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Positioning Ceramic Design Practices into Gallery-Based Creative Industries

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Abstract

Cognizant of the nature and need of a creative industries market. In ceramic, the diversity can be seen in the types of production and the scale of manufacture - from 'one-offs' to industrial manufacture. The scope and nature of arts incubators encompass the business-related knowledge, skills, and orientation needed by artists. The established methodologies for practice-based ceramic design research have led to the development of a realistic approach within this work which is both holistic and emergent. As result, a link between a practical philosophy of 'craft' practice and new approaches to the design highlighted a perception of the validity of 'craft' as a contemporary skill.

Keywords: Ceramics; Design Practice; Creative Industries; Incubator.

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1.0 Introduction

The critical element of the design principle and product development statement will be the essential elementary design practices and fundamental studies on how this integration creates a 3Dimensional impact on form, shape, product appearance, performance, material, quality, design economy and commercial value relation. The study will focus on the integration with the advance of structured design elements, systematic creative design direction strategy and technology to satisfy marketers, engineers and consumers. Thus, how relevant to the future of these industries, continually contribute innovatively to produce competitive products and create profitable long term investments. Professional in ceramic design (studio manner) has often articulated that ceramic industrial processes lack a comprehensive production solution to perform adequately in local context. The crucial part is considering what should be considered first during designing. Ceramic practitioner/designers cum entrepreneurs in Malaysia know that, despite three years of formal training in the design and development studies, the designers have insufficient understanding of industrial ceramic design procedures. Although it is often assumed that these designers will obtain design knowledge through exposure to the plentiful exploration in most exhibitions, it still disproves this proposition.

This study discusses ceramic arts entrepreneurship potential among Ceramic Art & Design graduates at the tertiary education level. University graduates are said to have unemployment issues and challenges in marketing their artwork. After graduating, they remain unemployed or work in other fields, sometimes in contrast with their majors during their studies. Since the field of entrepreneurship is a potential career prospect for art graduates, this study determined to gather information and design a strategic model to assist these graduates in initiating and venture the field of art entrepreneurship. It is suggested that combining art and design with the study of entrepreneurship will be helpful to these young art entrepreneurs who market their artwork. The theory of marketing emphasizes 4P's in marketing which is "Place", "Product", "Price", and "Promotion". However, only the 'Promotion' element will be focused on in this study.

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This element in marketing theory might be purposely applied or unintentionally adapted in marketing an art piece by an art entrepreneur. The question is, is the element of 'promotion' appropriately applied and professionally? Did "promotion" adaption enhance market demand for their ceramic artwork? A group of ceramic art entrepreneurs will be identified as the respondent to answer these questions. Data on the adaptation and application of the element of "promotion" in their daily routine as art entrepreneurs will be collected through observations, surveys and interviews. A convenient and snowballing method based on the recommendation by fellow artists, arts groups and organizations, will be the primary method in identifying the respondent. At the end of the study, the list of best practice(s) will be the basis for a new guideline and strategy model in art entrepreneurship.

2.0 Issues & Challenge

There is almost very limited research that explicitly looks at the practice of artists in Malaysia, particularly in ceramic art. However, in this study, the literature review begins by identifying the current practice of artists worldwide, especially in positioning their work. Their strategies will be detailed. Secondly, the obstacles of the artists all over the world are summarized. This study uses the logic of inquiry with the identification of appropriate research goals, objectives, purposes, and questions, as well as appropriate sampling of design issues and challenges, and general point quoted in research design, concerning creative industries. This preliminary study also requires the determination of the logic that underpins the development of potential research methodology for future works, with a common rationale that ties all the components of the research together in a logical way. Here, the logic of inquiry and philosophical assumptions and positions are adapted and converted into research techniques. Hence, study design, data collection, and data interpretation will be a guideline for research practice thus providing a basis for potential research projects. This research also assesses sociopolitical commitment, discussing who should have their interests served by a specific research approach, where the investigation is located in society, whether the research adds to theoretical knowledge that has been known, and whether the investigation produces knowledge.

2.1 Current Practice: The Implementation of Entrepreneurial factor

There is a growing awareness of the need for art entrepreneurship as a curriculum for art studies worldwide (Azlan et al, 2016). For example, in 1998, a grant from the Louis and Harold Price Foundation to the University of Colorado at Boulder established the Entrepreneurship Centre for Music. Among the strategies instilled in this art, students include relying on a pool of highly skilled freelancers and building networks and collaborations (Anwar 2016).

SWOT (Strength, Weaknesses, Opportunities and Threats) and Quantitative Strategic Planning Matrix are used to formulate a competitive strategy for Purbalingga Batik. A study by Suliyanto (2010) suggests that applying SWOT analysis, particularly identifying Strengths and Opportunities, is the formula of competitive strategy in marketing Batik in Purbalingga, Indonesia. The finding suggests that the operational factor, human resources, marketing, financial and business environment are constraints to the formulating process, with the operational factor as the dominant one.

A study by Adelabu (2013) stated inescapable crisis bewildering the large ceramic industries has, in turn, positioned the small enterprises at the forefront of absolving students' of Nigeria tertiary institutions on a short term (6-month) Industrial Training (SIWES) (Oyeniya 2012). Nigeria's Students Industrial Work Experience Scheme (SIWES) was established through a governmental policy (Decree 47 of 1971). Though most of the small and medium enterprises lack actual industrial capacity, they have been able to offer students on industrial attachment, basic vocational training, craftsmanship and business skills relevant to build their capacity for self-reliance and quest for a balanced tertiary education.

Li (2020) studied on entrepreneurship education research of college students majoring in ceramics art design study on the integration of ceramic customization function based on the existing ceramics e-commerce website and provide the students with a practice platform for entrepreneurship education based on their speciality under e-commerce environment. This paper analyses and illustrates the design idea, function design and realization of establishing a ceramics customization platform. The platform can provide entrepreneurship education for college students majoring in ceramics art design without deviation from their speciality. Furthermore, the platform can enhance the effect of entrepreneurship education through complete integration with the practice teaching system and perfect combination with E-commerce.

2.2 Obstacles

A perennial concern of artists is their ability to make a decent livelihood in their chosen field of work. Apart from the intrinsic and inherent satisfaction that comes with the ability to engage in the creative pursuit, the question arises as to how the artist can marketwise his skills to provide a livelihood for himself and his family. Are the artistic tools and the education they have received adequate to generate income for economic and financial subsistence? Does the artist also need other knowledge and skills to ensure his physical and mental survival?

Baines (2010) examines the livelihoods of visual and the survival of visual artists in the north of England. Her overviews the complexity of artists' income sources and emphasizes their commitment to art in the face of low and precarious financial rewards. Artists are around three times as likely as the working population to become self-employed sole traders (Robson, 1997). It has been said that they seek personal and artistic development through 'setting up what others may describe as a small business (Jones, 1996, p18). Nineteen of the 26 artists interviewed were self-employed, including two who also had part-time employment. Being self-employed meant having to undertake business tasks to earn a livelihood. A few, however, saw selling as the role of an intermediary such as a gallery or agent. Most of the self-employed artists were solo businesses but had three husband/wife partnerships, including one with a non-family employee. The latter case was exceptional in that the artist's business partner was her 'non-artistic' husband who had sales and management skills (which, in her view, all artists lack).

Panasuk (1974) found that artists earned an average of 6 per cent less than the general workforce. In addition to that, National Foundation on the Arts and Humanities (1981) based in the United States, stated that artists faced a "substantial earnings penalty" in unstandardized comparisons of incomes (Randall, 1986).

Suliyanto (2015) reveal that Small and Medium Enterprises (MSMEs) have attracted the attention of policymakers and scholar alike (Troilo et al., 2012; Seyal and Rahman 2003), distinct characteristics embedded in MSMEs consist of small management teams, strong owner influence, lack of staff in specialized areas such as information technology, multifunctional management, limited control over their business environment, limited market shares, low employee turnovers, a reluctance to take a risk, avoidance of sophisticated software or applications and unexpected situation pandemic. (Wahdiniwati, 2022).

2.3. Ceramic Artwork: The Significant of the Material

As stated by Quinn (2007), the material is essential and indisputable as an opportunity to be successful in the design. Still, over the years, the artists' approach on the creativity of the artwork is increasing, such as expecting the artwork to be high in quality and technology besides having an attractive form and decorations. Additionally, the artists also expect the product's material not only to attract their supporters but also to be sustained for long last.

In the ceramic surface treatment context, the definition refers to how a ceramic product or artwork has been decorated, including the pattern design applied to the ceramic surface. Apart from that, when focusing on the surface treatment, the definition of the word "surface treatment", refers to "the glaze decorations on the ceramic surface (Quinn, 2007). However, in making a surface treatment, the material is one of the main features that play an essential role in promoting the artists to approach a ceramic surface treatment.

The current situation of artwork production in Malaysia is the changes based on trends and the influence of science and technology (Chumiran et al., 2020; Abidin et al., 2020). The changes were embarked to the phase where the artist and designer manipulated the method, material and style in producing artwork. Therefore, the mix of media and advanced material became a trend among artists and designers.

Over the years, the material of surface treatment has been evolving, where the advanced material, fluorescent, for example, has been used by manufacturers and artists as a medium in the creation of artworks (Zainuddin, 2013; Anwar et al., 2019; Noordin, 2014). Moreover, the artwork's material also plays a vital role in introducing a new approach to artwork making and for it to be a trendsetter in the art field (Anwar et al, 2015a). Currently, advanced material long lasting phosphorescence has attracted much attention and interest in various applications. In this study context, it is such as pigments, arts and crafts. Commonly seen examples of phosphorescent materials are the glow-in-the-dark toys and fluorescent acrylic that glow for some time after being charged with a bright light such as in any regular reading or room light. Typically, the glowing slowly fades out within minutes (or up to a few hours) in a dark room (Awang, 2016).

Several attempts were initially used for luminescence synthesis route, such as conventional solid state reaction, sol-gel method, combustion, and microwave heating synthesis. Typically, the synthesis process will be more complex to obtain a suitable phosphor that consists of high intensity and long persistence glowing properties in an efficient, cheap, and simple way. However, the luminous substance from ceramic based material will be long last. Existing luminous materials that are currently being used are non-ceramic based. Commonly used in painting pigments, stickers and plastic material. The challenge to sustain the decoration on ceramic surfaces is impossible by using the material from chemicals (Anwar et al., 2015b).

3.0 Future Need of Creative Industries

The rationale of this research is to emphasize the importance of innovation. Malaysian Prime Minister, Dato' Seri Najib Razak has envisioned a future generation who embraces advanced technology post-2020 with Transformasi Nasional 2050 (TN50). The concept of TN50 reaches out 30 years into the future from when the country has achieved Vision 2020. The onus is on the people of Malaysia to either ride on the opportunity to prosper and be one of the economically developed countries with innovative citizens or be left behind (Delaila Abdullah, 2017). Significantly, this research supports the Malaysian government's aspiration regarding the Malaysian Creative Industry through Dasar Industri Kreatif Negara (DIKN). DIKN identifies 14 sub-sectors, dividing them into three categories: Creative Multimedia, Creative Cultural Arts, and Creative Cultural Heritage. In particular, the DIKN explicitly emphasizes digital media, which has become a focus of government agencies, especially MDEC. Significantly, the DIKN also emphasizes the nation-building role of the creative industries and its potential to help foster harmony and social cohesion – a goal that often appears in creative industries policy documents. Since much of the emphasis is on the potential economic contribution of the creative industries, the DIKN advocates market-based improvements. This includes mainstreaming intellectual property, expanding training and employment opportunities, and developing overseas markets to export Malaysian-made cultural products (Hasan et al, 2021). As this research delves with the importance of innovation, it is crucial to emphasize the need of innovation that being mentioned in Eleventh Malaysia Plan. Innovation is a crucial driver for economic growth as it raises productivity through new or improved processes, technologies, and business models. In addition, innovation can create additional sources of revenue through differentiated products and services that serve unmet customer needs. As Malaysia continues to move towards a high-value, knowledge-based economy with a strong focus on the services and manufacturing sectors, innovation will be crucial to raise the overall efficiency and thus productivity of each sector (Eleventh Malaysia Plan, 2016-2020).

The field of ARTS is broadly concerned with the tapping of human talent and creativity to give pleasure and raise the human spirit via a wide variety of cultural productions, from high culture creations to simple implements used in daily life -- such as artwork, daily utensils, music, theater and literature. Producers of these cultural artifacts are collectively recognized as 'artists.' In the field of visual art, for example, these artists produce conceptual two- or three-dimensional physical art objects which can be abstract or more realistic representations of their creative imagination. Performing artists use bodily parts and skills – such as their faces and voices for cultural

productions on stage, theater, film, or orchestra. Music is the composition of sound from musical instrument/s and also the voice to create dynamic melody, rhythm and tempo while literature is the art of imaginative creative writing of a literary writer. On the other hand, designers utilize their skills and creativity to design and create more common forms of utensils used for human daily living such as furniture, clothing, automobile, and accessories.

There are quite a number of Ceramic Arts and Design program carried out by universities in South East Asia. What happen to the graduates. What are they doing after graduation? Are there many Ceramic Arts Entrepreneurs among these graduates? Have what they learn at the universities has assisted them to success and making art and design for a living. Have they been doing well as a artists or entrepreneurs? Does money matters to artists? The harsh reality is that most artists struggle to thrive financially. Financial struggle negatively impact artists emotion, physical and social well-being. Typically, the artist's interest and natural endowments of talent and creativity are schooled and honed in formal or informal instructional programs. This often includes those who undergo several levels of advanced training in colleges, conservatories, workshops, and institutes. Besides honing their skills, these individuals earn degrees or diplomas in ceramic arts fields -- as artists and designers. The certification process attests to their having undertaken rigorous training in their chosen fields and establish them as having expertise commensurate to their training. Most that are thus equipped with the tools to creatively design and create artwork and design, launch out into careers as artists/entrepreneurs.

4.0 Conclusion and Recommendation for Future Works

Form synthesis typically benefited from the concept development of ceramic design practices in gallery-based creative industries, inspired by metaphors that can be seen in examples from the construction of various products using quantified structures that have been recognized. A function means the analysis drawing's fundamental structure with several quantified structures while considering the same functional element. These studies indicate that the majority of designers base their work on "quoting" or choosing particular metaphors to convey certain features to the artifact. This form-giving step typically draws on their prior knowledge, information, and experiences with the chosen. The underlying design logic that influences the selection criteria is necessary to decide which aspect is appropriate or desirable to be incorporated into the design. Sometimes, for the sake of communicating the product's message, designers and intended users must share a shared background. Approaches that are inspired by design are essential in the form development process. These sources of inspiration may be fresh concepts drawn from the expertise and experiences of the designer.

Conceptual gallery-based designs are typically used to relate the connotation of separate entities to be conveyed and understood, allowing creativity during the form development of a product. Designers must carefully choose and position the relevant attributes to be represented or transferred in a product design at this point. Another significant element that may have an impact on how the trademark identity is expressed in a product's form is the use of gallery-based design mapping methodologies in product design. Social and cultural identities are among the themes that designers need to use to represent identity. In studies of metaphor-based goods, designers occasionally articulated the metaphor in its entirety (literal mapping) to ensure its success, yet in other instances, simply a minimal expression (abstract mapping) could make the metaphor clear and widely accepted. These metaphor mapping strategies, which have been shown to occur at the cognitive design level, could lead to opposing drives such as whether a product looks aesthetic or ceramic product identifiability. However, very few studies have looked into the details of visual form element structure selection in expressing form identity at the abstraction level. Understanding the abstraction level entails designers' cognitive behavior in structuring form identity representation. The designer's concept development may reveal the importance of content and process components in the concept of building gallery-based design. Hence, each visual form element, such as shape, line, point, and surface, will be manipulated in constructing form. Based on the research identified in this paper, it is hoped that the outcome can be then used to facilitate and equipped ceramic arts entrepreneurs with practical guidelines for promoting their artwork and also as a guideline for academicians and policy maker to develop a strategic model or art entrepreneurship curriculum based on best practices of 'promotion in marketing artwork. The study would be able to outline best practices in arts entrepreneurship in general and ceramic art entrepreneurship in specific. Graduates in Art and Design would gain some understanding of the marketing strategy and growth and challenge of ceramic art entrepreneurship. The Strategic Marketing Model developed would be a beneficial guideline for Ceramic Arts graduates to succeed as ceramic art entrepreneurs.

A creative design positioning system to efficiently manage and interpret data for the concept of gallery-based design is required. Several benefits could be obtained from this structural design standard, including cultural element, centralized and minimized possibility of data re-entry resulting in inconsistency ceramic elements. Conceptualizing ceramic design practices into gallery-based design will providing and presenting information of design means and formats fascinates information of design metaphors. This phenomenon influences the thinking and perception of ceramicist. Exploring initiatives to deliver form meaning, and to the extent of which those resources will be sustainable is unknown. Certain gallery-based design concept are under threat due to selection criteria, cost, design management and technology. This study hopes to help us grasp a better understanding and explore whether there is a need to develop a more realistic ceramic design concept that also focuses on marketing theory and entrepreneurial skills besides elements and principles of art.

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