

## **Committee on Development and Intellectual Property (CDIP)**

**Thirty-Sixth Session**  
**Geneva, May 4 to 8, 2026**

### **EVALUATION REPORT OF THE PROJECT ON PROMOTING THE USE OF INTELLECTUAL PROPERTY IN DEVELOPING COUNTRIES IN CREATIVE INDUSTRIES IN THE DIGITAL ERA**

*prepared by Ms. Louise Austin, Independent Evaluator, London, United Kingdom*

1. The Annex to this document contains an external independent Evaluation Report of the Project on “Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era”, undertaken by Ms. Louise Austin, Independent Evaluator, based in London, United Kingdom.

2. *The CDIP is invited to take note of the information contained in the Annex to this document.*

[Annex follows]

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#### **1. Introduction**

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### **Acronyms and Abbreviations**

AI	Artificial Intelligence
CCIS	Copyright and Creative Industries Sector
CDIP	Committee on Development and Intellectual Property
IP	Intellectual Property
NFP	National Focal Point
UAE	The United Arab Emirates
WIPO	World Intellectual Property Organization

## EXECUTIVE SUMMARY

1. This evaluation, which was undertaken by an independent consultant, aimed to learn from experiences gained during the implementation of the Development Agenda (DA) project on [Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era](#), particularly regarding project design and management, effectiveness and sustainability.
2. The project was approved at the twenty-sixth session of the Committee on Development and Intellectual Property (CDIP) and was implemented from April 2022 to December 2025. It focused on strengthening the role of copyright and related rights across six creative industries, namely animation, publishing, music, video games, mobile applications and fashion, in four beneficiary countries: Chile, Indonesia, the United Arab Emirates and Uruguay.
3. For this independent evaluation, all project documents and outputs were reviewed. In addition, interviews were undertaken with 21 stakeholders, including WIPO staff members, and external consultants and experts who contributed to the project, among whom were seven representatives from beneficiary countries.
4. Based on the analysis of all data collected, a total of eight key findings were made within the three focus areas of the evaluation: project design and management, effectiveness and sustainability.

### Project Design and Management

5. **Key Finding 1:** The project document set out the project details, including expected outputs, outcomes and associated measurement indicators. It was a useful reference document for all stakeholders throughout the project lifecycle.
6. **Key Finding 2:** National Focal Points (NFPs) in the four beneficiary countries were extremely positive about the way the project was managed by the project team, led by the Project Manager, Mr. Dimiter Gantchev, Deputy Director and Senior Manager, Office of the Deputy Director General, Copyright and Creative Industries Sector (CCIS). They highlighted the value of the project team's expertise and proactivity.

### Effectiveness

7. **Key Finding 3:** Project objectives and outputs were primarily achieved. Events which supported capacity-building, mentorship and networking were successfully held in all beneficiary countries.
8. **Key Finding 4:** As of January 2026, the seven tools developed under the project had been downloaded over 100,000 times, signifying their relevance and the high levels of interest across multiple creative sectors.
9. **Key Finding 5:** Stakeholders participating in the events were very positive about the expertise of the speakers, the relevance of the topics and the skills acquired through their attendance.
10. **Key Finding 6:** Results of the mentorship activities were less tangible, although one regional event was organised to support this aspect of the project, and the capacity-building events were also considered as mentoring opportunities.

11. **Key Finding 7:** NFPs expressed positive views regarding the networking opportunities created through the project, and feedback from event participants echoed this sentiment.

### Sustainability

12. **Key Finding 8:** Sustainability of project outputs was considered to be highly likely, as a result of the creation of networks, the availability of capacity-building tools, the development of a portal to build links between creators, and the creation of beneficiary country directories.

### Recommendations

13. Based on the evaluation's key findings, a set of seven recommendations is proposed for consideration. One set is for WIPO, and the second is for beneficiary countries.

### Recommendations for WIPO

14. **Recommendation 1:** Regular feedback sessions between the project team and NFPs should be replicated in other projects, as they allowed for continuous feedback and provided the opportunity to address challenges as they arose.

15. **Recommendation 2:** Where possible, capacity-building and awareness-raising events should be held in-person to strengthen participation and contribute to the formation of networks.

16. **Recommendation 3:** When mentorship is included in the project design, this aspect should be more clearly structured and planned from the outset. Consideration should be given to including mentorship activities specifically in other events.

17. **Recommendation 4:** In order to support sustainability, tools created under the project should be translated into a wide range of languages.

18. **Recommendation 5:** To facilitate sustainability, consideration should be given to updating the project capacity-building tools to reflect changes within the digital environment, particularly the use of artificial intelligence (AI).

19. **Recommendation 6:** The tools and materials developed through the project are valuable sources of information. Consideration should be given to transforming the products into WIPO publications to ensure they are listed in the WIPO catalogue, enhancing accessibility and fostering sustainability.

### Recommendations for Beneficiary Countries

20. **Recommendation 7:** Beneficiary countries are encouraged to widely disseminate the project's dedicated webpage to help raise awareness and contribute to the project's sustainability.

## Introduction

21. At its twenty-sixth session, the CDIP approved a proposal from Indonesia and the United Arab Emirates (UAE) for a DA project on [Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era](#).

22. The purpose of the project was to strengthen the creative industries in developing countries by enhancing the use of intellectual property (IP) systems in businesses and IP offices through capacity-building initiatives, and to enable implementation by building networks among local creative industries to facilitate the transfer of information, cooperation, and growth.

23. The project was implemented under the supervision of the Project Manager, Mr. Dimiter Gantchev, Deputy Director and Senior Manager, Office of the Deputy Director General, CCIS.

## Overview of Evaluation Objectives & Methodology

24. The main evaluation objective was two-fold:

- i) To learn from experiences gained during implementation of the project in three areas:
  - Project design and management
  - Effectiveness
  - Sustainability
- ii) To provide evidence-based evaluative information to support the CDIP's decision-making process.

25. The evaluation did not assess individual activities or deliverables but evaluated the project as a whole.

26. A qualitative approach to data collection and analysis was undertaken, focusing on a review of relevant documentation and material (*Appendix II*) and holding 21 remote semi-structured interviews with WIPO staff members, representatives from beneficiary countries and WIPO consultants and experts involved in the project (*Appendix I*).

27. A draft of this evaluation report was shared with WIPO prior to its finalisation.

## Key Findings:

### [Project Design and Management](#)

#### Key Findings

28. **Key Finding 1** The project document set out the project details, including expected outputs, outcomes and associated measurement indicators. It was a useful reference document for all stakeholders throughout the project lifecycle.

29. **Key Finding 2** NFPs in the four beneficiary countries were extremely positive about the way in which the project was managed by the project team, under the supervision of the Project Manager, Mr. Dimiter Gantchev, Deputy Director and Senior Manager, Office of the Deputy Director General, CCIS. They highlighted the value of the project team's expertise and proactivity.

30. The project duration was from April 2022 to December 2025. The project had an initial 36-month implementation timeframe, which was extended by six months with no budgetary implications. The project was managed by the Project Manager, Mr. Dimiter Gantchev, Deputy Director and Senior Manager, Office of the Deputy Director General, CCIS, with essential support from a Fellow in the same Sector. There was collaboration within the CCIS with different Divisions promoting and reinforcing activities implemented through the project.

31. As with all DA projects, the involvement of the Development Agenda Coordination Division (DACD) from a coordination perspective was vital, and there was regular contact between the project team and the DACD concerning the activities implemented.

32. Several teams from other Sectors provided input during project meetings to support the project events. For example, the Brands and Designs Sector provided input into a fashion-focused events and did the welcoming remarks for the event.

33. Each beneficiary country<sup>1</sup> appointed a NFP to work in close collaboration with the project team. Monthly coordination meetings took place between the NFP and the project team. The meetings were highly valued by the NFPs as they facilitated consistent progress updates and enabled discussions regarding challenges as they arose. Interviews with the NFPs and the different experts and consultants engaged through the project emphasised their appreciation of the project team's responsiveness and expertise.

34. WIPO's standard template was used for the project document ([CDIP/26/5](#)). Evaluation discussions revealed that the project document was a useful point of reference throughout the project's lifetime for all stakeholders, providing a general structure, making it easy to understand the project's aims and objectives. Project reports were found to have supported the review of project objectives and facilitated an understanding of the extent to which objectives were achieved.

35. Including project outcomes, outputs and indicators was particularly useful for the project team to monitor accomplishments. Monitoring and self-evaluation were undertaken on a regular basis.

36. Flexibility was shown in adjusting the original project risks and adding new ones as they arose. (*See Appendix IV regarding risks*).

37. Interviewees confirmed that the project was responsive to emerging trends, as the six creative industries<sup>2</sup> covered by the project were extremely dynamic areas in which significant technology is emerging.

38. The project aimed to respond to digital trends, and this was well reflected in the tools created and covered in presentations during the project events. Additionally, the project team made effort to factor the emergence of AI into the different events.

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<sup>1</sup> Chile, Indonesia, the United Arab Emirates and Uruguay.

<sup>2</sup> Namely animation, publishing, music, video games, mobile applications, and fashion.

## Effectiveness

### Key Findings

39. **Key Finding 3** Project objectives and outputs were primarily achieved. Events which supported capacity-building, mentorship and networking were successfully held in all beneficiary countries.
40. **Key Finding 4** As of January 2026, the seven tools developed under the project had been downloaded over 100,000 times, signifying their relevance and the high levels of interest across multiple creative sectors.
41. **Key Finding 5** Stakeholders participating in the events were positive about the expertise of the speakers, the relevance of the topics and the skills acquired through their attendance.
42. **Key Finding 6** Results of the mentorship activities were less tangible, although one regional event was organised to support this aspect of the project, and the capacity building events were also considered as mentoring opportunities.
43. **Key Finding 7** NFPs expressed positive views regarding the networking opportunities created through the project, and feedback from event participants echoed this sentiment.
44. The project had two key objectives:
- a) Build the capacity of local businesses involved in creative industries and of national authorities, including IP offices, to use and leverage IP tools and strategies to add value and differentiate their products and services to diversify their economic activities; and
  - b) Establish networks between local creative industries stakeholders, in order to facilitate the transfer of information, cooperation, and stimulate growth.
45. Outputs and activities were established to achieve the objectives of the project:
46. **Output 1** involved producing a **scoping study**. The study provided a detailed analysis and recommendations on the legal framework for the selected digital creative industries in all four countries. It was made available in December 2022, validated by the beneficiaries, and presented at the thirtieth session of the CDIP in April 2023.
47. **Output 2** aimed to upgrade creative industry stakeholder IP skills. This was successfully achieved in line with the planned activities as follows:
1. **Content on IP management and commercialization** in the digital realm was created, specifically tailored for government institutions.
  2. **Seven capacity building tools** which supported the activities of rights holders, creators, developers and users by addressing IP challenges and opportunities were successfully completed:

Tool	Downloads by January 2026
The Global Digital Music Landscape (2024)	33,577
The Role of IP Rights in the Fashion Industry: From Conception to Commercialization (2023)	10,373
Building a Digital Publishing Economy: Opportunities and Framework for Development (2023)	4,059
IP in Mobile Applications (2023)	7,356
Understanding IP in Video Games (2023)	29,643
Raising Awareness on Intellectual Property for Creative Industries in the Digital Environment (2022)	12,057
Drawing on Creativity: Copyright for Animation Industry Professionals (2022)	4,719

48. Additional capacity-building tools, including infographics, checklists and quizzes, were developed for all six industries covered by the project. These tools were made available to the beneficiary countries, who published the tools on their websites. They were also available on [WIPO's dedicated webpage](#).

49. Interviews with NFPs highlighted that the tools were effective in increasing knowledge on IP, praising the innovative nature of the project in this regard.

50. A total of 22 **capacity building events** took place during the project timeframe. (See *Appendix V*).

51. The events were based on priority industries put forward by each beneficiary country, with physical events taking place for the top two priority areas in each country<sup>3</sup> and remote events for the next priority. They represented a balanced geographic coverage and thematic diversity.

52. NFPs shared that attendance at most events was high, and participants' feedback in relation to the expertise of the speakers, relevance of the topics and skills acquired was extremely positive.

53. Engaging highly experienced international and national speakers was reported by interviewees to have been successful in terms of facilitating skills and knowledge sharing on IP-related issues in each creative industry. The consultants and experts involved in the project, as well as the NFPs, confirmed that the events were strongly interactive and participatory. Some of the consultants and experts emphasised that in-person events were optimal as this allowed for higher levels of participation.

54. Evaluation interviews highlighted three key issues for consideration in future events the need:

- i. for clear terminology and language during translation. For example, the word "workshop" was interpreted in some countries to be a seminar.
- ii. to ensure high levels of participation in future events, as sometimes there were high registrant numbers but fewer actual participants.
- iii. to plan events as far in advance as possible, given the differing calendar obligations of WIPO and stakeholders in beneficiary countries.

55. One area of the project which was less successful was **the mentorship program**, as there were challenges in linking mentors and mentees. However, efforts were made to overcome this, and a virtual regional event was held with Chile and Uruguay, focusing on

<sup>3</sup> Except for Uruguay where there was one physical event.

mentorship within the video games industry in December 2025. Additionally, all the events were considered to contribute to mentorship, as they provided opportunities for participants to meet with experts.

56. **Output 3** focused on increasing awareness of the importance of utilizing the IP system. This output was successfully achieved through the holding of events as outlined under Output 2 above. Some interviewees felt that one of the biggest achievements of the project was awareness-raising among policymakers and other stakeholders. The events brought people together, including public and private sector entities, and policymakers could hear the concerns, limits and obstacles faced by the creative industries. Additionally, a digital directory was created for each country, and one IP web portal was created to build links between creators, disseminate information, promote events with registration functionality, host knowledge resources, and publish sector-related news. These activities also contributed to the successful completion of **Output 4**, which aimed to establish national and regional networks among stakeholders in the creative industries.

57. The planned guidelines, specifically tailored for representatives of national authorities, including IP Offices, were successfully developed and disseminated and can be found [here](#).

58. Interviews with NFPs highlighted that it is difficult to robustly capture the extent to which the events facilitated information transfer, cooperation and stimulated growth. However, they were keen to highlight that:

- The project was successful in terms of creating networks.
- Participants expressed strong interest and satisfaction, noting that the events served as a starting point for networking opportunities that had not previously existed. This was particularly apparent when more than one country was involved, as this provided the opportunity to establish wider networks.
- In some countries, coordination between stakeholders, including between different ministries, was limited prior to the project. The project connected these stakeholders, thereby supporting awareness-raising.
- One country reported a significant increase in copyright applications since the events took place.

59. At least three of the independent consultants and experts involved in the events noted that they had been contacted by participants following the events, indicating the success of the mentoring and networking aspects of the project.

60. As highlighted in the project's reports and confirmed in interviews, some project outcomes were noted, including:

- Materials developed through the project are relevant for both government institutions and creators in the respective fields.
- Beneficiaries clearly defined their priority sectors within the project scope, which was reflected in the priority activities.
- The growing demand for reflecting AI aspects in the project activities.
- Participants in capacity-building activities received adequate information to improve their understanding of the IP opportunities and challenges in the respective creative sectors.

## Sustainability

### **Key Findings**

61. **Key Finding 8** Sustainability of project outputs was considered to be highly likely, as a result of the creation of networks, the availability of capacity-building tools, the development of a portal to build links between creators, and the creation of beneficiary country directories.

62. As the project was recently concluded in December 2025, it is too early to fully assess sustainability. However, some activities that interviewees considered supported the likelihood of sustainability included:

- Availability of the capacity-building tools on a [dedicated WIPO webpage](#);
- The creation of a directory for each beneficiary country to help track progress in using the capacity-building tools;
- The development of a portal to build links between creators; and
- The translation of some of the tools into different languages.

### **Conclusions & Recommendations:**

63. The DA project on [Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era](#) was well designed and managed. It was primarily successful in achieving its objectives and accomplishing its outputs.

64. The project document provided a clear and consistent framework throughout the project's life and was a useful reference and monitoring document.

65. NFPs in all beneficiary countries expressed strong satisfaction with the professionalism, expertise, and responsiveness of the project team. Regular coordination meetings ensured successful project progress, and collaboration from other WIPO entities facilitated coherence.

66. Project objectives and outputs were primarily achieved. The capacity-building events were well attended, and NFPs and participant feedback showed that the events were considered useful. The presenters and speakers were valued for their expertise and knowledge. The events also provided the opportunity for networking.

67. The seven tools developed under the project have been downloaded over 100,000 times, giving a strong indication of their relevance and utility.

68. The mentorship aspect of the project was difficult to measure, although one regional event was held in December 2025 to fulfil this objective, and efforts were made to strengthen the mentorship component through the national and regional events.

69. The project was found to have responded to emerging digital trends across the six selected creative industries. The project provided a positive contribution to strengthening the creative industries in beneficiary countries and could provide a strong foundation for future growth in this area.

## Recommendations

70. Based on the evaluation's key findings, a set of seven recommendations is proposed for consideration. One set is for WIPO, and the second is for beneficiary countries.

### **Recommendations for WIPO**

#### **Project Design and Management**

71. **Recommendation 1:** Regular feedback sessions between the project team and NFPs should be replicated in other projects, as they allowed for continuous feedback and provided the opportunity to address challenges as they arose.

#### **Effectiveness**

72. **Recommendation 2:** Where possible, capacity-building and awareness-raising events should be held in-person to strengthen participation and contribute to the formation of networks.

73. **Recommendation 3:** When mentorship is included in the project design, this aspect should be more clearly structured and planned from the outset. Consideration should be given to including mentorship activities specifically in other events.

#### **Sustainability**

74. **Recommendation 4:** In order to support sustainability, tools created under the project should be translated into a wide range of languages.

75. **Recommendation 5:** To facilitate sustainability, consideration should be given to updating the project capacity-building tools to reflect changes within the digital environment, particularly the use of artificial intelligence (AI).

76. **Recommendation 6:** The tools and materials developed through the project are valuable sources of information. Consideration should be given to transforming the products into WIPO publications to ensure they are listed in the WIPO catalogue, enhancing accessibility and fostering sustainability.

### **Recommendations for Beneficiary Countries**

77. **Recommendation 7:** Beneficiary countries are encouraged to widely disseminate the project's dedicated webpage to help raise awareness and contribute to the project's sustainability.

[End of Annex, Appendices follow]

## APPENDICES:

### APPENDIX I KEY INFORMANTS

#### **Beneficiary Country Representatives**

##### **Chile**

Mr. Felipe Ferreira Catalan, Head of the Intellectual Property Department, Undersecretariat of International Economic Relations, Ministry of Foreign Affairs, Santiago, Chile

Ms. Maria Gloria Riethmuller Harland, Legal Advisor, Undersecretariat of International Economic Relations, Ministry of Foreign Affairs, Santiago, Chile

##### **Indonesia**

Mr. Mohammed Fauzy, Director, Ministry of Tourism and Creative Economy of Indonesia

Mr. Stefanus Adi, Policy Analyst, Ministry of Tourism and Creative Economy of Indonesia

##### **United Arab Emirates**

Ms. Azizah Mohamed Al Hammadi, Chief Innovation Officer, Ministry of Economy and Tourism of the United Arab Emirates

##### **Uruguay**

Mr. Nestor Mendez, Legal Advisor, National Directorate of Industrial Property, Ministry of Industry, Energy and Mining, Montevideo, Uruguay

Ms. Marianela Delor, Technical Director, National Directorate of Industrial Property, Ministry of Industry, Energy and Mining, Montevideo, Uruguay

##### **WIPO Staff**

Ms. Sylvie Forbin, Deputy Director General, Copyright and Creative Industries Sector (CCIS)

Mr. Dimiter Gantchev, Deputy Director and Senior Manager, Office of the Deputy Director General, CCIS

Mr. Raul Jauregui Salinas, Senior Administrator, Office of the Deputy Director General, CCIS

Ms. Anca Ciurel, Fellow, Office of the Deputy Director General, CCIS

##### **Experts/Consultants**

Mr. Gaetano Dimita, Reader in Interactive Entertainment and IP Law, Queen Mary, University of London, London, United Kingdom

Mr. David Stopps, Managing Director, Friars Management Limited (FML), International Artists Agency, Aylesbury, United Kingdom

Ms. Olivia Dhordain, IP Counsel, OUTBOXING IP and Former Deputy Chief IP Counsel, Richemont, Geneva, Switzerland

Ms. Irene Calboli, Regents Professor of Law, Texas A&M University, School of Law, Dallas, United States of America

Mr. Andy Ramos Gil de la Haza, Partner, Intellectual Property and Technology, Perez-Llorca, Madrid, Spain

Mr. Ioannis Kikkis, WIPO External Consultant

Ms. Emma House, International Publishing Consultant, London, United Kingdom

Mr. Marc Misthal, Principal IP Attorney, Offit Kurman Attorneys, New York City, United States of America

Mr. Noam Shem Tov, Professor of IP law, Queen Mary University, London, United Kingdom

Mr. David Greenspan, Bandai Namco, Sony, and THQ, San Jose, United States of America

[Appendix II follows]

## APPENDIX II LIST OF DOCUMENTS AND PUBLICATIONS CONSULTED

1. WIPO DA Project Catalogue: [DA Catalogue Overview](#)
2. Project Document: [CDIP/26/5](#)
3. Project Progress Reports:
  - a. [CDIP/29/2](#), Annex VII, discussion at the CDIP available at: [WIPO Webcast - Committee on Development and Intellectual Property Twenty Ninth Session - CDIP 29 Day 1 Afternoon](#)
  - b. [CDIP/31/3](#), Annex IV, discussion at the CDIP available at: [WIPO Webcast - Committee on Development and Intellectual Property Thirty First Session - CDIP 31 Day 1 Afternoon](#)
  - c. [CDIP/33/3](#), Annex II, discussion at the CDIP available at: [WIPO Webcast - Committee on Development and Intellectual Property \(CDIP\) Thirty Third Session - CDIP 33 Day 1 Afternoon](#)
  - d. [CDIP/35/3](#), Annex I, discussion at the CDIP available at: [WIPO Webcast - Committee on Development and Intellectual Property Thirty Fifth Session - CDIP 35 Day 1 Afternoon](#)
  - e. Project Completion Report: [CDIP/36/12](#)
4. Project Outputs:
  - a. Scoping Study
  - b. Project Website in which all the publications can be found: [IP for Creative Industries in Developing Countries](#)
  - c. Chile Directory <https://cl-directory.logicbox.gr/>
  - d. Uruguay Directory <https://uy-directory.logicbox.gr/>
  - e. Indonesia Directory <https://id-directory.logicbox.gr/>
  - f. UAE Directory <https://uae-directory.logicbox.gr/>
  - g. Portal <https://portal.logicbox.gr/>

[Appendix III follows]

## APPENDIX III DATA COLLECTION INSTRUMENTS USED (INTERVIEW GUIDES)

### Evaluation Interview Guide

#### Project Design and Management

1. How useful and appropriate was the initial project document to help guide project implementation?
2. How useful and appropriate was the initial project document to help assess the results achieved by the project?
3. What changes could be made to the initial project document to make it more useful to help guide implementation and assessment of results?
4. How useful were the project monitoring, self-evaluation and reporting tools to help with project-related decision-making (e.g. for making adjustments to the project based on monitoring and reporting data)?
5. What other tools might have helped to collect relevant data to inform and support decision-making?
6. To what extent have other entities within the Secretariat contributed to and enabled effective and efficient project implementation?
7. What was their role and what contribution did they make?
8. Were there other entities within the Secretariat that it would have been beneficial to involve and why?
9. What were the key risks identified in the initial project document?
10. Which of these risks materialised during the project lifetime?
11. How were these risks mitigated or addressed?
12. Would any other mitigation strategies have been useful?
13. In what ways was the project able to respond to emerging trends, technologies and other external forces?
14. Were there any missed opportunities here?

### **Effectiveness**

15. In what ways have the project outputs built the capacity of businesses in the creative industries, and national authorities, including IP offices?
16. To what extent have the project outputs helped businesses in the creative industries, and national authorities, including IP offices, leveraged the IP tools and strategies to add value to their creative products and services, and diversify their economic activities?
17. To what extent has the project enabled the establishment of a network between creative industries and stakeholders in order to:
  - Facilitate information transfer and cooperation
  - Stimulate growth?
18. How effective has the project been in changing levels of stakeholder awareness with regard to:
  - The role of the IP system in fostering creativity, innovation and added value?
  - IP documentation, management and registration processes and their role in maximising income streams?
  - The need to respect and enforce IP as an intangible asset for creative enterprises.
19. How has this effectiveness been measured?
20. To what extent has the project supported the establishment of national regional level creative industries' structure?
21. In what ways has the creation of these structures facilitated the operation of IP-based transactions or the use of the IP system for business?
22. To what extent did the project help to strengthen inter and intra creative industry stakeholder networks and how have these facilitated collaboration and transfer of knowledge?

### **Sustainability**

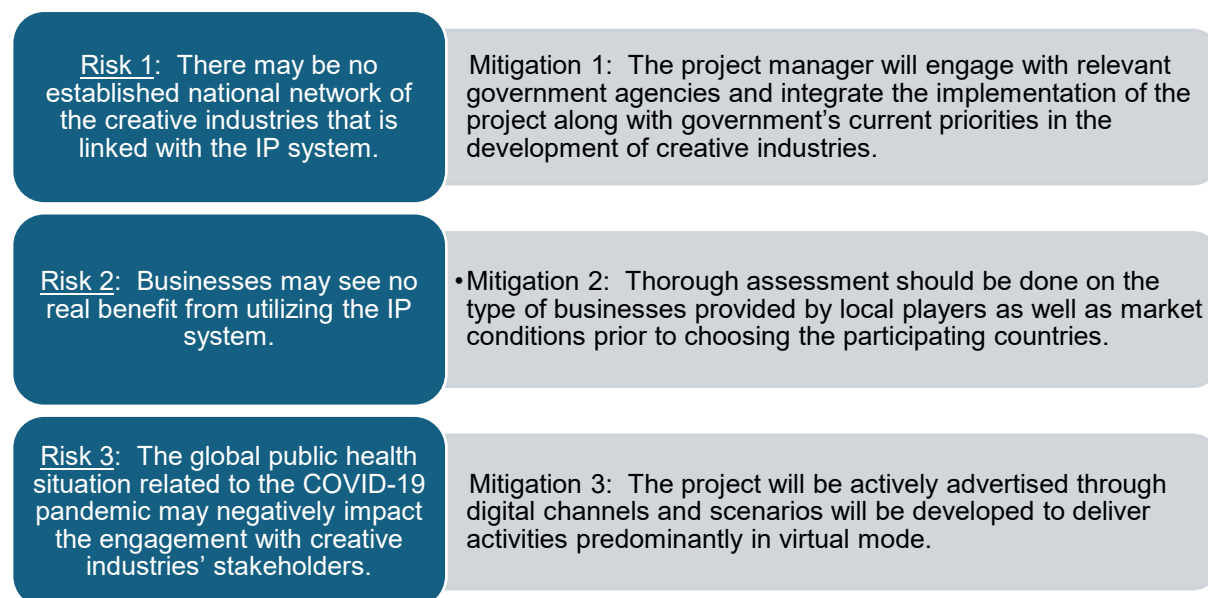
23. How likely is it that the project's outputs, such as IP education materials and the networks which have been established by beneficiary countries and stakeholders to strengthen the creative industries, will continue to be used after the completion of the project?

[Appendix IV follows]

## APPENDIX IV RISKS AND MITIGATING MEASURES

The initial project document foresaw three potential risks and proposed mitigation strategies, should those risks arise.

*Figure 1*



As the project progressed, Risks 2 and 3 were replaced as follows and one further risk was identified:

- ❖ Risk 2: Challenges in attracting mentors.
  - Mitigation 2: More broad contacts were established with potential mentors. Priority is given to the facilitating B2B contacts.
- ❖ Risk 3: Changes in the IP environment.
  - Mitigation 3: The rapid deployment of AI was not envisaged at the outset of the project. Growing interest in the beneficiaries to these topics requires further adaptation in the content.
- ❖ Risk 4: Natural events.
  - Mitigation 4: Various natural phenomena, such as floods, have had an impact on some of the planned activities. In these circumstances, provisions were made to deliver content in hybrid format.

[Appendix V follows]

**APPENDIX V CAPACITY-BUILDING EVENTS**

<b>N o.</b>	<b>Workshop Focus</b>	<b>Workshop dates</b>	<b>Workshop location</b>
1	National workshop on IP and Videogames, Legal and Business Aspects – Santiago	November 16 – 17, 2022	Chile
2	National Workshop on Making a Living from Music – Valparaiso	December 5, 2023	
3	National Workshop on Making a Living from Music - Santiago	December 6 – 7, 2023	
4	Webinar on the Legal Overview of the Role of the Fashion Industry in the Digital Arena - Santiago	October 8, 2024	
5	National Workshop on Publishing: within the Creative Economy: Driving Economic, Social and Cultural Development - Santiago	March 4 – 5, 2025	
6	Mentorship Webinar on the Legal and Business Considerations of the Role of IP in Video Games in the Digital Arena – Remote for Chile and Uruguay	December 17, 2025	Remote for Chile and Uruguay
7	Workshop on IP in Mobile Applications, Business and Legal Issues – Montevideo	March 9 – 10, 2023	Uruguay
8	Webinar on Enhancing the Use of IP in the Creative Industries in the Digital Environment, the Role of IP in the Fashion Industry – Montevideo	April 26, 2023	
9	Mentorship session - online training for software developers, Session 1 – Montevideo	December 13, 2024	
10	Mentorship session - online training for software developers, Session 2 – Montevideo	February 24, 2025	
11	Webinar on the Legal and Business Issues of Emerging Technologies in the Fashion Industry – Montevideo	March 25, 2025	
12	Webinar on Enhancing the Use of IP in the Creative Industries in the Digital Environment, the role of Copyright in the Music Industry	March 9, 2023	Indonesia
13	Workshop on Mastering IP in the Video Games Industry: Business and Legal Aspects	May 19 – 20, 2023	
14	National Workshop on IP in Mobile Applications: Business and Legal Issues	September 4 – 5, 2023	
15	National Workshop on IP in the Animation Industry: Business and Legal Issues - Bandung	May 14 – 15, 2024	
16	Webinar on Using IP to Commercialize Creative Products Online: Zooming in on the Fashion Industry - Jakarta	May 27, 2025	
17	Webinar on How to Mak a Living from Music in the Digital Age - Jakarta	June 30, 2025	
18	Workshop on IP in Mobile Applications: Business and Legal Issues	October 24 – 25, 2023	
19	Workshop on IP in Video Games: Business and Legal Issues	May 1 - 2, 2024	
20	National Workshop on The Role of IP in the Modern Publishing Ecosystem	November 11-12, 2024	
21	National Workshop on How to Make a Living from Music in the Digital Age – Dubai	April 22-23, 2025	
22	National Workshop on How to Make a Living from Music in the Digital Age - Abu Dhabi	April 24-25, 2025	

[Appendix VI follows]

## APPENDIX VI MINI-BIO ON THE AUTHOR OF THE REPORT

Ms. Louise (Lois) Austin possesses over 25 years of experience working in the international development sector, in which, over 20 years of her experience has been directly linked to the role of independent consultancy in monitoring and evaluating technical assistance and capacity building projects, research, and compiling learning processes. She has extensive experience in working with a diverse range of stakeholders, such as public and international institutions, community leaders, donors, etc. Ms. Austin holds a Bachelor of Laws degree from London University, UK.

Ms. Austin has strong writing and analytical skills, as demonstrated by the list of evaluations conducted in the past, including:

- (1) *Evaluation of the DA Project on Enhancing the Use of IP for Mobile Apps in the Software Sector – Phase II.*
- (2) *Evaluation of the DA Project on Cooperation on Development and Intellectual Property Rights (IPR) Education and Professional Training with Judicial Training Institutions in Developing and Least Developed Countries, and*
- (3) *Evaluation of DA Project on Strengthening the Capacity of National IP Governmental and Stakeholder Institutions to Manage, Monitor and Promote Creative Industries, and to Enhance the Performance and Network of Copyright Collective Management Organizations.*

She is also fluent in English with an intermediate level of French which are the official languages of the project's beneficiary countries.

[Appendix VII follows]

## APPENDIX VII INCEPTION REPORT

### 1. Introduction

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This document is the inception report for the evaluation of the project [Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era](#), proposed by Indonesia and the United Arab Emirates, approved during the twenty-sixth session of the Committee on Development and Intellectual Property (CDIP), held in July 2021.

This document outlines the evaluation methodology and methodological approach; the purpose and objectives of the evaluation; data collection tools; data analysis methods; key stakeholders to be interviewed; performance assessment criteria (in an evaluation matrix); and evaluation work plan. The final report will be based on this inception report, pending approval from WIPO. A proposed structure for the final report is detailed at the end.

The purpose of the project was to strengthen the creative industries in developing countries by enhancing the use of intellectual property (IP) systems in businesses and IP offices through capacity-building initiatives, and to enable implementation by building networks among local creative industries to facilitate the transfer of information, cooperation, and growth.

The project required the following delivery strategy:

1. Conducting a scoping study on the specific situation in the selected creative industries in the beneficiary countries, and presenting the results to stakeholders.
2. Developing educational materials for national IP officers on strategies to leverage IP systems, IP management, and IP policy to support creative industries.
3. Developing materials for selected creative industry stakeholders on strategies to identify, manage, and enforce IP rights to support their business operation.
4. Delivering a capacity-building program for institutions, creators and other stakeholders on the relation between IP management, enforcement, marketing strategies, and other areas that IP relates to digitization.
5. Developing mentorship programs with mentors who are committed to further support participating companies, organizations, and institutions.
6. Establishing an information channel for the dissemination of knowledge concerning collaboration opportunities, IP protection and management.
7. Holding events in respective participating countries for the creative industries to increase awareness on the importance of IP rights.
8. Developing guidelines of awareness raising activities tailored to the specific national IP contexts

9. Launching digital awareness campaigns for creators, managers, and users of creative content.
10. Establishing a system to circulate updated information that benefits the creative industries.
11. Hosting two national networking events for stakeholders.
12. Establishing a national or regional hub for businesses in creative industries.

The project was implemented under the supervision of the Project Manager, Mr. Dimitar Gantchev, Deputy Director and Senior Manager, Office of the Deputy Director General, Copyright and Creative Industries Sector.

## **2. Evaluation purpose and Objectives**

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The main objective of this evaluation is two-fold:

1. Learning from experiences during project implementation: what worked well and what did not work well for the benefit of continuing activities in this field. This includes assessing the project design framework, project management, including monitoring and reporting tools, as well as measuring and reporting on the results achieved to date and assessing the likelihood of sustainability of results achieved; and
2. Providing evidence-based evaluative information to support the CDIP's decision-making process.

In particular, the evaluation will assess the extent to which the project has been instrumental in:

- (a) Building the capacity of local businesses involved in creative industries and of national authorities, including IP offices, to use and leverage IP tools and strategies to add value that differentiates their products and services, and to diversify their economic activities; and
- (b) Establishing networks between local creative industries stakeholders, in order to facilitate transfer of information, cooperation, and stimulate growth.

The evaluation will cover the entire period of the project implementation, starting from April 2022. The project was finalized in the third quarter of 2025.

The focus of this evaluation will not be on assessing individual activities or deliverables but rather to evaluate the project as a whole and its contribution in assessing the needs of Member States and identify the resources or the means to address those needs. The evaluation will also assess the project's evolution over time and its performance including project design, project management, coordination, coherence, implementation and results achieved.

## **3. Evaluation Methodology**

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### **3.3 Methodological Approach**

The evaluation methodology is aimed at balancing the needs for learning and accountability. To this end, the evaluation will be participatory in nature and provide for the active involvement in the evaluation process of those with a stake in the project: the project team, senior managers, Member States and national IP offices. Accessing these key informants will be dependent upon

WIPO's ability to introduce the evaluator to them and on their willingness and availability to be interviewed.

The Evaluator will be in charge of conducting the evaluation, in consultation and collaboration with the project team and the Development Agenda Coordination Division (DACD). The evaluation methodology will consist of the following:

1. Desk review of relevant project related documentation including the project framework (initial project document and study), progress reports, monitoring information, and other relevant reports and documents.
2. Interviews with the WIPO Secretariat (project manager, DACD, other entities contributing to the project, etc.); and
3. Stakeholder interviews at a beneficiary-country level.

### 3.4 Data Collection and Analysis

The primary tool for data collection will be semi-structured interviews with an agreed set of stakeholders.<sup>4</sup> A review of available documentation will provide an objective entry point for the evaluation, findings from which will be used in order to cross-reference data gathered through the interview process.

The evaluator will consult and collaborate closely with the project team and the DACD throughout the implementation of the evaluation.

The proposed data collection tools, including document review and semi-structured interviews, will be used for each of the different themes covered by the evaluation. The following table provides further information on these tools and how they will be deployed.

<b>Tool</b>	<b>Description</b>	<b>Information source</b>
<i>Document and resource review</i>	Review of key documentation	WIPO documentation such as: <ul style="list-style-type: none"> <li>- Project framework (initial project document and study)</li> <li>- Project progress reports</li> <li>- Monitoring information</li> <li>- Other relevant reports and documents</li> <li>- Web links</li> </ul>
<i>Interviews</i>	Approximately 21 remotely conducted semi-structured interviews	<ul style="list-style-type: none"> <li>- Project manager (Copyright and Creative Industries Sector)</li> <li>- DACD</li> <li>- Member States</li> <li>- National IP offices</li> </ul>

The focus will be upon gathering qualitative data using iterative and comparative processes where the design and findings of each step impact the structure and approach of subsequent evaluation phases. Data gathered will be compared and analysed on the basis of the three main evaluation themes.

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<sup>4</sup> See Appendix I.

### 3.5 Evaluation Framework and Key Evaluation Questions

The following table outlines the key evaluation questions and proposed methodology for evaluating those questions. The methodology is organised on the basis of the three key evaluation themes as set out in the evaluation Terms of Reference (i.e. project design and management; effectiveness; and sustainability). The evaluation will assess the extent to which Development Agenda (DA) Recommendations 1, 4, 10, 12, 19, 24 and 27 have been implemented through the project.

Thematic Area	Line of Enquiry (as expressed in evaluation ToR)	Performance Assessment Indicators	Specific Evaluation Questions	Data Collection Tools
<b><u>Project design and management</u></b>	1. The appropriateness of the initial project document as a guide for project implementation and assessment of results achieved.	Use and usefulness of the initial project document throughout implementation.	1.1. How useful and appropriate was the initial project document to help guide project implementation?	Stakeholder interviews and document review
			1.2. How useful and appropriate was the initial project document to help assess the results achieved by the project?	
			1.3. What changes could be made to the initial project document to make it more useful to help guide implementation and assessment of results?	
	2. The project monitoring, self-evaluation and reporting tools and analysis of whether they were useful and adequate to provide the project team and key stakeholders with relevant information for decision-making purposes.	Presence and usage by the project team and partners of monitoring and reporting tools.	2.1. How useful were the project monitoring, self-evaluation and reporting tools to help with project-related decision-making (e.g. for making adjustments to the project based on monitoring and reporting data)?	Stakeholder interviews and document review
			2.2. What other tools might have helped to collect relevant data to inform and support decision-making?	
	3. The extent to which other entities within the Secretariat contributed to and enabled effective and efficient project implementation.	Levels of contribution by other Secretariat entities.	3.1. To what extent have other entities within the Secretariat contributed to and enabled effective and efficient project implementation?	Stakeholder interviews
3.2. What was their role and what contribution did they make?				

Thematic Area	Line of Enquiry (as expressed in evaluation ToR)	Performance Assessment Indicators	Specific Evaluation Questions	Data Collection Tools	
			3.3. Were there other entities within the Secretariat that it would have been beneficial to involve and why?		
	4. The extent to which the risks identified in the initial project document have materialised or been mitigated.	Extent to which identified risks arose and success (or not) of mitigation measures.	4.1. What were the key risks identified in the initial project document? 4.2. Which of these risks materialised during the project lifetime? 4.3. How were these risks mitigated or addressed? 4.4. Would any other mitigation strategies have been useful?	Stakeholder interviews and document review	
	5. The project's ability to respond to emerging trends, technologies and other external forces.	Levels of flexibility and ability to adapt to change.	5.1. In what ways was the project able to respond to emerging trends, technologies and other external forces? 5.2. Were there any missed opportunities here?	Stakeholder interviews	
	<b><u>Effectiveness</u></b>	1. The effectiveness of the project outputs in building the capacity of businesses in the creative industries, and national authorities, including IP offices, in leveraging IP tools and strategies to add value to their creative products and services, and to diversify their economic activities.	Extent to which: Capacity of businesses in the creative industries and national authorities has been built. IP tools and strategies have been leveraged in order to add value to the creative products and services and diversify economic activities of businesses in the creative industries and national authorities.	1.1. In what ways have the project outputs built the capacity of businesses in the creative industries, and national authorities, including IP offices?	Stakeholder interviews and desk review
				1.2. To what extent have the project outputs helped businesses in the creative industries, and national authorities, including IP offices, leveraged the IP tools and strategies to add value to their creative products and services, and diversify their economic activities?	

Thematic Area	Line of Enquiry (as expressed in evaluation ToR)	Performance Assessment Indicators	Specific Evaluation Questions	Data Collection Tools
	<p>2. The effectiveness of establishing the network between local creative industry stakeholders, in order to facilitate transfer of information, cooperation and stimulate growth.</p>	<p>Extent to which the project enabled the establishment of the network between local creative industries and stakeholders to facilitate information transfer, cooperation and stimulate growth.</p>	<p>2.1. To what extent has the project enabled the establishment of a network between creative industries and stakeholders in order to:</p> <ul style="list-style-type: none"> <li>• Facilitate information transfer and cooperation</li> <li>• Stimulate growth?</li> </ul>	<p>Stakeholder interviews</p>
	<p>3. The effectiveness in raising awareness among stakeholders in the selected creative sectors on issues such as: (i) the role of IP system in fostering creativity, innovation, and value-adding, (ii) the IP documentation, management and where relevant registration processes and their roles in maximizing income streams to creative industries stakeholders, and (iii) the need to respect and enforce IP as intangible asset for creative enterprises.</p>	<p>Change of levels of stakeholder awareness in selected creative sectors on:</p> <ul style="list-style-type: none"> <li>• The role of the IP system in fostering creativity, innovation, and added value.</li> <li>• IP documentation, management and registration processes and their role in maximising income streams.</li> <li>• The need to respect and enforce IP as an intangible asset for creative enterprises.</li> </ul>	<p>3.1. How effective has the project been in changing levels of stakeholder awareness with regard to:</p> <ul style="list-style-type: none"> <li>• The role of the IP system in fostering creativity, innovation and added value?</li> <li>• IP documentation, management and registration processes and their role in maximising income streams?</li> <li>• The need to respect and enforce IP as an intangible asset for creative enterprises.</li> </ul> <p>3.2. How has this effectiveness been measured?</p>	<p>Stakeholder interviews and desk review</p>

Thematic Area	Line of Enquiry (as expressed in evaluation ToR)	Performance Assessment Indicators	Specific Evaluation Questions	Data Collection Tools
	4. The effectiveness in supporting the establishment of creative industries infrastructure at national and regional levels, where appropriate, to facilitate the operation of IP-based transactions or the use of the IP system for business.	Extent to which the project has supported the establishment of national and regional level creative industries' structure to facilitate the operation of IP-based transactions or the use of the IP system for business.	4.1. To what extent has the project supported the establishment of national regional level creative industries' structure?  4.2. In what ways has the creation of these structures facilitated the operation of IP-based transactions or the use of the IP system for business?	Stakeholder interviews and desk review
	5. The effectiveness in strengthening inter- and intra-industry networks among stakeholders in the creative industries to facilitate collaborations and transfer of knowledge.	Extent to which the project helped to strengthen inter and intra- creative industry stakeholder networks.	5.1 To what extent did the project help to strengthen inter and intra creative industry stakeholder networks and how have these facilitated collaboration and transfer of knowledge?	Stakeholder interviews and desk review
<b><u>Sustainability</u></b>	1. The likelihood of the continuous utilisation of the project's outputs such as IP education materials, and established network by beneficiary countries and stakeholders to strengthen the creative industries after the project's completion.	Extent to which it is likely that the project's outputs – such as IP education materials and networks – will be utilised after the project's completion.	1.1. How likely is it that the project's outputs, such as IP education materials and the networks which have been established by beneficiary countries and stakeholders to strengthen the creative industries, will continue to be used after the completion of the project?	Stakeholder interviews
<b><u>Implementation of Development</u></b>	2. The extent to which the DA Recommendations 1, 4, 10,12, 19, 24, and 27 have	Extent to which the DA Recommendations 1, 4, 10, 12, 19, 24, and 27	2.1. To what extent have the DA recommendations 1, 4, 10, 12, 19, 24 and 27 been implemented through the project?	Stakeholder interviews

Thematic Area	Line of Enquiry (as expressed in evaluation ToR)	Performance Assessment Indicators	Specific Evaluation Questions	Data Collection Tools
<b><u>Agenda Recommendations</u></b>	been implemented through this project.	have been implemented through the project.		and desk review

### 3.6 Evaluation Workplan, Deliverables and Timeframe

This project evaluation started on 9 December, 2025, and will be finalized on February 28, 2026. Five different phases of the evaluation are envisaged:

#### Phase 1 - Inception phase

In designing the Inception Report, the evaluator aims to meet and discuss with key stakeholders remotely. These interactions are considered as an informal clarification and discovery process to: identify key issues in the evaluation design; confirm the full group of stakeholders involved; agree upon outputs; and ensure a well-targeted methodology.

The key output for the inception phase is an inception report (this report) which includes a description of the evaluation purpose and objectives; the evaluation methodology; an evaluation framework (which includes performance assessment criteria); data collection tools; data analysis methods; a list of key stakeholders to be interviewed; and an evaluation workplan.

#### Phase 2 - Documentation review

The desk review provides an objective entry point for the evaluation and serves as a broad survey of existing data and information related to the project.

#### Phase 3 - Stakeholder interviews

Based on the outcomes of the desk review, an interview guide will be created (using the key questions included in the evaluation framework above) and stakeholder interviews will be undertaken. The evaluator will undertake detailed interviews with an agreed set of key informants. The evaluator will work closely with DACD to develop and refine this list of informants to ensure a nuanced understanding of the subject matter. Interviews will be conducted remotely and will focus on qualitative data collection.

#### Phase 4 - Report Production

Data collected through the desk study and stakeholder interviews will be analysed and triangulated in order to produce the key findings and linked recommendations in the final evaluation report. An initial draft report will be provided and WIPO comments will be incorporated where appropriate.

#### Phase 5 - Evaluation Presentation

The evaluation will be presented at the thirty-fifth session of the CDIP in May 2026.

#### Key deliverables and timeline

	<i>Key steps and timeline</i>	8 – 20 December 2025	8 - 20 December 2025	8 – 16 January 2026	17 – 24 January 2026	25 – 30 January 2026	20 February 2026	May 2026
Phase 1	Creation and approval of inception report							
Phase 2	Desk Review							
Phase 3	Stakeholder interviews							
Phase 4	Delivery of draft report							

Phase 4	Client comments on report							
Phase 4	Delivery of final report							
Phase 5	Evaluation presentation							

**Deliverables:**

The following key deliverables are foreseen for this evaluation:

- Inception report
- Draft evaluation report
- Final evaluation report of no more than 3,300 words, including comprehensive executive summary structured as follows:
  - i. description of the evaluation methodology used;
  - ii. summary of key evidence-based findings centered on the key evaluation questions;
  - iii. conclusions drawn based on the findings; and
  - iv. recommendations emanating from the conclusions and lessons learned.

The final version of the evaluation report containing a management response in an annex shall be considered by the thirty-fifth session of the CDIP, scheduled to take place from May 4 to 8, 2026.

## Draft Structure for Final Report

1. Executive summary
2. Introduction (with background to the project)
3. Overview of evaluation objectives & methodology
4. Key findings:
  - Project design and management
  - Effectiveness
  - Sustainability
  - Implementation of Development Agenda (DA) Recommendations
5. Conclusions & recommendations
6. Annexes:
  - Key informants
  - List of documents/publications consulted
  - Data collection instruments used (interview guides)
  - Inception report
  - Mini-bio on the author of the report

[End of Appendix VII and of Document]