



THE CONTRIBUTION OF INTELLECTUAL PROPERTY AWARENESS AND THE MOTIVATION OF COMIC CREATORS TO PRODUCT INNOVATION

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Abstract. Comics fall within the creative industry and have economic value in society in addition to the artistic sector. The comic industry must be acknowledged as a source of creative works with commercial worth and legal protection. In order to measure comprehension of comics as a component of the creative business, it is vital to comprehend the function of intellectual property rights awareness and the motivation of comic authors to innovate in developing their goods. The population of this research is high school/vocational school and university students in Indonesia. The sample was selected by simple random sampling and obtained from 64 people. Data collection techniques used questionnaires, then processed using descriptive and inferential statistics with multiple linear regression techniques. The study results show an awareness contribution to intellectual property rights and comic creators' motivation to develop comic product innovation. Currently, the comic industry has become a significant business and a source of material for other creative industry sectors. Behind it all, two main problems were identified in this industrial sector, namely: (1) the general public's ignorance of intellectual property rights, and (2) the lack of publication in the comic industry sub-sector which caused it to be less well known and in demand by the public. This finding can increase the country's comic industry and significantly contribute to Indonesia's creative economy.

Keywords: Intellectual property rights, Creative industry, Comic development innovation, Comic development motivation, Comic creators

1 Introduction

We need to realize that comics' current existence cannot be underestimated. Comics have become big businesses and a material source for various creative industry sectors. Not only are comics utilized for pleasure purposes, but they are also employed for strategic purposes, such as in the field of education (Adnan et al., 2019; Mataram et al., 2021; Murray & Nabizadeh, 2023; Nedzinskaitė-Mitkė, 2022) and the political field (Fung & Erni, 2013; Idowu & Ogunnubi, 2022; Tembo et al., 2022).

Comics are closely related to craft and process, inspiration and influence, status and prestige, publishers, literature, art, culture, life, and creativity (Klaehn, 2022b, 2023a). Klaehn (2022d,2023b) also explores his work, career, and influence in comics as a creative industry based around the visual arts, relations of production, communication, interaction, interpretation, and collaboration between writers and readers. Benneworth & Dauncey (2016) examines the interaction between "creative industries" and "culture policy" and discovers that this area is complicated, politicized, and sometimes emotionally charged. Meanwhile, (Nedzinskaitė-Mitkė,2022) reveals that the creative aspects of comic media can be used to communicate various visual aspects effectively. Therefore, efforts are needed to maintain the creativity of comic creators in the economic, cultural, and industrial contexts, such as policies, funding, and production companies (Mills, 2016).

Klaehn (2022c) discusses the comic market's economics; future trends in the creation, production, and distribution of comics and graphic novels; comics in terms of content, value, direct market versus mass market, freelancing, crowdfunding, adaptation, multimedia, streaming, and digital platforms; licensed comics; and 'indie comics'. Further, Klaeh (2022a) researched 'indie comics' concerning 'mainstream' corporate intellectual property, the vocabulary, and terms commonly used to discuss and talk about comics, influences and inspiration, and American heritage and influence. Despite technological advances, traditional printed comic books remain exclusive to most comic artists interested in creating and publishing their material (Sidogi, 2021). Internet distributed comics have evolved as an alternate approach for comic creators looking to integrate their work into the mainstream creative economy.

Like the music and film industries, the comic industry has joined the digital market and is facing unfair competition from illegal sources. This remains the case even though the production of this form of comic entertainment is relatively cheap compared to other audio-visual media products (Nedzinskaitė-Mitkė, 2022). Piracy negatively affects comic sales, especially for limited series (Hardy, 2021). With the new digitally distributed comics set at the same price level as their printed counterparts, fans who do not want to pay the full price for a hard copy are likelier to use pirated sources rather than legitimate digital channels. On the other hand, comic piracy can indirectly bring some positive impacts (Hardy, 2021), because this aspect can improve the negotiating position of comic writers, which needs to be studied further. Online copyright laws are a significant concern for many in the creative industry. Independent artists often rely on sharing their work on social media and content-sharing sites, leaving it open to theft or misuse (Dowthwaite et al., 2016).

Based on this explanation, problems were identified in the comic industry related to intellectual property and the motivation of comic creators to innovate. This prompted us to research to (1) determine the contribution of intellectual property awareness and motivation

of comic creators to product innovation and (2) measure understanding of comics as a part of the creative industry.

2 METHOD

This quantitative research makes high school and college students in Indonesia the population. Simple random sampling was used in sample selection, and 64 respondents were obtained from various regions in Indonesia. The research respondents have diverse backgrounds, as presented in Table 1. This variety enhances the study's findings, allowing them to represent the actual situations in the field regarding the themes researched.

Table 1. Respondent Demographic Data

No	Attribute	Number	Percentage
1	Gender		
	Man	31	48.44%
	Woman	33	51.56%
2	domicile		
	Jakarta	19	29.69%
	Banten	7	10.94%
	West Java	36	56.25%
	East Java	1	1.56%
	West Papua	1	1.56%
3	Study Level		
	Senior High School	6	9.38%
	Vocational School	18	28.13%
	Diploma	40	62.50%
4	Major		
	Media Production	39	60.94%
	Game and Software Development	3	4.69%
	Multimedia, Visual Communication Design	6	9.38%
	Business (Creative Business, International Business)	4	6.25%
	Health (Medical Laboratory Technology, Pharmacy, Nursing)	9	14.06%
	Senior High School (natural science, social science)	3	4.69%

This study employed a questionnaire comprising 40 statements on a Likert scale (SD: strongly disagree, D: disagree, N: neutral, A: agree, SA: strongly agree). Rasch model analysis is used to evaluate the quality of the questionnaire and the responses provided by respondents. It is known that Cronbach's alpha value = 0.94 > 0.80, which is very good. This value measures reliability, namely the interaction between the person and the item. This is supported by the personal reliability value = 0.92 and the item reliability value = 0.93, located in the interval 0.91-0.94, which is classified as very good. Consequently, it can be said that the instrument's item quality and the consistency of the respondents' responses are outstanding.

The four factors in this study are awareness of intellectual property rights, motivation to develop comic products, innovation in developing comic products, and understanding of comics as a creative industry. The initial goal of the study was to determine how the understanding of intellectual property rights and motivation for creating innovative comic products influenced each other. As a result, the dependent variable is innovation in developing comic products, whereas the independent variables are awareness of intellectual property rights and motivation to develop comic products. Multiple linear regression is the method of data analysis that has been applied. The study's second objective is to examine students' perceptions of comics as a component of the creative industry. Descriptive statistics assess the diverse perceptions of comics as a creative industry, which can enhance the study findings.

3 RESULTS AND DISCUSSION

3.1. Results

Table 2. Innovation in Developing Comic Products

No	Statement	SD	D	N	A	SA
1	Sources of ideas for designing comics are abundant in Indonesia	0.00%	3.13%	20.31%	37.50%	39.06%
2	It's easy for me to find ideas for comic development in Indonesia.	1.56%	9.38%	40.63%	29.69%	18.75%
3	Established comics will influence me to develop new comics.	0.00%	4.69%	23.44%	45.31%	26.56%
4	The presence of a large comics studio will influence the development of new comics.	0.00%	1.56%	10.94%	26.56%	60.94%
5	I will tend to design comic genres that I like	0.00%	3.13%	21.88%	26.56%	48.44%

6	I have always been consumer-oriented when designing comics.	0.00%	3.13%	29.69%	51.56%	15.63%
7	During Covid-19, Indonesia's comic industry saw disruptions in creativity and innovation.	6.25%	14.06%	35.94%	20.31%	23.44%
8	In 2023 or after the epidemic, comic creators will innovate more.	0.00%	0.00%	26.56%	39.06%	34.38%
9	My childhood experience shaped the idea of designing comics.	3.13%	7.81%	34.38%	29.69%	25.00%
10	The comic development creative process can be built by discussing.	0.00%	3.13%	9.38%	29.69%	57.81%

Respondents' innovation in developing comic products is presented in Table 2. 76.56% of respondents stated that the sources of ideas for designing comics abound in Indonesia, so 48.44% of respondents found them easy. The idea of designing comics is usually obtained by 54.69% of respondents from their childhood experiences. Most respondents (87.50%) agreed that discussing these ideas could develop the creative process of making comics. 71.88% of respondents thought that established comics affected the new comics they developed, and 87.50% of respondents thought that the presence of a large comic studio also influenced the development of new comics. As much as 75.00% of respondents design comics according to their preferred genre, and 67.19% are oriented toward consumer interest. During Covid-19, 43.75% of respondents thought that the creativity and innovation of comic creators in Indonesia were disturbed. After the post- pandemic, most respondents (73.44%) agree that comic creativity and innovation are expected to revive. This indicates that the comic industry's growth was hampered during the pandemic. This industry will likely grow again after the pandemic by looking at the existing trends.

Table 3. Motivation for Developing Comic Products

No	Statement	SD	D	N	A	SA
1	I read and design comics as a medium for conveying messages.	4.69%	9.38%	23.44	34.38	28.13
2	I create comics to pass the time while I'm not working.	7.81%	17.19%	25.00%	29.69%	20.31%
3	The significant factors that motivate me to create comics are player interaction and competition.	1.56%	7.81%	48.44%	25.00%	17.19%
4	Comics have a very potential market niche in Indonesia.	1.56%	1.56%	28.13%	40.63%	28.13%

5	The popularity of smart devices in Indonesia and the need for each user to read digital comics.	0.00%	0.00%	21.88%	29.69%	48.44%
6	I have been a comic reader since childhood on various platforms.	6.25%	15.63%	35.94%	20.31%	21.88%
7	I want to work for a significant comics studio.	15.63%	20.31%	37.50%	14.06%	12.50%
8	I want to be recognized as a creative or innovative individual.	4.69%	1.56%	15.63%	32.81%	45.31%
9	I am inspired by figures or public figures that I admire.	0.00%	6.25%	25.00%	29.69%	39.06%
10	I'm not satisfied with the comic variant currently available.	7.81%	10.94%	40.63%	26.56%	14.06%

Respondents' motivation in developing comic products is presented in Table 3. It can be seen that 62.50% of respondents aim to design comics as a medium for conveying messages. Some respondents (50.00%) develop comics as entertainment to fill their free time. 42.19% of respondents stated that interaction and competition with other comic creators were the main variables that prompted them to design comics, while even more (48.44%) considered them routine. 42.19% of respondents have enjoyed comics since childhood on various platforms, but only 26.56% of respondents aspire to work in large comic companies. This indicates that the comic industry and comic creators are still underestimated and considered a less promising profession. Even though this profession is very promising with the wide opening of the country's creative industry, which is supported by increasingly sophisticated technological developments. There needs to be a change in the mindset of the Indonesian people regarding this matter. 78.13% of respondents want to be known as innovators or creative people. 68.75% of respondents were inspired by figures or public figures they admire. Due to the prevalence of smart devices and the requirement that each user read digital comics (78.13%), most respondents (68.75%) claimed that Indonesia has a potential market niche for comics. Yet, just 18.75% of respondents are pleased with the accessible comic versions, leaving the rest 40.63% to describe them as "mediocre." This shows that the comic book market can still not satisfy customer demand despite its expansion.

Table 4. Awareness of Intellectual Property Rights

No	Statement	SD	D	N	A	SA
1	I am familiar with the meaning and applications of intellectual property	3.13%	7.81%	18.75%	43.75%	26.56%

2	I know how crucial intellectual property is to safeguard those working in the creative sectors.	0.00%	1.56%	14.06%	42.19%	42.19%
3	I am aware of how crucial intellectual property is, particularly for creators of comics.	1.56%	1.56%	17.19%	34.38%	45.31%
4	I am pleased with how Indonesia has implemented intellectual property rights thus far in the creative industry.	0.00%	4.69%	32.81%	32.81%	29.69%
5	I know that a comic's copyright has to cover various things.	0.00%	0.00%	14.06%	34.38%	51.56%
6	I know certain information will be kept as trade secrets as comics grow.	0.00%	4.69%	21.88%	31.25%	42.19%
7	Patents and brand rights are crucial when creating a comic.	0.00%	0.00%	14.06%	18.75%	67.19%
8	I know what forms of copyright infringement on comics are.	1.56%	4.69%	29.69%	26.56%	37.50%
9	Indonesia is one of the countries with the highest piracy cases in Asia.	0.00%	3.13%	25.00%	29.69%	42.19%
10	Piracy is very detrimental to the comics industry.	0.00%	1.56%	4.69%	14.06%	79.69%

Respondent's awareness of intellectual property rights can be seen in Table 4. 70.31% of respondents understand the definition and examples of intellectual property, 84.38% of respondents understand the importance of intellectual property as a means of protection in the creative industries, and 79.69% of respondents know the importance of intellectual property, especially for comic creators. Respondents know that in the intellectual property of a comic, various things must be protected, for example, copyrights (85.94%), trade secrets (73.44%), as well as trademarks and patents (85.94%). 64.06% of respondents are aware of forms of copyright infringement on comics, and 93.75% of respondents are aware that piracy is very detrimental to the comic industry. On the other hand, most respondents (71.88%) thought Indonesia was one of the Asian nations with the most fantastic piracy rates. Naturally, this affects respondents' perceptions of Indonesia's implementation of intellectual property rights in the creative sectors. Only a few (4.69%) respondents were displeased, whereas most respondents (62.50%) believed it was anticipated. Applying intellectual property rights in Indonesia's creative industries can be pushed forward thanks to these results.

Table 5. Understanding Comics as a Creative Industry

No	Statement	STS	SD	D	N	A
1	I know comics application and development is a sub-sector of the creative economy.	1.56%	3.13%	23.44%	31.25%	40.63%
2	I am aware that Indonesia's comic industry plays a crucial role in the growth of the nation's creative sector.	0.00%	3.13%	34.38%	35.94%	26.56%
3	During the Covid-19 epidemic, the comics sector was a bulwark for expanding Indonesia's creative economy.	0.00%	7.81%	40.63%	23.44%	28.13%
4	I am aware of the steps involved in creating a comic.	1.56%	10.94%	32.81%	31.25%	23.44%
5	I can distinguish the genre/type of comic.	0.00%	3.13%	20.31%	34.38%	42.19%
6	I can understand the types of comics.	1.56%	7.81%	28.13%	35.94%	26.56%
7	I know (at least three) the biggest comic creators in Indonesia.	6.25%	23.44%	26.56%	17.19%	26.56%
8	I am familiar with Indonesian comics that have gained popularity abroad.	3.13%	15.63%	31.25%	21.88%	28.13%
9	I am aware of Indonesia's most popular comic media.	4.69%	9.38%	34.38%	18.75%	32.81%
10	I am the most popular comic media consumer in Indonesia.	6.25%	26.56%	20.31%	23.44%	23.44%

Table 5 shows how respondents saw the creative industry of comics. 71.88% of respondents know the application and development of comics as one of the creative economy sub-sectors. Thus, 62.50% of respondents believe that Indonesia's comedic environment significantly impacts the growth of the country's creative sector. 51.56% of those surveyed during the Covid-19 outbreak said that the country's comic book developers encouraged the development of Indonesia's creative economy. Most respondents (54.69%) are aware of the stages in comic design, (76.56%) can distinguish between different comic book genres and types, (62.50%) are familiar with the different types of comics, (43.75%) can name at least three of Indonesia's largest comic book publishers, (50.0%), and (51.56%) can name the country's most popular comic book. This section needs to focus on a few key points: (1) quite a few respondents (29.69%) don't know at least the three biggest comic creators in Indonesia; (2) quite a few respondents (18.75%) are unaware of Indonesian creators' comics that have gained international traction; and (3) only 46.88% of respondents are actual consumers of the most well-liked comic media in Indonesia. This is an intriguing discovery

because many respondents are unfamiliar with Indonesia's major comic businesses, are uninformed of global comics by the nation's youth, and are not consumers of the most popular local comics. This issue demonstrates that the comics industry's niche is not as well-known as other niches in the creative business due to a lack of publicity.

Table 6. Simple Correlation

		Innovation	Motivation	IP
Pearson Correlation	Innovation	1.000	0.691	0.682
	Motivation	0.691	1.000	0.565
	IP	0.682	0.565	1.000
Sig. (1-tailed)	Innovation	.	0.000	0.000
	Motivation	0.000	.	0.000
	IP	0.000	0.000	.

Furthermore, research was done to determine the impact of awareness on intellectual property rights and motivation for innovation in developing comic products. Multiple linear regression is the method of data analysis that has been applied. Based on the test, it can be concluded that the classical assumptions, i.e., the normality of the residual distribution, homoscedasticity, and the absence of multicollinearity, are fulfilled so that multiple linear regression techniques can be used.

Table 6 shows the relationship between motivation (X1) and innovation (Y) is 0.691 with a Sig. $0.000 < \alpha = 0.05$, then H_0 is rejected. This shows a significant positive correlation between motivation (X1) and innovation (Y). The same thing also happened to the relationship between IP (X2) and innovation (Y).

Furthermore, by looking at Table 7, a multiple linear correlation coefficient (R) of 0.776 is obtained. Based on the significance test of multiple linear correlation coefficients with the F test, Sig. F Change = $0.000 < \alpha = 0.05$, then H_0 is rejected. This shows that there are multiple linear correlations between motivation (X1) and IP (X2) with significant innovation (Y). Moreover, the coefficient of determination (R^2) is 0.603 or 60.3%. This shows that the independent variables motivation (X1) and IP (X2) together contribute to forming the dependent variable innovation (Y) of 60.3%. In contrast, additional unstudied factors affect the remaining 39.7%.

Table 7. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df ₁	df ₂	Sig. F Change
1	0.776	0.0603	0.589	2.989	0.603	46.232	2	61	0.000

Tabel 8. ANOVA

Model	Sum of Squares	df	Mean Square	F	Sig.
Regression	825.887	2	412.944	46.232	0.000
Residual	544.847	61	8.932		
Total	1.370.734	63			

Table 8 shows the significance test of multiple linear regression with the F test, obtained $F = 46.232$, $df_1 = 2$, $df_2 = 61$, and $\text{Sig. } 0.000 < \alpha = 0.05$, then H_0 is rejected. This shows that the multiple linear regression between the independent variables of motivation (X_1) and IP (X_2) with the dependent variable innovation (Y) is significant. Furthermore, Table 9 shows the regression constant (y -intercept) is 12.909, the regression coefficient X_1 is 0.332, and the regression coefficient X_2 is 0.349, so the regression equation is $\hat{Y} = 12.909 + 0.332X_1 + 0.349X_2$.

Table 9. Coefficients

Model	Unstandardized Coefficients		Standardized Coefficients	Sig	
	B	Std. Error	Beta		
1 (Constant)	12.909	2.879	4.483	0.000	
Motivation	0.332	0.072	0.449	4.588	0.001
IP	0.349	0.080	0.429	4.385	0.002

Table 9 also displays the regression coefficient's significance test. In the independent variable motivation (X_1), the value of $t = 4.588$ is obtained with $\text{Sig.} = 0.000 < \alpha = 0.05$,

then H_0 is rejected, and it can be concluded that the regression coefficient on motivation (X_1) is significant.

In other words, there is an influence between motivation on innovation in developing comic products. The same thing happened to the independent variable IP (X_2). In other words, IP impacts innovation while creating comic-related items. Reviewing the predictor contribution, including effective contributions (EC) and relative contributions (RC), strengthens this conclusion. The effective contribution of the motivation variable is $EC(1) = (0.449)(0.691) = 0.3103$ with the relative contribution of $RC(1) = (0.3103)/(0.603) = 0.5146$. This shows the effective contribution of the independent variable motivation (X_1) in shaping innovation (Y) of 31.03%, which is 51.46% in relative terms. Meanwhile, the effective contribution of the IP variable is $EC(2) = (0.429)(0.682) = 0.2927$ with a relative contribution of $RC(2) = (0.2927)/(0.603) = 0.4854$. This shows the effective contribution of the independent variable IP (X_2) in shaping innovation (Y) of 29.27%, which is 48.54% in relative terms. It is clear that the two independent variables, namely motivation and IP, have made many contributions to forming the innovation variable.

3.2. Discussion

The globalization of the market and the current uncertainty prevailing in business has consequently brought the most challenging requirements for comic creators regarding their level of innovation. Therefore, to survive and stay in the market, comic creators constantly create product innovations and implement legal measures that protect intellectual property rights for innovations. This will encourage and improve innovation (Yesenia et al., 2015). This is in line with Chen & Puttitanun's (2005) opinion, which states that innovation in developing countries increases with the protection of IPR. Yet, motivation also affects creative performance, and innovative ideas frequently result from creative thinking (Aldahdouh et al., 2019; Trott, 2017; Wiwesa et al., 2022). This explanation strengthens the results of this study which show that there is a role of awareness of intellectual property rights and the motivation of comic creators in innovating in developing their products.

Preventative protection is offered by regulations on financial rewards for participants in the creative industries who register their intellectual property rights (Bagja & Saudi, 2020; Mashdurohatun et al., 2021; Wiwesa et al., 2022). Unfortunately, the best execution of this is hampered by the lack of public awareness and understanding of the value of IPR (Asri et al., 2020; Wiwesa et al., 2022). Because so many people are ignorant of the various ways that comics are violated by copyright, there is a lack of understanding of intellectual property rights' role in creativity when making comic goods. Most people believe Indonesia is one of the Asian countries with the most fantastic piracy rates. This problem results in the level of satisfaction of respondents with the implementation of intellectual property rights in creative industries in Indonesia, which ultimately leads to awareness of intellectual

property rights. Applying intellectual property rights in Indonesia's creative industries can be pushed forward thanks to these results.

Intellectual property laws are acknowledged to be able to protect the work of creative industry players. Still, on the one hand, this regulation turns out to be a significant problem for many people in the creative industries, especially regarding online copyright laws (Dowthwaite et al., 2016). Sharing their work on social media and content-sharing websites is a common strategy for independent artists (Dowthwaite et al., 2016; Sidogi, 2021), leaving their work open to theft or misuse. Comic animation distributed online has become a substitute and curative method for comic creators looking to introduce their work to the mainstream creative sector. Online animation has fostered a new virtual world-based fan culture (Sidogi, 2021). Although most artists know the protections offered by copyright, many believe these protections are not always necessary or valuable in the creative environment in which they operate. They struggle to maintain control of the copyrights of their works with little assistance and limited resources. While artists are upset about actual theft and the removal of attribution, they acknowledge that to continue offering comics for free online, they must accept particular infringements.

Other intellectual property rights issues have also been investigated (Schroff, 2019). Commercial intermediaries like Disney have become the primary copyright holders in an environment where heavy investment is required to turn comics into cross-media success. They guarantee total control over all monetization-related factors by maintaining copyright control. However, this is not the sole path to economic success on a larger scale. In direct opposition to modern copyright theory, Mangaka (creators of comic books) in Japan maintain their copyrights (Schroff, 2019). The function of copyright law is unaffected by the differences between Japan and the EU/US, and failing to obtain rights is a decision rather than a necessity. Conversely, the competitive Manga market combined with Japan's unique publishing rights and social control best explains why Manga is booming, and Mangaka retains its rights. By looking at the success of other countries in protecting their intellectual property rights through the various strategies they have developed, Indonesian creative industry players, especially comic creators, can consider this in developing a strategy to protect intellectual property rights.

On the motivational aspect of comic creators, only 26.56% of respondents aspire to work in large comic companies. This indicates that the comic industry and comic creators are still underestimated and considered a less promising profession. Even though this profession is very promising, with the wide opening of the creative industry in the country and supported by increasingly sophisticated technological developments. Due to the widespread usage of smart devices and the desire for each user to read digital comics, Indonesia has an up-and-coming market for comics. Even today, Indonesian people are not satisfied with the existing comic variants. This indicates that the growth of the comic industry is still not meeting consumer needs. Therefore, it is necessary to change the mindset of the Indonesian people

regarding this matter so that the creative industries can progress and produce products that meet the needs of the local market and compete at the international level. In an internationalization effort, Yecies et al. (2020) illustrate that the rise of the webtoon industry in South Korea is due to fan translators who have contributed to the transformation of this entrepreneurial digital comic format. Cultural intermediaries localize content and cultivate new audiences through 'collective innovation'. This strategy can certainly be a consideration for comic industry players in expanding their market.

Internal and external factors from comic creators heavily influence comic innovation. Sources of ideas for designing comics abound in Indonesia, so it's easy for comic creators to find them. The idea of designing comics is usually obtained from the childhood experiences of comic creators. Through discussion of these ideas, the creative process of comic creators can be built. Tsai (2016) initiated this through shared resources and shared ideas by advocating the development of network technologies and applications. Using this technique, comic book writers may create comics that fit their favorite genre and focus on readers' interests.

On the other hand, platforms are frequently viewed as industry disruptors in various sectors, including entertainment, transportation, and lodging. Yet, in the creative industry, disruptions typically concern the means of content distribution (such as Netflix or Spotify) rather than the material itself (Trabucchi & Magistretti, 2020). The creative industries that describe "knowledge platform strategies" and show how they significantly affect market performance are pertinent to platform strategies. During the Covid-19 pandemic, this platform greatly assisted the creativity and innovation of comic creators in Indonesia and changed consumer patterns. The comic industry's growth was hampered during the pandemic, and by looking at the existing trends, this industry may grow again after the pandemic.

In addition to these factors, the innovation of new comics is also heavily influenced by the presence of established comics and large comic studios. de Vries (2021) examines the impact of interactions between different organizations within the same creative industry on their logic and practice. The main difference between the two categories of organizations: *de novos*, which are established to function in a particular field, and *de alios*, which are from other fields that were developed earlier. While the creative industry for comic publishers was gradually dominated by *de novos*, *de alios* publishers aspired to survive in the field, adapting the practices of *de novos* (de Vries, 2021).

The Indonesian people understand that comics are a sub-sector of the creative industry. The comic ecosystem contributes significantly to the development of the creative economy in Indonesia. Nowadays, the creative industry's primary source of revenue and commerce is comics (Schroff, 2019). Interestingly, many people do not know about the significant comic

companies in Indonesia, are unaware of worldwide comics by the nation's children, and are not the most popular consumers of local comics. This issue demonstrates that the comics industry's niche is not as well-known as other niches in the creative business due to a lack of publicity.

4 CONCLUSION AND SUGGESTION

4.1. Conclusion

This study shows an essential contribution of awareness of intellectual property rights and motivation in developing comic product innovation, respectively 31.03% and 29.27%. This study has exciting findings: many respondents know intellectual property rights. However, this is contrary to its implementation in the field; Indonesia has the highest piracy cases in Asia. The government should seriously consider improving policy regulations related to intellectual property rights to protect creative workers, such as comic creators.

Apart from that, there are other interesting findings on the motivation for innovation in developing comic products, namely the public's lack of interest in comics. This can be seen in the people who do not like to read comics, do not make comics as entertainment to fill their free time, and are not interested in working in comic companies. This disinterest has made people indifferent and ignorant of the development of the comic industry in Indonesia, so this creative industry has not become an attraction for the younger generation.

Sources of ideas for designing comics are relatively abundant in Indonesia, making it easier for comic creators to find ideas for developing their comics. In developing comics, comic creators need discussion forums with fellow professionals to share ideas and work together. However, during the COVID-19 pandemic, the creativity and innovation of comic development in Indonesia were disrupted due to a policy of limiting activities. The community believes that this will improve after the pandemic is over.

4.2. Suggestion

With the application of applicable laws, the enforcement of intellectual property rights in Indonesia's creative industries must be enhanced. To support it, necessary to carry out massive socialization regarding forms of copyright infringement against comics to the general public and those involved in the comic ecosystem. This can increase public awareness that piracy is detrimental to comic creators and change the social stigma that Indonesia is among the Asian countries with the most fantastic piracy rate.

Seeing the lack of public enthusiasm for the Indonesian comic's sub-sector, publications in this sub-sector need to be increased. The Indonesian comics industry must be widely publicized in print and electronic mass media. Through these various efforts, it is hoped

that the comic industry in the country can grow, be known, and be in demand by the public so that it can make a significant contribution to the creative economy of Indonesia.

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