and create chances for collaboration, and it encourages business owners to visualise the synergies that exist between their creative processes and business strategy.

In order to achieve sustainable development and impact in their endeavours, entrepreneurs are able to adapt to changing surroundings, find possible collaborations, and optimise their resource allocation with the help of this integrated framework. The importance of the relationship between the elements of Designomic and the conventional business model canvas for the creation of a canvas model tailored for creative practitioners is illustrated in Figure 5.10.

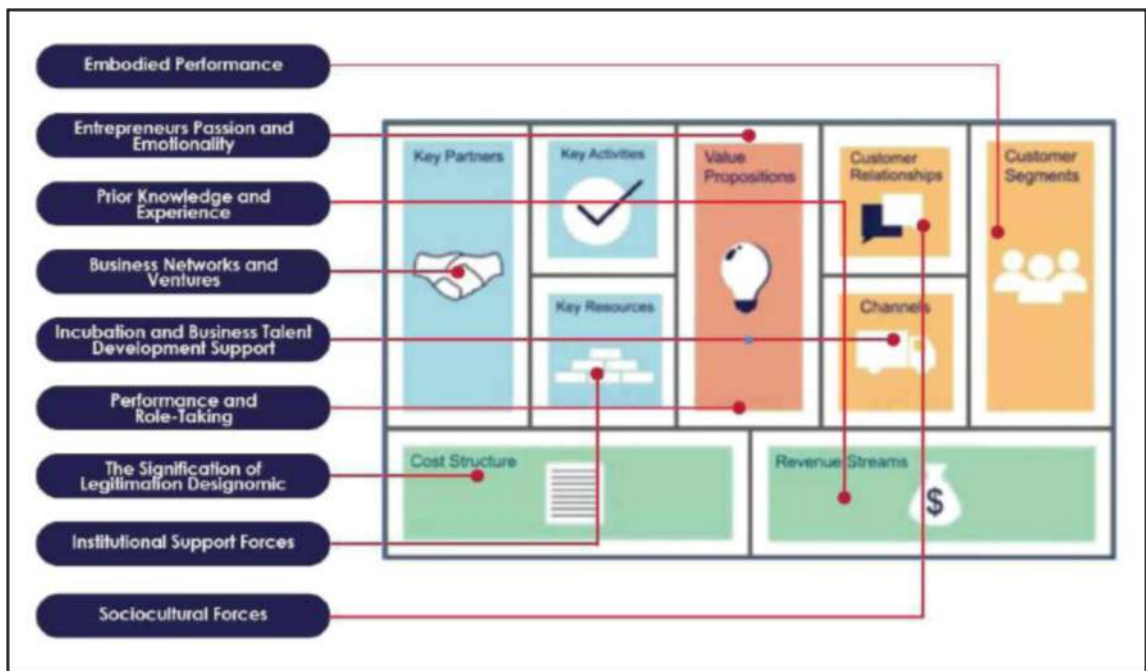


Figure 5.10 Standard Business Model Canvas (BMC), Source, The Wisdom Academy

5.9 Entrepreneur Performance and Key Activities

In this part, the findings and results of this study are presented in order to answer and accomplish Research Objective 3 (RO3) as well as Research Question 3 (RQ3). There are areas in which the main activities of the respondents have the potential to

influence this study with regard to the important activities that creative practitioners engage in.

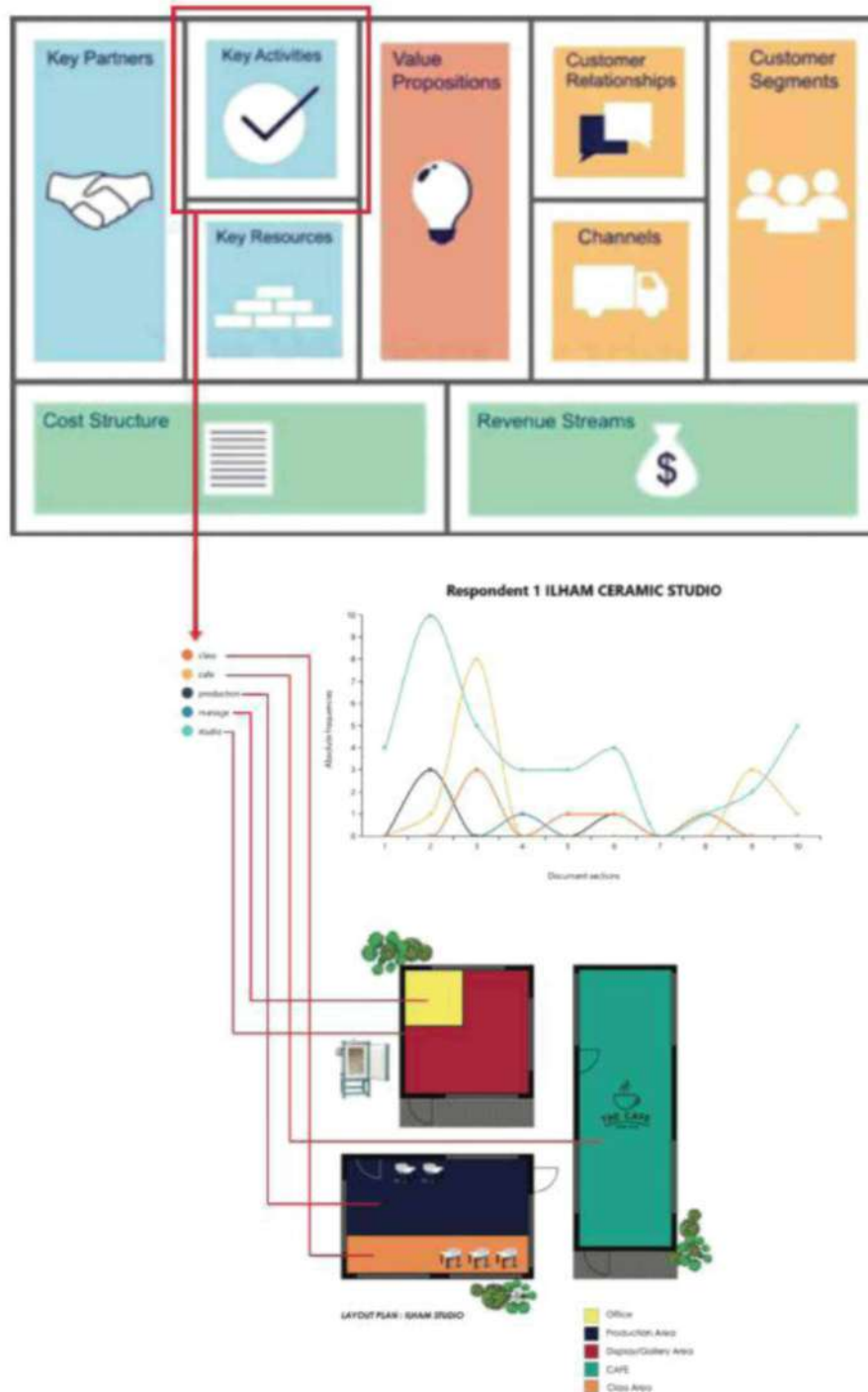


Figure 5.11 Designomic Creative Entrepreneur Model Canvas Structure

Through the use of the Business Model Canvas (BMC), the approach to Key Activities demonstrates the possibilities for creative entrepreneurs to diversify their

activities in the areas of Design and Economics. Figure 5.11 illustrates the findings of the outcomes of the main activity data collected from all of the respondents who participated in this study. Because they are creative practitioners, their way of thinking does not deviate from the process of incorporating creativity into the planning and growth of their commercial enterprises. In the beginning, the growth of creative ideas functioned as their business cluster in the process of developing their own abilities and personal talent. It is common knowledge that in order to develop something of significance, particularly in the realms of business and entrepreneurship, talent must be sought for and fostered.

Furthermore, the Designomic Creative Entrepreneur Model places an emphasis on the integration of interpretative talent development with important activities in order to achieve the goals of fostering innovation and achieving success in entrepreneurship. Enhancing an individual's capacity to comprehend and make use of design principles, cultural context, and market requirements in order to provide appealing narratives and solutions is an essential part of the process of providing interpretation skill development. The purpose of key activities, which include collaborative workshops, mentoring programs, and experiential learning initiatives, is to enable the development of hands-on skills, the application of creative thinking, and networking opportunities. Through the alignment of these components, the model intends to develop a dynamic ecosystem that gives entrepreneurs the ability to transfer their creative potential into commercial enterprises that are competitive and profitable.

The researcher has identified key activity elements from all of the respondents through the process of data analysis in order to define "Talent Development" for a creative entrepreneur. This is done for the purpose of the creative entrepreneur's own development as well as to challenge themselves for the purpose of advancing and maintaining their business concept. Due to the fact that this talent potential may serve as a measurement for business planning, it is essential that it be taken into consideration as the cornerstone of their company cluster. This were allowed them to maintain their self-assurance regarding this talent potential.

5.9.1 Professional and Performance Activities Designomic Entrepreneur Model Canvas for Creative Entrepreneur

The researchers are provided with an overview of how the talent development of the respondents might positively affect the growth of their business clusters by the results and findings that were obtained from the respondents on the major activities of Designomic. This overview has the potential to serve as a guideline and planning framework for their company strategies, which are based on the actions and talent development of each individual entrepreneur.

The Integration of Professional and Performance Activities in the Designomic Creative Entrepreneur Model further highlights the connection that exists between strategic design practices and entrepreneurial endeavours via the use of this particular approach. This concept enables individuals to harness their creative knowledge in addition to their professional abilities in order to generate innovation and increase market flexibility.

It is possible for entrepreneurs to generate one-of-a-kind value propositions, make the most of design thinking approaches, and successfully negotiate the intricacies of the current business landscape if they combine performance-driven activities such as marketing and user interaction with professional growth in design. In addition to enhancing personal branding, this comprehensive approach fosters the development of a dynamic ecosystem that encourages the growth of entrepreneurial endeavours in a sustainable manner and fosters creative thinking.

5.9.2 The Components of Designomic Influence and Associated Key Activities

As a consequence of the research that was carried out on important activities, the results and findings about the Designomic key activities for all of the respondents are presented in the table that can be seen below. These findings were detailed in the chapter that came before this one. The researcher, on the other hand, has simply used the data from five respondents in order to illustrate how the essential activities that were generated from the respondents might be implemented in the Business Model Canvas (BMC). Respondent 1 to 7 are the individuals whose responses were analysed for the purpose of taking this study to the next level of development.

The researcher has discovered findings regarding the dominant and sub-dominant key activities that are present in the ten respondents who were researched for this research investigation. These findings were discovered based on the components that were generated via the key activities that were present in the seven (7) respondents. According to the findings obtained from these ten respondents, the predominant activities follow the same pattern. Each studio setting for creative practitioners includes components that are essential in the studio setting. These components include the Office, which serves for management purposes; the Production area, which is where creative practitioners work and create and produce design products; and the studio/display/gallery, which is the next component. This component is necessary for a creative practitioner to showcase their products or designs to clients or customers when they visit the physical studio for observation and formal business discussions.

In the meantime, the presence of the sub-dominant component in the creative practitioners who participated in this study suggests that this sub-dominant activity is essential for ensuring the stability of the firm and developing a business environment that is appropriate for the studio setting in which creative practitioners work. The Seven (7) respondents in this study provided results that emerged from the sub-dominant activities that were present in their studio settings.

These results were derived from the 'Class' activity, which is an activity in which creative practitioners conduct classes to enhance educational activities, thereby indirectly increasing business income. In addition, the second activity is the cafeteria/restaurant activity, which is a sub-dominant activity for the studio setting of creative practitioners in the field of ceramic business. The respondents who were studied are creative practitioners in the field of ceramics, and the cafeteria/restaurant activity is synonymous with ceramic products and aligns with both of these activities. Table 5.29 displays the activity components that were collected from ten respondents in this study. These components were categorised as either dominant or sub-dominant.

Table 5.29
 Results Sub-Components Designomic Key Activities From Respondents

RESPONDENT		R1	R2	R3	R4	R5	R6	R7
Key Activities	Dominant	Production	Production	Production	Production	Production	Production	Production
		Office/ Management	Office/ Management	Office/ Management	Office/ Management	Office/ Management	Office/ Management	Office/ Management
		Studio/Gallery	Studio/Gallery	Studio/Gallery	Studio/Gallery	Studio/Gallery	Studio/Gallery	Studio/Gallery
Sub-Dominant		Class	Cafe/ Restaurant	Class	Class	Cafe/ Restaurant	Class	Class
		Cafe/ Restaurant		Cafe/ Restaurant				

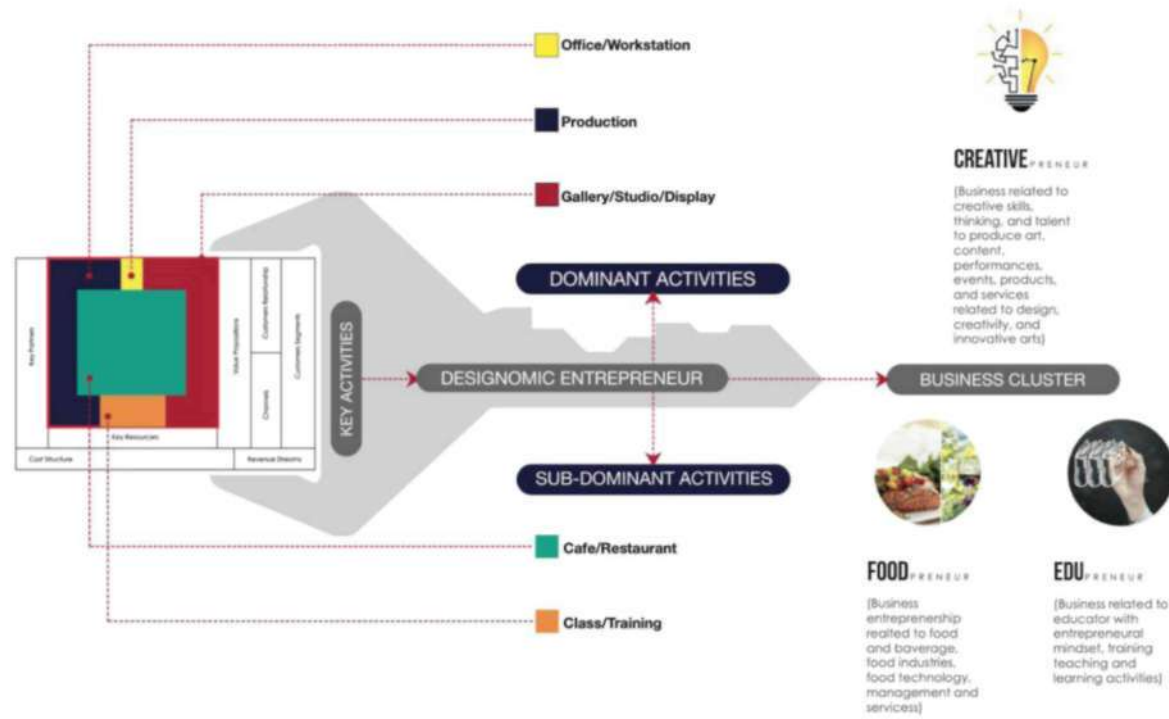


Figure 5.12 The Designomic Entrepreneur Model Depicting the Integration of Dominant and Sub-Dominant Key Activities

Figure 5.12 shown the primary dominant and sub-dominant components of creative practitioner's key acts in this study. Using actual data, the graphic shows the structural composition of diverse activities. The office or workstation, production, and gallery or display rooms were the main operating elements for all (7) seven responders. Cafe and restaurant operations and class or training sessions were important, but not the entrepreneurial ecosystem's main focus.

5.9.3 Integration of Talent Development with Business Cluster

Developing Designomic creative entrepreneurial potential requires a combination of education, hands-on experience, skills, and attitude development. Begin by developing skills like critical thinking, problem-solving, and creativity through formal education, courses, and training. Encourage practical experience through internships, mentorships, collaborative networks, or personal projects to apply theoretical knowledge. Networking with successful entrepreneurs may bring valuable insights and motivation. Furthermore, encouraging a development attitude and viewing failure as a learning opportunity would help ambitious entrepreneurs adapt and prosper in changing situations.

Continuous challenge, self-reflection, and being up to date on business changes may all help entrepreneurs improve their skills. Furthermore, talent development in creative entrepreneurs' entails cultivating their unique qualities and creating an atmosphere that promotes creativity and risk-taking. Creative entrepreneurs that focus on both technical and soft skills, such as adaptation and communication, may better overcome hurdles, implement their ideas, and eventually thrive in their companies. Furthermore, establishing a mentality of continual learning and resilience is critical for success in the ever-changing world of the creative industries.

Integrating talent development with business clusters entails tailoring personal skills and training programs to the unique requirements of local industries and economic sectors. By encouraging collaboration among educational institutions, enterprises, and community organisations, talent development projects may be tailored to suit the particular problems and possibilities within an entrepreneur cluster, ensuring that the workforce is equipped with essential skills. This connection may raise innovation, productivity, and competitive advantage, as well as assist retain people in the region by establishing clear career paths that are closely tied to local economic concerns.

Integrating talent development with business clusters entails tailoring worker skills and training programs to the unique requirements of local industries and economic sectors. Talent development efforts may be designed to address the particular problems and possibilities within a business cluster by encouraging collaboration among educational institutions, industrial sectors, and community organisations, ensuring that the workforce has relevant skills. This coordination may boost innovation, creativity, productivity, and competitiveness, as well as assist retain internal talent by establishing clear career paths that are closely related to local economic interests. Furthermore, this business cluster may help entrepreneurs emphasise their identities through talent development.



Figure 5.13 The Structure Pillars of Business Cluster

As can be seen illustrate in the Figure 5.20 that is located above, the researcher has discovered a finding about the manner in which the interaction between talent development and business clusters may be merged simultaneously. The business clusters that were produced serve as a guide for new business owners to discover their strengths and connect them with business clusters that are suited for them according to their skills. TECHNOpreneur, SOCIALpreneur, BIOpreneur, AGROpreneur, FOODpreneur, EDUpreneur, DIGITALpreneur, CREATIVEpreneur, ECOpreneur, and SERVICEpreneur are some of the business clusters that have emerged as a consequence of this. The purpose of the ten (10) business clusters that have evolved is to enable individuals, particularly those who are on the verge of graduating and those who are just starting out in business, to identify their talent preferences, expertise, and academic backgrounds in order to choose the route that their future business concepts were taken. Clearly shown in Figure 5.20 are all of the company clusters that were produced as a result.

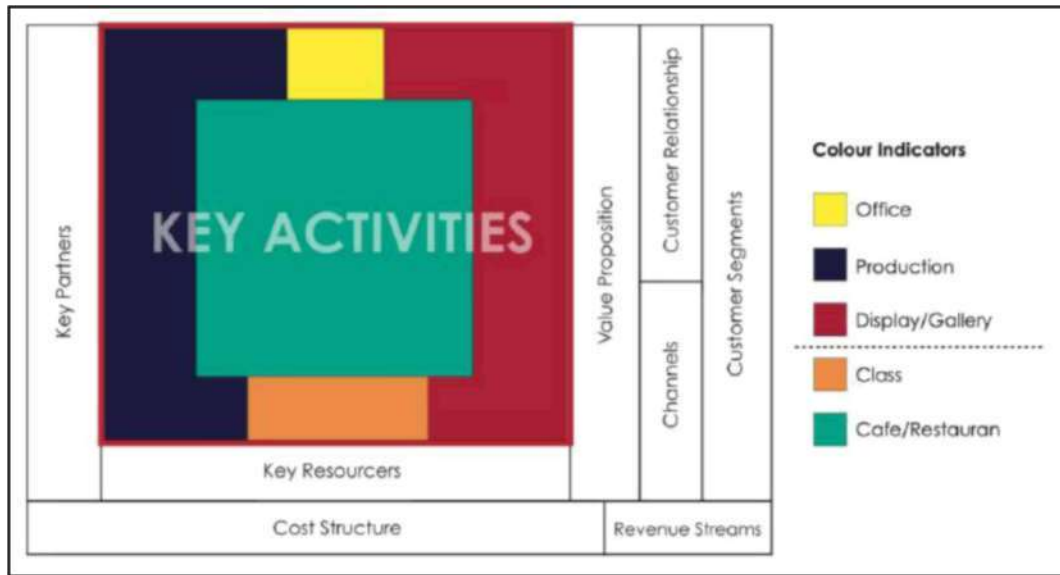


Figure 5.14 Designomic Entrepreneurial Model Canvas Structure Associated With Key Creative Activities, As Identified By Respondent 1

Figure 5.13 shown that Respondent 1 presented findings in this investigation that demonstrated that the main activities clearly revealed the engagement of seven (7) activity components. These components can be classified as either dominant activities or sub-dominant activities with respect to their level of involvement. According to the findings of the research carried out on Respondent 1, the activities that occur most frequently in the workplace are those that take place in an office setting. As a creative practitioner, having an office is essential for operational purposes. Following that is the production activity, which is necessary for the establishment of the studio for the goal of manufacturing products that where be marketed within the company. When consumers come to the studio, the third activity is the display/gallery or space that makes it possible to showcase the items in a way that is both neat and visible to them.

They have created sub-dominant activities to meet needs and expand the business, such as through class activities, where they set up a space in the studio to hold ceramic classes to introduce ceramic-making activities to the outside community and tourists. Respondent 1 has created these activities in order to revitalise and add value to the business. Not only that, but the activity of opening a café or restaurant has also become a desired choice for respondent 1 in order to further promote his ceramic product firm. Through this activity, he was be able to promote the studio's ceramic products by serving plates and dishes that were manufactured from the studio's own ceramic products. Furthermore, the Respondent 1 is interested in expanding his ceramic product business by creating a café or restaurant. This is one of the activities that he

would love to do. It is possible to market the ceramic items produced by the studio through the use of this activity by serving them on plates and dishes.

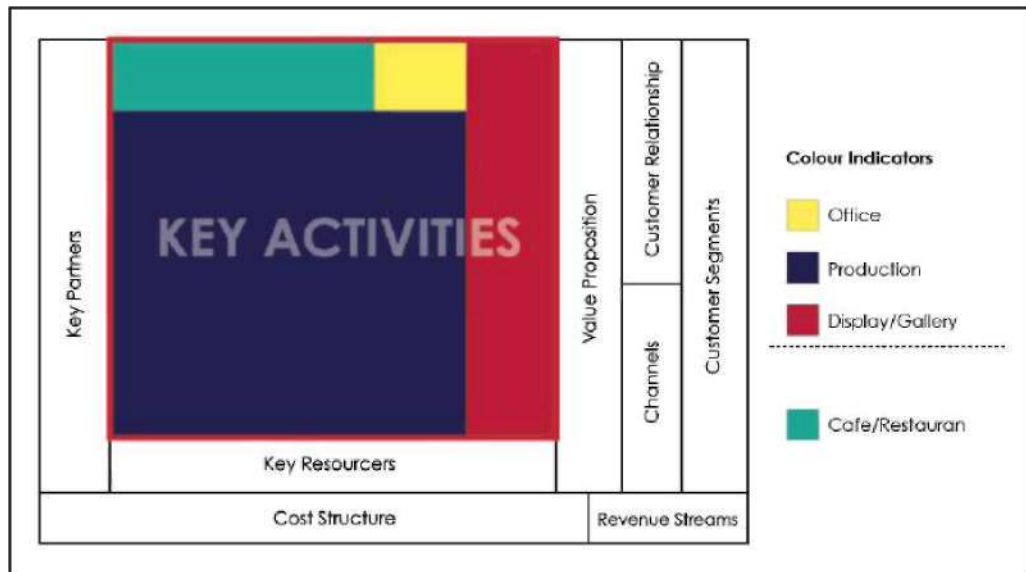


Figure 5.15 Designnomic Entrepreneurial Model Canvas structure Associated With Key Creative Activities, As Identified By Respondent 2

With reference to Figure 5.14, the findings and results about the key activities acquired from Respondent 2 make it abundantly evident that there are four (4) components of key activities that are generated from the findings of the study. The dominant key activities that were derived from Respondent 2 demonstrate that his studio environment is comprised of three (3) dominating activities. These activities are the Office, Production, and Display/gallery activities. According to Respondent 2, a creative practitioner who is also an entrepreneur in the ceramics industry, the production component demonstrates a substantial percentage in his studio environment in comparison to other activities.

According to this, it is abundantly obvious that Respondent 2 has made the decision to manufacture ceramic products on a massive scale, possibly as a result of the enormous demand for ceramic products. There are, however, prominent activities such as office and display/gallery that are also present in the studio setting of Respondent 1, which indicates that management and showcasing of products that are manufactured in his studio are vital for promoting the products to clients that visit his studio. In the meantime, the café activity has been selected as the sub-dominant activity that has resulted from respondent 2, with the intention of further expanding the market for his ceramic products through the additional activity of opening a cafe.

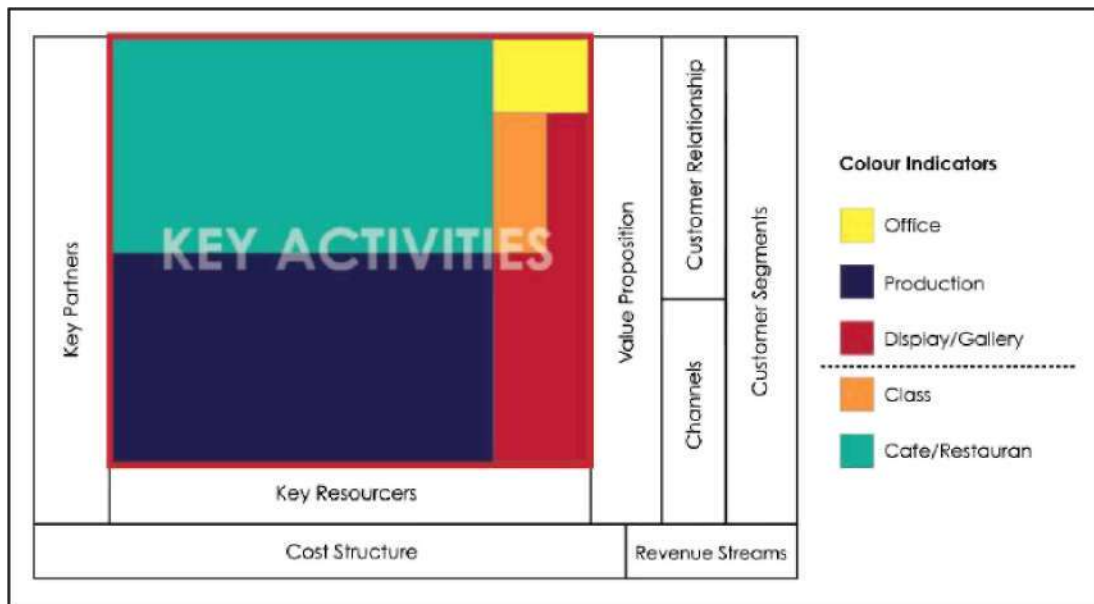


Figure 5.16 Designomic Entrepreneurial Model Canvas Structure Associated With Key Creative Activities, As Identified By Respondent 3

The results and findings on the main activities that were derived from the study that Respondent 3 carried out are displayed in Figure 5.51, which can be found above. This demonstrates very clearly the outcomes that were obtained, which involved five (5) different activity components that Respondent 3 emphasised. For Respondent 3, the dominant key activities that are displayed are the same as those that were presented for the previous respondents. These activities are the three (3) dominant key activities, which are office, production, and display/gallery. In addition, Respondent 3 is a creative practitioner working in the field of industrial ceramics manufacture.

The studio environment that Respondent 3 constructed demonstrates very clearly that all three dominating activities are required in the studio setting to a significant degree. As a creative practitioner entrepreneur, it has been demonstrated that an office is required for official business administration, and production is required for product manufacturing that is directed at the product output factory for sales reasons. This is the reason why this is the case. Additionally, the studio environment must include a display or gallery space in order to promote and emphasise the identity of the entrepreneur's products as well as the characteristics of the business itself. According to Respondent 3, the sub-dominant activities that he highlighted clearly suggest two main activities that are carried out in his studio setting. These activities are lessons and a café/restaurant located in the studio.

Within the scope of this investigation, Respondent 3 has included sub-dominant activities, specifically classes and restaurants; yet, the diagram presented above demonstrates that the restaurant and production activities have the same strength ratio within his studio environment. This demonstrates very clearly that the ratio of production to restaurant is balanced, and it also illustrates the significance of the engagement of production and restaurant in the studio setting of Respondent 3 for the purpose of ensuring the stability and expansion of his firm.

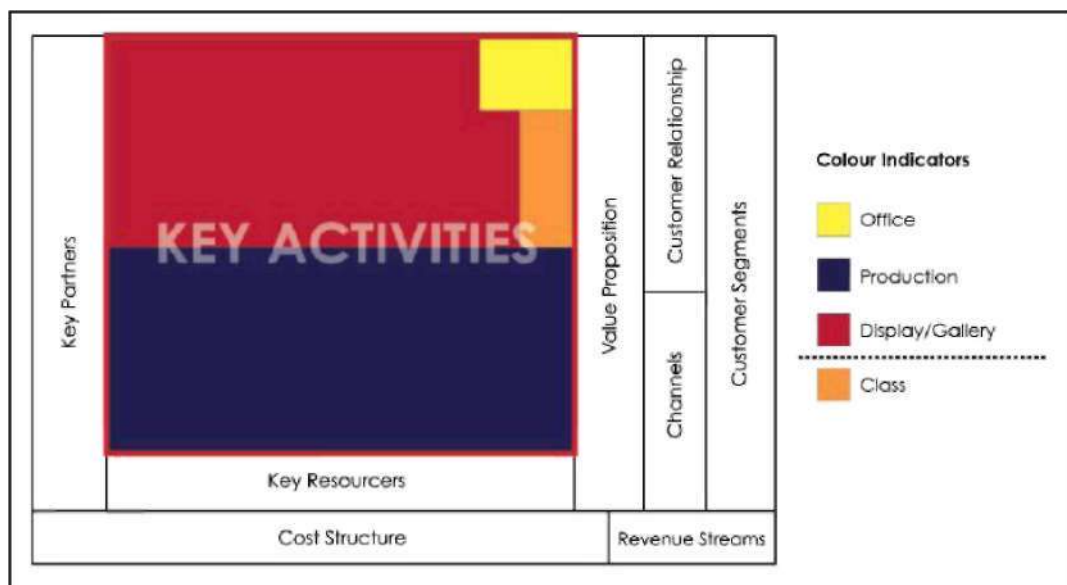


Figure 5.17 Designomic Entrepreneurial Model Canvas Structure Associated With Key Creative Activities, As Identified By Respondent 4

Figure 5.16 above depicts the results and findings from Respondent 4's investigation. According to the findings of this study, Respondent 4 clearly demonstrates that the core activities are produced through four (4) major components. The primary activities recorded by Respondent 4 are office, production, and display/gallery. Respondent 4 is a creative practitioner in the field of ceramic studios; hence the office component is essential for managing and administering the business. The production area is dedicated to product manufacturing activities, which include workspaces and the placement of machinery and production equipment.

The display/gallery area is intended to present the products for sale while also promoting the company's identity and product results for customers and visitors to the studio. Respondent 4's sub-dominant activity consists of one (1) activity, classes, which is a sub-dominant activity intended at boosting business revenue through ceramic class

activities. According to Respondent 4, the ceramic workshops offered are meant to improve public understanding about the intricate process of ceramic manufacture and to serve as one of the company's marketing concepts.

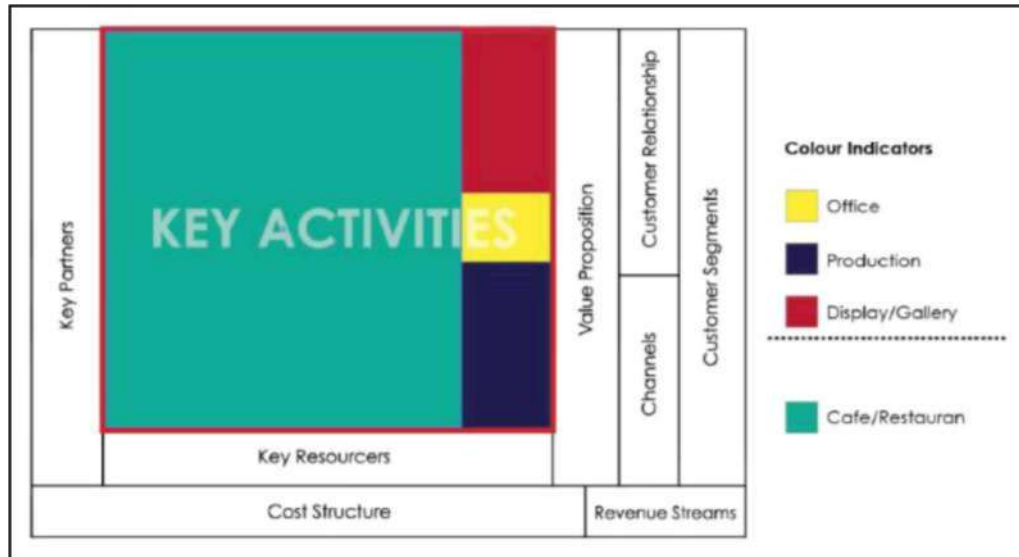


Figure 5.18 Designomic Entrepreneurial Model Canvas Structure Associated With Key Creative Activities, As Identified By Respondent 5

Within the context of Figure 5.17, the results and findings of the data analysis that was performed on Respondent 5 are presented. The data illustrates that there are four (4) components that are involved in Respondent 5's studio setting. These findings were gathered from Respondent 5 through the study that was conducted on important activities. There are three (3) dominating activities that lead to the office space as the management and administrative activities of the firm, as demonstrated by this study. It is evident that these three activities are associated with the dominant activities. It would appear that the production area is required in the studio environment of the respondent for the purpose of product development. Subsequently, the display and gallery activities require this area in the studio environment of Respondent 5 in order to market the items that are produced by his facility.

When it comes to opening a cafeteria with a ceramic approach, the survey discovered that Respondent 5 manages a café business. This demonstrates the primary sub-dominant activity in this regard. As can be seen in the figure that is located above, the cafeteria is the essence of this respondent's business because it accounts for the greatest proportion of the essential activities that take place in the studio environment of Respondent 5. According to the findings of the study, Respondent 5 is the manager

of a café business that primarily engages in activities that are considered to be sub-dominant. More precisely, the responding individual opened a cafeteria that used a ceramic approach. This respondent's primary line of business is the cafeteria, as seen by the diagram that is located above, which demonstrates that the café accounts for the biggest percentage of the main studio setting activities that are performed by Respondent 5.

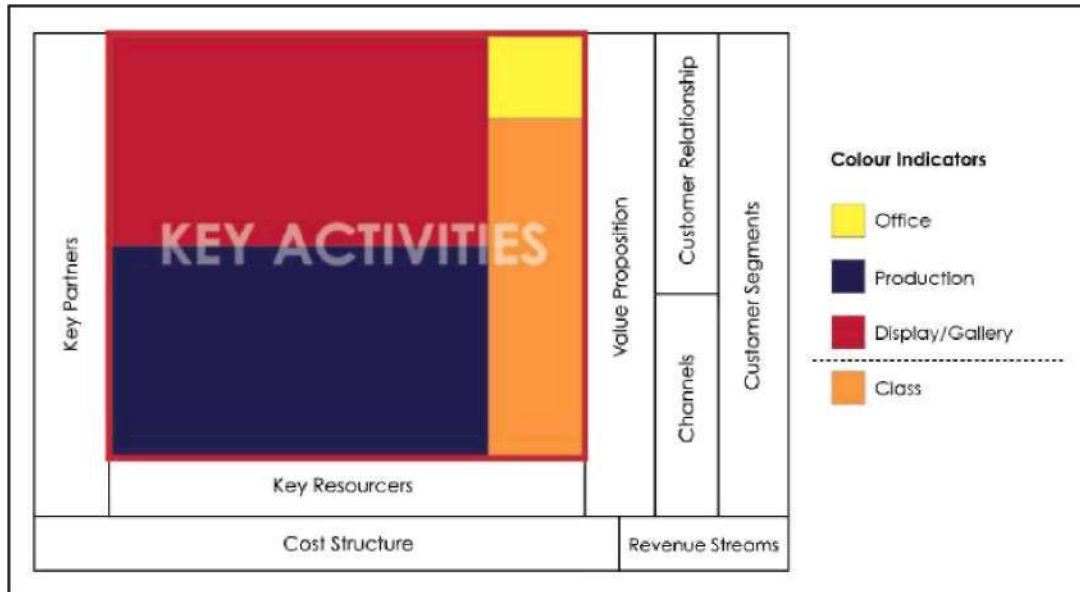


Figure 5.19 Designomic Entrepreneurial Model Canvas structure Associated With Key Creative Activities, As Identified By Respondent 6

In the preceding Figure 5.18, the essential activities that are included in the Business Model Canvas are depicted. These activities were recorded based on the findings and outcomes of Respondent 6. In the studio setting, there are five (5) activity components, as shown by the research findings above. Three (3) of the most prominent activities recorded from Respondent 6 involve office activities that are intended to serve as the centre for business administration and management.

Additionally, production activities are also shown, which means that display and gallery activities share the same proportion in Respondent 6's studio setting. This indicates that these are the primary business activities of this respondent. In the meantime, it is evident from the diagram that the sub-dominant activity that was recorded from this respondent is class. More specifically, this is the sub-dominant activity that was highlighted by Respondent 6 in their studio setting. Through the

ceramic class activity, it is possible to generate additional income while simultaneously disseminating the knowledge of how to make ceramic products to the community.

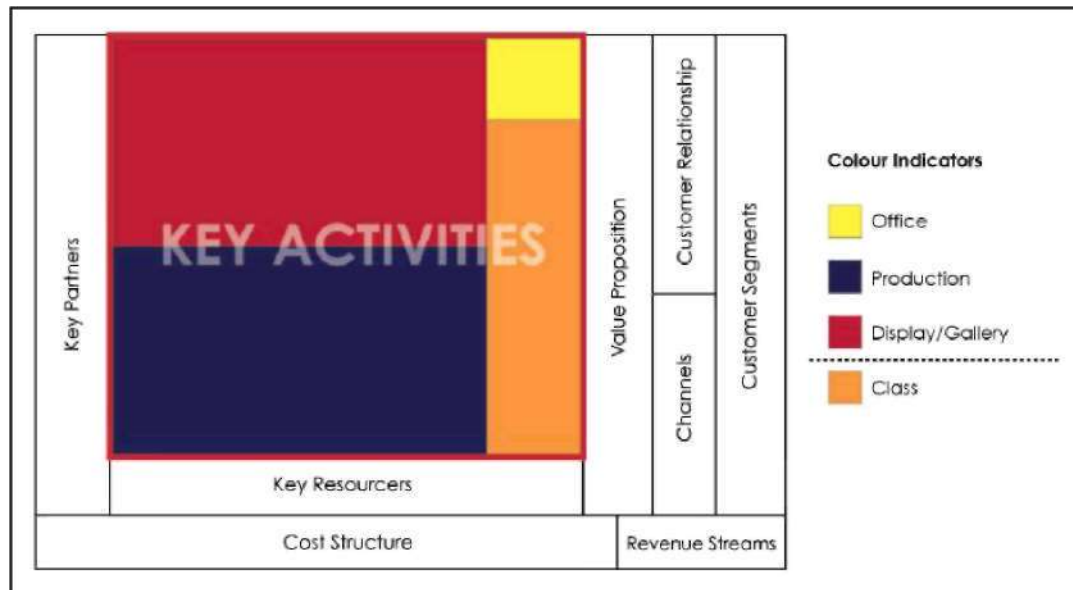


Figure 5.20 Designomic Entrepreneurial Model Canvas Structure Associated With Key Creative Activities, As Identified By Respondent 7

Figure 5.19 presents the findings and results that were recorded through Respondent 7, which clearly exhibit parallels with Respondent 6. These similarities are demonstrated by the major activity components that were present in the studio setting of Respondent 7. This similarity makes it abundantly clear that there are four (4) components involved. The dominant activities that this respondent recorded also include key office activities for business management and administration. Additionally, the percentage ratio between production and display/gallery activities is the same, which highlights the strength in this respondent's activity canvas model. Regarding the activities that are considered to be sub-dominant, it is also evident that there are activities that are part of the class that should be recognised as sub-dominant activities.

Respondent 7 has the opportunity to boost their business income by participating in ceramic class activities through these classes. When it comes to creative practitioners, there is a growing trend to investigate alternative business spaces that might cover the price of studio renting. On the other hand, the activities that take place in ceramic classes have the potential to broaden the perspectives of the community and introduce them to the process of producing ceramic goods on their own.

5.9.4 Interconnection Business Model Canvas (BMC), Designomic Key Activities and Business Cluster

The connection between the Business Model Canvas (BMC), Designomic Key Activities, and Business Clusters is illustrated in Figure 5.21. This figure provides a clear and concise depiction of how talent development is driving key activities, linking the business model canvas to the planning of Designomic-critical activities for creative entrepreneurs. It further demonstrates how this process is leading to the identification of their company clusters within the business ecosystem. Based on the image presented, it is becoming evident that essential activities are playing a crucial role in shaping a more dynamic company strategy. Consequently, this study is identifying creative entrepreneurs who are building a Designomic model that is suitable for creative practitioners. The findings are highlighting the importance of understanding and recognising their company clusters, ensuring that their upcoming business planning is more developed and poised for success.

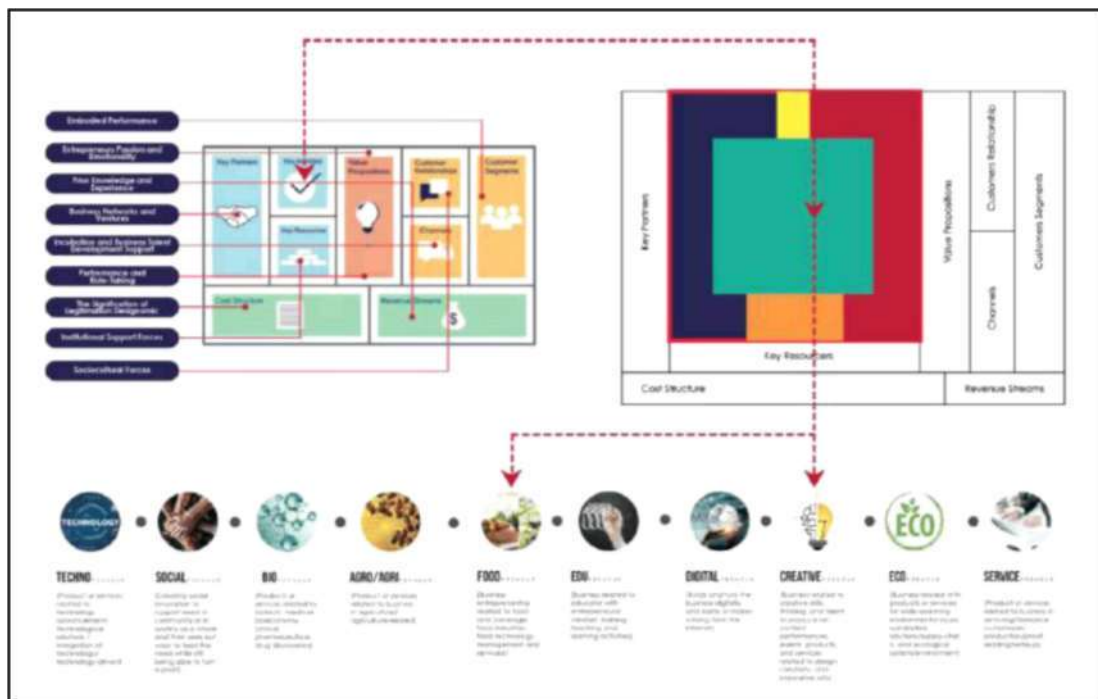


Figure 5.21 The Relation Business Model Canvas (BMC), Designomic Key Activities and Business Cluster

5.10 Summary of Findings

It is possible to draw the most important conclusion from this research on the manner in which the Key Characteristic Elements may operate as a guide and a source of encouragement for students, graduates, and young entrepreneurs who are interested in engaging with entrepreneurship and the business landscape. As a result of the relevance of the key feature aspects that were extracted from this study, aspiring entrepreneurs can become better equipped to traverse the landscape of the entrepreneurial career in the future. Aspiring business owners are able to encourage themselves and have a good influence on themselves thanks to the patterns of important characteristic aspects that were found in this study. This makes it possible for entrepreneurial qualities and mindsets to be taught at an earlier stage. As a result of the Designomic model that was developed, the relationship entrepreneur model emphasises the interaction between particular traits of entrepreneurs. According to this paradigm, the quality of the connections that entrepreneurs establish is a crucial factor in determining whether or not they are successful as entrepreneurs. Individual characteristics are not required for success in business. The new Designomic Entrepreneur Model places an emphasis on the integration of design thinking with economic principles, with the goal of generating creative solutions that prioritise user experience, sustainability, and social impact. Not only does this approach empower creative practitioners and creative entrepreneurs to concentrate on profitability, but it also encourages them to create value through collaborative and iterative processes, which eventually results in more robust business practices. This strategy has the ability to disrupt existing company paradigms and promote holistic growth in a variety of industries since it combines creative thinking with strategic economic insights.

CHAPTER 6

CONCLUSION AND RECOMMENDATION

6.1 Introduction

This study examined the intersection of Designomic Creative Entrepreneurship, focusing on how creative entrepreneurs are blending innovation with business acumen to drive cultural, societal, and economic transformation. Creative entrepreneurs are leveraging their inventive skills to convert novel ideas into sustainable business models. Their ability to navigate uncertainty, take risks, and adapt to dynamic markets has emerged as a key factor in their entrepreneurial success within the increasingly competitive landscape. The research emphasises the integration of design thinking with economic principles by prioritising value creation through collaborative, iterative processes. This approach empowers creative entrepreneurs to challenge existing business paradigms, fostering holistic growth across industries.

The Designomic model is developed specifically for creative practitioners, offering a conceptual framework that connects design-driven innovation with economic sustainability. This model actively serves as a guide for the development of creative entrepreneurial ventures and contributes to the growth and dissemination of knowledge in the field of entrepreneurship. In doing so, the study offers significant contributions to both the theoretical understanding and practical application of creative entrepreneurship in today's evolving business environment.

The overall study has achieved the research objectives by adhering to the research objectives and research questions. The three main elements of the research objectives provide significant implications for the study. The first element is obtaining information on current trends and models used by entrepreneurs in business methods or new goals achieved through the latest entrepreneurial platforms. The second element is obtaining potential key characteristics in developing a conceptual framework for the group of creative practitioners. It indirectly serves as a guide for aspiring entrepreneurs inclined towards entrepreneurship by providing them with exposure to the importance of these key characteristics for an entrepreneur. Finally, the third element is using the Designomi Entrepreneur Model Canvas as a reference for entrepreneurs to identify the

continuity of key talent development activities towards driving business clusters that align with themselves by recognising their existing talents.

6.2 Key Findings and Insights

This study sheds light on the key elements of Designomic Creative Entrepreneurship, focusing on how these elements serve as both a guide and a source of motivation for students, graduates, and emerging entrepreneurs. The findings demonstrate that these core characteristics significantly influence how aspiring entrepreneurs navigate the business landscape, equipping them with the mindset and tools necessary for future success.

The research found that the Designomic Entrepreneur Model fosters a deeper understanding of the interactions between personal traits and entrepreneurial success. While individual characteristics are important, the findings highlight that the success of entrepreneurs also depends on the relationships and networks they establish. This model emphasises that the integration of design thinking with economic principles is central to generating creative solutions that prioritise user experience, sustainability, and social impact. These principles not only guide creative entrepreneurs to focus on profitability but also encourage them to foster value through collaboration and iterative processes. This dual approach is leading to the development of more robust and sustainable business practices.

Additionally, the study provides integrated insights into how the Designomic model can disrupt traditional business paradigms and promote growth across various industries. Entrepreneurs who adopt this approach are able to engage in creative problem-solving, leading to innovative business solutions that are both profitable and socially impactful. Through the integration of economic insights with creative practices, the model is proven to be an essential tool for entrepreneurs who are looking to create value in an increasingly complex business environment.

Table 6.1
Key Findings and Insights From The Designomic Entrepreneur Model

Key Finding	Insight
Core Characteristics for Aspiring Entrepreneurs	The key characteristics of creative entrepreneurs guide and motivate students, graduates, and young entrepreneurs to succeed.

Key Finding	Insight
Designomic Entrepreneur Model	The integration of design thinking and economic principles generates creative solutions that emphasise user experience, sustainability, and social impact.
Importance of Relationships and Networks	Entrepreneurial success is deeply connected to the relationships and networks entrepreneurs build, not just their individual traits.
Value Creation through Collaboration	Creative entrepreneurs are encouraged to create value through collaboration, iterative processes, and focusing on long-term sustainability.
Disruption of Traditional Business Paradigms	The Designomic model is disrupting traditional business practices and promoting growth across industries by empowering creative problem-solving and innovative solutions.

Table 6.1 helps to clarify the key findings and insights of the research, providing a structured summary of how the Designomic Entrepreneur Model is influencing creative entrepreneurs in today's dynamic business environment.

6.3 Addresses the Research Objectives

Research Objective 1 (RO1) examines the current model of entrepreneurship in the era of new business platforms. It was achieved through the findings of the preliminary study, which revealed several entrepreneurship models that can be utilised by all parties, particularly those interested in becoming entrepreneurs. Furthermore, each model of entrepreneurship and business platform may be accomplished by anybody who has the desire to become an entrepreneur. It is possible to further expand these business platforms and entrepreneurship models in various ways; however, entrepreneurs must be creative and strategic in their planning. An entrepreneurial environment may be cultivated among university students from the very beginning of their time there until they graduate if they are exposed to it early on. Nevertheless, the participation of several important parties is required in the enhancement of the nation's goal to stimulate entrepreneurialism among graduates. This agenda must be driven by a collaborative effort between the components of institutions, the government, and industry to encourage young entrepreneurs, who may indirectly contribute to the economic growth of the country.

The conceptual framework led to the conclusion of the second research objective (RO2), namely to conduct an analysis of the design economic model based on the

qualities and features of creative practitioners. The Conceptual Designomic model was used as a guide and encouragement to determine the main prominent features and vital aspects that are required for preparation in order to become an entrepreneur. Creative entrepreneurs are distinguished by their ability to think creatively and their adaptability and enthusiasm for their unique ideas. They have good problem-solving abilities, which enable them to traverse problems and pivot when it is important to do so. Furthermore, they are driven to follow their ideals and mission despite the obstacles that they encounter because they are resilient and determined. They are able to develop partnerships and promote their entrepreneurial concepts with the assistance of effective skill communication and networking abilities. Additionally, a willingness to accept risk frequently results in the creation of ground-breaking companies. Their personal passion and their one-of-a-kind viewpoint on the intersection of art and business are ultimately what set them apart from other activities in the world of entrepreneurship.

The ultimate goal of this research lies in Research Objective 3 (RO3), namely to produce a Designomic Model Canvas based on talent development. Some people may have a thorough understanding of the Business Model Canvas (BMC), which is frequently utilised by entrepreneurs and university students. However, the study found that the "Key Activities" component of BMC can be further expanded using another BMC component. For creative entrepreneurs, the first step in creating interesting activities for the "Key Activities" component of BMC is finding the essential skills and distinctive features of their creative endeavour and identity. They must concentrate on tasks that can improve their value offer, such as creating cutting-edge goods, holding seminars, or working with other creative professionals. Additionally, creative entrepreneurs can use stories and practical exercises to engage their audience, take into account administrative duties like marketing, social media management, and client interaction to guarantee a sustainable operation, and continuously improve these initiatives in response to feedback and shifting market trends to stay relevant and creative. Creative entrepreneurs must also cultivate and improve their abilities, inventiveness, and commercial endeavours in order to spur innovation and success. This entails fostering a growth entrepreneur attitude to adjust to shifting market conditions and ongoing learning via networking, mentorship, workshops, and cooperation.

Furthermore, making use of feedback and teamwork can create a welcoming environment that promotes risk-taking and experimentation, both of which are critical for creative endeavours. Entrepreneurs must prioritise talent development throughout

their journey because embracing a variety of viewpoints and multidisciplinary methods may help improve creative output. The comprehensive study offers a thorough exploration of the research topic, with data analysis and conclusions effectively addressing the critical aspects of the investigation. It delves into the essential characteristics, trends, and implications of the contemporary entrepreneurship model, providing aspiring entrepreneurs with a comprehensive overview of the business platforms that are commonly utilised. These platforms serve to illustrate diverse methodologies, showcasing their potential and relevance in the current entrepreneurial landscape. By exposing these platforms, the study aims to facilitate their use by new entrepreneurs, regardless of their financial limitations, thereby equipping them with the necessary tools to establish and sustain a successful business. This approach reflects a deep understanding of the challenges faced by entrepreneurs in the early stages of their ventures and offers practical insights into overcoming these obstacles, particularly for those in creative industries such as ceramics.

This study further establishes a conceptual framework that emphasises the continuity of knowledge, education, and experience among creative practitioners, with a particular focus on ceramic artists and entrepreneurs. This framework is rooted in the relationship between the practitioners' Design and Economic levels, providing a deeper understanding of how these two domains intersect and contribute to the entrepreneurial process. By shedding light on the outcome capabilities of their core characteristics, the study highlights the critical role that knowledge and experience play in shaping the success of creative entrepreneurs, especially within the ceramic arts. This framework offers valuable insights for ceramic creative practitioners, illustrating how their unique abilities in design, craftsmanship, and innovation can be nurtured and strengthened through the development of relevant knowledge and skills.

Finally, the creation of the Designomic Entrepreneurial Model Canvas serves as a pivotal aspect of the study, addressing the enhancement of the entrepreneurial personality. This canvas fosters the discovery of inherent capabilities, guiding ceramic practitioners in recognising and cultivating their unique strengths. The model emphasises the cultivation of specific skills that are crucial for entrepreneurial success, including creativity, adaptability, and business acumen. Through this process, ceramic entrepreneurs are empowered to refine their craft and apply it effectively within the dynamic and competitive landscape of the creative industries. The study concludes by affirming that the proposed conceptual model provides a structured and practical

approach to enhancing entrepreneurial proficiency, enabling ceramic practitioners to navigate the complexities of both the artistic and business aspects of their work. By offering a roadmap for personal and professional growth, the model contributes significantly to the development of ceramic creative entrepreneurs, helping them thrive in an ever-evolving marketplace and ensuring that their artistry is sustained and appreciated within the broader economic context.

6.3.1 Achievement of Research Objectives

The findings contribute to the understanding of how the creative Designomic Entrepreneurship Model can be structured and supported, particularly through the combination of design thinking and economic principles. This model has the potential to guide both new entrepreneurs and educational institutions in preparing the next generation of creative business leaders.

Table 6.2
Achievement of Research Objectives

Research Objective	Achievement	Key Insights
Objective 1: To investigate the current Entrepreneurship training in the context of digital business platforms and the new economy	Various entrepreneurial models are identified as suitable for creative practitioners.	The study highlights the significance of creativity and strategic thinking within contrary business platforms. These models enable aspiring entrepreneurs to develop and refine their business concepts.
Objective 2: To analyse the creative economic business model based on ceramic creative practitioner attributes.	Traits such as creativity, adaptability, resilience, and networking skills are analysed.	It is established that successful entrepreneurs demonstrate strong problem-solving abilities and passion for their work. The Designomic model serves as a guide for enhancing these essential traits.
Objective 3: To develop a Designomic Entrepreneur Model canvas for ceramic creative practitioner talent.	A comprehensive model canvas is created, integrating design thinking with business strategies.	The canvas enables entrepreneurs to map out activities related to product creation, marketing, and collaboration. It emphasises

Research Objective	Achievement	Key Insights
		sustainable business practices and continuous growth through talent development and adaptation to market changes.

Table 6.2 reflects the ongoing nature of the research while maintaining clarity and precision in the description of the objectives and findings.

6.3.2 Associating Designomic Framework Creative Entrepreneur

Figure 6.1 illustrates the outcomes and conclusions relevant to the research goals, particularly those related to the exploration of Designomic within the context of ceramic creative practitioners. The image clearly demonstrates how the Designomic direction can support ceramic graduates or new ceramic entrepreneurs in comprehending the concept of Designomic and its potential applications to their business strategies.

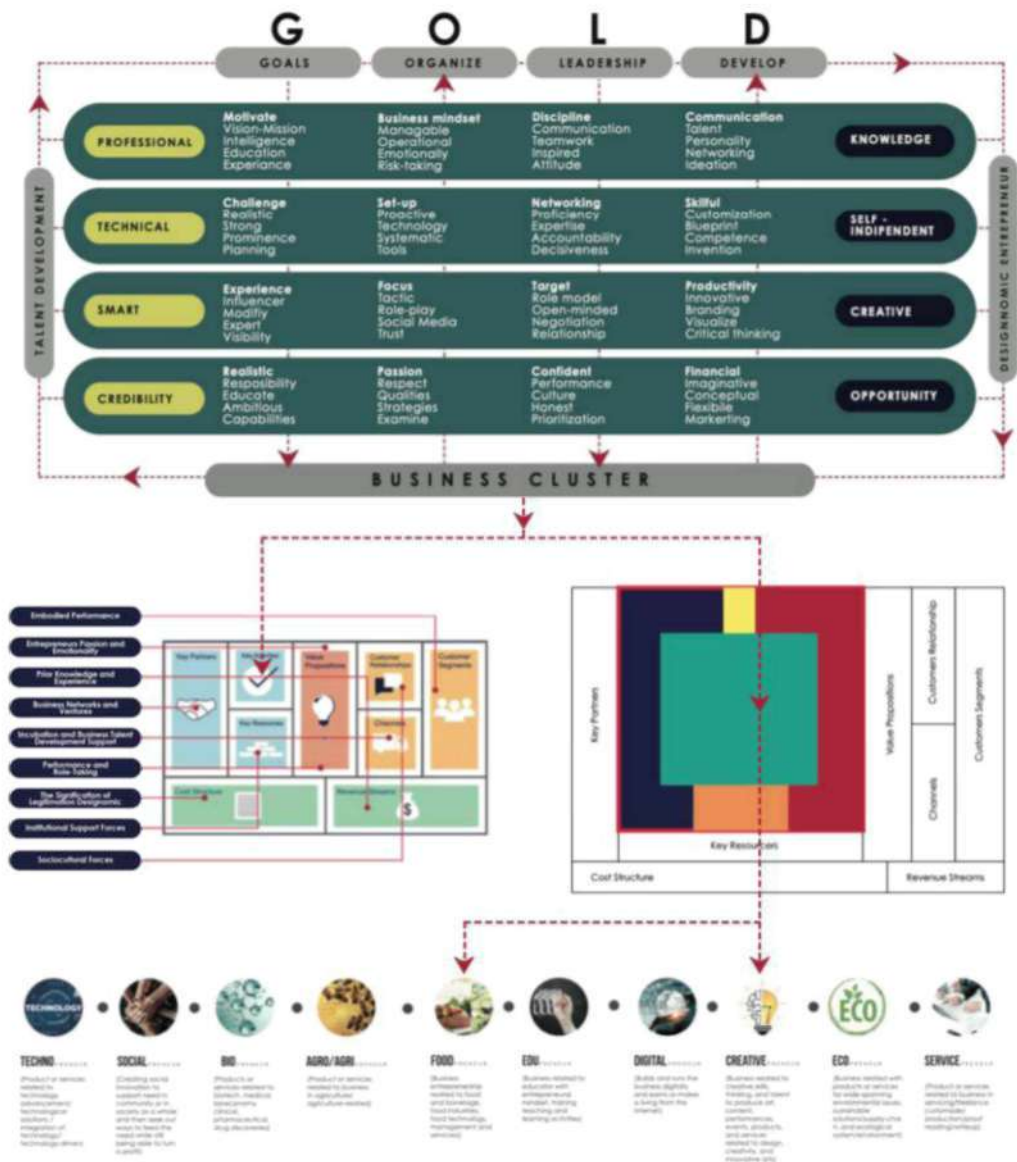


Figure 6.1 The Overall Concept That Explains The Relationship Within The Designomic Direction

The outcomes in Figure 6.1 guide the study's conclusions and provide a clearer understanding of how ceramic creative practitioners can integrate Designomic into their entrepreneurial ventures. The findings inform the decisions made throughout the research process, helping to shape the research issue statement and address the key questions. By linking the theoretical framework of Designomic to the practical needs of ceramic entrepreneurs, the study highlights how the principles of design and economics can be blended to foster more effective business models and strategies in the ceramic arts industry.

Due to the rapid pace of technological advancements and societal shifts, the current business trends and the evolution of entrepreneurship must occur within this dynamic landscape. In this context, ceramic creative practitioners are required to not only adapt to these changes but also engage in a more strategic and forward-thinking approach to their entrepreneurial ventures. As creative entrepreneurs, ceramic artists must possess the ability to design business plans that are both rigorous and flexible, allowing them to navigate the complexities of the industry while maintaining their artistic vision.

The current moment presents a pivotal opportunity for the creative sector, including ceramics, to place greater emphasis on fostering an environment that nurtures entrepreneurial endeavours. Creative ceramics entrepreneurs can no longer rely solely on their craft to propel their businesses forward. Instead, they must actively engage with the changing business landscape, positioning themselves for growth and success through innovation and adaptability. The traditional notion of artistic independence must evolve, and ceramic practitioners must integrate business strategies that facilitate both creativity and profitability.

To thrive in the creative industry, particularly within ceramics, business trends demand an open-minded and clever strategic approach. Ceramic creative practitioners, now more than ever, must build strong business networks, collaborate with other industry professionals, and explore new forms of partnership that could lead to mutually beneficial outcomes. These collaborations, whether with other artists, businesses, or institutions, enable ceramic entrepreneurs to enhance their market reach, expand their influence, and adapt to shifting demands. Establishing these connections is crucial for positioning ceramic businesses within a competitive market, ensuring that they not only survive but also flourish in a constantly evolving industry.

6.3.3 Designomic Entrepreneurship Model - Theoretical Implications

The research is advancing the Designomic Entrepreneurship Model by integrating design-driven innovation, entrepreneurial traits, and economic sustainability. This model emphasises the role of creativity as a key driver of socio-economic transformation, rather than merely an aesthetic pursuit. The study reinforces its theoretical framework through empirical evidence drawn from programs like Tunas

Mekar and MASMED, which demonstrate the practical applications of these theories in cultivating entrepreneurial talent and fostering innovative ecosystems.

Theoretical implications are aligned with national policies such as Dasar Keusahawanan Nasional (DKN) and Dasar Industri Kreatif Negara (DIKN), which recognise the significance of design-based education and promote cross-sector collaborations as catalysts for economic growth. The study proposed the GOLD Conceptual Framework, which is designed to guide the creation of entrepreneurial training programs, curriculum structures, and mentorship initiatives within higher education institutions. These efforts aim to improve graduate employability while fostering innovation and the development of entrepreneurial mindsets.

6.3.4 Practical Implications for Ceramic Creative Entrepreneurs

The practical implications of this study mainly pertain several key strategies and opportunities that can drive ceramic creative entrepreneurs' success in a rapidly evolving market. These insights focus on how ceramic artists can enhance their entrepreneurial ventures by embracing innovative business models, educational engagement, and sustainable practices.

Table 6.3
Practical Implications For Ceramic Creative Entrepreneurs

Practical Implication	Description
Integration of Cafe/Restaurant Operations	Combining ceramics with food services (e.g., cafe or restaurant) to enhance visibility and revenue.
Educational and Class-Based Models	Offering ceramic-making classes and workshops to engage customers and build a loyal community.
Studio and Production Integration	Maintaining a dynamic studio space for production, display, and customer interaction.
Networking and Collaborative Opportunities	Engaging with local and national entrepreneurial clusters, government programs, and industry networks.
Sustainable and Innovative Practices	Incorporating sustainable techniques, design thinking, and new technologies in production and operations.

The practical implications shown in Table 5.30 provide ceramic creative entrepreneurs with actionable insights to grow their businesses and thrive in the competitive and ever-changing creative economy. By integrating these strategies, they

can enhance their brand identity, attract a broader customer base, and achieve long-term success.

6.4 Policy Implications

The policy implications of this study emphasise several key alignments between national policies and strategies to foster growth and sustainability within the creative sector. These policies offer a framework that enhances the support available to creative entrepreneurs, particularly within the ceramic industry.

- i. **National Creative Industry Policies:** The Designomic Entrepreneur Model aligns with national policies, such as Dasar Industri Kreatif Negara (DIKN) and Dasar Keusahawanan Nasional (DKN). These policies promote the integration of design thinking, entrepreneurial traits, and economic sustainability, thereby encouraging the growth of the creative economy and fostering entrepreneurial mindsets, which are critical for ceramic creative entrepreneurs.
- ii. **Support for Entrepreneurial Development:** Government programs like Perbadanan Kemajuan Kraftangan Malaysia (PKKM) and the Young Art Entrepreneur (YAE) initiative are providing vital incubation and mentorship opportunities. These programs equip young ceramic entrepreneurs with the resources, funding, and networking opportunities they need to build sustainable businesses.
- iii. **University Collaboration and Training:** Policies such as Dasar Pendidikan Tinggi Negara (DPTH) are currently driving universities to focus on entrepreneurial readiness and employability. These policies facilitate the integration of design-driven entrepreneurship into higher education, thus enabling ceramic artists to transition from creative practitioners to successful business owners.
- iv. **Technological Integration and Innovation:** Dasar Sains, Teknologi dan Inovasi Negara (DSTIN) focuses on advancing innovation and design integration, which is essential for the growth of the ceramic sector. Ceramic entrepreneurs are utilising these technological advancements to enhance production processes, product design, and market outreach.

- v. **Cross-Sector Collaboration:** National frameworks are fostering cross-sector collaboration between government, education, and industry. This collaboration creates innovation ecosystems that support ceramic entrepreneurs in scaling their businesses and increasing their market presence.

These policy frameworks currently provide ceramic entrepreneurs with essential institutional support, resources, and opportunities to innovate, grow, and thrive in a competitive market.

6.5 Limitations and Recommendations for Future Research

This study has several limitations that could influence the generalisability and depth of the findings. In response to these limitations, key recommendations for future research are outlined to guide further exploration in this field.

Table 6.4
Limitations and Recommendations For Future Research

Limitations	Recommendations for Future Research
Small Sample Size	Future studies can expand the sample size to include a more diverse and representative group of ceramic creative entrepreneurs, thus ensuring a broader range of regions and market segments.
Geographical Constraints	Future research can extend beyond specific geographic regions to compare entrepreneurial practices and business models across international contexts to enrich the understanding of global trends.
Lack of Longitudinal Data	Longitudinal research can be conducted to track ceramic entrepreneurs over extended periods, providing insights into the long-term sustainability of their business models and evolving entrepreneurial strategies.
Limited Focus on Technological Integration	Future investigations can focus on the integration of digital technologies, e-commerce platforms, and online marketing in the entrepreneurial practices of ceramic entrepreneurs, especially for global scalability and market expansion.
Need for Policy Impact Evaluation	Future studies can assess the effectiveness of government policies, such as those in Malaysia, on supporting ceramic creative entrepreneurs, while identifying areas where these policies can be improved to better serve the industry's needs.

Table 6.4 offers a clear and structured overview of the current limitations and outlines practical recommendations for future research to provide a more comprehensive understanding of the dynamics within ceramic creative entrepreneurship.

6.6 Alignment of Government Policies with the Designomic Entrepreneur Model

This section examines the contribution of pertinent government policies to this research and the alignment of the Designomic Entrepreneur Model developed in this study with Malaysia's national frameworks and strategies (see Table 6.5). The integration of these policies will guarantee that the research outcomes align with national objectives, especially concerning creative industries, entrepreneurship development, higher education, and innovation-driven growth.

Table 6.5
Alignment of Government Policies With The Designomic Entrepreneur Model

Government Policy / Framework	Key Objectives / Focus Areas	Contribution to Research	Adaptation within the Designomic Entrepreneur Model
Dasar Industri Kreatif Negara (DIKN) (<i>Ministry of Communications and Digital</i>)	Strengthen the creative economy, enhance creative talent, and promote innovation-driven entrepreneurship.	Provides national direction for the creative sectors, emphasising design, culture, and innovation as key economic drivers.	The study integrates DIKN goals by developing the Designomic Creative Model, which strengthens creative talent through design thinking, innovation, and sustainability within Malaysia's creative ecosystem.
Dasar Keusahawanan Nasional (DKN 2030) (<i>Ministry of Entrepreneur Development and Cooperatives - KUSKOP</i>)	Cultivate entrepreneurial mindsets, inclusive entrepreneurship,	Provides the philosophical foundation for entrepreneurship	The research embeds DKN principles by emphasising entrepreneurial characteristics such as

Government Policy / Framework	Key Objectives / Focus Areas	Contribution to Research	Adaptation within the Designomic Entrepreneur Model
	and sustainability across all sectors.	education and inclusive growth.	adaptability, innovation, and opportunity creation within the GOLD Framework and Designomic Model.
Dasar Pendidikan Tinggi Negara (DPTH) and PTK-IPT Implementation Framework 2021-2025 (<i>Ministry of Higher Education - MOHE</i>)	Enhance graduate employability, entrepreneurial readiness, and holistic learning within higher education institutions.	Encourages universities to nurture graduate entrepreneurs through experiential learning and innovation ecosystems.	The research incorporates these frameworks through the empirical analysis of UiTM-based programs such as <i>Tunas Mekar</i> , MASMED incubators, and Entrepreneur Accelerator, positioning them as practical foundations for the model.
Dasar Sains, Teknologi dan Inovasi Negara (DSTIN 2021-2030) (<i>MOSTI</i>)	Advance innovation, design integration, and cross-sectoral collaboration through technology and science.	Promotes design-driven innovation and technological adaptation within entrepreneurship.	The Designomic concept fuses Design Thinking and Economic Viability to align with DSTIN's emphasis on innovation, creativity, and knowledge-based economic development.
Rancangan Malaysia Kedua Belas (RMK-12) (<i>Economic Planning Unit -EPU</i>)	Accelerate inclusive, sustainable, and innovation-based economic growth through digitalisation and human capital development.	Encourages the creative and digital economy as a national priority, supporting entrepreneurship and innovation.	The study supports RMK-12 objectives by positioning Designomic Entrepreneurship as a mechanism for empowering creative graduates, fostering inclusive innovation, and strengthening Malaysia's creative economy.

Government Policy / Framework	Key Objectives / Focus Areas	Contribution to Research	Adaptation within the Designomic Entrepreneur Model
Tunas Mekar & MASMED Entrepreneurial Programs (<i>UiTM / MOHE Collaboration</i>)	Develop graduate entrepreneurs through mentorship, experiential learning, and industry-linked incubation.	Serves as the empirical foundation for identifying entrepreneurial traits and behaviours in this research.	The GOLD Framework extends and modernises the <i>Tunas Mekar</i> concept by integrating design-driven entrepreneurship characteristics (creative, innovative, credible, and opportunity-based) with government-supported incubator initiatives.

6.7 Alignment of the Designomic Entrepreneurship Model

The dimensions validate the initial theoretical model and extend it by revealing new relationships between design-driven innovation and entrepreneurial sustainability. This research enhances the Designomic Entrepreneurship Model by contextualising entrepreneurial behaviour within a creative and design-focused framework. This theoretical advancement connects design thinking and entrepreneurship, framing creativity as an epistemological catalyst for socio-economic transformation rather than solely an aesthetic endeavour.

This research offers an operational framework known as the GOLD Conceptual Framework, which serves to inform the design of entrepreneurial training, curriculum structures, and mentorship programs for students in craft, creative and industrial design. The framework highlights the conversion of creative skills into marketable products, fostering innovation-driven commercialisation strategies that are consistent with sustainable and ethical design principles. The identified entrepreneurial traits, including adaptability, creative problem-solving, and empathy, can be effectively utilised in talent cultivation programs, incubators, and collaborations between industry and academia. This study provides support for Malaysia's national policies on the creative industry and entrepreneurship, specifically Dasar Industri Kreatif Negara (DIKN) and Dasar Keusahawanan Nasional (DKN), by presenting an evidence-based model that operationalises the development of creative talent as a catalyst for economic growth. Research indicates that policymaker's ought to prioritise the integration of design-based

education within entrepreneurial ecosystems by employing institutional frameworks, providing incentives for creative entrepreneurship, and establishing cross-sector collaboration mechanisms.

The findings provide significant guidance for future research aimed at broadening comparative analyses within creative industry sub-sectors, investigating longitudinal entrepreneurial growth, and assessing the impact of digital innovation on enhancing creative economies. The outcomes collectively underscore that design, creativity, and entrepreneurship are fundamental components of sustainable development in Malaysia's emerging creative economy. The GOLD Conceptual Framework synthesises theoretical, practical, and policy dimensions, serving as a strategic model for advancing design-led entrepreneurship, cultivating innovation-oriented graduates, and informing creative industry development policies in alignment with national economic transformation agendas.

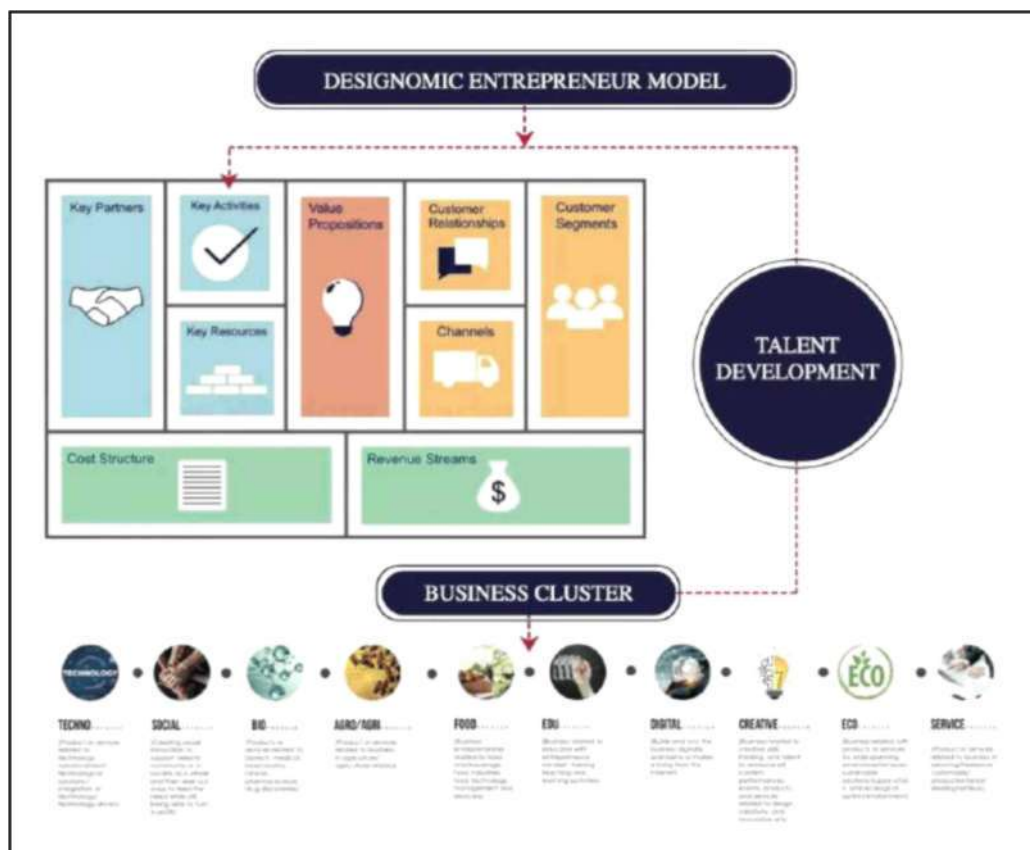


Figure 6.2 Alignment of The Designomic Entrepreneurship Model

Figure 6.2 provides a fresh perspective on the entrepreneurship model via the utilisation of the research findings. The Designomic Entrepreneur Model is connected

to BMC's key activity of 'Talent Development', which is then transferred to the 'Business Cluster'. This introduces entrepreneurs to the 'Business Cluster'. The uniqueness of this theoretical concept has the potential to be further developed in the future if it is a collaborative effort between academic and industrial practitioners.

In summary, the novelty of this research is embedded not only in the conceptual integration of design and economics but also in the methodological innovation and contextual application of theory. Through the GOLD Entrepreneurship Model, this study provides a new evaluative lens for understanding how creative talents transition into sustainable entrepreneurs, offering both theoretical advancement and practical implications for policy, education, and creative industry development in Malaysia and beyond.

6.8 Contribution of the Study and Body of Knowledge

The current study on the Designomic Entrepreneur Model contributes to the existing body of knowledge by bridging the gap between design thinking and entrepreneurship. It emphasises how design processes may improve creativity, problem-solving, and value generation in business contexts. The purpose of this model is to provide a formal framework for understanding the relationship between creativity and economic viability. It also gives insights into how company owners may utilise design principles to produce sustainable business solutions. This research not only offers practical consequences for aspiring and experienced entrepreneurs in a variety of industries but also contributes to the enhancement of theoretical perspectives on entrepreneurship via the documentation of case studies and empirical data. It also categorises a number of elements that have the potential to contribute to the body of knowledge. These factors include:

6.8.1 Comprehensive Blueprint

The Comprehensive Blueprint Designomic Creative Entrepreneur Model combines several components to encourage creativity and commercial success. This blueprint can serve as a strategic agenda for entrepreneurship development for students in higher education. This can benefit entrepreneurship centres, such as the Malaysian Academy of SME Entrepreneur Development (MASMED) at Universiti Teknologi

MARA. The methodology can facilitate the execution of the entrepreneurial agenda at the university level and can also be applied, especially at the Ministry of Higher Education. It stresses a comprehensive strategy that integrates creativity, strategic planning, and market analysis. The approach includes crucial components such as identifying target audiences, using design thinking for product creation, and using diversity of digital channels and platforms for marketing. It also includes financial planning, sustainable practices, and community participation, ensuring that entrepreneurs prioritise both profit and social impact. Collaboration and flexibility are key elements, allowing entrepreneurs to pivot in reaction to market developments while also cultivating a culture of constant learning and progress. This paradigm enables creative entrepreneurs to leverage their unique abilities and insights, promoting both personal fulfilment and economic prosperity.

For government bodies and policymakers, the Designomic Entrepreneur Model offers a comprehensive strategic blueprint for entrepreneurship development. It supports initiatives under national frameworks, such as Dasar Industri Kreatif Negara (DIKN) and Dasar Keusahawanan Nasional (DKN), by emphasising talent-driven growth and collaborative ecosystems. The model can inform the development of programmes at entrepreneurship centres, including the Malaysian Academy of SME Entrepreneur Development (MASMED), and guide future policy in cultivating creative and resilient entrepreneurial clusters. Collectively, these contributions and implications demonstrate that the Designomic framework not only enriches theoretical understanding but also provides a pragmatic foundation for advancing creative entrepreneurship within academia, industry, and the national economy.

6.8.2 Guideline for New Entrepreneur

The developed model may also serve as a guide for new business owners, serving as a strategic step and preparing for a business plan that is more realistic and methodical. With the help of this guideline, new business owners are able to evaluate their capabilities and highlight the requirement for more adaptable business management. This can increase the number of new business owners who have shown an interest in becoming business owners. This entrepreneurial model may also assist new business owners in locating business clusters and guiding them to investigate their

capacities and identities. This can be appraised based on the essential parts of entrepreneurial characteristics.

6.8.3 Academic Reference Source

The Designomic Entrepreneurial Model can serve as a reference for academic purposes. It will assist academics and researchers in universities by becoming a source of reference in teaching and learning. This is because the majority of Malaysian public and private higher education institutions offer subjects related to entrepreneurship. This research may also serve as an introduction to the theory of entrepreneurship for lecturers and academics, presenting students to the ideas, theories, and procedures that are involved in the process of entrepreneurship. This allows students to construct dynamic and high-quality company plans by applying this model. In the same way that students at Universiti Teknologi MARA (UiTM) are obliged to attend entrepreneurship classes regardless of their field of study, diploma and degree students, as well as PhD students, are expected to take entrepreneurship classes. This is done to provide students with an introduction to the concept of entrepreneurship and to ensure that they can use this knowledge when they graduate.

6.8.4 Books and Infographics

Taking into consideration all of the information that was gathered via this investigation, the researcher thinks that this study should also be published as a book. This will enable students, academicians, researchers, and business owners to utilise it as a reading material for their academic studies. Additionally, this book has the potential to act as a continual reference piece for the community. Since the book contains content related to entrepreneurship, it will serve as an academic resource for readers, particularly for those who are interested in acquiring knowledge in the field of entrepreneurship and for young entrepreneurs who desire to acquire information and references. Furthermore, this study can be transformed into infographics and serves as a source of reference.

6.8.5 Theoretical Frameworks

In conclusion, the researcher feels that the notion of entrepreneurship that was investigated may evolve into a broad theory of entrepreneurship, thus serving as a reference for those who engage in the practice of entrepreneurship. The theoretical framework places an emphasis on the convergence of design thinking, economic concepts, and entrepreneurial innovation. This is especially true within the Designomic Creative Entrepreneur Model. This paradigm advocates for a structured yet flexible approach to creative entrepreneurship, in which designers make use of their one-of-a-kind skill sets to generate value in a variety of marketplaces. Entrepreneurs can successfully discover possibilities, build sustainable business models, and execute new solutions that resonate with customer requirements while simultaneously supporting economic growth when they integrate design techniques with economic tactics. The ultimate goal of the approach is to enable creative persons to successfully traverse the intricacies of the entrepreneurial environment through the utilisation of collaborative processes, iterative procedures, and a primary emphasis on user-centred design.

6.8.6 Innovative Practice and Technology Advance

Due to the passing of time and the quick improvement of technology, the findings of this study may also be utilised as a method for the ongoing development of technological advancement and innovation procedures. As an illustration, the most recent technological breakthroughs, such as artificial intelligence (AI) and digital mobile applications, may assist in the creation of a guide for the entrepreneurial notion and in determining the amount of confidence that an individual possesses in their ability to be an entrepreneur. Such research can be undertaken by including specialists in the field of application development in order to evaluate the appropriateness of this idea and model to determine whether it is suitable for use as an inventive and creative practice in the process of diversifying the most recent technology.

6.9 Creative Designomic Entrepreneurial Concept and Principles

The ideas and notions of Creative Designomic Entrepreneurial are a conceptual framework that can be utilised by entrepreneurs, particularly creative practitioners. The

purpose of this model is to provide new business owners with a framework for outlining their business development objectives by applying the principles of design and economics. The findings of this study demonstrate that new business owners or those who are considering starting their own company must engage in extensive planning to formulate and organise their business strategy. It is vital for them to use this principle and idea to pave the road and systematise their talents in order to take steps towards a more dynamic and competitively healthy entrepreneurship. This will cause a shift in the thinking of entrepreneurs, making them more adaptable. As a result, the development of the Creative Designomic Entrepreneurial idea will be beneficial to all individuals, particularly creative practitioners in Malaysia.

6.9.1 Inclusion of Aesthetic Elements in Future Studies

Future research should consider incorporating aesthetic dimensions into the Designomic framework to enhance its relevance across the fields of design and art. The incorporation of aesthetic elements, including visual language, form, material expression, and sensory engagement, allows the model to address both entrepreneurial and functional dimensions, as well as the emotional and experiential qualities that characterise creative outputs. This approach may enhance the theoretical foundation of the Designomic model by linking entrepreneurial strategy with aesthetic innovation, thereby maintaining its relevance to creative fields including art, design and studio-based practice.

Additionally, incorporating aesthetic evaluation criteria allows future research to examine the impact of aesthetic judgment on value creation, user perception, and market differentiation within design-led enterprises. This integration would enable the model to more accurately represent the intersection of artistic creativity, economic sustainability, and cultural significance within the creative industries.

6.9.2 Entrepreneurship Design Model Within the Context of Culture, Acculturation, and Globalisation

Based on the findings of this study, it is possible to draw a conclusion that the Entrepreneurship Design Model in the Context of Culture, Acclimatisation, and Globalisation refers to the entrepreneurial ecosystem in Malaysia itself. This is because

Malaysia is rich in distinct cultures than other countries. Within the framework of this discussion, the cultural variety that is based on the primary ethnic groups in Malaysia, such as the Malays, Indians, and Chinese, has the potential to strengthen the parts of marketing design that have the ability to affect the values and preferences of their respective cultures. As a result of the country's status as a melting pot of many ethnic groups, particularly Malays, Chinese, and Indians, the idea of entrepreneurship is profoundly impacted by acculturation. This cultural variety helps to stimulate the development of distinctive business methods that bridge the gap between traditional beliefs and contemporary commercial objectives. Entrepreneurs in Malaysia frequently make use of the country's cultural legacy in order to develop specialised markets and goods, all the while adjusting to the changing economic trends of the world. Entrepreneurs are able to satisfy the demands of a variety of customer groups and contribute to the expansion of the nation's economy as a result of the interaction between local customs and worldwide business practices, which define new ways. Acculturation, as a result, acts as a catalyst for innovation and cooperation within the environment of Malaysia's entrepreneurial sector.

As a continuation of the globalisation environment, the Creative Designomic Entrepreneur method has the potential to revolutionise the economic landscape of the country by bringing in a diverse range of freelancers to Malaysia. This is because it enables a diverse exchange of ideas, skills, and perspectives from a variety of ethnic groups, including Malays, Chinese, Indians, and indigenous communities. The multicultural landscape of entrepreneurship in Malaysia plays a crucial role in fostering innovation, creativity, and economic growth, thus allowing for a diverse exchange. The cultural variety increases the chances for cooperation and partnership, which ultimately results in the production of one-of-a-kind goods and services that are adapted to various market segments by the company.

Additionally, the government's assistance to promote multicultural business practices and inclusiveness helps to establish a thriving entrepreneurial environment that boosts the economy as a whole, stimulates investment, and drives competitiveness. This, in turn, has the potential to modify the entrepreneurial model of creative entrepreneurs. An opportunity for entrepreneurs to sustain the value of cultural arts in their goods and contribute to the national artistic ecosystem on a worldwide level, which is afforded to them as a result of the combination of culture and workmanship in the items that they manufacture.

6.9.3 Embodied Performance and Relational Co-operative Performance

According to the link embodied performance in creative entrepreneurship, the physical and emotional presence of entrepreneurs is emphasised. This is accomplished by stressing how the actions, gestures, and interactions of entrepreneurs may have an impact on the success of their businesses. This approach acknowledges the significance of non-verbal communication as well as the embodied experiences that have a significant impact on decision-making, innovation, and leadership in relation to the completion of essential activities. In contrast, relational cooperative performance places an emphasis on the collaborative dynamics that exist between stakeholders and entrepreneurs. It places a particular emphasis on the network of connections that are responsible for fostering innovation and resilience. When taken as a whole, these ideas highlight the interplay that exists between individual presence and collective efforts in the process of developing sustainable business practices and sustainable ecosystems for entrepreneurial initiatives. As an additional point of interest, successful and collaborative entrepreneurs require a combination of creative thinking and practical application. This combination enables entrepreneurs to identify holes in the market, adjust to shifting customer preferences, and make the most of emerging technologies.

6.9.4 Recommendation and Future Research Directions

It is possible to maintain the continuation of this study by putting up options for planning and having conversations about the future of the research. Discoveries and usefulness can be improved by utilising technology and data analytics, which may be accomplished through the utilisation of discovery data created by this study. The empirical findings will allow researchers to further develop and design new factors for the study, which will ultimately result in the creation of high-quality research. According to the findings, this research has the potential to make a constructive contribution to the expansion of knowledge on entrepreneurship by investigating the impacts that entrepreneurship has on society over the long term, particularly for those who engage in entrepreneurial activities. In addition, the multidisciplinary approach makes it possible for this study to be merged with other techniques, such as comparison studies between economic experts and entrepreneurs, in order to develop new research methodology.

Future researchers can conduct research planning that is more in-depth and of higher quality if they are able to propose the direction of this study through scientific discussions and encourage the sharing of knowledge and opinions among researchers, students, and experts in the field of entrepreneurship. This will allow the proliferation of ideas and the planning of such research to be carried out by future researchers. The next suggestion for the study can be continued with collaboration between academia and industry. This collaboration will benefit this research because the expertise and experience from both academia and industry can further mature the research concept and indirectly have a positive impact on society and the nation.

6.9.5 Implications for Creative Business Strategy

The study's strategy and objectives undoubtedly have significance for the overall research outcomes. The implications that can enhance the study's efficacy include creativity, flexibility, and technological variety. Presently, technological advancement has enhanced several areas, including entrepreneurship, where technology may further stimulate creativity in products. The emergence of Artificial Intelligence (AI) technology has led to a trend enabling businesses to alter and diversify their business strategies. This study's implications for creative entrepreneurs are to cultivate a culture that promotes experimentation and risk-taking in their company models. As creative individuals, they must intelligently explore and experiment with their own potential in the development of entrepreneurial concepts, which indirectly facilitate their transition from creativity and idealism to commercial advancement. Nonetheless, every experiment entails inherent hazards, and one must be cognisant of the consequences of its execution. Regarding consumer insights, it is essential to have a good understanding of the public. Students are better able to modify their creative work to match the needs of the actual world when they take classes that combine market research and consumer behaviour. Aside from that, 'Innovation and Trends' transforms future practitioners' ability to innovate and develop content that is relevant and connects with audiences and is directly correlated to their ability to stay current on industry trends.

The enhancement of comprehension between industry and commercialisation among prospective creative practitioners is a strategy that advantages creative entrepreneurs. The enhanced comprehension of the industry alters the commercialisation model. Simultaneously, this conclusion serves as a strategy, and the

methodology of this study can yield distinctive value propositions that distinguish the brand in a saturated market. The variety of originality and high-quality brands may create opportunities in the market, and when executed with a quality strategy, these distinctive brands can also enter international markets. This strategy may incorporate innovation, thus enhancing customer involvement, fostering loyalty, and successfully responding to evolving consumer trends. Moreover, interdisciplinary collaboration can reveal novel insights and solutions, promoting sustainability and growth in the dynamic corporate environment. By fostering creativity, this might indirectly establish the firm not only as a market player but as an industry leader.

6.9.6 Design Intervention for Future Creative Entrepreneurs

Within the framework of the design and objectives of this study, there are unquestionably repercussions for the total research that is generated. The originality, flexibility, and technical variety are some of the implications that have the potential to drive the efficacy of the study. To date, technological advancement has made it easier for a number of different sectors to function, one of which is the entrepreneurial sector. The use of technology has the potential to further revitalise the entrepreneurial sector through the introduction of innovative products. The introduction of Artificial Intelligence (AI) technology, which may assist business owners in modifying and diversifying their business patterns, has resulted in the emergence of this trend.

Furthermore, the consequences of this study for creative entrepreneurs can help to cultivate a culture that supports experimentation and risk-taking in the company concepts that they develop. Creative individuals must be astute in terms of researching and experimenting with themselves in order to increase the number of entrepreneurial ideas. This will indirectly advance them from the stage of creativity and idealism to the stage of commercial growth. Nevertheless, every experiment brings with it a certain degree of danger, and they must always be informed of the results of every execution.

Moreover, this implication is a strategy, and the methodology of this study has the potential to result in distinctive value propositions that distinguish the brand in a market that is already saturated. The variety of creative offerings and high-quality brands has the potential to create new opportunities in the market. In certain cases, if they are approached with a quality mindset, these one-of-a-kind brands can even break into international markets. Consequently, this strategy has the potential to include

creativity into their tactics, which has the potential to improve customer engagement, drive loyalty, and successfully adapt to shifting consumer trends. It is also possible for cooperation across disciplines to unleash fresh views and solutions, which is essential for guaranteeing sustainability and development in the constantly shifting terrain of the corporate world. The use of innovation may also indirectly position the company not only as a participant in the market but also as a leader in the industry to be considered.

6.10 Increased Understanding between Industry and Commercialisation among Ceramic Creative Practitioners

An increased understanding between the industry and commercialisation plays a crucial role in bridging the gap between artistic creation and business success for ceramic creative practitioners. This evolving understanding allows ceramic artists to navigate the commercial aspects of their craft more effectively, including market demand, pricing strategies, and distribution channels. By fostering a closer connection with the industry, practitioners are aligning their creative practices with business opportunities, which is enabling them to scale their work and reach a broader audience. Additionally, gaining insight into commercialisation helps ceramic artists preserve their artistic integrity while ensuring financial sustainability. This dual approach empowers them to transform their passion into a sustainable entrepreneurial venture, thus contributing to the growth and recognition of the ceramic arts sector.

6.10.1 Development of Abilities

Integrated learning programs that are geared towards creative endeavours are increasingly including business education in order to provide students and creative practitioners with artistic abilities as well as the entrepreneurial flexibility they need. This enhances the ability of future creative practitioners to efficiently traverse the complexity of the market. The encouragement of an entrepreneurial mindset helps students see possibilities, comprehend market requirements, and establish sustainable business models for their creative outputs. This is accomplished by encouraging students to take an entrepreneurial perspective.

Relationships with business students are being guided through the process of translating their talents into commercial products or services through the use of

collaborative projects, which are formed by educational institutions in conjunction with various companies to give students practical experiences. Through mentoring programs, students are able to connect with seasoned professionals in the sector, which facilitates the transfer of information and provides insight into current trends and commercial practices. The iterative design process provides creative practitioners with the ability to better adjust their work to fit the requirements of the market by placing an emphasis on input from both industry stakeholders and customers. Practices have the opportunity to demonstrate their work and receive useful insights by participating in industry events, conferences, and exhibits. This provides practitioners with networking opportunities.

6.10.2 The Transformation of Digital

Utilising the technology diversity encourages creative practitioners to have a solid understanding of how to make use of digital platforms for marketing, distribution, and sales initiatives. They can expand their reach and increase their profitability by becoming familiar with social media marketing, e-commerce, and digital platforms. Moreover, successful remote work ethics have now become more widespread and creative practitioners must be able to efficiently manage projects across a variety of platforms and interact with teams and clients located all over the world. Regarding ethical practices and sustainability in creativity, future creative practitioners are becoming more conscious of the significance of incorporating ethical and sustainable practices into their work. This knowledge may lead to the development of initiatives that not only attract the interest of the market but also make a beneficial contribution to society. Having an understanding of how to develop work that incorporates social messages may contribute to the enhancement of their attractiveness and the promotion of consumer interaction.

6.10.3 Entrepreneurship Education Needs and Research Needs towards Future Entrepreneur Model

To address the requirements for entrepreneurship education and research in the direction of future business models, educational institutions and higher education must take the initiative to establish a model of entrepreneurship that is more flexible. It is made simpler to comprehend, particularly for students, by employing a model of

entrepreneurship that is more adaptable. The model might be more adaptable and personalised to their area of study, which would allow them to receive a more accurate image of what it would be like if they graduated and decided to pursue a career in entrepreneurship. Because of the rapid development of technology and the fact that everything is now within our reach, education on sustainable entrepreneurship has the potential to act as a guide and a reference for the future.

The need for continuous research is also necessary in order to identify and study the relevant elements in the process of developing a one-of-a-kind and adaptable entrepreneurial model that is aligned with the times. This is because complex studies must be conducted to address the problem of graduate oversupply and the lack of interest in entrepreneurship among students. This issue is significant because, if early exposure is not provided and the entrepreneurial attitude is not adequately taught, a lack of interest in entrepreneurship can become a major factor for creative practitioners.

6.10.4 Contributions on Entrepreneurship and Higher Education

This study advances the field of entrepreneurship by presenting the Designomic Entrepreneurial Model, a cohesive conceptual framework that integrates the Designomic concept with the Business Model Canvas. The framework delineates and quantifies entrepreneurial characteristics pertinent to creative practitioners, providing a systematic instrument for evaluating entrepreneurial competence and growth potential. This study elucidates the relationship between entrepreneurial behaviour, talent development, and cluster formation, thereby enhancing comprehension of the progression of individual creativity into sustainable business ecosystems. This offers a new perspective on entrepreneurship education, incubation programs, and creative industry policies aimed at promoting design-driven economic value.

This research enhances curriculum design and talent development strategies in creative disciplines within higher education. The Designomic Entrepreneurial Model functions as a pedagogical framework that facilitates outcome-based education (OBE) and experiential learning, aligning academic delivery with practical entrepreneurial competencies. This model enables educators to assess students' entrepreneurial mindsets, design-thinking processes, and readiness for innovation. Additionally, it is consistent with Malaysia's Dasar Keusahawanan Nasional (DKN) and the PTK-IPT Framework 2021-2025, ensuring that higher education institutions produce graduates

who are prepared for the industry and able to contribute to the creative economy ecosystem.

6.11 Novelty of the Research

The uniqueness and novelty of this research lie in the creation and application of the 'GOLD' Conceptual Framework, which was developed to identify and evaluate entrepreneurial attributes among creative practitioners. This framework stands out as it represents an integrative model that unites design-based innovation with entrepreneurial capability, providing a systematic approach to understanding the creative economy from both artistic and business perspectives.

- i. **Development of the 'GOLD' Model** constitutes a new framework that merges the Designomic concept, which emphasises the relationship between design value and economic performance, with the Business Model Canvas (BMC), which is widely recognised as a strategic tool for business innovation. This hybrid framework enables the study to map how creative practitioners convert individual creativity into viable entrepreneurial strategies, thereby bridging design thinking and business scalability in a single evaluative construct,
- ii. **Creative Practitioners' Attributes** stand as a specific focus for creative practitioners by identifying the personal and professional attributes that define their entrepreneurial characteristics. It analyses creativity, innovation, adaptability, and problem-solving skills as determinants of entrepreneurial success within creative domains, such as ceramic arts, product design, and cultural crafts,
- iii. The study employs **Analytical Approach** as a qualitative methodology to analyse data through MAXQDA software. This approach enhances the depth and reliability of the findings by triangulating narrative insights from interviews and observations with numerical trends derived from survey data. This methodological integration offers a holistic understanding of the creative entrepreneurial ecosystem within Malaysia's creative industry context.

- iv. The uniqueness of this study is also reflected in the **Mapping of Ceramic Creative Entrepreneurs within the Business Cluster** traits across various business clusters and their relationship with talent development. By doing so, it identifies how creative entrepreneurs evolve within cluster ecosystems, revealing the mechanisms through which collaboration, mentorship, and shared resources contribute to sustainable entrepreneurial growth.
- v. Another distinctive element of this study is its **Adaptation of Design Thinking in Ceramic Arts Entrepreneurship** in Malaysia. By applying design thinking principles such as empathy, ideation, prototyping, and testing, the research redefines how traditional craft practices can evolve into innovative, market-driven enterprises. This contextual adaptation demonstrates how design-driven methodologies can revitalise traditional industries through innovation and cultural continuity. The uniqueness and novelty of this research are reflected in its conceptual, methodological, and contextual contributions to the field of creative entrepreneurship and design-based business studies. The study has produced several original outcomes that expand the theoretical and practical understanding of entrepreneurial characteristics among creative practitioners in Malaysia. The key dimensions of novelty are shown in Table 6.6.

Table 6.6
The Key Dimensions of Novelty

No.	Uniqueness Aspect	Explanation / Contribution
1	Development of the GOLD Model	The study introduces a new conceptual framework—the GOLD Entrepreneurship Model—that integrates the Designomic concept with the Business Model Canvas (BMC). This hybrid structure connects design thinking principles with entrepreneurial modelling, particularly emphasising Goal, Organise, Lead, and Develop (GOLD) as the pillars of creative entrepreneurship.
2	Specific Focus on Creative Practitioners	Unlike conventional entrepreneurship research, this study focuses on the attributes of creative practitioners, examining how their intrinsic values, artistic mindsets, and innovation processes translate into measurable entrepreneurial characteristics. This contextual emphasis bridges the gap between design creativity and entrepreneurial performance.

No.	Uniqueness Aspect	Explanation / Contribution
3	Analytical Qualitative Methodology (MAXQDA Integration)	The study adopts a qualitative analytical approach by utilising in-depth interviews and observation data. Through the application of MAXQDA software, the research systematically codes and analyses the qualitative datasets, enabling an empirically grounded thematic synthesis that strengthens the study's credibility, dependability, and overall trustworthiness.
4	Mapping Entrepreneurial Traits in Business Clusters	The study provides a comprehensive mapping of creative entrepreneurs' traits within Malaysia's creative-industry clusters, highlighting how talent development, network ecosystems, and Designomic factors influence the formation of sustainable business clusters and innovation communities.
5	Adaptation of Design Thinking in Ceramic Arts Entrepreneurship	A distinctive contribution of this research is the adaptation of design thinking theory to the specific context of ceramic arts entrepreneurship. This contextual application demonstrates how iterative prototyping, empathy mapping, and user-centred innovation can serve as tools for value creation and entrepreneurial growth in the craft-based creative economy.

6.12 Conclusion

In conclusion, this research highlights the critical importance of integrating design thinking with entrepreneurial strategies through the Designomic model, particularly for ceramic creative entrepreneurs. By examining the unique characteristics of ceramic entrepreneurship, this study establishes the foundation for a comprehensive framework that not only fosters innovation but also ensures the sustainability of creative practices in an increasingly competitive market.

This study offers valuable insights into how ceramic entrepreneurs are leveraging the Designomic model to navigate the complexities of entrepreneurship. This includes enhancing their artistic vision and adapting business strategies that prioritise cultural heritage and sustainability. Moreover, the model acts as a bridge between creative expression and commercial success, providing a pathway for future generations of ceramic entrepreneurs to thrive.

Moving forward, the need for continuous research, collaboration, and adaptation of this model remains critical in addressing the ever-changing dynamics of the creative industries. Embracing these future directions ensures that the Designomic model is

evolving to meet the diverse needs of creative entrepreneurs. This will empower them to not only survive but thrive in the global marketplace.

Finally, this study marks a significant step in the journey of integrating creativity and entrepreneurship. It offers a fresh perspective that continues to influence both academic thoughts and industry practices. Moving forward, these insights hold the potential to reshape the future of creative entrepreneurship, especially within the vibrant ceramic arts community.

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APPENDICES

APPENDIX 1

Semi-structured Interview Guide

APPENDIX A SEMI-STRUCTURED INTERVIEW

Title Of Study:
CONCEPTUALIZING EMERGING CREATIVE PRACTITIONER DESIGNOMIC
ENTREPRENEURSHIP MODEL

Purpose Of Interview:
This interview aims to gather in-depth insights into the entrepreneurial journey, design processes, and challenges faced by creative practitioners in establishing and sustaining their product design/ studio practice based/craftsmen's/ceramic businesses. The questions are designed to explore personal experiences, strategies, and reflections related to the Designomic concept and the development of the GOLD Entrepreneurship Model.

Section A: Background Information

1. Can you describe how you started your business in the creative or ceramic industry?
2. What motivated you to venture into this field of entrepreneurship?
3. How would you describe your main products or services?

Section B: Business Strategy and Development

4. What is your main business strategy when starting and sustaining your business?
5. How do you plan and manage production, marketing, and customer relations?
6. Are there any unique strategies you apply to ensure competitiveness in your niche market?

Section C: Designomic Factors and Entrepreneurial Attributes

7. Do you think design plays an important role in your business success? How?
8. In what ways do creativity, innovation, and design thinking influence your business model?
9. Are there any specific Designomic elements (e.g., design value, branding, material innovation) applied in your business approach?

Section D: Entrepreneurial Behaviour and Challenges

10. What do you believe are the essential characteristics and behaviours of a successful entrepreneur in your field?
11. Can you share the challenges you faced when establishing and growing your business?
12. How do you overcome these challenges, especially those related to design and commercialization?

Section E: Reflection and Recommendations

13. What is your advice to future entrepreneurs who wish to enter the creative or ceramic industry?
14. How can design education or government programmes better support creative entrepreneurs like yourself?
15. In your opinion, what factors contribute most to long-term sustainability in creative-based entrepreneurship?

APPENDIX 2

Field Observation Checklist

APPENDIX B FIELD OBSERVATION CHECKLIST

Title of Study:

CONCEPTUALIZING EMERGING CREATIVE PRACTITIONER DESIGNOMIC
ENTREPRENEURSHIP MODEL

Purpose of Observation:

This checklist aims to document environmental, behavioural, and operational aspects observed at the creative practitioners' studios or workspaces. The data collected will help validate findings from interviews and provide contextual understanding of how design and entrepreneurial practices are integrated in daily operations.

Section A: General Information

Item	Observation Aspect	Observed (✓)	Remarks
1	Name of Business / Studio	<input type="checkbox"/>	
2	Location and Workspace Layout	<input type="checkbox"/>	
3	Type of Product / Service	<input type="checkbox"/>	
4	Date and Duration of Visit	<input type="checkbox"/>	

Section B: Studio and Production Environment

Item	Observation Aspect	Observed (✓)	Remarks
1	Workspace organisation and cleanliness	<input type="checkbox"/>	
2	Accessibility and safety of tools/equipment	<input type="checkbox"/>	
3	Availability of materials and resources	<input type="checkbox"/>	
4	Workflow layout (production → finishing → packaging)	<input type="checkbox"/>	
5	Use of design and technology tools (e.g., CAD, 3D printer, kiln, slab machine)	<input type="checkbox"/>	

Section C: Entrepreneurial and Managerial Practice

Item	Observation Aspect	Observed (✓)	Remarks
1	Evidence of branding and identity (logo, signage, product labels)	<input type="checkbox"/>	
2	Product display and merchandising strategies	<input type="checkbox"/>	

Item	Observation Aspect	Observed (✓)	Remarks
3	Customer interaction or consultation practices	<input type="checkbox"/>	
4	Team collaboration and division of tasks	<input type="checkbox"/>	
5	Record-keeping or digital management systems used	<input type="checkbox"/>	

Section D: Design and Innovation Indicators

Item	Observation Aspect	Observed (✓)	Remarks
1	Application of design thinking principles	<input type="checkbox"/>	
2	Evidence of innovation in material, form, or function	<input type="checkbox"/>	
3	Integration of sustainability or ethical design practices	<input type="checkbox"/>	
4	Experimentation with new techniques or processes	<input type="checkbox"/>	
5	Collaboration with other designers or institutions	<input type="checkbox"/>	

Section E: Researcher's Notes

- Observed strengths of the business setup:
.....
- Identified improvement areas or potential design interventions:
.....
- Additional reflections or unique findings:
.....

APPENDIX 3

Target Focus Group (TFG) Protocol

APPENDIX C TARGET FOCUS GROUP (TFG) PROTOCOL

Title of Study:

CONCEPTUALIZING EMERGING CREATIVE PRACTITIONER DESIGNOMIC
ENTREPRENEURSHIP MODEL

Purpose of the TFG Session:

The Target Focus Group (TFG) aims to explore shared experiences, perspectives, and reflections among selected creative practitioners, educators, and industry experts related to design thinking, entrepreneurship, and the integration of Designomic principles in creative-based business models. The discussion seeks to validate findings from the interviews and observations while identifying collective themes for developing the GOLD Entrepreneurship Model.

Section A: Focus Group Composition

Category	Participants	Code / ID	Profile Summary
Practitioner	Ceramic entrepreneurs / studio owners	R1 - R5	Experience in product design, branding, and commercialization
Educator	Design experts / mentors	R6 - R7	Expertise in design education and entrepreneurship
Industry Expert	Cluster / agency representative	R8	Involvement in creative cluster policy and support initiatives

Total Participants: 6-8

Duration: 60-90 minutes

Mode: Physical / Online (depending on context)

Facilitator: Researcher (Principal Investigator)

Recording: Audio and note-taking (with participant consent)

Section B: TFG Discussion Structure

Stage	Activity	Duration
1	Welcome and briefing (objective, ethics, confidentiality)	5 minutes
2	Ice-breaking and participant introduction	10 minutes
3	Guided discussion on key topics	60 minutes
4	Summary and reflection	10 minutes
5	Closing remarks and consent reaffirmation	5 minutes

Section C: Guiding Discussion Themes

Theme	Focus Questions	Expected Outcomes / Notes
1. Entrepreneurial Journey	How did you begin your journey as a creative entrepreneur?	Identify motivations, pathways, and personal reflections.
2. Designomic Integration	What role does design (e.g., creativity, innovation, aesthetics) play in your business model?	Examine design-driven value and differentiation.
3. Business Challenges	What are the major challenges in sustaining a creative enterprise (financial, technical, market)?	Highlight systemic gaps and support needs.
4. Skill & Talent Development	How do training or education programmes contribute to your success?	Assess relevance of higher education and mentorship.
5. Future Opportunities	What suggestions do you have to improve entrepreneurship among creative practitioners?	Gather actionable input for framework enhancement.

Section D: Ethical Considerations

- All participants will receive and sign the **Participant Consent Form (Appendix E)**.
- Confidentiality of identity and responses will be ensured.
- Audio recordings will be transcribed and anonymised before analysis.
- The session will adhere to UiTM's **Ethical Research Guidelines** and the approved clearance letter.

Section E: Researcher's Reflection Notes (Post-Session)

- **Key recurring insights:**
- **Emerging patterns/themes:**
- **Potential connections to GOLD model development:**

APPENDIX 4

Sample Interview Transcript

APPENDIX D INTERVIEW TRANSCRIPT

Title of Study:
CONCEPTUALIZING EMERGING CREATIVE PRACTITIONER DESIGNOMIC
ENTREPRENEURSHIP MODEL

Purpose of Appendix:
This sample transcript illustrates the format and analytical coding applied in the study's qualitative phase. The interview excerpts below are anonymised and selected to represent key emergent themes identified through MAXQDA coding.

RESPONDENT 1

Company Name : ILHAM CERAMIC STUDIO
Business Owner Name : En. Radzi Ismail
Business Cluster : Creative Art (Ceramic) & Cafe
Business Experience : 15 Years
Company Address : Kampung Bendang Baru, 07000 Kuah Kuah,
07000 Langkawi, Kedah, Malaysia
Email : rad_mie@yahoo.com

INTERVIEW DETAILS

Date of Interview : 01 June 2023 (Tuesday)
Duration of Interview
& Studio Visit : 2 Hours
Time of Interview : 10.00 AM
Location of Interview : Ilham Ceramic Studio, Langkawi

Section A: Background Information

Can u describe how u starts the business? (Business Background)

"So, why am I still doing business in the ceramic business field? Because, since I was still a student, I was already interested in business. I was already in the mindset. Even if I didn't become a consultant or a lecturer, I want to become a businessman.

So, the business mindset has been there since you were a student?

Yes...and that thing is also nurtured or nurtured in a way....But not directly, not in the inside....For example, I started to make products when I was 14 years old....Where sometimes it is necessary to be kind, generous, to give people what they asked us to do...There are no small things that you want to sell. Because the ecosystem as an entrepreneur wants to sell things when they learn. But not in the subject they are taught, in an indirect way. Rather than programs from the faculty. Sometimes, the faculty has a Art Market day ..So, I also went a lot to show

myself to sell the artwork that I made myself. Apart from the tilings that I brought to the project, I also did things myself to find money to generate my income until I finished my degree. So, after finishing my degree, I have been working with Prof. Ham R. A. Kamarun as the assistant of ceramic Potstop. From there, I was inspired by Miss. Ham. So, Miss. Ham taught me how to start a business. But it was just between me and her, not in the subject. It was just a coincidence that he was my assistant and she also taught me how to find a supplier, how to find a market, etc. So, at that time, Miss. Ham's studio still existed and I as she apprentice. Yes, as an apprentice under Miss. Ham's studio Potstop Ceramic Studio At that time, Miss. Ham also mentioned that whatever will happen in the future, you will also bring the name of Potstop. Moreover, you want to continue the name of Potstop or you want to change it to another name. Until I finished my Master's in 2010, I started to think about opening it myself. So, I asked Miss. Ham if I could change the name to Ilham Studio. So, I changed the name to Uham Studio. Was it in Langkawi? It was in Section 24. It was more flat. At time, there was also a process of teaching as a part-time person. But even though I taught, the desire to sell in the business was still there. That's why I continued to make videos. That's it. The journey of transformation happened with Ilham Studio. What year was it? Do you remember?' 2010. January 10, 2001, 2010. It was founded by Ilham Ceramic Studio. So, then, I taught all of this until 2013. That's when I started, I quit teaching all the time. I did it full time, business in ceramics. What do you call it? Inspiration? Yes, inspiration. People say, I love her. I love her. Okay, I didn't hear that. Itham, I love ham. But when I decided to name Ilham, he said, okay, on. Why? Because I don't understand. I don't understand. But Ilham is inspiration" So, in 2013 I officially registered with SSM (Companies Commission of Malaysia) officially by registering a company called "Ilham Studio".

What is his body of business based in Langkawi?

After 2 years in Perak Seri Iskandar at the end of 121 moved to Langkawi Island on Prof Ham's advice because the prospects in Langkawi are wider and registered under Langkawi Crafts. From there began the episode of becoming a ceramic entrepreneur or a ceramic product activist, but when I made ceramic businesses and supplies for cafes, hotels and so on as production but the studio's inspiration was 100 percent 'handmade' products that we admired about the studio's inspiration no matter what happened we maintained 100 percent handmade ceramic product authenticity. No use of casting techniques? even if there is only 0.5 percent use in production such as espresso cups and coffee cups. 2010 until 2023 So for 13 years Uham studio has been based in Langkawi.

How many studio inspired units are there so far?

Ilham ceramic studio starts by creating a building or workshop for production, then we create a showroom as a gallery and in terms of business, we have branches in addition to taking product orders, sales, demonstrations and cafes. This cafe is the newest one as name 'Maklang Cafe. We also create a cafe to meet the demand of many people who want to taste products Ilham ceramic studio served with food in the cafe.

Where did you set the idea to create this cafe?

The creation of this cafe agency is due to the actual demand, for me if there is no demand, I don't care...the real loss...so if there is a demand when we open a ceramic class, the demand is for drinking and eating and so on and we have to open a cafe, as before there were no classes for tourists to...so from there started the Ilham Studio business branch to develop the branch through demand.

So it can be said that 'Ilham Ceramic Studio' covers a wide scope of business with manufacturing workshops, classes, showrooms, cafes and so on. What else is 'Ilham Studio' directly involved in?

I think as a ceramic entrepreneur I have covered everything....hahah..So for exhibition activities and so on...ok most recently...last year..'Ilham studio'¹ is directly involved with the National Art Gallery Langkawi branch for produce sculptures in the sea. It took almost a year to complete this project but it happened if there was a request from the relevant agency and I myself was ready to be involved in making the exhibition a success

Section B: Business Strategy and Development

What is your business strategy when u wants to start up this business? (Business Model). Ever heard of business models or entrepreneurial models?

Yes... I've heard that... but to be honest, I'm a 'village' business practitioner... hahaha.

Ok.. While studying at the degree level first or when opening this business, was it exposed to a specific business model?'

Nothing really... the first time I studied was an ENT subject where the subject told me to create a business to open a cyber cafe., heheh... But when I opened or started a business, several agencies appeared to participate in business-based courses.... however. It's not that I refuse... but like I said before I'm a 'village ceramic practitioner'¹ I just follow what I want and I do it without any guidance. But like I said if anyone can offer and suggest that I might follow...why not..but what I'm practicing right now is only my own way..we manage ourselves..how do we want the layout of the studio...promotion and so on is using my own ideas and experience...there is no direct guide from anyone.

N/- here for the young generation who want to open a business, there is no need for this business model?

It's very necessary...that's when I want to open a business and start my own business without a guide for example...'Ilham studio' is also offered to take practical training students from institutes of higher learning. ..the first question I will always ask if. What do you want to do after you finish studying? ...there is no answer...so if there is no answer, it will reflect back to me during my studies. I am like that too, there is no answer...but I am looking for it myself. I am trying to do it myself. But when I see prospective graduates I still don't know where to go after studying... I think this business model is very necessary... I hope or not maybe we are the ones who make it... maybe the relevant researchers need to make a business model that is suitable for those who are active in this creative field, with this guideline or this one module after they graduate, what do they want to be and what do they want to do.... what do they want to setup... Here I believe like Rozana Musa, myself and Iqbal are not using any Business Module currently for this ceramic studio setup... everything depends on our own skills and experience.... So, when asked... is it necessary for the next generation... yes, it is necessary... and one more thing maybe we are lucky to be told while studying that it already exists the desire to open a ceramic business because we already have planning and so on. But the current students who don't know or have no preparation after graduation are very worrying. Therefore there needs to be a structure or a guideline module as a guide that can help them business setup... for example when you ask a practical student who is undergoing training what do you want to do after finishing your studies....the answer is they don't know and there is no plan... all they know is to study in class..

Section C: Designomic Factors and Entrepreneurial Attributes

There is any Designomic factors are involved In your business strategy?

Well...at 'Ilham studio' our products., we focus equally on all. ...I once made a statement., if you come to 'Ilham Ceramic' look for tilings as small as nature to as big as the products we produce. ...from Deco items to functional products are available at 'Ilham Studio'...we have it all...but some people say...uhhhh, do you want to make everything without feeling burdened?' or can it?... but for me I want to meet everyone's demand...some tourists who come to 'Ilham ceramic studio'...they are not looking for products such as plates, cups, bowl and so on....but more looking for a variety of artistic products in that pi ace...that artistic value is what they are looking for in ceramic products.... What a loss if we don't mediate. Because the demand is there...

Therefore, the artistic value also contributes to the economy in producing the product indirectly?

...Yes again..however it also depends on the location ...for example Langkawi Tourism...Penang Tourism... may be many tourists from Europe...Australia...from Japan..from America who are interested in the product such... Whereas if you sit in Pendang, Parit. or Bota where there are no tourists and a few local people will. And they will be a bit strange if the product is more of an artistic sculpture,

So how to change the perception of ceramic products among the local community in Malaysia?

Ok... what I understand and here is based on my experience while opening this ceramic business... local people definitely prefer products that they can use.... they can use every day... they don't want to buy expensive things RM 100...or RM50 just to put on the table and use as decoration only... they prefer to buy products that they can use....ask Rozana Musa., IqbaL..not nothing., but it's hard to look for local buyers who are more into Arts or sculptures...for example tourists..when they come to "Ilham Ceramic Studio"...and ask if this is your work,..from Langkawi...woww..they continue buy the price of the work is in FLM200., but if I'm local... why do I buy a bird for RM200 but to put it on the table and as a decoration, it's good to use to buy food and so on. So here.., the local mentality of this customer wants a product that can be used even if it's just a container to put the keys, there's no problem... therefore there actually needs to be two (2) scopes which are for the international demand market and the local market.

Hon/ about at 'Ilham Studio'? in terms of Design and Economic, what do you all focus on... what is the identity of Ilham Studio' itself in product production?

If we talk about Radzi Ismail's Identity or 'Ilham Studio', everyone knows from the time I was studying...hahaha...that coral is our identity because it reflects Langkawi's image.. .if in terms of color...we using natural glaze colors...but now we have gone towards vivarant colors..such as red...yellow., .like the days when we learned the use of vivarant colors was not liked by the ceramic lecturers..hehhehe. ...I emphasize here that is when we study..and when you finish studying and open your own business. ...you need to be more universal...when we sit at the local university we are exposed and taught the colors that have value .. this warrant is empty... very plain... true... but when outside and meet with customers... the demand becomes different. Maybe the University can give a preliminary' picture to the prospective students about... tell them... what we learn in class and so on is not the real thing that they will experience outside the real world later.... at least they are not surprised.... or afraid of the real reality of ceramics... for example., when studying, lecturers don't use plain colors... but when outside the real world... customers look tor vibrant colors... I need red Radzi ,..u has a red color.i was shocked...hahahahh...see...learn to ieani but the real reality needs to be taken care of. so the context when studying we look at our values and knowledge and train us to choose what color

..and the sense of color that is appropriate to the elements of the work being studied and produced....so it can be said here what we learn at the local university is different compared to outside...they need to prepare and get ready mentally and physically.

/ add one question here..if you look at this product, how do you differentiate between the role of design that we call aesthetic and the value of art and economic demand...which one has a higher ratio?

The demand... what is meant here... the ratio for the use of the product is preferred if I can say here 60% Economic & 40% is the Design part.... ok I will give an example here., if you ask Rozana ...or [qbaL.if a customer comes to us wanting to decide on a product.we will not take 100% ideas from die customer...discussion and consultation must be done first before accepting any decisions...especially about the glaze color., it is not easy to satisfy customers, but we have to be honest and give real explanation to customers. Because ceramic products always require early R&D because the raw material factor used often changes from the supplier...therefore we have to do a lot of testing and research before accepting a project from the customer...in the end the customer has to agree to the designer because it is Handmade products and there are always unexpected accidents during the initial manufacturing process.

Section D: Design and Innovation Indicators

What is the characteristic, behaviour and personality should have as entrepreneurship person?

Ok...the most important answer is that a person needs to be diligent...and interested...and only then think about money....how to generate income...and that's where the episode begins...Mr. I want to book what? soap dishV ...and that's when the Idea came...if a person doesn't have Diligence, Interest and how to generate income from the clay material, he won't succeed...the business capital comes later. Half of the people turn upside down... like me the patient is the most important....as the most recent example that 'Ilham Studio¹ did to create a ceramic class for tourists visiting Langkawi....and I just applied for a grant...the interest to teach comes first. ..where to teach tourists stranded in Langkawi during the Covid-19 Pandemic..there I made a proposal to apply for a grant...if you think about applying for a grant first and then think about what to do with this money...can't and don't the result..Everything needs to start from ourselves...for example.Government agencies such as Agriculture, LADA, FELC'RA or Crafts...they want to have members under them who are able to have an impact on the ecosystem in Malaysia,...and they will be proud if any of the members who register below are successful in the field they do. This means that exposure needs to be given to students, when they come out later they don't depend on agencies that only offer art & design...the opportunities are very wide...if in your area..go see them and don't be shy to ask for opportunities for graduates who have just finished studying to enter into business... like me for example... I registered as a member under LADA and Agriculture... the story starts with me wanting to apply for funds from Kraftangan Malaysia but there was no budget at that time... and I was recommended to apply for a grant under Agriculture under the program...'Krafttani'...hurmmm..where any natural mineral resource..such as mangkuang, coconut, clay and so on can be used as Kraft goods, here if we are given a grant of course we have to perform and show our abilities....and there they have given me a fund of RM10 thousand for me to buy a kiln for the purpose of firing ceramic products.... and that's when we do our best and they will feel very proud....I emphasize here don't make sure that graduates only depend on Banks and Crafts..look at the opportunities and potential we can take in government agencies, but we need to think creatively and willing to take risks.

For me, potential like Penang and Ipoh is a tourist focus location., for example in Perak... Lenggong is an archeology site and a focus., but there are no ceramic entrepreneurs there... In Ipoh many new cafes have opened wanting to use ceramic products in the cafe but there are no ceramic manufacturers in Perak.. there are only those who are able to produce Labu Sayong or simple craft products., And another issue here is that Malay children who take ceramics or art do not like competition... I would like to state here what I see here Art & Desing now can be said to be a hobby only as a reality people don't want to take too long to learn that field...I have a client that I have given birth to...this sister is retired and wants to learn ceramics because she opened a guest house business in Langkawi but she wants to do manufacturing activities ceramics in his guest house as an attraction ...he studied with me for only 6 months...and now he has his own studio in his guest house... It can be said that the trend is to study ceramics at university for 3 years... compared to studying with an expert for 6 months... are bumiputras able to compete at this time if other nations are already good at evaluating the commercial value of ceramics.

Section E: Reflection and Recommendations

What is your advice to future ceramic entrepreneur if they want to involve on entrepreneurship ?

I am not saying that 'Ilham studio' is the best and I am satisfied with the achievements so far... but our hope is to maintain the authenticity and quality of the ceramic products we produce, service, image... we want to maintain flow in the best possible way. Many told us to open a branch in KL in Penang...but our management has not allowed us to continue. For the ceramists...we the experts have kept this answer for a long time., want to see more ceramic ceramists who make ceramics as ceramic makers...entrepreneurs and practitioners...now there have been approximately 50 years in the ceramic field on offer at UiTM, but the results of those who practice ceramics are very few...yes when talking about the competition...ceramic entrepreneurs need to be more open if they want to see this field of ceramics progress to the future...If more people make better ceramics and they can fill scope and requirements..for example. U can open a ceramic studio at the same time u open a coffee cafe to meet demand...not dependent on opening a studio only. I want to give an example to graduates, ,,u can actually go into many fields,not just making products.,, you need to think twice to support the business...graduates need to take the challenge to open businesses..yes about financial indeed priority., as I said before .. if you think about money and limit your creativity and interest... this thing will not succeed., you need to have a good and confident proposal to apply for a grant from the relevant agency.

Can this kind of business concept be inherited by the next heir?

By maintaining the branding that has been highlighted by 'Ilham Studio' I think with 13 years of experience ... and maybe after 20 years later this name 'Ilham Studio' will last if taken over by my nephew or heir... service and identity needs to be well guarded and controlled to maintain the excellence of the 'Ilham Studio' product ...to maintain the Legacy ..yes..not easy...but this is the reality of the art business that needs to maintain the Identity of a product that is not swallowed up by time. And preferably a person who wants to do this ceramic business needs to have deep knowledge and experience in all things ceramic... for example in the use of glaze colors .. need to refer to an expert., because functional items need to be safe from use to avoid things from happening which is not desired later.

Transcript Excerpts (Coded Themes)

Theme	Excerpt (with meaning unit)	Coded Concept / Subtheme
Entrepreneurial Motivation (Goal)	"Since I was still a student, I was already interested in business... I want to become a businessman."	Early <i>entrepreneurial intent</i> ; personal motivation; long-term goal orientation
Mentorship & Apprenticeship (Leadership)	"I was inspired by Miss Ham... she taught me how to find a supplier, how to find a market... I apprenticed under Potstop Ceramics Studio."	Learning by doing; <i>mentorship influence</i> ; experiential learning
Identity & Branding (Develop)	"Ilham... means inspiration... we maintained 100% handmade ceramic product authenticity."	Brand identity; authenticity; maintaining <i>craft heritage</i>
Business Expansion (Organize)	"We create a showroom, gallery, café... Maklang Café... to meet demand for food served in Ilham ceramics."	Business diversification; vertical integration; adaptive business model
Market Responsiveness (Develop)	"If there is demand, when we open a ceramic class, we open a café... demand drives development."	Market-driven design; <i>demand-based innovation</i>
Designomic Value (Goal + Develop)	"From Deco items to functional products... tourists are looking for artistic value... artistic value contributes to economy."	<i>Design-economic fusion</i> ; art as value creation; multiple market segments
Cultural Adaptability (Leadership)	"When we study, we learn plain colors... but customers outside want vibrant colors... University should prepare students for real reality."	Bridging <i>academic learning</i> and market practice; contextual adaptation
Ethical & Sustainable Practice (Goal)	"We maintained 100% handmade ceramic authenticity... no casting techniques except minimal for espresso cups."	Integrity in craftsmanship; <i>sustainability</i> ; authenticity
Entrepreneurial Characteristics (Develop)	"A person needs to be diligent, interested, and only then think about money... patient is most important."	Personal traits: diligence, passion, patience; <i>entrepreneurial mindset</i>
Governmental Support & Policy Awareness (Organize)	"I applied for a grant under Agriculture 'Kraftani'... given RM10k to buy a kiln."	Leveraging public funding; <i>agency linkage</i> ; policy engagement
Creativity & Risk-Taking (Develop)	"We need to think creatively and be willing to take risks."	Creative courage; <i>risk-taking behavior</i>
Local vs Global Market Awareness (Goal)	"Local people prefer functional products... tourists look for artistic ones."	Market segmentation; <i>dual-market strategy</i>

Education & Talent Development (Leadership)	"Students still don't know where to go after studying... need a business model or guideline module."	<i>Design education gap; need for entrepreneurial curriculum</i>
Legacy & Continuity (Goal)	"After 20 years, this name 'Ilham Studio' will last if taken over by my nephew or heir."	Succession planning; maintaining <i>brand legacy</i>
Innovation through Practice (Develop)	"We have to do a lot of testing and research before accepting a project... always unexpected accidents."	Continuous R&D; iterative craftsmanship; <i>practice-led innovation</i>

Thematic Synthesis (Mapped to GOLD Framework)

GOLD Element	Key Findings	Illustrative Quotes
G – Goal (Vision & Identity)	Strong intrinsic motivation; vision to maintain heritage; long-term brand identity	"Since student days... already in the mindset to be a businessman." / "Maintain 100% handmade authenticity."
O – Organize (Structure & Strategy)	Studio diversification (café, gallery, class); informal yet adaptive structure	"We manage ourselves... how we want the layout of the studio... promotion using own ideas."
L – Leadership (Knowledge & Mentorship)	Learning through apprenticeship, trial, and self-driven research	"Miss Ham taught me how to find supplier, market... not in subject but through experience."
D – Develop (Creativity & Value Creation)	Evolving design identity; combining art with economic logic; embracing risk and innovation	"Artistic value contributes to the economy... customers look for vibrant colours now."

APPENDIX 5

Participant Consent Form and Ethical Clearance Letter

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Kolej
Pengkajian Seni Kreatif 1 N1

Tarikh
Surat Kami

10 Mac 2023

PENOLONG NAIB CANSOLOR
Malaysian Academy of SME Entrepreneur Development (MASMED)
Universiti Teknologi MARA
40150, Shah Alam Selangor.
PaEaysia

CADANGAN MENJALANKAN KERJA LAPANGAN SERTA PENGUMPULAN DATA MELALUI ANALISA
PROTOKOL REKABENTUK BAGI MELENGKAFKAN KAJRAN PENYELIDIKAH GERAN FRG5
NO RUJUKAN GERAN : SOI-RMC:FRGS 5.? (177/2021)
TAJUK PENYELIDIKAN : CONCEPTUALIZING EMERGING PRACTICE OF STUDIO-CERAMIC
DESIGNOMIC IN MALAYSIA

Dengan hormatnya pekara di atas adalah dirujuk.

2. Untuk pengetahuan pihak tuan/puan, satu projek penyelidikan melalui FRGS Fasa 2021/1 seperti disebutkan di atas memerlukan data yang akan melalui proses analisa protocol rekabentuk. Untuk tujuan itu, saya fold Fuzil Bin Khalid O Abd Malek Pensyarah Kanan di Jabatan Seramik Perindustrian, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA (UiTM) Shah Alam yang juga menjapakan Ketua Penyelidik ini telah mengenalpasti beberapa lokasi yang sangat benaasuaan sebagai tapak kajian lapangan ini.

3. Sehubungan dengan itu, pihak saya bercadang mengadakan lawatan ke permis tuan/puan bagi melengkapkan proses kajian ini. Butiran lawatan adalah seperti berikut:

Tarikh : 21 Mac 2023 (SELASA)
Masa : 10.00 pg - 5.00 ptg
Tempat : Malaysian Academy of SHE Entrepreneur Development (MASMED)
Universiti Teknologi MARA (UiTM)
40150 Shah Alam, Selangor
Malaysia
Ahli Penyelidik : En. Md Fuzil Bin Khalid @ Abd Malek
Prof. Madya Ts. Dr. Rusmadiyah Anwar

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Sekian.

Yang benar

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ENCIKRADZI ISMAIL
Pengurus
Itham Ceramic Studio
Karripung Bendang Barn.
07000 Kuala Langkawi.
Kedah

Tuan/puan,

CADANGAN MENJALANKAN KERJA LAPANGAN SERTA PENGUMPULAN DATA MELALUI ANALISA
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NORJUKAN GERAN : 6Q0-RMCJFRGS Sft 1177/20211
TAJUK PENYELIDIKAN : CONCEPTUALIZING EMERGING PRACTICE OF STUDIO-CERAMIC
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2. Untuk pengetahuan pihak tuan/puan, satu projek penyelidikan melalui FRGS Fasa 2021.1 seperti disebutkan di atas memerlukan data yang akan melalui proses analisa protokol rekabentuk. Untuk tujuan itu, saya Md Faizul Bin Khalid @ Abd Malek Pensyarah Kanan di Jabatan Seramik Perindustrian, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA (UiTM) Shah Alam yang juga merupakan Ketua Penyelidik ini telah mengenalpasti beberapa tokai yang sangat bersesuaian sebagai tapak kajian lapangan ini.

3. Sehubungan dengan itu, pihak saya bercadang mengadakan lawatan ke rumah tuan/puan bagi mengkaji proses kajian ini. Butiran lawatan adalah seperti berikut:

Tarikh : 31 Mei - 1 Jun 2025 (Rabu - Jumaat)
Masa : 10.00 pg - 5.00 ptg
Tempat : Itham Ceramic Studio

Kampung Bendang Baru,
07000 Kuala Langkawi,
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NORUJUKAN GERAN : 6Q0-RMCJFRGS Sft i177/20211
TAJUK PENYELIDIKAN : CONCEPTUALIZING EMERGING PRACTICE OF STUDIO-CERAMIC
DESIGNOMIC IN MALAYSIA

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3. Sehubungan dengan .L. pihak saya bercadang megadakan lawatan ke permis tuan/puan bagi melengkapkan proses kajian ini. Butiran lawatan adalah seperti berikut:

Tarikh :22Mei2023(ISNIN)
Ma n : 10.00 pg • 5.00 ptg
T«mpat : Bendang Studio Seramik
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7800 Alor Gajah.
Melaka

AhliPsnnya irifik :En. Md Faizul Bin Khalid @ Abd Halek
Prof. Madya Ts. Dr. Rusmadiyah Anwar

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Universiti Ttkn^lo^i MARA
40450 Shah Alam
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Tarikh , 1^0V2023

En. Md Falzul BinKhaJld@Abd Maiek
Prof. Madya Ts, Dr. Rusmadfah Anwar

Kolej Pengajian Seni Kreatif
Universiti Teknologi MARA (UiTM)
40450 Shah Alam,
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Dengan homialnya pekara di atas adalah dirujuk.

2. Adalah dimaklumkan bahawa pihak kami (Bersetuju/Tidak BaregtyUj) menerima kehadiran lawatan cadangan menjalankan kerja lapangan serta pengumpulan data melalui analisa protokol rekabentuk bagi melengkapkn kajian penyelidikan geran FRGS ke permis kami pada ketetapan berikut:

Tarikh : 22 Mei 2023 (ISNIN)
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Tempat : Bendang Studio Seramik
KM 20, Kampung Sungai Petai,
78000 AlorGajah,
Melaka

3. Pinak kami amat berbesar hali di atas sokongan dan keri sama dan pada pihak tuan/puan, didahului dengan ucapari ribuan terima kasih.

Sekian,

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Pengarah/Pengurus



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06 Julai 2023

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Tingkat 3, Bangunan Seri Utama,
Pertaadanan Kemajian Kraftangan Malaysia,
Kompleks Kraf Kuala Lumpur,
Jalan Gonlay 50450 Kuala Lumpur

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NO RUJUKAN GERAN : 60S -RMC:FRGS 5/3 (17712021)
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2. Untuk pengetahuan pihak puan, satu projek penyelidikan melalui FRGS Fasa 2021..¹ seperti disebutkan di atas memerlukan data yang akan melalui proses analisis protocol rekabentuk. Untuk tujuan itu, saya Md Faizul Bin Khalid @ Abd Malek Pensyarah Kanan di Jabatar Seramik Pen'industrian. Kolej Pengajian Seni Kreatif, Univeresiti Tekrologi MARA (UiTM) Shah Alam yang juga mempakan Ketua Penyelidik ini telah mengenalpasti beberapa Eokasi yang sangat bersesuaian sebagai tapak kajian lapangan ini. Untuk pengetahuan pihak puan, kajian ini adalah untuk tujuan ilmiah sahaja. Sebarang bentuk laporan penerbftan hasil penyelidikan akan diserahkan kepada pihak puan dengan pernyataan jelas pengharagaan terhadap Pertaadanan Kemajuan Kraftangan Malaysia (PKKM).

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Tarikh	: KRAFTANGAN CAWANGAN PERAK	-16 Julai 2023
	KRAFTANGAN CAWANGAN KE LAN TAN	- 22 Julai 2023
	KRAFTANGAN CAWANGAN TERENGGANU	-25 Jufai 2023
	IKN RAWANG	- 31 Jutai 2023
Masa	: 10.00 pg- 12.00 tghri	
Temp at	: KRAFTANGAN PERAK, KRAFTANGAN KELANTAN	
	KRAFTANGAN TERENGGANU & IKN RAWANG	
Protokol Kajian	: Temuramah pegawai, lawatan ke Jnkubator/galert/demorstrasi, mengambii rakaman uideo/gambar berkaitan kajian.	
Ahli Penyelidik	En. Md Faizul Bin Khalid @ Abd Malek Prof MadyaTs. Dr. Rusmadiyah Anwar	

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Sekian.

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05 JjJai 2023

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Kurator
BaEai Seni Negara
Cawangan Pembangunan Usahawan St Indushtri.
No. 2, Jalan Temelob Off Jalan Tun Razak
53200 Kuala Lumpur.
Mclsys.a

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CADANGAN MENJALANKAN KERJA LAPANGAN SERTA FENGUMFULAN DATA MELALUI ANALISA PROTOCOL
REKABENTUK BAGI MELENGKAPKN KAJIAN PENYELIDIKAN GERAN FRGS
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2. Untuto pengetahuan pihak tuan, satu projek penyelidikan melalui FRGS Fasa 2021V1 seperti disebutkan di atas memerlukan data yang akan melalui proses analisa protocol rekabentuk. Untuk iujuan stu. saya Md Faizul Bin Khalid @ Abd Malek P-ensyarah Karan di Jabatan Seramik Perindustrian. Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA (UiTM) Shan Alam yang juga empakan Ketua Penyelidik ini telah mengenalpasti bcbberapa l-okasi yang sangat bersesuaian sebagai lapak kajitan lapangan ini. Untuk pengetahuan pihak tuan, kajian ini adafah untuk tujuan ilmiah sahaja. Sebarang benruklaporan penerbitan basil penyelklikian akan dtserahkan kepada pihak tuan dengan pernyataan jelas pengbaragaan tertiadap Baiai Seni Visual Negara di bawah program *Young Art Entrepreneur (YAE)*.

3. Sehubungan dengan itu, pihak saya bercadang megadakan lawatan ke permishian bagimetengkapkan proses kajian ini. Butiran lawatan adatah seperti ber k.. •

Tarikh : 8 Julai 2023 (Sabtu)
Masa : 11.00 pg • 12.00 tghri
Tcempat : Program 'Perak' International Convention on Creative Industry'
Dewan LPTM Seri Iskandar, Perak
Protokol Kajian : Tenwamah pegawai. lawatan ke booth pameran & mengambil rakaman vrdeoVgambar berkaitan kajian.
Penyelidik : En. Md Faizul Bin Khalid @ Abd Malek

4. Diharapkan pihak tuan dapat memberikan maklumbalas penerimaan lawatan (iampiranj kepada pihak saya melalui email mdfaizul@uitm.edu.my. Sebarang pertanyaan boleh bertubung dengan En. Md Faizul Bin Khalid @ Abd Malek (013-5053561). Sokongan dan kerjasama daripada pihak tuan, bertubung perttara ini didahuEui dengan ucapan ribuan terima kasih.

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2. Untuk pengetahuan pihak tuan/puan, satu projek penyelidikan- melalui FRG5 Fasa 2021J1 seperti disubutkan di atas memerlukan data yang akari melalui proses analisa protocol rekabentuk. Untuk tujuan itu, saya Md Faizul Bin Khalid @ Abd Malek Pensyarah Kanan di Jabatan Seramik Perindustrian, Kolej Pengajian Seni Kreatif, Universiti Teknologi MARA (UiTM) Shah Alam yang juga merupakan Ketua Penyelidik ini telah mengenalpasti beberapa lokasi yang sangat bersesuaian sebagai tapak kajian lapangan ini.

3. Senyuhungan dengan itu, pihak saya bercadang mengadakan lawatan ke permiss tuan/puan bagi melengkapkan proses kajian ini. Burtiran lawatan adalah seperti berikut:

Tarikh	: 2 Jun 2023 (JufTaat)
Masa	: 10.00 pg - LOOghhii
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AhliPenyelidik	: En. Md Faizul Bin Khalid @ Abd Malek Prof. Madya Ts. Dr. Rusmadiah Anwar

+. Diharapkan pihak tuan/puan dapat memberikan maWumbalas penentnaan lawalan (lampiran) kepada pihak saya melalui email rmdfaizul@uttm.edu.my. Sebarang pertanyaan boleh berhubung dengan En. Md Faizul Bin Khalid @ Abd Malek (013-5053561). Sokongan dan kerjasama daripada pihak tuan/puan, berriubung perkara ini didahului dengan ucapan ribuan terima kasih.

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40*50 Shah Alam
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Tarikh ***>Nn**

En, Md Faiml Bin Khalld@At>dMaleK
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Kolaj Pangajlan Seni Krestlf
UniverslU Teknologl MARA jl.l-1M:
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CADANGAN MENJALAMKAN KERJA LAPANGAN 3ERTA PENGUMPULAN DATA IY1ELALUI A N A L I S A
PROTOCOL REKABENTUK BAGI MELENGKAPKN KAJIAN PENYELIDIKAN GERAN FRGS
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TAJUK PENYELIDIKAN : CONCEPTUALIZING EMERGING PRACTICE OF STUDIO-CERAMIC
DESIGNOMIC IN MALAYSIA

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2. Adalali dlmaklunnkan bahawa plnak kami (BsriatujLuTldak Borsotuju) menerlma kahadifan lawalan cadangan menjalankan Kana tapangan sorts pengumpulan data melahji anallsa prolokol rekabentuk bagi melarigrkapkn kajian peoyeFidskan goran FRGS ka permis kaml pada katstapan bartkyt;

Tarikh : 2 Jun 2023 (Jumsat)
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3. Pihak kami amat berbeaai hali di alas sokonaan dan kena&ama daripada pihak ttiin/puan, dldahulul dengan ucapan ribuan te-rima kasih.

Safcjn.

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Pengarah/Penguros

APPENDIX 6

Paper 1 : "Emerging Practice of Design and Economic as Studio-Ceramic
Entrepreneurial Concept"

(Please refer to next page)



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**Emerging Practices of Design and Economic as Studio-Ceramic
Entrepreneurial Concept**

Md Faizul Khalid @ Abd Malck¹, Rusmadiyah Anwar³, HemaZulaika Hashim -

¹ MASMED, UrtiversiuTeknoJogi MARA, 404S0 Shah Alam, Selangor, Malaysia

^{1, 3} National Design Centre. CoSege of Create Art, Universiti Teknologi MARA, Shah Alam 40460. Malaysia

ndraia.j@inftrvfdi.umy, rusna^rHgLfirf.firJu.my, herraguilni.edj.fry

Abstract

This research "re-designing craft entrepreneurial practices from the conventional approach in the design process and design activity, integrating new technology such as the Internet of thing (IoT) into online visual communication between user-designer". Product design often emphasizes aspects of design elements that result in a good product and a balance between design and economics (Design & Economics). Purchasing the product will impact the products to be marketed and give new exposure to the user-designer in Design & Economics ecosystems.

Keywords: Design; economic; studio-ceramic

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DOI: [hlllS/Airi. «ra/HJJB34fBtrp. »7iSi7J7M](https://doi.org/10.1111/SI7J7M)

1.0 Introduction

Entrepreneurship is challenging because it requires, mental and physical preparation, especially in visual arts. In venturing into the field of entrepreneurship, several methods or models can be used by creative practitioners to start a business. An artist or designer to start a business after graduation is very difficult because they do not have comprehensive experience and training in the real world of entrepreneurship. Studio Artist is such that he is self-reliant and self-employed, which is very different from the common educational schemes geared toward matting students heavily dependent on 'white-collar' jobs. (Dkogwu 2018)

As a creative entrepreneur, several approaches and exposures must be emphasized, such as the design process, design thinking, and design theory. In the design process, designers use several methods to produce a product. But which approach is suitable for a studio-ceramic entrepreneur in producing products with an accurate and effective flow. Several studies have been done by experts on design methods and design processes. (Daniel Faltman 2008) in his study on 'design issues.' has come out with the model of interaction design research by the shape of a triangle. This triangle presents a two-dimensional space for plotting the position of a design research activity drawn up in between three extremes: 'design practice,' 'design studies,' and 'design expiation.' (See Figure 1)

The development of the studio-ceramic industry in Malaysia can be seen to be greatly reduced due to the competition in the production of industrial ceramic products nowadays. However, the product produced from the ceramic studio approach is very popular among its fans in Malaysia because the design process requires attention from the design elements and the design process and design practice used by a ceramic artist or designer. Product design often emphasizes aspects of design elements that result in a good product. (Yassin et al, 2011)

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DOI: [hlllS/Airi. «ra/HJJB34fBtrp. »7iSi7J7M](https://doi.org/10.1111/SI7J7M)



Fig. 1: The model of interaction design research in its most basic (Source: Fallman, 2008)



Fig. 2: Jeremy Ayers studio ceramic artist and entrepreneur working in the studio (Source: ceramicartsnetwork.org, 2014)

"The biggest piece of advice I have for those interested in making a living as a potter would be to take business classes. I was wholly unprepared to run a small business after college, and have spent so much time learning how to do so through trial and error." (Ayers, 2014)

The design process used in the production of ceramic products by ceramic studio designers is not documented until today. The process design approach is based on the experience and practice gained through learning at the university level. A skills-based design capability is distinct from an innate aptitude for designing and development as a designer comes from experiential learning and is linked to the individual's personal development. (Micklethwaite P. 2003)

The Star (2019) has reported that Bendang Studio's beautiful ceramic tableware is a hit among restaurateurs. Local artisanal ceramic tableware producer Bendang Studio has become incredibly popular since its inception nearly ten years ago and now makes tableware for local restaurants as well as having Bendang Artisan, a retail space in KL. (See Figure 3)



Fig. 2: Rozana Musa, studio ceramic entrepreneur in Malaysia and the owner of 'Bendang Studio'

2.0 Revisit Studio-Ceramic Practices For Future Growth

The unfinished Covid-19 pandemic has changed the pattern of the country's economy and affected craft entrepreneurs in particular. This is because the Movement Control Order (MCO) and the closure of borders for tourists from abroad to enter our country have little effect on local marketing products. Therefore, craft entrepreneurs need to think creatively and critically to improve the quality of their product and business design through appropriate platforms and in accordance with the latest technology to help them improve their sales and marketing of local products. According to Tourism, Arts, and Culture Minister Datuk Seri Nancy Shukri, The Ministry of Tourism, Arts and Culture (MOTAC) has introduced an online marketing initiative to help craft entrepreneurs sustain their businesses as the country battles the Covid-19 pandemic. She said the platform is aimed at promoting and marketing local crafts from various local entrepreneurs, such as textile, ceramic, metal, and more. The initiative, aptly called e-kraf Bazar on Facebook, was launched by Kraftangan Malaysia recently. "Moreover, with the current technology and marketing trend, they can run their businesses by using only their smartphones. And so we hope more entrepreneurs will join our platform and help each other sustain the industry," she said. (NST, April 2020).

In line with that, the government helps craft entrepreneurs improve their business through several methods, such as online platforms and so on, to ensure that these craft entrepreneurs are skilled in marketing their products locally and globally through technology. "The evolving promotion and marketing environment in the crafts industry will make crafters competitive, resilient and innovative in manufacturing identity branded products and services." "It is with the hope that with the current performance of handicrafts, the industry can be an important contributor to the country's income." (Datuk Seri Nancy Shukri, NST January 16, 2021)

Today's technology has changed the business pattern for some craft entrepreneurs, and through technology also, the result of art products can be modernized. Craft entrepreneurs also need to design products that can be profitable without using high capital due to frequent demand according to current trends. The design must be understood as a word that describes both a process and an outcome in turning ideas into material things (Angela Dumas, 2000); a designed object communicates social meaning through its symbolic value (Micklethwaite P., 2002). As creative entrepreneurs, they need to think that every design product produced will be commercialized in the market and profitable. There has been a significant recognition of the economic impact of designs and the value it brings to other industries. (Hashim et al. 2015)

As the craft industry grows and becomes more complex, entrepreneurship draws more attention to the need to emphasize makers, especially those who lived in small and medium enterprises. Good craftpreneurs are not dependent on the product philosophy and aesthetic value of their production; however, it emphasizes how to utilize the minimum resources to fulfill the maximum consumer requirement towards the product demand in a market.

In addition to designs with high aesthetic value, craft entrepreneurs must ensure that each design does not require minimal processes and resources in product production. (Sofian, et al. 2011). Craft makers are much more artistic and creativity reliant, and it is one of the most common entrepreneurial characteristics (Ghouse, 2008; Azlan et al., 2016; Anwar et al., 2018)

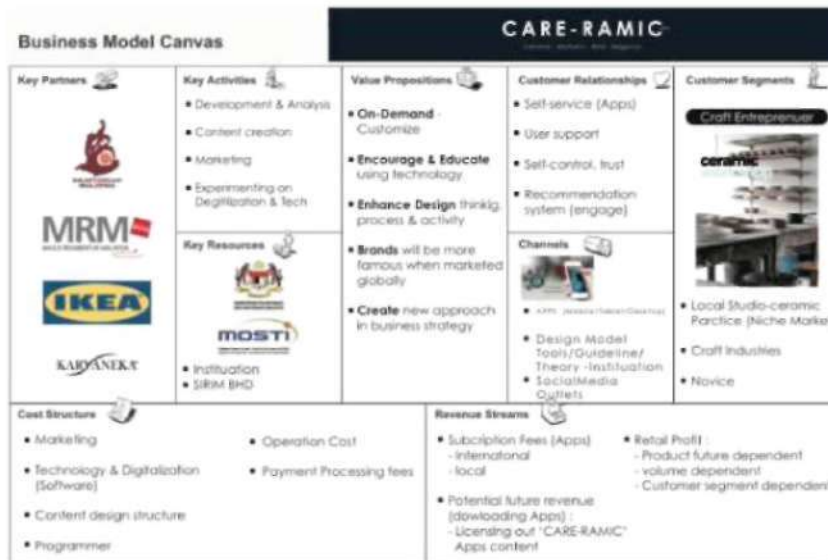


Fig. 3: Simplified business model canvas

Most craft entrepreneurs still use conventional methods in the design process. Demand comes through their preferences where everyone has their taste in buying a product, such as ceramic products, a product's aesthetic design plays in consumers purchase decisions (Yan L. et al., 2017). Therefore, studio-ceramic entrepreneurs should make changes to ensure that each design of ceramic products can meet customers' tastes through different methods and platforms. The design process should be in line with the latest technology and the use of the Internet of Things (IoT) and real-time enabled IoT platforms (M. Kim et al., 2019).

Design and Economic challenges can empower the industrial transformation and entrepreneurial practices. (Colombo et al., 2017) agree with digitalization, adaptive, networked, and knowledge-based industry with significant long-term impact on the economy, environment, and society. Business and supply chain models need to embrace the opportunities of IoT technologies (Meneghello et al., 2019) and should represent the foundation for the design and economic models (Heskett, J. 2008).

This study is relevant to National Creative Industry Policy Malaysia (2011). The outcome of the study also contributes to supporting the Ministry of Tourism and Culture's policy objective, specifically objective number 3, in the area of strengthening arts heritage, promoting Malaysia's uniqueness, and developing knowledge, skills, creative and innovative human capital arts, culture and heritage to achieve the ministry's vision of building national identity. In addition, the agencies that can be involved and collaborate on the implementation of this study are MIDA, MRM (Design Council), and SME Corp.

3.0 Mitigating Ceramic Design Issues

This ceramic studio entrepreneur does not clearly show the design process of a product is possible because the secrecy of the design process of each designer can not be shared with the public. However, as a contribution to new knowledge for novices, it is necessary to study the design process used by ceramic studio entrepreneurs to guide those who want to venture into entrepreneurship. There is a need to investigate the design process of Studio-Ceramic Entrepreneur (SCE) in developing a new method for a novice. The lack of study on design practice in Studio-Ceramic Entrepreneur (SCE). Today, ceramics design is not associated with any particular school of thought, but many designers collect thoughts and organize them to create novel designs. (B. Almamari, 2017; Anwar et al., 2015). Insufficient development model as a new method for a studio-ceramic practitioner. Design economics is considered the most important technological enabler for the future design of the materials and information flows in production and logistic. (Markus et al. 2016).

In conceptualizing Studio-Ceramic Entrepreneur as a design model, this study will be conducting design experiments through the ceramic practitioner to measure and develop the design activities and design thinking in producing a ceramic product (tableware) through several approaches. The craft makers are much more artistic creativity reliant and are one of the most common entrepreneurial characteristics. (Ghouse, 2008; Azlan et al., 2015) In the local context, there is no research or study about the design process for Studio Ceramic Entrepreneur (SCE) in developing a new method of the design process. The impact of this study will contribute to and benefit NOVICE as a body of knowledge in this research field. In this study, several approaches to identify the effectiveness of design theory, design practice design process, and design thinking as a ceramic designer to develop new design models to become a Studio-Ceramic Entrepreneur (SCE).

4.0 Conceptual Framework of Design and Economic for Entrepreneurial: A Potential Gap of Study

Based on the research trend, this idea began to be discussed around 2010 and has been increasing since 2015. With 178 works citing this research. This work starts to be patented in February 2021 and requires 3 years of development and process since it was filed in 2018. Allen Vanguard Corp becomes the only body that published patent limits to these keywords. The Designomic model shows the initial idea came from Korea and expanded to Malaysia and started to be applied by TVET design project.

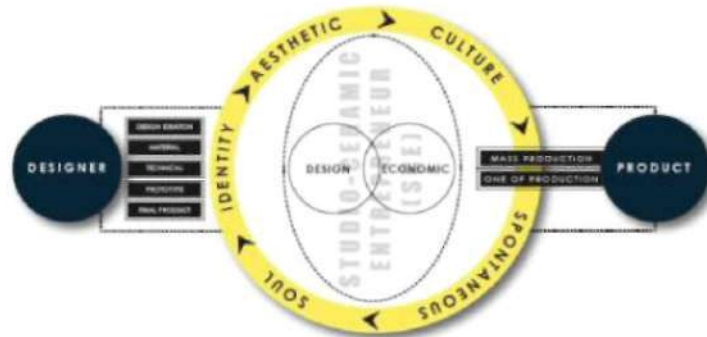


Fig. 4: Conceptual framework of Studio-Ceramic Design Economic

This study will provide an empirical investigation of design and economic toward studio-ceramic entrepreneurial practices and will claim to pursue both strengthening designomic integration and narrowing development gaps [Anwar et al., 2015]. This conceptual framework (Figure 4) is based on new waves of ceramist design for production theory. The comprehensive fragmentation theory and new entrepreneurial studio practice. The findings on the Malaysian Design timeline and the visual character style of Modern Malaysian products, seen from a historical perspective, can become an important National Design Heritage comparable to that of the developed neighboring nation such as Korea, Japan, and China. Similarly, how the understanding of their nation's design philosophy has helped in branding their nation's image through products and services, Malaysia can use this as a guideline towards aligning the image and branding of the creative industry in Malaysia at a national level such as:

- [i] Enhance manufacturing capabilities;
- [ii] Widen the range of products, particularly high value-added and premium products;
- [iii] Branding initiative and establishing Intellectual Property Right in new overseas markets.

The conceptual frameworks in Fig. 4 create qualitative inquiries that will be employed in order to formulate the engagement of metaphor selection during product development. From the context of concept development the metaphorical visual form elements involved and the designer's cognition of the selection as the form synthesis takes place, reflected through design activities. For the qualitative inquiry, there were no rules to follow concerning sample size, and it tended to depend on what was deemed to be required (Patton, 1990; Stake, 1995); (Yin, 1994) and (Adelman, 1976). Patton (1990) states the purpose, use, credibility, and available resources also dictated this size. Representatives rather than scale were primary concerns, as indicated by Anwar (2016), Oppenheim (2000), and Erdos (1970). '...a survey based on a comparatively small number of questionnaires does not necessarily mean that it is poor; Conversely, very large numbers do not guarantee excellence.' (Erdos, 1970) '...common sense suggests that a larger probability sample will give a better estimate of population parameters than a smaller one, but will also be more costly. A sample's accuracy is more important than its size.' (Oppenheim, 2000) (Adelman, 1976). This study consists of four stages: Criteria, Descriptive Study I, Prescriptive Study, and Descriptive Study II.

4.1 Criteria (Literature Review And Framing Research Strategy)

In this beginning stage of the methodology, the research aims to find probable link between the research problem and success. Each link and assumption are compared against the literature to set the expected research aim and the focus of the research project. Permitted to know to which degree these have been studied and accepted by the research community. Allows us to formulate and identify the link, including observable indicators and success criteria.

Aside from a thorough literature review to define the design research method to be employed, another area of concern that will need to be established is how visual analysis of formally archived Industrial Design artifact representation can be illustrative of the Industrial Design activity in the nation. The identified artifact/ visual artefact representation, in this case, will refer to the current 8,916 registered Industrial Design Rights in Malaysia under the 32 product classes as well as the Malaysian Design Council's archived artefacts/ visual artefact representation under the Good Design Mark or Annual Design Competition. The preliminary result will convey to the design protocol analysis that can offer and draws out the intangible areas deemed as the mysterious skills of design thinking (Cross, 2011) in formulating metaphorical element in product design. In order to calibrate and study the applicable setup of the protocol, a pilot test will be conducted to determine the suitability of the artificial environment effectiveness and efficiency setting. The selection of the respondents will be based on their experience (product designers), including the representation of regions in Malaysia. This will be established through a test's reliability as well as a preliminary survey towards the firm's objective and answering the firm's research question (ROD).

4.2 Descriptive Study 1 (Visual Analysis Model For Design Content Analysis)

This stage of the methodology emphasizes the importance of descriptive studies to increase our understanding of design in order to inform the development of the design support. It also identifies the factors that influence the formulated measurable criteria and explains how they influence them. It provides a basis for the development of support to improve the design. Finally, it provides more details that can be used to evaluate the developed design support.

The design will be implementing reflective practice and participatory strategy in the data collection. However, in what stage could the association of metaphor by the designers be influenced? Are the institutional training or their source of inspiration through their cultural environment setting? Does the mechanism of our thinking are rooted in our sensory experience? Thus, this calibration of the significance criterion is required to generate a valid comparison of the respondents. Based on the studies that value the correlation of eye movement, cognitive behavior, and sketching. The experiment setup will observe through recording devices that capture the sketching activity and the behavior that justifies and explains each action.

4.3 Prescriptive Study (Visual Analysis Model For Design Content Analysis)

This stage emphasizes the importance of developing an impact model (or theory) as the basis for systematic development. It develops an impact model or theory based on the reference model or theory from the Descriptive Study stages, describing the expected improved situation. It develops the support systematically. Finally, it evaluates the support's consistency. Finally, it evaluates the support's consistency.

There is a design protocol used where researchers will include a sketching or drawing tablet and software for efficient sketching data recording, an eye-tracking device to record visual focus movement and the designer's attention and frequency of fixation during the sketching process, and a digital video camcorder to record specific angles to analyze the designer's body language and behavior and their verbal explanation. With this in mind, syntactic pattern of form giving for design content analysis is used to study the collected artefact visual

artefact representations. This will be established through group interviews (during design protocol analysis) towards achieving the second objective. The main objective of this data collection and analysis is to provide the answer to the second research question (RQ2), which seeks to uncover the form (design) structure pattern of modern Malaysian artifacts based on form, content, and context analysis.

4.4 Descriptive Study II (Verification and Validation)

This final stage of the methodology emphasizes the need for different types of evaluation to assess the developed support and the need to evaluate more aspects than functionality. The goal is to identify whether the support can be used in the intended and that it addresses the factors it is supported to address (application evaluation). Finally, an evaluation is made on whether this indeed contributes to success, thus addressing the impact and the reference model.

To avoid biases, the visual analyst will evaluate the sketches obtained in the previous experiment. This is the verification process to gauge whether the representation intended by the designers could be perceived similarly by the audience and accepted. Verification of the design research will be based on logical verification and verification by acceptance. The visual analyst will confirm the success of representation by the designers. This is how one part of the data will be validated. The result of the pattern developed from the content analysis exercise will be compared to the grounded theory result of the expert interview. If the two data sources correspond, this will validate the study's conclusion, simultaneously answering the third research question (RQ3).

Furthermore, if the two data sources relate, this will again justify the findings from the first research question. This is because the pattern of design styles of modern Malaysian artifacts is congruent with the design practice of the Malaysian Industry. Conclusively, the following list presents four expected Validity Evidence in order to increase the strength of the formulating of the metaphorical element:

5.0 Conclusion and Future Works Recommendation on Developing Studio-Ceramic Entrepreneurial Concepts

Ceramic Design Methodology. The production of ceramic design is through standard processes and methods. From the design study or research to developing an idea and the next forming process using clay materials, the bisque firing process, and finally, the glazing firing process. The Process of designing ceramic products requires sketching a two-dimensional view, followed by creating a three-dimensional model using materials such as clay, Plaster of Paris, and other materials depending on the desire and objective of a designer. (Yassin, et al. 2018). Design and Economic Challenge in Cyber-Physical System can probably empower the industrial transformation and entrepreneurial practices at large. (Colombo et al., 2017) agree with digitalization, adaptive, networked, and knowledge-based industry with significant long-term impact on the economy, environment, and society. Business and supply chain models need to embrace the opportunities from IoT technologies (F. Meneghello et al., 2019), and real-time enabled IoT platforms (H. Kim et al., 2019) should represent the foundation for the design and economic models (Heskett, J. 2009). For that reason, the focus is on future research demand on [1] investigating the current design methodology used by studio-ceramic entrepreneurs in design production; [2] analyzing the design economic approach that can be used for studio ceramic practitioners; and; developing Studio-Ceramic Entrepreneur design economic model.

5.1 Design & Economic

The design must be understood as a word that describes both a process and an outcome in turning ideas into material things (Angela Dumas, 2000): a designed object communicates social meaning through its symbolic value (Micklethwaite P., 2002). A creative entrepreneur needs to think that every design product produced will be commercialized in the market and profitable. There has been a significant recognition of the economic impact of designs and value it brings to other industries. (Hashimalel. 2015)

5.2 Entrepreneur Practice

The craft industry grows and becomes more complex, entrepreneurship draws more attention to the need for emphasizing on craft makers, especially for those who are involved in the small and medium enterprise. A good craftspersons are not depended on the product philosophy and aesthetic value of their producing, however, it emphasizes on how to utilize the minimum resources to fulfil the maximum requirement of consumer towards the product demand in a market. (Sofian, et al. 2011). Craft makers are much more artistic creativity reliant and are one of the most common entrepreneurial characteristics. (Ghouse, 2006)

5.3 Entrepreneur Model

To become successful entrepreneurs, several models, theory and method have been developed and implemented by previous researchers. This approach can be used by novices who will use this model as a guide, especially university students after graduation. However, the body of knowledge on entrepreneurship, through appropriate teaching method and finally to establish success indicators and method of evaluation and impact measurements. The building entrepreneur needed not only knowledge (science), but new ways of thinking, new kind of skills and new modes of behaviors (arts) (Rengiah, et al. 2014).

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APPENDIX 7

Paper 2 : "Design and Economic as Entrepreneurial Concept for Emerging Studio-Ceramic Practitioner"

(Please refer to next page)

Allam Hamdan *Editor*

Sustainable Business Through AI, Technology Education and Computer Science

**Volume 3: Business Sustainability and
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Design and Economic as Entrepreneurial Model Concepts for Emerging Studio-Ceramic Practitioners



Md Faizul Khalid Abd Malek, Rusmadiyah Anwar,
and Hema Zulaika Hashim

Abstract The Malaysian craft industry needs divulgence to remain intact on the world scene due to the lack of graduates involved in the business ecosystem presently. Art and design graduates as craft practitioners need to lay the knowledge discovered at university into practice. However, graduates avoid venturing into entrepreneurship as their desired job due to the deficiency of knowledge and experience in forming a business. Therefore, a new Designomic Model through the Cyber-Physical approach and user experience will be involved. With the design activity process, a new model entrepreneur drives them to identify attributes and talent development in entrepreneurship concepts. The proposed framework is to re-design conventional craft entrepreneurial practices including design processes and activity, integrated with IoT for emerging studio-ceramic practitioners. This model will strive for a new formulation of the design entrepreneur-ship model concept to influential graduates to heighten their capability and business mindset and encourage graduates to choose entrepreneurship as their principal profession to inspire the ecosystem among youth in Malaysia.

Keywords Entrepreneurship · Art and design · Designomic · And ceramic

M. F. K. A. Malek (✉) · R. Anwar · H. Z. Hashim
Universiti Teknologi MARA, 40450 Shah Alam, Malaysia
e-mail: mdfaizul@uitm.edu.my

R. Anwar
e-mail: rusma935@uitm.edu.my

H. Z. Hashim
e-mail: hema@uitm.edu.my

R. Anwar
National Design Center (UiTM), Shah Alam, Malaysia

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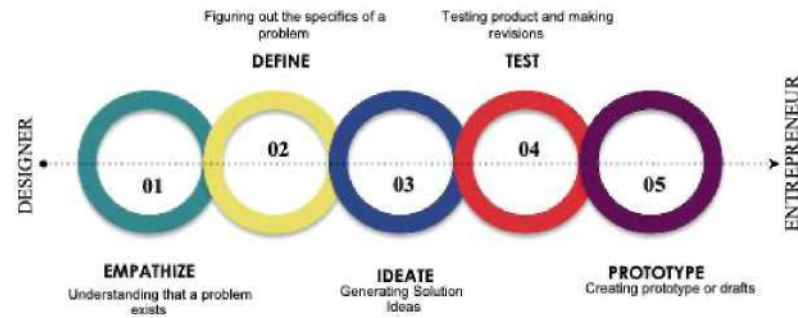


Fig. 1 The design thinking process consists of these 5 steps

formed to present a two-dimensional space to plot design research activities that are processed into three extremes; This triangle is divided into “design practice” “design research” and “design exploration”.

2.2 Craft Industry

When you submit your final version, after your paper has been accepted, prepare it in a two-column format, including figures and tables. The development of the craft industry in Malaysia shows a decline due to the Covid-19 pandemic. However, it does not become an obstacle for creative practitioners, especially ceramic art enthusiasts. Technology and circulation are developing day by day and as designers and makers of craft ceramics, they cannot be left behind in technology to compete in the market. Therefore, although craft emphasizes handmade, technology and design need to go hand in hand to produce product designs that can attract consumers through new and more striking and practical designs in this modern age [5].

“The biggest piece of advice I have for those interested in making a living as a potter would be to take business classes. I was wholly unprepared to run a small business after college, and have spent so much time learning how to do so through trial and error [6].

2.3 Revolution Ceramic Industry in Malaysia

The design of ceramic products in Malaysia is still considered basic and the development in terms of design cannot be compared to foreign and developed countries. This is due to the lack of experts and the latest technology that can compete with other

countries. Like the design process, most ceramic designers in Malaysia get experience from the university level and there are ceramic craft practitioners in Malaysia who do not take the initiative to study until the university level because they inherited (the family business from the time of marriage. Thus most of them document the design and manufacturing process of the experiences they go through [7].

The knowledge obtained from ceramic experts at the university can be said to be very useful for ceramics enthusiasts because at the university, not only the proliferation of ideas takes place, but the in-depth study of ceramics makes them experts in the field. Compared to ceramic makers who do not have an academic background and rely on the experience inherited from the family. For example, The Star (2019) has written about Bendang Studio, which is one of the Ceramic studios that produce ceramic products run by locals in Malaysia. Local artisanal ceramic tableware producer Bendang Studio has become incredibly popular since its inception nearly 10 years ago and now makes tableware for local restaurants as well having Bendang Artisan, a retail space in KL,

2.4 Re visit Studio-Ceramic Practices for Future Growth

The Covid-19 pandemic has changed the pattern of the country's economy and affected craft entrepreneurs in particular. This is because the Movement Control Order (MCO) and the closure of borders for tourists from abroad to enter our country have little effect on marketing local products. Therefore, craft entrepreneurs need to think creatively and critically to improve the quality of their products and business design through appropriate platforms and by the latest technology to help them improve their sales and marketing of local products. According to Tourism, Arts and Culture Minister Datuk Sen Nancy Shukri, The Ministry of Tourism, Arts and Culture (MOTAC) [8] has introduced an online marketing initiative to help craft entrepreneurs sustain their businesses as the country battles the COVID-19 pandemic. She said the platform is aimed at promoting and marketing local crafts such as textile, ceramic, metal, and more, from various local entrepreneurs. The initiative, aptly called e-kraft bazar on Facebook, was launched by Kraftangan Malaysia recently. "Moreover, with the current technology and marketing trend, they can run their businesses by using only their smartphones. And so we hope more entrepreneurs will join our platform and help each other sustain the industry," she said [9].

In Line with that, the government helps craft entrepreneurs in improving their business through several methods such as online platforms and so on to ensure that these craft entrepreneurs are skilled in marketing their products locally and globally through technology. "The evolving promotion and marketing environment in the crafts industry will make crafters competitive, resilient, and innovative in manufacturing identity branded products and services". "It is with the hope that with the current performance of handicrafts, the industry can be an important contributor to the country's income," [10].

2.5 *Mitigating Ceramic Design Issues*

In the process of designing ceramic products, ceramic designers are less likely to share the process or how the generation of ideas occurs because it is considered somewhat private and protects the identity of an artist or designer's design. However, the study of this process is very important for novices so that they understand what is the real situation that happens to an experienced designer or ceramic entrepreneur in making the design process because through this study they can prove the real process and standard that every ceramic designer needs to go through. In general, there is a need to study the design process for a Studio-Ceramic Entrepreneur (SCE) to identify new or appropriate methods so that the structure of the new model is more standard and easy to understand by the new generation. Today, ceramic design is not associated with any one particular school of thought, but many designers collect thoughts and organize them to create novel designs [2, 11]. The Entrepreneurial Model that is not suitable for Studio-Ceramic Practitioners needs to be drawn up and the emphasis on design, economy and technology aspects needs to be thoroughly studied to make an Entrepreneurial Model that is more suitable and practical [12].

Conceptual Framework of Design and Economic for Entrepreneurial: A Potential Gap of Study

Potential Gap of Study: The findings on the Malaysian Design timeline and the visual character style of Modern Malaysian products, seen from a historical perspective, can become an important National Design Heritage comparable to that from developed neighboring nations such as Korea, Japan, and China. Similarly, how the understanding of their nation's design philosophy has helped in branding their nation's image through products and services, Malaysia can use this as a guideline towards aligning the image and branding of the creative industry in Malaysia at a national level such as;

- [i] Enhance manufacturing capabilities;
- [ii] Widen range of products, particularly high value-added and premium products;
- [iii] Branding initiative and establishing Intellectual Property Rights in new overseas markets

Representation from scale is a major concern as indicated [14–16]. A survey that is conducted based on a questionnaire in a small group will not necessarily have less findings, on the contrary, a very large number of groups will not guarantee the excellence of the study [16] ...Common sense shows the probability that a larger sample will provide better population parameters than a smaller group in general any accurate sample can influence and is more important than size [15, 17]. This study consists of four stages Criteria, Descriptive Study I, Prescriptive Study, and Descriptive Study II.

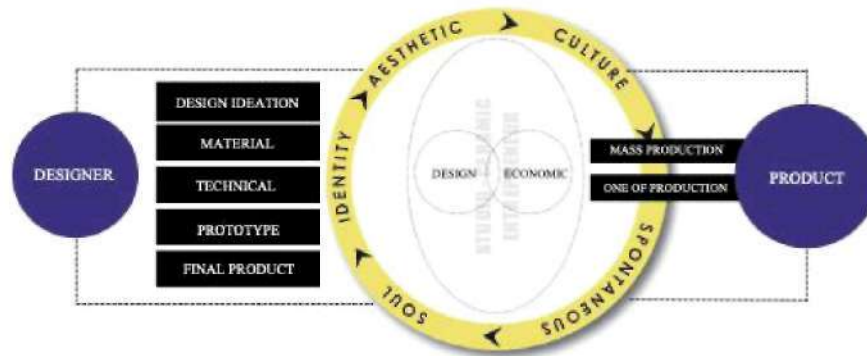


Fig. 2 Conceptual framework of studio-ceramic designomic

Framework: The Concept Framework used by a typical studio-ceramic practitioner when going through the product design process will not miss out through the 5 main processes, which are Design Ideation, material, use, technical requirements, prototype development and finally produce the final product. The development of this framework also summarizes the involvement of metaphor that exists in every designer. Aesthetic, Culture, Spontaneous, soul and Identity forget the elements of the metaphor visual form involved and cognitive in the designer is a basic element as a designer. For qualitative research, there are no rules to follow regarding sample size and it tends to what is considered necessary. [13]. Design and Economic is a new approach that every Ceramic-Studio Practitioners must have so that these values go as indicator in the production of products that have Designomic characteristics and the concept of framework as shown in Fig. 2.

Criteria (Literature Review And Framing Research Strategy): At this methodological level, the research study aims to find the possible relationship between the research problem and the success of the study. Each of these assumptions and links is compared with the literature review to set the goals of this research, which is expected to be more focused. At this level, it is also important to know which level is acceptable to the research community. It allows the formulation and identification of links including indicators that can be observed as criteria for the success of the study. For a comprehensive literature review to determine the design research method that will be used, the area of concern that needs to be established is how the visual analysis on formally archived as an Industrial Design artifact to represent an illustration of the industrial design activity in the nation [18]. to representative illustrative of the industrial design activity in the nation [18].

The preliminary result will convey to the design protocol analysis that can offer and draw out the intangible areas, deemed as the mysterious skills of design thinking [19] in formulating metaphorical elements in product design. To calibrate and study the applicable setup of the protocol, a pilot test will be conducted to determine the suitability of the artificial environment effectiveness and efficiency setting. The

selection of the respondents will be based on their experience (product designers) including [he representation of regions in Malaysia. This will be established through a literature review as well as a preliminary interview towards achieving the first objective and answering the first research question (RQ1).

Prescriptive Study (Visual Analysis Model For Design Content Analysis): At this stage, more emphasis is placed on the importance of developing a new modern that has more impact (or theory) as the basis of systematic development. In developing this impact model or theory, references from the Descriptive Research stage that can describe the conditions and situations of the research that are being proposed will be improved. Where through this method support will happen systematically and will finally evaluate and support and fiction will be built with consistency [20].

There are design protocols used where researchers will include sketching or drawing tablet and software for efficient sketching data recording, an eye tracking device to record visual focus movement and the designer's attention and frequency of fixation during the sketching process, and a digital video camcorder to record specific angles to analyze the designer's body language and behavior and their verbal explanation. With this in mind, the syntactic pattern of formgiving for design content analysis is used to study the collected artifact/visual artifact representations [21]. This will be established through group interviews (during design protocol analysis) towards achieving the second objective. The objective of this data collection and analysis is to find the answer to the second research question in the study (RQ2), whereby to identify un-cover the form (design) structure pattern of modern Malaysian artifact constructed on form, content and context analysis.

Descriptive Study II (Verification And Validation): The final stage of this methodology emphasizes the need for different types of evaluations to evaluate integrated support. And it is necessary to treat the assessment to many aspects rather than functions alone. The goal of this method is to identify whether (he support can be used and supported by certain factors (application evaluation) [22]. And finally when the assessment is made whether it Contributes to the success or even as a source of reference models in future studies. To avoid biases, the visual analyst will evaluate the sketches obtained in the previous experiment. This is the verification of process to measure whether the exemplification deliberate by the designers could be perceived similarly by the audience and accepted. The Validation of design research will be based on logical validation and validation through acceptance. The visual analyst will confirm the success of representation by the designers. This is how one part of the data will be validated. From the results of the pattern developed from the analysis exercise, each filling will be compared with the results of the basic theory through expert interviews. If both data sources are compatible, it will provide the conclusion of the study, simultaneously answering the third research question (RQ3). Whereas, when both data sources are related, this will allow the findings from the first research question (RQ1). Because the design style pattern of modern Malaysian artifacts is in line with the Industrial design practice in Malaysia, Conclusively, the following list presents four expected Validity Evidence to increase the strength of the formulating the metaphorical element.

4 Conclusion and Future Works Recommendation on Developing Studio-Ceramic Entrepreneurial Concepts

Design and Economic: Design in other words is understood as a word that is a combination of both processes and results in turning ideas into material [23], and in essence designed objects can communicate with users through symbols and aesthetic values displayed (symbolic) [24]. Creative Practitioners need to put emphasis on all aspects of each product design before being commercialized in the market and not just looking for profit until the design philosophy and function of the product is lost. It will have an impact on the ecosystem of designers, users, and the design economy, which will have an impact on other industries [25] Graduates who have finished their studies have two advantages: the first is academic background and the second is talent. These two things are important to make them creative person in choosing the type of business they want to run because this talent and academic background will give a starting point for that person to be confident in their business. The Designomic method is used for them to design their entrepreneurship module by combining creative and economic and will eventually make them a creative practitioner who has the characteristics of Designomic Entrepreneurship shown in Fig. 3.

Entrepreneur Practice: Craft entrepreneurs often use a short approach in moving or starting business, especially small and medium industry entrepreneurs who are always looking for shortcuts to achieve something. In terms of process design, a basic approach will be taken to reduce manufacturing costs and so on [3], because of that

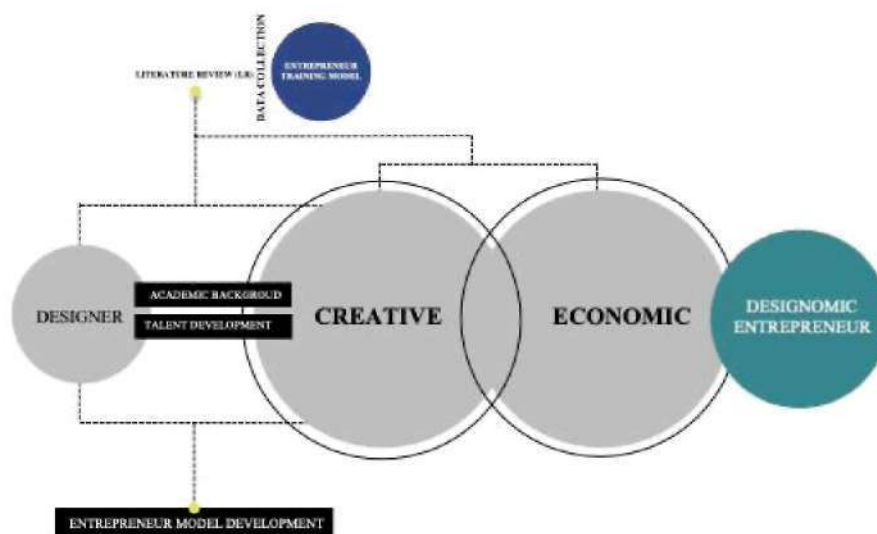


Fig. 3 Designomic entrepreneurial driven concept

the design does not reach the standard and does not meet the needs of the users they do not use any entrepreneur model as a guide that suits their business concept [27].

Entrepreneur Model: The entrepreneurial model is very synonymous with a guide where a systematically planned entrepreneurial model will lead to the success of the business operation. Therefore, the development of an appropriate entrepreneurial model needs to be developed according to the scope of the planned business to produce a standard entrepreneurial model for creative practitioners, especially studio-ceramic entrepreneurs [28]. Combining technology and digital aspects is very important to create an entrepreneur model that is appropriate in this era. For creative designers, adding value to creativity and economy will produce good results and lead to a Designjomic Entrepreneur.

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APPENDIX 8

Paper 3 : "Formulating Healing Jewellery using a Model of Designomic"

(Please refer to next page)



International Virtual Colloquium on Multi-disciplinary Research Impact (2nd Series)

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Formulating Healing Jewellery using a Model of Designomics

Hema Zulaika Hashim ¹, Ezatul Mazwe Muhammad Arif ², Rusmadiyah Anwar ³, Mohd Faizul Khalid ⁴

¹ Formgiving Research Group, College of Creative Arts, Universiti Teknologi MARA, 40450 Shah Alam, Selangor Malaysia
² Mazwo Jewellery, 40450 Shah Alam, Selangor Malaysia, ^{3,4} College of Creative Arts, Universiti Teknologi MARA, 40450 Shah Alam, Selangor Malaysia

hema@uitm.edu.my, mazwean26@gmail.com, rusma935@uitm.edu.my, mdfaizul@uitm.edu.my
Tel: 0173116723

Abstract

Incorporate with designomics model, these jewellerys will assist in uplifting their mood, relax their overthinking mind and bring out their inner confidence. The objective of this research is to investigate the type of healing jewellery that can encourage positive behaviour with the usage of the healing stones and design aesthetics. Its aim to examine the properties of jewellery that affect minor depression and to produce signature jewellery of feel and heal for minor depression. This research will benefit psychiatrists, doctors, family members and jewellery designers and potentially benefit for individual with minor depression.

Keywords: healing jewellery; jewellery design; designomics; gemstones

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1.0 Introduction

Covid-19 pandemic and movement control order have caused emotional suffering (depression) because of the changes in daily life and in their profession, environment especially adapting the new norm of working from home, losing source of income, loss their job and worrying about their health safety explained the patron of The Befrienders Kuala Lumpur, Tan Sri Lee Lam Thye (Berrama, 2020). Mental illness is a psychological state that affects our thoughts, mood, and feelings. Holland (2018), explicate that mental illness is a malady that will influence a person's thoughts and feelings. The World Health Organization (2020), disseminates that about 300 million people from vary walk of life experienced depression. Yearly, about 800,000 people commit suicide due to depression. People with depression in Malaysia are afraid to look for help because of the public stigma, how society treats them and discriminates against them. Not only that, they also labeled them as maniacs as well. Ivan Vun JS, Cheah WL, Helmy H (2019), agreed that depression patients are often being classified and decry, largely in Asia.

2.0 Literature Review

2.1 Factors and Symptoms of Depression

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Mental disorder or also known as mental illness is a state of mind that influences our way of thinking, mood, behaviour and even feeling. Some of the mental illnesses are short term, and some are permanent, which are leaning towards the acute condition. It will affect your day to day functioning system (Medlineplus, 2014), Holland (2018), discussed that emotional and psychological well-being is an essential element of mental health. Several components that comprise mental health are emotional, psychological and social well-being. Mental Health.gov (2020), stated that a healthy mind also influences a person's thoughts, feelings and actions. In addition, a fit mental health helps a person manage their stress and make decisions or choices. Din & Noor (2009) reported that WHO or well known as The World Health Organization (2001) had redefined health as the well-being of physical, mental and social. Mohd Nasir (2012), expiated that mental illness is an illness which involves a disorder of the brain function, where by it is the root of changes in a person's thinking processes, feeling and behaviours. Due to that, a person will have difficulties in performing their daily activities well. A healthy mind influences a person's thoughts, feelings and action. In addition, an excellent mental health helps a person to be happy, healthy life, manage with hardship, manage their stress, make decisions or choices and the ability to stand on their feet after facing something difficult (Mental Health.gov, 2020 and Holland, 2018). Mental health problems are common nowadays but is one of the serious matters that needed to be taken seriously. Holland (2018), elucidate that mental illness is a condition that will influence a person's way of thinking and feel. It can be affected by genetics, environment, daily habits and biology. Health Direct (2018), explained (he type of mental illness that is diagnosed and identified using the DSM-5 handbook, which incorporates 300 groups of mental disorders in it. The focal group of the mental disorder based on DSM-5 are mood disorder- depression or bipolar disorder, anxiety disorder, personality disorder, psychotic disorder- schizophrenia, eating disorders, trauma-related disorders- post-traumatic stress disorder and substance abuse disorders. Other types of mental illness are panic disorder, obsessive-compulsive disorder and phobias (Medlineplus, 2014), psychosis, schizoaffective disorder, self-harm and suicidal feelings (Time To Change, 2020), body dysmorphic disorder (BDD), drugs - recreational drugs & alcohol, hoarding, hypomania and mania, loneliness, paranoia, postnatal depression & perinatal mental health, seasonal affective disorder (SAD), self-harm, sleep problems, stress, disruptive disorders, trauma (Mind.Org, 2020), neurodevelopmental disorders, somatic symptom disorders, neurocognitive disorders and many more (Cherry, 2020), (Mental Health.gov, 2017). Rodriguez et al, (2012) elaborate that the terms of "minor depression" vary, which are subclinical depression, subsyndromal depression, subthreshold depression, subthreshold depressive symptoms and subclinical depressive conditions. Rodriguez and his associate defined minor depression based on DSM-IV (diagnostic and statistical manual) criteria in which depression will last at least two weeks of symptoms and the total number of signs not exceeding 4. Subthreshold depression or also known as "subsyndromal symptomatic depression" and "nonspecific depressive symptoms" are defined in several cases as depressed mood or loss of interest and have less than five symptoms.

Holland (2018), specific that several mental illnesses share similar attributes, such as not eating or overeat, experiencing insomnia or sleep too much, avoiding other people, avoid doing things that use to be favourite task or activity, feeling tired and exhausted despite having enough sleep, lacking empathy and feel numb, encounter inexplicable body ache, feeling lost, hopeless and could be helped, drinking, smoking and doing drugs excessively, persistently argue or quarrel with family and friends, feeling confused and forget most things. Not only that they also get irritated quickly, angry, sad, anxious or scared, mood swing that will occur problem in a relationship, regularly having flashbacks or are not able to get particular thought out of their heads, continuously hear voices in their head and could not control them, thinking of hurting others or themselves and not able to carry out daily activities or work. Din & Moor (2009) niche the criteria of the depression symptom that they selected as respondent, which are people that are continually talking by themselves, individuals that confess of hearing voices, individuals that profess to see scary or odd objects, individuals that detach themselves from other people, feeling depressed, over stress, sad all the time and quickly get angry which can be injurious. Kuboki & Hashizume (2011), reported that the primary afflictions that are faced by people with mild depression are insomnia and physical symptoms. As an example fatigability, the heaviness of the head, headache, abdominal pain, stiffness on the shoulder, lower back pain, and loss of appetite and depressive symptoms.

Chong Guan (2014) stated that the standard evaluation tool for depression in Malaysia is Beck Depression Inventory (BDI), Depression Anxiety and Stress Scale (DASS), Patient Health Questionnaire 9 (PHQ-9) and Hospital Anxiety and Depression Scale (HADS). Holland (2018), explicit mental health diagnosis consists of various processes. Firstly, the doctor will execute a physical exam to identify signs or physical issues that pitch into the symptoms. Some doctors will ask the patient to undergo several laboratory tests to look for a problem that may cause mental health. Secondly, the doctor may ask the patient to fill out the questionnaire regarding mental health. Then the patient will go through a psychological evaluation. Rodriguez et al., (2012) discuss that there are several ways of identifying depression disorder which is emphasizing the factors of symptoms occurring. Secondly would be a qualitative difference between normal sadness and depressive feelings. Lastly, propose a dissimilarity based on a practical basis.

Natural Healing's Alternative for Minor Depression. Healing is defined as getting better, either physically or mentally. In a global perspective, certain populace chooses to use natural remedies, especially gemstones as part of their healing aid rather than using drugs and chemicals that would have a higher risk to their body and organs. On the other hand, Malaysians are starting to be more open in adopting a healthy lifestyle and the usage of alternative and natural remedies. In Malaysia, the most eminent natural remedies that are in trend currently are healing using the essential oil, exercising and even Eco therapy. However, some people use gemstone as the energy source for their body. Still, most Malaysians use precious stones as jewellery to beautify themselves and bring out their inner beauty and confidence.

21A The Placebo Effect

Gemstones or crystals are known for their healing properties. Heid (2017), indicates that crystals and gemstones are natural minerals that have existed millions of years ago and people throughout the years believed that each stone consisted of natural health benefits especially for depression and anxiety. It also radiates the energy of the wearer. However, there are a few psychologists and neurologists that do not

used repetitively and produce no known detrimental side effects. Ogi Lid (2020), stated, psychologists proposed that jewellery are worn to attain self-actualisation and increase self-esteem.

Epilepsy Scotland, (2019) reported Kim Tiong, a lady that experienced epilepsy and anxiety. She designs jewellery to help people with anxiety and depression; she was surprised how jewellery has the power that could affect and be able to help people with mental health. Not only that Gulino (2020) stated that Naraya Montufar, a Senior Astrologer at Astrology.com and Horoscope.com mentioned that some gemstones consist of beneficial impact due to its energy and restorative properties.

Another research that was conducted by Seraj et al. (2011), elucidate about Bangladesh native tribe which is known as Bede community and they are 'river gypsies' that live on their boat. They have been stationed there for years and practice traditional medicine among their community which involve animals, healing plants, chant and precious stones as part of their treatment. Seraj and his associate shared that after analysing the result from the survey, there are approximately 29 gemstones that are being used and the stones are suggested to be made into a silver or gold ring. The shaman mentioned to the researchers that individuals that are facing mental illness can be cured by wearing the stones that were given by the shaman especially Eye agate are suitable in keeping the brain cool, Moonstone are advised for headache, to encourage mental calmness, promote tranquillity and sustained the calmness, Topaz is suitable for any illness, Pearl is for keeping a person cool off, calm and to increase the brain ability and Blue sapphire is to reduce stress and depression.

Locke (2018), stated that crystals and gems are a popular instrument to assist users in their daily life, and she explained about Samantha Fey, that delineate about mitigate mental health issues using crystals. Teidearu (201%) portrays the benefits and characteristics of crystals which heals so much slower than medication, but the healing will prolong for the long term. He stated that Hall (2009), elucidated that crystals have diverse healing qualities towards human beings and crystals with the properties of protection, healing and supportive properties, usually are in a darker shade of black. Such as tourmaline, black agate, hematite, obsidian and others. Kaufman (2000), explained that the healing pieces need to be positioned in contact with the body, which requires healing. It can be placed on the pain area, inflammation, skin irritation, or even injury.

There are hundreds of gemstones and crystals that have various properties and benefits. Hall (2012), clarify that there are several stones that are suitable for depression which are Lepidolite, Aventurine, Jasper and Snowflake obsidian. Hall elaborated that Lepidolite could clear electromagnetic pollution. It is able to tune a person's thoughts and feelings from other lives that are creating blockage and takes you forward into the future. In terms of emotional, lepidolite enhances calm, free from the influences of others, reduction of stress and depression. Aventurine is a positive stone that can be used in defusing negative situations. Aventurine stabilises one's state of mind. bringing understanding to what lies beneath the conditions, stimulating perceptions, calms anger and irritation to increase perseverance. Jasper on the other hand, it is suitable to be used especially during times of stress and it could bring calmness as well, Snowflakes obsidian helps in releasing negative thinking and stressful mental patterns.

International Gem Society (IGS) (2020), list out several precious stones that are suitable for mental health. There are about eight types of stones which are Rose quartz, Garnet, Amethyst, Pearl and Moonstones. IGS clarify that Rose Quartz are able to cure heartbreaks, nurture self-love, inner peace, and strive from isolation and sadness. Garnet on the other hand, is beneficial in encouraging emotional balance by increasing a person's self-confidence. Amethyst could enhance the energy, bravery and tranquillity of an individual. These stones could also encourage creativity and calmness. Pearl is a lustrous stone that is able to encourage happiness and positivity. Amber is a gemstone that is able to heal headache and stress. Citrine is suitable in enhancing positive vibe and emotional health. Aquamarine is one of the appealing looking precious stones due to the colour mimicking the shade of the sea. This beautiful stone could encourage happiness and healing energy. Lastly, Moonstones. This spectacular stone is incessantly utilized to reduce depression, anxiousness, sleeping problems and enhance inventiveness.

2.2 Jewellery Designation for Minor Depression

Jewellery is a personal ornamental piece that could enhance a person's inner and outer beauty. However, jewellery is universal and can be worn by everyone at all ages. Not only that, some pet owners even custom made jewellery pieces for their pets. There are various types of jewellery such as earring, necklace, pendant, brooches, bracelet, ring, anklet and cufflinks that are made from a wide range of precious material or non-precious materials as well.

Jewellery is also known as personal adornment that could convey a message about the wearer. Some people wear jewellery because it holds nostalgic memories, some wear it due to the beauty of the pieces, there are people who wear jewellery to portray their wealth. while others wear it due to the healing properties of the jewellery and the component on the pieces. Ogi Ltd (2020), stated that psychologists proposed that jewellery are worn to attain self-actualization and increase self-esteem. Statement Made Jewellery (2018), stated that jewellery could encourage an individual's self-confidence. Not only that, they also mentioned that, through jewellery it could reflect a person's mood, personality and even interest. Statement Made Jewellery (2018), added that the optimistic aura will linger around them when they wear a piece of jewellery that is meaningful to them and a person's confidence will increase tremendously especially if the jewellery are portraying their personality which make them feel comfortable and happy wearing it. Some organisations shared that, precious stones should be worn as jewellery in order to obtain the most out of the benefits stated IGS (2020).

Jewellery is a piece of self-expression whereby a person can express themselves by wearing a various type of jewellery because through jewellery it could reflect a person's mood, personality and interest (Ogi Ltd, 2020). They explain that by wearing the right jewellery, a person could feel and express their confidence. Lim (2017), described the impact of jewellery towards women whereby they buy their jewellery as a reward in reflecting the goals of their achievement, Women uniquely value their jewellery due to the saccharine reason. From a piece of jewellery, they could display their youth, hardship, success and all of the excellent and bitter memories just by looking at

the selection of jewellery that they owned. It also indicates their self-esteem. In conclusion, the healing gem stone is used as an additional alternative remedy as an assistant to elevate mood confidence and self-esteem.

2.3 Type of Healing Jewellery and Placement

There are a wide spread types of jewellery but not all of them are suitable for healing jewellery. Healing jewellery works effectively if it is closer to the heart and pulse. Gemisphere (2020), uncovered that a good tool to deliver the energy consistently to a human body would be agemstone necklace. The energy is able to disseminate every part of the body and dispel the obstruction of energy. In addition, Lewin (2018), shared about Beyond Blues Clinical Advisor known as Dr Grant Blashki mentioned, despite that people's stance toward mental health problems have ameliorate but there is a great deal of stigmatism happening among the public. Artistic executive, Jen Gotch was suffering from depression and anxiety and decided to create a 14K gold necklace that states the word 'anxiety' or 'depression'. The reason being is for the wearer to be forthcoming towards their mental health and receive help from others without feeling uncomfortable (Lewin, 2016). Health and community psychologist, Dr Mary Lishman agreed that by wearing a necklace that portrays a person's mental illness description, it could reduce stigmatism among the public and perception towards an individual's state of emotion. Lewin added, despite that most people agreed by having a necklace read the word anxiety and depression manage to make them feel more comfortable to be part of a society and reduce stigmatism among the public, there are people who disagree. They shared their perception toward words being mighty especially the one they bejewelled themselves with. They added that a person should adorn themselves with positive words for it will attract a positive vibe and alleviate the illness they are experiencing. IGS (2020), mentioned that individuals should wear the stone as a pendant, so that it is near to the heart and able to heal it. Nelson et al. (2020), elaborate that heart rate is an indicator for any health problem which relates to the heart and it can be affected by the instability of the human's psychological system which can be related to certain mental illnesses which are stress, depression, anxiety, schizophrenia and posttraumatic stress. Not only that, Nelson and his associate suggested that any wrist worn devices have the prospective to be developed in depth in terms of the accuracy of monitoring heart rate which is influenced by cardiovascular and mental health, Brilliance (2016), delineate that ring are not the only jewellery that are suitable for anxiety and depression, stud earring, stacking bangle, bead necklace or bangle and even necklace with kinetic parts will succour anxiety.

There are several jewellery which are known as the 'Worry Ring/ Jewellery' and 'Spinner Ring'. The jewellery are recommended to be made in either silver or gold, As stated above by Brilliance, the type of jewellery that is suggested for anxiety can also be applied for depression as well. Brilliance added that the jewellery will avail only if individuals are comfortable and happy with the piece of jewellery that they wear. A person should reach out for their piece of jewellery as soon as they feel the tightness on the chest area, neck and shoulder which creates discomfort to the individual.

3.0 Methodology

At the early stage of the study, a literature review will be overseen to understand some of the fundamental meanings and terminology relevant to the study's title and field. The amount of information to be gathered from the previous study will later influence a guideline of the research. The research study will focus on introducing and clarifying the context and previous research that align with this topic. The study's scope is focused on the product optimization focusing on concept stage until final design stage, which a vital aspect in new product development (HDP) process.

The research study will focus on introducing and clarifying the context and previous research that align with this topic. The study's scope is focused on the character personalization into a jewelry design related to individual with minor depression (IMDU), which a vital feature of the social and economic factors. The survey will be conducted to 100 respondents to identify the effects of design features and the appearance of a character traits on the jewelry acceptance for IMD, its divide into 70 respondents from patient with IMD to be observe and 30 respondents from jewelry designers will be selected into this design survey. The IMD to be chosen are from age 18 to 22 years old, at a university level.

In this research, 5 to 6 type of character traits will be a list up to be used to discover the influence factor that attracts the IMD thru observation. Through this process, a specific character and its effectiveness will be identified, which later to be tested in a stage of empirical study. The development of this research will be done thru the Design Protocol Analysis (DPA) (Anwar, 2016). OPA has been set into a controlled environment included experience designer who has expertise in designing a jewelry and familiar with behavioral need element translate into product design. The purpose of this investigation is to profile information in-term of the design process, designer concern and influences. In descriptive study 2, this study will validate the data collection and analyze the pattern focus on the intuitive design process through the character of traits determine by the IMD.

An interview will be conducted to 3 product design experts to review the design factor for product optimization. About 15 designers from 3 different level of expertise; (1) novice designer, (2) senior designer and; (3) expert designer will undergo Verbal Protocol Analysis (VPA). Here, the data in which the pattern of design in concept stage to final design stage will be gathered and analyzed, The development of this research will be done thru the DPA-Visual Analysis. DPA-Visual Analysis will be conducted to further understand the characteristic of inspiration approaches in design strategic and resources in context of healing jewelry design. DPA has been set into a controlled environment including a design brief that will be given to 15 designers of varying level of expertise to be observed. As level of expertise divided into level of experience, this design experiment strategically designed to converge the information of the design process, designer concern, and the pattern of design character changed from concept stage to final design stage.

4.0 Finding and Discussion

This research could give an impact in establishing state-of-the-art of local alternative healing process for Malaysian product, create new trademark towards generating domestic and international economy and promote the nation worldwide throughout design platform.

This study is relevance to The COVID-19 Health Services Disruption Survey 2020. The outcome of the study also contribute in supporting the Kementerian Kesihatan Malaysia (Family Health Development Division) policy specifically objective 2 and 3, in the area of developed to assess the level of disruption to a range of health services resulting from the COVID-19 pandemic and subsequent government mandates and changes in behavior involving depression.

Locally designed craft such meta-works, jewellery, artificial craft etc. its hard declare as successful local brand. The formulation of design and economic (designomic) form principles will introduced an established identity of Healing Jewellery towards establishment in National Design. This new finding will formulated as "Healing Jewellery-Designomic IMD".

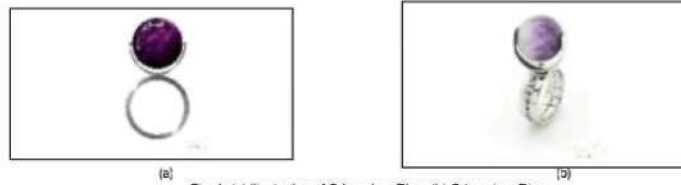


Fig. 1. (a) Illustration of Orbuculum Ring; (b) Orbuculum Ring.
(Source: Mazwo A Jewellery)

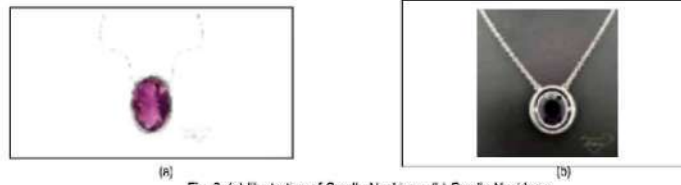


Fig. 2. (a) Illustration of Gwella Necklace; (b) Gwella Necklace.
(Source: Mazwo A Jewellery)

Signature healing jewellery was formulated for individuals with minor depression and it was design based on the findings obtained throughout several research process. The attributes of the research process were extract from literature review, interviewing experts, survey and pre and posttest. The attributes acquire from the literature review indicate the experiment conducted in the past and researcher that explored the healing gemstones and materials. Interviewing experts on the other hand, help researcher understand in depth about the healing jewellery in connection with the type of the healing gemstones, healing materials, language, design of the healing jewellery, kinetic movements and the size of the gemstone. Survey was conducted based on the attributes gained from the interview. The survey is to discern the type of healing jewellery that are suitable for minor depression individuals. Lastly, pre and posttest was conducted in order to identify the effectiveness of the signature healing jewellery towards minor depression individuals. Based on the respondent's input, the affirmation that was stated by the experts about healing jewellery were proved to be precise.

5.0 Conclusion

To sum up, the findings of this study clearly demonstrate that healing jewellery is advantageous towards minor depression individuals. It could ease and subdue minor depression that are currently increasing due to the Covid-19 outbreak and the movement control order. Healing components such as healing gemstones, kinetic movement, encouragement word, sound and aromatherapy are able to assist minor depression people based on the component of their preference. This research depicts the significance of utilizing genuine materials and gemstones for the effectiveness of the healing jewellery and the circulation of energy to regulate between the stones and human body.

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APPENDIX 9

Paper 3 : "Appointed Letter as Artist Residance in Shanghai, China"

(Please refer to next page)



Md Faizul Bin Khalid
mdfaizul@uitm.edu.my
(60) 13-505 3561
No. 17, Persiaran Puncak Iskandar, 28/16 Puncak Iskandar, 32610
Bandar Seri Iskandar, Perak
Malaysia

Dear Mr. Md Faizul Bin Khalid,

I hope this message finds you well. We would like to extend our sincerest appreciation for your enthusiastic participation in the Residency Project "Community of Co-existence" organized by Shanghai Academy of Fine Arts and Shanghai Public Art Coordination Center.

We are writing to inform you of an important update regarding the dates of the residency. Originally scheduled to take place from September 28 to October 12, 2023, we have made the decision to postpone the Residency Project to November 8 - November 22, 2023. We understand that this change may require some adjustment to your plans, and we would like to provide you with the reasons behind this decision:

1. Symposium Synergy: We have a forum planned for November 20, 2023, which we believe holds immense potential to enhance the overall impact of the Residency Project. By aligning the residency with the symposium, we aim to create a synergistic effect that will not only enrich the experience for participants but also contribute significantly to the discourse on art, society, and ecology. This strategic coordination will allow us to maximize the value of both events.

2. Ceramics Exploration: Most of the invited artists for the Residency Project specialize in ceramics. Therefore, we have decided to incorporate a visit to Jingde Zhen City during the residency period. It is renowned as one of the world's foremost centers for ceramics, and this visit will offer a unique opportunity to delve into the heart of ceramic artistry. Furthermore, November is an ideal time for such a visit, as it is less crowded, allowing for a more immersive and enriching experience.

We understand that this change may impact your plans and schedule, and we sincerely apologize for any inconvenience it may cause. We highly value your commitment to the project and hope that you will be able to join us during the revised dates, we are confident that this adjustment will result in an even more enriching and impactful experience for all participants.

Once again, we extend our gratitude for your dedication to this project and your understanding regarding the date change. We look forward to welcoming you to the Residency Project in November and to the exciting opportunities it holds for artistic exploration and collaboration.

Warm regards,

Executive Director of SAFA of SHU



地址: 上海市宝山区上大路 99 号
Add: 99 Shangda Road, Shanghai 200444 P.R. China
电话 Tel: 86 (021) 66132818/传真 Fax: 86 (021) 66133764
Organization Code: 42502637-X

AUTHOR'S PROFILE

Md Faizul Bin khalid @ Abd Malek has obtained a Diploma from Universiti Teknologi MARA in Diploma Art & Design (Ceramic) UiTM Seri Iskandar Perak. Bachelor of Art & Design (Hons.) in 2008 from Universiti Teknologi MARA UiTM Shah Alam, Selangor, MSs in Desig Technology (2011) from Universiti Teknologi MARA UiTM and now currently pursuing his Doctor of Philosophy in the field of Art & Design. The title of his thesis is Conceptualizing Emerging Creative Practitioner Talent for Designomic Entrepreneurship Model. He is an expert and interested in several fields, one of which is Ceramic Art, Creative Thinking, Drawing, Designing Creativity and Innovation, Design Thinking, Sketching, Creativeness, Illustration, Photography, Graphics, Fashion, Product Design and Development, Product Development, Prototyping, Visual Communication, Photo Editing, Art Direction, Sculpture and Product Design Development.

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- M. F. ., Anwar , R. ., & Hashim, H. Z. (2024). *Design and Economic as Entrepreneurial Concept for Emerging Studio-Ceramic Practitioner*. In book: *Achieving Sustainable Business Through AI, Technology Education and Computer Science*, 10.1007/978-3-031-73632-2_21
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