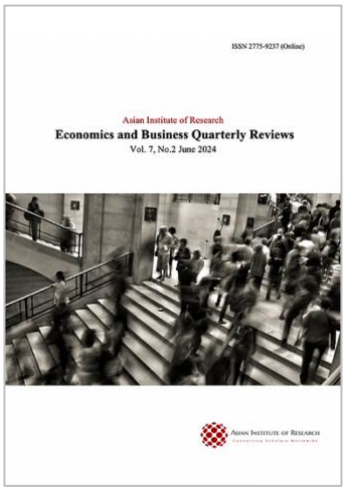

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Intellectual Property Commercialization in the Creative Industry: An Integrative Literature Review

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Abstract
This study aims to develop a comprehensive understanding of intellectual property (IP) commercialization in the creative industry, highlighting its essential role in the growth of the sector. 16 relevant articles were analyzed, resulting in the development of a four-phase model of IP commercialization: ideation, development, creation, and commercialization. These phases are combined with the concept of creativity-based innovation specific to the creative industry to form an integrative framework. Each phase emphasizes the interaction between divergent thinking and sequential processes in the commercialization journey while highlighting the central role of creativity at each stage. The findings of this study contribute to the academic discourse and provide practical guidance for practitioners, policymakers, and stakeholders in developing IP commercialization strategies in the creative industry.

Keywords: Creative Industry, Creativity, Intellectual Property, Commercialization, Literature Review

1. Introduction

The creative economy emerged at the end of the 20th century and has placed the creative industry as one of the main pillars of global economic growth (Turgel et al., 2022). The essence of the creative economy is the fusion of creativity with intellectual property (IP) rights. This concept emphasizes individual creativity and the exploitation of IP to create products (Mazilu et al., 2020). Unlike other industries, the creative industry values artistic aspirations (Loots & van Bennekom, 2022). However, creativity alone does not guarantee success, making commercialization a significant challenge in the industry (Permatasari et al., 2021).

IP, as defined by the World Intellectual Property Organization (WIPO), is an intangible asset that results from human creation, such as inventions, creative works, designs, symbols, and names (WIPO, 2023b), including innovative ideas, creativity, and other intangible assets (Chiwuta, 2020). For the creative industry, the development and utilization of IP have become essential for its success (Boğa & Topcu, 2020; Gerosa, 2022). In this instance, IP in the creative industry could offer protection and give identity as well as value to its products (Chandra &

Liaqat, 2019). The role of IP in the creative industry may differ from other industries because their products rely heavily on personal IP and other creative resources (Erickson, 2018; Gerosa, 2022).

From its market perspective, the current global market offers vast opportunities to commercialize IP assets in the creative industry. In recent decades, IP utilization through commercialization has experienced significant growth, with IP marketing and trading becoming a primary source of revenue for many creative workers. One of the prospective revenues is through licensing (Pinho & Pinho, 2019). Licensing Expo China confirmed this growth by recording a 3.2% YoY increase in global retail sales of licensed goods and services in 2018, reaching USD 280.3 billion (Licensing Expo China, 2019). IP commercialization activities have led many major brands to success, such as Disney, Star Wars, and Marvel by expanding their IP characters across platforms (Bellido & Bowrey, 2018; Buoye et al., 2020). This potential has been realized at the international level, contributing to the expansion of the global IP ecosystem. This progress is evidenced by the holding of events such as the World Licensing Expo and the establishment of organizations focused on IP development, including WIPO (Global Licensing Group, 2023; WIPO, 2023a).

From the academic standpoint, numerous studies have explored diverse dimensions of IP strategy within a broad context. AlGhamdi & Durugbo (2021) conducted a study of IP management systems, covering aspects ranging from litigation and filing to co-creation and governance. In another study, Grimaldi et al. (2021) divided IP strategies into three categories, which are defensive, collaborative, and impromptu, highlighting the advantages and disadvantages of each and how their application varies depending on owners. In the commercialization area, Pererva & Maslak (2022) studied the stages of IP commercialization specifically for industrial enterprises. Furthermore, Boudreau et al. (2022) emphasized that the commercialization process cannot be separated from its protection mechanism. Regarding the context in the creative industry, Alexandri et al. (2020) highlighted that IP becomes an essential indicator in forming a creative ecosystem that involves various interactive elements, from creative policies to economic contributions. Moreover, Mareta (2022) studied that IP registration can drive economic growth.

Despite these research advances, there is still a lack of research on IP commercialization, particularly in terms of strategy to commercialize IP within the creative industry. This suggests an opportunity for academics and practitioners to complement the understanding of the potential and challenges of IP commercialization in the creative industry. The current study is therefore necessary for several reasons. Firstly, the creative industry depends on the application of individual IP (Gerosa, 2022) through creativity, skills, and talents (Mayasari & Chandra, 2020). Given the reliance of the creative industry on these unique attributes, it is imperative to investigate how the process of creativity leads to innovation that can be commercialized. This underscores the need for a specialized IP commercialization framework, tailored to leverage and translate the unique processes of the creative industry into commercial success. Secondly, the creative industry also covers various aspects, including human resources, knowledge, concepts, brands, and other intangible creative assets (Chiwuta, 2020). Therefore, it can be concluded that IP is the core of the industry and enhances the potential and value of creations through concept, originality, and expression (Chandra & Liaqat, 2019). In this context, it is essential to understand and integrate the creative processes that lead to these innovative IPs. Hence, the framework for IP commercialization in the creative industry must focus on how creativity translates into marketable and profitable innovations. Thirdly, the creative industry is at the heart of the concept of the creative economy, where the idea is to generate revenue (Salder, 2021). It involves the transformation of ideas into IP-based goods and services, driven primarily by human creativity (González & Molina, 2022). Expanding on this, Turgel et al. (2022) characterize the products of the creative industry as IP objects. In line with this, IP is described as intangible assets derived from human creativity, which can manifest in both tangible and intangible forms (WIPO, 2023b). Given this landscape, a deeper understanding of the creativity-based IP commercialization process in the creative industry becomes essential.

Therefore, this study aims to conceptualize and tailor the framework of IP commercialization in the creative industry that lies in the creativity aspect within the academic literature. To address this objective, an integrative literature review is conducted. In this instance, the body of knowledge of IP commercialization is integrated with concepts of creativity that drive innovation and foster commercialization. This study contributes to the theory development of IP commercialization, particularly in the context of the creative industry, by focusing on the

creative processes that give rise to commercialization. These findings also have implications for practitioners, policymakers, and stakeholders by providing a better understanding and approach to IP protection, management, and monetization in the creative industry.

2. Methods

2.1 Research Design

This study was conducted by an integrative review method based on Whittemore & Knafl (2005) to provide a broader examination of a phenomenon. Adapting this method allowed us to effectively define concepts, test theories, and review evidence for the study, drawing from various data sources to reach comprehensive conclusions (Sattar et al., 2023).

The primary study lies in creativity-based IP commercialization for the creative industry. However, this relationship has not been widely explored or discussed in academic literature. To address this limitation and ensure the review's robustness, the authors employed Spieth et al.'s (2023) blending and merging strategy that integrates multiple studies to completely synthesize the literature on IP commercialization and the creativity-based innovation of the creative industry. This approach aims to bridge the gap between these topics.

The methodology involves two main steps: firstly, the authors systematically reviewed the IP commercialization literature to identify overlaps and synergies (blending). A systematic approach is taken to anticipate errors and misinterpretation of data that may occur at any stage (Whittemore & Knafl, 2005). Secondly, the authors integrated the IP commercialization literature framework with creativity-based innovation in the creative industry (merging). Finally, an integrative framework is generated by combining insights from the blending and merging processes to propose a specialized framework for IP commercialization in the creative industry.

2.2 Literature Search

The authors obtained data from Scopus, one of the world's most eligible bibliographic databases, to ensure its credibility and reliability. During the article selection process, the primary focus revolved around the keywords "intellectual property" and "commercialization." The authors also expanded the results using "IP" in the search string. However, since "IP" and "intellectual property" are more or less the same, the authors must contain an OR statement between them. By focusing on these keywords, the authors aimed to capture a wide range of articles that addressed the link between IP and commercialization. Therefore, the search string used is as follows:

("intellectual property" OR "IP") AND commercialization

2.3 Inclusion and Exclusion

In order to maximize the results, the authors carried out inclusion and exclusion criteria in the search process (Turnbull et al., 2023). The authors also combined it with Mashalah et al.'s (2022) method by defining the search process into four stages: identification, screening, eligibility, and inclusion.

Based on the titles, abstracts, and keyword search results from the Scopus database, this initial systematic literature review yielded 1385 articles. Then, the authors used the filter limitations of English articles, within the scope of business and management subjects, and the time range of the past ten years. The authors also limited the articles to journal articles. Articles without these criteria were excluded, which resulted in 151 articles. Furthermore, the authors screened through the selected articles and filtered down to 16 articles that contributed to the IP commercialization framework that is eligible for further analysis. The article selection procedure is illustrated in Figure 1.

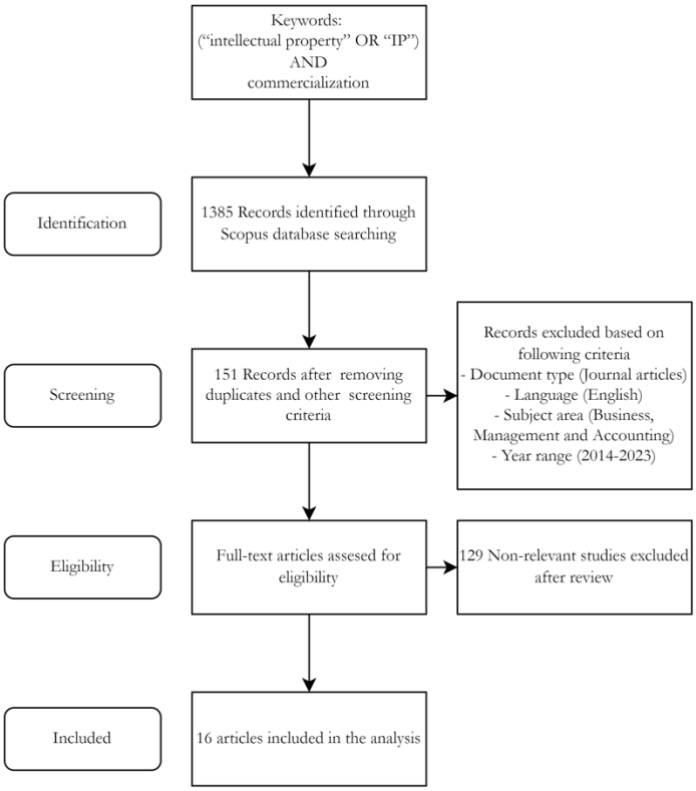

Figure 1: Article selection

2.4 Statistical Description and Analysis

This section provides descriptive statistics for the reviewed literature. Figure 2 illustrates the distribution of publications from 2014 to 2023. The number of publications remains constant each year. However, there has been an increase in publications on this topic in 2022, and there is a possibility that this trend will continue.

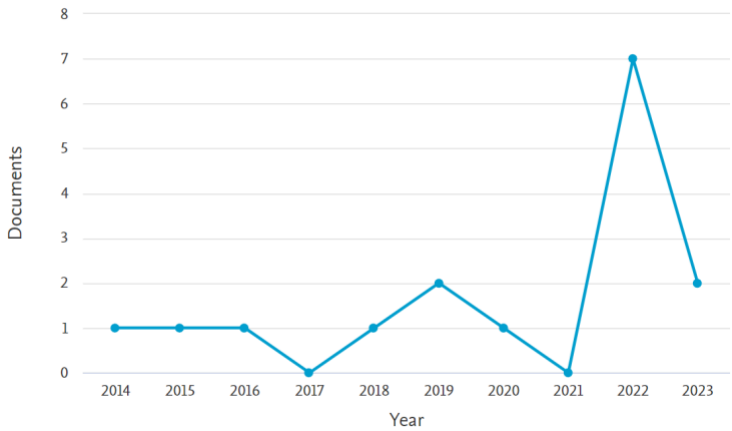

Figure 2: Publications by year

In addition, Table 1 presents publication data by journals. Few conclusions can be drawn as all the articles are from different journals. While the initial search applied business and management filters, the topics covered in these journals intersect with other subjects such as technology, innovation, and engineering. Although several journals have scope related to the creative industry (e.g., business, management, innovation, marketing, etc), none of the chosen articles explore this area.

Table 1: Number of publications by journals

Journal	Count
IEEE Transactions on Engineering Management	1
International Journal of Technology Marketing	1
Journal of Science and Technology	1
Science and Innovation	1
Problems and Perspectives in Management	1
Scientific Innovation	1
Journal of Science and Technology Policy Management	1
Eastern-European Journal of Enterprise Technologies	1
Small Business Economics	1
Inzinerine Ekonomika-Engineering Economics	1
Journal of Cleaner Production	1
European Research Studies Journal	1
Academic Journal of Interdisciplinary Studies	1
Journal of Innovation and Entrepreneurship	1
International Journal of Technology Management	1
Research Policy	1

Furthermore, according to Figure 3, most articles utilize qualitative methods, while only two publications implement quantitative methods, five employ a mixed methodology, and one utilizes a literature review. Due to the lack of quantitative research, any conclusions drawn from this study using constructs or variables found in the literature are difficult to make. Hence, the data analysis is referred to Sattar et al. (2023). Relevant texts in the articles related to IP commercialization mechanisms were sorted into codes. These codes were then grouped into sub-categories and combined into categories based on their relationships. In addition, the data extracted was included for further analysis. The study is then followed by an integrative review to gain more comprehensive results.

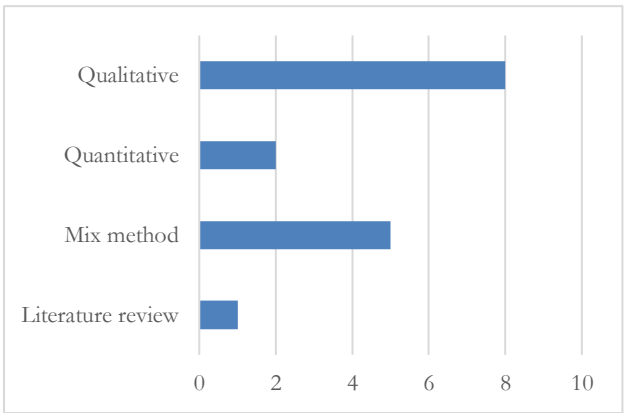

Figure 3: Methods used in the publications

3. Findings and Discussion

3.1 Blending the Knowledge Base on IP Commercialization Phases

This study began by gathering literature that provided a basic understanding of IP commercialization as a mechanism. After an extensive literature review, the authors identified some key findings that showed significant similarities and categorized them into distinct codes. This step was followed by axial coding, in which the authors systematically grouped and related these codes into sub-categories. These sub-categories were then organized into four main categories of phases in IP commercialization: ideation, development, creation, and commercialization (Table 2).

Table 2: Key findings categorization

Codes	**Sources**	**Sub-Category**	**Category**
IP awareness enhancement, IP knowledge enrichment, IP education , IP skillset, Identification, IP diagnostics, IP definition	(Ravi & Janodia, 2022); (Hayter & Link, 2022), (Mets et al., 2016), (Maslak & Pererva, 2023), (Damij et al., 2022), (Kodynetz & Maidanyk, 2019), (Pererva & Maslak, 2022)	Identification	Ideation
Innovation, Idea generation	(Kruachottikul et al., 2023), (Park & Kang, 2015)	Idea generation	
Research, Product development	(Deshpande & Nagendra, 2020), (Tsybulev, 2014), (Maslak & Pererva, 2023), (Mets et al., 2016), (Kusmintarti et al., 2022), (Kruachottikul et al., 2023), (Vimalnath et al., 2022), (Park & Kang, 2015)	R&D	Development
Legal protection, Registration, IP rights	(Kodynetz & Maidanyk, 2019), (Maslak & Pererva, 2023), (Kusmintarti et al., 2022)	Protection & legal consideration	
Test and validation	(Kruachottikul et al., 2023)	Testing & validation	Creation
Launch, Production	(Kruachottikul et al., 2023), (Tsybulev, 2014), (Park & Kang, 2015)	Product launch	
Marketing, Market analysis, Market segmentation, Market potential	(Tsybulev, 2014), (Pererva & Maslak, 2022), (Kodynetz & Maidanyk, 2019)	Marketing	Commercialization
Alliances, Collaboration, Cooperation, Partnership	(Oduro, 2019), (Mets et al., 2016), (Shatkovskaya et al., 2018), (Kusmintarti et al., 2022), (Rotolo et al., 2022)	Collaboration	
Diffusion	(Vimalnath et al., 2022)	Diffusion	
Scale-up	(Kruachottikul et al., 2023)	Scaling up	
Building reputation	(Rotolo et al., 2022)	Reputation building	

3.2 Merging the Concepts of Creativity-Based Innovation

3.2.1 Creativity-Based Innovation

Adopting an IP commercialization framework in the creative industry requires a thorough examination of the creative processes that give rise to the innovation capability for commercialization. This is particularly important in the context of the creative industry, where IP creation is inherently tied to the creative process.

The creative industry stems from the individual's creativity, skills, and talents (Mayasari & Chandra, 2020). Among these three, creativity is considered to be the main value of this industry (Carvalho & Cruz, 2017). In addition, it is mentioned that the creative industry uses creativity as the primary resource to create economic value (Howkins, 2013; Jatmiko et al., 2022). In practice, this industry covers many sectors but has three common characteristics: human creativity, symbolic messages, and IP potential (Matulionyte et al., 2017). Mayasari & Chandra (2020) further explain that the industry's outcomes mainly come from IP utilization. This means that IP becomes essential, and it not only protects creative works but also plays an important role in their creation. Every action in this sector comes from the creation and use of IP (Boğa & Topcu, 2020).

Meanwhile, commercializing IP is defined as turning IP assets into a source of revenue (McManus, 2012) to optimize financial returns from investments rooted in innovation (Holgersson & Santen, 2018). The creative industry's growth significantly impacts economic development by generating value from innovative, value-added products and services (Salder, 2021). An important element driving innovation in this sector is the development of IP. Various creative approaches emphasize the value of intangible assets, such as originality and creativity, to create IP assets that foster innovation (Foord, 2009). Therefore, creativity and innovation are two elements that complement each other in the process of IP commercialization in this industry.

Creativity is often recognized as a very complex aspect of human capability, making it difficult to define universally (Tang & Werner, 2017). However, creativity is generally identified as the generation or creation of ideas that are new and practical (Duxbury, 2012). Creativity is realized as a unique or distinctive innovation that comes from individuals who obtain inspiration from everyday life and then convey and interpret this inspiration to the world. In professions related to art, creativity is often perceived as a deeply emotional and personal experience. Designers, for instance, typically find inspiration in their environment, which they then blend with their own emotions. This fusion of external stimuli and personal feelings is expressed through their designs, showcasing a unique interpretation of their experiences and perspectives (Lin et al., 2013).

Creativity is also considered to combine two key elements, originality and effectiveness. On one hand, creativity should lead to unexpected new and original ideas. On the other hand, those ideas have to be useful, valuable, and relevant, especially when in a business context (Deckert, 2017). The characteristic of the current era, which is often referred to as the 'era of creativity,' is a shift in the focus of the economy and society from prioritizing knowledge to prioritizing creativity. This shift marks a change in economic activity, from the production of goods to the generation of ideas (Tang & Werner, 2017).

Creativity in business is a dynamic process that involves two main stages: divergence and convergence. The divergence phase generates many potential solutions, while the convergence phase filters out the less viable ideas. This process usually begins with brainstorming a large number of ideas, which are then narrowed down through careful selection (Ahmed & Sehepherd, 2012).

Innovation and creativity are closely related concepts. Simply put, creativity is the starting point for innovation; a firm first uses creativity and then moves on to innovation. While creativity is often associated with artistic activities, innovation is associated with scientific discoveries or technological advances. However, they are interrelated (Rassanjani et al., 2021). In line with this, Duxbury (2012) argues that creativity is often seen as the first step in the process. To be useful, creative ideas must also be appropriate and have potential value in achieving the desired goals. Creativity, as the generation of practical new ideas, is the first step towards innovation and determines the success of subsequent commercial exploitation. From this perspective, it becomes clearer how a firm can be creative but not yet innovative, illustrating the pre-commercialization phase of any new venture. In other words, first creativity, then innovation. This transition must be conscious, open, and in the right order.

Otherwise, Ahmed & Sehepherd (2012) suggest that the methods of creativity-based innovation are not always sequential. This also tends to be relevant when it refers to the context of the creative industry. Creativity is dynamic due to consumers' constant desire for novelty, resulting in unpredictable market demands. This creates unique innovation challenges for creative businesses (Koch et al., 2023). A strict and orderly set of innovation steps may

be irrelevant to the unpredictable nature of this sector. On the other hand, it can be enhanced by adopting a flexible approach (Ahmed & Sehepherd, 2012).

Numerous academic studies have also presented different frameworks related to creativity-based innovation in the creative industry. Bélanger et al. (2016) suggested that the role of creativity in sustaining continuous innovation involves three phases: pre-production, production, and post-production. The pre-production phase emphasizes resource management and knowledge transfer and involves creating the initial idea. The production phase refers to bringing the idea to life, and the post-production phase takes an open and iterative approach where the idea is refined through iterative design as well as trial and error to ensure the innovation is market-ready.

Furthermore, Granados et al. (2017) proposed that innovation in the creative industry follows a path with three main phases: idea generation, development, and diffusion. In their framework, idea generation and the initial part of development are classified as exploration activities, while the latter part of development and diffusion fall under exploitation or commercialization activities. However, when referring to Bélanger et al.'s (2016) framework, it can be acknowledged that all the phases involving creativity in sustaining continuous innovation are still in the exploration stage and have not yet entered the exploitation or commercialization stage since this phase is when the product is ready to enter the market and has passed the post-production stage. This leads to the idea that the process of creativity lies in the stage of idea generation and the early stage of product development (Figure 4).

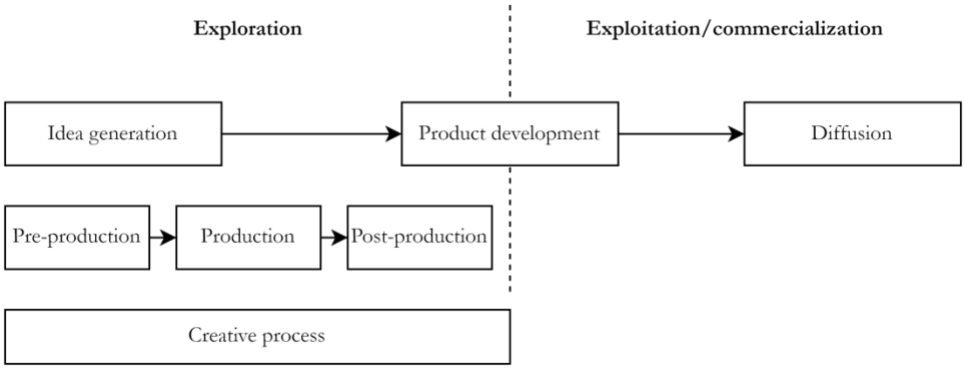

Figure 4: Creative process in innovation

Source: generated by authors based on Bélanger et al. (2016) and Granados et al. (2017)

In the meantime, Efrata et al. (2020) examined the innovation process in new product development in the creative industry through an empirical study. The framework includes the stages of ideation, visualization, and execution. In this instance, the ideation stage includes identifying problems, generating ideas, predicting market trends, and conducting business analysis. This stage is inherently non-linear and flexible, allowing for adaptation based on specific business conditions and market dynamics. It stresses the fluidity of the creative process, where feedback loops and iterations are necessary. Following ideation, the process moves into the visualization phase. In this phase, the focus shifts from conceptualizing ideas to visualizing how they can be transformed into tangible products or services. Finally, the execution stage transforms ideas and visualizations into actual products or services.

In contrast to the stages in the ideation phase, the subsequent phases are referred to as a sequential mechanism (Figure 5). It emphasizes that the innovation process in the creative industry can be realized as a linear or sequential stage. However, at certain phases, it can also be a complex and iterative process involving dynamic interactions between different stages, continuous refinement of ideas, and adaptation to market feedback and evolving conditions. These non-linear characteristics foster greater creativity; however, at the same time, they require careful management to ensure that ideas are not abandoned throughout the process and that the final product retains its commercial viability (Efrata et al., 2020).

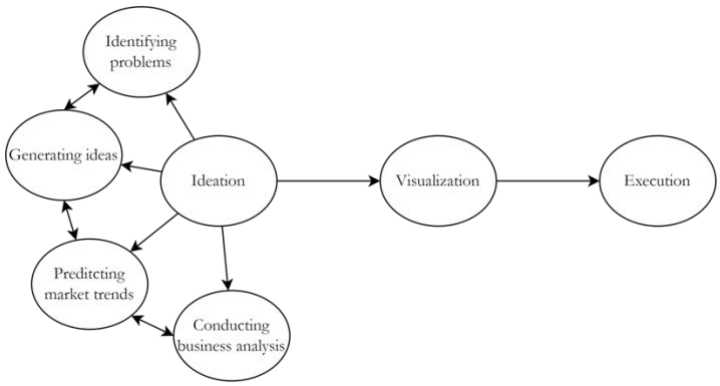

Figure 5: Innovation process in new product development in the creative industry
Source: Efrata et al. (2020)

The discussion on creativity-based innovation yields several key findings: (i) creativity is considered the initial stage of innovation and has a significant role in the pre-commercialization stage (Duxbury, 2012; Rassanjani et al., 2021); (ii) the creative process is widely involved in idea generation and the early stage of product development (Bélanger et al., 2016; Granados et al., 2017), and (iii) creativity-based innovation does not have to be linear (sequential) but can also be adaptive and iterative, especially in the dynamic nature of the creative industry at certain phases (divergent) (Efrata et al., 2020). Accordingly, concepts rooted in creativity-based innovation can be categorized into two dimensions: process-based (refers to the level of flexibility) and creativity-based (refers to the level of creativity).

3.2.1 Integrative Framework of Creativity-Based IP Commercialization

This study employs an integrative literature review method incorporating a systematic review process and blends knowledge from existing literature in the area of IP commercialization, resulting in four phases: ideation, development, creation, and commercialization. These findings were then integrated with the concept of creativity-based innovation within the creative industry.

Creativity-based innovation involves a dynamic and process-oriented approach that combines both divergent and sequential methods to foster innovation. The initial phase of divergence is essentially found in the stage of brainstorming and generating a wide range of ideas (Ahmed & Sehepherd, 2012). This is also exemplified by Efrata et al. (2020), who characterize the ideation stage in the innovation process as representing a non-linear, flexible approach that allows for adaptation to changing market conditions and emphasizes the importance of feedback loops and iterations. Despite the possibility of complex and iterative interactions, linear progression is also shown in extensive whole innovation process (Efrata et al., 2020). This highlights the essential balance between the generation of creative ideas and their practical application, thus ensuring commercial viability amidst the unpredictability of consumer demands (Ahmed & Sehepherd, 2012; Koch et al., 2023).

Moreover, within the dynamic interaction between innovation and creativity, it is crucial to recognize the spectrum of creativity as an integral part of the innovation process. Creativity is considered the initial stage of innovation (Duxbury, 2012; Rassanjani et al., 2021), emphasizing that creativity is crucial in the early stage of innovation. Furthermore, it should be acknowledged that all the phases that involve creativity in promoting continuous innovation are still in the exploration phase of innovation and have not yet reached the exploitation or

commercialization phase. This latter phase occurs when the product is ready to enter the market after completing the post-production phase (Bélanger et al., 2016; Granados et al., 2017). This suggests that the creative process is central to the idea generation stage and the early stages of product development and that the intensity of the creative process may vary across different stages of commercialization.

In light of this discussion, the commercialization process could be mapped within the dimensions of process-based and creativity-based (Figure 6), which is detailed as follows:

(I) **Ideation:** This phase is centered around the initial conceptualization and awareness of IP. This stage is marked by efforts to enhance understanding of IP. This phase sets the foundation for IP development by establishing a strong base of knowledge and creative thinking. As argued by Efrata et al. (2020), this phase requires a high level of creativity and is divergent to filter diverse ideas.

(II) **Development:** In this phase, the focus shifts to improving and refining the IP through structured research and development (R&D). This phase involves the detailed elaboration and improvement of IP concepts initiated in the ideation phase. The development phase is critical for transforming raw ideas into viable IP assets for creation and eventual commercialization; hence, the process is more sequential due to the need for structured progression, legal diligence, and systematic transformation of ideas into viable IP assets. At the same time, high creativity throughout this phase is essential to innovate, adapt, and refine the IP to ensure that it not only meets regulatory and legal standards but also captures the imagination and needs of the market.

(III) **Creation:** The creation phase involves the actual production of the IP. A significant part of this phase is dedicated to testing and validation, ensuring the practical viability and effectiveness of IP assets. It also serves as the bridge between an IP's conceptual development and its introduction to the market. This phase inherently demands a sequential process that is derived from the operational requirements of producing a tangible or finalized IP asset that is ready for market introduction. While creativity is essential to address unforeseen challenges and make minor adjustments, the focus here is on execution, refinement, and ensuring market readiness.

(IV) **Commercialization:** Central to the IP journey, this phase is about bringing the IP to market. This phase encompasses several crucial steps, including market analysis, product launch, scaling up, and establishing a firm's reputation. This phase is characterized by a divergent approach due to the need to explore multiple pathways to market success, adapt strategies based on market feedback, and engage in strategic creativity for marketing and scaling operations. While this phase may not require a high level of creativity in product development, it does require a different form of creativity focused on strategic decision-making, market adaptation, and innovative dissemination and branding strategies to ensure the IP's sustained success in the competitive marketplace.

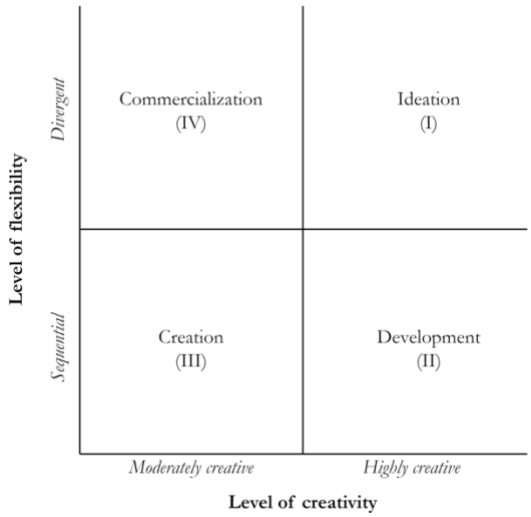

Figure 6: Creativity-based IP commercialization framework

4. Conclusion

The findings differentiate IP commercialization process into four distinct stages: ideation, development, creation, and commercialization, which are further integrated with the concept of creativity-based innovation in the creative industry. It highlights a dynamic and process-oriented approach to innovation that includes both divergent and sequential methods. The ideation phase is characterized by divergent thinking, focusing on brainstorming and generating a wide range of ideas, which is crucial for adapting to changing market conditions and underscores the fundamental role of creativity in innovation. The development phase shifts to a more sequential approach, emphasizing the transformation of ideas into viable IP assets through detailed elaboration and addressing legal aspects while still requiring high levels of creativity for innovation and problem-solving. The creation phase, which focuses on production, testing, and validation, requires a sequential process to ensure operational execution and market readiness, with an emphasis on execution over novel creativity. Finally, the commercialization phase diverges to explore multiple market strategies and paths to success, relying on strategic creativity for market adaptation, dissemination, and branding to ensure the IP's enduring market presence. Taken together, this study highlights the complex interplay between divergent and sequential phases of IP commercialization, each requiring different levels of creativity, thus highlighting the critical balance between the generation of creative ideas and their practical application in navigating the IP journey within the creative industry.

This study contributes to the academic literature by providing an integrative framework to guide further academic inquiry and theoretical development by synthesizing existing knowledge and tailoring it to the creative industry. The proposed framework may guide practitioners, policymakers, and stakeholders in this industry to commercialize the IP assets in the creative industry.

However, this study is not without limitations. In particular, the Scopus database may have excluded some potential studies. Hence, future research may combine sources from various databases besides Scopus to obtain a more holistic knowledge of IP commercialization in the creative industry. This will ensure inclusivity and diversity of the literature analyzed. Additionally, the lack of direct literature on IP commercialization in the creative industry limits the scope of the study. Future research may consider the primary data collection in this area. Empirical studies, such as surveys, in-depth interviews, or case studies, can better understand how IP commercialization is applied in the creative industry. Furthermore, follow-up studies that illustrate the application of this framework in real-world scenarios can provide invaluable insights and further validate the contributions of this research.

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