

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

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

**PROJECT ON BUILDING CAPACITY IN INTELLECTUAL PROPERTY AND  
ARTIFICIAL INTELLIGENCE (AI) IN VISUAL ARTS AND DESIGN CREATIVE  
PROCESSES IN DEVELOPING COUNTRIES – PROJECT PROPOSAL  
SUBMITTED BY CHILE**

*Prepared by the Secretariat*

1. By means of a communication dated June 18, 2025, the Delegation of Chile submitted a proposal for a pilot project on “Building Capacity in Intellectual Property and Artificial Intelligence (AI) in Visual Arts and Design Creative Processes in Developing Countries” for consideration at the thirty-sixth session of the Committee on Development and Intellectual Property (CDIP).
2. The Annexes to this document contain the said proposal, developed with the support of the WIPO Secretariat.

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

[Annexes follow]

<b>1. Introduction of the Project</b>
<b>1.1 Project Code</b>
DA_01_03_04_10_11_12_30_01
<b>1.2 Project Title</b>
Building Capacity in Intellectual Property and Artificial Intelligence (AI) in Visual Arts and Design Creative Processes in Developing Countries
<b>1.3 Development Agenda Recommendations</b>
<p><i>Recommendation 1:</i> WIPO technical assistance shall be, inter alia, development oriented, demand-driven and transparent, taking into account the priorities and the special needs of developing countries, especially LDCs, as well as the different levels of development of Member States and activities should include time frames for completion. In this regard, design, delivery mechanisms and evaluation processes of technical assistance programs should be country specific.</p> <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> <p><i>Recommendation 10:</i> To assist Member States to develop and improve national intellectual property institutional capacity through further development of infrastructure and other facilities with a view to making national intellectual property institutions more efficient and promote fair balance between intellectual property protection and the public interest. This technical assistance should also be extended to sub-regional and regional organizations dealing with intellectual property.</p> <p><i>Recommendation 11:</i> To assist Member States to strengthen national capacity for protection of domestic creations, innovations and inventions and to support development of national scientific and technological infrastructure, where appropriate, in accordance with WIPO's mandate.</p> <p><i>Recommendation 12:</i> To further mainstream development considerations into WIPO's substantive and technical assistance activities and debates, in accordance with its mandate.</p> <p><i>Recommendation 30:</i> WIPO should cooperate with other IGOs to provide to developing countries, including LDCs, upon request, advice on how to gain access to and make use of intellectual property-related information on technology, particularly in areas of special interest to the requesting parties.</p>
<b>1.4 Project Duration</b>
24 months

### 1.5 Project Budget

The total project budget is 439,200 Swiss francs, all for non-personnel expenditures.

## 2. Description of the Project

### Background

In many developing countries, creative industries are undergoing significant transformation driven by the increasing use of artificial intelligence (AI) tools in various creative processes, including visual arts, as well as the design sector. While AI offers new opportunities to enhance productivity, creativity and market competitiveness, it also raises complex intellectual property (IP) questions related to authorship and ownership of any works created using AI tools and the potential infringement of IP rights when IP-protected content is used to train those AI tools. In many cases, the rapid integration of AI tools in creative processes has outpaced the understanding of these IP issues.

Independent creators, small producers, designers and micro, small and medium-sized enterprises (MSMEs) are increasingly using AI tools to support content creation, design development, and media production, often without access to adequate guidance on the responsible use of AI and understanding of the IP rights and risks. Consequently, many stakeholders operate in conditions of legal uncertainty, which could potentially expose them to risks, limit their ability to commercialize their works, and undermine innovation.

These challenges highlight the need for targeted capacity-building initiatives that equip creative professionals, enterprises, and supporting institutions with the knowledge and skills required to effectively use AI tools in creative processes while managing the associated IP rights and risks in an informed manner. This project seeks to respond to these needs by building capacity in the use of AI and IP in the area of visual arts, as well as the design sector, with a particular focus on painters, sculptors, photographers, illustrators, and designers, among others. It aims to provide practical guidance, training and applied learning opportunities, complemented by mentorship activities, that enable stakeholders to better understand IP frameworks, assess, and mitigate against, risks, and integrate AI tools into their creative processes.

The project builds upon and complements the outcomes of the Development Agenda project “Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era” (CDIP/26/5), which identified growing demand for guidance on emerging technologies affecting creative sectors. By introducing a specific focus on the use of AI tools in creative processes and its IP implications and by incorporating strong capacity-building and mentorship components, the project extends previous work to address evolving challenges in the digital environment.

By strengthening capacities related to the use of AI tools and their IP implications, and by fostering peer learning and expert guidance through mentorship, the project aims to support a more resilient, informed and competitive creative ecosystem in developing countries. Its approach is designed to generate sustainable impact beyond the project’s implementation period and to serve as a replicable model for other developing countries facing similar challenges by the fast diffusion of AI tools across the creative industries.

### Stakeholders

The main stakeholders relevant to this project are:

- Independent creators, small producers, designers and MSMEs operating in the visual

arts, as well as in the design field.

- IP Legal professionals and IP advisors advising creators in the visual arts sector, as well as in the design sector.
- Creative industry organizations and associations.
- Public or private entities involved in promoting and/or supporting creative industries.
- National IP offices, as well as national cultural and economic authorities.
- IP, AI and creative industry experts contributing as trainers and mentors.

## 2.1 Project Concept

The increasing adoption and use of AI tools in creative processes is transforming creative industries in developing countries. While AI tools offer opportunities to enhance productivity and competitiveness, many stakeholders lack sufficient capacity to understand and manage the IP implications associated with their use. This limits their ability to adopt AI tools responsibly, to mitigate against IP risks, and to effectively use IP rights to protect and/or commercialize their creative works.

The project seeks to build the capacity of stakeholders in the beneficiary countries to understand and apply the IP implications associated with the use of AI tools in the selected creative industries, particularly the visual arts, as well as in the design sector. It will support creators, enterprises and relevant institutions through targeted capacity-building activities focused on practical challenges related to mitigating IP infringement risks, authorship, ownership and rights management in AI-assisted creative processes. Recognizing the importance of applied learning, the project combines structured training with mentorship, enabling participants to translate knowledge into practice with guidance from experienced experts.

The project adopts an integrated approach combining training and mentorship. It will analyze and assess AI tools use and related IP challenges in the visual arts and design creative sectors, develop tailored training materials and tools, and provide hands-on training and mentorship to participants. Through this approach, the project aims to build capacities, promote informed and responsible use of AI, and contribute to the development of resilient, informed and competitive creative ecosystems in developing countries.

## 2.2 Project objective, Outcome and Outputs

The overall **objective** of the project is to build the capacity of stakeholders in the beneficiary countries to understand and apply the IP implications associated with the use of AI tools in the visual arts, as well as in the design sector.

Its intended **outcome** is:

- (1) Enhanced application of knowledge related to the use of AI tools and its IP implications by stakeholders in the visual arts, as well as the design sector.

The project will deliver the following **outputs**:

**Output 1** – An analysis and assessment of the use of AI tools and the associated IP challenges and opportunities in the visual arts, as well as the design sector, in the beneficiary

countries.

**Output 2** – A set of tailored training materials and learning activities on the use of AI tools and the related IP issues in the visual arts, as well as the design sector, developed on the basis of the abovementioned analysis and assessment.

**Output 3** – A mentorship program established, implemented and embedded within partner institutions for stakeholders in the visual arts, as well as the design sector.

### 2.3 Project implementation Strategy

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

**Output 1** – An analysis and assessment of the use of AI tools and the associated IP challenges and opportunities in the visual arts, as well as the design sector, in the beneficiary countries.

**Activities:**

- (a) Conduct surveys and/or interviews with the relevant stakeholders in the visual arts, as well as the design sector to assess the use of AI tools and identify key IP-related challenges and opportunities.
- (b) Review the relevant IP and policy frameworks, including copyright and related rights, as well as recent developments and case law related to the use of AI tools and IP in the visual arts, as well as the design sector, to identify trends, gaps, risks and good practices.
- (c) Prepare and make available an analysis and assessment report, summarizing findings, conclusions and recommendations on the use of AI tools and the associated IP challenges and opportunities in the visual arts, as well as the design sector in the beneficiary countries.

**Output 2** – A set of tailored training materials and learning activities on the use of AI tools and the related IP issues in the visual arts, as well as the design sector, developed on the basis of the abovementioned analysis and assessment.

**Activities:**

- (a) Define the scope, structure and target audiences of the training materials and learning resources, based on the analysis and assessment report.
- (b) Develop training modules that include guidance materials and practical case studies, addressing the IP implications associated with the use of AI tools in the visual arts, as well as the design sector.
- (c) Organize learning activities, such as trainings, workshops or seminars, by using the training materials.

**Output 3** – A mentorship program established, implemented and embedded within partner institutions for stakeholders in the visual arts, as well as the design sector.

**Activities:**

- (a) Design the structure of the mentorship program, including objectives, duration,

thematic focus and selection criteria for mentors and mentees.

- (b) Identify and create a roster of mentors from appropriate sectors, with expertise in AI, IP and creative industries, and match them with the selected stakeholders participating as mentees.
- (c) Organize and hold regular mentoring sessions, including group or individual meetings, between the selected mentors and mentees, together with partner institutions, to ensure the continuation of mentoring beyond the project period.

## 2.4 Project Indicators

<u>Project objective:</u>	<u>Objective indicator:</u>
Build the capacity of stakeholders in the beneficiary countries to understand and apply the IP implications associated with the use of AI tools in the visual arts, as well as the design sector.	- By the end of the project, at least 80 per cent of participating stakeholders completing pre and post-project assessments demonstrate strengthened capacity to understand and apply the IP implications associated with the use of AI tools in the visual arts, as well as the design sector.
<u>Project outcomes:</u>	<u>Outcome indicators:</u>
1. Enhanced application of knowledge related to the use of AI tools and its IP implications by stakeholders in the visual arts, as well as the design sector.	- By the end of the project, at least 80 per cent of participating stakeholders completing follow-up surveys demonstrate enhanced application of knowledge related to the use of AI tools and its IP implications in the visual arts, as well as the design sector.
<u>Project outputs:</u>	<u>Output indicators:</u>
1. An analysis and assessment of the use of AI tools and the associated IP challenges and opportunities in the visual arts, as well as the design sector, in the beneficiary countries.	- At least 80 per cent of engaged stakeholders confirm that the analysis and assessment report provides relevant insights and practical recommendations on the use of AI tools and the associated IP challenges and opportunities in the visual arts, as well as the design sector.
2. A set of tailored training materials and learning activities on the use of AI tools and the related IP issues in the visual arts, as well as the design sector, developed on the basis of the abovementioned analysis and assessment.	- At least 80 per cent of engaged stakeholders report satisfaction with the training materials and learning activities on the use of AI tools and the related IP issues in the visual arts, as well as the design sector.
3. A mentorship program established, implemented and embedded within partner institutions for stakeholders in the visual arts, as well as the design sector.	- At least 80 per cent of participating mentees report that the mentorship program was relevant and practical in supporting the use

	of AI tools and IP in the visual arts, as well as the design sector.
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### 2.5 Sustainability Strategy

The sustainability of this project is grounded in its integrated approach that combines training and mentorship to create lasting institutional and professional capacities in developing countries. By addressing both knowledge and structural gaps in the understanding of AI tools and IP within the visual arts and design industries, the project ensures that its benefits extend well beyond its implementation period. The initial analysis and assessment phase will enable local stakeholders to continue applying their findings in future initiatives.

A key element of sustainability lies in the capacity-building and mentorship components. The workshops and training materials will be developed through inclusive and consultative processes to ensure broad stakeholder participation. The materials will be disseminated widely, through partner institutions, to support their sustained use and adaptation by creative professionals, MSMEs, universities, and training institutions. The mentorship program, linking participants with experienced experts and partner institutions, will foster long-term professional relationships and a culture of peer learning that continues beyond the conclusion of the project.

In addition, making all resources available on a dedicated project webpage will ensure continuous access to learning materials and mentorship opportunities. These digital assets will serve as a reference point for other countries seeking to replicate the project's methodology, thereby reinforcing its long-term impact and scalability.

### 2.6 Selection Criteria for Pilot/Beneficiary Countries

The project will be implemented in Chile and three additional developing countries. The selection of pilot countries will be based on, *inter alia*, the following criteria:

1. Presence of a diverse community of creators, MSMEs, and enterprises in the visual arts, as well as the design sector, with potential for growth through adoption of AI tools in their creative processes.
2. Existence of public or private entities and government authorities engaged in promoting and supporting creative industries.
3. A demonstrated need to strengthen stakeholder capacity to understand and manage the IP implications of AI for the sustainable and responsible development of the creative ecosystem, for example, presenting evidence of current gaps and challenges.
4. Commitment to dedicate the necessary resources for the effective implementation of the project and its sustainability.

Selection of pilot countries will also consider geographical diversity and varying levels of economic and creative industry development to ensure balanced regional representation.

### 2.7 Implementing Organizational Entity

Regional and National Development Sector (RNDS), Copyright and Creative Industries Sector (CCIS), Brands and Designs Sector (BDS).

## 2.8 Links to other Organizational Entities

Infrastructure and Platforms Sector (IPS).

## 2.9 Links to other DA Projects

DA Project on *Promoting the Use of Intellectual Property in Developing Countries in Creative Industries in the Digital Era* ([CDIP/26/5](#))

## 2.10 Contribution to Expected Results in the WIPO's Program and Budget

Link to Program and Budget 2026/27 Expected Results:

**4.2:** Development of balanced and effective IP, innovation and creative ecosystems in Member States.

**4.3:** Increased IP knowledge and skills in all Member States.

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

## 2.11 Risks and Mitigation

**Risk 1:** Duplication of project deliverables with existing WIPO training materials and activities.

**Mitigation 1:** The Project Manager will coordinate with related sectors to review current training materials and activities and DA project outcomes to ensure complementarity and avoid duplication.

**Risk 2:** Rapid evolution of AI technologies outpacing project content.

**Mitigation 2:** The project will focus the training on core IP principles applicable across technologies, include adaptable and modular content, and involve experts with up-to-date technical knowledge to ensure materials remain relevant.

**Risk 3:** Insufficient coordination among multiple stakeholder groups.

**Mitigation 3:** The project will establish clear roles and communication channels among stakeholders; coordinate activities through the project manager; and use structured feedback mechanisms to ensure alignment.

### 3. TENTATIVE IMPLEMENTATION TIMELINE

Project deliverables	Quarters							
	Year 1				Year 2			
	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
Pre-implementation activities: <sup>1</sup> - Selection of beneficiary countries. - Appointment of national coordinators who will act as the country's institutional representative - Establishment of a project team								
Analysis and assessment of the use of AI tools and the associated IP challenges and opportunities	X	X	X					
Develop tailored training materials			X	X				
Organize tailored learning activities				X	X	X	x	
Design the structure of the mentorship program and create a roster of mentors			X	X	X			
Mentoring activities with the selected stakeholders participating as mentees					X	X	X	
Development of a communication strategy to promote the training materials and disseminate the mentorship program				X	X	X	X	
Project evaluation								X
CDIP side event								X

<sup>1</sup> Implementation will start only once the pre-implementation activities have been completed.

#### 4. PROJECT BUDGET BY OUTPUT

<i>(in Swiss francs)</i>	Year 1	Year 2	Total
Project outputs	Non-personnel	Non-personnel	
Project coordination	101,100	101,100	202,200
Analysis and assessment of the use of AI tools and the associated IP challenges and opportunities	40,000	-	40,000
Develop tailored training materials	45,000	-	45,000
Organize tailored learning activities	10,000	90,000	100,000
Design the structure of the mentorship program and create a roster of mentors	3,000	1,000	4,000
Mentoring activities with the selected stakeholders participating as mentees	-	8,000	8,000
Development and implementation of a communication strategy to promote the training materials and disseminate the mentorship program	-	10,000	10,000
Project evaluation	-	15,000	15,000
CDIP side event	-	15,000	15,000
<b>Total</b>	<b>199,100</b>	<b>240,100</b>	<b>439,200</b>

## 5. PROJECT BUDGET BY COST CATEGORY

<i>(in Swiss francs)</i> Activities	Travel, training and grants		Contractual services					Total
	Staff missions	Third-party travel	Conferences	Publishing	Individual contractual services	WIPO fellowships	Other contractual services	
Project coordination	-	-	-	-	-	202,200	-	202,200
Analysis and assessment of the use of AI tools and the associated IP challenges and opportunities	-	-	-	-	40,000	-	-	40,000
Develop tailored training materials	-	-	-	-	35,000	-	10,000	45,000
Organize tailored learning activities	20,000	15,000	65,000	-	-	-	-	100,000
Design the structure of the mentorship program and create a roster of mentors	-	-	-	-	4,000	-	-	4,000
Mentoring activities with the selected stakeholders participating as mentees	-	-	-	-	-	-	8,000	8,000
Development and implementation of a communication strategy to promote the training materials and disseminate the mentorship program	-	-	-	-	-	-	10,000	10,000
Project evaluation	-	-	-	-	15,000	-	-	15,000
CDIP side event	-	-	-	-	15,000	-	-	15,000
<b>Total</b>	<b>20,000</b>	<b>15,000</b>	<b>65,000</b>	<b>-</b>	<b>109,000</b>	<b>202,200</b>	<b>28,000</b>	<b>439,200</b>

[Annex II follows]

## 6. REQUEST TO PARTICIPATE AS A PILOT/BENEFICIARY COUNTRY

<b>TEMPLATE FOR THE SUBMISSION OF REQUESTS TO PARTICIPATE AS A PILOT / BENEFICIARY COUNTRY</b>	
<b>Selection criteria</b>	<b>Brief description</b>
1. Expression of interest	Confirmation that the IP bodies of the requesting country are interested in participating in the project.
2. Institutions and legal framework	<p>Please indicate the national bodies or institutions that oversee the IP-related subject matter that the project addresses (adaptation and mitigation of climate-related technologies and innovation)</p> <p>Links to the institution's website and legal texts should be provided, where possible.</p>
3. Criteria, as per WIPO Development Agenda project document	<ul style="list-style-type: none"> <li>• Presence of a diverse community of creators, MSMEs, and enterprises in the visual arts, as well as the design sector, with potential for growth through adoption of AI tools in their creative processes.</li> <li>• Existence of public or private entities and government authorities engaged in promoting and supporting creative industries.</li> <li>• A demonstrated need to strengthen stakeholder capacity to understand and manage the IP implications of AI for the sustainable and responsible development of the creative ecosystem, for example, presenting evidence of current gaps and challenges.</li> <li>• Commitment to dedicate the necessary resources for the effective implementation of the project and its sustainability.</li> </ul>
4. Need of support	Brief justification of the need for the support that the project will provide.
5. Commitment	Confirmation that the requesting country is committed to devoting the necessary resources and logistical support for the effective implementation of the project and its sustainability.
6. National Coordinator/ National Focal Point	The requesting country should propose a person, along with the person's professional position and employing organization, to act as its national coordinator and institutional representative for the duration of the project.
7. Comments	Any other information the requesting country wishes to provide.

[End of Annex II and of document]