



## Building Cultural Resilience and Societal Value: A Socio-Educational Analysis of Creative Entrepreneurship in the Indonesian Music Industry

Mochamad Muchson<sup>1</sup>, and Hariyono<sup>2</sup>

<sup>1,2</sup>Postgraduate Program at Nusantara University PGRI Kediri, East Java, Indonesia

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### ABSTRACT

**Purpose of the study:** This study aimed to explain the role of Rafi Record within Indonesia's music industry and its contributions to economic, cultural, and educational development.

**Methodology:** Using a qualitative descriptive approach, data were collected through participatory observation, in-depth interviews, and documentation analysis. Rafi Record was deliberately chosen as the object of research located in Kediri City, East Java. The research subjects include the founder (who also serves as managing director), musicians, vocal trainers, technical staff (arrangers, sound engineers, editors), and administrative employees involved in daily operations.

**Main Findings:** The study reveals that Rafi Record has successfully transformed a music hobby into a multifaceted creative business encompassing production, entertainment, education, digital marketing, and intellectual property management. The transition from compact disc sales to digital distribution through YouTube and Instagram demonstrates adaptive entrepreneurship amid technological disruption. The findings highlight how micro-scale creative industries can achieve resilience and innovation by integrating cultural identity, digital literacy, and entrepreneurial management.

**Novelty/Originality of this study:** This research contributes to the literature on creative economy and music entrepreneurship by emphasizing digital transformation and education-based business diversification as key drivers for sustainability in creative industries.

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#### Corresponding Author:

Mochamad Muchson,  
Postgraduate Program at Nusantara University PGRI Kediri, Jalan Desa Manyaran, Banyakan, Manyaran, Kediri, East Java 64157, Indonesia.

Email: [mochamad.muchson@gmail.com](mailto:mochamad.muchson@gmail.com)

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### 1. INTRODUCTION

Entrepreneurship has been elevated to a fundamental topic, integrated into national agendas and educational curricula from basic through higher levels to cultivate an entrepreneurial mindset early on. At the community level, entrepreneurial activity is seen as a mechanism for empowering individuals and enhancing general welfare. Nationally, it contributes to economic structural strengthening, generating jobs, reducing poverty, and boosting national income and prosperity. An entrepreneur is defined as someone who creates, manages, and develops a business by taking risks and initiative in the face of new opportunities. Nationally, it strengthens economic structures, contributing to national income and prosperity, creating jobs, reducing poverty, and boosting exports [1].

Despite the strategic focus on enterprise, Indonesia's entrepreneurship rate stood at 3.47% of the total population in 2020, lagging behind neighboring ASEAN economies [2]. To achieve the national aspiration of elevating this ratio, accelerated growth is imperative, particularly within Small and Medium Enterprises (SMEs). This growth is increasingly channeled through the creative economy, a dynamic sector that relies on human

creativity and must constantly adapt to technological and cultural developments [3]. Entrepreneurship plays an important role in economic growth by forming various types of businesses that are appropriate to the times [4]. In other side, An entrepreneur is someone who creates, manages and develops a business or business by taking risks and taking initiative in the face of new opportunities [5].

Entrepreneurship can do business in all fields of business ranging from agriculture, industry, services including in the creative economy. The creative economy is the creation of products or services through ideas or thoughts, usually through competencies produced by formal schools, non-formal schools or hidden talents from birth [6]. The creative economy is a dynamic economic sector where the people in it must be able to adapt to developments. In Indonesia, There are 17 areas to develop the creative economy like applications, architecture; visual communication design; product design; design interior; photography; music; craft; culinary; fashion, publishing; movies, animations, videos; advertising; interactive games; performing Arts; art; TV, Radio [7]. The creative economy, which involves the arts, culture, creativity and creative industry sectors, can make a significant contribution to overall economic growth. Not only increasing GDP, the creative economy is also able to create new jobs [6], [8].

In Indonesia, the creative economy contributes IDR 1,100 trillion or 7% of the Gross Domestic Product with 8 million entrepreneurs [7]. There are three sectors that contribute the most to Gross Domestic Product such as culinary, fashion and craft by 75%. The role of the creative economy in Indonesia is in the third largest position after the United State with Hollywood and South Korea with K-Pop and Korean Drama. The contribution of the creative economy in 2021 is to contribute IDR 1.1534 trillion of the Gross Domestic Product or 7.3%, employment of 15.2% and exports of 11.9% [7].

The creative economy, which encompasses 17 distinct areas including music, contributes significantly to overall economic growth, creating new jobs and driving Gross Domestic Product Based on 2020 data, the creative economy contributes IDR 1,100 trillion, representing 7% of the national Gross Domestic Product, backed by eight million entrepreneurs . While three sectors—culinary, fashion, and craft—dominate 75% of this contribution, the national ambition demands growth across all creative domains. A critical focus must therefore be placed on non-dominant sectors, such as music, to achieve culturally and geographically equitable growth [7]. The successful transformation of micro-scale creative businesses, such as Rafi Record, operating in culturally embedded genres like dangdut and campursari, provides a model for localized resilience essential for meeting entrepreneurial targets while simultaneously preserving unique cultural resources.

Despite the growing body of research on the creative economy and entrepreneurship, few studies have explicitly examined how small-scale music enterprises in regional Indonesia integrate digital transformation, cultural identity, and social education into sustainable business models. Most previous works have concentrated on macro-level creative industry statistics or urban-centered cases, leaving a significant gap in understanding micro-level dynamics in rural or semi-urban contexts [9]. This study fills that gap by focusing on Rafi Record in Kediri, a unique case that bridges creative entrepreneurship with socio-educational empowerment. The novelty of this research lies in its dual analytical lens—linking cultural resilience with digital-based entrepreneurship—while its urgency stems from the accelerating need to preserve local creative heritage amid rapid technological disruption in the post-pandemic era.

## 2. LITERATURE REVIEWS

### 2.1. Cultural Identity and the Social Role of Dangdut and Campursari

Music is a multifaceted concept covering various types and genres , but its local expression often carries profound social weight. Rafi Record's specialization in dangdut and campursari is a conscious strategic choice to engage deeply with local Indonesian, particularly Javanese, cultural identity. These genres are inherently populist, serving as cultural vehicles for social commentary, regional identity expression, and collective celebration in community rituals and events.

By committing to these culturally specific genres, Rafi Record demonstrates a form of cultural stewardship. This commitment positions the company not merely as a commercial vendor but as a protector of local heritage, focusing on the depth of connection within its regional context rather than pursuing the breadth of globalized appeal. This dedication to cultural identity reinforces the enterprise's social value proposition and provides a stable cultural foundation upon which its entrepreneurial ventures are built. Rafi Record's success in formalizing and protecting this specific cultural output ensures that traditional art forms remain economically viable and relevant for future generations. This effort not only safeguards cultural heritage but also demonstrates how creative entrepreneurship can transform traditional artistry into a sustainable source of income and cultural pride for the community [10].

### 2.2. The Creative Economy and Social Enrichment

Creative economy is an economic activity that makes creativity, cultural heritage and the environment the foundation of the future [11]. The process of creating added value based on creativity, culture and the

environment is what adds value to an economy. The point is that productivity comes from creative people who rely on their scientific abilities. In other side, the strength of creative economy lies in creative ideas, knowledge and talent in transforming the wastes from less useful to economic-value added things [12]. Creative economy is the creation of added value based on ideas born from the creativity of human resources (creative people) and based on knowledge, including cultural and technological heritage [3].

The Creative Economy Development Model encompasses several key pillars, including resources, industry, financing, marketing, and technology and infrastructure. Central to its framework is an institutional focus, emphasizing the collaboration and coordination of various stakeholders. These stakeholders include government entities, businesses, intellectuals, and community members, each playing a vital role in driving the creative economy forward. By joining the collective expertise and resources of these diverse actors, the model seeks to unleash the full potential of creative industries and foster sustainable growth [3]. Through strategic investments in innovation, education, and infrastructure, the model aims to cultivate a dynamic ecosystem that empowers individuals and organizations to thrive in the creative economy landscape. There are 17 creative economic sectors, they are: 1) applications, 2) architecture, 3) visual communication design, 4) product design, 5) interior design, 6) photography, 7) music, 8) crafts, 9) culinary, 10) fashion, 11) publishing, 12) film, animation, video, 13) advertising, 14) interactive games, 15) performing arts, 16) fine arts, 17) TV and radio [13].

### 2.3. Understanding of Music

Music is defined as all kinds of creative businesses and activities related to education, creation/composition, recording, promotion, distribution, sale and performance of musical works of art [14]. In other hand, The concept of music is multifaceted and complex, with various dimensions and associations. Its profound impact transcends cultural boundaries, as evidenced by its characterization as "the universal language of mankind" [15]. Through melodies, rhythms, and harmonies, music has the power to evoke emotions, convey messages, and foster connections among individuals from diverse backgrounds. Whether through traditional folk tunes, classical compositions, or contemporary genres, music serves as a means of expression and communication, enriching human experiences across the globe [16]. Its ability to resonate with listeners on a deeply personal level underscores its enduring significance in societies throughout history.

The music industry is a complex field that encompasses aspects of society, culture, art, business, and technology [17]. Music business programs aim to teach students best business practices to prepare them for careers in the music entertainment industry [18]. Educational curricula in this field must adapt to the changing music marketplace and equip students with skills to navigate evolving conditions [4]. The digital age has significantly transformed the music industry through digital distribution and the integration of music services with other online products, challenging traditional business models [1].

Music is a universal language that is integrated into our daily lives. From the soulful classical music to the energetic rhythms of pop music, there are various types of music that offer deep experiences and influence our emotions and moods. Each musical genre has its own characteristics, combining unique elements such as melody, harmony, rhythm and lyrics. In this discussion, we will explore various types of music covering genres such as pop, rock, jazz, hip-hop, electronic, country, and many more. Record labels in the business focus on traditional music with types of dangdut and campursari songs. A song is more than a work of art; it is also a salable product, so it needs to be packaged properly. The packaging includes the singer who performed the song, the musical arrangement, the accompanying video clip, and the promotional efforts made. All of these elements play an important role in creating an attractive music product and succeed in attracting market interest. The right way to package songs can increase the chances of success in the music industry.

### 2.4. Digital Transformation and Changes in Societal Consumption Behavior

It's important for a song not to sink in the midst of competition for new songs that are currently popular. For that, the song must have creativity and innovation in the theme, title, lyrics, and tone. It's important for songwriters to think hard to find inspiration and create songs that stand out from the crowd [19]. Apart from that, record labels must also be productive in producing new songs that may be liked by the public [20]. However, the promotion of new songs that are not yet well-known becomes difficult because people tend to keep singing songs that are already well-known. Sometimes, people tend to like a song because the singer is already famous, not because of the actual quality of the song itself. This means that even if a new song is very good, but is sung by a singer who is not well known, it will be difficult for the public to accept it well.

People enjoy music that is already different, such as by using a streaming service. Music streaming has revolutionized the way we listen to and enjoy music. In the past, we needed to have physical collections such as compact disc or cassettes to listen to our favorite songs. However, with the advent of music streaming platforms, such as Spotify, Apple Music, and Deezer, we can now easily access millions of songs via the internet. Streaming music allows us to play our favorite songs anytime and anywhere, both via mobile and desktop devices. With a wide selection of genres, customized playlists, and recommendation features based on our music preferences, music streaming has become a convenient and enjoyable experience for music lovers around the world [17].

The shift to music streaming has revolutionized how people enjoy music, allowing access to millions of songs anytime and anywhere via platforms and mobile devices. Societal consumption behavior has thus moved from localized, mediated distribution (consignment sales from producer to agent) to a decentralized model where audiences exercise greater agency. This transformation not only changes listening habits but also compels local music entrepreneurs to innovate their marketing strategies and adapt to the demands of a borderless digital market [21].

### 3. RESEARCH METHOD

This research adopts a descriptive qualitative design [22] aimed at providing an in-depth understanding of entrepreneurial behavior and creative business strategies within the Indonesian music industry. The qualitative approach was chosen because it enables a contextual and interpretive exploration of social realities—particularly how individual creativity, business innovation, and digital transformation interact within the creative economy framework. The focus of this study is Rafi Record, a small-scale enterprise located in Kediri, East Java, which represents a successful case of local music entrepreneurship evolving into a multifaceted creative business.

The study employed both primary and secondary data sources. Primary data were collected directly through observation and interviews with Rafi Record's owner and staff members, providing firsthand insights into the enterprise's operations, creative processes, and managerial practices. Meanwhile, secondary data were obtained from official documents, including the company's notarial deed, business licenses, financial statements, tax reports, and intellectual property certificates, which together offered supporting evidence for validating and enriching the primary findings.

Three complementary data collection techniques were employed in this study, namely participatory observation, in-depth interviews, and documentation analysis [23]. Through participatory observation, the researcher was actively involved in Rafi Record's activities, including observing production processes, music lessons, live performances, and digital promotions. This immersive engagement allowed for the acquisition of naturalistic data related to organizational practices and creative interactions. In-depth interviews were then conducted with eight key informants, comprising the company director, two vocalists, two arrangers, one sound engineer, one administrative officer, and one marketing assistant. These semi-structured interviews explored various topics such as business motivation, innovation, challenges, digital adaptation, and perceptions of intellectual property protection, with each session lasting between 45 to 90 minutes and recorded with participants' consent. Finally, documentation analysis was carried out by examining relevant materials—such as song lyrics, teaching modules, promotional content, and legal documents—to cross-verify and strengthen the data obtained from observations and interviews.

Data were analyzed using the interactive model, which includes three major stages [24].

1. Data Reduction-selecting, simplifying, and categorizing data relevant to research themes such as entrepreneurship, innovation, and digital transformation;
2. Data Display-organizing the information into visual matrices, narratives, and thematic groupings for systematic interpretation;
3. Conclusion Drawing and Verification – identifying patterns and relationships among categories, followed by continuous verification to ensure analytical consistency.

NVivo qualitative analysis software was employed to assist in thematic coding and to enhance the transparency and traceability of data interpretation.

## 4. RESULTS AND DISCUSSION

### 4.1. Rafi Record's Operational Model and Social Vision

#### 4.1.1. Adaptive Strategy: From Physical Asset Management to Digital IP Management

Rafi Record demonstrates resilience through its strategic adaptation to market disruption. Between its establishment in 2014 and mid-2019, the company relied on a traditional physical distribution model, releasing five albums totaling 50,000 compact disc across Java, Bali, and Sumatra. However, in response to declining physical sales, the company fundamentally shifted its focus to digital distribution, using YouTube and Instagram as primary channels. This change represents a major entrepreneurial pivot from managing physical logistics and capital risk inherent in mass replication to managing intangible assets (digital content and Intellectual Property).

Table 1. The Economic and Social Shift: From Physical Distribution to Digital Monetization

Metric	Phase I: Physical Distribution (2014-Mid 2019)	Phase II: Digital Distribution (Post-2020)	Sociological Significance
Primary Product	Compact Discs	Digital Content (YouTube, Instagram)	Transition from reliance on centralized physical retail control to decentralized global accessibility.

Revenue Model	Consignment sales (lumpy income collected every six months)	Direct digital streaming and licensing (consistent monthly income)	Income stability enhances organizational resilience and capacity for long-term social investment.
Focus of Management	Supply chain, inventory, and physical distribution area	Intellectual property, content marketing, and audience engagement	Prioritization of legal protection and digital outreach over logistical concerns.

The consistent monthly income generated from digital monetization (IDR 10,000,000 per month from YouTube alone), alongside occasional licensing fees, provides the financial stability required for long-term survival. The digitalization of retailing influences shopping experiences and consumer behavior, forcing micro-businesses to become digitally literate to survive. Rafi Record's response—leveraging social media for promotion and direct interaction with fans—is a textbook example of adaptive, technology-driven growth, which is essential for entrepreneurship and economic growth.

#### 4.1.2. Embedding Cultural Identity and Social Values in Operations

Rafi Record utilizes its business segments to actively reinforce local cultural identity and social values. The enterprise's specialization in *dangdut* and *campursari* is intrinsically tied to its local context. By securing IPR for culturally specific original works, such as the songs *Soto Tamanan* and *Dudu Jaran Goyang*, the company validates the economic worth of local culture. This institutional protection, via trademark and copyright registration, reinforces the social value that tradition and creativity are assets worth rigorous protection and investment.

Furthermore, the involvement of Rafi Record in the live entertainment sector, specifically providing music for local functions like weddings, schools, and governmental events, anchors the business firmly within the community's social fabric. This ensures that the music performs its core function as an integral part of community ritual and collective cultural expression, thereby contributing to community engagement and cultural preservation.

#### 4.1.3. Rafi Record's Vision: A Nexus of Art, Social Development, and Education

Rafi Record's success is measured not only by its commercial viability but also by its commitment to educational and developmental goals. The overarching vision of the enterprise is implicitly focused on cultural stewardship and social sustainability through the creation of a localized, adaptable ecosystem for music talent development.

This social vision is explicitly realized through two key activities:

1. **Talent Development:** Rafi Record offers music lessons and courses in vocals and instruments for IDR 50,000 per meeting. While the monthly profit from this segment is small (IDR 500,000 net), the activity represents a high commitment to local Human Resource development. Music courses remain viable as long as they adapt to technological developments and provide a quality learning experience, serving a continuous societal need for musical expression.
2. **Knowledge Transfer and Curriculum Contribution:** The enterprise actively compiles teaching modules and textbooks for creative economics and entrepreneurship courses, using the Rafi Record case study itself as pedagogical material. This direct contribution to entrepreneurship education acknowledges the vital role of a strong education system in fostering economic development.

The financial structure demonstrates a **cross**-subsidization model for social good. The stable, high-volume income from digital content (YouTube monetization) ensures that the education arm remains viable despite its low profitability. Commercial success is strategically redirected to serve as a social investment in local skill enhancement and talent pipeline development, effectively transforming the business into an institution committed to cultural continuity and human capital development. This operational structure perfectly aligns the company's vision with tangible outcomes in social development, strengthening cultural identity, and reinforcing social values.

Rafi Record demonstrates resilience through its strategic adaptation to technological disruption in the music industry. Since its establishment in 2014, the company has evolved from relying on physical album distribution to adopting digital platforms such as YouTube and Instagram. This digital transformation not only stabilized income streams but also expanded audience reach, enabling sustainable engagement with both local and global listeners. Similar observations were made by Giri [25], who noted that digitalization offers micro-scale music enterprises greater access to broader audiences and minimizes dependence on traditional intermediaries. The consistent monthly income generated from digital monetization, along with occasional licensing fees, provides financial stability that supports long-term creative and educational initiatives. This aligns with Hesmondhalgh [26], who emphasized that streaming platforms can empower independent musicians when used strategically.

Beyond financial adaptation, Rafi Record's business model actively integrates cultural values into its operations. The company's focus on *dangdut* and *campursari* highlights its commitment to preserving Javanese

musical traditions while commercializing them through digital channels. The registration of intellectual property rights (IPR) for original works such as *Soto Tamanan* and *Dudu Jaran Goyang* reflects the recognition that traditional culture can be both protected and monetized. According to Rentschler [27], such cultural entrepreneurship bridges creativity and commerce, ensuring that heritage-based art forms remain economically viable in modern contexts. Rafi Record's activities, including performing at weddings, community events, and educational institutions, demonstrate how local enterprises can strengthen cultural resilience while fulfilling entertainment and educational functions.

Rafi Record's success is also rooted in its educational initiatives. The company runs music courses and workshops to nurture local talent, offering lessons in vocals and instrumental performance. Although these programs generate modest financial returns, they contribute substantially to human resource development in the creative sector. This educational dimension aligns with [1], who argue that entrepreneurship education fosters innovation, adaptability, and social responsibility—key attributes for sustaining the creative economy [28]. The company's preparation of teaching modules and course materials, based on its own operational experiences, further demonstrates the integration of business practice into pedagogical content. This dual role—as a commercial enterprise and educational institution—reflects the principles of socially embedded entrepreneurship described by Hracs et al., [29].

The case of Rafi Record also underscores how digital technology influences societal consumption behavior. The shift from physical compact disc to streaming platforms has transformed how audiences access and value music. People now enjoy millions of songs instantly through mobile devices, signaling a move from localized, mediated distribution to a decentralized and participatory model where consumers exercise greater agency. This transformation not only changes listening habits but also compels local music entrepreneurs to innovate marketing strategies and adapt to the demands of a borderless digital market [25], [26]. By responding proactively to this shift, Rafi Record exemplifies how micro-enterprises can survive and even thrive in the era of Industry 4.0.

The findings further reveal that Rafi Record's operations extend beyond profit generation toward community empowerment. By employing musicians, sound engineers, and administrative staff, the company contributes to job creation and local welfare. Its consistent revenue from digital platforms supports training activities and enables fair compensation for employees. Such models demonstrate that creative entrepreneurship can serve as a tool for inclusive growth, reducing the dependency of local artists on unstable income sources. This observation supports by Rentschler [27] and Hracs et al., [29] argument that community-based creative enterprises play a pivotal role in sustaining regional economies and cultural ecosystems.

Finally, institutional integrity remains central to Rafi Record's long-term sustainability. The company complies with national regulations by securing intellectual property certificates and fulfilling tax obligations. This legal and ethical commitment strengthens public trust and positions the enterprise as a model of responsible creative entrepreneurship. As Berta & Robu [30] and Sherwood [31] emphasized, intellectual property protection and corporate transparency are critical for building sustainable creative industries. Through its practices, Rafi Record demonstrates how cultural enterprises can maintain artistic authenticity, economic resilience, and social responsibility in an integrated and sustainable manner.

## 5. CONCLUSION

This study aimed to explain the role of Rafi Record within Indonesia's music industry and its contributions to economic, cultural, and educational development. The findings show that Rafi Record successfully integrates creative entrepreneurship with cultural preservation and digital innovation, transforming a small local enterprise into a model of sustainable creative economy. Its adaptive shift from physical to digital distribution has strengthened both financial stability and audience engagement, while its commitment to education through training and music courses contributes to human capital development and social empowerment.

In accordance with the study's objectives, the results confirm that local creative enterprises such as Rafi Record can become catalysts for cultural resilience and community-based economic growth when they balance artistic authenticity with entrepreneurial management. The combination of cultural identity, digital transformation, and educational engagement forms a strategic triad that sustains both creative and social value. This synergy exemplifies how the creative economy can serve not only as a business sector but also as a social movement that enhances cultural continuity and inclusive development.

Based on these conclusions, several recommendations can be proposed. First, policymakers and educational institutions should formally integrate successful micro-scale cultural enterprises like Rafi Record into national creative economy curricula to promote context-based entrepreneurship learning. Second, government agencies should provide financial and technological support for local creative industries to expand their digital literacy and intellectual property protection capacities. Third, collaboration between creative entrepreneurs, universities, and communities should be strengthened to ensure sustainable cultural transmission and innovation.

For future research, scholars are encouraged to conduct more extensive comparative studies involving other regional music enterprises to explore variations in adaptation strategies across different cultural settings. Longitudinal and ethnographic research could also examine how digital transformation reshapes the creative identities, consumption patterns, and social roles of local artists in Indonesia's evolving music ecosystem.

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