



Implementation Of Human Resource Management in Supporting the Development of Artists' Creativity

Muhammad Abduh¹, Muhammad Rusydi¹, Ahmad AC¹

¹Master of Management Study Program, Universitas Muhammadiyah Makassar, Indonesia

*Corresponding Author: Muhammad Abduh

Email: mbsdh@gmail.com



Article Info

Article history:

Received 17 January 2026
Received in revised form 18 February 2026
Accepted 13 April 2026

Keywords:

Human Resource Management
Creativity
Art Studio
Islamic Calligraphy

Abstract

This paper seeks to examine how human resource management can be implemented to facilitate the process of nurturing the creativity of artists in the context of Al Hasyimi Calligraphy Art Studio in Palu City, Central Sulawesi. A qualitative descriptive method was used in the study to get to know the managerial practices and creative development in the natural environment of the studio. Participant observation, in depth interviews, and documentation were used to collect data that included the studio leader, trainers and active members. The interactive model of data reduction, data display, and conclusion drawing was used to analyze the data. The results reveal that the practices of human resource management applied in Al Hasyimi Calligraphy Art Studio are characterized by adaptive planning, open-based recruitment that is based on interest and commitment, life-long training and mentoring, and moral and religious-based supervision. They are not structured in a very formal system but they are effective in providing an environment that is conducive to artistic learning and development of creativity. The research also established that commitment to leadership, an enabling organizational environment and the intrinsic motivation of the members are critical aspects that reinforce creativity. Simultaneously, the lack of financial resources, poorly equipped facilities, and a lack of a well-established career development system are serious problems. The research concludes that creativity can be supported effectively through human resource management in a community based artistic institution provided that it is based on commitment, mentorship and shared values.

Introduction

The creative industry has been gaining recognition as one of the key pillars of social, cultural and economic development (Homsombat et al., 2025; Ahleyani et al., 2025; Ausat et al., 2023). It is not only important because it contributes to the growth of the economy, but also because it helps to maintain identity, foster local expression and support the production of forms of cultural production that have historical and symbolic value. The emergence of creative activities has gained particular significance in the Indonesian context, since the cultural production is tightly connected with the life of the community, the religious values, as well as the local traditions (Riswani et al., 2023; Siagian et al., 2026; Romli et al., 2026). That is why the studies of creative institutions cannot be restricted to the questions of output and productivity only. It should also be sensitive to the human processes with which creativity is nurtured, propagated and maintained through time.

Islamic calligraphy is one of the creative areas in which aesthetics, culture, and spirituality meet (Anugrah et al., 2026; Yaacob et al., 2024; Murtopo, 2024). Calligraphy has a special position in the Muslim society since it is not just considered as an ordinary visual art. It is also

reverberated with religious overtones, disciplined morality and symbolism. Creation of calligraphic work needs technical skills, patience, form sensitivity and adherence to values that tend to transcend artistic issues (Zainul et al., 2026; Gao & Yang, 2026; Rajudin et al., 2025). This implies that, continuity of calligraphy in the artistic tradition is not only a matter of talent, but of such a learning environment where artists can be instructed, nurtured and developed in a sustained way. The issue of human resources comes in the limelight in this regard.

The Human Resource Management is thus very pertinent in the interpretation of the survival and development of artistic communities (Kafaru et al., 2025; Kurnianingsih, 2025; Ali et al., 2025). Human Resource Management in a large number of works is considered in connection with formal organizations, namely companies, governmental organizations and educational organizations. Within such contexts, management is usually associated with planning, recruitment, training, supervision, and performance development (Esteso et al., 2023; Reddy et al., 2022; Cansoy et al., 2025). But once these notions are placed within the context of a community based art studio, their definition becomes more subtle (Wang et al., 2025; Borey et al., 2025; Barber, 2025). Artistic organizations tend to survive not by strict structures of administration, but by mutual dedication, informal mentoring, leadership by example and value based interaction. Consequently, Human Resource Management implementation within a creative community can have less formal forms, but at the same time have significant consequences on member development and the survival of the institution.

This is also essential in creative areas where the main resource is creativity. Creativity is not the result of personal talent. It develops in practice, technical direction, discipline, feedback, motivation, and a conducive environment to enable artistic potential to develop over time. That is why, human resource management in a creative institution cannot be perceived merely as an administrative role. It can also be viewed as a developmental process whereby artistic competence, commitment and confidence are established. The process of maintaining creativity within an art studio is thus intimately connected to its manner of organization of members, learning, discipline and the response to the issues of regeneration and continuity (Destrooper & Evrard, 2025).

Al Hasyimi Calligraphy Art Studio in Palu city is a valuable context to study such issues. Being a community established art studio, which is involved in the evolution of Islamic calligraphy, Al Hasyimi has been actively involved in encouraging artists and preserving artistic practices within its local environment. It is in the studio that members have acquired not only technical skills, but also artistic discipline and shared values. Meanwhile, it, similar to many other community based organizations, experiences difficulties concerning regeneration, monetary constraint and lack of a complete formalized management framework. These circumstances render the studio as a significant place to study how the human resource management is practically conducted within a non formal creative setting and how these practices can be used in fostering creativity among the members of the studio.

This is even more significant when one takes into account that the study of Human Resource Management has tended to focus more on formal organizational contexts rather than community based institutions of art (Abbas et al., 2024; Jiang et al., 2024; Suriyankietkaew et al., 2022). The research literature on creativity has often focused on personal talent or organizational climate in a general fashion and less on the role played by daily management activities in the emergence of artists within local art communities. This divide is more pronounced in the case of Islamic calligraphy studios (Harun et al., 2022; Baydoun et al., 2024; Morcos & Morcos, 2025). Little academic research has yet been done on the subject of how the human resources are planned, recruited, developed, and directed in a manner that facilitates creativity in artistic communities based on religious and cultural orientations. Consequently,

little is known about the practical mechanisms through which such institutions keep themselves alive.

This paper leaves this gap. It is anchored on the realization that the creativity of artists is not just a personal issue, but it is highly linked with the management of human resources in the organization where they are sponsored. In this study, a researcher aims to study the Human Resource Management practices in the Al Hasyimi Calligraphy Art Studio in understanding how planning, recruitment, training, development, and supervision are executed in the studio and the ways in which the said practices help facilitate the development of creativity among artists. Through this, the research will help build a better informed comprehension of Human Resource Management in community based creative organizations especially those that run under the cultural and spiritual umbrella of Islamic calligraphy.

Literature Review

Human Resource Management in Organizational Context

Human Resource Management is widely regarded to be a calculated endeavor to control human resource by planning, organizing, directing and controlling activities with the aim of attaining organizational objectives in an efficient and effective manner. Most of the time, Human Resource Management is mostly related to formal organizations, which have a well-defined structure, standardized processes, and quantifiable work systems. This knowledge however is complicated when one considers this as applied in the case of community based organizations whose operations are not under strict administrative structure. Human Resource Management in these contexts does not only revolve around efficiency or allocation of tasks, but also the nurturing, guidance and sustenance of people in a collective environment (Tayossyngyong et al., 2025)

Such a wider interpretation is significant as organizations do not run just by formal rules. They also rely on commitment, interaction, common values and how their members can make meaningful contribution to the existence of the organization. To that end, HR Management can be perceived as a social process and a system of development of people rather than as an administrative mechanism, which contributes to the survival and the organizational mission. In the case of institutions where human potential is key to their survival, the quality of management itself becomes the focus of quality of organizational development itself.

Human Resource Management in Creative Organizations

The use of Human Resource Management in creative institutions possesses unique features since those subjects are not just employees who accomplish tasks, but are creators who generate ideas, forms, and expressions. Human resources are the primary origin of creativity and artistic worth in creative environments. That is why, managing people in such organizations cannot be based only on traditional managerial logic. It should also consider the necessity of freedom of expression, intrinsic motivation, emotional commitment to the work, and an environment, in which, experimentation and development can occur.

A balance between discipline and flexibility is usually relied on by creative organizations. On the one hand, members require some direction, routine, and direction in order that activities in organizations are sustainable. Creativity, on the other hand, would not thrive in the presence of too much rigidity since the artistic development needs space to explore and express oneself. This implies that Human Resource Management of creative institutions should not be confined to recruitment and supervision. It should also entail guiding, inspiring, rewarding and the development of an environment where creative potential can develop over time. In this regard, leadership and organizational culture are of critical importance since they determine whether

the environment will be restrictive or permitting to the development of art (Alslaibi et al., 2026).

Creativity and Its Development in Artistic Communities

Creativity is usually defined as the capacity to produce novel, significant and useful ideas, expressions or products. When applied to art, creativity cannot be merely one of the aspects of personal talent that manifests itself naturally and on its own. Instead, it is built up over a prolonged learning, practice, reflection, imitation, correction and refinement. The artistic creativity is greatly influenced by the interplay between individual capacity and the surroundings where one develops that capacity. That is why the emergence of creativity can not be isolated of the existence of support systems that promote learning and constant betterment.

The insights of Amabile can be used to explain this process by highlighting that the domain relevant skills, creativity relevant processes, and intrinsic motivation interact to foster creativity (Yang et al., 2026; Adeel et al., 2023; Yesuf et al., 2023). All these factors imply that creativity must be not only technically competent, but also modes of thinking and operating that facilitate originality, and inner motivation that helps maintain individuals in the creative process. Such dimensions are particularly pertinent in an artistic community, like a calligraphy studio, where the artistic production is maintained by repetitive practice, mentoring relations, and the passing of aesthetic and spiritual values. Innovation within such an environment does not come in a vacuum. It develops by engaging in a social and cultural context that keeps on molding the talents, confidence, discipline and artistic-sensitivity of the artist.

The Relationship Between Human Resource Management and Creativity Development

The connection between Human Resource Management and creativity is even more important in those organizations whose core competence is human expression and artistic ability. Creativity is not automatic because there are talents there. It needs a facilitating framework enabling the learning process, encouraging engagement, and continued cultivation of individual and group potential. To this extent, the Human Resource Management is significant as it offers the organizational environment under which the creativity can be nurtured and sustained.

Planning matters since it defines the way human resources are geared up and are aligned to the needs of the organization. The recruitment is also important as the continuity of the creative community is influenced by the regeneration of the members. Training and development are key as the creativity entails the continuous polishing of technical and expressive abilities. Supervision is also important not that it is about judging the work but also steering attitudes, discipline, and strengthening the common values. These functions are interrelated. When they are done in such a manner that they consider the nature of the organization, they assist in the creation of an atmosphere in which creativity is not only attainable, but it is also sustainable. It is implied that Human Resource Management could be viewed as an empowering force that creates the circumstances in which artists will be able to develop their potential in a meaningful way (Kim & Beehr, 2023; Darmawan, 2025).

Previous Studies and Research Gap

Past research has demonstrated that Human Resource Management has a positive effect on creativity and innovation especially where organizations are competence development, supportive leadership and a motivational climate that promotes active participation. According to these studies, quality of management within an organization determines the quality of the human output. Nevertheless, a great deal of the current discourse remains based on formal

institutions, business organizations or industrial environments. This has led to limited knowledge on the Human Resource Management in small and community based artistic organizations.

This constraint is even more evident with respect to art studios, whose operations are not only influenced by managerial issues, but also by cultural values, informal mentoring, moral guidance, and commitment. In these environments, human resource management might not necessarily be realized in the formalized systems, but it is still significant in the maintenance of the organization and the building of the creative skills of the members. This poses a significant gap in literature. The practice of Human Resource Management in non formal artistic communities, particularly those based on the Islamic calligraphy and local cultural life in Indonesia are still under little attention. Thus, the aim of the study is to fill that gap by analyzing the way the Human Resource Management is applied in Al Hasyimi Calligraphy Art Studio and how this application facilitates the process of developing the creativity of artists in the studio.

Methods

This research utilized a qualitative descriptive research design to understand more about the way human resource management was carried out in nurturing the creativity of the artists in Al Hasyimi Calligraphy Art Studio in Palu City, Central Sulawesi. This method was deemed to be the most suitable since the aim of the study was not to quantify the relationships between variables in quantitative terms, but rather to comprehend processes, meaning, practices and experiences that were being manifested in the everyday life of the studio. The qualitative descriptive design is appropriate because creativity within an artistic community is a result of interaction, guidance, values, and the experience of living, and therefore, the researcher was able to portray the reality of human resource management as practiced in a natural environment.

The study was done in Al Hasyimi Calligraphy Art Studio, a community based art institution that is actively involved in the realization of Islamic calligraphy in Palu City. This site was not chosen randomly. It was founded on the fact that the studio is an important context through which to explore the application of human resource management in a non formal creative organization and the activities of the organization defined not merely by managerial concerns, but also artistic dedication, religious beliefs and shared learning. Being a studio that has historically supported artists and engaged in artistic events and contests, Al Hasyimi provides a topical environment to study how human resources are structured, oriented and maintained to support the development of creativity.

The informants in this study were identified purposely and they were selected based on their involvement, experience and applicability to the area of interest of the study. Purposive selection is also vital in qualitative inquiry since the depth of data is determined by how well the participants comprehend and experience the phenomenon under research. That is why the informants were divided into the leader of the studio, trainers, and active members. The studio leader was chosen due to his key role in leading the activities, policies, and vision of the studio. The trainers were present since they directly led the artistic practice, skill development and discipline of learning in the studio setting. At the same time, active members were involved as they were the ones who went through the recruitment process, training environment, mentoring procedures and supervision types that helped them develop creatively. The involvement of these various parties enabled the research to generate a more comprehensive and balanced picture of the human resource management practice in this artistic environment.

The methods used to gather data were participant observation, in depth interviews and documentation. These three methods were applied not only as procedural options, but as

complementary approaches to the phenomenon, which consider it in different perspectives. Participant observation also helped the researcher to observe first-hand the mood of the studio, the activity of the interactions of the members, the process of training and daily practices where discipline, motivation, and artistic values were developed. The engagement allowed the researcher to know not only what the respondents said, but also how the practices of the managers were reflected in daily activities.

Deep interviews, further probing into the experiences, perceptions and thoughts of the informants about how human resource management was enforced in the studio. The interviews revolved around matters like the way members were inducted into the studio, training and mentoring, the way supervision was implemented and what factors were considered to either facilitate or inhibit the process of cultivating creativity. The method was particularly significant since a great portion of artistic evolution and organizational life cannot be sufficiently comprehended via observation. They also need access to the senses that participants give to their experiences. To supplement the observational and interview data, documentation was made as well, in the form of written records, archives of activities and other materials that were of interest to the organizational and creative activities of the studio. It assisted in building the contextuality of the study and offered more information on how to interpret the data.

The data analysis was based on the interactive model proposed by Miles and Huberman, according to which a continuous process of data gathering and interpretation is focused on. The first stage involved the data reduction whereby the field data was selected, focused on and arranged according to the study objectives. The researcher at this stage identified information concerning the key dimensions of human resource management that exist within the studio such as planning, recruitment, training and development, supervision, supporting and inhibiting factors influencing development of creativity. The second phase was the display of the data where the systematized results were systematized in such a way that the patterns, relations and tendencies that were coming out could be interpreted better. This step was significant as it helped the researcher to go beyond the disjointed field notes and start putting together a narrative on how human resource management was undertaken in the studio. Drawing and verification of conclusion was the last step where interpretations were constructed step by step and re evaluated repeatedly with reference to the available evidence. By so doing, the findings were not considered to be immediate conclusions, but to be the outcomes of a thought-provoking analytical procedure based on the field data.

Results and Discussion

Overview of Human Resource Management Implementation at Al Hasyimi Calligraphy Art Studio

The results of this paper demonstrate that the practices of human resource management at Al Hasyimi Calligraphy Art Studio are conducted rather informally, though functional in maintaining the life of the studio and helping to develop artistic creativity. According to the observations carried out in the field, the studio is not run based on a strict managerial system with elaborate formalities. Nevertheless, the everyday life of the studio presents a familiar trend in organizing, directing, and sustaining members in a mutual adherence to learning and artistic growth. The environment that develops in the studio is not only didactic, but also communal where discipline is created collectively with a sense of intimacy and shared participation. This state implies that the human resource management in the studio is not manifested in terms of the bureaucratic arrangement, but rather on the continuity of practice, social relations, and value based guidance that determine the learning environment.

The same tendency was also to be found in the description of the leader of the studio, who stressed that the studio was never to be run in a very formal way. As he explained,

“This studio is not managed in a very formal way. What matters most is that the members come, are willing to learn, and stay committed to the process.”

Such a statement matters as it discloses the fundamental management inclination in the studio. Administrative inflexibility is not a priority, but the preservation of a process by which individuals may join, engage, and slowly develop as artists. The application of the human resource management, in this way, is tightly connected with the social and educational purpose of the very studio. Instead of being descended into technical administration, it manifests itself as a continuing attempt to maintain a creative community the continuation of which must rely upon participation, seriousness and shared values.

Human Resource Planning

The research revealed that human resource planning in Al Hasyimi Calligraphy Art Studio is done in an adaptive and situational format. No official planning document exists, no set numerical membership goal, no highly structured workforce design as could be the case in formal organizations. Nonetheless, this does not imply that planning does not exist. Quite to the contrary, planning occurs via real-life reflection to the current needs of the studio, the presence of trainers, existence of active members, and the persistence of routine activities like training and preparing to artistic events. The planning process is thus entrenched in practice and not articulated using formal administrative tools. It develops as a result of the attempts of the studio to preserve the life of its activities and to make sure that there are never people who will not be able to carry on the process of learning.

This was clearly articulated by the studio leader when he noted,

“We never set a target for how many members we should have. What we pay attention to is who is really serious and willing to keep learning.”

This assertion implies that the fundamental aspect of planning in the studio is not volume, but continuity and earnestness. That is, the studio does not determine human resource planning by the number of people expanded, but rather by maintaining a community of students who are dedicated to artistic development. This was also evident in the field observation in the manner in which routine activities were still kept up even without formal systems of schedule which were highly documented. The presence of routine practice, participation of trainers, and repetitive preparation of exhibitions or competitions indicate that the studio is planning, but it is in a flexible and tacit form and is directly tied to the actual flow of participation. This pattern indicates a model of planning that is modest in its design, but still operational in the framework of an artistic organization that is held by a community.

Interest and commitment based recruitment

Members are recruited in the studio in an open, informal manner, and more consideration is given to interest and commitment than qualifications or technical skill. The results indicate that people usually do not visit the studio as a result of a professional selection, but rather, due to personal interest, personal invitation, social circles, or due to direct contact with the work of the studio. This practice demonstrates the nature of the studio as a community based learning environment with access not being limited by strict entry conditions. Meanwhile, being open does not imply a lack of standards. The aspect that comes to the fore is the goodwill of future members to go back, take the process seriously and be involved in the learning process in the long term. Recruitment is thus not on certification or already existing competence but on potential commitment and growth.

One active member described this process in a very simple but revealing way. He said,

“At first I only came because of a friend. I was just watching, then they asked me to try. After that I became interested and started coming regularly.”

This account shows that entry into the studio often begins with informal social contact and gradual attraction to the environment. Rather than being screened at the gate, members are allowed to approach the studio through participation itself. A trainer also confirmed this orientation by explaining,

“When someone wants to join, we do not give a lot of requirements. Usually we just observe whether they really want to learn or only come once or twice.”

This assertion implies that the actual examination is not in the formal selection, but in the reliability of presence and grave intention. This type of recruitment model is significant in keeping the regenerative role of the studio on track since it enables one to access it without sacrificing a culture of discipline by the continuous involvement. In this context, the recruitment process is included in the educational ethos of the studio instead of an administrative one.

Training and Development in the Cultivation of the Artists Creativity.

Of all the roles of the human resource management identified in this research, training and development proved to be the most core about facilitating the development of the creativity of artists. It is highly influenced by routine learning practices, where members are instructed in repetitive exercises, directly corrected, shown technical demonstration, and closely mentored, as observed in the everyday life of the studio. Training is not a one time process, but a pedagogical process that progressively creates competence and confidence over time. Members are not merely taught to mechanically reproduce forms. Introduction to calligraphy is by drilling, discipline, precision and gradual development of movement and composition. In this regard, the studio training is not only a technical process, but a formative one, according to which the artistic sensitivity is developed during a period of time.

A trainer explained this process in a way that captures its patient and developmental nature. He noted,

“We usually start from the basics, how to hold the pen and how to make neat strokes. After that they move forward gradually. In my view, the hardest part is not only the technique, but also patience.”

What appears in this statement is a view of artistic training that does not separate technical mastery from inner discipline. Calligraphy is approached not merely as a skill to be transferred, but as a practice that requires emotional steadiness, persistence, and attentiveness. This understanding was also echoed in the experience of the members themselves. One member explained,

“Before joining this studio, I was just copying the shapes without really understanding them. After practicing here regularly, I began to understand the structure and became more confident when writing.”

This is testimony that even more than form is made by training in the studio. It also empowers conceptual knowledge and confidence in creativity enabling members to transition the act of imitation to more conscious artistic action.

The results also indicate that development does not occur during regular practice sessions. The studio also expands the exposure of the members by organizing workshops and by taking part

in competitions. Such activities give the members a chance to challenge their skills, to face broader standards of artistic performance and enhance their interest in doing so. Texts concerning artistic participation bear out the opinion that these developmental activities contribute to the studio as an attempt to build growth beyond the daily internal practice. These results suggest that training and development are the living centre of the management of human resource in the studio since it is primarily through these that creativity is fostered, skills enhanced and artistic continuity sustained.

Supervision by Means of Moral and Religious Instruction.

The other significant result of the research is that the supervision in the studio is not carried out by the means of the formal evaluation tools or performance monitoring tools, but by the means of the moral guidance and internalization of the religious values. Field observations indicate that discipline is nurtured by reminders, example, mutual respect, and a sense of a common thread, that calligraphy is not just an artistic endeavor but a practice that relates to ethical seriousness. The trainers and the studio head are not placed in a position as manipulators of the output. They are also advisors that influence the attitudes and dispositions in which artistic practice is conducted. Consequently, the supervision is relational and instructive as well as value laden..

This value based character of supervision became especially clear in the statement of the studio leader, who said,

“We often remind the members that calligraphy is not only about producing beautiful writing. There is also discipline, intention, and sincerity in the process.” T

This statement reveals that supervision in the studio is closely tied to the cultivation of inner orientation. Good work is not understood only in technical terms, but also in terms of seriousness, ethics, and personal conduct. Members likewise described supervision as something supportive rather than punitive. One active member explained,

“When we lose focus or try to finish too quickly, we are usually reminded. It does not feel like being scolded, but more like being guided to be more careful.”

This witnessing is important in that it demonstrates that the process of supervision is not felt as pressure, but rather as a kind of accompaniment. This can be used to maintain discipline without hurting motivation. This is especially crucial in the framework of a creative community, where creativity is frequently nurtured by an atmosphere of correction, which is given to the individual through trust, patience, and guidance.

Factors that contribute to the development of creativity.

The analysis determined a number of supportive elements which reinforce the process of human resource management in place as well as playing a role in fostering creativity in the studio. Amongst the most significant of these is leadership commitment. The persistence of the leader in sustaining the learning environment, planning the activities, as well as cultivating the motivation of the members is critical to the continuation of the activities of the studio. With formal systems being marginal, leadership role becomes particularly salient since organizational rhythm is upheld by personal initiative, consistency, and moral authority. The leader is not merely an organizer of activities, but also a stabilizing figure that helps the studio to be active and significant to its members.

Along with leadership, organizational climate of the studio also serves as a significant support. Field notes reveal that the studio is marked by proximity of members, reciprocity in helping each other with practice and an overall feeling of belonging to a group. The significance of this

cultural environment is that creativity is likely to be more developed where people are safe, helped, and related to other people.. One member expressed this feeling quite directly by saying,

“I feel comfortable staying here not only because I want to learn calligraphy, but also because the atmosphere is good. We help each other when someone has difficulties.”

This is an indication that the role of the studio is not just limited to technical teaching. It equally gives an emotional and social context that will aid in maintaining participation. The other favorable aspect is the personal motivation of the members themselves. Some of them still go there without material incentive, but due to pure interest in calligraphy and personal will to get better. The mixture of dedicated leadership, the favorable group environment, and high motivation inside the studio sets up the conditions that are the most conducive to the development of creativity in the studio.

Human Resource Management Inhibitors.

Despite the fact that the studio has significant strengths in the management and development of its members, the study also identified a number of inhibiting factors that restrain the complete implementation of human resource management. Limited funding is among the most commonly cited challenges. Budget limits influence the possibilities of the studio to increase activities, upgrade facilities and provide more opportunities to members to develop. The question of resources is particularly important in a creative organization, whose activity is based on material, tools, and ongoing mentoring. Even a good intention to develop art can come to a standstill without proper financing.

This issue was directly acknowledged by one of the trainers, who explained,

“In fact, we want to organize more training sessions or invite external mentors, but our financial condition does not always allow it.”

This statement shows that the limitations faced by the studio are not due to lack of aspiration, but to the restricted capacity to translate those aspirations into regular programming. Observations also revealed that facility constraints continue to affect daily practice. Members sometimes have to share tools and take turns using available equipment, which influences the flow and comfort of training sessions. One active member described this condition by saying,

“Sometimes the equipment is limited, so we have to use it in turns. We can still manage, but it is clear that the facilities are not yet sufficient.”

On top of these material problems, the research also discovered that the lack of a more formal career development system constrains the long term organizational planning. The informal nature of the studio provides its flexibility, but also, leaves some questions regarding the progression, advanced mentoring, and sustainability to be less structured. These restraining forces are not negating the success of the studio, but it is an indication of the reality of what the human resource management of the studio is working within at the moment.

The Informal nature of Human Resource Management and implications.

In a broader sense, the results of this research indicate that the human resource management of the Al Hasyimi Calligraphy Art Studio operates on the basis of informal organization, which is highly implicated in the social relations, artistic discipline, and value based direction. This casual nature is not just an indication of a managerial inadequacy. It is also the foundation of the strength of the studio in numerous ways. The studio is capable of maintaining an environment of learning that is intimate, mentoring, devoting, and creatively enabling because management is conducted in a way that is personal, morally sound, and creatively enabling.

Members are not an element in an administrative mechanism but persons who develop through process, repetition, and through relationships.

Simultaneously, the results also clarify that informality does have its boundaries. Lack of a more organized planning, a wider developmental support and proper facilities can ultimately limit the ability of the studio to expand and support itself in the long run. Because of this, the value of this study does not necessarily lie in the inquiry of formal and informal management as two extremes, but in demonstrating how the present strength of the studio could be based on its informal human focus, and how the sustainability of the studio in the future could be achieved through some selective reinforcement of the managerial fronts. That is: what seems to matter most of all is not to bring the character of the studio to a standstill in bureaucratic rigidity, but to ponder on how a more structured system of support might be introduced without compromising the cultural, relational and spiritual grounding which makes the studio, at present, significant and fruitful.

This analysis demonstrates that the Al Hasyimi Calligraphy Art Studio has an effective human resource management though it is not based on strict formal framework. The significance of this finding is that there is a consistent evidence of the growth of creativity not just in the case of individual talent, but also the organizational conditions, which facilitate learning, confidence, and meaningful participation. According to Ye et al. (2025), autonomy supportive environments empower creative performance since they foster positive emotional engagement. Qian and colleagues (2025) also demonstrate that creativity is provoked by learning orientation and transformational leadership due to creative self efficacy. These views can be used in the context of this research to justify why the studio continues to be productive based on relational guidance, continued practice, and dedication and not based on bureaucracies alone.

The adaptive planning which is present in this study should thus be viewed as a situational management instead of a lack of managerial thought. According to Ferraz et al. (2025), cultural and creative organizations need management structures that do not necessarily emulate traditional organizational patterns, but instead, do not adversely affect the artistic processes. Similarly, Aritenang et al. (2025) demonstrate that innovation within informal creative environments in Indonesia is often implemented in the form of flexible, place based, and socially embedded configurations. These researches elucidate that the planning in Al Hasyimi is not in vain as it is geared towards continuity of practice, regeneration, and gravity of participation. The studio anticipates living routine, repetitive activities and sustenance of learning circle which is very much applicable in a community based artistic institution.

The pattern of recruitment noted in this study also supports the significance of cultural fit as opposed to formal credentials. Zhao and Ren (2025) discovered that the use of inclusive human resource practices enhances creativity in a situation where people are psychologically fit with the organization. Lee and Kim (2024) also demonstrate that organizational commitment and perception of an innovative culture promote innovative behavior. The combination of these studies assists in understanding why Al Hasyimi puts more emphasis on interest and commitment than technical qualification at the point of entry. The hiring of people within this context is not merely a process of position-filling, but an effort of finding individuals who can develop within the moral, artistic and community ethos of the studio.

The best aspect of the findings is training and mentoring. This studio fosters creativity by repetition, direct correction, patience, and confidence building. Tan et al. (2022) demonstrate that informal learning has the potential to reinforce innovative practice when enabling conditions provide learners with opportunities to improve and are sustained. The same is highlighted by Lyu et al. (2025) who state that work systems that promote learning and

participation shape creative performance. Ren and Song (2024) supplement that creativity evolves in various ways, such as gradual and incremental varieties of originality. All these views are quite appropriate in this case since the studio does not consider creativity as being inspired by chance. Rather, it nurtures creativity by means of disciplined apprenticeship whereby technical mastery forms the basis of more assertive artistic expression.

The mentoring aspect also bears mentioning as it maintains not only skill but also creative self. Taylor and Luckman (2025) believe that mentoring in artistic situations works as an affective practice where creative identities are sustained. The same study conducted by Shaughnessy et al. (2024) demonstrates that the creative workforce should have support structures that can promote development in the long term instead of believing that passion is the sole condition. This is one of the reasons why mentoring is so central in Al Hasyimi. It propagates technique, yet it also maintains the members in a gradual creative process which demands patience, belonging and emotional stamina.

The other valuable contribution of this work is that supervision is achieved via moral and religious guidance, but not formal performance control. Liu et al. (2024) demonstrate that leadership that is marked by humility enhances creativity by facilitating intrinsic motivation and engagement in work. Kaya (2024) also proves that leadership influences creativity as it enhances resilience, and Jameel et al. (2025) indicate that transformational leadership promotes the innovative behavior through intrinsic motivation and creativity of employees. These studies assist in explaining why supervision in Al Hasyimi works without officially-evaluating instruments. Members are not simply followed up. They are instructed on the path of discipline, sincerity and carefulness, which here are included in the process of creativity itself.

The research further demonstrates that leadership commitment, group spirit, and intrinsic motivation are the factors that maintain creativity. The results obtained by Hasanein and Elrayah (2025) indicate that psychological empowerment enhances creativity when affective commitment is implemented in the context of psychological safety. Harl and Milfelner (2025) also demonstrate that the conducive internal organizational environment fosters creativity, engagement, and adaptability. As Maras et al. (2025) highlight, communities of practice in visual arts enhance a sense of belonging and cooperation. Kuznetsova Bogdanovitsh and Ranczakowska (2025) also demonstrate that co creation of knowledge in artistic environments is supported by shared practice environments. These works contribute to understanding that the conducive environment within the studio is not accidental. It is among the processes by which members are engaged over a long duration to the extent of developing creativity.

The results show the shortcomings of informal human resource management. Poor facilities, low funding, and lack of a systematic developmental pathway demonstrate that very little can be done with all the organizational problems without commitment. Ferraz et al. (2025) also remind us of the necessity to balance flexibility with the needs of the system in creative organizations and Shaughnessy et al. (2024) emphasize the need to support development in the cultural work. Aritenang et al. (2025) also demonstrate that informal creative industries are usually limited in their structures even though they have potential to be innovative. In this respect, the Al Hasyimi case implies that informality is a strength and a limitation at the same time. It brings about a sense of proximity, cultural compatibility and learning adaptation, yet can also limit the long term institutional development unless selective management fortification is done.

Conclusion

This paper concludes that human resource management implemented in Al Hasyimi Calligraphy Art Studio is significant in facilitating creativity development of the artists and

continuity of the existence of the studio as a community based artistic unit. Even though the management practices discovered in the studio are not structured with a highly formalized system, they operate in a significant way with adaptive planning, open recruitment on the basis of interest and commitment, ongoing training and mentoring and supervision on the basis of moral and even religious values. These practices are indicative that the human resource management within a creative community is not necessarily always determined by strict administrative practices, but may also expand through relational direction, mutual discipline and value based interaction that influence the artistic landscape in daily practice.

The results also indicate that the organization has strong leadership, conducive organizational environment and intrinsic motivation of its members, which ones lead to the development of creativity in a sustainable way. Concurrently, the research points out some weaknesses especially with regard to financial resources, inadequate facilities, and lack of more organized career development system. These circumstances suggest that although the current informal model has served to maintain the creative life in the studio, it would be more appropriate to focus on more structured developmental support to enhance its sustainability over the long run.

Consequently, this paper confirms that the growth of creativity of artists in Al Hasyimi Calligraphy Art Studio is intertwined with the management of the human resource in the social, cultural and spiritual context of the studio. This study has the strength of demonstrating that human resource management in a non formal artistic organization can be effective as long as it is based on commitment, mentorship and shared values. However, this still requires future work to promote some elements of managerialism in a manner that does not undermine the professionalism and continuity yet maintains the communal and value based nature that has made the studio so unique.

References

- Abbas, A., Ekowati, D., Suhariadi, F., & Anwar, A. (2024). Human capital creation: a collective psychological, social, organizational and religious perspective. *Journal of religion and health*, 63(3), 2168-2200. <https://doi.org/10.1007/s10943-022-01665-8>
- Adeel, A., Batool, S., & Madni, Z. U. A. (2023). Intrinsic motivation and creativity: the role of digital technology and knowledge integration ability in facilitating creativity. *International Journal of Management Studies (IJMS)*, 30(1), 1-36.
- Ahleyani, M., Pratama, A. K., Sihombing, R. A., Astuti, I. W., & Nusantara, A. F. H. (2025). Revitalization of Dompu Traditional Industry as a Pillar of Creative Economy Based on Local Culture. *Buletin Ekonomika Pembangunan*, 6(2). <https://doi.org/10.21107/bep.v6i2.30871>
- Ali, H., Sirat, A. H., & Nurhaida, I. (2025). Implementation of management information systems in monitoring creative economic development. *Jurnal Ilmiah Manajemen Kesatuan*, 13(1), 233-246. <https://doi.org/10.37641/jimkes.v13i1.3089>
- Alslaibi, N., Qawasmeh, R., Daraghma, Z., Abdelkarim, N., & Paz, V. (2026). The behavioral–governance fit theory: Orchestrating profitability through internal dynamics and corporate governance in Palestinian banks. *Journal of Cultural Analysis and Social Change*, 771-791. <https://doi.org/10.64753/jcasc.v11i1.3955>
- Anugrah, Y. F., Setiawan, Y., Kurnia, G. J., & Witjaksono, M. D. Y. (2026, January). INTEGRATION OF FINE ARTS STUDIES AND ISLAMIC EDUCATION IN EARLY CHILDHOOD EDUCATION: DEVELOPMENT OF CHILDREN'S RELIGIOUS, MORAL, AND AESTHETIC VALUES. In *Proceeding International Conference on Islam and Civilization (ICONIC) (Vol. 1, No. 2, pp. 187-197)*.

- Ausat, A. M. A., Al Bana, T., & Gadzali, S. S. (2023). Basic capital of creative economy: The role of intellectual, social, cultural, and institutional capital. *Apollo: Journal of Tourism and Business*, 1(2), 42-54. <https://doi.org/10.58905/apollo.v1i2.21>
- Barber, S. (2025). From silence to academic engagement: How refugee children with disabilities access learning through inclusive ‘artful’ schools in Canada. *British Educational Research Journal*, 51(4), 1789-1819. <https://doi.org/10.1002/berj.4148>
- Baydoun, Z., Putri, T., Mustafa, F., Adam, M., & Farooq, A. (2024). PRINCIPLES OF CALLIGRAPHY PLACEMENT IN ISLAMIC PUBLIC BUILDINGS. *Journal of Islamic Architecture*, 8(2). <https://doi.org/10.18860/jia.v8i2.25772>
- Borey, V., Bulkina, S., De Korne, H., & Kisela, E. (2025). “If one feels at home, then comes belonging”: Language, integration and community-based learning in Norway. *Journal of Language, Identity & Education*, 24(6), 1349-1363. <https://doi.org/10.1080/15348458.2025.2573334>
- Cansoy, R., Gümüş, S., & Walker, A. (2025). Challenges in implementing instructional leadership: Insights from Turkish school principals. *Educational Management Administration & Leadership*, 53(5), 991-1015. <https://doi.org/10.1177/17411432241263915>
- Darmawan, D. (2025). Human capital development in knowledge-based organization and continuous learning. *International Journal of Service Science, Management, Engineering, and Technology*, 7(1), 1-6.
- Destrooper, T., & Evrard, E. (2025). The (many) afterlives of transitional justice: practice-based insights on continuity, impact and evolving justice struggles. *International Journal of Transitional Justice*, 19(1), 151-171.
- Esteso, A., Peidro, D., Mula, J., & Díaz-Madroñero, M. (2023). Reinforcement learning applied to production planning and control. *International Journal of Production Research*, 61(16), 5772-5789. <https://doi.org/10.1080/00207543.2022.2104180>
- Gao, C. Y., & Yang, R. (2026). Governing the Objectives of Higher Education: A Revisit of Confucius’ Dual Imaginaries of the Ideal Man (Junzi) and Social Order (Tianxia). *ECNU Review of Education*, 9(1), 20965311261421645. <https://doi.org/10.1177/20965311261421645>
- Harun, M., Sari, D. C., Adam, N. F. B. M., Dorloh, S., & Abd Aziz, M. K. N. (2022). Dynamics of the art of contemporary Islamic calligraphy archipelago: comparative analysis of Malaysian and Indonesian works. *Journal of Calligraphy*, 2(1), 85-99. <https://doi.org/10.17977/um082v2i12022p85-99>
- Homsombat, W., Wrasai, P., & Benjabutr, N. (2025). Measuring the impact of creative city attributes on regional economic development in Thailand. *Asia-Pacific Journal of Regional Science*, 9(2), 357-385. <https://doi.org/10.1007/s41685-025-00374-w>
- Jiang, Y., Zaman, S. I., Jamil, S., Khan, S. A., & Kun, L. (2024). A triple theory approach to link corporate social performance and green human resource management. *Environment, development and sustainability*, 26(6), 15733-15776. <https://doi.org/10.1007/s10668-023-03272-3>
- Kafaru, A. B., Adedayo, A., Ogunowo, T., & Savage, O. (2025). Human resource management and artistic enterprise: Evolving the business paradigm in contemporary painting

- Kim, M., & Beehr, T. A. (2023). Empowering leadership improves employees' positive psychological states to result in more favorable behaviors. *The International Journal of Human Resource Management*, 34(10), 2002-2038. <https://doi.org/10.1080/09585192.2022.2054281>
- Kurnianingsih, H. (2025). The Impact of Digital Transformation on Corporate Competitiveness in Indonesia's Creative Economy Sector. *Journal of the American Institute*, 2(5), 648-657.
- Morcos, G. N., & Morcos, G. N. (2025). THE REFLECTION OF ARABIC ISLAMIC VISUAL IDENTITY THROUGH THE USE OF ARABIC CALLIGRAPHY IN GRAPHIC DESIGN (Practice: Quran Karim's Daisy Version Cover Design). *Journal of Arts & Architecture Research Studies*, 6(11).
- Murtopo, M. (2024, November). Integration of Cultural Ornament Motifs in Design Perspectives and Islamic Values: A Multidisciplinary Approach. In *Proceeding International Seminar and Conference on Islamic Studies (ISCIS) (Vol. 3, No. 1)*. <http://dx.doi.org/10.47006/iscis.v0i3.22160>
- Rajudin, R., Miswar, M., Jufrinaldi, J., Reski, M., & Railino, R. (2025, December). Minangkabau Artists' Practices in the Frame of Adai Basandi Syarak, Syarak Basandi Kitabullah. In *The Proceedings of International Conference on Aceh Civilization (Vol. 2, No. 1, pp. 174-193)*.
- Reddy, B., Thomas, S., Karachiwala, B., Sadhu, R., Iyer, A., Sen, G., ... & Tunçalp, Ö. (2022). A scoping review of the impact of organisational factors on providers and related interventions in LMICs: implications for respectful maternity care. *PLOS Global Public Health*, 2(10), e0001134. <https://doi.org/10.1371/journal.pgph.0001134>
- Riswani, R., Efrinon, E., Alfalah, A., Firdaus, F., & Jufri, J. (2023). How local art reveals local genius in the corner of the discourse point of view. *Journal of Pragmatics and Discourse Research*, 3(1), 103-110. <https://doi.org/10.51817/jpdr.v3i1.299>
- Romli, M., Suastra, I. W., Suastika, I. N., Suarni, N. K., Lasmawan, I. W., & Arnyana, I. B. P. (2026). Internalization of Character Values through the Rokot Tase' Tradition: A Systematic Literature Review in the Context of Coastal Education in Madura. *Journal of Educational Sciences*, 10(1), 1985-1999. <https://doi.org/10.31258/jes.10.1.p.1985-1999>
- Siagian, N., Zamroni, S., & Nurwandri, A. (2026). Integration of Religious Values and Local Wisdom: Strategy for Strengthening Local Traditions Towards the Self-Identity of the Community of Batu Bara District. *JUSPI (Jurnal Sejarah Peradaban Islam)*, 9(2), 561-570. <http://dx.doi.org/10.30829/juspi.v9i2.27046>
- Suriyankietkaew, S., Krittayaruangroj, K., & Iamsawan, N. (2022). Sustainable Leadership practices and competencies of SMEs for sustainability and resilience: A community-based social enterprise study. *Sustainability*, 14(10), 5762. <https://doi.org/10.3390/su14105762>
- Tayossyngyong, Y., Bangbon, P., Naude, A., Zhang, P., Siribensanont, C., & Suwanchotnate, N. (2025). New modern organization management for sustainability in the 21st century. *Sciences of Conservation and Archaeology*, 37(2), 120-127.

- Wang, S., Lyles, M. A., Bird, A., & Lampel, J. (2025). Local roots, global reach? A framework for managing place-based identity in new cultural industries. *Journal of International Business Studies*, 56(8), 953-970. <https://doi.org/10.1057/s41267-025-00807-w>
- Yaacob, A. J., Opir, H., & Hamidon, N. A. (2024). Contemporary calligraphy painting: An overview of artists' confusion on the understanding of sharia's. *al-Qanatir: International Journal of Islamic Studies*, 33(3), 282-299.
- Yang, Y., Yuan, L., Yang, S., & Liu, Z. (2026). How digital transformation shapes employee creativity: Insights from the ability-motivation-opportunity framework and qualitative comparative analysis. *Journal of Innovation & Knowledge*, 14, 100950.
- Yesuf, Y. M., Getahun, D. A., & Debas, A. T. (2023). Factors affecting “employees’ creativity”: the mediating role of intrinsic motivation. *Journal of Innovation and Entrepreneurship*, 12(1), 31. <https://doi.org/10.1186/s13731-023-00299-8>
- Zainul, A., Dea, L. F. D. L. F., & Abrori, M. S. A. M. S. (2026). The Integration of Art And Culture in Islamic Religious Education: An Interdisciplinary Approach to Teaching Islamic Values at SMA Al-Qur'an Tri Bhakti At-Taqwa. *JASNA: Journal For Aswaja Studies*, 6(1), 131-150.