



Human Resource Management and Artistic Enterprise: Evolving the Business Paradigm in Contemporary Painting Space

ABIODUN KAFARU, ADEYEMI ADEDAYO,
TAIYE OGUNOWO
Lagos State University of Education, Oto-Ijanikin, Lagos State, Nigeria

OLUSEGUN SAVAGE
Lagos State University of Science and Technology, Ikorodu, Lagos

Abstract. Artists and art managers are very relevant in the chain of artistic production and distribution. However, the trend in contemporary Nigeria art landscape is different, whilst the artist is solely responsible in an unfair process of managing production, marketing, and the distribution of his/her artistic product. Therefore, the role of art manager is much needed human resource that could and should – shoulder the extracurricular responsibilities in marketing art for profit. Unfortunately, up until now, insignificant efforts have been made by artists, art promoters, art scholars, curriculum planners and the Nigeria government in putting in place appropriate framework to actually help or give artists and artworks the value they deserve. Yet corporate bodies like the Nigeria government and European aesthetic sojourners have persistently used the arts and crafts for positive global reference and promotion of Nigeria’s cultural image. Therefore, this paper is set out to examine the roles that art managers play at the core art profession, the art product industry, and its potency in the value chain of artistic distribution for maximum profit and benefit to the artist. The paper states that optimum art management, if properly channeled and well applied, will reduce stress, create standardization, thus casting positive developmental effect on the nations’ economy, innovation, and boost profit. The paper concludes that the role of arts, artists and the art managers are creatively intertwined in art development for holistic personal, national, and international progress.

Keywords: Arts, Art Managers, Human Resource Management (HRM), and Painting

1. Introduction

In the Nigerian art landscape, there is a noticeable scarcity of professional art managers and artists. This underrepresentation is further compounded by limited engagement of stakeholders in the business sector, government and corporate organizations, who often overlook the arts as viable and impactful field. Despite the growing global recognition of the creative economy, Nigeria’s art (painting) space continues to grapple with challenges such as poor organizational structures, inadequate talent development, and limited professional management practices. Artists often operate in isolation, with little support from formal institutions or corporate investors. At the moment, a lot of people in the business world, such as the government and corporate bodies have an utilitarian recourse to both artists and their artworks — to promote either governmental function, election campaigns amongst politicians during elections periods, and in their respective businesses suggested by the United Nations Conference on Trade and Development (UNCOTAD). These require that the art (painting) framework can be taken seriously beyond community value — and has to be structured properly, in order to align the reality of contemporary value. Caves’s work (2000a and 2000b) suggests that “philosophical direction of Aristotelian thoughts in the light, artistic insights, and how one can benefit from managing artists and the craft of visual arts”. Caves’s study refers in particular to *techne* (the skill of craftsmanship) and *phronesis* (the practical wisdom of acting well within the social and moral domains). Where *techne* is a form of skill that can be exploited instrumentally using talent to achieve pre-conceived economic ends, while *phronesis* is the disposition to engendering laudable action, grounded in

management of the human resources within the practice of art. *Phronesis* is the capacity to respond to the particularities of experiences, especially in navigating complex social or human issues when it comes to art. One might argue similarly with respect to art management/practice as research, characterizing its epistemological mode as “phronetic” rather than either technical or theoretical. The parallel does, arguably help highlight the importance of dimensions in art-making activity, *insofar* (performance practice) — which can be considered as means of using art to generate money and employment. Thus, the management of art is a lucrative venture and a viable means of generating employment in a space where economic survival are limited. In other words, it can be a veritable means of gaining employment amongst teeming youths, which can also make a significant transformation in their lives, because of its creative nature. Art critics and art lovers have seen its potency as necessity in creating an enabling environment to gain artistic wealth. In recent time, in the vein of managing professional arts and artists in Nigeria and sub-Saharan Africa — it is observed that the standard is fresh, not properly structured, and it is not encouraging compared to the Western countries. Generally, art management is not new in the creative business industry across the globe, and has always been a special area of humanity designed to cater for the artists and the arts profession needs. Ideally, art management is a special area of humanities (practice) that need great attention from both the government and individuals who make art for livelihood. In the prospect of achieving this, art managers must be endowed with artistic potentials, skills, and interest in projecting art products to the knowledge of the public — thereby improving the recognition and welfare of the artists to a large extent (Byrnes, 2014). Apparently, the art managers can help in the areas of organization, curating, criticism and in the general, overall management of artists’ and their art products, which is a central part of contemporary visual arts. The major management role of the art profession to a large extent is such that planning and staging a standard exhibition engaged in the qualitative and proactive perspectives to improve the life span of the arts profession.

Over the years, art communities and art societies, such as society of Nigerian artists (SNA), visual art society of Nigeria artists (VASNA) have made a robust conscious effort and an elaborate attention in the promotion of artist and in the area of financial assistance to further lift the awareness of art practice in Nigeria. Managers therefore, serve as the risk bearer and promoter, who coordinate between art, artists, and marketing with a view of making profits, enhancing

functionality, and better enlightenment for the entire public. The need to have artistic skills is very necessary in art management — since it further led credence in the aspect of techniques and in the production of what is known as “object of quality art products”. Thus, the contemporary Nigeria artists are increasingly aware of the fact that they need to produce quality art work to engage and encourage the services of prominent art promoters and managers. Today, there is the urgent need for art lovers, promoters, government and entrepreneurs to expand the scope; for recognition by reactivating the aspiration with a view to elevate art — in order to meet with the other areas of human endeavour.

However, drawing on experiences from art hubs such as in Lagos and Abuja; it is imperative to examine how integrating human resource management (HRM) strategies such as talent scouting, skills development, performance management and structured career pathways — will enhance productivity and sustainability in the art sector. This paper also calls to interrogate the cultural and institutional factors that implicate the adoption of human resource management (HRM) practices in the art industry, particularly in painting space. Furthermore, it is principal that; this paper debates for paradigm shift that views artists not merely as creators but as professionals — whose works contribute significantly to national development, requiring strategic human capital investments, and structured management. Ultimately, this paper calls to explore the intersection of human resource management (HRM) and the visual arts, with a focus on the evolving a business-oriented paradigm within the Nigerian painting sector.

2. Who are Art managers?

Art managers are professionals who negotiate contracts within the intellectual property legislation of artists and their art products (Usman, 2021). The arduous work of art management requires the art manager to be professionally grounded, communally connected, negotiationally skillful, ability to take risk, venture into organizing art exhibition — through adequate knowledge of local and international target audience or population. They also function within the informal milieu of educating both the artists and their customers in terms of business transaction. The management of art legacy pieces in museums or galleries, and it is also a prerequisite to becoming a competent art manager. As part of their duties, art managers are also to ensure that — there are sponsors or investors who are keen on funding art project such as exhibition and sales. This managerial expectation enables them to be top-notch logistics mobilizers and

an important value chain to the transaction of art works or art products. Thus, the managing staffs are always in charge of hiring curators and other backroom artisans who take charge of framing and packaging of artworks for private viewing before the declaration of the opening of an exhibition or any official public engagements. Furthermore, an art manager also hires, trains or supervises computer designers who are staffs of that art industry — because design strategy implements the overall methods to make profits. Optimally, the art manager must be keen on research and development i.e. understands trends, diverse taste, current art pricing, and popularity. Moreover, he/she is required to work with clients by answering most of their questions and addressing their artistic concerns. This helps them to plan their budget and connect them to the wider networks of art connoisseur.

3. The Relevance of Art Managers/Management in the Art Industry

Art management is a special area of the art profession that requires basic knowledge of artistic skills and interest to function adequately. Adepegba (2000), stress that the idea of managing artist is a site of contemporary interest wherein trained art educators impact the field diffusing their talent and creativity to benefit of the society. Adepegba further stresses that “professional management constitute a framework of a great advantage to the artist as it places high value on the artist and the artist craft”. This is relevant within the context of human resource management (HRM) — which argues for the sophistication of making the work of art not just a product of creativity but the artist as an integral part of development of the art profession. This apparently enables managers of artists engage in proper evaluation of artists’ works and put face value on the entire art products. According to (Chong, 2009), art managers help maintain the delicate balance between artistic integrity and commercial viability, often acting as mediators between artists creative vision and institutional or market expectations. This function is especially important in a fast-evolving global art market, where visibility and sustainability are key challenges.

Moreover, art managers play a vital role in policy advocacy and cultural leadership. They often engage with government and non-governmental organizations

to influence cultural policy, support emerging artists, promote inclusivity and diversity in the arts sector (Usman, 2021). Art managers have unique skill set — which are indispensable in organizing exhibitions, festivals, performances, and public art projects, thus contributing to the cultural economy and public engagement. Institutionally, art profession faces an increasing pressure to be financially sustainable and socially relevant, this makes the role of art manager very critical to the survival of art marketing, a healthy financial eco-system and geometric cultural expansion (Byrnes, 2014). In Nigeria and wider African scene, art managers perform the role of nurturing artistic talent, shaping cultural discourse, and bridging the gap between local artists, global art market and international audience. As creative industries in Africa continue to gain aesthetic ascendancy, it is the organizational responsibility of the art managers to ensure organic sustainability, inclusivity and proper pricing of the continent’s creative output — most especially in Nigeria, where the art sector is vibrant but facing the problem of underfunded and poorly regulated art activities. However, it is an imperative duty of art managers to take on the challenge of mobilizing resources, curating exhibitions and advocating the world view on African art i.e. turning the world’s attention to African art positively. In that sense, art managers can help build infrastructures that support arts, secure pleasurable venues for meetings and coordinating digital or virtual outreach. On the parallel, the role of art managers is meant to actually combat dangerous trend such as inattentiveness of the governing authorities, piracy and lack of long-term investment in the art. Consequently, it is on record that art managers in Africa double as cultural entrepreneur, creating platforms like the freedom park art meets, Art X Lagos, Dak’Art Biennale and Rele Gallery that bring visibility to local artists on the global stage. Art managers achieve this by organizing partnership, residencies, and art fairs — therefore, aside the much-touted cultural growth, they contribute to local empowerment of artist and local communities. According to (Ayko Agency, 2023) art managers are also important agents of cultural diplomacy, using art to foster dialogue, education and social change. In the context of Nigeria where we have currency instability, environmental undesirability and gross underpricing of art work. The work of art managers becomes even more urgent helping to preserve narratives, resist cultural erasure and provide safe creative spaces.

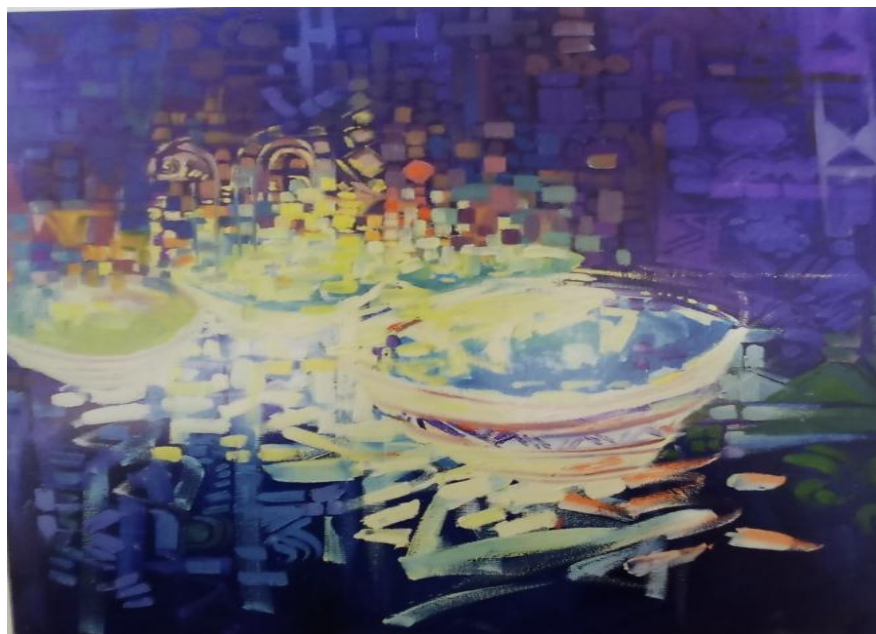


Plate 1 — Assemblage of Culture (Oil on Canvas), 2014 by Abiodun Kafaru

This painting titled “assemblage of culture” — is a reflection of abstraction in Yoruba traditional life style. However, it seeks to showcase the imagery of lonely struggle against the lethargy of the masses and the artists — that abstractions can be acquired. The artwork is remarkable in terms of how much attention art-managers and patrons can give to — acquisition of abstractionism (painting) to make money/wealth by significantly encouraging the artists/patrons (Akatakpo, 1997).

At the turn of the 21st century, this is a key period in the development of several opportunities for painters/art managers, and it is a critical movement that promotes and encourages sales of artwork to generate funds for the artists/art manager and the gallery at large. For art managers, a painting on canvas captures the global value — which reveals that craftsmanship has gone beyond the art of creativity but one that embraces entrepreneurial framework. Painting, a popular form of artistic expression in Africa thus enjoys wide spread form of acceptability and also fantastic collaboration between art collectors, creators, and of course the middleman i.e. the art manager who brings high value to African art in the industry. The creative content in paintings — without doubt arouses the emotion of art lovers, thereby encouraging financial purchase from them. In addition, the strong patronage in painting particularly encourages stronger vitality in paint art-works and birthed multiplicities of style to attract old and new connoisseurs. As Chong (2009) posits:

For a hundred years or more, the vitality of painting had seemed to depend on stripping it conventions and resources in order to isolate some irreducible core or essence. By placing itself in open opposition to this tendency the neo-expressionist movement, does something more than offer itself as a style?

This statement above — establishes painting as a lucrative form of business for artists, art managers and art lovers who may want to key into the lacunae of resource management in the art space. Many young collectors of art and artists — are prepared to explore new mode of transacting art-works particularly paintings via social media platforms, international exchanges between art galleries, and they also double as art manager to fully realize the entrepreneurial advantages which exists in the art space. At the moment, younger generations of art managers are equipped with technical direction, the inspiration to appreciate the business angle of arts, plus global awareness, and knowledge concerning art production. In one sense, art managers open up the pathway to marketing of creativity in the art space. Thus, art managers’ assets of this industry because — they help a lot in creating an enabling market, awareness, and positivity in terms of advertising paintings and other creative art products. The role of the art manager transcends an individual seeking business advantage but someone who brings value to the entire value chain in the art industry (Byrnes, 2014). However, it is noteworthy to incorporate the knowledge of importance of the middleman position that is grounded in the marketing of art works for the artist and the

entire value chain of art — to promote African art in the global recon. As prerequisite for upgrading the skill of student in training, higher school curriculum planners, and research institutes need to include the teaching and learning of art management in the art syllabus, in order to build confidence in students, and assist them in acquiring the necessary skill and exposure needed before getting into the art profession (Athique, 2013).

4. The Factors to be Considered in the Management of Art/Painting and Artists

Art management is a sub-section of the art profession that needs a high level of motivation to lead an artist work — in order to achieve meaningful business output (Nonaka *et al*, 2011). Artists are often concerned about the management of their intellectual products in shows and how to get value for exhibiting their aesthetic ware. Management goes beyond the sales of artistic hardware; it spirals into preparing the consciousness of the artists to responding to societal needs in artistic terms of artistic taste. It is the duty of an art manager to channel the talent of creativity — to the need of the society. This stimulates the market place of the art in such a robust manner that enables the business environment to make profit for the artists and to satisfy the yearnings of the consuming public (Byrnes, 2014). The business of art and its diffusion require specialized kind of division in labor — to be specific, these four personnel have worked hand in hand to bring about headway — of the managers, the curator, the artist and the sponsor needs — to establish line of specialty in terms of their functionality such that, optimum benefit accrues to all of them in the course of managing art product. The art managers brings to the art market — logistics, strategies, coordination and entrepreneurial skills, which are achievement driven — in combination with the technical competence of the artist, human relation, creativity of the curator, and the financial lifeline of the sponsor — to ensures an all-round profits and a win-win situation for everyone.

Byrnes (2014) avers that management experience — is necessary in the business of arts particularly painting to avoid obsolescence of the art work. It is possible for a brilliant conceptualized and well executed painting or any art work to gather moulds on the shelf without proper relation between the artist and the external paraphernalia of the business framework. Artists as matter of compulsion — should engage in prompt feedback of entrepreneurs — to ensure currency of his/her work in order to attain profit and fulfillment. Beyond the personal fulfillment of the artists, art managers are vital artery to galvanizing the

nation in prosperity — the gross domestic product (GDP) of a nation could experience astronomical increment if the art managers are recognized and motivated by the ruling authority of their countries (Adeyemi, 2006). Therefore, it is inevitable and inescapable if artists and art work must thrive for us to have art manager — in order to drive growth, development and highly profitable outcome for their creative value chain. This explains why art management subsection of the art value chain should have the following characteristics for them to function optimally:

Good public relation officers — the managers require a sound human relation skill in arts to attract and maintain both the artists and the art collectors. The public managers however, serve as a middle man between the artists, buyers/art collectors and the art products.

Technical competence — it is expected of art manager to know the wide range of art handling, some are hardware while others are fragile; much is expected of the art managers to know the technical “know-how” of handling such items. He /she are also expected to understand the secret and success of the art business.

He/she need to have artistic skills and tactics in developing business ideas and acts energetically to achieve them. These will-powers to achieve success would help artist to survive and succeed in the art business.

He/she should bring in professionalism and consumer-oriented tactics into the business of art.

He/she must see the art collectors and artists as primary welfare.

He/she should have a strong belief in collectors and artists’ sovereignty, which should be his or her business objective.

He/she should also strive to make profit without profiteering.

5. The Functions of Art Managers

Strategic Planning/Leadership Roles — the art manager draws out plans on what strategies needed to sell artworks, he/she equally serves as mediator in the negotiation of prices and delivery of art products to the door step of the buyer/collector. In the same vein, in order to make profits, an art manager goes all out to call some prominent art collectors and art lovers who

are to visit the art show. In addition, the art managers develop exhibition plans that captures the interest of both the artists, buyers/art collectors and the sponsor at large — they give close marking on customers/buyer to pay for art work (paintings) bought at exhibition. Art manager gives care in a manner that makes the artists and all stakeholders' vision, profits is adequately realized within the plan's framework of a standard art exhibition.

The art managers are tasked with the supervision of any creative products – which in most times extends beyond taking care of the wellbeing of the artist to a more robust all-round supervision of creative events

and as well serves as the links between the artist and its collectors/viewers.

He/she plans, organize, directs, supervise, control, coordinate and promote artistic and cultural policies programme, projects and services. An administrator is involved in ensuring that task and processes at an individual level are completed well and within the stipulated timelines. A manager ensures that goals are met and overall functioning is smooth and profit is achieved optimally.

The art manager engages the press, organize printing of brochures, and also pick suitable venue for holding art exhibition/shows.



Plate 2 — Lagos City-Scape (Oil on Canvas), 2014 by Abiodun Kafaru

Titled “Lagos City scape” — this abstraction shows the movement of the critical mass in a city brimming with productivity where the sole intention of the people is to make money because of the mercantilist nature of the state. This city painting shares the sentiments that are characteristic of most congested cities of the world in places where there is high population density.

Adepegba (2000) contends that art collectors should encourage painters and artist — to “hold on” to producing works of common theme with beautiful variegation to engage the market and the global audience in order to make money. The art managers at times determines — what goes into the canvas and how they fix prices of creative work in an informal *artonomic* (art economics) exercise (Byrnes, 2014). Artists within their creative space — also try to represent the economic chaos that characterizes most metropolitan cities, thereby giving impetus to aligning

their artistic expressionism with existential reality of the art consumers. The visual image, usually of bright colours is a reflection of urbane ruggedity that bears the hallmarks of contemporary experimentation with pictorial rendition which has a great deal of appeal to diverse sections of the society thus generating money for travelers, art hunters, gallery owners, collectors, museums, historians and sellers of creative works. The intention of the artist, beyond financial gains — is to create his/her works into canonical acceptance, ensuring stable customer base which engenders popularity and also advertise the peculiarity of his immediate environment to satisfy new taste of art buyers (Chong, 2009).

The paintings presented in this paper are deliberately planned and executed — to attract inquiry by art managers who are also in search of unique strokes that give satisfaction to target consumers. Most of these art forms, gives vivid description of traditional stillness,

modern motion and aesthetic emotion in a mix that makes an omnivorous consumption out of art lovers. The emphasis on variegated color application is one of the fundamental theories of art which argues that — colour selection in painting is not merely for colour usage's sake, but an artistic expertise used to awaken human feelings. Colours speak the language of love, money, freedom and fortune. Thus, any artist who desires contemporariness of recognition and creative prosperity should as a matter of importance master the desired lines of hues which reflect his/her fierce decision in advancing art business through deployment of brilliant colours. From the paintings displayed above; it may be safe to say that there is a truism — that art is one of the modern umbilical cords which establish universality of human aesthetic unity through local and global merger of different cultural strokes that appeal to human taste of beauty — thus earning handsome income for the artist. Therefore, the integration of African traditions, cultures, and arts into modern contemporary issues is viewed through the lens of western art ideology and computer aided technology, which has become imperative for both the emerging artists and the established ones so that he/she won't be left behind (Athique, 2013). The above shown picture (plate 2) is one of the paintings created in two dimensional formats that inspire artistic development and the use of technology motivated by creativity — which cater for the visual temperament of art lovers. The formalistic approach in the painting is unique as the artists or designer tries to make the surface reflect the tendency with visual image lines that come alive with human feelings — thus attracting criticism, constructivism which popularizes the worth of creativity in relation to its market value. In Nigeria, the concept of art management is nascent — which explains its lukewarm acceptance by creator of artistic works, but hope that it would not only embrace and expand the frontiers of art but assist artist in making money from their labor.

6. Conclusion

This paper highlights the pivotal role of human resource management (HRM) in shaping the sustainability of the painting economy within Nigeria's creative industries. It's quite obvious that the contemporary Nigeria art landscape needs a lot of art managers to help with burdens of marketing, organizing and managing the business of artistic creation. To harness the potentials of the visual artists and the arts, the insignificant attention paid to the management of arts should enter into a higher gear. Beyond creativity, there is need to open the business of arts to the younger generation of artists — who are doing well by leveraging on the excellent production

of their artistic strength in promoting the post-modern Nigeria art. Though, the involvement of western technology, which has seriously assisted in opening up creative spaces — thus creating viable market for paintings, prints and graphics designs at the local, national and international levels, thereby opening pathway to create wealth. Therefore, integrating the principle of art management in the art industry is a great opportunity for artists, gallery owners and others in value chain business — that may likely not be available to monitor sales of artworks during exhibition hours but would love to achieve success after the sales of their art products.

7. Recommendation

Based on the analysis of art management articulated in this paper — therefore, it is highly recommended that visual arts stakeholder' i.e. artists, galleries, associations, and policymakers, should invest deliberately in structured HRM practices. Specifically, art organizations should establish clear systems for recruitment, training, and performance coordination, ensuring that the creative art processes are supported by efficient administrative or managerial frameworks. Also, galleries and artist associations must be encouraged to adopt the capacity of building programs that enhances managerial competencies in fundraising, contract negotiation, and audience development. Optimistically, to strengthen the painting economy and embed human resource management (HRM) more deeply within Nigeria's creative industries, the following actions are highly recommended:

For artists and studio Specialist — they must adopt structured HRM practices, including role definition, task scheduling, and performance tracking for studio assistants and collaborators. Also, they must engage in professional development programs that build business and managerial skills alongside artistic practice.

For galleries and art associations — there must be an establishment of regular training workshops on fundraising, contract management, and audience development that will create mentorship network links for emerging managers with experienced arts professionals, and also standardize HRM practices for recruitment, volunteer coordination, and exhibition planning.

For policymakers and financial institutions — they should expand the Central Bank of Nigeria's *Creative Industry Financing Initiative (CIFI)* to explicitly include the visual arts sector and develop targeted financial products (e.g., grants, low-interest loans, insurance schemes) for painters and visual art

organizations — to integrate HRM frameworks into national cultural policy to encourage a significant professionalism in the arts industry.

For fairs, biennials, and institutional platforms — there must be deep partnerships between institutional platforms such as ART X Lagos, Dak'Art, Rele Gallery, and the Society of Nigerian Artists (SNA) to build stronger exhibition circuits. This would eventually promote cross-border exchanges to share HRM best practices across Nigeria and other extended West African art-hubs. However, the use of biennials and fairs as training grounds where managers can test and refine HRM practices in real market contexts.

For researchers and academics — this a crucial aspect, scholars should always conduct comparative studies on HRM practices across African art-hubs to broaden the evidence base, by exploring survey-based researches to measure the impact of HRM on organizational sustainability in the arts industry.

References

- Adepegba, C. (2000). The best of Ife 2000. In The catalogue of best of Ife 2000: In the new millennium till eternity. Ajibulu Moniya Gallery.
- Adeyemi, K. (2006). The role of graphics in nation building. In Contemporary issues in Nigerian art: Its History and Education. Department of Fine Arts, Yaba Tech.
- Akatakpo, D. (1997). Metaphors, cuneiforms and images from Yoruba traditional arts. In Ona Teni Ola: Treasures from Ona, exhibition catalogue (Works of C. S. A. Akran and Rasheed Amodu).
- Art X Lagos. (n.d.). About. <https://artxlagos.com/about>
- Athique, A. (2013). Digital media and society: An Introduction. Polity Press.
- Ayko Agency. (2023). Nigeria's creative economy: State of play & policy insights (Policy brief). https://aykoagency.com/wp-content/uploads/2024/06/AYKO-Agency-Publication-on-Nigeria-Creative-Economy-v11-26.11.2023-2_compressed.pdf
- Byrnes, W. J. (2014). Management and the arts (5th ed.). Routledge.
- Caves, R. E. (2000). Creative industries: Contracts between art and commerce. Harvard University Press.
- Central Bank of Nigeria. (2019). Creative Industry Financing Initiative (CIFI). <https://www.cbn.gov.ng/out/2019/ccd/creative%20industry%20financing.pdf>
- Chong, D. (2009). Arts management (2nd ed.). Routledge.
- Dak'Art, Biennale of Dakar. (n.d.). About the biennale. <https://biennaledakar.org/about-biennale/>
- Nonaka, I., & Takeuchi, H. (2011). The big idea: The wise leader. Harvard Business Review, 89(5), 58–67. <https://hbr.org/2011/05/the-big-idea-the-wise-leader>
- Rele Gallery. (n.d.). About Rele. <https://rele.co/about/>
- Society of Nigerian Artists (SNA) FCT Chapter. (n.d.). About SNA (FCT). <https://snabosfct.org.ng/>
- United Nations Conference on Trade and Development. (2022). Creative economy outlook 2022. https://unctad.org/system/files/official-document/ditctsce2022d1_en.pdf
- Usman, I. B. (2021). Creative industries and human resources management: An overview. Paper presented at the 3rd International Conference on Recent Advances in Management & Technology (ICRAMT-2020). Centre for the Study and Promotion of Cultural Sustainability, University of Maiduguri. Available from ResearchGate.