

The Significance of Intellectual Property Literacy Among Malaysian Creative Industry Practitioners

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ABSTRACT

The Malaysian creative industry is the perfect epitome of the representation of a multiracial country that is overflowing with wonderful and rich artistic works. Amidst the copious and palatial creative produce in Malaysia, the industry creative players are not able to generate sustainable income and wealth from their artistic produce due to a lack of knowledge and understanding of intellectual property protection. Empirical data has shown from previous studies indicates the creative industry players are not well-versed in the area of copyright literacy. Due to this, the contents created by the industry players were exploited by capitalist that has greater access to law and policymakers. From this access, the capitalist has more chances of generating incoming compared to creative industry players that are mostly freelancers. Therefore, the wealth that was generated from the creative industry has not benefitted all parties that are involved. The aim of this paper is to explore what are the distinctive elements of copyright protection literacy among creative industry practitioners. The study utilises a qualitative approach, specifically focus group discussion to obtain the data. The results were thematically analysed using ATLAS.ti website version software. The participants for the focus group interview were those invited to a webinar to discuss intellectual property literacy within the Malaysian creative industry. The findings of this paper suggest that the practitioners in the Malaysian creative industry's intellectual property literacy differ in their position and career that they are in. The implication of the findings from this study is that the understanding and perspective of copyright protection literacy depends on the career and educational background of the industry practitioner involved.

Keywords: Copyright; Intellectual property; Media literacy; Creative Industry; Malaysia

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INTRODUCTION

The past 10 years witnessed the emergence of national policies in the creative industry and their significance not only contributes to the national economy but also to the global economy (Alavi & Azmi, 2019). To stimulate a sustainable movement and enhancement in the creative economy, change and reputable policies in protecting the creative industry are significant. Among the mechanisms of intellectual property (IP) is an industry that has the ability to generate income by reaching boundaries (Roberts, 2010). Malaysia like many other developing countries, were urged to sustain and enhance their IP protection as better economic outcomes will follow to flourish (Pager, 2017).

In nurturing creative content, the copyright system has already been recognised to play a crucial role (Alavi and Azmi, 2019), thus copyright laws were introduced to protect the IP products that were created by the content

creators. These laws provide its authors with exclusive or non-exclusive rights in the work that they produced (Ku et al., 2009). Malaysia's Copyright Act 1987 furnishes in-depth and exclusive copyright protection towards artistic work with credentials of international standards such as the Concepts (2004) in Berne Convention for the Protection of Literary and Artistic Work, adopted in 1886. This indicates the international extent of copyright is readily applied and practised in Malaysia's creative industry.

According to Kanapathy (2008), in support of the global economic growth movement in the creative sector with contributions towards income generation, job opportunities and export earnings, Malaysia too, has joined the bandwagon for being part of this movement. This is done by identifying the creative sector as a new sector that contributes towards economic growth by PEMANDU, or the National Transformation Programme (NTP), established in 2009 to promote inclusive and sustainable socioeconomic growth with the objective of transforming Malaysia into a high-income nation. The NTP, in turn, was driven by the National Key Results Areas (NKRA), National Key Economic Areas (NKEA) and Strategic Reform Initiatives (SRI) that could boost the nation's economy (Alavi & Azmi, 2019).

Despite increasing awareness of the importance of IP protection, as reported by Schecter (2022) and IPWatchdog.com (2019), the situation is not as significant in Malaysia's creative industry (Alavi & Azmi, 2019). Given the promising potential and development of the industry towards the contribution to the economy, not much attention and studies were conducted to explore the related issues except from the cultural and media studies (Rosnan et al., 2012). In addition, the understanding of the significant and intended purpose of IP is not comprehensive and thorough as expected by the intentional group IPWatchdog.com (2019).

BACKGROUND OF STUDY

Intellectual Property (IP)

The Malaysian practice and system of intellectual property (IP) literacy are based on the Malaysia Copyright Act 1987. Malaysia is part of the Berne Convention which grants protection to literary and artistic work. Some of the questions that emerge when IP is discussed among the creative players are: What lies under the big umbrella of IP? What is protected by the name of IP? What do the authors or original owners benefit from protecting their work and registering their product with a certain body that is responsible for keeping their IP safe? What is IP?

IP generally refers to "creations of the mind" (WIPO, 2017) and this would include literary, and artistic works, designs and symbols, names, and illustrations used in advertising. IP is safeguarded by policies for patents, copyright, industrial designs and trademarks. The original owners may benefit from recognition or financial benefit from their creation by granting certain rights to regulate their creation for other parties to use. International IP treaties were first signed by the government over 130 years ago (WIPO, 2017). WIPO is an international forum for IP services policy that serves information, and partnership. The agency is responsible for governing international policy in intellectual property protection. It is self-funding and comes under the pillars of the United Nations that hold 193 nations together. Malaysia is one of the countries that is part of this forum. The role and aspiration of WIPO is to authorize bodies of lawmakers, business individuals and many other parties to understand the potential that IP has as a contributor towards innovation.

Creative work is being produced all the time, but how do the creators ensure that their work belongs to them? One way to do it is by having a copyright to the created work. Copyright is a type of IP that protects original works of authorship as soon as an author fixes the work in a tangible form of expression. In copyright law, there are a lot of different types of works, including paintings, photographs, illustrations, musical compositions, sound recordings, computer programmes, books, poems, blog posts, movies, architectural works, plays, drama and films, and many more (Copyrights.gov). Other types of works protected by the copyright include literary works that involve writings, manuscripts, computer programmes, manuals, articles, dramatic works such as plays or dance custom, musical works that involves melody and music scores, artistic works such as paintings, pictures, copywrites and acts or mini-dramas in advertisements, sculptures, architecture, technical drawings, maps or logos, typographical arrangements that are contained in magazines or periodicals, and audio-visual recordings such as music recordings, films and broadcasts (Uruquhart-Dykes and Lord, 2020).

All of the mentioned creative contents are eligible to be protected by copyright law. However, even though copyright is among the easiest types of IP to be granted to a person, it uses 3 types of judgment to evaluate: expertise, judgement and effort (Zahira Mohd Ishan, 2019). Content creators are given the freedom to produce and protect their artworks, but there are certain criteria and guidelines that they need to adhere to before claiming any copyright protection. Within the filming industry, there are two types of creative workers; above-the-line

(ATL) and below-the-line (BTL). The former refers to those responsible for the creative development, production, and direction of a film or TV show. This would include the creative team of writers, directors and actors. The latter refers to the technical experts that operate broadcasting and filming equipment such as camera operators, visual and sound editors, and animators (Aaron Pruner, 2022).

In Malaysia, the body of organisation that is responsible for protecting the IP produced is called the Intellectual Property Corporation of Malaysia (MyIPO). It was established and corporatised on 3rd of March 2003, with the enforcement of the Intellectual Property Corporation of Malaysia Act 2002, to respond to the development of the intellectual property at domestic and global levels and dedicated to protecting all the IP produced in Malaysia. This initiative by the Malaysian government is directed for any authors or product owners to submit their work and record their data voluntarily in the database. The work of any creative persons will be kept and protected by MYIPO for up to 50 years. After the death of the author, the work will be protected for another 50 years (Noor Alif Bin Musa, 2020). Copyright registration however is not compulsory to the authors and content owners.

According to their website, within MyIPO, there is a Collective Management Organisation (CMO) or Royalty Collecting Body, an organisation that has been given a mandate by the Copyright Owner to administer their rights in the use of their copyrighted works by the users. The CMO administers the following arrangements: Licensing of copyright work; Collecting royalty on the license issued; Distributing the royalty to the copyright owners; and Initiate enforcement action on behalf of the owner of the copyright based on rights given

In the music industry, there is the Music Authors' Copyright Protection (MACP), a non-profit organisation whose main functions are to license users of music (radio and television stations, entertainment outlets, shops, online and mobile service providers, etc) and distribute to composer, songwriters and publishers when their works are broadcast and publicly performed (MACP.com) For the filming industry, the National Film Development Corporation Malaysia (FINAS) was established in 1981 under the *Perbadanan Kemajuan Filem Nasional Malaysia Act 1981*, as the entity responsible for the promotion of national films. On their website, FINAS is stated as a government agency and authority entrusted to spearhead the development of the Malaysian film industry. FINAS has appointed several creative associations and guilds to elevate the industry practitioner's well-being, and these appointed guilds, in turn, play an important role in spreading the importance of IP knowledge among content owners. In addition, these guilds and unions help promote cultural activities to attract public interest (BERNAMA, 2021).

Another programme to specifically elevate the creative capacity of content owners is the *Program Peningkatan Kapasiti Kreatif*, mainly known MyCap. It is an initiative by the government to provide a platform that gathers relevant data on the industry players (Berita Harian, 2021). MyCap is a programme established by FINAS in 2021 in response to the overwhelming issues that revolve around the industry players in the Malaysian content industry. Fund allocations are provided to every association and guild that participates and registers in this programme such as workshops, and specific training in order to elevate and reskill the members' knowledge of their work. Ten associations and guilds were selected according to the prerequisite standards of the programme which are:

The Malaysian government, under the *PEMANDU* or NTP, has launched several new projects, two of which are the formation of the Creative Content Industry Guild Malaysia and the Creative Content Association Malaysia. Both were formed to represent industry professionals as well as conduct certification processes to certify the members' capacity based on four primary criteria: experience, contribution, skills, and achievement. As mentioned earlier, The Malaysian Copyright Act 1987 is the law that is applied in the Malaysian creative industry. According to Alavi and Azmi (2019), only four categories of people are considered as right holders of the copyright protection act. They are the scriptwriters, the film producers, the broadcasters of broadcasting the content, and the performers as the talent in the content created.

Table 1.0: The ten (10) associations and guilds that was selected in MyCAP.

Item	Guilds
1.	<i>Persatuan Sinematografi Malaysia</i>
2.	<i>Persatuan Seniman Malaysia (SENIMAN)</i>
3.	<i>Persatuan Pekerja Profesional Filem Malaysia</i>
4.	<i>Persatuan Dokumentari Malaysia</i>
5.	<i>Persatuan Audio Malaysia</i>
6.	<i>Pertubuhan Karya Sutradara Sinematik Malaysia</i>
7.	<i>Persatuan Pekerja Profesional Solekan dan Kesan Khas Filem & TV;</i>
8.	<i>Persatuan Penerbit Televisyen Malaysia</i>
9.	<i>Yayasan Artis Veteran Malaysia</i>
10.	<i>Pertubuhan Pencipta Kandungan Kreatif Digital Malaysia</i>

There is no particular distinction between the scriptwriter and film producers' protection of rights, so in the Malaysian Copyright Act 1987, both parties are given equal rights to control reproduction, communicate to the public, conduct performances and being present to the public, distribute the copies made benefitting monetary gains or transfer of ownership, and lastly commercial rental to the public. The broadcasters on the other hand are given the right to control the recording being made, to reproduce, rebroadcast the performance, showcase it to the public, and taking of still photographs from such broadcasts. Performers' rights were introduced in Malaysia in 2000 in response to the Trade-Related of Intellectual Property Rights (TRIPS) Agreement (Alavi and Azmi, 2019). An overview of the TRIPS Agreement shows that this treaty, which came into effect on 1st January 1995, indicates the most comprehensive multilateral agreement on intellectual property. The Copyright Act 1987 defines the performer term as "actor, singer, musician, dancer, or any person who acts, sings, delivers, plays in, interprets or otherwise performs a performance." Performers are given comprehensive rights that include communication to the public, fixation of an unfixed performance, first reproduction of the fixation of a performance, distribution right and lastly rental of the fixed performance.

It is prudent to understand the different roles that each of the associations are established and officially registered with the government to ensure the welfare and union between the creative players are aligned with their demands and needs. Compared to the giants in the United States of America, in Hollywood, their creative industry guilds and associations are very much united and have a deeper understanding of their rights (Megat Al-Imran, 2019). Each of their associations renews negotiations with local studios and production houses so that it aligns with today's current needs and technology.

From the literature discussed, the policies and laws related to copyright protection are important for creative industry practitioners to understand and be implemented in an effort to increase their monetary returns over the copyrighted work they produced. It is observed that the laws and policies that are practiced in Malaysia are also being implemented worldwide. The initiatives of the Malaysian government to flourish and nurture the creative industry by initiating grant programmes, workshops and many other activities to empower the practitioners has given a significant impact on the development of the contribution to the economic activities. However, despite the various agencies put in place by the government, not much is known about the level of literacy among creative industry practitioners on copyright protection literacy. Thus, this study aims to explore what are the distinctive elements of copyright protection literacy among those involved.

METHOD

This study conducted a qualitative research methodology of focus group discussion or FGD. FGD as a tool for collecting data in qualitative studies has been expanded in many fields (Krueger & Casey, 2014; Madriz, 2000; Morgan, 1996). According to Manu (2018), conversations or discussions with individuals in an FGD sometimes

enable investigators to achieve more understanding of why and what are the individual's perceptions about the research topic. In this study, the participants in the focus groups might be more confident in their area, thus this kind of discussion is beneficial for them to reveal their beliefs, opinions, perspectives, and experiences (Onwuegbuzie et al., 2009). Moreover, FGDs are considered more advantageous in providing more authentic environments in which participants influence one another and are influenced. In addition, FGDs are less threatening to many research participants, and this environment is helpful for participants to discuss perceptions, ideas, opinions, and thoughts (Krueger & Casey, 2000). Group interaction is the other advantage of creating a synergy effect on participants (Stewart & Shamdasani, (2014). It is believed that an FGD would be a useful attempt to have participants with common experiences together to examine a particular subject of interest, and it is known as an effective way to gather knowledge (Lune& Berg, 2017). Interviewing participants in an FGD is highly suitable for knowing because it focused on the feelings, thoughts, perceptions, sensitive matters, experiences, and knowledge of the members (Wisker, 2001).

Purposive sampling was chosen to select the participants who were invited to a webinar organised by a local university. The webinar's title was "*Webinar Diskusi Harta Intelek Industri Kreatif di Malaysia*", a three (3)-hour webinar to discuss intellectual property within the Malaysian creative industry. The invited participants were those experienced and involved with creative industry activities in the range of duration of 10-30 years. They were considered the experts within the copyright protection policies and practices in the creative industry as they were in the managerial levels that manage copyright content. Prior to the webinar, the researcher has secured permission from the organisers to record the session in order to study the content of the webinar. The discussion was conducted in the Malay language, and the quotes of the participants were later translated into English. The details of the participants were as below:

Table 2.0: The participant's matrix in the webinar

Informant	Designation	Role for the interview session (webinar)
C12	CEO of Production House & Recording Label (KRU)	Expert in the content creation business
D2	Vice President of Malay Language Entertainment Content Broadcast Sdn Bhd. MEASAT	Expert in the television and broadcasting business
A7	Deputy Director Putra IP Division, Putra Science Park	Expert in Intellectual Property knowledge
A8	Senior Officer of the Intellectual Property Corporation Malaysia (MyIPO), Copyright Division	Expert in copyright protection policy in Malaysia

Informants were labelled C12, D2, A7 and A8. This study was to understand how and what are the current trends of intellectual property literacy in the Malaysian creative industry.

The interview session from the recording was transcribed verbatim. The reliability and validity of the transcribed interview recordings were then checked by the respective participants before the content are analysed. Data acquired from this study was then thematically analysed using the ATLAS.ti website version software.

RESULTS

With the rising awareness of the significance of literacy in IP understanding among players in the content industry, academics and industry partners are working hand in hand to overcome the issue by gathering mass information to be strategic and put into comprehensive data. This in a way assists the law and policymakers in Malaysia that are responsible for proctoring the implementation of intellectual property rules and regulations that protects respected parties involved in copyrights. The webinar details are as indicated below in Table 3:

Table 3: Informant years of experience and demographic profile

Informants	Gender	Designation	Experience in the industry related to copyright
C12	Male	CEO of Production House & Recording Label Company	>10 years
D2	Male	Vice President of Malay Language Entertainment Content MEASAT Broadcast Sdn. Bhd.	>10 years
A7	Female	Deputy Director Putra IP Division, Putra Science Park	>10 years
A8	Male	Senior Officer of the Intellectual Property Corporation Malaysia (MyIPO), Copyright Division	>10 years

The study of the webinar that was conducted was to study the significance of intellectual property among Malaysian creative industry players. The participants that were chosen in this webinar to share their thoughts were based on the expertise and knowledge that they possess in their respective fields. The participant that was chosen was also from the managerial levels of the organisation they are attached to. The highest academic qualification of the informants was Ph.D., while the lowest is a bachelor's degree. Three out of four of the participants involved in this webinar were male.

Table 4 above indicates the codes that were identified in the study. The study managed to extract seventy-seven (77) codes that were analysed line-by-line coding of thematic analysis using the ATLAS.ti website version software. The iteration of the codes justifies the intention of the study of the significance of intellectual property literacy. The participants of the webinar managed to deliver different perspectives of their understanding of intellectual property significance according to their affiliations. The codes were then grouped into ten (10) groups (See Table 5).

The most repeated element in the code 'copyright literacy' was repeated 111 times in the focus group discussion. This is due to the awareness that the informants had of the importance of intellectual property literacy. D2 in the focus group discussion stated specifically that the creative industry practitioners have little knowledge and understanding of intellectual property which leads to many arising problems such as copyright ownership and contract production.

“There is a situation that when we producers in the broadcast stations are interested in an idea of any copyrighted work produced by these production producers. When that happens, we would try to negotiate with the owners and together would expand the idea until it becomes a full and complete work. And we would negotiate also about the investment that would be added in the project. And if we are the main investors, how the ownership be? So, if all of the stakeholders are well-versed of IP's, no such issues of copyright ownership would occur. This in a way I have to admit we are lack in knowledge.”

C12 also stated about intellectual property literacy is more advanced in the music industry.

“As we are aware, the music industry is way more advanced when it comes to royalties collection and intellectual property protection.”

A8 as the representative from MyIPO stated, their role is in ensuring that the creative works are being registered and deposited in MyIPO's database for future endeavour.

“In Malaysia since 2012, or as practised world-wide. Copyright is automatically granted to all creators as long as it fits the criteria of being an original creator. Therefore, the copyright protection are protected for 50 years and will continue to be protected for another 50 years after the author's death. The crucial role of MyIPO is to protect and proceed for the copyright protection of a copyrighted work. For your information too, MyIPO has no renewal system, and this means once a copyrighted work is registered, the protection can never be renewed.”

C12 mentioned about the negotiation and lobbying of extending copyright protection with authorities.

“Actually... from my understanding that is also practiced in the international practices. Copyrights are protected for 50 years. But it differs to author’s right. Authors are given protection for 70 years. It could actually protect my family’s financial for about decades to come. Royalties maybe collected, and the money can be directed to our families. In that sense, there were situation in the international practices that stakeholders there went through lobbying and negotiation with the policy makers to extend the copyright. Copyright terms may too differ with one another according to time.”

A8 also specifically mentioned how MyIPO can provide consultation to the creative industry stakeholders of different situation that they were facing that has relation to intellectual property.

“Usually when we (MYIPO) provides consultation to our clients, it is regarding contract negotiation between parties that were involved. There were situation where contracts that were exclusive or non-exclusive. Some contracts contains hidden clause that most of our clients is not aware of. And copyright protection is not something that ‘one size fits all’ basis. Some copyrights are only limited to certain things only.... So us in MyIPO, we will always ensure we will explain and make our clients understand what rights do they hold within the protection of copyright.”

Table 4: Codes and iterations acquired from the data analysis.

MyIPO personnel	content creators	production house	agency	tv station	tv producer	scriptwriter
3	51	19	1	21	10	16
copyright literacy	copyright act	MyIPO roles	intellectual property	voluntarily notification	copyright protection	statutory declaration
111	19	14	14	8	93	6
MyIPO	50 years after death	public domain	no renewal	50 years of protection	creative industry	awareness
27	2	1	1	2	44	13
music	audio visual	international copyright act	producer	EMI	mechanical rights	moral rights
28	8	20	21	1	2	19
author rights	comic	novel	royalties and remuneration	copyright longevity	negotiation	challenges in copyright protection
6	1	2	73	12	46	21
commission ed project	contract	joint investment	monetization	business in creative industry	lacking behind	original idea
7	47	1	4	41	3	3
skill, judgement and effort	institutionalized research	original work	sued	novelist	film	economic rights
1	2	2	1	4	8	10
ideas	patent	significant	neighbouring rights	real problem	licensing	limitations of the creative industry
2	4	2	5	50	4	43
lack in support	Beijing treaty	FINAS	production producer	content producer	PVTM	WIPO
7	6	28	6	1	1	3
China copyright registration	good script	international treaty	berne convention	education	exclusive rights	legislators
1	1	6	3	15	7	5
legislative	enforcement	sustainable wealth	commercial rights	management knowledge	blockchain	
4	2	7	1	15	1	

Table 5: Ten (10) key groups that emerged from the 77 codes acquired from the data analysis

Key Group (KG)	Group name
KG1	creative guild roles
KG2	royalties and remuneration
KG3	program licensing Vs. Copyright Rights,
KG4	contract produce,
KG5	business in the creative industry
KG6	negotiation,
KG7	collective management organization (CMO),
KG8	TV producer,
KG9	content industry and the music industry
KG10	commercialisation

From the data analysis, codes & groups that were acquired through the data analysis process suggest the emerging four (4) themes as below:

1. Lack of copyright protection reinforcement in the audio-visual industry compared to the music industry.
2. The importance of MYIPO's role in being the master protector of intellectual properties in Malaysia.
3. Contract arrangement and negotiation skills among the content creators to enable residual payment over the work produced.
4. The right establishments and channels to address the problem/issues faced by the industry players.

DISCUSSION

In this study, four (4) emergent themes were discovered that are related to the lack of IP literacy and impact the well-being of the practitioners faced by the creative industry involved. As this study aims to understand the significance of copyright literacy among creative industry practitioners, the themes that emerged from the generated codes appear to have answered the objectives curated earlier. The first theme was the lack of copyright protection reinforcement in the audio-visual industry compared to the music industry. This was stated by the creative industry players earlier in the webinar and is supported by initial literature from earlier scholars who have conducted studies on this particular study. The music industry already has the Collective Management Organisation (CMO), responsible for collecting royalties among the stakeholders in the industry. Thus, this has enabled the original creators of the musical work to benefit in terms of economic returns as well as provide future incentives to produce more content. However, there is no similar organisation like CMO in the audio-visual industry to collect royalties for them.

The second theme shows that some creative industry practitioners in Malaysia seem to be aware of the importance of the roles and functions of MyIPO, not only as the keeper of the IP registering body but also to spread awareness to the stakeholders of their copyrighted work. In fact, MyIPO also provides consultation on issues related to IP, therefore there are many pillars within the IP that the creative industry can take into account so that the matters can be addressed and channelled through the right platforms. Thus, more within the creative industry practitioners need to legally declare and register their work with MyIPO.

For the third theme, the participants of the webinar realised that there is a need to have further discussion and negotiation of a contract produced in order to acquire mutual consent and understanding for any monetary transaction to commence in the future. This is to avoid any arising issues in the future related to residual payments, royalties, or commissioning activities. For the fourth theme, another issue raised by the webinar participants was their concerns over whom should they refer to address problems that occur within their industry. Although there are many creative industry guilds and ministries that claimed to be caretakers of the creative industry, not many problem-solving and policies are strong enough to guide and protect these practitioners. The situation is unlike that in advanced countries such as the United States, where their creative guilds play a major role in negotiating contracts with production houses and companies that may improvise the economic and moral rights of its stakeholders.

From this study, ten (10) key groups (KG) were discovered as the contributing elements that signify the importance of understanding IP policies and what lies within the protection. Many stakeholders involved in the

creative industry are responsible for nurturing and prospering the creative economy, and one of the great moves is to elevate the understanding of IP literacy. This is because, from an adequate understanding of IP literacy, the stakeholders involved may have better chances to exploit and earn monetary returns to improve their economic well-being. This is due to a lot of claims by the creative industry practitioners mentioning through the mainstream media and studies by previous scholars that their economic gains through their copyrighted works are not protected and are always being oppressed by the society that wants to exploit their moral and economic rights.

Limitation of Study

The data collected from the webinar conducted in this study is a one-off encounter, thus, it is not possible to exhaustively discuss a topic from one single group discussion. The findings from this study are limited to just this particular FGD. Ideally, a FGD should consist of six (6) to twelve (12) participants. The rationale for this range of focus group size stems from the goal that focus groups should include enough participants to yield diversity in the information provided, yet they should not include too many participants because large groups can create an environment where participants do not feel comfortable sharing their thoughts, opinions, beliefs, and experiences. (Krueger, 1994). However, a group of four (4) is acceptable if these mini-focus groups are made up of participants who have specialised knowledge and/or experiences. Theoretically, to achieve data saturation point, the FGDs should be repeated two (2) to three (3) times in order to gain a richer description of the study and to observe a clear pattern emerging where subsequent groups produce no further new information (Krueger, 1994).

Another limitation of this study is the limited area of experts to represent the creative industry. The ones interviewed were from the music, film and audio-visual sectors. They may not necessarily represent those in other creative industries like Visual Arts, Performing Arts, Literature, Film/TV/Gaming Content, Fashion & Design, Traditional & Cultural Arts, Creative Education, Creative Technologies and Culinary Arts.

CONCLUSION AND RECOMMENDATIONS

In conclusion, the four participants interviewed via FGD from a webinar conducted by a local university in this study appear to have a diverse understanding, definition and ideas of IP literacy, which is related to their affiliation and demographic background. From their discussions, it can also be observed that the differences can be narrowed down and mapped to meet a mutual outcome that contributes to the four (4) emergent themes. As mentioned earlier, MyIPO, is the officially appointed agency by the Malaysian Ministry of Domestic Trade and Cost of Living to manage the IP protection in Malaysia, whereas one of the participants, A8 discussed about the policies and the role of their organisation in society. The participant from the recording studio, D2, discussed the experience his company faced in managing IP. The academic participant, C12 explained how his educational institution provides and manages awareness on IP work within the institution and how it impacts academic work. With the IP protection process in place, therein lies the potential of commercialisation and benefits for the academicians' work. Meanwhile, participant A7 representing a broadcasting company discussed the role of television stations as distributors and main clients of purchasing creative content in Malaysia. In a nutshell, the creative industry's intellectual property literacy differs in their position and career that they are in. The implication of the findings from this study is that the understanding and perspective of copyright protection literacy depends on the career and educational background of the industry practitioner involved.

For future studies, it is recommended that the method of acquiring the data to determine the level of literacy of copyright protection among the practitioners in the creative industry can be improvised by adding quantitative data. This would include a larger number of samples and a variant of sampling from respondents of many roles and demographics that encompass a wider section of the industry, like those from the advertising agencies, audio-visual industry, production house owners, independent content creators, policymakers and content distributors, university students and lecturers. This is because this study only uncovers the thoughts and discussion of the creative industry practitioners from the managerial levels in an organisation.

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TRANSPARENCY STATEMENT

The lead author* affirms that this manuscript is an honest, accurate, and transparent account of the study being reported; that no important aspects of the study have been omitted; and that any discrepancies from the study as planned (and, if relevant, registered) have been explained.

CONFLICT OF INTEREST

We declare no self-interest in the study conducted.

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