

The Impact of Visual Arts Education in Improving the Field of Entrepreneurship of Handicraft Arts

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Abstract

This study was conducted to find the impact found in the improvement of the field of entrepreneurship, especially in handicraft arts through Visual Arts Education, as well as examine the lack of effective pedagogical strategies involving studies in arts education and craft arts entrepreneurship. This study uses optional reporting items for Systematic Reviews and Meta-Analysis methods to systematically review 9 articles selected from the Web of Science (WoS), Scopus and Bestari@UKM, ERIC and Google Scholar databases. The articles were selected through aspects that emphasized in detail about the effects studied through the application of art education in the field of handicraft art entrepreneurship. Findings from the study found that the role of Craft Art Education among students can increase their experiences and self-confidence in producing craft artwork. In addition, the application of technology in arts can also have a positive impact on students producing their work more creatively and innovatively. Future researchers can research the skills adapted in Craft Art Education to improve the field of Craft Art entrepreneurship.

Keywords: Impact Of Visual Arts Education, Craft Arts, Entrepreneurship, Craft Arts Education, Arts Craft Entrepreneurship

Introduction

Malaysia is a country rich in various races, languages, religions, arts, cultures and so on. Our country is also known as a multicultural country that has the attributes of a plural society as well as in the broad context of society. The concept of plurality, which refers to the various mixed societies of human groups that practice different ways of life, they also form a race-based entity within a wider community. A community is a larger unit than the family, where individuals interact with neighbours, friends and colleagues in a larger environment. These communities form a collective identity and provide a platform for mutually beneficial sharing of experiences, values and resources. In an era of globalization, social life is also connected on a global scale. Society is no longer limited by geographical boundaries, but is connected through technology and cross-cultural interaction. Globalization brings about changes in the way humans interact and influence each other. Overall, social life in society continues to develop and complex, involving various entities and stages. Interactions between families, communities, countries, and on a global scale form interconnected social life and meet individual and collective social needs (Zaid Ahmad, et al., 2013).

It is worth noting that art cannot be separated from culture and society. Individual involvement in artistic activities can provide significant benefits in strengthening inter-ethnic relationships and promoting cross-cultural understanding. Through the practice of art carried out by the Malaysian community, a positive impact can be achieved. First, art can help improve an individual's physical intelligence, such as through dance activities that involve active body movements. In addition, art also plays an important role in strengthening and enriching the cultural identity of each citizen. In addition, art can also serve as a tool to strengthen the relationship between people and promote unity in society. Art activities are often a platform that allows various groups of people to interact, respect each other, and understand cultural differences. No less important, art can also make a huge economic contribution to the country. Art industries such as music, performing arts and handicraft industries can create job opportunities and boost the country's economy. In conclusion, art has an important role in human life. Through the practice of art, human can benefit from various aspects, including physical development, inter-ethnic relations, and economic growth. Therefore, the development and appreciation of art is essential to enrich life and advance society.

Visual Arts Education plays an important role in fostering handicraft arts entrepreneurship by providing individuals with the skills, knowledge and minds needed to create, promote and sustain their own art business. It equips potential entrepreneurs with a solid foundation in various artistic disciplines, enabling them to develop their creativity, craftsmanship and aesthetic sensibility. Visual Arts Education helps individuals acquire and improve technical skills related to handicraft arts entrepreneurship. Through hands-on training and tutoring, future entrepreneurs can learn various techniques such as painting, drawing, carving, printmaking, textile and ceramics design. These skills form the basis for creating unique and high-quality handmade products, allowing entrepreneurs to stand out in the market. Besides, findings from Krause. T & Bouncken. R. B, (2019) stated that the language of Visual Arts Education can foster creativity and encourage innovative thinking. It teaches individuals how to generate original ideas, experiment with materials and techniques, and explore unconventional approaches. This creative thinking is important for handicraft arts entrepreneurship as it allows entrepreneurs to develop distinctive products, design unique marketing strategies, and adapt to changing trends and customer preferences. Visual arts education helps entrepreneurs develop a deep sense of aesthetics and visual literacy. By studying art history, analysing works of art, and understanding design principles, individuals can cultivate their artistic taste and judgment. This knowledge allows them to create visually attractive and culturally relevant products that resonate with their target audience, leading to increased market demand and customer satisfaction (Feldman, M. P, 2018).

Learning in the arts that referring to Yusuf Suleiman, et.al (2020) states that art education can provide entrepreneurs with basic knowledge in business and marketing practices. Courses or workshops on topics such as entrepreneurship, business planning, marketing strategy, pricing, branding and e-commerce can equip individuals with the skills needed to start and manage their artistic business successfully. The survival of these businesses complements their artistic abilities, allowing them to effectively navigate the competitive market. Next, the application of Visual Arts Education will be able to foster personal and professional growth, inculcating discipline, perseverance, self-motivation, and problem-solving skills. The art creation process requires individuals to overcome challenges, effectively manage their time, and develop a solid work ethic - all of which are valuable traits for entrepreneurs. In addition, art education promotes critical thinking, self-reflection, and the ability to receive and use

feedback, fostering continuous improvement and adaptability (Zimmerman. B. J, 2019).

Impact Of The Arts In National Entrepreneurship

Our country is one of the countries affected by the spread of the COVID-19 virus in early 2020. The Malaysian government has issued a movement control order in 2020-2021 to all Malaysians so that the spread of COVID-19 can be contained, but many sectors have suffered a fallout due to the spread of this disease which has a social and economic impact on our country. One of those that experienced an impact was in the field of entrepreneurship in the arts. Many entrepreneurs of the country's arts, culture and handicrafts are unable to do face-to-face sales and marketing activities. From Sinar Harian (2021), a total of 150 entrepreneurs registered with The Malaysian Handicrafts is reported to have left the field since the country was hit by the COVID-19 pandemic due to age, health, opportunities and challenges during the pandemic. According to the Head of the Art and Creativity Exco of the Sarawak University of Malaya Student Association (PMSUM), Anne Michelle at Astro Awani (2023) stated that the sales target for handicraft products in the state of Sarawak for 2022 was reduced to RM12 million compared to RM35 million a year before.

However, according to the Minister of Tourism, Arts and Culture of Malaysia, Datuk Seri Tiong King Sing through Astro Awani (2022) stated that the dignity of the arts and culture requires an active role, from culturalists and artists. They play an important role in developing, maintaining, and developing the country's artistic and cultural treasures. Their existence contributes significantly to the development of the country's cultural identity and ensures that the artistic and cultural heritage is preserved and continues to grow. In an era of rapid technological development, it is important to use various mediums to promote and popularize the art and culture of the country. This can be done through the use of social media, websites, digital applications, and other digital platforms that allow access to works of art and culture to a wider audience. In this way, the tourism, art, and culture of the country can be experienced and enjoyed by the public, including foreign tourists.

The implementation of the 12th Malaysia Plan emphasising the use of technology and innovation can provide greater opportunities in promoting the country's arts and culture. By harnessing technological advancements, culturalists and artists can create and deliver innovative works of art, create interactive experiences, and explore new mediums relevant to current developments. This also helps in attracting foreign tourists to visit Malaysia, strengthening the tourism sector and boosting the country's economic growth. Efforts need to be made to accelerate the application of technology and innovation in arts and culture. This includes the use of technology in the process of creating, promoting, marketing and distributing works of art. Success in integrating technology with arts and culture will greatly benefit the arts industry, the country's economy, and raise awareness of Malaysian arts and culture on a global level.

The Impact Of Handicraft Arts Education In The Development Of Entrepreneurship

The impact of handicraft arts education in the development of entrepreneurship refers to the positive impact derived from handicraft arts education on the development and growth of entrepreneurship in the field of craft arts. Handicraft arts education helps individuals acquire and improve technical skills relevant to craft arts entrepreneurship. Through training and practical teaching, prospective entrepreneurs can learn various

techniques such as painting, carving, printing, textile design, and ceramic art. These skills form the basis for creating unique and high-quality handmade products, allowing entrepreneurs to steal attention in the market. In addition, the educational impact of Craft Arts can also foster creativity and stimulate innovative thinking. It teaches individuals how to come up with original ideas, experiment with materials and techniques, and explore unconventional approaches. This creative mind is important for handicraft arts entrepreneurship as it allows entrepreneurs to develop different products, design unique marketing strategies, and adapt to the changing trends and needs of customers (Krause. T, & Bouncken R. B, 2019).

Referring also to Yusuf Suleiman, et.al, (2020), learning in handicrafts arts education can provide entrepreneurs with basic knowledge in business and marketing practices. Courses or workshops on entrepreneurship, business planning, marketing strategy, pricing, branding, and e-commerce can equip individuals with the skills needed to start and manage their art business successfully. These business skills complement their artistic abilities, enabling them to effectively lead a competitive market (Stuti Thapa, et.al, 2023). Handicraft arts education often provides opportunities for networking and exposure in the art world. Art schools, workshops, and exhibitions provide platforms for artists and entrepreneurs to connect with industry professionals, potential buyers, and colleagues. Building a strong network can open up opportunities for collaboration, commissions, exhibitions, and partnerships, which are essential to establishing a sustainable craft arts business.

Research Question

This systematic literature aims to help synthesize previous studies in order to study the impact of the application of art education in the production of handicrafts and the challenges faced by traders to improve the quality of the craft arts business. There are several research questions that were studied through this meta-analysis. Among them are:

- i. What are the trends or patterns of previous studies in these 5 years starting from 2018 to 2022 in terms of: (a) interest, (b) student skills, (c) knowledge in craft arts education
- ii. (d) improvement of handicrafts in entrepreneurship?

Methodology

To carry out this study, a systematic literature review analysis was carried out using the meta-analysis protocol (PRISMA), which allows researchers to perform a selection of articles that are relevant to the goals of systematic and quality literature and allow analysis to be performed for different authors and combine them to answer more specific research questions while identifying year gaps for each previous study. PRISMA includes 9 checklists and a flow chart (Figure 1) of the study and the writing of the analysed articles.

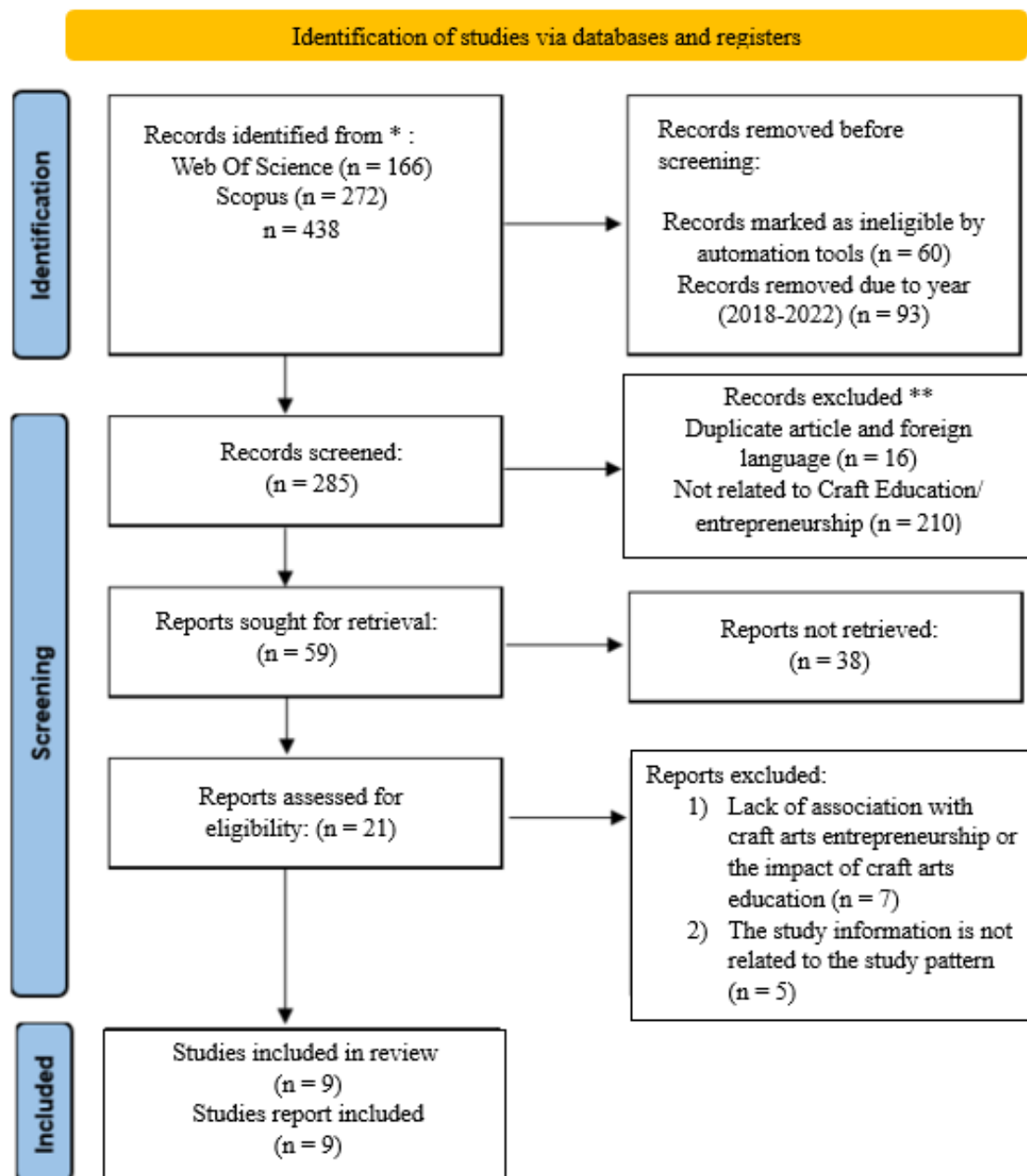


Figure 1. PRISMA Flow Chart

In addition, this study also consists of the findings of articles that have been analysed using the Scopus, Web of Science (WOS) database and the articles obtained from Bestari@UKM, ERIC (Education Resources Information Centre) through the selection of search strings as the articles obtained from the two databases are of high quality and through systematic evaluation from researchers in the same field. Thus, the selection of studies has been done in the identification phase and the screening phase, then the article will be screened for analysis.

PRISMA consists of three phases of the search and selection of articles or books for analysis.

Identification Phase

Based on the PRISMA guidelines, the first step is the identification phase. Two databases, Scopus and WoS, were selected to perform this phase; that is subject to a

string of searches through the selection of keywords that include the goals of this study. Keywords related to the contribution of the arts, entrepreneurship development and heritage preservation as well as keywords synonymous with them, have been formulated and subjected to the Boolean search strategy. Next, the database obtained will be presented in Table 1 as follows:

Table 1:*Search strings used for this study*

Database		Search strings
Scopus	1	TITLE-ABS-KEY ((effects* OR affects* AND arts* AND education* OR fields* AND production* OR entrepreneur* OR entrepreneurship* OR creations* AND crafts* OR HANDICRAFT))
	2	TITLE-ABS-KEY ((arts* AND education* OR entrepreneur* OR entrepreneurship* AND crafts* OR handicraft))
Web of Science (WoS)	1	TS=((effects* OR affects* AND arts* AND education* OR fields* AND production* OR entrepreneur* OR entrepreneurship* OR creations* AND crafts* OR HANDICRAFT))
	2	TS=((arts* AND education* OR entrepreneur* OR entrepreneurship* AND crafts* OR handicraft))

Screening Phase

After obtaining a total of 285 article writings from two databases through string search, the next step was to remove the duplicate articles. I have excluded the duplicate article and using a foreign language other than Malay and English, which were 16 articles and proceedings. While the selection uses titles, abstracts and keywords; only articles related to the impact of visual arts education, entrepreneurship, craft art education, craft or selected crafts making the selection unrelated to craft education or entrepreneurship so that there are only 59 articles remain. Next, the articles were further filtered through records of articles that can be obtained from ERIC, Bestari@UKM and Google Scholar. A total of 38 articles was not obtained as they were paid references. Next, the selection of articles that can be obtained was only 21 articles can be obtained. A search string was carried out for a more in-depth selection of articles and found 7 articles that did not specify studies on entrepreneurship, craft arts education and 5 research studies that were not related to the pattern or the trends of the studies studied. Therefore, only 9 articles met the study criteria based on inclusion and exclusion criteria, as in the PRISMA guidelines (Table 2).

Table 2:*Inclusion and exclusion Criteria*

Inclusion Criteria	Exclusion Criteria
Previous studies from 2018 to 2022c	Studies conducted outside the range
Studies from researcher in the same field	Books, reports and records of proceedings conference

Articles written in English or Malay related to visual arts education, craft arts or crafts arts education and entrepreneurship field.	Articles written in a foreign language and not related to visual arts education, craft arts or craft arts education and entrepreneurship fields.
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Included Phase

9 articles selected from the Scopus and WoS database, are based on several criteria such as, description of involvement in Craft Arts Education, impact on craft arts or impact on craft arts education and advancement in the entrepreneurship field. The articles were read carefully and analysed to study the author's opinion, impacts, results and research findings related to the topic studied.

Research Findings

A summary of the research findings obtained from the articles analysed is presented in

Table 3.

Table 3 : Contents

Table 3 :
Contents

Writer	Title	Research Methodology	Research findings	Trend/Pattern
Randi Veiteberg Kvellesta, Ingeborg Stana & Gunhild Vatn (2021) [1]	Working Together: Cooperation or Collaboration?	Qualitative Research & Observations	<ul style="list-style-type: none"> • Skills development, crafts or knowledge related to design takes time. • Different knowledge abilities require instructors to help students to overcome issues in T&L and engage in entrepreneurship. • Cooperative attitude has a great impact on class performance and student's interest. • By using the knowledge of this art education, they will be able to change the efficiency that they acquire and apply it to teach students of all ages, as well as participate in creative entrepreneurship task mainly. 	<p>i. Art Education Knowledge:</p> <ul style="list-style-type: none"> ✓ Making mistakes and using different ways of handling clay, artists gain new insights and experiences. ✓ Students experience and reflection is an important art of the research material. <p>ii. Interest:</p> <ul style="list-style-type: none"> ✓ It is very interesting for students to experience how mistakes become something positive through mutual interaction in the production if work.

<p>Reynaldo Bontuyan et.al. (2019) [2]</p>	<p>Unveiling the indigenous art and craft of talent and its economic significations</p>	<p>Descriptive Qualitative Research</p>	<ul style="list-style-type: none"> ➤ Dependence on weaving talent with available resources found in the environment. ➤ The economic significance shows a sustainable and increasing impact on the lives of weavers. ➤ The art of weaving talent represents the values of resistance towards hardship, adaptability to change, passion, sense of community and family-centered. ➤ An artist can continuously improve their craftsmanship for sustainable development with government support. 	<p>i. Challenge:</p> <ul style="list-style-type: none"> ✓ Millennials and other Filipinos living in high-end urban areas do not consider the importance of talent, because of the competitive use of modern synthetic baskets can be found in convenience stores. ✓ Despite the important contribution of talent towards Cebuano culture, there is little exposure or credit given to weavers that makes marketers life easier. <p>ii. Art Education Requirements:</p> <ul style="list-style-type: none"> ✓ Comparison serves as a place for artists to develop in the academy and in the local community to understand both technical aspects and artistic talent. <p>iii. Craft Art Entrepreneurship:</p> <ul style="list-style-type: none"> ✓ Talent attraction as a craft is always demanding. ✓ Parents pass on their weaving skills to future generations despite boom of modernity.
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<p>Susan Luckman (2018) [3]</p>	<p>Craft Entrepreneurism and Sustainable Scale: Resistance to and disavowal of the creative industries as champions of capitalist growth</p>	<p>Qualitative Research</p>	<ul style="list-style-type: none"> ❖ The desire to be a creative person but not as an entrepreneur. ❖ The idea of craft as an adjective; quality marker, origin, artistry. In short, a specific relationship with art and manufacturing. ❖ Willingness to remain in the field of craft art entrepreneurship remains because it feels good to produce craft artwork. 	<p>i. Challenge:</p> <ul style="list-style-type: none"> ✓ Despite the capacity to enhance design across the spectrum of crafts practices, artists and designer continue to challenge conventional capitalist ideas of what entrepreneurship success look like. ✓ An increase in entrepreneurship regarding cultural work has occurred as well as a significant decrease in state and federal government funding for arts and culture. This situation is further reflected in the current absence of any national craft and/or design support organization, nor national cultural policy. <p>ii. Importance of arts entrepreneurship education</p> <ul style="list-style-type: none"> ✓ Training for entrepreneurship is part of tertiary arts and other creative degree can be defended as just educate creative graduates. ✓ Craft art designer outsource production as soon as they feel like they have completed existing art prototypes for marketable replication. <p>iii. Interests :</p> <ul style="list-style-type: none"> ✓ Many artists have self-promotion techniques that are considered gradually increasing in the creative
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				economy entrepreneurship	of
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<p>Anna Kouhia et.al (2021) [4]</p>	<p>The Effects of Remote Pandemic Education on Crafts Pedagogy: Opportunities, Challenges, and Interaction</p>	<p>Qualitative Research</p>	<ul style="list-style-type: none"> • It is challenging for teachers to meet all the craft curriculum requirements through distance education. • Many important aspects in craft education, such as learning through the practice of creative and collaborative materials, has reduced or even lost in distance learning. • Craft education does not adapt well to existing distance education solutions. • Give more individual feedback or involve more students' interests in art craft learning task is easier to be completed from a distance. 	<p>i. Challenge:</p> <ul style="list-style-type: none"> ✓ Finnish craft teachers face the situation of teaching art subjects remotely, which often involves hands-on activities with existing tools and materials. ✓ There are challenges related to unequal distribution of materials, as well as technical and social resources at different education level in various contexts. <p>ii. Arts and Crafts Education requirement</p> <ul style="list-style-type: none"> ✓ In higher education levels such as adult education centers, secondary schools, learning centers and universities, craft arts tend to be more content-specific than basic education. ✓ Craft in higher education is manifested as specialized knowledge in the field of science or a program of study that precedes it, such as craft teacher education or clothing design. ✓ The desire to develop digital and remote craft pedagogy has spark a positive nature of data analysis. <p>iii. Arts and Crafts Education pedagogy</p> <ul style="list-style-type: none"> ✓ Resources for craft education vary greatly, which ultimately creates inequalities
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				<p>between students, classes, schools and regions, resulting in a situation where some students are given better possibilities to face pandemic craft pedagogy than others.</p> <ul style="list-style-type: none"> ✓ The educators suggest that project documentation can be organized in craft subjects in video format illustrating craft phases.
Reiar Kravik et.al (2022) [5]	<p>Teachers' understanding of programming and computational thinking in primary education – A critical need for professional development</p>	Qualitative Research (semi-structured interview)	<ul style="list-style-type: none"> ➤ Computational Thinking (CT) tasks and activities are used across several subjects to create multidisciplinary or interdisciplinary tasks ➤ Transferable skills include reading and writing skills, choreography, graphic design, problem solving in mathematics and tools for making connections between mathematics and arts and crafts. 	<p>i. Visual Arts Education requirement in technology</p> <ul style="list-style-type: none"> ✓ The importance of computational thinking (CT) in skills in technology, collaboration and work production. ✓ The teaching force agrees in adapting the use of technology in the learning of craft arts.
Hanna Hofverberg and Ninitha Maivorsdotter (2018) [6]	<p>Recycling, crafting and learning – an empirical analysis of how students learn with garments and textile refuse in a school remake project</p>	Qualitative Research & Observations	<ul style="list-style-type: none"> ❖ The learning process needs to be considered to understand whether or not recycling promotes environmental and sustainable actions 	<p>i. Arts and Crafts Education requirement</p> <ul style="list-style-type: none"> ✓ Swedish craft subject education, the main impact for research is to examine the learning content of the practice to explore how learning exists using nature.

<p>Raita Steyn & Maximus Manaheng Sefhoto (2021) [7]</p>	<p>Challenging Vision In Visual Arts In The South African Sociocultural Context</p>	<p>Qualitative Research</p>	<ul style="list-style-type: none"> ✓ Academic: The infinity design process is based on ideas, prototypes and some student artwork ✓ Education: direct exposure element inspires them to take process risks with more confidence because they can reconstruct their previous work using different line of thought and create works of art that are experienced and appreciated through other senses in public exhibitions. ✓ Socio-cultural: exhibition of related works by both visually impaired students and problematic is revealed to the general awareness, and understanding of the physical condition and different possibilities of social existence. ✓ Since Visual Art is about insight rather than vision, it must be inclusive of those who think artistically and 	<ul style="list-style-type: none"> i. Art Education Requirements in handicrafts <ul style="list-style-type: none"> ✓ By definition, theoretically and practically, people with vision disabilities is excluded from any form of visual art, because inability to experience by sight. ✓ Therefore, the importance of developing hephapreneurial skills in educational training has been observed. The term hephapreneurship was inspired by the Greek god, protector of arts and crafts ✓ Instead of seeing art, people with vision disabilities sees it through touch and other means, challenging the status quo about the name and semantics of visual art. ii. Interest <ul style="list-style-type: none"> ✓ Visual Art as a visual discipline must be challenged and rejected from established principles, exclusive aesthetic value systems and elitist approaches, which can reject the abilities of disabled people who are able
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			who can express feelings creatively other than visually.	
Ojala .M Karppinen .S & Syrjäläinen. E (2018) [8]	Toward making sense of self through emotional experiences in craft- art	Qualitative Research	<ul style="list-style-type: none"> ➤ Artifacts-centered: in which the main goals of students are to make product for themselves. ➤ Artists-centered involvement: The freedom to make original artifacts is very valuable to them. ➤ Process-centered involvement: experimenting with different materials so that the learning process is valued more than the outcome of the process or no outcome. ➤ Shows that emotions are obviously present in craft art activities. ➤ The research did not state the interest in entrepreneurship. 	<p>i. Expression of emotions in the production of Art Crafts</p> <ul style="list-style-type: none"> ✓ Students' emotions are present in craft activities. Emotions are related to student management at the craft process level, expectations towards results, students' holistic physical and mental feelings during production and their involvement throughout the entire process ✓ Experience and emotional ownership of the craft process, where the student's personal interests are applied in a meaningful craft product, realizing one's own potential and better self-confidence can be achieved.
Maria Huhmarniem i & Timo Jokela (2020) [9]	Arctic Arts with Pride: Discourses on Arctic Arts, Culture and Sustainability	Qualitative Research	<ul style="list-style-type: none"> • A paradigm shift in contemporary theory, has significance in the Arctic since art is understood to include contemporary forms of expression, as well as traditional craft 	<p>i. Challenge :</p> <ul style="list-style-type: none"> ✓ The community and economic potential of art and culture is studied, the national strategy of Arctic countries deals with culture in a narrow and limited way <p>ii. Art Education requirements :</p> <ul style="list-style-type: none"> ✓ The field of art

			<p>and craft-based contemporary art.</p> <ul style="list-style-type: none"> • Contemporary craft can be considered as a method an expression that reflects, renews and presents Northern Knowledge • The concept of craft sustainability is implemented in projects where dialogue, revitalization and empowerment are created through the production of works. • There is potential to develop sustainable tourism with collaboration of artists and creative industries. 	<p>education and socially involved art, the potential of art-based methods is seen in terms of human growth and well-being, sense of cultural identity, community enhancement, empowerment and the ability to support dialogue and experience about the meaning of life.</p> <p>✓ There is evidence that cultural mentoring, including teaching arts and crafts, can support cultural pride.</p>
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The research findings found that there are 3 criteria that include the results of the study of the articles studied, namely in the challenges faced, the importance of the applying pedagogy in visual arts and craft arts education as well as interest in the field of arts, crafts and entrepreneurship field. Table 4 (i) challenges in visual arts education in craft arts and entrepreneurship, (ii) interest towards arts, crafts and entrepreneurship education, and (iii) The importance of Visual Arts Education and Craft Arts Education clearly demonstrates the impact of Visual Arts Education in improving the field of Handcraft Arts entrepreneurship.

Table 4 (i)*Challenges in Visual Arts Education in Craft Arts and Entrepreneurship*

Article	Challenge			
	Lack of Exposure to Arts and Crafts	Lack of craft organization support	Lack of arts and crafts funding	Less use of technology in art
[2]	/			
[3]		/	/	
[4]		/	/	/
[9]			/	
Total	1	2	3	1

Table 4 (ii):

Interest towards arts education, crafts and entrepreneurship

Article	Interests/Attitudes/Behaviour			
	Visionary in the field of Art	Increase experience and self-confidence	Expression of emotions in the production of works	Interactive use of technology
[1]		/		
[3]		/		
[5]				/
[7]	/			
[8]		/	/	
Total	1	3	1	1

Table 4 (iii):*The importance of Visual Arts Education and Craft Arts Education*

Article	The Importance of PSV and the Enhancement of the Art Craft			
	Development of cultural identity	The needs of visually impaired workers	Adaptation of technology in pedagogy	Improvement of students' understanding and skills
[1]				/
[2]				/
[4]			/	
[7]		/		
[9]	/			
Total	1	1	1	2

A meta-analytical of the document found that there are challenges (Table 4 (i)) in the implementation of visual arts education in crafts art production and entrepreneurship namely three articles explaining that the absence of funding from organizations and governments to make it easier for artists to produce their craft work. Besides, two studies of the article found that there was no intervention from craft organization. In addition, a study stated that the exposure to craft arts is decreasing and less emphasis on the use of technology in the

application of craft arts entrepreneurship.

In terms of increasing interest, attitudes and behaviours of employees or students in Craft Arts Education and entrepreneurship (Table 4 (ii)) shows that the application of craft arts education in students can enhance their experience and self-confidence in producing craft artwork. In addition, an article supports that visually impaired artists can also produce artwork when there is insight in themselves as well as emotional expression in the work can also enhance one's willingness to produce craft artwork. In addition, a finding of the article agrees that the use of interesting technology will be able to attract the interest and focus of students especially in distance education.

In table 4 (iii) summarizes the importance of visual arts education and craft art education which is two articles supporting the opinion that arts education can improve their understanding of the craft arts. In addition, craft arts education can develop cultural identity in craft arts as well as the use of learning strategies that involve technology in learning sessions and arts and crafts.

Discussion

The approach in the field of arts can enhance many aspects of the entrepreneurship sector in a country, including an increase in socio-culture and economic status of the country. Thus, through research conducted done in the form of systematic literature review analysis, Datuk Seri Tiong King Sing's statement on the field of arts can promote the potential of Malaysian artists in any field of art as well as enhance progress in the field of entrepreneurship can be supported through the opinions of researchers from abroad. In addition, the economy of the creative culture industry and the handicraft industry can provide significant business opportunities to entrepreneurs.

In the context of arts education and craft arts education, the use of technology and precise application of pedagogy in the teaching and learning of art will be able to increase interest of learning in craft arts and entrepreneurship. In addition, heritage and cultural identity can also be maintained in terms of the art education. The variety of creative products and services produced by the creative culture industry attracts tourists, art lovers, and cultural connoisseurs, and this opens up opportunities for entrepreneurs to market and sell their products and services. With the empowerment of the creative culture industry and handicraft industry, Malaysia has great potential to develop a creative economy, increase national income, create employment opportunities, and maintain a rich cultural heritage.

In addition, by providing business opportunities for entrepreneurs to produce their artistic products, then the country will implement its first goal in Sustainable Development Goal (SDGs); No poverty, that is, through entrepreneurship in the arts, can provide opportunities for the younger generation in the field of business to try their entrepreneurial skills. The information technology approach provides convenience to consumers who sell and who want to purchase art products, such as handicrafts, music, films and performances. Therefore, the efforts of The Malaysian Handicraft in implementing Craft on The Go, MYCRAFTSHOPPE and the Digital Craft Museum are in the interest of opening up opportunities for consumers who use online services to market the products or services of craft entrepreneurs.

Limitations

This systematic review shows two limitations that must be addressed by academics who intend to study more on this topic. First, this topic relies on high-quality articles on WoS,

Scopus and Bestari@UKM databases. Other articles of similar quality are available in other well-known databases, including ERIC and Google Scholar, and future researchers can explore more perspectives and results from other research in the same scope. Second, this research focuses only on the challenges, interests and importance of visual arts and crafts education, but does not explain the skills that can be acquired in craft arts education from the aspect of entrepreneurship more deeply. Therefore, future academics can use research to study the skills adapted in craft arts education to improve the field of entrepreneurship.

Conclusion

The PRISMA protocol was applied in analysing nine articles related to the impact of Visual Arts Education in improving the field of Craft Arts entrepreneurship through the data findings of Scopus, WoS and Bestari@UKM. The government in Finland prioritizes digital technology in marketing art items and displaying the beauty of their art fields through technology. So, our country Malaysia should follow the example of those countries to promote the culture and beauty of our heritage so that the heritage can be enjoyed by others and can be an inspiration to the younger generation so that they will not forget about the heritage of their own country.

In addition, with an appropriate learning strategy approach in teaching Visual Arts Education in schools will make a good impression in the craft arts. The Malaysian government's efforts to help young entrepreneurs in producing local products can also reduce the burden on entrepreneurs in finding funds with the existence of organizations that help the field.

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