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1.0 INTRODUCTION

1.1 Background of The Study

Batik was known in the Malay world through stories of trade going on here. Some researchers have made a study of the relationship in the Malay batik. The influence of the Malay in the Malay Peninsula as well as developments in the Malay batik many starting to trade the past by merchants who came to trade to Malaya. The batik industry is one of the Small and Medium Industries which is the backbone of the country's industrial sector.

Batik is believed to be derived from the Javanese words 'ba' and 'tik' which mean a drop of wax. In the book "Arts and Craft In Indonesia" the word batik comes from 'ambatik' which is a fabric made of small and fine dots also means 'tik' meaning the Javanese word, 'tritik' or 'taritik'. According to Tan Sri Makmun Murod, "some people think that the existence of the word 'ti-tik' is due to the process and the word is blocked because it follows the pattern of the process which produces small dots on the fabric. This definition does not include screen batik that does not go through the above process but it is still called batik.

Batik is a handicraft art that relies heavily on handicrafts (manual) through its processes performed by humans alone and assisted by relatively traditional tools. Batik is processed using four specific techniques namely Block, Block and stencil, Block and Canting, and Canting or scratch.

In general, Kelantan is a state that is known as a state rich in various fine and high-quality works of art. Among them are songket, silver carpentry, moon kite and handicrafts including batik. Batik is a fine and interesting art because it demands high expertise and finesse. Among the well-known and well-known batik entrepreneurs in Kelantan are Tuan Haji Nordin Bin Mahmood. He was one of the earliest people to pioneer the batik industry in Kelantan and a batik figure who still stands strong in the batik arena until now. As a result of tireless hard work and high commitment, he never tired of venturing into the batik sector and has been through hardships throughout his involvement of more than forty -nine years in this field. Now, he is able to be proud of his hard work over the years with the magnificent construction of Wisma Nordin, which is the first and largest batik exhibition and sales center in the state of Kelantan that was once owned by the bumiputeras, especially among Kelantan batik entrepreneurs.

1.2 Problem Statement

The early development of batik in Malaysia is believed to have started in Kelantan and Terengganu (Azmi et.al, 2009, Yunus, 2011). In the case of Malaysia, most batik entrepreneurs live in rural areas. Thus, as a rural industry, batik is able to provide employment opportunities to the locals and later become a major contributor to the household income of the local community (Redzuan and Aref, 2009). Although batik is a rural industry, but it can act as a multi -functional Malaysian fabric, craft and art (Yunus, 2011). Therefore, batik has been recognized as a high value national heritage product (Hairuddin, Md.Noor and Ab.Malik, 2012; Mokhtar and Wan-Ismail, 2012). As a national heritage product, through the concept of 1Malaysia, batik has been classified as the national dress for every layer of society that is able to be a unifier in a multi -racial country. Furthermore, batik has been made a compulsory garment for civil servants on Thursdays every week (Surat Pekeliling Perkhidmatan Bil. 1 tahun 2008).

In addition, the recognition of batik by the United Nations Educational, Scientific and Cultural Organization (United Nations Educational, Scientific and Cultural Organization) as an 'intangible cultural heritage of humanity' is believed to be a support activity to cultural tourism that will attract tourists from around the world to visiting Malaysia. For example, the batik industry in the East Coast states is able to be an attraction to cultural heritage -based tourism activities in the East Coast Economic Corridor (ECER) in particular and Malaysia in general (Abi Sofian & Azman, 2010). In addition, batik has also become the fabric of choice in the local fashion industry through a combination of traditional and modern handicrafts that ultimately results in exclusive contemporary products (Yunus, 2011). This situation explains that batik has a demand in the local and international markets.

However, the batik industry is still dominated by small and medium enterprises (Perusahaan Kecil & Sederhana, PKS). In fact, some of the batik companies are micro enterprises (Hairuddin, Md. Noor and Ab. Malik, 2012). Meanwhile, based on the Malaysian Handicraft Annual Report 2009-2012 series, the total sales of the Malaysian handicraft market have increased every year. In 2012, the sales value of local crafts reached RM341.9 million, an increase of RM198.3 million (138%) compared to 2011 (RM143.5 million). With reference to the Performance Indicators in the craft market, Kraftangan Malaysia has recognized batik as a major contributor to the sales performance of Malaysian crafts (Buletin Kraftangan 03, 2012). The issue of workers who are mostly aged in addition to the high dependence on raw materials

imported from foreign countries is a factor of concern to the future of the country's batik industry.

1.3 Purpose of The Study

The objective of this study is to identify the problems faced by the company Nordin Batik Sdn Bhd.