

A study on entrepreneurial factors of craft artists

American Journal of Social Sciences and Humanities

Vol. 8, No. 1, 145-155, 2023

e-ISSN: 2520-5382



 Chi-Sen Hung

National Taichung University of Science and Technology, Taiwan (R.O.C.).
Email: s6317666@gmail.com

ABSTRACT

The Taiwanese government has initiated the establishment of cultural and creative industry parks with the aim of fostering the local cultural economy through the strategy of cultural activities clustering. The Cultural Heritage Park is one such publicly operated park. Since 2016, the park has actively encouraged craft workers to establish their businesses within its premises and provided entrepreneurial development resources. The purpose of this study is to investigate the factors that contribute to the entrepreneurship of craftsmen and evaluate the effectiveness of the government-provided resources. To achieve this, the study employed in-depth interviews and questionnaires administered to administrators of cultural heritage parks and prospective entrepreneurial craftsmen, to explore the public sector's strategies in cultivating entrepreneurship and how entrepreneurial factors are interrelated. The study findings indicate a positive correlation between entrepreneurial prior experience, push and pull factors, motivation, resource utilization, entrepreneurial resources, and entrepreneurial performance. These results offer valuable insights for the public sector to promote entrepreneurship development among craftsmen and effectively manage cultural parks.

Keywords: *Craft, Cultural and creative industries, Cultural heritage park, Cultural policy, Entrepreneurship, Incubation.*

DOI: 10.55284/ajssh.v8i1.894

Citation | Hung, C.-S. (2023). A study on entrepreneurial factors of craft artists. *American Journal of Social Sciences and Humanities*, 8(1), 145-155.

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Funding: This study received no specific financial support.

Competing Interests: The author declares that there are no conflicts of interests regarding the publication of this paper.

History: Received: 30 December 2022/ Revised: 16 February 2023/ Accepted: 2 March 2023/ Published: 20 March 2023

Publisher: Online Science Publishing

Highlights of this paper

- Under the promotion of cultural and creative industries, the transmission and innovation of traditional crafts have become a key focus, and the entrepreneurial development of craftsmen has become an important item on the cultural policy agenda.
- This study examines the important factors that contribute to the entrepreneurship of craftsmen, including prior entrepreneurial experience, entrepreneurial motivation, entrepreneurial resources, and resource utilization, and their impact on entrepreneurial performance.
- The study result demonstrates the interrelationships among the entrepreneurship factors of craftsmen, which differ from the results of previous research. Moreover, they reveal the efficacy of government investment in the entrepreneurial development of craftsmen.

1. STUDY BACKGROUND AND PURPOSE

In the face of the challenging and highly competitive international environment, a nation's development is predominantly focused on economic and social dynamics, while politics is commonly viewed as a tool for national advancement. Conversely, a nation's culture is often relegated to a minority interest and overlooked in the pursuit of more quantifiable objectives. Moreover, the ambiguous nature of the term "culture" often leads the general public to associate it exclusively with the arts, and to assume that cultural pursuits are the exclusive domain of the elite class. This creates the impression that culture is inaccessible to the wider population. However, it is not about the provision of life for the elite, nor is it about a unique sense of life for minority or disadvantaged groups, but rather it should be viewed from the perspective of a nationally recognized identity. As reminded by [Stamatopoulou \(2007\)](#) believes that culture is involved in the economic, social, and political spheres and that the possibility of the coexistence of diverse communities with tolerance and respect can be conducive to defining one's self-identity in the historical and cultural context of the country, and can even become a soft power for national competitiveness. "Cultural Assets" have become an important factor in marking national culture and common memory, and a country's concrete approach to the preservation and revitalization of its cultural assets reflects the respect and maturity of the value of its national social civilization. In the 1970s, Taiwan's craftsmanship was an outstanding invisible champion in Taiwan, and many important craft products were exported to countries around the world. However, with the impact of industrialization and automated manufacturing processes, fast fashion, and mass-produced goods have replaced handmade products, leading to the disintegration of the traditional cultural class [McGuign \(1992\)](#). The majority of skilled craftsmen have changed their jobs due to a sharp drop in orders, while the few traditional craftsmen who continue to work in the industry have shifted to the market of high-end cultural and artistic creation.

In order to strengthen the sustainable development of national culture, the Executive Yuan of Taiwan proposed the "Challenge 2008: National Key Development Plan" in 2002. From 2003 to 2007, the Ministry of Culture (MOC) promoted the "Plan for the Establishment of Creative Cultural Parks" ([Ministry of Culture, 2022](#)). Historic buildings such as the Taipei Old Distillery, the Taichung Old Distillery, the Chiayi Old Distillery, the Hualien Old Distillery, and the Taipei Nanmen and Beimen Warehouse Complex were selected as the five bases for promoting the creative cultural industry project, serving as the key demonstration bases and information exchange platforms for the development of creative cultural industries in Taiwan. In the past 20 years, the positioning and development of the five major cultural and creative industries parks have been gradually adjusted through the process of restoration, revitalization, legislation, and entrusted operation and management. Among the five cultural and creative industry parks, only the Taichung Cultural and Heritage Park is currently a public-operated park. To strengthen its clear positioning, the Taichung Cultural and Heritage Park were renamed as "Cultural Heritage Park of the Ministry of Culture" (hereinafter the "Cultural Heritage Park" is referred to as CHP) in 2018, with the mission of promoting the preservation, heritage, education, and revitalization of tangible and intangible cultural assets.

Besides establishing the five cultural and creative parks, to fulfill Article 25 of the "Development of the Cultural and Creative Industries Act," which states that "The Government shall support in the establishment of cultural and creative villages, and shall as a priority assist core creative and independent workers to situate in the said villages. The Government shall, through the clustering effect by involving different groups, further promote the development of Cultural and Creative Enterprises". In 2013, the "Value Productivity - Value Chain Construction and Innovation Project for Cultural and Creative Industries" was launched to actively promote the strategy of "industrial clustering effect" by subsidizing core creative works and inviting independent workers to situate in the cultural and creative industries parks. During this period, the CHP established the 1916 Workshop, inviting various types of craft creators to move in. The original mission of the operation was to assist in the revitalization of cultural and creative industries and provide entrepreneurial counseling. However, after extensive discussion, the focus has shifted to the transmission, education, promotion, and innovation of cultural assets. Nevertheless, as a base for incubating craftsmen's entrepreneurship, cultural and creative industry parks face unique challenges compared to general incubation centers, owing to the distinctive nature of entrepreneurship within the craft industry. Additionally, for cultural heritage parks managed by the public sector, investment in entrepreneurship incubation must be coupled with considerations of the overall park operation's positioning and strategy. On top of the challenges of various operation issues, they rely on the public-private partnership, and such a complex relationship is worthy of in-depth investigation. In order to explore the entrepreneurship incubation strategies, entrepreneurial factors, and entrepreneurial performance of the cultural heritage parks for craftspeople, this study chose to analyze the "Entrepreneurial factors of craftspeople and their interactions" by means of a qualitative and quantitative integrated survey of interviews and attitude scales.

2. LITERATURE REVIEW

2.1. Policies and Development of Taiwan's Cultural Heritage Parks

The five cultural heritage parks serve not only as a means for local cultural and economic stimulation through the utilization of cultural heritage sites but also as a "quasi-museum," preserving the buildings, facilities, and atmosphere within the parks to record the traces of local and national cultural development. The cultural energy and spiritual power of the parks are intimately linked to the public's everyday life, generating cultural resonance. By constructing the three key elements of "knowledge establishment," "exchange of concepts," and "promotion of education" in a suitable manner, it is possible to create a comprehensive cultural experience field that spans from "knowledge" to "action," through methods such as explanation, demonstration, practical work, narrative, performance, and exhibition. This experience field not only drives the economic pulse of tourism but also enhances citizens' sense of identification with the cultural values embedded in cultural assets (Kelly, 2010; Tilden, 2008).

The Cultural Heritage Park covers an area of 5.6 hectares and has the largest area and the most integrated historical buildings and the most intact old wine-making facilities among the five cultural and creative parks. The distillery was established in 1916 by Japanese businessman Hatsutarō Akashi as "Akashi Distillery". After the end of World War II, the Taiwan government took over the distillery and transformed it into the "The 5th Brewery of Taiwan Provincial Bureau of Public Sales," which began to produce Huangjiu, Shaoxing wine, rice wine, and Huadiao wine for nationwide supply. Many residents worked at distilleries during this period, thus creating a high degree of connection with local life. <Subsection 0026 After the 1970s, with the rapid development of Taichung city, the wastewater and waste gas generated by liquor manufacturing conflicted with the concept of improving the quality of life in the city. In 1998, the distillery was relocated to the Taichung Industrial District, and the site became a large unused industrial site. In 2002, the park was registered as a historic building by the Taichung City Government, and the ownership of its land and buildings was transferred to the Council for Cultural Affairs for management and use.

The preparatory office of the Cultural Assets General Administration Office was stationed at the park to carry out restoration and gradual revitalization of the whole park. Until the building was renovated in 2014 and the Park was officially opened in 2018, the "Cultural Heritage Park of the Ministry of Culture" has become a model for the preservation, revitalization, and innovation of cultural assets, with the operating concept of "cultural resources as the foundation and cultural innovation as the means". Today, the Cultural Heritage Park operates around the dialogue axis of "cultural heritage" as a citizen, with the preservation of tangible cultural heritage, intangible cultural heritage technology, craftsmanship, performance education, training of traditional artisans, permanent exhibition of cultural heritage themes, short-term theme exhibitions, etc (Cultural Heritage Park, 2023).

The Cultural Heritage Park serves as a base for entrepreneurship, aiming to facilitate entrepreneurial exchange and mutual assistance through the concept of entrepreneurial clusters. The aggregation of businesses in such spaces allows for the maximization of the benefits of mutual support among the business entities that reside within them (Gordon & McCann, 2000). Porter (1990) has described the concept of an Industrial Cluster which is a series of interrelated industries, professional suppliers, service providers, and other related industries and institutions concentrated in a geographic area where their interrelationships are both competitive and cooperative, and even have the potential to form production systems or production chains unique to the industrial cluster. The clustering effect helps to revitalize the historical buildings in the park, and it provides a regional benefit for the growth of the region and the city, providing creative cultural elements. We can also learn from Scott (2006) interpretation of the "Creative-Field Effect" in the city, which proves the importance of cultural and creative parks to the creativity of the city. In compliance with the Ministry of Culture's commitment to promoting sustainable development in intangible cultural assets and craft industries, the Cultural Heritage Park initiated the "1916 Workshop" in 2016. The purpose of this workshop is to attract workers in the areas of preservation, transmission, education, and design of intangible cultural assets and craft to the Park, and provide them with various entrepreneurial counseling programs to enhance their entrepreneurial effectiveness.

2.2. Entrepreneurial Factors

Many studies have been conducted on the entrepreneurial factor, but there is a relative lack of studies on the entrepreneurial factor of "craftsmen," especially the entrepreneurial status of craftsmen who are stationed in public cultural parks. This is particularly complicated for them because of cultural policies and the mission of preserving and educating intangible cultural assets. To briefly sort out the views and discussions of entrepreneurship factors by scholars, this study compiles the discussions and definitions of the relevant entrepreneurship factors in Table 1 and proposes the research framework and hypotheses for the subsequent study based on the relationships of the factors.

3. METHODOLOGY

The purpose of this study is to investigate the entrepreneurial development counseling measures implemented by public-run cultural heritage parks for craftspeople, and to explore the factors affecting entrepreneurship of craftspeople stationed in these parks. To achieve this, we interviewed the Deputy Director of the Cultural Heritage Park, the Chief of Operation Management of the Cultural Heritage Park, the Chief of the 1916 Workshop, and two stationary managers to gain insights on the positioning, strategy, current situation, and challenges of the operation. Following this, we conducted both qualitative and quantitative surveys targeting craftsmen who are currently starting their businesses in the 1916 Workshop. The study implementation details are provided below for reference.

Table 1. Entrepreneurial factors and definitions.

Entrepreneurial factors	Definition	Scholar
Expreience and knowledge	Prior experience includes the internalized experience and knowledge accumulated through professional skills training, educational background, work experience, and past participation in entrepreneurial-related activities. This experience has a significant impact on the entrepreneur's judgment of market opportunities, entrepreneurial motivation, and the strength of entrepreneurial energy.	Triranurath, Hsieh, and Chiang (2022) Welsh, Tullar, and Nemati (2016)
Push and pull	The push and pull of entrepreneurship are key to the startup decision. The push and pull forces can form a synergy that leads to the initiation of venture behavior. The push refers to negative factors, such as dissatisfaction with the status quo, social rejection, work adaptation problems, peer disagreement, and difficulty in achieving one's ambition. Pulling forces are considered positive factors, such as resource advantages, perceived market opportunities, ideal pursuit, emotional stimulation, and enjoyment of the entrepreneurial process.	Fosić, Kristić, and Trusić (2017) Gilad and Levine (1986)
Entrepreneurial motivation	Entrepreneurial motivation is the intention to start a business, the degree of entrepreneurial action, and the enterpreneurial mentality. In other words, it is the cost and price that an entrepreneur is willing to commit such as effort, satisfaction, and achievement of a certain entrepreneurial goal.	Zhu (2022) Aga and Singh (2022) Gwadabe and Amirah (2017) Biraglia and Kadile (2017)
Resource utilization	As defined in this study, the utilization of resources refers specifically to the attitudes of craftspeople toward the counseling resources provided by the 1916 Workshop, which include one-on-one counseling, course participation, companionship counseling, and counseling, as well as involvement, use, and cognitive attitudes. The cognitive attitudes include positive attitudes toward resource participation and subjective perceptions of the extent to which these resources can be useful for one's own entrepreneurship and achievement of desired goals.	Grégoire, Binder, and Rauch (2019) Ahmad, Bakar, and Ahmad (2018) Yin and Liang (2018)
Entrepreneurial resources	Entrepreneurial resources are defined as tangible and intangible assets that are used to strengthen the competitive advantage of a business entity and to avoid crisis during the entrepreneurial process. They can be defined as Social Resources: including networking, channels, media capabilities, brand reputation, etc. Human Resources: including personal expertise, educational background, skills, experience, attitude, etc. Tangible resources: Including hardware and equipment, space and environment, financial resources, etc. Organizational Resources: including operation mode, competitive advantage, management system, etc.	Xing et al. (2022) Chankseliani and Relly (2016) Kelley, Singer, and Herrington (2016)
Entrepreneurial performance	The entrepreneurial performance can consist of two categories: objective and subjective. Objective performance is mostly based on the financial perspective, including profitability, market share, return on investment, improvement of price advantage, sales performance, etc. Subjective performance creation is based on the achievement of personal goals and expectations, satisfaction with results, and improved operational performance.	Cen, Wang, and Fang (2022) Xie (2021)

3.1. Framework and Hypotheses

According to the literature, entrepreneurship research is based on the relationship between the factors of "entrepreneurial experience of entrepreneurial craftsmen," "resource utilization," "entrepreneurial resources," and "entrepreneurial performance". The following research framework and hypotheses are proposed for this study [Figure 1](#). Among them is the preparation of knowledge and experience, entrepreneurial push and pull, which are analyzed to understand the reasons why the craftsmen choose to start their own business and move into the 1916 Workshop. In

the framework, "resource utilization" is the intermediary variable between entrepreneurial resources and entrepreneurial performance. This refers to whether the usage and attitude of the craftsmen towards the cultural heritage park, the 1916 workshop, and internal and external entrepreneurial resources affect entrepreneurial performance.

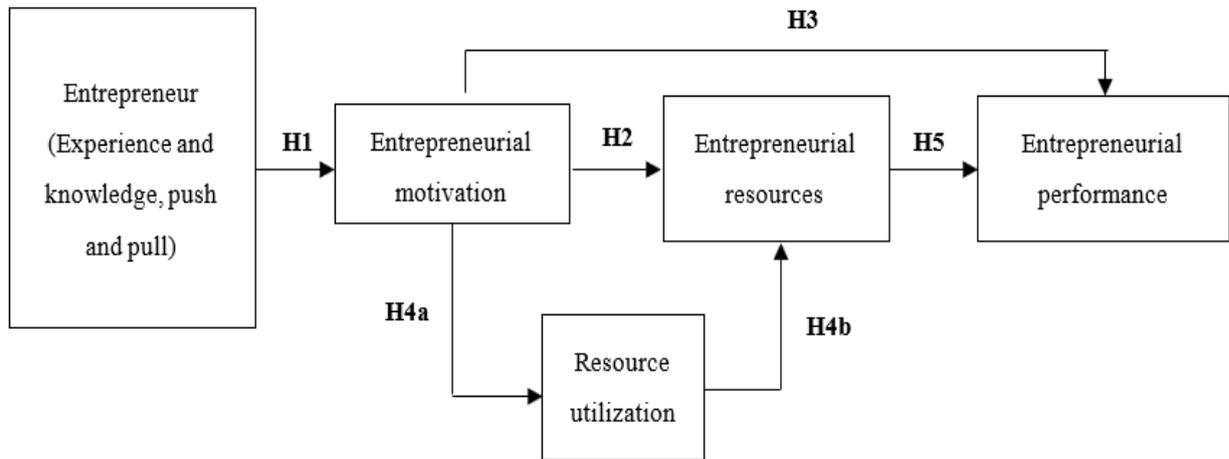


Figure 1. Research framework.

Study Hypothesis:

1. H1: The experience, knowledge, push and pull of the entrepreneurial craftsman positively affect the strength of the entrepreneurial motivation.
2. H2: The intensity of entrepreneurial motivation positively affects the level of participation of entrepreneurial resources.
3. H3: The strength of entrepreneurial motivation positively affects the results of entrepreneurial performance.
4. H4a: The strength of entrepreneurial motivation positively affects the attitude of resource utilization.
5. H4b: The attitude of resource utilization positively affects the level of participation in entrepreneurial resources.
6. H5: The degree of involvement of entrepreneurial resources positively affects the results of entrepreneurial performance.

3.2. Research Instruments

This study combines interviews and questionnaires of the craftsmen. This study was conducted from October 12 to December 20, 2022. The researcher conducted face-to-face questionnaires and in-depth interviews with each craftsman in the 1916 workshop for a total number of 25 individuals. Each craftsman survey lasted about 2 hours and was recorded by audio recording and questionnaire completion. The questionnaire was designed with a 7-point Likert scale to measure the entrepreneurial attitudes of craftsmen on each factor. Later, it was followed by an in-depth interview to collect in-depth qualitative information on each factor.

4. ENTREPRENEURIAL FACTORS AND INCUBATION STRATEGIES FOR CRAFTSMEN

4.1. Incubation Counseling Strategies in the Culture Heritage Park

The buildings in the cultural heritage park hold significant cultural values. The remaining industrial sites from the Japanese rule period bear witness to the changing times. The space and equipment of the liquor manufacturing plant in the park have been preserved, and the interior of the buildings has been transformed into different functional attributes. We conducted in-depth interviews with the managers of cultural heritage parks to understand their business philosophy and core values from the perspective of "cultural governance policy." The respondents expressed that the Cultural Heritage Park is akin to a museum with a focus on cultural heritage, and they have chosen the core

concept of "cultural resources as the body and cultural creativity as the means" as their operation policy. The park serves not only as a national model for the preservation and revitalization of cultural resources but also aims to promote local cultural experience, education, economy, and leisure by providing equal cultural resources to the public. Founded in 2016, the 1916 Workshop offers a space for craftworkers to settle in and establish their businesses. The recruitment criteria are targeted at fields related to cultural heritage, and there are three types of entrepreneurial characteristics, including "creation and education" (currently 10 residents) [Figure 2](#) and [3](#)"craft development and design" (currently 10 residents), and "craft marketing and promotion" (currently 5 residents), to work together in the direction of craft education, marketing and promotion, and innovative design. The crafts categories include metalwork, plant-based dye, weaving techniques, pottery, brush manufacture, clay sculpture, woodworking, carving, leather production, floral art, glass, art education, interior design, product development, etc. More importantly, they are all operated in the form of a "store in front and factory at the back," in which the craftsmen continue to create in the residing space on the one hand, while teaching activities and creative exhibitions must be held on the other. It is expected that traditional crafts can be passed on to generations.



Figure 2. The twined flower craft is an ornament for the bride on traditional Hakka weddings in Taiwan, bearing a blessed and auspicious connotation.



Figure 3. The art of twined flower has gradually declined and there are some craftsmen continuing to create and offer classes in the 1916 workshop for the purpose of educating people about the art of twining flowers.

However, the 1916 workshop is a place where craftsmen often face the same challenges as entrepreneurs, especially in terms of marketing, business, finance, and legal knowledge. The 1916 Workshop, to provide entrepreneurship-related counseling resources and link professional resources in the industry and academia, established the "Taichung Cultural and Creative Incubation Strategy Alliance" in 2017, inviting a total of 65 advisors from the industry and 38 advisors from the academia to provide accompanying counseling to craftsmen in the process of starting a business, linking industry resources, technical consultation, offering related courses, and introducing government resources. Moreover, the 1916 Workshop also established the "Central Taiwan Internship Base" to integrate interns from colleges and universities across the country into the entrepreneurial manpower resources to make up for the lack of manpower in the process of entrepreneurship, and at the same time, to achieve the benefits of education and entrepreneurship cultivation. Up to the period of this study (December 2022), more than 900 students from colleges and universities across Taiwan have completed the internship education program here, which can be said to be the largest craft internship base in Taiwan.

4.2. Reliability Analysis

Reliability Analysis was conducted to confirm the reliability of the questionnaires, and Cronbach's alpha method was used to confirm the reliability of each factor. The results of the reliability analysis are shown in [Table 2](#), and the

overall Cronbach's α of the questionnaire is 0.946 with high internal consistency, and the Cronbach's α of each factor measure can also reach above 0.80, which is a very reliable reliability assessment result (Hee, 2014). Therefore, this study gives us the confidence to proceed with the subsequent data analysis.

Table 2. Reliability analysis of the questionnaire survey.

Factors	Cronbach's alpha	
Expreience and knowledge	0.912	
Push and pull	0.858	
Entrepreneurial motivation	0.891	
Resource utilization	0.968	
Entrepreneurial resources	Society resources	0.937
	Human resources	0.983
	Physical resources	0.976
	Organization resources	0.810
Entrepreneurial performance	0.946	

4.3. Qualitative and Quantitative Observations on the Entrepreneurial Factors of Craftsmen

This study chose linear regression analysis to examine the validity of each hypothesis, and the results of the analysis are summarized in Table 3. The results showed that among the hypotheses proposed in this study, all the hypotheses were supported, except for hypothesis 2, "The intensity of entrepreneurial motivation positively affects the level of participation of entrepreneurial resources," which was not found to be significant.

First, previous experience and knowledge of the craftsman, as well as push and pull factors, do positively affect the strength of entrepreneurial motivation (H1 is valid). According to the results of the in-depth interviews, most of the craftsman's past study backgrounds and past jobs are directly related to their current entrepreneurial projects. Only two of the 25 entrepreneurial craftsmen in the category of "Cultural Innovation and Design" decided to change their jobs and relearn the relevant skills and knowledge because of their interests and the market opportunities they found. From the perspective of their learning history, it is evident that the past learning history of entrepreneurial craftsmen has different characteristics depending on the background of the times. The learning experience of an over 50-year-old experienced craftsmen or those who have been selected by the government for cultural heritage preservation certification, often learn techniques in the "mentor-apprentice" system, which they learn from a master craftsman at a young age and continue to work on the same or similar crafts, or even inherit the company of a master craftsman. In the case of craftsmen of this type, as they get older, the motivation for choosing to station in the 1916 workshop tends to be motivated by a sense of responsibility to the transmission of culture and education. Therefore, the intention for income is relatively low, but more the insistence on social contribution. On the contrary, craftsmen of the younger generation are more "academic" in nature, having received professional skills and knowledge in the field of crafts, design, and cultural and creative industries in a modern education system. They are more capable of modernized market dialogues and have more interest in craft shapes, material selection, and thematic stories for the younger market. They are also more familiar with marketing tools and self-media management, and more innovative in their entrepreneurial thinking and brave to take on challenges.

The results of the analysis revealed that the results of Hypothesis 2 were not valid, i.e., it shows that the intensity of the craftsmen's entrepreneurial motivation does not contribute to the craftsmen's attitudes towards the use of "entrepreneurial resources", and it also shows that the perception and behavior of "resource utilization" in the research framework cannot be viewed as a mediating variable, but significantly plays a key role between "entrepreneurial motivation" and "entrepreneurial resources". The strength of "entrepreneurial motivation" significantly affects entrepreneurs' attitudes and participation behaviors toward "resource utilization" in entrepreneurship (H4a is valid), and those who can hold positive attitudes toward various entrepreneurial resources,

counseling, courses, and activities significantly determine their level of participation in various entrepreneurial resources (H4b is valid).

Table 3. The results of testing the hypotheses through regression analysis.

Hypothesis	F test	T test	Significance	Validity
H1: The experience, knowledge, push and pull of the entrepreneurial craftsman positively affect the strength of the entrepreneurial motivation.	33.387	5.778	0.000**	Valid
H2: The intensity of entrepreneurial motivation positively affects the level of participation of entrepreneurial resources.	0.481	1.685	0.496	Not hold
H3: The strength of entrepreneurial motivation positively affects the results of entrepreneurial performance.	4.952	2.225	0.038*	Valid
H4a: The strength of entrepreneurial motivation positively affects the attitude of resource utilization.	7.428	2.725	0.013*	Valid
H4b: The attitude of resource utilization positively affects the level of participation in entrepreneurial resources.	56.197	7.496	0.000**	Valid
H5: The degree of involvement of entrepreneurial resources positively affects the results of entrepreneurial performance.	5.928	2.435	0.024*	Valid

Note: In the table above “*” indicates significance p-value <0.05; “**” indicates significance p-value <0.01.

This study aimed to examine the perceptions and attitudes of the four entrepreneurial resources provided by the Cultural Heritage Park to entrepreneurial craftsmen, and to determine the mean attitudes towards the four resources using one-way analysis of variance. The results showed that craftsmen felt the most positive and helpful about the supply of "human resources," with an average score of 5.52. This was followed by "social resources" with an average score of 5.09, "organizational resources" with an average score of 4.56, and "physical resources" with an average score of 3.92. The one-way analysis of variance for the four entrepreneurial resources showed significant differences (F test=3.023; Sig.=0.034<0.05). Scheffé's method further showed that "Human Resources" were significantly higher than the other three, while "Tangible Resources" were significantly lower than the other three. Based on the results of in-depth interviews, most craftsmen believe that they generally face a shortage of talent in the process of starting a business, especially when they focus on professional craftsmanship and technology research, rather than on the various operational and marketing skills of starting a business. Hence, they highly appreciate the internship activities organized by the 1916 Workshop, which invites college students to assist in joint entrepreneurial affairs. This not only provides human resources for the entrepreneurial process but also allows college students to participate in craft learning, creation, management, marketing, and other activities. They can then enter the relevant workplace or start their own business after graduation. On the other hand, the study found that, in terms of "tangible resources," craftsmen generally believe in the professional and specialized nature of craft creation. The more unique and professional the creation, the more tools, equipment, and space are required by the craftsmen to fulfill the needs of their creative style. This reflects a relatively lower demand for space and equipment, and the 1916 Workshop also invests fewer resources in professional equipment.

Lastly, the various entrepreneurial development activities and resources provided by 1916 Workshops can provide different types of craftsmen with concrete and effective ways to improve their entrepreneurial performance. The study shows that workers who are highly engaged in "entrepreneurial resources" significantly and positively respond to the performance of "Entrepreneurial Performance" (H5 is valid).

5. CONCLUSION

The Cultural Heritage Park functions as a platform for craftsmen to establish their businesses, with the public sector providing the necessary resources for the entrepreneurial process. In collaboration with the Park, the craftsmen work towards the promotion of craftsmanship transmission, education, and promotion, all while adhering to the

Park's positioning. However, the field of crafts requires specialized skills, and entrepreneurship entails not only professional skills but also the development of an aesthetic sense, cultural literacy, heritage education skills, creation of works, development of teaching aids, branding, integrated marketing, intellectual and legal skills, and a strong passion for transmitting crafts. When the public sector promotes the incubation of craftsmen, it relies on social networks and the importation of various resources from the public and private sectors to provide craftsmen with entrepreneurial resources. The overall operation is complex, and the findings of this study can serve as a reference for promoting entrepreneurship incubation in the public sector in the future. It is particularly essential to emphasize that the entrepreneurial factors of craftsmen are unique, and their sense of mission and value recognition for cultural promotion and educational transmission may differ from the entrepreneurial mindset of entrepreneurs in other industries. This highlights the need for further continuous and in-depth research in this area.

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