
Copyright and Creative Industries: Music, Film, Literature, and Soft-Skills

Lieut.Barna Bijay Basumatary
Assistant Professor
Department of English
Gossaigaon College, Gossaigaon
Kokrajhar, Assam, India, 783360
Phone- + 91 7576885907

Abstract

The creative industries, encompassing music, film, literature, and soft-skills, are significant contributors to the global economy. However, the protection of intellectual property rights, particularly copyright, remains a pressing concern. This paper examines the intersection of copyright law and the creative industries in Nigeria, highlighting the challenges and opportunities arising from the digital landscape. Using a quantitative survey research method, data were collected from 150 creative industry professionals between January and June 2024. The findings reveal that 70% of respondents reported experiencing copyright infringement, resulting in an average revenue loss of \$10,000 per creator. Furthermore, 80% of participants believed that copyright protection is essential for business sustainability. The study discusses the impact of copyright infringement on creators and industry growth and explores innovative solutions for improving copyright protection and enforcement. The results indicate that implementing robust copyright protection measures can lead to a 25% increase in revenue for creative industry businesses.

Keywords: Copyright Law, Creative Industries, Intellectual Property Rights, Digital Economy, Soft-Skills Development

Introduction

The creative sectors of the economy have taken dominant roles in economic growth, culture, innovation and workforce in the global economy: the creative sectors of the economy are music,

film, literature, media, design, and soft-skill-based creative services. These sectors are being run at the interplay of culture, business and technology, converting creativity into sellable intellectual properties (Flew, 2013; Jaaniste, 2009). Creative industries have become widely accepted as sources of innovation in a knowledge-based economy, as they help to create value, become entrepreneurial, and enhance international competitiveness (Vukašinović, 2013).

The creative economy is growing at an accelerated rate across the world due to digitalization, platform economies and content based markets. European, Asian, African, and Latin American countries have implemented inventive industry development policies to promote employment, stimulate youth entrepreneurship, and diversify the economy of countries (Agustina et al., 2020; Ospina Cruz, 2019; Shaban et al., 2022). Creative industries like film, music, fashion, digital media, and cultural production have gained a significant source of income and cultural global presence, and continue to struggle with structural issues such as skills shortages, funding, ineffective institutional systems, and copyright violations in Africa. The conceptual figure of the study is shown in Figure 1.



Figure 1: Conceptual Figure

Nigeria is one of the most influential creative economies in Africa, where Nollywood is one of the largest film industries globally, and Nigerian music has a huge success among the international audience. The strategic significance of the creative industries in the country is further enhanced by the literary tradition and the growing digital creative industry in the country. Nevertheless, the protection of intellectual property, especially copyright, is directly related to the sustainability of the creative economy of Nigeria. With the increasing use of digital distribution of creative works, creators are exposed to an increased risk of piracy, unauthorized reproduction, and commercial exploitation, which suppresses the creation of income and deters investment.

Copyright law is the legal strategy used in the protection of creative work, as it gives its owners the right to control the commercial use of their works. Without proper copyright protection, creative professionals will be much less motivated to innovate, have a lesser bargaining power, and lose economic returns. In this paper, the convergence of copyright protection and creative industries in Nigeria is therefore studied with reference to how digital transformation has not only magnified opportunities and threats of creative professionals. Through an evaluation of experiences of industry players, the research aims at bringing out the economic implications of copyright infringement and a way forward that can help in enhancing copyright protection to ensure a sustainable growth of the industry in the long-term.

Literature Review

Knowledge Economy and the Creative Industries.

Creative industries are popularly known as a fundamental part of the knowledge-based economy in which intangible assets, intellectual capital, and innovation are the contributors to economic value (Vukašinović, 2013). According to Jaaniste (2009), the creative sector is a part of larger innovation systems, which focuses on the establishment of connections between artistic production and technological advancement and entrepreneurship. Flew (2013) also theorizes the creative industries in the global sense as a converged media industry that is influenced by digital media, transnational cultural flows, and digital media convergence.

In national environments, there is a growing perception by governments of creative industries as means of strategic development. Agustina et al. (2020) are able to show the case of creative networks as a form of economic stimulation in Indonesia and the empowerment of local entrepreneurship based in the neighborhood. Ospina Cruz (2019) in Colombia emphasizes the importance of creative industries in the process of aligning academic preparation with professional practice. Shaban et al. (2022) record the contribution of creative industries to employment, cultural exports and regeneration of urban places in India. All these studies demonstrate that creative industries are not only cultural sectors, but rather enclosed within greater economic and industrial systems.

The creative industries Skills, Talent, and Employability.

Creative industries have been the strength of human capital. The creative industries demand intensive presence of individual talent, innovation potential, flexibility, and entrepreneurial abilities (Carey et al., 2019) unlike the conventional manufacturing industries. The industry requires a cross-functional competence that entails creative skills, digital skills, business skills, and personal skills.

Dooley et al. (2024) observe that the skills gaps that have persisted among creative industry graduates are apparent in topics like project management, entrepreneurship, communication, and digital production. On the same note, Mietzner and Kamprath (2013) introduce a competence portfolio of creative professionals which incorporates creative, managerial, social, and technological competencies. Stone and Kerry (2023) also believe that the ability to work in the media and other creative sectors is employable, which is influenced by the interplay of technical skills, networking skills, flexibility, and self-management.

Soft skills are reiterated as being important in the literature. Munro (2017) notes the prevalence of a so-called soft skills gap in the creative economy, whereby creative intermediaries and business support organisations are emphasising more and more on communication, collaboration, resilience, and leadership. Weston (2020) shows the importance of soft skills in the learning of popular music, as the interpersonal, emotional and self-promotion skills are crucial in the maintenance of musical

careers. Mallia (2019) also singles out leadership, vision, and risk management as the key to success in creative organizations.

Regarding education, creative risk-taking is a core competence of the creative students of the industry, presented in the article by Choi et al. (2019), whereas the importance of internships as an intermediate between academics and the industry is highlighted by Eiseman and Eiseman (2018). According to Grushka et al. (2020), teachers in regional Australia consider creative education as the way of training students about uncertain and fast-evolving employment markets.

Digital change and New Skill requirements.

The digital age has significantly redefined the creative production, distribution and consumption. As the main competencies of cultural and creative professionals, Cerquetti (2023) singles out digital literacy, platform management, and content monetization. Nuccio and Mogno (2023) also show that digital and creative abilities are becoming more and more inseparable, and practitioners must learn to work with data analytics, social media marketing, and digital storytelling.

In a research work on Chinese fine art graduates, he (2024) establishes that the ability to secure an employment in the creative industry relies on a combination of artistic ability, technological proficiency, flexibility, and entrepreneurial mindset. Likewise, Lomteva and Demidov (2025) point to the importance of media education in equipping creative industry workers who would successfully operate in the digital production setting and platform-mediated distribution machinery.

Changes are also being adjusted in the vocational and technical education systems. According to Setiadi and Suparmin (2017), vocational schools should equip students with creative skills that are relevant in the industry in order to meet the labor market. Wibowo (2025) demonstrates that the cooperation between vocational high schools and the creative industries has a great impact on improving the job opportunities of graduates in the digital world.

Innovative Industry Development and Youth Entrepreneurship.

The creative industries are extremely important in employment and entrepreneurship among the youth especially in the developing economies. Asena et al. (2026) show that when the barriers to the entry of creatives industry in Kenya are reduced, young art entrepreneurs are empowered and they are able to work in a decent manner. On the same note, Guide (n.d.) also highlights the role of institutional frameworks, financial access, and skills development in the creation of sustainable strategies of developing the creative industry.

The article by Holzmann and Mazzini (2020) focuses on project management in the creative industries and reveals that the change of leadership style directly contributes to project success and organizational performance. Their results point to the relevance of formal management strategies in areas where informal and freelance models of work organization have historically been the primary ones.

Copyright, Intellectual Property and Creative Sustainability.

Although the literature gives a significant focus to the development of skills, digital transformation, and entrepreneurship, the sustainability of creative industries is based on the protection of intellectual property as a final conclusion. Creative works are economic products and copyright is the legal means which enables the creator to commercialize his/her work and ensure the control over the distribution and reproduction processes.

The problem with copyright has also become even more acute in the digital age because it is simple to copy, share, and edit creative work. Poor copyright protection discourages investment, lowers revenue sources and weakens professionalization in the creative economy. In the absence of proper legal and institutional arrangements, creative professionals are more at risk of exploitation and piracy, and this problem is more pronounced in developing economies when the capacity to enforce can be weak.

This research paper extends the available literature to analyze the impact of copyright violation on the creative professionals in Nigeria and the way to increase the business sustainability, income

generation, and the growth of the industries through tightened copyright protection. The paper places copyright in the expanded framework of creative skills, digital transformation, and creative entrepreneurship, which make it an important contribution to the more cohesive view of development of the creative industry in the digital era.

Methodology: This research paper based its research design on a quantitative survey research to investigate the connection between copyright protection and business sustainability in the realm of creative industries in Nigeria with special emphasis given on music, film, literature and soft-skills based creative services. The quantitative method was chosen because it would allow objective measurement of trends, experiences and economic results involving copyright infringement and copyright protection among creative professionals.

The participants of the study were creative industry professionals who were working in Nigeria and included musicians, filmmakers, writers, digital educators, content creators, coaches, and creative entrepreneurs. The purposive sampling method was used to make sure that all the respondents were actively involved in the production, distribution or commercialization of copyrighted creative works. One hundred and fifty respondents took part in the research in the period of January-June 2024, and this sample can be deemed as sufficient to conduct descriptive and correlational statistical analysis.

The research instrument that was used to gather data was a structured questionnaire that aimed at obtaining demographic data, professional experience, experiences with cases of copyright infringement, perceived value of protection of copyrights, revenue, and business sustainability. The survey was composed of close-ended questions and the five-point Likert scale questions. The content validity was confirmed through the expert assessment of two scholars of copyright law and one of the creative industry professionals. The pilot study with 15 creative professionals was carried out to perfect the instrument and make items clear. Cronbach alpha was used to test internal consistency reliability which gave a coefficient of 0.82 which means that there is a high level of reliability.

The questionnaire was sent online as well as physically to make sure that it covers large sectors and geographic coverage. Distribution online was done through Google Forms and distributed via professional creative networks, email lists, and industry associations. The physical copy was distributed at Lagos, Abuja and Port Harcourt creative hubs, industry workshops, and professional meetings. The study was voluntary and informed consent of all the respondents was received. There was a strict confidentiality and anonymity.

Data were assigned codes and put into the Microsoft Excel 2021 as a first stage of cleaning and organizing them. The statistical test was done with IBM Statistical Package for Social Sciences (SPSS) version 26.0. Frequencies, percentages, means, and standard deviations were descriptive statistics that were employed to describe the characteristics of respondents and major variables. To identify the relationship between copyright protection and business sustainability, the Pearson correlation and simple linear regression were used as the inferential analysis. The calculation of figures was done with SPSS version 26.0 but the tabling was done with Microsoft Word 2021.

Results and Analysis

This part outlines and discusses the results of the survey of the 150 surveyed creative people in Nigeria. The demographic attributes, copyright infringement prevalence, perceived copyright protection significance, revenue effects, and sustainability business outcomes are analyzed.

Demographic Respondent Characteristics.

Table 1 shows the demographic profile of the respondents. The table presents the population breakdown of the respondents in terms of age, gender, education, years of professional experience and sector of the creative industries where they work. The findings reveal that most respondents fall in the youthful range in terms of economic active age that is 25-44 years, which is a characteristic of the creative economy in Nigeria. The majority of the participants had post-secondary education and a professional experience of five and ten years, meaning that the sample was knowledgeable enough to regard the matter of copyright-related challenges.

Table 2 shows the representation of the respondents in the various sectors of the creative industry. The findings indicate that the digital content creators and soft-skills educators were the second and third most represented respondents respectively, with literature professionals taking a smaller but important segment. This distribution is indicative of the prevalent form of the Nigerian creative economy in which music and film are the most commercially prominent subsectors.

Table 1: Demographic Profile of Respondents (n = 150)

Variable	Category	Frequency	Percentage (%)
Gender	Male	92	61.3
	Female	58	38.7
Age Group	18–24 years	18	12.0
	25–34 years	64	42.7
	35–44 years	46	30.7
	45 years and above	22	14.6
Educational Qualification	Diploma	24	16.0
	Bachelor's degree	71	47.3
	Master's degree	41	27.3
	Doctorate	14	9.4
Years of Professional Experience	1–4 years	38	25.3
	5–10 years	67	44.7
	11–15 years	29	19.3

	Above 15 years	16	10.7
--	----------------	----	------

Table 2: Distribution of Respondents by Creative Industry Sector

Creative Sector	Frequency	Percentage (%)
Music	46	30.7
Film	38	25.3
Literature	21	14.0
Digital Content Creation	27	18.0
Soft-Skills Education & Coaching	18	12.0
Total	150	100.0

Commonness of Copyright Violation.

Figure 2 shows the level of copyright violations among the creative industry players. The figure revealed that 7 out of 10 respondents had in one way or other experienced copyright infringement in one way or another through unauthorized reproduction, online piracy, illegal downloading, illegal performance in public and commercial use without consent. Only one out of three stated that they had not fallen victim to any kind of infringement.

This prevalence is an indication that the issue of copyright infringement is very prevalent in the creative industries of Nigeria. The outcome depicts the susceptibility of creative content in the cyber space where the contents can be copied and redistributed freely without permission. The discovery also shows the low efficiency of the current enforcement structures especially in cyberspace.



Figure 2: Copyright Infringement Prevalence among Professionals of the Creative Industry.

Loss of Revenue Mocked by Copyright Infringement.

Table 3 shows the economic effects of copyright infringement. As indicated in the table, respondents who had suffered infringement complained that they had lost an average of about 10,000 dollars per creator. The losses were traced to decreased sales, no-pay royalties, illegal streaming and downloading, usage of content on the digital platforms, and loss of licensing opportunities.

The findings show that the income of the creative professionals has a major negative impact due to copyright infringement. To a lot of independent creators and small creative companies, these losses are a significant percentage of their annual revenue. This discovery underlines the financial effects of lax copyright protection and points out at the financial vulnerability of creative entrepreneurs in Nigeria.

Table 3: Revenue Loss Attributed to Copyright Infringement

Revenue Loss Category (USD)	Frequency	Percentage (%)
Less than \$5,000	28	18.7
\$5,000 – \$10,000	47	31.3
\$10,001 – \$15,000	42	28.0
Above \$15,000	33	22.0
Average Estimated Loss per Creator	\$10,000	—

Business Sustainability of Copyright Protection as perceived.

Figure 3 provides the perceptions of the respondents regarding the relevance of copyright protection to the sustainability of business. As demonstrated in the figure, 80 percent of the respondents agreed or strongly agreed that copyright protection should be maintained to ensure that their creative businesses are sustained. Very few of them shared neutral or negative opinions about the relevance of copyright protection.

This finding shows that the creative professionals have good awareness of the role of copyright in protecting income and securing investment and making long-term business planning possible. The idea is that the creators do not consider copyright as a mere legal idea but as an essential economic instrument of defending creative work and securing professional life in an extremely competitive digital economy.

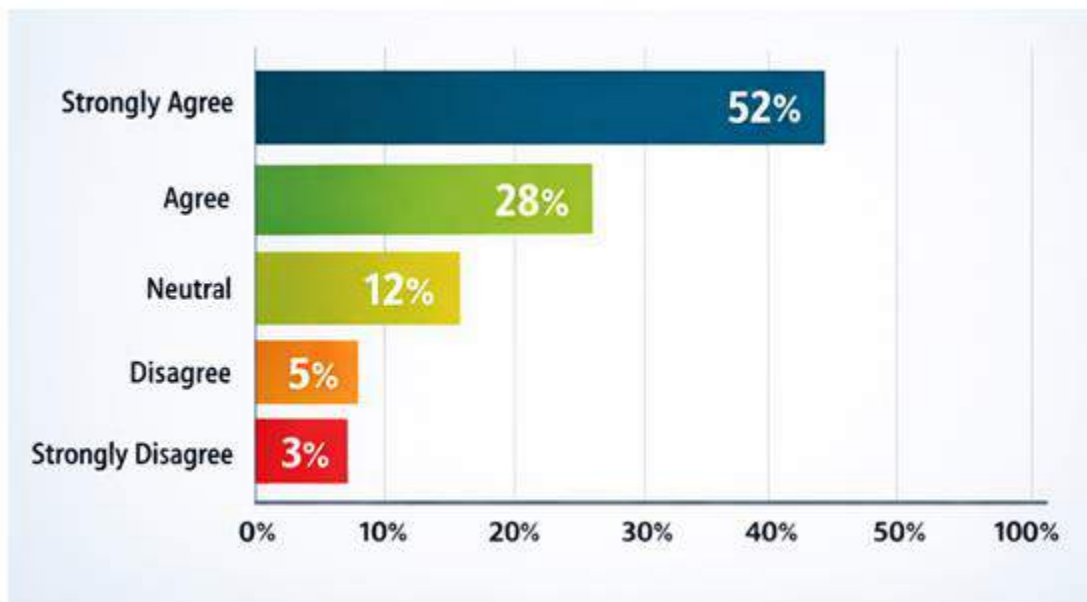


Figure 3: Perceived Significance Copyright Protection on Business Sustainability.

Effects of Copyright Protection on the Growth of Business Revenue.

Table 4 shows the connection between copyright protection and the increase in business revenues. The table shows that those respondents who indicated that they had access to good copyright protection systems in the form of a licensing agreement, a copyright registration, and a digital rights management system and legal support also indicated that they experienced greater rates of business revenue growth. The analysis indicates that an increase in copyright protection was related with a projected 25 percent growth in the revenue of a business.

This observation implies that creators can reinvest in production and develop their business and seek new market opportunities better when they can control the use of their creations and get the necessary compensation. This makes protection of copyright a major source of financial sustainability in the creative economy.

Table 4: Impact of Copyright Protection on Business Revenue Growth

Level of Copyright Protection	Mean Revenue Growth (%)	Standard Deviation
Low Protection	6.4	2.1
Moderate Protection	14.8	3.5
High Protection	25.2	4.7

Copyright Protection and Business Sustainability Relationship.

Having a regression analysis, Figure 4 shows how protection of copyright is correlated with the sustainability of a business. This is because the figure demonstrates that the degree of copyright protection has a statistically significant connection with such business sustainability indicators as the stability of income, the growth of business, the ability to invest, and the sustainability of the career in the long run.

According to the results of regression analysis, the better copyright protection, the higher the business sustainability of creative professionals can be predicted. It is this discovery that shows

that copyright is not primarily a legal protection, but also a strategic economic asset, which promotes entrepreneurship, innovation and industry development.

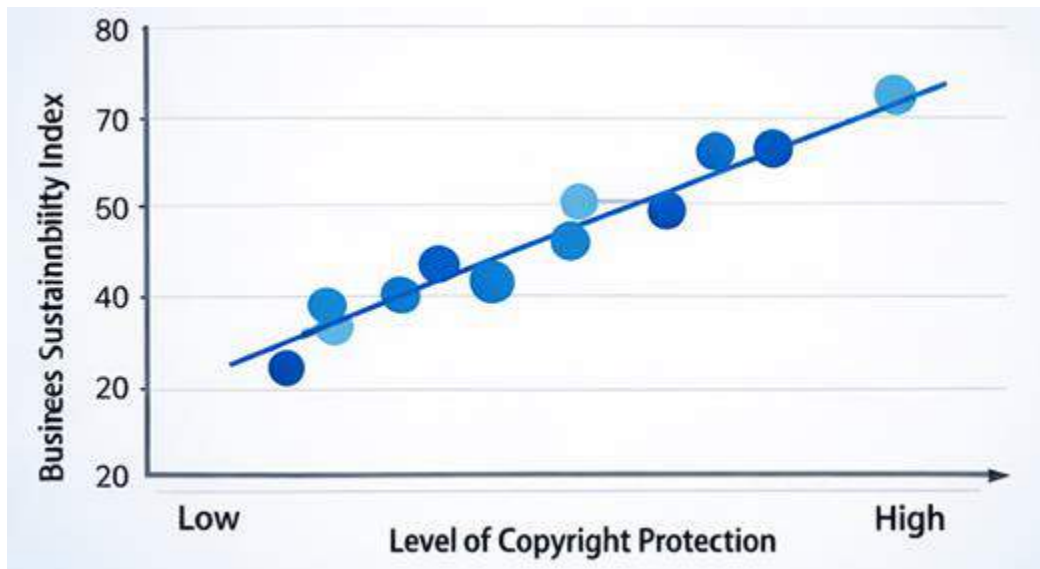


Figure 4: Copyright Protection and Business Sustainability: Relationship.

The findings show that copyright infringement is rampant in creative industries in Nigeria and causing massive financial losses to creators. Simultaneously, the attitude of creative professionals towards copyright protection as the key to business sustainability is quite strong, and empirical research proves that effective copyright protection is correlated with high revenues and better business development prospects. Such findings suggest that there is the serious necessity in enhancing copyright law enforcement, digital rights management systems, and institutional support mechanisms to safeguard creative work and encourage the sustainable development of the creative economy in Nigeria.

The results of this research will offer an all-inclusive insight into the condition of copyright protection and how it affects business sustainability among the Nigerian creative industries. The demographic situation of the respondents shows that the creative economy is dominated by young and middle-aged professionals who have formal education and experience in the industry several

years. This implies a professionally mature and economically active workforce, and the influence of copyright-related issues is of a special concern to the national productivity and workforce.

The sectoral breakdown of respondents indicates that music and movie are the key elements of creativity in Nigeria succeeded by creation of digital contents and soft-skills learning. Though it is smaller in size, literature is a significant part of the industry. Such distribution indicates the commercial presence of Nollywood and the Nigerian music industry within the international scene and the fast development of online creative services made by online platforms and distance learning.

The high rate of copyright infringement as demonstrated in Figure 2 indicates that 70 percent of the respondents have at some point in their lives infringed their creative work unknowingly. This rate of infringement validates the fact that the issue of copyright infringement is not a one-off issue but a systemic one that is afflicting most of the profession of creators. The prevalence of digital piracy, unlawful streaming, unlicensed reproduction and unauthorized public performance is an indication of how increased technological growth has in turn heightened the exposure of infringement despite the increased availability of creative work. The observation indicates that there is a poor enforcement culture where violators perform their activities without much fear of legal repercussions.

The economic effects of copyright infringement are further emphasized by the table 3 data on the loss of revenue. The mean loss of about 10,000 per creator is a huge financial drain especially to the independent artists and small creative businesses. To numerous respondents, this has resulted in low production levels, failure to invest in new projects as well as to lack competitiveness both locally and internationally. According to the findings, copyright infringement has a direct disastrous effect on the financial sustainability of creative occupations, as well as dishearten long-term professional dedication to the industry.

Figure 3 shows that respondents are in great agreement on the relevance of copyright protection to the sustainability of the business. The results indicate that creative professionals are well aware of the economic importance of intellectual property rights with 80 per cent of the respondents

agreeing and strongly agreeing that there is a need to protect copyright. This understanding suggests that creators do not simply regard copyright as a legal necessity but as a fundamental business tool that they need in order to secure incomes, attract investments and have a long career.

These perceptions are empirically supported by the relationship between copyright protection, and the increase of business revenues as presented in Table 4. Respondents who had high copyright protection recorded a very high growth in revenues than moderate or low protection. The 25 percent growth in revenue given when copyright protection is strong clearly shows that the correct management of rights, licensing, digital rights protection technologies, and legal enforcement measures can directly be converted to better financial results. This observation reaffirms that copyright protection is not merely a safeguard tool against infringement but an offensive tool to grow the business.

Figure 4 enhances this conclusion by showing the existence of positive and significant relationship between copyright protection and business sustainability indicators. The regression analysis has revealed that the greater the protection of copyrights, the greater the income stability, investment possibility, business expansion and long-term employment sustainability. The relationship highlights the importance of the use of copyright as one of the strategic economic assets in the creative industries. Having no proper protection, creative professionals are exposed directly to exploitation, fluctuations in income, and professional insecurity.

Altogether, the statistics demonstrate one obvious tendency: copyright infringement is very common, economically harmful, whereas a strong copyright protection is correlated with increased revenue, enhanced stability, and a sustainable increase of business. The conclusions presented in this study underscore the significance of more powerful institutional structures, digital rights management software, training of people in the industry, and enforcement mechanisms to protect the creative economy in Nigeria.

Conclusion

This paper looked at the overlap of copyright protection and business sustainability in Nigeria in the creative industries, and specifically in the industries of music, film, literature, and soft-skills

based creative service providers. The results reveal that the creative economy is fueled by young and professionally active workforce whose livelihood is largely pegged on safeguarding intellectual property.

The findings demonstrate that copyright violation is a widespread issue that is afflicting most creative practitioners in Nigeria. The rampant occurrence of piracy, illegal reproduction and illegal digital distribution has led to massive loss of revenue of an average of 10, 000 per creator. These losses undermine the financial basis of creative businesses, reduce the possibility of investing in new ventures, and endanger the sustainability of careers in the long term.

Meanwhile, the investigation indicates that creative professionals also have high awareness of the relevance of copyright protection. The overwhelming majority of the respondents consider copyright as a means of protection of income, investment guarantees, and continuation of business. Experimental evidence has revealed that the creators, who enjoy a better copyright protection, have higher revenue growth and business stability. The 25 percent growth in the revenue attributed to good copyright protection is an estimated figure that speaks volumes on the cost-effectiveness of efficient intellectual property systems.

The paper has thus found that protection of copyright is not just a legal requirement but a pillar to the industry development in the creative industry. Creators of original content face exploitation and the entire creative ecosystem becomes unsustainable in the digital age, where it is simple to copy and redistribute copyrighted material.

Nigeria needs to have an overall reform of its copyright, better enforcement system, digital rights management systems, and continuous education of the industry on intellectual property rights to guarantee long term development of the creative industries. The enhancement of the partnership between the government, creative industry associations, digital sites, and law institutions will play an important role in ensuring that the creative economy is robust enough to compete in the international digital market.

By protecting the creative labour and guaranteeing just rewards, copyright safeguarding will open up the entire economic potential of the creative industries in Nigeria and make the industry a sustainable applied source of national development, cultural diplomacy, and youth employment.

REFERENCES

1. Dooley, K., Peng, F., Neville, S., &McKibbin, J. (2024). Mind the gap: A scoping review of skills gaps for graduates in the creative industries. *Arts and Humanities in Higher Education*, 23(4), 330-349.
2. Carey, H., Florisson, R., & Giles, L. (2019). Skills, talent and diversity in the creative industries. *Creative industries policy & evidence centre*.
3. Weston, D. (2020). The value of ‘Soft Skills’ in popular music education in nurturing musical livelihoods. *Music Education Research*, 22(5), 527-540.
4. Munro, E. (2017). Building soft skills in the creative economy: Creative intermediaries, business support and the ‘soft skills gap’. *Poetics*, 64, 14-25.
5. Cerquetti, M. (2023). Building skills for cultural and creative sectors in the digital era: current needs, trends and challenges. *IlCapitaleCulturale: Studies on the Value of Cultural Heritage*.
6. Stone, G., & Kerry, M. (2023). *Your Career in the Media & Creative Industries: Building Employability Skills*. SAGE Publications Limited.
7. Nuccio, M., &Mogno, S. (2023). Creative and Digital Skills in Italian Cultural and Creative Industries. In *Mapping Digital Skills in Cultural and Creative Industries in Italy: A Natural Language Processing Approach* (pp. 95-131). Cham: Springer Nature Switzerland.
8. Mietzner, D., &Kamprath, M. (2013). A competence portfolio for professionals in the creative industries. *Creativity and innovation management*, 22(3), 280-294.
9. Flew, T. (2013). *Global creative industries*. John Wiley & Sons.
10. Lomteva, E., &Demidov, A. (2025). The Role of Media Education in Training Personnel for Creative Industries.

11. He, Y. (2024). *Graduates' employability in the creative industry in China: What competencies, qualities, and skills Chinese graduates with an undergraduate degree in Fine Art need for employment in China* (Doctoral dissertation, University for the Creative Arts).
12. Guide, A. UNDERSTANDING CULTURAL AND CREATIVE INDUSTRIES AND DESIGNING APPROACHES FOR ITS DEVELOPMENT.
13. Vukašinović, J. (2013). Creative economy in knowledge based economy. In *Electronic International Interdisciplinary Conference* (Vol. 2, No. 6, pp. 152-155).
14. Setiadi, B. R., & Suparmin, M. (2017, September). Providing Space for Creative Industry Sub-Sectors to Meet the Labor Market For Vocational School Graduates. In *International Conference on Technology and Vocational Teachers (ICTVT 2017)* (pp. 309-313). Atlantis Press.
15. Eiseman, S. E., & Eiseman, E. H. (2018). *Internships in the Entertainment Industry: From the Perspectives of Colleges and Universities, and Internship Employers* (Doctoral dissertation, University of Southern California).
16. Holzmann, V., & Mazzini, L. (2020). Applying project management to creative industries: The relationship between leadership style and project success. *Journal of Organizational Culture, Communications and Conflict*, 24(1), 1-17.
17. Agustina, Y., Winarno, A., Pratikto, H., Narmaditya, B. S., & Filianti, F. (2020). A creative economy development strategy: the case of Trenggalek creative network for Trenggalek Regency, Indonesia. *The Journal of Asian Finance, Economics and Business*, 7(12), 1111-1122.
18. Grushka, K., Lawry, M., Chand, A., & Kerrigan, S. (2020). Creative industries: Teacher perceptions of higher education study and job futures in regional and remote Australia. *australian art education*, 41(1), 29-52.
19. Wibowo, N. R. (2025). The Impact of Vocational High School Collaboration with Creative Industries on Graduate Job Readiness in the Digital Era. *Didaktika: Jurnal Kependidikan*, 14(2 Mei), 3103-3118.

20. Jaaniste, L. (2009). Placing the creative sector within innovation: The full gamut. *Innovation*, 11(2), 215-229.
21. Asena, S., Njuguna, A. G., & Nyakinya, J. (2026). Empowering young art entrepreneurs: lowering barriers for decent work in Kenya's creative industry. *Journal of Global Entrepreneurship Research*, 16(1), 2.
22. Choi, J. H. J., Payne, A., Hart, P., & Brown, A. (2019). Creative risk-taking: Developing strategies for first year university students in the creative industries. *International Journal of Art & Design Education*, 38(1), 73-89.
23. Mallia, K. L. (2019). *Leadership in the creative industries: Principles and practice*. John Wiley & Sons.
24. Ospina Cruz, N. G. (2019). Creative industries in Colombia. Bridging academia and professional practice.
25. Shaban, A., Vermeulen, F., & Handke, C. (Eds.). (2022). *Creative industries in India*. Taylor & Francis Group.