



# Strategic Road Mapping in Intellectual Property Development: Animated Content as a Medium for Climate Change Communication

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**Abstract.** This paper explores the role of intellectual property (IP) development in animation as a strategic tool for communicating climate change issues in Indonesia. Drawing from qualitative research involving expert interviews with creative industry leaders and surveys targeting millennial audiences, the study proposes a roadmap for designing sustainable IP. The research highlights three key elements: character design, narrative construction, and marketing strategies that enable animated IP to resonate with the public and achieve monetization potential. Findings indicate that IP not only strengthens institutional creative assets but also serves as a medium for social advocacy, particularly in fostering climate awareness. By combining creative innovation with business strategies, this research demonstrates how animated IP can bridge the gap between entertainment and environmental education, aligning with the goals of communication for social change.

**Keywords:** *IP, Monetization, Creative, Innovation, Roadmap*

## 1 Introduction

Intellectual Property (IP) is an infrastructure of creativity economy with both legal protection and economic value for creative works. The Indonesian animation industry continues to prosper but faces issues of sustainability when it comes to urgent global topics, including climate change.

Climate change are among the most difficult genres of any kind to pull off, yet as a problem, disseminating information about it is one of the most crucial things we can be doing. Climate change is a special landscape for integration to entertainment media, as it often has a complicated factor, and/or moreover abstracted nature of introducing the content in an entertainment way (so it sticks close to target audience) becomes challenging as hell to make relation with. And what's more, the topic is such a global is-

sue—addressing everything from rising temperatures and extreme weather to ecosystem collapse and socio-economic disparities (or other sustainability-related topics) — that careful.

The issue of climate struggles to gain critical mass within the mainstream entertainment media, because it is difficult – and sometimes depressing – work figuring out how to engage society as a whole in the dense narrative that is necessary to shift a cultural wave. Its nuance, and the apocalyptic aspects of symptomized climate-related consequences as systemic puzzles, from which only collective action offers a way out, can make this all feel like an overwhelming and more long-term hard-sell for entertainment formats that often favour escapism, emotional relatability or quick-hit payoffs. In contrast to the lighter and more widely accessible content easy for many audiences to adopt, climate change narratives frequently confront audience with unpleasant truths about environmental destruction or social obligation at a time when they're seeking entertainment as an escape from their everyday lives. And the technicality, or dry policy-heavy nature of climate change can be abstract and daunting, meaning creators in film, television, gaming or any other area of entertainment struggle to effectively tell an interesting story that will appeal to a wide audience and draw them wider.

Animation has singular communicative properties. It uses narration, visuals and emotional investment to be able to deliver nuanced messages about the social and environment. Nonetheless, there is scant literature in relation to how structured IP development strategies (specifically with a focus on roadmapping) can enhance advocacy of climate change.

Some cases of not too many animation materials that promote environmental or sustainable issues as the major message.

It is the purpose of this study to assume that roadmapping can be a focal point of success in market and society, specifically in communicating around climate change. It aims to investigate in depth the strategic roadmapping process in the context of intellectual property creation and exploitation with reference to Education for Sustainable Development. The exploration aims to pursue two goals which are improving the commercial success in a highly competitive market, and promoting social advocacy effort, especially with regards to climate change communication.

By understanding the process of roadmapping, structured planning that connects IP creation to a long-term vision, it explores how systems approaches to innovation can support the creation of IP that contributes to economic value (market differentiation and profitability) whilst also magnifying societal impact through new communication strategies for connecting with climate change.

The concentration on climate change communication also emphasizes the attention that we wish to devote in evaluating how IP strategies could be used in influencing advocacy by way of promoting environmental awareness and behaviour among citizens, as well as global environmental contribution to address sustainability environmental challenges. Thus, from a theoretical perspective and as one of the practical implications for practitioners from this research, this study aims to help us to understand how firms may be able to link market driven innovation with socially responsible results, so that IP creation acts a vehicle for both economic value creation and moral value enhancement in light of significant global challenges such as climate change. When IP

itself is under development, a roadmap to produce it must be developed. And while the development is underway and it doesn't matter if its concept, visual design, the medium (print, television) etc; the owner of the IP needs to create a road map strategy.

There are a few reasons an IP creator needs a roadmap before releasing the IP. To go viral, the one making visual content for a particular segment or target market is strategic enough to take their attention. Other than that, for a unique IP-based with environmentalism theme, the creator must determine what type of communication is suitable for their audience. First, the creator must grasp what ESD is (Education for Sustainable Development).

## 2 Literature Review

White (2006) and Sullivan & Harrison (2008) are examples of scholars that emphasise the role of IP as a legal and business asset. When properly managed, IP results in more than financial success; it helps to define institutions and endures to enable creative sustainability.

Wells and Moore (2016) argue that animation serves as a powerful medium for communication, one capable of speaking directly to a wide audience through the art of visual narrative. This is consistent with Raducu et al. (2020), who propose that media campaigns are essential tools in framing public perception of climate change. Recent polls by Leiserowitz et al. (2023) indicate that climate understanding among Indonesian society is still weak. This offers a window of opportunity for IP-led creative communication, with millennials needing to be engaged as influencers in-between. Local cases in point like Si Juki, then, provide an example of how IP can develop from grassroots digital content to popular cultural products. In the same vein, both Infia and Caravan Studio share with us some thoughts on IP development in the Indonesian creative environment.

## 3 Research Method

This study follows a qualitative research approach. Primary data were obtained through interviews with experts and online surveys.

Two industry professionals were interviewed: Infia Corp's Andrey Noelfry and Caravan Studio's Chris Lie. They were both very informative on IP management, monetization thinking and creatives-business fusion. Despite that, Infia Corp, its fast-growing multiple IP ever-expanding company has been handled and have success. For Caravan Studio, it has been a long run for creating an artwork of global scale and standards of Illustrations and Concept Arts. Additionally, in order to substantiate their arguments, the researchers conducted an online questionnaire aimed at millennials (1981–1996) that examined millennial media consumption habits, knowledge of IP and openness toward climate change narratives in animation. Young adults have been selected due to their attitudes regarding the consumption of entertainment media. Entertainment They've Consumed Over Lifetime There are lots of entertainment content they have been watching throughout their lifetime. And, more of them now have families and

children at their current ages. With this power, they can inspire people to consume entertainment.

Interview transcripts and survey responses were coded using a thematic analysis method establishing the major custom categories of IP development and advocacy potential. The researchers began by posing a few questions about how they think of character design styles. The character design is critical to most of an IP product. And, a few other questions that have popped up are how do they come across all forms of IP and media that they used to consume or watch versus what kids still watch today. The purpose of the questionnaires is to understand what awareness in terms of IP products they have, and when they look the IP product what type of media are used.

## 4 Results and Discussions

Towards the successful execution of IP Our expert interviews indicate that a structured roadmap including scouting, collaboration, licensing and storytelling are fundamental to success. Infa, for example, shifted from media to IP by capitalizing on its digital audience, and Caravan focused on global competition on the basis of scale (through high production value). Whether the IP is developed by your own team, or it's someone else's that they own, managing and marketing that IP should be no different. The creation of the IP should concentrate on how to broaden people's knowledge about the IP, so it would be more easily money-chained in long term that is eligible for renewable.

Another effective method for monetizing intellectual property (IP) is to draw on the power of partnerships especially in cases where a creator has an already established or popular IP but wants to extend its reach, influence, and potential earning capacity by forming alliances with other significant IPs. By working with an established IP, be it a brand, franchise or other creative property with its own fan base, market power and cultural cache, you can leverage those same fans and exposure to lift the profile of your own IP with different audiences.

For example, an entertainer with a strong IP base in entertainment (think: successful comic or gaming products) could collaborate with a top brand in the industry (think: popular toy company or streaming service) to develop co-branded merchandise, spin-off content, or cross-promotional efforts.

These partnerships can make an IP even more marketable by leveraging the distinctive strengths of both properties, whether that means new points of view on storytelling, new ways to tell a story or new products that appeal to fans of both IPs. Not only does this maximize the commercial potential of the IP by generated sales, licensing and revenue share but takes it beyond, enhancing the cultural relevance (and thus long-term value) of the IP by tethering it to an established or iconic brand. The investigation is guided by a focus on understanding how these strategic partnerships, grounded in existing IPs, can be organised to leverage short term profitability, extend audience communities and grow long term business sustainability in competitive markets as we also critically examine the challenges of alignment of creative visions. management over rights and mutual benefits for all partners involved.

Based on the perspective of Caravan Studio, a good but storytelling have more power in story- telling and keeping respondents attention rather an elaborated description of whole scenario as they can quickly grab attention with minimum exposure.

The concept is the core of a creative project, encapsulating its very being within one concise, compelling spark that piques interest or resonates because it's unique and connected emotionally /intellectually to the audience. Additionally, when used alongside expert storytelling and visual communication design, like final character concepts, well-considered relatable characters or tidy narrative arcs, can carry deeply dense stories without needing a deep dive into the entire script. The work of Caravan Studio indicates the idea that with a well-designed premise and narrative delivery, one can 'roll the bus 9 between harnessing everyone's imagination and allowing them to fill in enough gaps on their own for meaning to drive deeper levels of engagement and identification. This method led with tone, themes, stakes and emotion of the project upfront, and many times worked better as a tool in making pitches to not muddying or diluting first impression.

Caravan Studio has built an international portfolio, working with an array of diverse clientele from around the world, not only to highlight their own creative services but to also acquire knowledge in high standards and best practices among excellence within the creative industry- especially in illustration & concept art- where they meet the clients at. Thanks to the collaboration with this international partner, the studio has gained experience from a range of cultural approaches, market requirements and professional standards that have polished its work in order for it to meet even the most demanding standards posed by high-end creative projects. This worldwide presence has given Caravan Studio a solid grasp in knowing what is and isn't, a great viable concept. By continually achieving the highest expectations of our worldwide clients and refining its skills at making IPs that are not only original, but also accepted by the industry immediately after introduction into a tough marketplace."

Research shows that millennials are very receptive to animated content with a social message and prefer content that tells a great story while informing and entertaining. The data indicate that this younger segment of society is especially attracted to character-led storytelling, where a group of well realized characters are at the centre in order to ground the story line and provide an emotional bridge to social messages like battling climate change, championing social justice or addressing other urgent problems.

Respondents also said they wanted content that is a "mix of entertaining" (compelling visuals, humour or emotion) and "advocacy without being too preachy or heavy-handed." This implies that millennials engage most deeply with animation that subtly integrates societal themes into the story, rather than resorting to expository dialogue or preachy tones.

Millennials have the potential to motivate their own small circles of family, friends and children given that they are old enough, have experienced enough, and are savvy enough to understand their IP consumption. They are Millennials, born in 1981 so they've experienced and featured IP for a number of decades. Each decade holds more and/or special IP with individualized style, tale, plot, penetration and so on.

By becoming parents and forming families with children, people have the opportunity to shape their children's attitudes towards and respect for products based on intellectual property, especially materials intended to convey important content of global interest about climate change as it is delivered in educational videos, books, apps or interactive campaigns. By experiencing or even creating the IP products, children can be engaged in sustainability, renewable energy or conservation issues they understand and care about, and also enable a sense of environmental stewardship from a young age.

For instance, watching a documentary on deforestation or using an app to monitor household energy use are activities that parents who have access to the new multimedia tools experience and then share with their children—helping to build awareness of climate change within the structure of family life. This influence coincides with the objectives for an IP Roadmap in Climate Change Communication, specifically the focus on awareness through families as critical public broadcast audiences of effective and mission-oriented content. Kids look to their parents as the first and most powerful role model in how to be, what they value, how to behave, and for their priorities. This makes parents ideally situated to set an example of how to interact with IP products on climate, and also show the significance of these through their actions.

That's a good thing when, for example, parents talk with their children about climate change podcasts or share social media posts from environmental campaigns via X platform or buy eco-friendly products with an IP brand attached; the message they send to their kids is that these things matter. This role-modelling is not limited to consumption but influences advocacy, because when parents originate and advocate for IP on climate themes (e.g., blogs or infographics or branded gear), they can motivate their sons and daughters to appreciate such efforts, potentially even participate in them, effectively multiplying the roadmap's implications across future generations.

Through this role model effect, children copy their parents consumption behaviour and give preferences to the same foods, information sources and goods as their parents. When it comes to climate change communication, that means children might be interacting with the same IP products their parents are into, like a family-friendly board game about climate change, a kids book about protecting our oceans or even an app for your phone that turns sustainable practices into games.

For instance, if the parents watch shows from a climate-change YouTube channel or buy items at an environmental campaign store, their children are more likely to consider them as appealing and meaningful. This trend highlights the significance of creating IP products, that both adults will be interested in and available for the kids; so all members of a family unit can act as spokesmen or advocates to promote awareness around climate. And, by using this transgenerational reach, the IP Roadmap (as a complete package – 2020 Edition and how to guide) can focus on creating content that is family-friendly which engages our readers in discussion and inspires action as we seek to prioritize awareness over money-grabbing.

According to the case-studies, one reason for the success of IP is much less straightforward and is linked with adaptability as well as cross-platform strategies such as merchandising, licensing and collaborative branding. As an example, they manage to develop their IP product Tahilalats into a well-known IP in Indonesia. One can see the IP

from comic.com on the site such as a cafe, licensing to airline goods, co partnering with Overseas IP like one piece and various snack brand in supermarkets. This is evident in the way licensing and partnering deal structures are now able to leverage the IP in multimedia and various product and platform ways that can expand exponentially.

In a few instances, there are some instances where IP has bled into other media. Comic book related content is one of the first to adapt in digital media. Comics were very popular in the past 10-15 years on web platforms. However, this is the problem: they rely on open door to invite readers to read their book. From short term business standpoint that could be a smart strategy to get more readers' attention, but from the long term it can also be a disadvantage and teach indirectly the reader that he/she doesn't have to pay for comics.

To address this we should understand on how China and India are growing their IP business while we also know that they have a lot of piracy in them. In China's film industry, the increase of production level and amount is gaining dramatically. Piracy can demonstrate that there are some wants, and a few fan bases to the IP content.

The findings imply that road mapping offers a methodology to integrate creative innovation with business viability in the development of IP. IP creators can amplify their impact beyond entertainment by layering advocacy themes such as climate change into this roadmap. They do this, not only to be responsible for nature, but because they know the market or audience is more educated about it. And so we need creators and IP designers to make sustainable themes part of more properties.

This concept is not that common yet, but the audience will be more aware about sustainable issues shortly. No question that animation's emotive and visual power can be well deployed in galvanizing audiences around environmental issues when science-speak seems impenetrable. A story, a character or anything even remotely related stuff in the animation field can be attached to people. People can like, comment or discuss certain character design easily because it is something to say about what they see. We hope by creating an attractive character and lasting purpose the audience will be more acceptable to reception in climate change issue.

The paper concludes that the integration of business strategy and advocacy efforts with creativity to form a 'IP Roadmap for Climate Communication' may add new insights to communication research.

There are several important issues that should be taken into account on creating an efficient Intellectual Property (IP) Roadmap for Climate Change Communication. Talking/teaching to its audience about climate change will be tough but for a better future, we can start right now miles away to spread more and more information about the climate change with animation as it's a powerful way out to spread information. An IP Roadmap is, in this case, defined as a strategic approach to the development and control of intellectual property (e.g. content, media, campaigns or education materials) aimed at efficiently communicating climate change.

This roadmap provides a template by which to evolve, protect, and disseminate communication assets. It guarantees that all climate communication is effective, legally safe and aimed at building public understanding and support of action on climate change. The roadmap may involve different ways of producing documentaries and social media

campaigns, educational tools or branded initiatives that all resonate with the target audiences.

**Defining Limits.** Boundaries are limits and possibilities that operate within climate change communication. These may be limits to what the law or Ethics allow, and would be put into place in terms of legal boundaries for instance, a reliance on IP to respect Copyrights etc., avoid misinformation and not compromise ethics in communication about climatic disaster resistance such as how greenwashing will be prevented.

**Cultural & Social Boundaries.** Understanding of cultural sensitivities; regional variations and social dynamics affecting the way climate change is perceived. By contrast, messaging in a developed country and those with developing world can be different based on priorities as well as resources. And a bunch of scientific Boundaries were making sure that what we say is based on the best available climate science, so it seemed credible and not an oversimplification or exaggeration thereof. Last, resource constraints - such as the scope to resources limits that budget, technology or know-how impose on the design of a communication strategy. Understanding these limits, the roadmap can be built around them in a way which is as reality ground as possible, leading to highest impact and avoiding problems.

**Audience Knowledge of climate change.** Policymakers need to know what their audience thinks and knows about climate and any related behaviour in order to communicate effectively. This involves assessing knowledge levels. Your audience may or may not have a working knowledge of climate science. For instance, explaining things to policymakers could need a degree of technicality whereas something like and public campaigns may call for some easier to relate messaging.

**Myth-busting.** Debunking commonly misunderstood information, like what separates weather from climate or whether human-driven climate change is real.

**Reaching Different Market Segments (age, education, socioeconomics).** Not every group will be addressed in the same way. For example, if you are in a group that is more youthful, then visual or social media content may appeal to the younger demographic while print or television might better suit an audience of a different generation.

**Cultural relevance.** The message should reflect what is important to the audience. For instance, in agricultural communities, tying climate change to crop yields or access to water can make it feel more concrete. Having dug into the audience's existing knowledge, the roadmap can now determine which content will be approachable, interesting and convincing - everything that will lead to a more open mind-set that is going to be for the message.

**Focus On Awareness Over Monetization.** Learning how to communicate climate change effectively should from the outset, be a process of raising awareness and spurring debaters to take action, rather than making money is first. It means fostering public awareness about the core communication goal is to raise awareness and educate people on the reasons, effects and solutions of climate change. This might include developing free or affordable resources, like infographics, videos or workshops that will enhance reach.

From awareness, bringing an impact is more important before moving to the stage of monetization. Discussion about climate change should not be stopped in the awareness stage. It should be progressively moved to the stage of bringing a real impact

By implementing a road mapping strategy, animated content is not only designed to be well received by the audience but also to create a greater impact. By addressing climate change within the content and delivering direct, effective messages, communication can run smoothly and the message can be well understood. When the audience receives the message and applies positive actions related to climate change in their daily lives, animated content becomes a powerful tool and not only for raising awareness about climate change, but also for driving meaningful and significant behavioral change.

**Creating behaviour communication motivates change.** Effective people to make changes in their own lives (switch to more energy-efficient lightbulbs, for example), back climate policies or campaigns, and/or take action. For instance, a campaign may have for the end goal to lower someone's carbon footprint or encourage his own personal contribution in favour of renewable energy projects.

**Not Jumping the Gun on Monetization.** Although monetization (say, via branded merchandise, paid content or licensing IP) may be part of a longer-term roadmap at some point down the road, rushing to profitability can erode credibility. For one, over-commercialized efforts can come off as exploiting the climate crisis rather than genuinely engaging with it.

**Long-Term Value Creation.** The IP, by starting with building awareness, can establish a relationship with an audience that trusts it and depend on it for quality educational content in the future that will be monetize i.e., through partnerships, grants or the subscription of premium educational content. This not only guarantees that the communication strategy stays mission-based, but also matches with the urgency of climate change: as a campaign, rather than just an advertising opportunity. Integrating Creativity' IP development and creation need to have a business mindset embedded in the creation strategies. Understand the audience expectation, what kind of thing can hook them to the IP, what is their appetite about entertainment content, and other things that related to consumer behavior. By understanding this, indirectly the IP creator is already practicing the business practice in their IP development and creations.

## 5 Conclusion

This study suggests that the strategic roadmapping is necessary for the development of sustainable IP in animation. When IP is embedded with advocacy motifs like climate change, it can also bridge the commercial-social gap.

It does so, in practical terms, by offering institutions and individual creators a roadmap for the incorporation of advocacy in IP development. In theory, it connects studies of creative industries to communication for development and social change. Further work could examine quantifying audience responses to advocacy-oriented IP and sustained effects on knowledge and behaviour.

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