

Committee on Development and Intellectual Property (CDIP)

Thirty-Second Session
Geneva, April 29 to May 3, 2024

REVISED PROJECT ON ENHANCING IP EDUCATION CAPACITIES OF ARTISTIC
AND CREATIVE ACADEMIC INSTITUTIONS TO FOSTER CREATIVITY –
PROJECT PROPOSAL SUBMITTED BY THE UNITED KINGDOM AND GEORGIA

prepared by the Secretariat

1. During the thirty-second session of the Committee on Development and Intellectual Property (CDIP), the Committee considered a project proposal on “Enhancing IP Education Capacities of Artistic and Creative Academic Institutions to Foster Creativity”, submitted by the United Kingdom and Georgia.

2. The Annex to this document contains the proposal, for consideration of the thirty-second session of the CDIP.

3. *The Committee is invited to consider the Annex hereto.*

[Annex follows]

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| 1. Introduction of the Project |
| 1.1 Project Code |
| DA_3_4_01 |
| 1.2 Project Title |
| Enhancing IP Education Capacities of Artistic and Creative Academic Institutions to Foster Creativity |
| 1.3 DA Recommendations |
| <p><i>Recommendation 3:</i> Increase human and financial allocation for technical assistance programs in WIPO for promoting a, inter alia, development-oriented intellectual property culture, with an emphasis on introducing intellectual property at different academic levels and on generating greater public awareness on intellectual property.</p> <p><i>Recommendation 4:</i> Place particular emphasis on the needs of small and medium-sized enterprises (SMEs) and institutions dealing with scientific research and cultural industries and assist Member States, at their request, in setting up appropriate national strategies in the field of intellectual property.</p> |
| 1.4 Project Duration |
| 24 months |
| 1.5 Project Budget |
| The total Project budget is 281,200 Swiss Francs, all related to non-personnel expenditures. |
| 2. Description of the Project |
| The proposed pilot project aims to enhance the IP education capacity of post-secondary artistic and creative academic institutions in beneficiary countries and equip youth enrolled in those institutions with IP skills and an entrepreneurial mindset. Specifically, the project will focus on enhancing the relevance of IP education for the next generation of creators and artists by preparing them to enter the marketplace from an IP-informed and entrepreneurially enhanced position. |
| 2.1 Project Concept |
| <p>The creative industries, one of the key drivers of economic growth and development in modern society, rely on young people's active participation and contribution. However, many countries' early education programs perceive the creative arts as markers of historical and cultural practice rather than as engines of socioeconomic development, and the original design of education systems was not prepared for the disruptive impact of the digital revolution.</p> <p>The big picture in a global digital environment brings to focus an imbalance between the teaching of the creative arts by artistic and creative academic institutions and the preparation of students by the same institutions to manage, protect, and benefit from the fruits of their creation upon departure from formal education.</p> <p>Consequently, an increasing number of artistic and creative academic institutions worldwide</p> |

are looking into tailoring their academic programs to match the needs of the creative industries, and it is important that their teaching curricula include IP-related education. Integrating IP education in programs for artistic and creative academic institutions is the main prerequisite for creating a healthy IP ecosystem within the framework of creative economies, based on mutual understanding and respect.

Creative Industries consist of small and medium-sized enterprises (SMEs). In the majority of cases, they represent self-employment or micro-entities led by artists and creators. To ensure a fair share of economic gains from their creations, it is important to develop the skills and abilities of educators and teachers in the artistic and creative academic environment to promote the social and economic importance of IP to creators and its potential to support them to protect their creative outputs.

2.2 Project Objective, Outcome and Outputs

The overall project **objective** is to enhance the IP education capacities of post-secondary artistic and creative academic institutions in beneficiary countries to support youth creativity and entrepreneurship.

The project's intended **outcomes** are:

- (1) increased understanding of the main stakeholders in the beneficiary countries, including young creators, educators, and teachers in post-secondary artistic and creative academic institutions, of the importance of IP education; and
- (2) skilled educators and teachers to support youth to use IP for the protection of their creations.

The project will deliver the following outputs:

Output 1 – A mapping/assessment of IP education in post-secondary artistic and creative academic institutions in beneficiary countries.

Output 2 – Developed customizable curriculum on IP for creators starting at the foundation level with relevance to the national context and needs of beneficiary countries.

2.3 Project Implementation Strategy

The project outcomes and outputs will be achieved through the following activities:

Output 1 – A mapping/assessment of IP education in post-secondary artistic and creative academic institutions in beneficiary countries.

Activities:

- (a) Identify and engage relevant key institutions, organizations, and experts active in the field.
- (b) Collect from artistic and creative academic institutions in the public and private domains good practices, models, and examples of educational programs, tools, activities, and initiatives designed to support young creators and educators.
- (c) Collect individual stories of young creators from developing countries on their experiences in protecting and bringing to market their creative outputs.

Output 2 – Developed customizable curriculum on IP for creators starting at the foundation level with relevance to the national context and needs of beneficiary countries.

Activities:

- (a) Organize workshops, involving educators, teachers, industry experts, and curriculum developers, to design and enhance curricula that integrate IP concepts into creative arts education.
- (b) Develop customizable curriculum with easily accessible and relatable educational material and toolkits for educators/teachers and students. These could also contain a compilation of case studies/best practices to assist other countries in establishing or expanding youth support programs.

2.4 Project Indicators

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| <u>Project objective:</u> | <u>Objective indicator:</u> |
| The overall project objective is to enhance the IP education capacities of post-secondary artistic and creative academic institutions in beneficiary countries to support youth creativity and entrepreneurship. | <ul style="list-style-type: none"> - At least 60% of educators and teachers in the participating artistic and creative academic institutions found the curricula on IP developed in the framework of the project useful and applicable to their respective programs. - At least 60% of educators and teachers in the participating artistic and creative academic institutions stated that they would like to integrate the curricula on IP in their respective programs. |
| <u>Project outcomes:</u> | <u>Outcome indicators:</u> |
| (1) Increased understanding of the main stakeholders in the beneficiary countries, including young creators, educators, and teachers in post-secondary artistic and creative academic institutions, of the importance of IP education. | <ul style="list-style-type: none"> - At least 60% of the participants in the project activities indicate that the project improved their understanding of the relevance of IP education. |
| (2) Skilled educators and teachers to support youth to use IP for the protection of their creations. | <ul style="list-style-type: none"> - At least 60% of the participating educators and teachers assessed to have enhanced knowledge and skills in delivering IP education for young creators. |
| <u>Project outputs:</u> | <u>Output indicators:</u> |
| A mapping/assessment of IP education in post-secondary artistic and creative academic institutions in beneficiary countries. | <ul style="list-style-type: none"> - Compilation of good practices, examples of educational programs, and initiatives designed to support young creators and educators, validated by the CDIP. - Compilation of individual stories of young creators from developing countries on their experiences in protecting and bringing to market their creative outputs, validated by the CDIP. |

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| <p>Developed customizable curriculum on IP for creators starting at the foundation level with relevance to the national context and needs of beneficiary countries.</p> | <p>Endorsement of curricula by post-secondary artistic and creative academic institutions, educators, teachers and young creators.</p> <p>Compilation of case studies of the curricula at work, validated by the CDIP.</p> |
| <p>2.5 Sustainability Strategy</p> | |
| <p>To ensure the sustainability of the project’s deliverables, a dedicated webpage will be developed to feature all the relevant information and success stories of the project. In addition, the project team will work closely with the post-secondary artistic and creative academic institutions to ensure their endorsement of the curricula on IP for creators.</p> | |
| <p>2.6 Selection Criteria for Pilot/Beneficiary Countries</p> | |
| <p>The project should target artistic and creative academic institutions offering programs and courses for artists, creators, and aspiring creative arts entrepreneurs, who – after completion of their education – are interested in establishing an activity/business within the creative industry sector.</p> <p>The project should include national education institutions responsible for managing and approving education programs at a national level.</p> | |
| <p>2.7 Implementing Organizational Entity</p> | |
| <p>WIPO Academy, Regional and National Development Sector (RNDS)</p> | |
| <p>2.8 Links to other Organizational Entities</p> | |
| <ul style="list-style-type: none"> • Regional Divisions, RNDS • Development Agenda Coordination Division, RNDS • Copyright and Creative Industries Sector; Creators Learn Intellectual Property (CLIP) | |
| <p>2.9 Links to other DA Projects</p> | |
| <p>DA Project on <i>Establishment of “Start-Up” National IP Academies</i> (Phases I and II) (CDIP/3/INF/2 and CDIP/9/10 Rev 1)</p> <p>DA Project on <i>Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era</i> (CDIP/26/5)</p> <p>DA Project on <i>Empowering Youth (K-12) to Innovate for a Better Future</i> (CDIP/30/15 Rev.)</p> | |
| <p>2.10 Contribution to Expected Results in WIPO’s Program and Budget</p> | |
| <p style="text-align: center;"><u>Program and Budget 2024/25</u></p> <p>1.1 More effective communication and engagement worldwide to raise awareness of and increase knowledge about the potential of IP to improve the lives of everyone, everywhere.</p> <p>4.1 More effective use of IP to support growth and development of all Member States and their relevant regions and sub-regions, including through the mainstreaming of the Development Agenda recommendations.</p> | |

4.4 More innovators, creators, SMEs, universities, research institutions and communities leverage IP successfully.

2.11 Risk and Mitigation

Risk 1: Insufficient maturity level of post-secondary artistic and creative academic institutions to develop and offer IP training activities related to the creative industries.

Mitigation 1: Thorough analyses of the post-secondary artistic and creative academic institutions will be done during their selection process to ensure that those selected for the pilot project have a sufficient level of maturity. Particularly, the Project Manager will organize consultation meetings with the suggested focal point of each interested Member State to gather a comprehensive understanding of the proposed institution's readiness to engage in the project and maximize its benefits.

Risk 2: Political instabilities, restructuring of national institutions, changes in the post-secondary artistic and creative academic institutions curricula over time or shift in local priorities.

Mitigation 2: Should such risk occur, the project team would develop a revised timeline and re-assess together with beneficiary countries the priorities and project implementation strategy.

Risk 3: Insufficient utilization of the educational material and tools developed in the context of the project.

Mitigation 3: Improve the dissemination of the educational material through digital means and diversified formats, such as publications, events hosted by WIPO and beneficiary countries. Ensure educational material is accessible and engaging through straightforward language, and examples relevant to country context.

3.TENTATIVE IMPLEMENTATION TIMELINE

| Project Deliverables | Quarters | | | | | | | |
|---|----------|----|----|----|--------|----|----|----|
| | Year 1 | | | | Year 2 | | | |
| | Q1 | Q2 | Q3 | Q4 | Q1 | Q2 | Q3 | Q4 |
| Pre implementation activities: ¹ | | | | | | | | |
| Identification and engagement of relevant key institutions, organizations, and experts active in the field. | X | X | X | X | X | | | |
| Compilation of good practices, models, and examples of educational programs, tools, activities, and initiatives designed to support young creators and educators. | X | X | X | X | | | | |
| Compilation of individual stories of young creators from developing countries on their experiences in protecting and bringing to market their creative outputs. | X | X | X | X | | | | |
| Workshops (at least one per beneficiary country) to design and enhance curricula that integrate IP concepts into creative arts education. | | | | | X | X | | |
| Customizable curriculum with easily accessible and relatable educational material and toolkits for educators/teachers and students. | | | | | X | X | X | |
| Project evaluation | | | | | | | | X |
| CDIP side event | | | | | | | | X |

¹Implementation will start only once the pre-implementation activities have been delivered, that is: (i) all beneficiary countries of the projects have been selected; (ii) focal points have been appointed in each country; and (iii) the project implementation team is established.

4. PROJECT BUDGET BY OUTPUT

| <i>(in Swiss francs)</i> Project Deliverables | Year 1 | | Year 2 | | Total |
|---|-----------|---------------|-----------|----------------|----------------|
| | Personnel | Non-Personnel | Personnel | Non-Personnel | |
| Project coordination and implementation support | - | 77,100 | - | 77,100 | 154,200 |
| Identification and engagement of relevant key stakeholders | - | - | - | - | - |
| Compilation of good practices to support young creators and educators | - | 10,000 | - | - | 10,000 |
| Compilation of individual stories of young creators from developing countries | - | 10,000 | - | - | 10,000 |
| Workshops (at least one per beneficiary country) to design and enhance IP curricula | - | - | - | 42,000 | 42,000 |
| Customizable IP curriculum | - | - | - | 35,000 | 35,000 |
| Project evaluation | - | - | - | 15,000 | 15,000 |
| CDIP side event | - | - | - | 15,000 | 15,000 |
| Total | - | 97,100 | - | 184,100 | 281,200 |

5. PROJECT BUDGET BY COST CATEGORY

| <i>(in Swiss francs)</i> | Travel, Training and Grants | | | Contractual Services | | | | | Total |
|---|-----------------------------|--------------------|------------------------------------|----------------------|--------------|---------------------------------|------------------|----------------------------|----------------|
| | Staff Missions | Third-party Travel | Training and related travel grants | Conferences | Publishing | Individual Contractual Services | WIPO Fellowships | Other Contractual Services | |
| Project Deliverables | | | | | | | | | |
| Project coordination and implementation support | - | - | - | - | - | - | 154,200 | - | 154,200 |
| Identification and engagement of relevant key stakeholders | - | - | - | - | - | - | - | - | - |
| Compilation of good practices to support young creators and educators | - | - | - | - | - | 10,000 | - | - | 10,000 |
| Compilation of individual stories of young creators from developing countries | - | - | - | - | - | 10,000 | - | - | 10,000 |
| Workshops (at least one per beneficiary country) to design and enhance IP curricula | 20,000 | 10,000 | - | 12,000 | - | - | - | - | 42,000 |
| Customizable IP curriculum | - | - | - | - | 5,000 | 30,000 | - | - | 35,000 |
| Project evaluation | - | - | - | - | - | 15,000 | - | - | 15,000 |
| CDIP side event | - | - | - | 15,000 | - | - | - | - | 15,000 |
| Total | 20,000 | 10,000 | - | 27,000 | 5,000 | 65,000 | 154,200 | - | 281,200 |

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