

RESEARCH ARTICLE

Factors influencing income adequacy among creative professionals

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Abstract - The creative industry, encompassing areas such as publishing, design, media, the performing arts, and visual arts, is essential for societal progress and global economic development and plays a significant role in driving GDP and creating employment opportunities. Despite its potential, inconsistent income can pose challenges for creative entrepreneurs seeking financial security. This study aims to identify the main factors that influence income adequacy, specifically examining the roles of entrepreneurial identity, artistic identity, and business skills. It also explores the effect of creative personality on entrepreneurial identity. A quantitative research design was employed by distributing a questionnaire survey to creative entrepreneurs. The findings show that artistic identity, entrepreneurial identity, and business skills have a positive effect on income adequacy, suggesting that creative entrepreneurs who prioritise these skills will ensure financial stability. However, creative personality has no significant effect on entrepreneurial identity, indicating the challenges of a creative personality for sustainable income. These findings offer valuable insights for entrepreneurs looking to balance creativity and business acumen, which is essential for economic growth.

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1. Introduction

The creative industry is a major catalyst for global economic growth and the information economy, generating substantial economic benefits and employment opportunities through innovation and cultural development. Amid significant ambiguity and unpredictability, entrepreneurs in the creative sector increasingly depend on artistry, uniqueness, and innovation (Chen et al., 2021). Accordingly, the study of cultural and creative industries (CCIs) has become significant within the creative economy. After early contributions on creative cities and the creative class (Howkins, 2002), CCIs have evolved into a distinct subject, shifting from an emphasis on culture industries to cultural and creative industries (Cunningham, 2019). Consequently, creativity has emerged as a crucial driver of innovative enterprises, and the creative industry now emphasises the importance of entrepreneurs' traits and behaviours. A significant challenge in creative entrepreneurship is monetising ideas and developing business models that operate effectively for creators and consumers. This challenge is continuously evolving rather than static since technology, culture, producer concepts, and consumer interests are in constant flux and facilitate the experimentation, iteration, and growth of strategies and methods for value creation and capture (Caves, 2000). Formulating a viable economic model for a nascent creative organisation is central to the learning process, but current understanding remains both conceptually and practically constrained, making it a crucial area for investigation.

Entrepreneurial enthusiasm in the creative industries may differ from that in other sectors, as the creator is engaged in the entire process of product or service development, from ideation to determining marketable attributes. For cultural and creative entrepreneurs, passion encompasses not merely enthusiasm for business operations, as in other sectors, but primarily the aspiration for their creative endeavours to yield commercially viable products. These activities may include both routinizable and non-routinizable tasks, suggesting that passion in this context involves the daily efforts of creative entrepreneurs to transform creative concepts into tangible products (Feist, 1998; Fillis, 2002). A substantial body of research examines entrepreneurship within creative industries and the concept of creative entrepreneurship, as well as the influence of CCIs on the geography of innovation and entrepreneurship. Therefore, this study aims to (1) evaluate the effects of entrepreneurial identity, artistic identity, and business skills on income adequacy; and (2) analyse the effect of creative personality on entrepreneurial identity.

2. Literature Review

Creative industries refer to an economic sector that stems from the individual's creativity, skill, and aptitude and has the potential to create money and jobs via the development and use of intellectual property (Barker & Lee, 2017). It is also known as the Orange Economy in the sustainable economy segment. Despite the varied definitions across countries, the United Nations, in its Creative Economy Outlook in 2022, define creative industries as a set of market participants characterised by their acceptance of novel concepts for both production and consumption in social networks (Potts, 2008). Additionally, creative industries entail the cycles of creating, producing, and distributing goods and services that use creativity and intellectual capital as primary inputs (UNCTAD, 2022). They leverage individual and collective creativity, skill, and ability to generate wealth and employment through the production of intellectual property. Local enterprises encompass information technology (IT), software and computer services, film, television, video, radio, photography, advertising and marketing, publishing, music, and performing and visual arts. Scholars and policymakers progressively recognise the creative industries as essential catalysts of innovation (Lazzeretti & Capone, 2018).

Despite their significant contributions to Gross Domestic Product (GDP) and economic growth, creative industries are often difficult to integrate into broader economic frameworks (Potts et al., 2008). In the Malaysian economy, the establishment of *Dasar Kreatif Negara* (DIKN) in 2009 led creative industries to contribute 1.27% to the country's GDP (Barker, 2017). The figure increased to 1.9% a decade later, amounting to RM29.4 billion (Bernama, 2021). Moreover, local micro, small, and medium enterprises (MSMEs) also recorded GDP growth of 38.4%, valued at RM580.4 billion in 2022, surpassing overall national GDP growth of 8.7% and marking a substantial increase from RM520.0 billion in 2021 (Department of Statistics Malaysia, 2024). These statistics indicate the growing significance of MSMEs in driving economic expansion.

3. Hypotheses Development

3.1 The Relationship between Creative Personality and Entrepreneurial Identity

Creative personality is a personal trait that enables individuals to exhibit creative behaviour in various contexts and influences their information processing and behavioural patterns across social contexts. Creative individuals tend to absorb information from different sources and are willing to borrow new and useful methods. This is because creative personalities have a wider set of cognitive categories than other personalities, making them more confident and more tolerant of ambiguity when creating and implementing new ideas (Feist, 1998).

Past studies have identified several theoretical mechanisms underlying the relationship between creative personality and entrepreneurship. Creativity is particularly important for identifying opportunities because it enables a broader cognitive schema that allows a high degree of flexibility in processing and connecting irrelevant and familiar information, a vital aspect of entrepreneurship. In recent years, entrepreneurial identity has been considered a critical factor in launching a new venture. Several studies have shown that a strong entrepreneurial identity is linked to entrepreneurial self-efficacy, initiative, and the development of new ventures. At the same time, entrepreneurs differ from salaried employees in their levels of creativity, information, and motivation. This aligns with the definition of entrepreneurship as a behaviour that involves expressing initiative and creative thinking, organising social and economic mechanisms to transform resources and situations into tangible results, and accepting risk and failure (Merrotsy, 2013).

H1: Creative personality positively influences entrepreneurial identity.

3.2 The Negative Influence of Artistic Identity on Income Adequacy

Artistic identity is difficult to monetise, unlike entrepreneurial identity and for-profit behaviours. This type of identity and its development are often associated with individual struggles, such as coping with insecurity and constant self-questioning. Among creative professionals, artistic identity seems to supersede everyday economic realities, and creative work itself gives meaning and defines role identity. Thus, emphasising artistic identity can trigger an escalation of commitment to purely aesthetic pursuits, which may compromise income generation. An increased focus on artistic value creation may also reduce artists' efforts to complement their low income with work unrelated to art. This can become part of the socially shared source of an individual's identity. Furthermore, valuing the freedom and autonomy of creative work can discourage efforts to change work methods, even if those efforts support income generation. The idea that a strong artistic identity negatively influences income adequacy may stem from tensions between the need to commercialise creative work and the appreciation of its purely aesthetic value (Coulson, 2012). Individuals are also willing to accept and adapt to work precarity when they want to become artists (Hearn et al., 2014).

H2: Artistic identity negatively influences income adequacy.

3.3 The Positive Influence of Entrepreneurial Identity on Income Adequacy

Research shows that creative professionals with a strong entrepreneurial orientation earn a decent income without sacrificing artistic autonomy and creativity. Others, however, may struggle with their entrepreneurial identities and not define themselves as such (Coulson, 2012), an orientation that may threaten their ability to generate income. Previous studies emphasised that envisioning oneself as an entrepreneur can predict their commitment to entrepreneurial behaviour and the search for financial success. Therefore, entrepreneurial identity can direct individuals to engage in profit-seeking conduct that supports income generation.

H3: Entrepreneurial identity positively influences income adequacy.

3.4 The Positive Influence of Business Skills on Income Adequacy

Business skills can shape one's ability to adapt to different situations. It covers the transferable skills needed in marketing, sales, production organisation, and financing and pricing arrangement activities through which individuals manage their work. The need for business skills can also arise from individuals' efforts to secure creative freedom, reputation, and legitimacy for themselves and their creative work, or to achieve artistic and managerial independence, and to reconcile change, innovation, and the exploration of new opportunities for an organisation. Previous research indicated that the lack of business skills challenges financial success, as these skills are essential for building financially sustainable careers in creative and cultural industries (Hennekam & Bennett, 2017). The employment conditions of creative professionals and the realities of creative work require business skills to solve managerial issues and market creative offerings to generate income. Without these skills, creative professionals risk losing income and career continuity. Business skills also help

creative professionals understand their audience, what they can offer, what resources to utilise, and how to generate income.

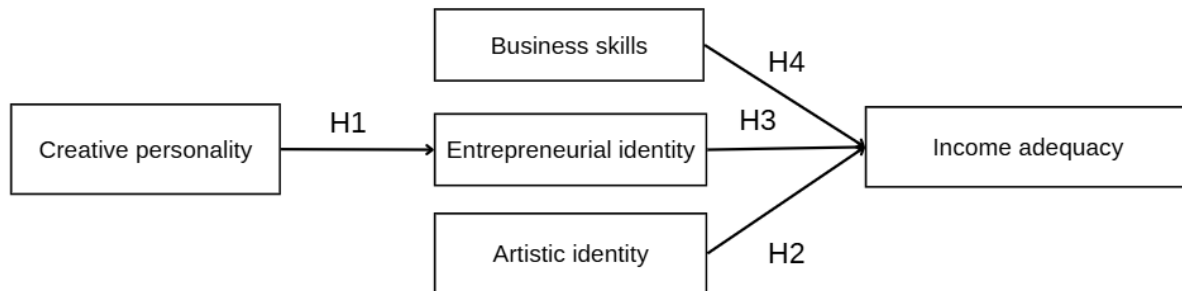
H4: Business skills positively influence income adequacy.

3.5 Conceptual Model

The conceptual model in Figure 1 explains that income adequacy can shift for entrepreneurs through interrelationships among several factors. For instance, business skills may affect the level of creative ideas and the development of artistic identity, thus shaping artists' income; on the other hand, creative personality determines idea generation. Therefore, income adequacy is the outcome variable, while the predictors are creative personality, business skills, entrepreneurial identity, and artistic identity.

Figure 1

Conceptual model



4. Methodology

This study investigates the factors determining income adequacy among Malaysia's creative entrepreneurs. The investigation covers most categories of the local creative industry, ranging from design and advertising to architecture, fashion, film and television, music, performing arts, software, and digital content. These sectors reflect the breadth of creativity and innovation in Malaysia's culture and economic development. The respondents came from a wide range of creative professions (e.g., artists, designers, musicians, and writers) and had worked in the creative and cultural sectors for at least 12 months. Creative entrepreneurs often have multiple income sources and employment statuses throughout their careers; therefore, a clear line is rarely visible between paid work and self-employment (Hennekam & Bennett, 2017).

The cross-sectional design was selected due to its practical efficiency, with purposive sampling used to target creative professionals in Malaysia. Purposive sampling is a valuable technique in quantitative research when the goal is in-depth understanding rather than statistical generalisation. The method can be adapted to changing circumstances within a study, providing flexibility in participant selection as new insights emerge. This study used a survey as the primary data collection method. This approach is widely favoured for its cost-effectiveness, efficiency, and convenience, as it allows respondents to complete the survey on their devices, which increases comfort and improves response rates. The structured format with predefined response options streamlines data entry and analysis. Surveys also provide several other advantages, including standardised data suitable for quantitative analysis (Creswell & Creswell, 2018; Fowler, 2014; Stenholm et al., 2024).

The logistic regression analysis examines the relationship between the categorical dependent variable and a set of independent variables. First, the data were screened for accuracy, missing values, and multicollinearity among predictors using descriptive statistics, correlation matrices, and Variance Inflation Factor (VIF) diagnostics. We fitted a logistic regression model to predict the likelihood of the outcome variable based on the identified predictors. We interpreted odds ratios, confidence intervals, and significance levels (p-values) to assess the strength and direction of associations. Next, model fit was evaluated using statistical analyses, such as the Hosmer-Lemeshow test, pseudo-R-squared values (e.g., Nagelkerke R^2), and classification accuracy (Menard, 2010). Interaction terms and confounding variables may be tested where theoretically justified to refine the model and ensure robust findings.

5. Results and Discussion

5.1 Demographic Profile

This section presents respondents' demographic characteristics, including gender, age, education level, work experience in the creative industry, creative industry category, and income-living expense sufficiency. The analysis provides insights into the population's composition and helps identify patterns and trends. Table 1 presents the respondents' demographic information. Most were female (50.90%), aged 18 to 25 years (48.30%), and held a bachelor's degree (60.30%). Most have worked in the creative industry for 1 to 5 years (57.80%), with the largest group working in media (publishing and audiovisuals) (32.80%). Additionally, most respondents (64.70%) indicated that their income is sufficient to cover living

expenses. Therefore, the respondents were familiar with their industry and able to understand the questionnaire's requirements.

Table 1

Respondents' profile

	Information	Frequency	Percentage (%)
1	Gender		
	Male	57	49.1
	Female	59	50.9
	Total	116	100.0
2	Age		
	18-25	56	48.3
	26-35	28	24.1
	36-45	25	21.6
	46-55	4	3.4
	56 and above	3	2.6
	Total	116	100.0
3	Education Level		
	High school	31	26.7
	Bachelor's degree	70	60.3
	Master's degree and above	9	7.8
	Doctor of Philosophy	6	5.2
	Total	116	100.0
4	Working experience in the creative industry		
	1 - 5 years	68	58.7
	6 - 10 years	25	21.6
	11 - 15 years	15	12.9
	16 - 20 years	5	4.3
	More than 20 years	3	2.6
	Total	116	100.0
5	Which category are you in the creative industry?		
	Art (performing and visual arts)	36	31.0
	Functional creations (design and creative services)	38	32.7
	Furniture and playground design		
	Heritage (cultural sites and traditional cultural expressions)	4	3.4
	Media (publishing and audio-visuals)		
	Total	38	32.7
6	Income-Living expense sufficiency		
	Monthly income covers or exceeds living costs	76	65.5
	Monthly income fails to cover living expenses	40	34.4
	Total	116	100.0

Table 2

Descriptive statistics

	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Creative Personality	3.06	0.419	1.980	0.225	5.030	0.446
Entrepreneurial Identity	4.36	0.433	-0.858	0.225	0.554	0.446
Artistic Identity	4.11	0.554	-0.906	0.225	1.220	0.446
Business Skills	4.40	0.434	-0.925	0.225	1.087	0.446

Table 2 summarises the mean scores and distributional characteristics for the key constructs of Creative Personality (CP), Entrepreneurial Identity (EI), Artistic Identity (AI), and Business Skills (BS). The highest skewness value was 1.98 in the CP data, while the lowest was -0.925 in the BS data, where more respondents rated these variables highly and fewer gave low scores. The highest and lowest scores in the kurtosis scale were -0.925 in the CP data, while the highest and lowest kurtosis values were 5.03 for CP and 0.554 for EI, respectively. This comparison highlights differences in opinion

intensity and stability across constructs. Meanwhile, the highest and lowest mean values were 4.36 for EI and 3.06 for CP, respectively. This distinction implies that respondents felt more comfortable or skilled with practical, business-oriented competencies than with creative characteristics. Finally, the standard deviation was highest for AI (0.554) and lowest for CP (0.419). This indicates that respondents had more uniform perceptions of their creativity but more diverse views of their artistic identity.

Table 3 presents the reliability analysis results for the four constructs: Entrepreneurial Identity (EI) with 0.799, Artistic Identity (AI) with 0.791, Business Skills (BS) with 0.790, and Creative Personality (CP) with 0.733. The corrected term-total correlation for each construct was above 0.70, reaching Nunnally's (1978) confidence threshold. This suggests that all constructs had sufficient internal consistency to support further reliability analysis in this study. According to Nunnally (1978), alpha values equal to or greater than 0.70 are considered a sufficient condition. Therefore, it can be concluded that entrepreneurial identity, artistic identity, business skill, and creative personality possessed sufficient reliability.

Table 3

Reliability analysis

Construct	Corrected Item-Total Correlation
Entrepreneurial Identity	0.799
Artistic Identity	0.791
Business Skills	0.790
Creative Personality	0.733

5.2 Logistic Regression Analysis

Direct logistic regression was performed to assess the impact of several factors on the likelihood that respondents reported having a problem with their sleep. The model contained three independent variables: business skills, entrepreneurial identity, and artistic identity. The full model containing all predictors was statistically significant ($\chi^2(3, N = 116) = 10.861$, $p < 0.05$), indicating its ability to distinguish between respondents with and without income adequacy. The model explained between 8.90% (Cox and Snell R-squared) and 1.27% (Nagelkerke R-squared) of the variance in income adequacy and correctly classified 68.1% of cases. As shown in Table 6, three independent variables (entrepreneurial identity, business skill, and artistic identity) made a unique statistically significant contribution to the model. Artistic identity was the strongest predictor of reporting income adequacy, with an odds ratio of 7.37. This indicates that respondents with an artistic identity were over seven times more likely to report income adequacy than those without, therefore controlling for all other factors in the model. Meanwhile, the odds ratio of 0.19 for entrepreneurial identity was less than 1, indicating that respondents with entrepreneurial identity were 0.19 times as likely to report income adequacy, thereby controlling for other factors in the model.

Table 4

Logistic regression predicting the likelihood of income adequacy among creative professionals

		β	S.E.	Wald	df	Sig.	Exp(B)	95% C.I. for EXP(B)	
								Lower	Upper
Step 1^a	Entrepreneurial Identity	0.656	0.657	0.998	1	0.018	0.19	0.143	1.880
	Business Skills	0.706	0.462	2.337	1	0.026	4.94	0.200	1.220
	Artistic Identity	-0.306	0.661	0.214	1	0.044	7.37	0.202	2.692
	Constant	6.192	2.405	6.628	1	0.010	488.929		

Notes: a. Variable(s) entered on step 1: Entrepreneurial Identity, Business Skills, and Artistic Identity

A linear regression examined the effect of creative personality on entrepreneurial identity. The results showed that a strong creative personality did not increase entrepreneurial identity ($\beta = 0.085$, $p > 0.05$), thus rejecting H1. This suggests that, while creative individuals often exhibit flexibility and openness, qualities that could support entrepreneurial thought, these traits alone may not establish a strong entrepreneurial identity. Past research found that creative people often demonstrate openness and extraversion, which support innovation and opportunity recognition. However, without certain risk-oriented traits, these characteristics may not necessarily cultivate an entrepreneurial identity. The participants in their study tended to favour a more innovative, creative approach when identifying entrepreneurial opportunities. However, they also leaned towards a more adaptive style during the implementation phase, indicating a nuanced relationship between creativity and entrepreneurial pursuits (Puccio & Grivas, 2009).

The results also showed that a strong artistic identity reduced income adequacy ($\beta = -0.306$, $p < 0.05$), supporting H2. Studies in creative industries have demonstrated that individuals with an artistic identity might prioritise self-expression over financial gain, potentially reducing their economic security. It highlights how developing a business model often involves reconciling the goal of higher income with maintaining a strong artistic identity. They found that trying to achieve both at once can lead to inefficiencies, higher costs, and reduced performance. By focusing on artistic value over profit, these individuals may overlook income opportunities that could help meet their financial needs. Furthermore, artists often perceive business-related activities as undermining the artistic value of their creative work and threatening their artistic

identity (Puccio & Grivas, 2009). This study also found that entrepreneurial identity significantly affected income adequacy, supporting H3 ($\beta = 0.656$, $p < 0.05$). This aligns with broader research in creative entrepreneurship, which suggests that individuals with a strong entrepreneurial identity are more proactive in stabilising their income through strategies such as diversifying revenue streams, building professional networks, and seizing new business opportunities. These findings demonstrate how entrepreneurial identity encourages profit-oriented activities that enhance financial stability. This is supported by Albinsson (2018), who found that musicians with a well-defined entrepreneurial self-image are more likely to derive their primary income from music, showcasing how entrepreneurial identity strengthens income generation.

Additionally, business skills were found to improve income adequacy ($\beta = 0.706$, $p < 0.05$), thus supporting H4. Business skills, such as managing finances, adapting to market needs, and negotiating contracts, are vital for financial sustainability in creative professions. These skills enable individuals to balance creative freedom with business performance. This underscores how entrepreneurial identity and business skill development help individuals address income-related challenges. The findings suggest that business skills amplify the positive impact of entrepreneurial identity on income generation. Therefore, creative entrepreneurs need business skills, creative independence, innovation, and business performance to ensure success (Wilson & Stokes, 2005).

5.3 Hypothesis Testing

Table 5 presents the hypotheses and corresponding results, highlighting the factors influencing income adequacy among creative professionals. The four hypotheses (H1-H4) were designed to explore skills that may influence entrepreneurial identity and income adequacy. The data for H1 showed that the hypothesised results did not hold ($p > 0.05$), indicating that creative personality does not positively influence entrepreneurial identity (H1). However, H2 was supported ($p < 0.05$), proposing that artistic identity can negatively affect income adequacy. This suggests that an excessive focus on the arts can sometimes limit the ability to earn income. Furthermore, H3 confirms that entrepreneurial identity positively affects income adequacy, suggesting that those who identify as entrepreneurs can earn higher incomes. Lastly, H4 demonstrates that business skills play a supporting role in achieving income adequacy, reinforcing the importance of these skills in balancing creativity with financial sustainability.

Table 5

Hypotheses and results

Hypotheses		Results ($p < 0.05$)	
H1	Creative personality positively influences entrepreneurial identity.	0.656	No Supported
H2	Artistic identity negatively influences income adequacy.	0.044	Supported
H3	Entrepreneurial identity positively influences income adequacy.	0.018	Supported
H4	Business skills positively influence income adequacy.	0.026	Supported

5.4 Discussion

This study explored the relationship between creative personality and entrepreneurial identity, but the results showed no significant effect ($\beta = 0.085$, $p > 0.05$). This corresponds with previous research suggesting that while a creative personality often underpins innovative thinking, it does not necessarily translate into an entrepreneurial identity. Factors such as the need for risk tolerance and financial acumen are not typically provided by creative traits alone. Thus, creative individuals excel in an ideal generation without necessarily engaging in entrepreneurial activities. Additionally, artistic identity was found to negatively influence income adequacy ($\beta = -0.306$, $p < 0.05$). This aligns with previous findings that a strong artistic identity often emphasises creative expression over financial goals, leading to unstable income. Researchers have noted that professionals with a strong artistic identity, who prioritise aesthetic values over commercial success, may face economic vulnerability and even 'professional marginalisation' in certain creative sectors (Coulson, 2012; Bridgstock, 2011).

The hypothesis that entrepreneurial identity positively impacts income adequacy was also supported ($\beta = 0.656$, $p < 0.05$). This is consistent with broader literature indicating that individuals who perceive themselves as entrepreneurs tend to adopt profit-oriented strategies to stabilise their income. It aligns with Albinsson (2018), who found that musicians with a clear entrepreneurial self-view are more likely to derive their main income from music, demonstrating how entrepreneurial identity enhances income generation. Lastly, income adequacy significantly affected business skills ($\beta = 0.706$, $p < 0.05$). This supports earlier research emphasising that business skills are critical to sustaining creative work. Studies highlight that business skills equip creative professionals to manage contracts, analyse market trends, and oversee finances, which are essential for maintaining a stable income.

6. Conclusions

This study assessed the effect of entrepreneurial identity, artistic identity, and business skills on income adequacy. The results showed that entrepreneurial identity and business skills positively influence income adequacy, while artistic identity's influence remains weak or insignificant. The study also analysed the impact of creative personality on entrepreneurial identity, with the results showing that this relationship is insignificant. This limited effect may reflect underlying complexities or external challenges.

The findings highlight that while creativity is critical in professions like design and performing arts, income adequacy remains a significant concern. Prioritising artistic identity over financial considerations can lead to income instability for some professionals. According to the study, professionals who define success more by artistic identity may have more difficulty achieving income adequacy, especially when their creative work does not align with market demand, and some professionals are unwilling to sacrifice their creativity for income. On the other hand, research shows that those passionate about entrepreneurship and focused on developing business skills have higher income adequacy. This is because a mindset that nurtures and values innovation and market research understanding is more likely to create a stable source of income. Business skills that help creative professionals succeed in a competitive market include pricing strategies, account management, and marketing. This study suggests that creative professionals adopt a balanced approach that combines their creative passion with business strategies. Such a combination supports individual growth in a competitive marketplace and contributes to the development of the creative industry. These findings provide practical, actionable insights for developing more effective strategies for creative professionals. By emphasising entrepreneurial identity and strengthening creative professionals' business skills, companies can take targeted measures to improve financial stability. Balancing encouragement of artistic pursuits with entrepreneurial practices is key to improving revenue adequacy while retaining creativity. These strategies promote professionals' personal growth and contribute to the creative industries' sustainability and competitiveness.

Furthermore, the findings offer a theoretical framework regarding professionals' perceptions of income adequacy by suggesting that variables such as creative personality may not always directly influence entrepreneurial identity. Future research could extend the investigation by incorporating other variables, such as risk tolerance or whether network diversity affects professionals, to explore how they interact with income adequacy and entrepreneurial outcomes. In addition, this study was conducted in the Malaysian context and thus provided localised insights and perspectives on the challenges and opportunities creative professionals face. The findings reflect the unique socio-economic and cultural factors that influence Malaysian creative professionals in the creative industries. However, the relatively small sample size may limit the generalisability of the findings, while its cross-sectional nature may limit the ability to infer causal relationships between variables.

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The authors declare no conflicts of interest.

CRedit Authorship Contribution Statement

Mohd Daniel Mohd Idros: Methodology; Analysis; Writing- original draft

Ong Shi Ying: Analysis; Methodology; Analysis; Writing- original draft

Puteri Fadzline Muhamad Tamyaz: Conceptualisation; Investigation; Supervision; Writing- review & revise

Nurul Ashykin Abd Aziz: Conceptualisation; Methodology; Writing- review & revise

Availability of Data and Materials

The data supporting this study's findings are available on request from the corresponding author.

Ethics Declarations

This study did not involve human or animal participants and did not require ethical approval.

Generative Artificial Intelligence Declarations

The authors claim that artificially intelligent-assisted technologies in the form of generative AI were not used to generate content, ideas, or theories. AI was only used to enhance readability and refine the language. This was used with extreme human control and oversight. The authors take full responsibility for reviewing and approving the content.

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