

# **WIPO Committee on Development and Intellectual Property**

---

## **Raising awareness on Intellectual Property for Creative Industries in the digital environment**

---

### **Guidelines for organizing awareness raising campaigns**

2022

**Prepared by Dr Ioannis Kikkis, expert on Intellectual Property Law**

## Table of Contents

<b>Introduction .....</b>	<b>2</b>
<b><i>I. Guidelines intended for use throughout awareness building campaigns on the importance of IP for the creative industries -Background .....</i></b>	<b>4</b>
A. Assess the current status .....	5
B. Reach Out to Potential Partners.....	6
C. Identify Target Audiences.....	7
D. Use research for facilitating the decision-making process.....	9
E. Establish targets using a benchmarking and best practice approach .....	10
F. Formulate impactful messages .....	17
G. Select the most effective communication tool for each target audience .....	18
H. Set up an action plan for implementation.....	28
I. Monitor and Evaluate .....	31
<b><i>II. Recommendations on how the guidelines should be applied in the selected creative areas .....</i></b>	<b>32</b>
A. Music.....	32
B. Publishing.....	35
C. The audiovisual sector.....	36
D. Videogames .....	38
E. Mobile applications .....	40
F. Fashion .....	42
<b><i>Annex I. Steps in organizing an IP awareness raising campaign .....</i></b>	<b>44</b>
<b><i>Annex II. Specific procedures for raising awareness campaign.....</i></b>	<b>45</b>
<b><i>Annex III. Templates of Baseline Surveys for designing and evaluating awareness raising campaign .....</i></b>	<b>48</b>

## Introduction

Creative Industries have become recently a priority for many governments. Their potential for boosting economic, social and cultural development is widely recognized. Intellectual property is gaining wider acceptance as a driver in the creative economy and an increasing number of countries are adopting a strategic approach to the role of intellectual property in unleashing the potential of creativity and monetizing it to the benefits of creators, stakeholders and society as a whole.

Awareness raising on intellectual property in the creative industries has been identified as a key objective of the project undertaken by the World Intellectual Property Organization (WIPO) Committee of Development of Intellectual Property (CDIP) “Promoting the use of intellectual property in developing countries in creative industries in the digital era”. The project aims to:

- (a) Upgrade professional skills and raise IP awareness among stakeholders in selected creative sectors on issues such as:
  - (i) The role that the IP system can play in fostering creativity and innovation and adding value through the protection of creative products;
  - (ii) The IP documentation, management and where relevant registration processes and their roles in maximizing income streams to creative industries stakeholders’;
  - (iii) The need to respect and enforce intellectual property as the main intangible asset of most creative enterprises.
- (b) Support 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.
- (c) Strengthen inter- and intra-industry networks among stakeholders in the creative industries to facilitate collaborations and transfer of knowledge.

Raising awareness is seen as a horizontal issue to the extent to which it is conducive to the achievement of all three objectives and to ensuring sustainability of this project. The project document contains a specific Output 3 – Increased awareness of governments and businesses in creative industries on the importance of utilizing the IP system and improved capacity to make informed strategic choices relating thereto. It envisages carrying out various activities in order to deliver this output such as:

- (a) Create an information channel for the dissemination of knowledge concerning collaboration opportunities, IP protection, and IP management;
- (b) Hold national events in each of the participating countries for businesses in the creative industries aimed at increasing awareness on the importance of IP protection, IP management, and IP strategies for businesses;
- (c) Develop guidelines for awareness raising activities, tailored for representatives of the national authorities, including but not limited to IP offices; on ways in which IP management and enforcement can be used to enhance the creative industries’ policy strategies to increase accessibility to, and the use of, the IP system; and improve the overall management of IP systems;
- (d) Launch digital awareness campaigns for creators, managers and users of creative content.

In this context, the current guidelines focus on organizing activities by different stakeholders on the management and enforcement of intellectual property (IP) to increase the level of understanding on the accessibility and usefulness of the IP system by creative industries stakeholders.

In doing so, the author has attempted to uphold three principles:

- provide advice, which is of practical nature
- special attention is to be given to the digital environment
- ensure that the special circumstances of the priority creative sectors for the beneficiaries are taken into account

The structure of the document is as follows:

The first part consists of generic guidelines intended for use throughout awareness building campaigns on the importance of IP for the creative industries. While they are targeting first and foremost the IP Offices in the beneficiary countries, there may be potential users of the guidelines among other institutions in the countries, such as collective management societies, associations, chambers of commerce and others.

The second part accommodates the specifics of the selected creative areas and provides recommendations on how the guidelines should be applied strategically in audiovisual sector, publishing, music, videogames, mobile applications and fashion.

In annexes, are provided a check list of the specific procedures for raising awareness campaign together with templates of Baseline Surveys for designing and evaluating awareness raising campaign.

The guidelines have been developed on the basis of strategic analysis of the policy documents, available for the beneficiary countries, best practices around the world and interviews with representatives of the beneficiaries. The proposed actions are illustrated with appropriate case studies and examples. The guidelines build upon the World Intellectual Property Organisation's (WIPO) IP outreach tools<sup>1</sup>, which are an online resource designed to assist with the practical planning of an IPR awareness campaign. The WIPO IP outreach tools consist of:

- An Outreach in Practice Database containing information and links to hundreds of outreach initiatives promoting the creation, awareness, use and respect of IP;
- A Research Database containing hundreds of empirical research studies which examine the awareness, attitudes and behaviour of different groups towards the creation, use and respect of IP; and
- An IP Outreach Guide which, drawing on a social marketing approach, outlines the key steps involved in planning an IP awareness campaign and provides tips for the optimum use of communication tools.

When planning an IPR awareness campaign, it is preferable to employ the services of communication professionals but in the absence of such professionals, these guidelines may assist the reader to develop an effective IPR awareness campaign.

---

<sup>1</sup> WIPO IP Outreach Campaigns, <https://www.wipo.int/ip-outreach/en/tools/>

## I. Guidelines intended for use throughout awareness building campaigns on the importance of IP for the creative industries -Background

Awareness raising can be considered in different contexts. It can be the object of strategies aimed to ensure consistency with policy goals and priorities, it can refer to a supporting delivery mechanism for the achievement of specific objectives, it can address one or several issues to underpin the delivery on a set of targets. In the framework of the WIPO CDIP project and the expected output the current document focuses on actions that can be undertaken to achieve the goal of improved understanding among the stakeholders and the users on how to use the IP system, how to manage and enforce IP rights. A particular focus is given to the organization of elements of an awareness campaign as a time bound set of actions, aimed at increasing the public visibility and awareness on the topic.

Every awareness campaign seeks to offer an effective mechanism to raise public interest and educate the targeted communities. It engages the audience, educates it and essentially tries to broaden the base of support for driving the desired mission. In this specific case, the awareness campaign is part of the effort to build respect for intellectual property. While a campaign involves public communication, it also entails numerous practical steps, which include educational curricula coupled with commercial strategies to encourage legitimate consumption of creative products, protectable by intellectual property.

There are different types of awareness raising campaigns. One could differentiate them by their context (the message), the way of capturing the attention (selected channels), type of funding, stakeholders and target audience, or multiple other criteria. A campaign is always time-bound, as it is impossible to keep effectively a constant level of attention to one topic. While an awareness raising seeks in the long run to change the perception on the selected issue, it is difficult to measure raising awareness as a concrete goal, especially in the short term. This is why one needs to develop a set of performance indicators that enable measuring progress towards the set objectives.

In the context of intellectual property, the awareness raising is a vehicle to enable and empower beneficiaries to create, promote and protect using the intellectual property mechanisms. This involves teaching them how to protect IP – be able to identify what is protected under IP laws, understand how it is managed, how it works in the creative industries ecosystem and at what point one might need to resort to expert opinions. All of this leads to building an IP culture in society, which is a precondition for the efficient protection of IP. A nation with a high level of respect for IP gains in international reputation, but first and foremost it ensures a higher income stream to its own creative community and rightholders, thus contributing to making available more creative content to society. A better performing creative sector is positively correlated to enhanced competitiveness, innovation capacity, government effectiveness and in general productivity levels.

Awareness building involves education and strong investment in human capital, which is the main resource in the creative economy. Considering the predominant share of SMEs in the creative economy of the beneficiary countries one would naturally wish to focus on adapting the proposed actions to the needs and real circumstances of the SMEs and the support that they may need.

Finally, awareness needs to be memorable and recognizable. This means that it can be a part of any marketing strategy and boost the competitive edge of the beneficiaries with regard to their product, demonstrate how they keep up with change in the digital environment and showcase how IP can boost creative products and services.

Awareness can be delivered through an organizational structure, which needs to have strong linkages to the policy process, so that the results and lessons learned can be fed back in the policy process and ensure the sustainability of the process.

The following sections describes the steps of an awareness raising campaign. They are summarized in Annex I of this guide.

#### A. Assess the current status

The first major step in the process of designing awareness raising activities involves carrying out a baseline survey to ascertain the current status of development of creative industries in the countries with special focus on the digital creative industries in the selected creative sectors. For stressing the importance of the role of IP in the creative industries and improve their IP management, you need to identify areas where the IP system is available and accessible to creative industries performing well, but also identify areas where the level of awareness on the use of the IP system by creative industries is weak and needs to be enhanced.

Issues associated with the development of IP in the creative industries may already be integrated into various sector-based policies, in the countries concerned. Or beneficiary countries may be involved in the process of formulating a long-term development agenda for their creative industries; in such case IP is considered as a useful tool for the realization of such an agenda. Countries may also be anxious to strengthen their IP systems in the selected creative sectors, in order to conform to best practices, and to benchmark themselves against regional and international trade partners.

Before the implementation of awareness campaign gets underway, it would be important to identify which institution or body will be responsible for driving it at national level. In most cases, because the national IP office is the competent agency on matters relating to IP, it is the body that is most likely to initiate the development and the implementation of the campaign. It will take on this role not only because it recognizes the need to enhance the use of IP in the creative industries in the digital environment and give the issue of availability and accessibility of the IP system to creative industries the appropriate attention, but also because the promotion of public awareness falls within the main functions of the national office and could also contribute to strengthen the role and status of the IP office itself.

Where a country has one organization covering all aspects of IP (both industrial property and copyright), then that organization may be the most appropriate one to take the lead. For example, in Indonesia all aspects of IP are under the competence of the Directorate General of Intellectual Property (DGIP) at the Ministry of Law and Human Rights. Some countries have multiple offices dealing with IP rights. For example, in Uruguay, copyright issues are handled by the Copyright Council at the Ministry of Education and Culture while industrial property issues are handled by the National Directorate of Industrial Property at the Ministry of Industry, Energy and Mining (DNPI). It results that there may be cases where, ideally, a steering committee should take the lead of the design and implementation of awareness campaign, unless the involved offices mutually agree to have one of the offices, or a team of appointed representatives, drive the process.

A key element of successful implementation of awareness raising activities is securing the engagement of all relevant key stakeholders at the highest possible level, in addition to helping to identify national focal points who could support the design of the campaign, by providing accurate information and maintaining a fluid communication with all stakeholders. The

appointment of national focal points will ensure that awareness raising activities are implemented by experts who have a comprehensive knowledge and understanding of the potential of the IP system for fostering the creative industries in the selected creative sectors.

Once the leading key institution or body is identified, it is useful to analyze what the organization has already attempted and achieved in terms of awareness raising for the digital creative industries in the selected creative sectors<sup>2</sup>:

- |  |
|--|
| • What outreach efforts (activities, campaigns, communication products) have been carried out so far by the key institution or body? |
| • What audiences have been targeted by these efforts?  |
| • What has worked?   |
| • What has not worked?   |
| • What partnerships have been created for these efforts?   |

Lessons learned in the past would contribute to better identify the challenges to be met by the new awareness raising activities and select those that should receive special attention and priority funding. These priority challenges, in turn, will help define the goals for the new awareness raising activities.

Awareness and understanding of IP are not the same thing. We can be aware of IP and not really understand how to use it. While educating and changing attitudes may play a role in eventually changing the target audience's behavior, they are not final aims in themselves. The ultimate aim of any awareness raising activity is to change the behavior of the target audience. A campaign aiming at enhancing the use of Intellectual Property in the creative industries in the digital environment can only be considered successful if it results in more creative industries engaging in managing IP better in the selected creative sectors. At the end awareness raising activities should aim to influence the behavior of the creative industries in the selected creative sectors to produce and create IP (increase creativity) as well as to underscore the need to enforce copyright (avoid and decrease piracy).

The goals of awareness raising activities could be wide ranging, for example to:

- |   |
|---|
| • educate young people about the creative process and promote a positive image of creators and creative industries;                       |
| • raise awareness about role of SMEs and change the perception that IP and Copyright are only of interest to large corporations;          |
| • increase awareness about the penalties for illegal downloading/streaming and change the perception online piracy is a victimless crime. |

## B. Reach Out to Potential Partners

After identifying which institution or body will be responsible for designing and implementing the awareness raising activities, it is equally important to reach out to potential partners. Partners can contribute considerably to both campaign's efficiency and effectiveness. Successful partnerships can result to cost savings, increased impact and added-value benefits through the unique contribution of each partner (in terms of additional financial resources, technical expertise, access to audience, etc).

---

<sup>2</sup> The WIPO Guide to IP Outreach, [https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 5.

Several types of organizations have a demonstrated interest in participating in raising awareness activities. Among these organizations are:

- |  |
|--|
| • National IP offices, if they are not the key institution   |
| • Non-Government Organisations                               |
| • Banks and Multinational corporations                       |
| • Museums, Archives and other Cultural heritage institutions |
| • Foundations  |
| • Academic institutions                                      |
| • Associations   |
| • Media groups and more.                                     |

### C. Identify Target Audiences

It is important to think in terms of a specific behavior that raising awareness activities will seek to modify, not only for expressing the goals of your campaign but also for identifying properly the target audience. A thorough understanding of the intended audience among the creative industries in the selected creative sectors is therefore essential in planning a campaign.

Target audiences are best understood through specific research resulting in a demographic and psychological profile of the audience. This research should answer at least the following questions about the target audience:

- |   |
|---|
| • Who / where are they (demographics)?  |
| • How do they obtain daily information?   |
| • Who are their role models?  |
| • What are their current perceptions, knowledge, needs, wants, preferences, and behaviour in relation to the issue addressed by the campaign? |
| • What prevents them adopting the alternative behaviour promoted by the campaign?   |
| • What would motivate them to adopt the promoted behaviour?   |

There is no doubt that defining the target audience as "general public" or "creative industries in general" would lack effectiveness. One of the most important things to do while developing awareness raising activities is segmenting the target audience into groups according to their specific features. More diverse a target audience is the more difficult it is to answer the above questions. Without the answers to these questions, it is almost impossible to create the right messages, choose the appropriate communication tools, and offer the specific incentives that will enable an awareness raising activities to successfully achieve the desired change in behavior.

Different audiences have different needs and have to be approached in different ways. Experience has demonstrated that audiences respond better to messages that are tailored and relevant to them. Choosing among possible alternative target audiences helps to think about the behavior that will be promoted in the campaign and the people that are most directly involved in or affected by that behavior. A publication which clearly explains to singer/songwriters or music creative industries what their specific Copyright and related rights

are and how they can protect them and exploit them, is likely to be much more appealing and effective for this segmented target audience than a general publication explaining copyright to the "general public".

For example, while we all have creative potential, an awareness campaign for the promotion of creativity should greatly differ depending on whether it is targeted at elementary school children, university researchers or small and medium sized enterprises (SMEs). The language, message, communication tools and incentives that would be effective in encouraging each of these groups to undertake creative activities are very different.

Typical audiences for IP-related awareness campaigns are:

<b>Audience</b>	<b>By academic level</b>	<b>By creative sector</b>
Students	Elementary	Arts
	Secondary	Science
	University	
	Post-graduate	
Teachers	Elementary	Arts
	Secondary	Science
	University	
	Post-graduate	
<b>Audience</b>	<b>By type of created art</b>	
Artistic creators	Literature	
	Painting	
	Photography	
	Composer	
	Performer	
	Game developer	
	Designer	
	Software developer	
<b>Audience</b>	<b>By type of product consumed</b>	
Consumers	Music	
	Fashion	
	Videogames	
	Mobile Applications	
	Publishing	
	Audiovisual (including animation)	
<b>Audience</b>	<b>By specific profession</b>	
Law enforcement officials	Police officers	
	Customs officers	
	Judges	
	Lawyers	
<b>Audience</b>	<b>By type of industry</b>	
SMEs	Music	
	Fashion	
	Videogames	

	Mobile Applications	
	Publishing	
	Audiovisual (including animation)	
<b>Audience</b>	<b>By type of media</b>	<b>By creative sector</b>
Media	Print media	Music
	Broadcasters	Fashion
	Cable operators	Videogames
	Digital media/Internet	Mobile Applications
		Publishing
		Audiovisual (including animation)
<b>Audience</b>	<b>By specific activity</b>	
Intermediaries	Chambers	
	Clusters	
	NGOs/Trusted flaggers	
	Technoparks	

The above segments could be even further segmented by characteristics such as geographical location, gender, age, etc.

Segmenting a general audience into more specific segments and gathering relevant information about these is useful in determining which audience segment shall be targeted for a specific campaign. The most important factors that may influence the decision of which segment to select as the target audience are:

- The potential for the audience to adopt the behavior that will be promoted by the campaign.
- Wider government policies (for example a policy of assisting SMEs at different levels)
- Ease of reaching the audience;
- Potential for that audience to influence other audiences with a trickle-down effect.

#### D. Use research for facilitating the decision-making process

Conducting research is essential at each stage of a raising awareness campaign for facilitating the decision-making process. Best decisions are made by keeping in mind the information about the target audience, as provided by research. In the planning stage of a campaign, research can provide key information about the environment within which the campaign will operate, and about the target audience(s) at whom the campaign is aimed. The types of questions and information that will be involved in research at this stage may include:

- What is the most pressing IP issue that will be addressed in this campaign?
- How big is this problem?
- Who is affected/involved in this problem?
- What change in attitude or behavior should be promoted?
- Which of the different groups involved in this problem is likely to be more responsive to a campaign promoting a change in attitude or behavior?
- How can the target audience be reached?

- How can the target audience be persuaded to change the current attitude or behavior?

While it is true that market research can include extensive and expensive, surveys made by marketing professionals, the points below provide some ideas on how data can be collected in a simpler and less expensive way.

*Ideas for easy, cost effective research:*

- Scrutinize secondary sources of information such as official statistics, reports, articles and surveys conducted by other parties that can provide inside information about your target audiences;
- Create partnerships with other parties who are also interested in the type of information that the research would yield. These could be other government institutions or NGOs who could share in the costs of the research. They could also be private corporations who have in-house market research departments or who are willing to finance the research. Finally, consider university students and researchers (in business, psychology or sociology departments) who are often in the search for topics for research projects and may be willing to conduct valuable research at minimal or no cost;
- Use Internet and/or telephone polls to provide faster results than print surveys. This option, however, does require the manpower to make the calls or develop the on-line questionnaire;
- Keep in mind that informal interviews, small focus groups, and even simple observation can provide the same or even better information as large, expensive studies. Show communication products (videos, publications, posters, etc.) to a small but representative group of target audience members. Use their feedback to decide between different product options or fine-tune a product before it is officially launched;
- Begin the campaign in a small location that is nevertheless representative of the wider area that the campaign will eventually cover. Apart from being less costly than immediately rolling out the campaign at the national level, this try-out will yield information on how the target audience actually reacts to the campaign. This information can then be used to refine and improve the campaign before it is fully rolled-out. In addition, if the campaign proves to be a success in this small location, this information may be used to obtain the additional funds needed to rollout the campaign in a larger scale.

The European Observatory on Infringements of Intellectual Property Rights at the European Union Intellectual Property Office (EUIPO) works to provide evidence-based data on the impact of intellectual property on the economy of the European Union (EU), as well as on its role and public perception. They have published multiple reports recently which can assist in the planning of an IPR awareness campaign.<sup>3</sup>

#### E. Establish targets using a benchmarking and best practice approach

Targets will be established for fostering specific creative industries in the selected creative sectors which the findings of the data collection process will have indicated need to be strengthened and reinforced. One way to identify specific targets is to use a benchmarking and best practice approach. Benchmarking is the process of measuring products, services, and processes against those of similar organizations known to be leaders in one or more aspects of their operations. The overall aim of benchmarking is to improve efficiency and effectiveness by comparing procedures and / or processes with identical or similar procedures

---

<sup>3</sup> EUIPO Research and Data on IP

<https://euipo.europa.eu/ohimportal/en/web/observatory/intellectual-property-studies>

or processes carried out by other bodies, and then identifying and implementing the best practices.

Best practice benchmarking refers to a situation where a country identifies and analyzes the approach already adopted by countries which are acknowledged as high performers in specific aspects of operating IP systems in the selected creative sectors. The processes that these benchmark countries employ – as opposed to the performance levels associated with those processes – are the key elements of the system that are subjected to analysis.

For example, if the element of the system of particular interest to outsiders is the number of copyright licenses, then the country will be more focused on analyzing the tools that the benchmark countries employed in order to realize high levels of copyright licensing. The knowledge gained through such analyses is documented by the country that is designing the awareness raising activities and, where feasible and appropriate, some of these high-performing activities or best practices are adapted and incorporated as objectives during the development of the awareness raising campaign. The main advantage of benchmarking is that a country can choose which countries to benchmark against for each selected creative sector that it wishes to strengthen.

During the benchmarking process, the country that is designing the awareness raising activities, needs to provide definitive answers to the following questions<sup>4</sup>:

• What aspects of the IP system will be benchmarked?
• Which countries will be used as benchmarks?
• What is the performance of the best practice benchmark countries?
• How does our country's performance compare with those countries?
• In what way are those countries better?
• What can we learn from those countries?
• How can we apply the lessons learned in those countries to the development of creative industries in the selected creative sectors?

Criteria that may be used when selecting benchmark countries include the following:

• Countries which are at same stage of economic development or have achieved a higher level of economic development.
• Countries which have similar resources.
• Countries which have recent experience with a specific creative industry in the selected sectors that your country is also planning to focus at.
• Countries with similar future economic development plans.
• Countries with similar specific IP requirements.
• Countries which are important trading partners of your country.
• Countries excelling in competitiveness.

For example, if a country is interested in developing its music or film industry, then it should be benchmarked against countries which are already successfully using IP to exploit such resources and talents and boost those industries.

---

<sup>4</sup> WIPO, Methodology for the Development of National Intellectual Property Strategies, 2014, p. 26

It is also important to be aware of **awareness building best practices** from which more detailed information can be obtained about possible scope and potential results of awareness raising activities. Few examples are selected and explained in detail below:

	
Name of the awareness activity/tool	IPR Info Spots / PATLIBs
Implemented Authority	Turkish Patent and Trademark Office
Web Page or Link	<a href="https://www.turkpatent.gov.tr/">https://www.turkpatent.gov.tr/</a>
Type	<input checked="" type="checkbox"/> Basic Awareness <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Orientation
Content	<input checked="" type="checkbox"/> Patent <input checked="" type="checkbox"/> Trademark <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Geographical Indication <input checked="" type="checkbox"/> Copyright
Activities	IPR Office sign a standard agreement with an intermediary organization for opening an information centre under the responsibility of intermediary. In 20 years period the number of IPR info-spots reached to <b>183</b> . Most of them located in Universities, Chambers and Regional Development Agencies. IPR Office provides training to the expert appointed by intermediary organization. In addition, IPR Office provides awareness materials and supports activities organized by Info Spot. A seminar is held every year to explain expectations, share best practices and update on current developments.
Results	<ul style="list-style-type: none"> <li>• Close contact of Info Spots with target groups results in organization of information or orientation level activities instead of basic awareness activities.</li> <li>• Since the organization of awareness activities done by Info Spots, workload on the IPR office is significantly reduced</li> </ul>
Other Information	<ul style="list-style-type: none"> <li>• Since it brings sustainability to IP awareness activities PATLIBs are very popular in Europe. With the newly launches more than 400 PATLIBs operating in Europe. <a href="https://www.epo.org/searching-for-patents/helpful-resources/patlib.html">https://www.epo.org/searching-for-patents/helpful-resources/patlib.html</a></li> </ul>



Name of the awareness activity/tool	Ideas Matter
Implemented Authority	Ideas Matter is a consortium of cross-sector enterprises, small and medium-sized businesses and trade associations
Web Page or Link	<a href="http://www.ideasmatter.com/">http://www.ideasmatter.com/</a>
Type	<input checked="" type="checkbox"/> Basic Awareness

	<input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Orientation
Content	<input checked="" type="checkbox"/> Patent <input checked="" type="checkbox"/> Trademark <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Geographical Indication <input checked="" type="checkbox"/> Copyright
Activities	Ideas Matter public awareness initiative (2012) aimed at promoting the benefits that intellectual property (IP) – copyright, patents, trademarks and the like – has for real people, as well as for creativity, innovation, the economy and society more broadly; includes IP stories, videos, studies, graphics, column
Outreach tools	Campaign, Case Studies, Events, Films / Videos, Social media, Studies, Website
Other Information	Consumers, Journalists, Policy Makers, SMEs, University Professors



Name of the awareness activity/tool	CopyrightUser.org
Implemented Authority	CopyrightUser.org is an independent online resource
Web Page or Link	<a href="http://copyrightuser.org/">http://copyrightuser.org/</a>
Type	<input checked="" type="checkbox"/> Basic Awareness <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Orientation
Content	<input type="checkbox"/> Patent <input type="checkbox"/> Trademark <input type="checkbox"/> Design <input type="checkbox"/> Geographical Indication <input checked="" type="checkbox"/> Copyright
Activities	CopyrightUser.org is an independent online resource aimed at making UK Copyright Law accessible to creators, media professionals, entrepreneurs, students, and members of the public. The goal is to provide answers to the most pressing concerns creators have about copyright, helping them understand their rights. The site was launched on 14 February 2014
Outreach tools	Films / Videos, Social media, Website
Other Information	Artists, Authors, Consumers, Designers, Entrepreneurs, Journalists, University Students

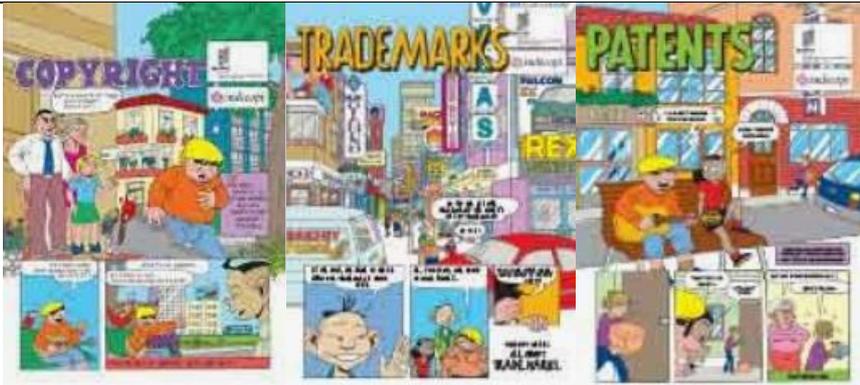
<p>PIZNET.de Arbeitsgemeinschaft Deutscher Patentinformationszentren e.V.</p>	
Name of the awareness activity/tool	PIZNET Patent Information Centers
Implemented Authority	German Patent and Trademark Office
Web Page or Link	<a href="http://www.piznet.de/">http://www.piznet.de/</a>
Type	<input checked="" type="checkbox"/> Basic Awareness

	<input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Orientation
Content	<input checked="" type="checkbox"/> Patent <input type="checkbox"/> Trademark <input type="checkbox"/> Design <input type="checkbox"/> Geographical Indication <input type="checkbox"/> Copyright
Activities	<p>More than <b>20</b> patent information centres all over Germany provide comprehensive information on industrial property protection. For many years these patent information centres have been recognised cooperation partners of the German Patent and Trade Mark Office and regional points of contact for giving guidance on questions about the protection of innovation. They assist industry, science and start-ups in identifying, using, monitoring and managing their patents, utility models, trademarks and designs as well as in avoiding infringement of third party rights.</p> <p>As all-round providers of services in the field of industrial property protection, the patent information centres further raise awareness of the importance of intellectual property and IP information among enterprises and research institutions in their regions and therefore are important stakeholders in the German innovation ecosystem.</p> <p>The following services for patents, utility models, trademarks and designs are offered by the patent information centres:</p> <ul style="list-style-type: none"> <li>• general information, particularly on the application procedures for IP rights and individual research support</li> <li>• organisation of free initial consultations for inventors provided by patent attorneys</li> <li>• commissioned searches and information management on novelty, state of the art, legal status and infringement, etc.</li> <li>• events, training courses and seminars about a variety of topics relating to intellectual property protection</li> <li>• strategic patent advice (e.g. patent management advice, patent portfolio analysis, patent assessment and patent exploitation)</li> </ul> <p>Furthermore, some centres accept IP applications for the German Patent and Trade Mark Office.</p>
Results	<ul style="list-style-type: none"> <li>• Close contact of Information Centres with target groups results in organization of information or orientation level activities instead of basic awareness activities.</li> </ul>
Other Information	<ul style="list-style-type: none"> <li>• Since it brings sustainability to IP awareness activities Patent Information Centres are very popular in Europe. With the newly launches more than 400 Centres are operating in Europe. <a href="https://www.epo.org/searching-for-patents/helpful-resources/patlib/directory.html">https://www.epo.org/searching-for-patents/helpful-resources/patlib/directory.html</a></li> </ul>
	
Name of the awareness activity/tool	IP for Business – Case Studies
Implemented Authority	UK Intellectual Property Office
Web Page or Link	<a href="https://hezarfen.turkpatent.gov.tr/index.aspx">https://hezarfen.turkpatent.gov.tr/index.aspx</a>
Type	<input type="checkbox"/> Basic Awareness <input checked="" type="checkbox"/> Information

	<input type="checkbox"/> Orientation
Content	<input checked="" type="checkbox"/> Patent <input checked="" type="checkbox"/> Trademark <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Geographical Indication <input checked="" type="checkbox"/> Copyright
Activities	Documentation and dissemination of case studies related with IP Rights. 35 real life case studies focusing on effective use of IPR to create and protect value in real businesses under below given titles. <ul style="list-style-type: none"> <li>• Trademark case studies</li> <li>• Patent case studies</li> <li>• Designs case studies</li> <li>• Copyright case studies</li> <li>• IP attaché case studies</li> <li>• Trade secrets case studies</li> <li>• Mediation case studies</li> </ul>
Results	<ul style="list-style-type: none"> <li>• The material is one of the most effective IP Awareness tool in the market and increase the use of IP system</li> <li>• High amount of clicks</li> <li>• Providing visibility to successful IP users</li> </ul>
Other Information	<ul style="list-style-type: none"> <li>• The cases are documented between 2014-2020 period</li> <li>• WIPO and EPO also have same kind of awareness tool</li> </ul>
Comments	<ul style="list-style-type: none"> <li>• Long term commitment is necessary for content development and including newly arising issues such as artificial intelligence, game industry.</li> <li>• Creating an initial inventory of case studies is possible for Kosovo by using local patent applicants, success stories in the media etc. WIPO and EPO case study inventory could be used to increase the number.</li> </ul>

 <p>hezarfen kobilere inovasyonu taşıyan proje</p>	
Name of the awareness activity/tool	Hezarfen Project – IP integrated innovation coaching to SMEs
Implemented Authority	Turkish Patent and Trademark Office
Web Page or Link	<a href="https://hezarfen.turkpatent.gov.tr/index.aspx">https://hezarfen.turkpatent.gov.tr/index.aspx</a>
Type	<input checked="" type="checkbox"/> Basic Awareness <input checked="" type="checkbox"/> Information <input checked="" type="checkbox"/> Orientation
Content	<input checked="" type="checkbox"/> Patent <input checked="" type="checkbox"/> Trademark <input checked="" type="checkbox"/> Design <input type="checkbox"/> Geographical Indication <input type="checkbox"/> Copyright
Activities	<ul style="list-style-type: none"> <li>• Brochures/ Posters / Invitations</li> <li>• Kick-off Event</li> <li>• Trainings on Innovation/IPR Management, IP Protection, Patent Databases</li> </ul>

	<ul style="list-style-type: none"> <li>• KOBIHIT (An online innovation scan giving advices on IP) <a href="https://hezarfen.turkpatent.gov.tr/inovasyon_taramasi.aspx">https://hezarfen.turkpatent.gov.tr/inovasyon_taramasi.aspx</a></li> <li>• IP Scan for selected SMEs</li> <li>• Technical Assistance for defining Innovation Projects of selected SMEs</li> <li>• State of the art Search for selected SMEs</li> <li>• Innovation Action Plan for Selected SMEs</li> <li>• Closing Event</li> </ul>
Results	<ul style="list-style-type: none"> <li>• Implemented for the first time in 2007, then repeated 16 times</li> <li>• Identified as best practice by European Patent Office</li> <li>• 479 SMEs benefited from orientation type tools, more than 10.000 SMEs benefited from basic awareness and information products/activities</li> <li>• Dissemination of the project to other regions took place in the government action plan</li> </ul>
Other Information	<ul style="list-style-type: none"> <li>• A light version is also available</li> <li>• The content is modified according to the needs of the target group.</li> </ul>

	
Name of the awareness activity/tool	Patent/Trademark/Copyright Comic Books
Implemented Authority	WIPO
Web Page or Link	<a href="https://www.wipo.int/publications/en/details.jsp?id=67&amp;plang=EN">https://www.wipo.int/publications/en/details.jsp?id=67&amp;plang=EN</a>
Type	<input checked="" type="checkbox"/> Basic Awareness <input type="checkbox"/> Information <input type="checkbox"/> Orientation
Content	<input checked="" type="checkbox"/> Patent <input checked="" type="checkbox"/> Trademark <input type="checkbox"/> Design <input type="checkbox"/> Geographical Indication <input checked="" type="checkbox"/> Copyright
Activities	WIPO comic books are primarily geared towards students from 8 to 12 years' old. The comic books narrate the adventures of four teenagers who learn what copyright, patent and trademark is and how they and society at large can benefit from IPR.
Results	<ul style="list-style-type: none"> <li>• The material is one of the most effective IP Awareness tool in the market and increase the use of IP system</li> <li>• High amount of clicks</li> <li>• Providing visibility to successful IP users</li> </ul>
Other Information	<ul style="list-style-type: none"> <li>• Animated adaptation is also available via YouTube <a href="https://www.youtube.com/watch?v=Bb9EBtlGx7w">https://www.youtube.com/watch?v=Bb9EBtlGx7w</a></li> </ul>

	<ul style="list-style-type: none"> <li>• UK Intellectual Property Office also has same kind of materials <a href="https://www.gov.uk/government/news/new-nancy-and-the-meerkats-resources">https://www.gov.uk/government/news/new-nancy-and-the-meerkats-resources</a></li> <li>• USPTO has a web-site specifically prepared for children with more innovative IP Awareness Products <a href="https://www.uspto.gov/kids/index.html">https://www.uspto.gov/kids/index.html</a></li> </ul>
Comments	<ul style="list-style-type: none"> <li>• The material could be used directly in English Classes in Primary and Secondary Schools</li> <li>• Most of the countries translate the comic books to their own language and using in awareness activities targeting students.</li> </ul>

## F. Formulate impactful messages

Information about target audiences is extremely helpful while brainstorming potential messages to communicate objectives. In fact, research is an essential component in determining messages that will appeal to and influence the target audience. Solid information regarding the needs, desires and current perceptions of the target audience facilitates the decision of what type of message to use in the communications program. Broadly speaking, there are three types of messages to consider:

- **Rational messages** aim to show the target audience that the behaviour to be promoted will yield certain benefits. For example: "SMEs that rely on Copyright protection increase their licensing opportunities and enhance their bargaining power";
- **Emotional messages** aim at provoking positive or negative emotions in order to motivate a target audience to adopt a desired behaviour. For example: "Investors always prefer Companies with registered and secured IPs:". With emotional messages– in particular those dealing with fear, one should be cautious to keep the right balance. Studies have shown that messages that seek to instil fear may be counteractive or filtered out by target audiences. In addition, research has shown that scare tactics are more effective when they are accompanied by real, effective enforcement. Furthermore, while advertisement conveying strong negative emotions may be powerful at first, their effect tends to wear out quickly with exposure; and
- **Moral messages** relate to what the target audience already believes is right or wrong. For example: "Copyright piracy funds international terrorism."

At this stage, it is again important to know as much as possible about a target audience, in terms of interests, needs and desires for making the selected message attractive. This knowledge can help in the identification of people, images, words and even colours that can act as a hook for the audience to tune in to a specific message.

It is important to choose a tone that works with the target audience and delivers clearly the message. The context of the message can vary from showing a glimpse of someone's life, to creating a fantasy or mood, to showcasing a well-known personality or technical expert, to providing scientific facts and figures. Again, the chosen context should both appeal to the target audience and effectively communicate the message.

There is a tendency for all of us to add to or reinterpret messages based on our past experiences, our bias, our culture, etc. This tendency can distort a message so that its intentions are not the same as what is actually perceived by the target audience.

Pre-testing a message on a few random members of the selected audience and adjusting it if needed can minimize distortion. Furthermore, special care should be taken in the use of symbols (anything from role models to colors) to make sure that their intended effect and their perception are the same.

In order to ensure a consistent message and increase the chances of retention through effective repetition, all elements of the communication program (website, posters, advertisements, brochures, etc) should have a similar "look".

#### G. Select the most effective communication tool for each target audience

An effective communications program will combine some or all of the following tools to communicate the intended message to the target audience:

• Internet and in particular Social Media Platforms
• QR codes
• Publications and other print material
• Audiovisual material such as broadcasts and videos
• Media relations
• Spokespersons and spokes characters
• Events (special days, awards, exhibitions, seminars).

Analysis of current and potential products and services started with segmentation of target group for IP awareness activities. The tools to be used depend on the strategic goals, the objectives of the communication program, the profile of the target audience, the various advantages and disadvantages of each tool and the communications budget.

Each product or service shall be evaluated according to criteria given below:

• <b>Suitability:</b> The quality of being right or appropriate for the target group.
• <b>Type:</b> IP awareness products and services come in 3 types:
✓ Awareness Type: consists of products and services that create awareness and attract attention
✓ Information Type: has information content for the needs of the target audience
• Orientation Type: has content to support the target group's activities in relation to IP
• <b>Need for Intermediary:</b> It is necessary to cooperate with an intermediary institution/organization in order to deliver some products and services to the target group effectively. This need also shows the dependence on other institutions to reach the target group.
• <b>Resource:</b> It determines the amount of skills, human resources and financing needed for the design of products and services and their delivery to the target group.
• <b>Reach:</b> It was evaluated how many people the product and service can reach, taking into account the size of the target group.
• <b>Effect:</b> The level of impact of the product and service provided on directing the target group to desired behaviours was evaluated.
• <b>Implementation Range:</b> It is necessary to prepare most of the products and services first or to establish the necessary collaborations and infrastructure for implementation.

For this reason, it cannot be put into practice immediately. It is an evaluation about the range (short-time, medium-time, long-time) in which the product or service can be implemented.

Consistency in the aesthetic appearance, linguistic style and tone, and message (including facts, figures, slogans and quotes) of the communications products and services used for a single campaign is fundamental. Without this consistency, the message will not be as effective, even if the target audience is exposed to several of the communication products. Worse still, a lack of consistency may confuse or distract the target audience.

### Internet

This powerful and rapidly expanding medium of communication has many advantages for transmitting messages:

- Its global reach can be easily tracked;
- Costs per person reached can be very low;
- It offers the possibility of interacting with audiences and learning more about them (through on-line questionnaires, forums and e-mail); and
- Messages can be quickly changed and adapted to keep campaigns fresh and interesting.

Using the Internet including online forums, groups and interactive websites as well as Social Media Platforms (Facebook, Twitter etc.) is an effective way of distribution for awareness-raising material. Social media has democratized the media space and offer the possibility to share messages with a larger audience in a multitude of ways. Social media, blogs and websites can all be used to engage an audience and highlight upcoming news and press coverage. To do so, the messaging across these platforms must be consistent, tell a compelling story and clearly explain what the campaign does and why. If the content is scattered, the audience will scatter as well.

Placing publications and posters in downloadable PDF format will increase their reach. Videos and public service announcements can also be streamed from a website where they will reach a wider audience<sup>5</sup>. Make sure you always link your promotion to an event registration page, if any. Most users spend just under a minute on any given webpage – many visits last as little as 10-20 seconds. If someone visits your site and can't quickly find your event page, they'll lose interest. It should take 1-2 clicks for potential participants to navigate from your promotional material to the registration page.

Which leads us to the most important issues: updating and promoting! The more updated information there is on a website and social media, the more people will have an incentive to return for another visit. Having a wonderfully designed website or social media page full of useful information will make little difference in a communications strategy unless the website or social media is properly promoted. The first step in promoting a website and social media is to include its URL address in all promotion materials including publications, posters, press releases, business cards, letterhead, etc.

Another efficient way of promoting a website is to contact other national, regional and international websites dealing with IP to inform them about the new site and request that they include its URL in their list of "related links". If the new site has particularly strong information

---

<sup>5</sup> The WIPO Guide to IP Outreach, [https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 21.

aimed at a specific group (say, SMEs), it may be wise to consider extending these contacts to websites that also target that group with different, complimentary information.

Providing site visitors with the option of disclosing their e-mail address in order to be kept informed on news about the organization, is an easy and efficient way of building a list of contacts of people who are interested in the organization. In this way you can convert your site visitors into followers. Such lists can help in the promotion of future IP outreach campaigns to people who will have an interest in them.

Visitors to the site will be more willing to sign up for updates when they know exactly what kind of information to expect these updates to contain. Furthermore, in creating several update lists for specific content, it is possible to divide site visitors according to their different interests in IP. For example, one could decide to establish different lists for people interested in: press releases, changes in legislation, new editions of your periodical publication(s), updates related to a specific subject area (say copyright), etc.

One of the efficient mechanisms of monitoring the effect of your campaign is using webanalytics. The activity related to websites is easy to monitor and can provide invaluable information on what works best, usage patterns, with what type of audiences and in which regions, among others.

### Social media Platforms

Social media platforms such as Facebook, Twitter, YouTube, Instagram and LinkedIn are an increasingly effective way to reach out to people who are more likely to use web-based platforms than traditional ones to access and share information. These people can often be a unique and inspiring group of people, such as idealists, dreamers, the part of the population that go out of their way to make this world a better place. That energy is contagious. By offering up interviews with policymakers, executives, major donors, and even those who've benefited from the organization's work, your raising awareness campaign can stand out.

The different social media platforms work in specific ways. Interactivity and speed are the key principles for engaging with social media platforms. Therefore it is essential to appoint a communication officer who will be constantly monitoring the selected platform and contribute to it with content. The rules of engagement – which profile is used and on what terms need to be crystal clear.

When choosing the platform you need to start by answering the following questions:

- Why do you want to use this particular platform?
- What are the communications/business objectives we intend to achieve through this platform?
- Who do you intend to reach?
- What content will be posted on this platform?
- With what frequency will new content be developed/posted?
- Who will develop the content?
- Is existing content to be re-published on and/or adapted to the platform?
- If so, what are the rationale for and advantages of this?
- Who will own such content?
- Will access be restricted in any way?
- What human resources do you need to maintain your presence on the platform?

- Will your presence in the platform involve risks of any sort?

To grab the attention of social media platform's audience, you should use evocative and dynamic images and content conveying the messages of your campaign. Integrating campaign content across multiple channels could also help to drive the campaign to greater levels of success. In support of social media activity, you may also get buy-in from traditional media, with global publications including campaign material in print and online. To differentiate the campaign content from other posts on social media, you may think to adjust its content to resemble for example newspaper ads. In such way, you ensure that your campaign stands out on social and gains essential coverage.

It may be effective to use Hootsuite's dashboard to manage content scheduling and publishing across multiple social networks and accounts. When you face with tough deadlines, you may need to work fast to get the material developed and published on time. This often means working with designers right up until the last minute to ensure the content is perfect before launch.

Using Hootsuite enables you to schedule content publishing across networks and accounts at the moment of final sign-off. It allows you to move on to the next design without having to worry about manually posting content later, saving the team time and helping them stay focused on what was needed next for the campaign. With all scheduled posts across channels displayed on the Hootsuite dashboard, the campaign team will always get a clear view of upcoming posts and gaps in activity.

Using social media to promote your campaign comes cheaper than using traditional tools. Even if you decide to use sponsored advertising, you'll find that it's relatively inexpensive and very flexible.

However, the use of online platforms and social media is not without its limitations. Many populations remain excluded from online access due to extreme poverty, rural locations and/or Indigenous community practices. As a result, the use of social media and other online platforms should be carefully balanced with other opportunities that allow for the offline participation of people.

Campaign should not be restricted to using just one social media platform. It will be erroneous to share the same posts across all platforms. Users on one social media platform interact differently from users on another. Also, the structure of each social media platform differs from the other.

Each social media platform can play a diverse role in the implementation of your campaign:

### Facebook

Facebook is a preferred choice by many to share content and information in a quick manner. It could be extremely useful to attract your targeted audience and build a genuine relationship with them online. You can boost your presence online in relation to the messages you wish to convey as part of your campaign. There are many ways to message and connect more personally with your targeted audience. From one-on-one conversations to live broadcasts that reach a larger community, you can find the way to reach your audience that works best. You can boost any post to reach more people, as well as you can create ads from your organization's Facebook page, in line with your campaign's goals.

You should always keep in mind that through Facebook you could generate interest and traffic to the page of your organization thus bringing value added to the image of the organization among this community. Facebook could be a useful tool to organize quick surveys and get instant feedback on what works best. Creators use Facebook a lot and they will notice you and your campaign only if it provides interesting content to the individual creator.

### Instagram

Instagram is becoming the go-to-choice, as Instagram is the Mecca of media along with the largest number of active users. Due to its structure, Instagram is highly recommended for visual posts and short captions.

Help people find your content and get your messages by creating a hashtag. Hashtags are one of the best ways to categorize and tag a post with a relevant keyword or phrase. People can search and follow hashtags on Instagram to find content that relate to a specific theme of your campaign.

Interact with your followers. Initiate conversations with your followers, by posting content that directly prompts to leave contents. This is the best way to earn more followers and retain the ones you have. Pay attention and respond to feedback as soon as possible. It shows that you care about the needs of your followers.

Instagram gives you the option to syndicate your content to your other social media platforms but as we said above that is not always a smart move, bearing in mind the different structure of each social media platform and the changing interactions of the users of each one of them.

### LinkedIn

Unlike Facebook, LinkedIn is not for every business. The targeting on this social media platform is more effective and accurate than other platforms. LinkedIn enables your organization to have official online presence, enjoying abroad professional audience. It's regularly updated and thorough, because professionals like to share news about their promotions and achievements. One of the biggest strengths of leveraging LinkedIn lies in the ability to access rich member profile data and utilize precise targeting filters.

Like other social media platforms, LinkedIn offers a variety of ad types and formats to play with. And, like other platforms, you should be selecting your ad format based on the overall action you want to drive. For example, a long post with minimal visuals will do better on LinkedIn. LinkedIn is an excellent channel for announcing events, for pointing the visitors to the webpage of the organization, to be able to adjust based on the profiles of the visitors and to engage in professional exchanges.

You can use a tool called Website Demographics, which enables you to learn about the people who visit your site. By adding an Insight Tag to your website, you can collect aggregate data around professional attributes of your visitors — job title, seniority, function, company, industry, location, etc. You can then use this information to set targeting parameters for future activities or future campaigns. You can also upload or integrate email lists and run account-based targeting through LinkedIn.

### Twitter

People on Twitter are engaged and they want to find out new things. It is the perfect tool when you want as many people to see your Tweet as possible. That power can have fringe

benefits as well: people are also likely to follow, Retweet you, and visit your website after discovering your Tweets. The limitation exchange of “tweets” of no more than 280 characters requires you to invent short and catchy tweets that differentiate you and can trigger subsequent interest. A key issue for the Twitter community is the choice of key words, so that you can be noticed.

You must post every day if you want to make any impression on the network. But consistent twitter presence does not go well along with over-posting. You will lose followers quickly if you tweet every two to five minutes. You should post about two or three times a day. There may be days you post more, and others less.

### YouTube

YouTube is a search engine, a video hosting service, a social network, a community, and of course, an advertising platform. YouTube is the second largest search engine in the world, and the second most visited website. People go to YouTube for one main reason: **to find and watch videos**. YouTube is a place where people discover interesting and entertaining videos. Web users engage better with videos than any other kind of content. 59% of senior executives prefer video over text. 80% of viewers recall a video ad they have seen in the past 30 days.

Using video content is captivating. Telling a complete story can help your campaign demonstrate authenticity, build recognition, and establish trust with the target audience. YouTube’s massive reach and deeply relevant content can drive results at scale.

Videos aren’t just for YouTube alone. You can re-use your videos in a lot of different places on the web. Your website. Blog. Facebook. Instagram. Twitter. Email. LinkedIn. And a lot more places where web users can view videos.

YouTube also provides you with metrics to measure the success of your campaign<sup>6</sup>:

- **Views over time.** One of the obvious ways to measure your success is how often your videos are being watched. You can get this metric by logging into your YouTube Analytics dashboard.
- **Audience retention.** “Views over time” tells you the quantity of views your YouTube video got. “Audience retention” tells you the quality of views your video got. This metric will show you the exact time most people stopped watching your video. You can use this metric to know where the weaknesses of a video are.
- **Shares.** This metric is simple: It tells you how many shares a video has received. You can track each social network or combine social networks. It also allows you to exclude social networks you don’t want to track. You can locate this metric under the “Engagement reports” tab in your YouTube Analytics dashboard.
- **Subscription rate.** You can see a graph that shows you subscribers gained or lost according to the video. There, you can analyse strengths and weaknesses.
- **Comments.** You’ll receive amazing feedback from your audience through comments.
- **Likes, dislikes and favourites.** These metrics will give you a clear picture of how your videos are doing.

---

<sup>6</sup> <https://wearegrow.com/youtube-for-business/>

By engaging on YouTube, you are not uploading videos on the platform and driving traffic to it. What you are doing is, taking advantage of the natural traffic YouTube receives every single day. Therefore, you may also consider hiring Popular YouTubers who have many subscribers and can reach many viewers

### *Other social media tools*

New platforms and tools will continue to be created on a regular basis. We should not underestimate the power of TikTok and blogs which are used by the creative community to communicate attractive, informative and timely messages. Your campaign may benefit from them if the research shows that the target group is present in this media. Your presence there will help you establish your brand and add an innovative aspect to your campaign.

### QR codes

Living in an increasingly digital world, where people check their phones more than fifty times a day in average, one of most ingenious way to reach your target audience is to use a QR code. Using such a code can be very useful for providing more detailed information about your campaign. You can get pretty fancy with QR codes. In such way, you can generate curiosity in your target audience and encourage them to scan your code so they can learn more about your product or service.

Your awareness raising efforts can get the following benefits of using QR codes:

**QR codes improve publications:** You can only fit so much on a traditional publication. Your business name, contact info, specialties, or perhaps a review will fit, but not much more. However, with a QR code, you can direct recipients to a website, a video, a special offer, or almost anything else. So instead of just a little info, your publication becomes a path to your best marketing material. (Just be sure to keep your contact info there for those who don't want to scan.)

**QR codes make your campaign more dynamic:** You are still limited to print. One of the benefits of using QR codes for your campaign is that you could direct prospective targeted audience to a short video that highlights your message or answers common questions. It could even link to your organization's website.

**QR codes can be eye-catching:** While there are plenty of black and white QR codes around, you can make them in eye-catching colors and designs. So, even if someone doesn't scan the code and go to your website, you still have that visual marketing element line with the aesthetic appearance of your whole campaign.

**QR codes are environmentally friendly:** Rather than distributing printed material for your campaign, you can provide the targeted audience with a QR code that links to their specific content.

**QR codes link to social media:** Scanning a QR code can lead to a signup page or any landing page/website. A QR code can take targeted audience right to your latest Instagram post or your pinned Tweet about use of IP in creative industries, or your YouTube video showcasing the efficiency of copyright protection for music.

In addition to these benefits, QR codes can also help you track data and learn what your targeted audiences are interested in. There is a rapidly increasing number of QR code generators. Or you can hire people to design QR codes especially for you.

### Publications and other printed material

The many advantages offered by printed publications make them one of the most used communications tools in awareness raising campaigns. Publications can reach large audiences with more targeted, technical and detailed information than that which can be communicated through press releases advertisements. Publications are handy educational resources such as reports, studies, infographics etc. that remain with the target audience for future reference and consultation.

An obvious disadvantage of publications is the cost related to their mailing and printing. Perhaps a more important disadvantage for publications is that they are only as effective as their distribution. Appropriate mailing lists and distribution at special events and key locations are essential to the communications success of publications.

The creation of original IP publications requires substantial investments in staff hours, design, and printing costs. Translating existing IP publications, therefore can be an attractive option for many organizations. WIPO authorizes, and indeed encourages, the translation of its publications<sup>7</sup>.

Posters, bookmarks, calendars, postcards and other such print materials can contribute to awareness raising activities without incurring huge costs. The more attractive these materials are, the more people will want to use them and the more they will be reminded of the campaign's message. It is therefore important to carefully choose the type and style of print product that will be given away to the target audience<sup>8</sup>.

#### *Audiovisual material such as broadcasts and videos*

Audiovisual products, such as television broadcasts, video and documentary film can be particularly effective in attracting the attention of, and communicating a message to, a target audience. Their development, however, usually requires the services of experienced professionals. Therefore, the production of effective audiovisual material does require a substantial investment, even if their eventual distribution can be obtained for free. Below are some other considerations to keep in mind when considering such productions.

Some media groups are willing to broadcast audiovisual material of qualifying non-profit organizations that provide a service to the community such as United Nations agencies and non-governmental organizations. For example, Public service Announcements (PSAs) can reach a large audience with a carefully crafted message that is unaltered by the media distributing it (unlike press releases and the news stories they generate). But the fact that the media is not being paid to broadcast the announcement means that there is little control as to when, where and how often the advertisement appears.

PSAs can be used either to increase awareness about an organization and its mission, or to diffuse a message about a specific issue or event. PSAs with a thematic message rather than the simple promotion of a specific organization are often more successful at securing free broadcasting and printing.

Videos are lengthier than PSAs, which allows them to go into greater depth and better explore the issues at hand. Videos can be used at conferences or seminars, and they can also be streamed on websites to increase their reach. If the quality of the video is very good and the subject matter is sufficiently topical or interesting, national TV networks could be interested in

---

<sup>7</sup> The WIPO Guide to IP Outreach,  
[https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 23.

<sup>8</sup> The WIPO Guide to IP Outreach,  
[https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 26.

airing it. Networks may also be particularly interested in airing a series of videos rather a single video.

Audio-visual campaigning is not sufficient or appropriate if it reaches only an unimportant (for campaign purposes) fraction of the target audiences. In that case, resources may be better used on different communication channels.

### Media Relations

Engaging the media including through press releases, briefings, newspaper articles and opinion pieces, offers the dual advantage of being cost-free and carrying more credibility than paid advertisements. A free and independent media can inform and influence public opinion about government policy. It can monitor the performance of creative industries, expose misconduct and advocate for change. The downside is that there are no guarantees as to when, how, or even if, the media will cover a story.

The nature and extent of the media coverage that an IP awareness campaign will attract depends largely on the relationship with the press; on targeting the message to the appropriate outlet; and on communicating effectively with the media.

After establishing a good rapport with key media contacts, identify which outlet would be the most effective in transmitting the message to the target audience. The two main factors to consider are the type of media through which the target audience receives information, and the type of media best suited for the intended message.

In determining the best media outlet for the target audience, keep in mind that people obtain their news/information from many sources. Do not stop researching after identifying one magazine that the target audience reads. While an article in that magazine may be effective in reaching that audience, the message will be reinforced and better retained if that article is also backed by an announcement in a radio show to which the target audience listens. Aim to have the message distributed by as many relevant media as possible.

Once the best media to reach the target audience has been identified, tailor the message to match the needs of each outlet. Consider the main characteristics and requirements of each outlet (visual impact, possible length of coverage, depth with which issues are treated, deadlines, etc) when preparing the information to send them. For example, if one of the chosen media is television, ensure that interesting visuals accompany the story, or create an event that will provide opportunities for TV crews to film interesting images. If another one of the selected media is a magazine, ensure that the story is consistent with the style and depth of detail contained in other articles appearing in that magazine<sup>9</sup>.

**Press releases** are the standard tool for releasing information about your campaign to the media. These are e-mailed to a contact person at each media organization and preferably followed-up with a telephone call. Follow-up calls will ensure that the release is not lost among the hundreds of press releases received by the media every day. An increasing number of web-based IP information services use press releases posted on websites to spread IP-related news. Many print newspapers are also using the Internet to post the latest news. It is important therefore to upload press releases immediately to a page on your website dedicated to media relations. This page should also provide visitors with the opportunity to subscribe to an e-mail list and thereafter receive press releases by e-mail as soon as they are issued.

---

<sup>9</sup> The WIPO Guide to IP Outreach, [https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 30.

**News advisories** provide advance information to the media of an event or press conference that will be held. News advisories briefly inform what the event is about, where/when it will take place, and who will be speaking. Be sure to include the name and phone number of the contact person for the event.

**Press conferences** require careful planning and are usually limited to big and important stories (not routine issues) that cannot be properly covered with a standard press release. It also helps when conferences have some sort of visual appeal for cameras and photographers. Examples of events and stories worthy of press conferences include the launch of a new, high profile program, the release of major information, an awards ceremony or a highly visual event. In order to increase the chances of press conference attendance and coverage by the media, avoid to schedule it in a date that will conflict with other big news events.

**Press briefings** are informal meetings with a reporter or a small group of journalists. Such briefings are useful for discussing complicated issues, providing background data, and improving communications with journalists who have previously misreported IP issues<sup>10</sup>.

**Broadcast interviews** have the advantage of letting you transmit the message yourself. To arrange such interviews, first identify the broadcasters and shows that could be interested in your campaign. Contact the producer and provide a briefing about the campaign<sup>11</sup>.

### Spokespersons and spokes characters

Spokespersons, or figure-heads, can be particularly effective in communicating IP issues by putting a face on what can sometimes be difficult concepts to grasp. The visible and known characteristics of a spokesperson, and the way in which the target audience perceives these, provide tangible cues for understanding the issues being communicated.

In selecting a spokesperson for a particular campaign, three factors should be considered. First, the spokesperson must appeal to the target audience. Second, in order to be credible, the spokesperson should have relevant experience and/or expertise. Finally, even if the spokesperson is not famous, he/she must have some sort of media appeal, such as an interesting story to tell, excellent communications skills, etc.

Celebrities are the most sought spokespersons. Instant recognition attracts the attention of the target audience and makes whatever they are promoting more visible. Target audiences tend to have a higher recall and be more persuaded by advertisements containing celebrities. Some even believe that the positive attitudes and feelings that the target audience has for the celebrity may be transferred to whatever that celebrity sponsors. Apart from their effectiveness at increasing awareness, celebrities can also use their talents to raise funds for a cause they believe in.

Cartoon characters can be created to fit the message perfectly and attract the target audience of a specific outreach campaign. Specially created spokes characters have the added advantage of being exclusive to the campaign. Cartoon characters can be particularly effective when communicating to children.

### Events

---

<sup>10</sup> The WIPO Guide to IP Outreach,  
[https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 32.

<sup>11</sup> The WIPO Guide to IP Outreach,  
[https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo\\_pub\\_1002.pdf](https://www.wipo.int/edocs/pubdocs/en/general/1002/wipo_pub_1002.pdf), p. 33.

**Special Day** - The use of a special day (or week) to commemorate a specific issue year after year can be a particularly effective way to raise awareness of that issue. Such days provide an opportunity for different stakeholders interested in the issue to promote a single message related to that issue with a series of activities and events taking place in a limited period of time. These events tend to generate extensive media interest, so multiplying the message being transmitted by the different events and activities.

Governments, NGOs and private corporations around the world, have established national days to raise awareness of specific issues related to IP. Following are examples of IP related special days at an international level:

- **World IP Day:** In recognition of the advantages of dedicating a special day to a specific issue, in the year 2000, WIPO's member states decided to designate April 26 as World IP Day;
- **World Book and Copyright Day:** The United Nations Educational Scientific and Cultural Organization (UNESCO) organizes the celebration of World Book and Copyright Day every year on the 23<sup>rd</sup> of April. One of the main objectives of this day is to promote the protection of written works through the use of copyright; and
- **World Anti-Counterfeiting Day:** Established in 1998 by the Global Anti-Counterfeiting Group (GACG), this day is held every year at the end of June to raise awareness of the international costs of counterfeiting and piracy.

If the event you're promoting is an annual occasion, it may be a good idea to post pictures or videos from previous years. There are also limitless other possibilities such as posting promotional graphics or flyers, taking photos of event setups or stockpiles of supplies.

**Awards** - Awards provide incentives and rewards for people who adopt the behaviour being promoted in an awareness raising campaign. Furthermore, award ceremonies tend to attract media attention and thus draw more attention to the campaign. Thus, awards represent a cost-effective means of promoting a wider knowledge and understanding of the IP system.

**Exhibitions** – Exhibitions allow the showcasing of IP issues related to an awareness campaign in a way that can be easily related to by the public. The possibilities for exhibitions relating to IP issues are virtually endless. As with any other communication tool, in order to ensure a successful exhibition, its communications goal and target audience must be properly identified before any work is begun. A clear understanding of the goal and the audience will facilitate in the choice of theme, content and location of the exhibition.

**Seminars** - appear to be the communications tool of choice for the promotion of IP issues. They have the benefit of being very targeted events with a captive audience, and can provide immediate feedback to the communicator. Since seminars are usually given to a small number of people with similar interests and concerns, the information presented at these events can be much more detailed and technical than that used with other communications tools. Again, such information should be tailored according to the needs and expectations of the target audience.

#### H. [Set up an action plan for implementation](#)

Awareness Strategy activities aim to be realistic and applicable. There are no unlimited resources behind any campaign's action plan. For reasons of high efficiency, the related action

plan for the implementation by determining relevant performance indicators shall be put forward.

An action plan is a checklist for the steps or tasks you need to complete in order to achieve the goals you have set for your awareness raising activities<sup>12</sup>. It's an essential part of the planning process and helps with improving team work planning. Components of an action plan include:

- A well-defined description of the goal to be achieved
- Tasks/ steps that need to be carried out to reach the goal
- People who will be in charge of carrying out each task
- When will these tasks be completed (deadlines and milestones)
- Resources needed to complete the tasks
- Measures to evaluate progress

An action plan makes it easier to track progress and effectively plan things out for your campaign. But it not something set in stone. As implementation starts and surrounding circumstances change, you will have to revisit and make adjustments to meet the latest needs of the targeted audiences.

Here are some benefits of an action plan you should know:

- It gives you a clear direction. As an action plan highlights exactly what steps to be taken and when they should be completed, you will know exactly what you need to do.
- Having your goals written down and planned out in steps will give you a reason to stay motivated and committed throughout the campaign.
- With an action plan, you can track your progress toward your goal.
- Since you are listing down all the steps you need to complete in your action plan, it will help you prioritize your tasks based on effort and impact.

There are several important steps you need to follow with caution in order to set up your action plan and get the best out of it.

### ***Step 1: Define your end goal***

The objectives of a communications program should clearly identify the target audience and the purpose of the communication. The objectives should always keep in mind the desired outcomes, that is, the overall outreach goals and objectives of the campaign.

Examples of communications objectives are:

- Encourage middle-school science students to take part in a videogames fair;
- Educate SMEs regarding the benefits of copyright protection;
- Warn internet users about the risks/penalties of online piracy

If you are not clear about what you want to do and what you want to achieve, you are setting yourself up for failure.Planning a new initiative? Start by defining where you are and where

<sup>12</sup> <https://creately.com/blog/diagrams/how-to-write-an-action-plan/>

you want to be. Solving a problem? Analyze the situation and explore possible solutions before prioritizing them.

Then write down your goal. And before you move on to the next step, run your goal through the SMART criteria. Or in other words, make sure that it is:

• Specific – well-defined and clear, targeting a specific area for improvement
• Measurable – include measurable indicators to track progress
• Achievable – realistic and achievable within the resources, time, money, experience, etc. you have
• Relevant – align with your other goals
• Time-bound – has a clearly defined timeline

***Step 2: List down the steps to be followed***

The goal is clear. What exactly should you do to realize it? Create a rough template to list down all the tasks to be performed, due dates and people responsible. It's important that you make sure that the entire team is involved in this process and has access to the document. This way everyone will be aware of their roles and responsibilities in the project.

Make sure that each task is clearly defined and is attainable. If you come across larger and more complex tasks, break them down to smaller ones that are easier to execute and manage.

***Step 3: Prioritize tasks and add deadlines***

Reorganize the list by prioritizing the tasks. Some steps, you may need to prioritize as they can be blocking other sub-steps. Add deadlines, and make sure that they are realistic.

***Step 4: Set Milestones***

Milestones can be considered mini goals leading up to the main goal at the end. The advantage of adding milestones is that they give the team members to look forward to something and help them stay motivated even though the final due date is far away. Remember not to keep too little or too much time in between the milestone you set.

***Step 5: Identify the resources needed***

Before you start your campaign, it's crucial to ensure that you have all the necessary resources at hand to complete the tasks. And if they are not currently available, you need to first make a plan to acquire them. This should also include your budget. You can assign a column of your action plan to mark the cost of each task if there are any.

***Step 6: Visualize your action plan***

The point of this step is to create something that everyone can understand at a glance and that can be shared with everyone. Whether your action plan comes in the shape of a flowchart or table, make sure that it clearly communicates the elements we have identified so far – tasks, task owners, deadlines, resources, etc. This document should be easily accessible to everyone and should be editable.

## **Step 7: Monitor, evaluate and update**

Allocate some time to evaluate the progress you've made with your team. You can mark tasks that are completed as done on this final action plan, bringing attention to how you've progressed toward the goal. This will also bring out the tasks that are pending or delayed, in which case you need to figure out why and find suitable solutions. And then update the action plan accordingly.

Performance Indicators are the elements of your action plan that express what you want to achieve by when<sup>13</sup>. They are the quantifiable, outcome-based statements you'll use to measure if you're on track to meet your goals or objectives. It is recommended to use 5-7 Key Performance Indicators to manage and track the progress of your campaign's action plan. The chart of your Performance Indicators shall include:

- **A Measure** – Every Performance Indicator must have a measure. The best Performance Indicators have more expressive measures
- **A Target** – Every Performance Indicator needs to have a target that matches your measure and the time period of your goal. These are generally a numeric value you're seeking to achieve.
- **A Data Source** – Every Performance Indicator needs to have a clearly defined data source so there is no gray area in how each is being measured and tracked.
- **Reporting Frequency** – Different Performance Indicators may have different reporting needs, but a good rule to follow is to report on them at least monthly.

### I. Monitor and Evaluate

Any awareness raising campaign requires monitoring and evaluating mechanisms. Once the campaign is launched, research continues to be an essential element providing important feedback on the success that the campaign is or is not achieving. Such research provides the necessary information to keep the campaign flexible enough to allow important adaptations to take place. By changing elements that are not working and playing up elements that do work, a campaign in danger of failing mid-way can be turned into a success.

At the **monitoring stage** of an awareness campaign, it is important to measure more than just the number of brochures distributed, the number of newspapers or websites that reproduced a press release or the number of times that a public service announcement was broadcast. While this type of data may be the easiest to obtain, and perhaps the most comforting, it does not provide information as to whether or not the desired objectives, in terms of changes in attitude or behaviour are being achieved by the campaign.

To properly monitor the effectiveness of an outreach campaign, it is important to measure the changes in attitude and behaviour that the campaign is achieving. How exactly this can be done largely depends on the communication tools used and the behaviour being promoted. Some examples of how attitude/behaviour changes can be measured include:

---

<sup>13</sup> <https://onstrategyhq.com/resources/27-examples-of-key-performance-indicators/>

- Increase in calls to hotline or visits to website mentioned in communications products (posters, public service announcements, leaflets, etc);
- Amount of participation in events (such as seminars, exhibitions, contests);
- Increase in registrations by target group (for campaigns aiming at increasing IP registrations); and
- Decrease in illegal downloads or sales of counterfeit products (for anti-piracy or anti-counterfeiting campaigns).

Finally, at the end of the campaign, research is also essential to evaluate the campaign. Research at the **evaluation stage** of the campaign is similar though more in-depth than that in the monitoring stage. Once again, research is used to measure actual changes in attitudes and behaviour though instead of using this information to adapt and steer the campaign in the right direction, the goal at this stage is to evaluate whether the campaign has achieved its intended objectives.

- Baseline Surveys developed for the purpose of designing awareness raising activities will also serve as basis for measuring the Campaign’s impact. Impact is defined as an indirect (“second-order”) outcome of changes initiated among target audiences as a result of measures and activities implemented under the campaign.
- Carry out quick and simple customer satisfaction surveys to help evaluate the progress and results of the campaign. Since only people who have engaged in the behaviour promoted (registered IP / attended activities promoted by the campaign / etc.) are interviewed, the sample group will be easier to conduct.

Annex III offers templates for baseline surveys which could be carried out in the assessment of the situation stage and in the evaluation stage in order to measure impact.

## II. Recommendations on how the guidelines should be applied in the selected creative areas

There are nuances in the application of intellectual property in the different creative sectors. The purpose of this chapter is to highlight some of the specific elements and considerations, which can be used in nuancing a campaign with regard to such creative sectors as music, publishing, audiovisual, videogames mobile applications and fashion.

### A. Music

The music industry depends on copyright which makes investment in music possible, generates value and secures artists' control over copying their creation. The economic value of music flows from the intellectual property rights associated with original works, their performance and dissemination. The work cannot be copied, distributed or broadcasted unless the musician/rightholder authorizes it. The various economic rights generate different income streams for musicians and their non-respect deprives them from potential income.

A successful awareness campaign must address the myths around copyright in music. Among the most wide-spread myths are the following:

- Copyright can protect my ideas
- I can copyright a name or title
- Everything on the Internet is in 'public domain' and free to use
- Anything without a copyright notice is not protected
- If I change someone else's work I can claim it as my own
- I can legally copy 10% without it being an infringement
- It's OK to use copy or distribute other peoples' work if I don't make any money out of it
- It's hard to prove copyright infringement in the digital environment

A campaign needs to explain what is copyright infringement. The assumption is that most users do not intend to infringe copyright or other intellectual property rights and the campaign could highlight some of the wide-spread misunderstandings with regard to what is a violation and why it can not be tolerated. A recurring topic in the infringement discussions is also the element of sampling, how far it stretches and what is its relation to limitations and exceptions of copyright. It is very important to convey the idea that any use of the work without the permission of the copyright owner constitutes an act of infringement.

The music IP campaign should always be built on the premise that IP protection is not a goal in itself, it seeks to increase the market opportunities for the rightholder and generate new possibilities for the exploitation of the IP. Hence IP protection is a tool and adds to the mix and the strategy of the selected business model.

The changes brought about by digital technologies have revolutionized every aspect of the music industry – from composition, performance and recording, to distribution, promotion, and listening – and have also affected the way those who hold rights in a musical work are compensated. A campaign should take into account that the digital environment provides enormous opportunities for the music industry, while at the same time raising many new challenges.

The role of social media in the campaign is manifold and needs to take into account many different aspects.

Social media represents today the primary source for discovery of music. Music fans turn to Twitter or Facebook to be updated about their favourite bands, the majority of the new tracks or videos are currently launched on social channels.

Social media connects fans to artists. Fans can comment, like, and share content and have the opportunity to speak with their favorite artists through social media platforms. Through social media, artists can develop a stronger relationship with their fanbases. Artists have successfully used platforms like Twitter, Instagram, TikTok, Youtube, and Facebook to advance their careers. As one of the most powerful assets to using social media, artists can develop a stronger relationship with their fanbases. Platforms give artists the possibility to express their thoughts and feelings, which fans love to see. Fans are more likely to be active members of an artist's community when they feel the artist is serving them with content and access. Musicians can share their appreciation and dedication to fans to keep them together. Now, communities form on the basis of interests and bloggers have become equally, if not more important, than journalists from established titles.

Social media is an opportunity that empowers artists. Platforms are avenues that lead directly to new fans who would love to hear new music from new artists. When utilized correctly, social media enables artist to do what they could not do before the internet. A simple message from the artist on why IP is important can make people think much more than a campaign from the authorities.

Social media introduces independence as it gives musicians the opportunities they previously could only have through record companies. Record deals are no longer required to access other platforms, but rather, all of these platforms have become interconnected.

Social media platforms give artists the ability to reach a much wider audience than ever before. Artists create and distribute content across Instagram, Facebook, Tiktok, or Youtube to attract new viewers and listeners. Creating content and distributing it is one of the most significant ways that social media remains a crucial place to be in the music industry. Social media is where music audiences “meet”.

Each platform demands different kinds of content. Viewers enjoy longer videos on Youtube and Facebook, and shorter videos on Instagram and Tiktok. It depends on the platform, and it also depends on the market. Part of using social media understands what kind of content viewers gravitate to on each platform.

The digital environment enables the application of data analytics that help identify and meet demand. The community of committed listeners and fans indicates the demand for new albums, live shows, merchandise, and marketability for a musical act. Social media allows artists to find their audience among each platform’s user-base. Facebook followers, Instagram followers, and Youtube subscribers are examples of an artist’s dedicated communities. The dedicated fans are the primary target audience as they will buy merchandise, enjoy new music, and follow the musician across their career, thus generating income for the artist. There are various social media monitoring platforms which indicate trends in opinions, tastes, the level of audience engagement and purchasing behaviour.

The most obvious application of a social media monitoring tool is to measure the interest around a specific release, keeping in mind that huge budgets are still spent on the marketing of big releases. In the context of an IP campaign in music and given the agnostic nature of social media they can indicate the extent to which a campaign has had an impact. The tendency of fans to express intent to listen to, download or purchase a track is strong and provides insight into buying patterns. As online streaming and download sites replace CD sales, analyzing online consumer behaviour is increasingly important for labels as a way to identify how successful a band is.

Social media is a fast growing income stream, Warner Music Group shared recently through an expanding number of partnerships including Facebook, TikTok, and Snap social media is already a significant revenue stream, growing at a faster rate than subscription streaming.

A musician’s social media presence is an extension of their “brand experience.” The same brand that fans buy into when they listen to a song is the same brand they expect to experience when they follow the musician online.

Social media, has been rather disruptive to the music business and labels and artists have had to adapt. This is most evident in how labels and artists attract new audiences and we’ve seen an exponential rise in brand sponsorship. For artists, this means they can leverage a big brand’s marketing budget and get exposure to new audiences. On the other hand, this gives a brand a chance to appear relevant to younger audiences.

The above points to the need to use actively social media channels when engaging in an IP awareness campaign in music.

## B. Publishing

Publishing is an integral part of the intellectual and cultural system of any country. The publishing industry contributes to the education system and skills development within communities. Authors, illustrators, publishers and professional organizations are important for the sharing of knowledge, skills development and for fostering cultural exchanges between creators and the wider communities. The publishing value chain involves multiple stakeholders and they are all affected if the final product is not remunerated as per the conditions for the use of the work. Often the readers will not remember the name of the publisher, but just the author and they do not realize that major efforts have gone into the preparation of the content in a professional manner so that it can be consumed.

In order for this industry to continue contribute to creativity, the interests of the creative community of authors, artists, publishers, and society must learn to respect their intellectual property.

Technology has made it extremely easy to reproduce almost perfect copies and distribute them instantly. Piracy drains the publishing resources and energies and prevents the growth of the indigenous publishing industry. Violation of intellectual property rights results in major losses for the publisher who has put substantial amount of money in the creation of the authors work in any tangible form. Some of the challenges are related to the changed balance between various interest groups in terms of accessing and reproducing copyright material – the disruption is major.

The IP awareness campaign needs to deal with a number myths in publishing, among which are:

- the scope of copyright infringement is dependent on whether the copy is intended for commercial use
- limitations and exceptions cover any quantity of text, as long as the source is indicated
- If the copy does not leave the home/computer and is for personal use this should be allright.
- the transfer of a document (text or text and image) from one medium to another is not linked to the medium but to the content. This is a new dimension to preservation and protection of intellectual property rights for a publisher.
- access to content does not generate the same obligations as ownership
- if I copy a single page and use it in my work I do not need a license
- digital publishing is free

Intellectual Property awareness campaigns should not focus on the threat of legal action by publishers because this is a disincentive. Meanwhile, an effective campaign should go beyond educating the general public to convincing them that unauthorized use of intellectual property is not only illegal and morally objectionable, but above all, is counter-productive to their nation's economic, social and cultural development objectives. The publishing sector should not be measured just against business benchmarks, but also acknowledge its contribution to economic, social and cultural development with the right global policies around copyright and its licensing.

The main focus of the campaign remain the readers, authors are normally better aware of their rights, especially if they use the services of publishers, agents and booksellers.

IP awareness campaigns need to be adapted to the specific publishing area. In publishing there are three big areas – educational, trade and scientific publishing. The target audiences

in these cases are different. Scientific publishing usually involves considerable investment, these types of publications are often accessible only through dedicated channels which enables more regulated access. A natural partner in the educational publishing is the state, which has significant involvement and influence in this area. When it comes to the content which is published, whenever it involves text and image reproduction, publishers have a natural strong partnership with reprographic rights organizations (RROs) and campaigns can be organized jointly.

An important message in IP awareness in the publishing context is to focus on the broad social and cultural benefits which copyright brings, its impact on education, national identity and development. In a number of country publishing income supports young and non-famous authors, which could also be appreciated by society in general and could be considered for the messages.

A campaign needs to address the users where they are – pupils and students in the educational institutions, researchers in academic institutions, fiction readers in the commerce chain. Campaigns in this area are often organized around the World Book day on April 23, however they could not be efficient if done once only annually. A powerful message sticks when it accompanies a new release.

When famous authors participate in copyright campaigns it adds to the power of the message and is perceived better by the fans and the audience at large.

Publishing has not gone entirely digital, or at least not to the extent to which music has done it. People continue to enjoy physical books. Therefore, a campaign needs to have both material and digital aspects. While licensing will remain important for print materials, digital has the potential to make it even more so.

Digital publishing involves a number of factors, related to the digital infrastructure such as bandwidth, connectivity, etc. New digital assets come into play such as audiobooks, videos, learner management systems and software to introduce interactivity and feedback. The digital environment provides new opportunities to generate income through the transformation of traditional books into digital content, combining traditional text and illustrations with digital assets. More sophisticated tools can transform the learning experience and improve learning outcomes. Publishing companies that have licensed or developed digital assets can sell them as stand-alone items.

An IP campaign in publishing can not be geared only towards the digital environment. Having text on a screen will not improve education outcomes or the learning experience. The cost of the advanced interactive materials, learning tools and of building digital infrastructure in schools and colleges to make the transition to digital content and e-learning is expensive, despite the perception that digital is cheaper. The cost of the transition is further increased by dual requirements of both print and digital versions. This myth also needs to be addressed in IP campaigns.

The published work is the expression of the creativity of the author. Even if the publisher is in charge of protecting the work, the understanding and protecting of IP in publishing should not be considered as the sole responsibility of the publisher.

### C. The audiovisual sector

Copyright is at the foundation of all film production. It gives creators confidence that they own their work, and that they will be entitled to manage the distribution of the finished product. At

the same time audiovisual content is among the most heavily pirated material. This sector involves an enormous amount of skills, hard work and significant investment and piracy can have a devastating effect on the producer, who has acquired the relevant copyright, as well as on all stakeholders in the value chain. Independent producers need to mobilize significant funding and are extremely vulnerable to piracy.

With the technological advances it has become clear that pirates are usually several steps ahead and come up with “inventive” models of illegal distribution pre-release or along with the official release, which literally kills the chances of recouping the initial investment. Furthermore, there are limits to applying technology - audiences have reacted negatively to technological protection measures, which have now largely been abandoned by the industry. The digital revolution has also brought in methods for monitoring and analytics, as in other industries, helping to track and shut down pirate sites. New technologies and delivery channels such as digital fingerprinting and watermarking are being adopted in many countries.

As with the other creative sectors under consideration in this chapter, the IP awareness campaign in audiovisual products needs to strike the balance between its educational function and the need to indicate the adverse consequences for infringers of the underlying IP.

Understanding copyright in the audiovisual sector on the part of the creators also needs to be addressed in campaigns and other awareness activities. Typical issues which may lead to violations of copyright (by other creators) are the scope of copyright protection, including moral rights, works in the public domain, use of orphan works, the conditions for applying the exceptions of parody, caricature and pastiche, in general the need to clear the underlying rights of pre-existing works and many other aspects. Audiovisual creators should have at their disposal simple and accessible points of information and checklists on the national legal provisions and links to check international regulations and legislation in the markets of interest. Every professional in the audiovisual sector must ascertain that the chain of title (due diligence from the point of view of IP) is in order before a film goes into distribution.

Film- and video-related IP concerns are not limited to copyright infringement of the released film. An audiovisual production involves copyright, design rights, trademarks among others. Copyright, on its own involves here so many aspects. For example, in a film, copyright exists in the film sound track, the film screenplay, the set designs used in the film and the film itself. If that film is eventually shown on TV, copyright will also protect the broadcast of the film. While other forms of IP may also be relevant in the audiovisual sector, these aspects could be incorporated in the same material which is distributed on copyright. Overdoing is never a good strategy – viewers will get tired of too many messages. The shorter the message and the more catchy it is – the better.

Film festivals are visible occasions to disseminate news about the role of copyright. Some of the viewers do not clearly understand why copyright is important for this industry and needs to be respected. Explanations in simple terms can be much more powerful. The most powerful message is always conveyed through a real life story, where creators and rightholders have been robbed of opportunities. Therefore, when a case study in this regard is available and it is in social and cultural context close to the audience it can be very effective.

An IP awareness campaign in the audiovisual sector needs to be adapted to age groups. It will not work if copyright basics are explained in detail to kinds in pre-school age, however they might remember if on an elementary level they are introduced to the professions who are responsible for the creation of a cartoon/film.

An IP awareness product can often be an audiovisual production – a short and catchy video, explaining the creative process and the inputs of various creators. These videos work in a

different way with different audiences and gain need to be adapted and updated as much as possible.

Successful IP campaigns have involved famous actors in the national context as they tend to generate higher level of attention and response.

Technology has given a new role for social media. Depending on the content, its length and size, audiovisual content can appear on various social network platforms, though the main media for illegal distribution is still internet-based. Notices on social media and on websites might be very productive. This, however requires the cooperation from the platforms and internet service providers. For this reason IP education for professionals working in ISPs and social media platforms is an excellent investment. Journalists and bloggers should also be invited to receive appropriate knowledge, so that society gets a balanced read on IP aspects. It is much more powerful if a message comes from the professional, journalist or blogger rather than government institutions in charge of IP. It adds credibility and usually is better perceived by the user community.

IP awareness in the audiovisual sector should make use of media influencers, who are well bonded with their audiences on YouTube and Instagram, among others, can add a very high value to your campaign if done properly.

#### D. Videogames

The videogames industry is one of the fastest developing creative sectors. Games have acquired a significant place in our social and cultural life and it is difficult to imagine how modern society would function without games. This makes the subject relevant to every societal group. For the purposes of an IP campaign this incredible outreach and omnipresence of games provides a favourable environment where one can maximize the results of a campaign.

Games can be the subject of IP protection and at the same time they are a vehicle and mechanism to distribute awareness and help users understand in an appealing way the various aspects of the IP involved. Games have a tremendous outreach potential and spillover effects in many sectors – they generate demand and provide supply of content and content delivery mechanism. Therefore this is an area where efforts are likely to bring much more impact, due to the nature and applicability of games.

As in other creative sectors many intellectual property rights come into play in the games industry. Here is a simplified table of the applicability of different IP rights in the context of games:

Copyright	Trade Secret	Trademark	Patent
<ul style="list-style-type: none"> <li>- Music</li> <li>- Code</li> <li>- Story</li> <li>- Characters</li> <li>- Art</li> <li>- Box design</li> <li>- Website design</li> <li>- Advertisements</li> </ul>	<ul style="list-style-type: none"> <li>- Customer mailing lists</li> <li>- Pricing information</li> <li>- Publisher contacts</li> <li>- Middleware contacts</li> <li>- Developer contacts</li> <li>- In-house development tools</li> <li>- Deal terms</li> </ul>	<ul style="list-style-type: none"> <li>- Company name</li> <li>- Company logo</li> <li>- Game title</li> <li>- Game subtitle</li> <li>- Identifiable “catch-phrases” associated with the game or company</li> </ul>	<ul style="list-style-type: none"> <li>- Inventive game play or game design elements</li> <li>- Technical innovations such as elements in software, networking, or database design</li> <li>- Hardware technical innovations</li> </ul>

Source: Mastering the Game, WIPO, 2022<sup>14</sup>

Raising awareness is a two way street: on the one hand the creator needs to be aware of all possibilities for exploiting the IP involved, on the other hand, the user/customer needs to be made aware of the IP protection which goes with the game (as per its terms of use). This usually requires two different approaches which would work with the two types of audiences, described above. With regard to creators, including developers, designers, authors, performers and musicians, among others, the awareness needs to be more structured, linked to educational material, made available online (as this is a digitally born industry) and providing links for more professional advice. This would make the creators themselves better prepared to exploit the IP and avoid infringements on their side.

The angle for IP awareness would depend here very much on the business model chosen and on the type of game. If the business model is focused on the generation of income, where the IP is not the central source – e.g. free games – then the IP is likely not the primary concern of the game owner. If this is the case, there is no need to waste efforts in introducing IP which seemingly is given away for free. If the rights owner in the game is making the IP the central asset and revenue stream it is definitely worth making clear what are the conditions for respecting the underlying IP. Since games are digital products and in many parts of the world they are predominantly played on mobile platforms it is worth noting that in this environment it appears easier to insert appropriate IP related messages. For many users, a simple reminder would be sufficient to abstain from violation of the rights involved as it may simply be a matter of ignorance. Some are likely to continue abusing and in these cases it is up for the rights owner to decide if action is to be taken or not. Given the huge volumes in games played at the same time individually targeted action do not seem efficient and one should always try to be part of a bigger campaign where many rights holders pull together resources to defend better their interests in a broader and more afar reaching campaign.

Games can be played on console, device, online or mobile. The different environments provide different opportunities to promote IP protection solutions – for example a game which is purchased in store and is played on console will not benefit as much from social media based campaign as would an online game. The campaign should always be targeted towards maximizing the returns from the IP element, which is central to the business model.

Most of the games generate the biggest part of their revenue from copyright licensing. Acquiring the license is a precondition for playing the game and accepting the end-user

<sup>14</sup> [https://www.wipo.int/copyright/en/creative\\_industries/video\\_games.html](https://www.wipo.int/copyright/en/creative_industries/video_games.html)

agreement is a prerequisite. This means that the user is immediately introduced to the IP context and is made aware that there are rights involved, which need to be paid.

A specific point is the type of game – action, adventure, role playing or strategy games, - as they tend to have different audiences. Research might help identify where the heaviest violations take place, so that more targeted awareness action can be taken.

A particular aspect in relation to games where a lot of information is exchanged is the issue of the protection of personal data. This is very much IP related and there are different regulation in countries and regions. While many sites are introducing disclaimers in this regard or end user agreements it is to be noted that the players are not fully aware of the consequences of such breaches and use of their personal data. It is actually an opportunity for IP proponents to use this aspect which is of direct relevance to the players and attract their attention.

While technology plays a key role in the development and advancement of games it can also pose challenges for the protection of IP especially in areas, where concepts are still being crystalized. One such area is the growing application of artificial intelligence. AI enhances various features of the game such as non-player characteristics, interactivity, immersiveness and alike. At the same time it may create content and this raises the issue of ownership of the rights, potential remuneration streams and infringement issues. These issues are resolved in a different manner in the different jurisdictions and any IP awareness here needs to match the existing national doctrine and practice.

On the surface, the player is not considering all the creative elements that go into a game and does not realize that circumventing IP protection is likely to result in losing potential income for these creative people. Therefore, an IP campaign would be most efficient if it is positive and focuses the attention of users on the abundance of creative inputs in the game, which deserve recognition and reward.

Games which are used in education and training are usually licensed to institutions, which admittedly makes it easier to reinforce the IP protection by including elements, which focus the attention on the IP protected inputs in the game. The role of games in education and their presence in the life of children represent a tremendous opportunity to inculcate the younger generations on the essence of IP for protecting creativity and ensuring sustainable supply of creative content for the future.

Data analytics, exercised in accordance with privacy and data protection laws would empower the organizers of the campaign with tools to measure the efficiency of the campaign and its real impact in terms of respect of the legal protection mechanisms associated with the game. This suggest particular attention to the artificial intelligence tools used in the game, which can enhance its features but can also collect and analyze private data to provide competitive advantages.

An IP campaign in games usually targets the users/ players in the game. Since games are often made for different age groups this requires a specific approach – language and content in relation to the age, or other censorship criteria. Given the enormous outreach potential of games, their global nature and attachment of the players this creative segment is of particular importance to introduce IP awareness in terms of its scope and impact.

#### E. Mobile applications

Similarly to videogames, mobile applications are born digital and are one of the creative sectors that has been growing constantly with remarkable resilience to the economic and

health challenges. The content agnostic character of mobile applications makes them pertinent in multiple fields and they have become an inseparable feature of everyday life, adding convenience, speed and facilitating a magnitude of processes. In the context of the creative industries mobile apps have various uses in the different creative sectors. The app has become something so natural that individuals tend not think of them as a specific creative area. However, there is a lot of creativity involved in their development.

Awareness efforts need to convey the message that mobile applications can be considered as a multimedia process consisting of a combination of different elements of software code, text, images and sounds. These different elements that make up the app can be protected individually under IP laws. The main areas where apps benefit from IP protection are:

- code and architecture - both source and object code;
- graphical user interfaces (GUI) which connect the application with the user. They comprise the textual and graphical elements that make up the appearance of screen displays. From an IP perspective, GUIs consist of distinct elements, such as icons, buttons, transitional animations, text and dialog boxes.
- built-in content - many apps incorporate pre-existing content that may be protected by an IP right. Some examples of pre-existing content include: photographs; art for music albums, video games, books, television, and films; logos of products, businesses, and sports teams; songs and audio clips; reproductions of books or other text; and open-source code.

Knowing how to approach these types of content and how they can be used is important for app developers. IP awareness needs to help them see the potential of generating income and revenue streams and pointing users to the fact that IP needs to be respected here.

IP awareness in this area needs to be inbuilt in the product. Many apps are provided for free as the business model may not be centered on the IP. However, including a reference to the underlying IP in cooperation with the owner of the app could plant the seeds of a better understanding among the users of the app that there are creative elements, protected by someone's IP.

Apps are also linked to different and specific creative content. At times it may prove more fruitful to focus the IP awareness on the creative content rather than the app itself, bearing in mind its facilitating role in the process.

IP awareness campaigns in this area need to focus the attention on the main elements of the app that can be protected, on the IP tools, which are available for each element and on the process to follow, so that app developers and other rights holders are not discouraged to resort to IP protection.

IP can be relevant at each stage of the life cycle of an app - the development of the application, its protection, commercialization and infringement. This may involve copyright, trademark, design, patent, trade mark protection and trade secrets mechanisms. The different IP protection mechanisms are of different relevance to the code and architecture, graphical user interface and the functionality of the app. Awareness efforts must seek to educate developers and distributors on the scope and object of protection involved. IP protection tools can be used separately and simultaneously and each one generates its own income streams. It is important to transmit the idea that there is no "one size fits all" solution and each developer must choose the right type of instrument, depending on the situation, the risk factors in the environment and the chosen strategy.

How IP interacts with other non-IP considerations is also a matter of interest in relation to awareness. There are various elements which come into play and demonstrate the interaction of apps with other parts of the regulatory environment. Among those could be highlighted: data protection and privacy issues, consumer protection, end-user agreements, advertising and digital rights management systems. While it is important to keep in mind these considerations it may not be most efficient to consider them together with IP in the campaign, as it may dilute the message and affect the educational aspect of the campaign.

Clearly, the nature of the mobile app industry is such that most stakeholders are interacting in digital networks. Therefore, the campaign would be most effective if launched online. More efficiency can likely be achieved through websolutions, rather than social media in view of the depth of the issues involved.

An IP campaign in mobile apps would focus the attention on using IP solutions that can boost the competitive edge of this business and on the importance of respecting everybody's rights in this value chain.

## F. Fashion

Fashion generates constantly new styles and trends and stimulates people to develop further their creativity. The most commonly used forms of IP protection in fashion are the design protection, copyright protection of the artistic elements, protection of involved animation and advertisement. The protection of design is pursued first and foremost by major brands, which have made substantial investment and want to prevent material and reputational damages through the enforcement of their intellectual property rights. Usually the violation involves not only the design, but also the trademark of the product.

Industrial designs are one of the most effective ways to protect new fashion creations (when they fall under the scope of the national legislation in this field), because with their registration, the owner of these rights can prevent third parties from using the designs without her/his consent. Sadly, not all MSMEs register their industrial designs, given the short life cycle in the industry and the investment required for the registration.

Today internet platforms and social networks are widely used to advertise fashion as one of the main marketing mediums. This has the advantage of reaching a much wider audience, but with the disadvantage of being vulnerable to counterfeiters who use the content uploaded to the internet to promote their own fakes and reach their target audience through deception. This is why an awareness campaign must address these challenges with the proper protection of the intellectual property rights. Only if there is adequate legislation on the protection and adoption of measures to make the protection of Intellectual Property rights effective, and if designers and brand representatives seek to prioritize the protection of their designs, will it be possible to efficiently combat the dangers of counterfeiting, and thus establish a strong trademark identifiable by consumers in the growing fashion industry

An IP awareness raising campaign will be targeting the customers who purchase the illegal product and is therefore targeting first and foremost the demand for the pirated product. If there is no demand there will be no supply. Supply is always concealed and it causes damages in the moment when the illegal product enters the market. Awareness can help curbing down the demand by explaining the creative inputs that are being ignored, the loss of revenue for the legal production and related employment, state revenues, and loss of creative talent which is likely to move to territories where rights are better respected. It will also considerably limit the potential for market expansion of the fashion company as it will not recoup its investment

and will have to engage more resources in monitoring and enforcement. Consumer losses will be noticed when preferred brands leave the markets and are no longer available.

IP awareness in fashion is to be maintained constantly and can not be limited to campaigns. Developing a culture of intolerance to fakes should be long-term target of every IP administration and stakeholder community. It needs to be supported by enforcement efforts and can be successful only if it enjoys broad support by the stakeholders.

A campaign may focus on the following elements:

- protecting intellectual property rights is fundamental in the world of fashion, since it is the only way to create a safe and healthy environment for designers where their creations will be properly protected.
- fashion designers need to be clear about the protection of their creativity. They would benefit from early registration of their designs to prevent third parties from taking advantage of the acquired fame and using such designs.
- Register and protect your trademark, which carries value and is associated with your reputation.
- Protect your commercial image, which gives protection to the visual appearance of a certain product or packaging such as shape, colour, texture and size.
- Protect your works of art using the potential provided by copyright.
- Use wisely trade secrets to preserve your competitive advantage incl. certain characteristics of the product; the list of suppliers and customers, the manufacturing
- Design rights can help protect indigenous motives and other elements which may or may not be the subject of IP protection, but can help promote the debate on these issues and generate interest towards IP protection and its potential for safeguarding creative expressions.

## Annex I. Steps in organizing an IP awareness raising campaign

Step	Actions	Outcome
Organizational arrangements	Identify responsible institution Ensure budget	Clarity in reporting lines Capacity to operate
Assess the current status	Baseline survey	Identified target areas for action
Enter into partnerships	Identify partners and sponsors	Ensure stakeholder buy in
Target audience identification	Research and interviews	Understanding specific needs
Establish targets	Set benchmarks and timetable Study best practices	Clear roadmap established
Formulate messages	Finetune message to audience in dialogue	Specific approach to target audiences established
Select communication tools	Adapt tools to audiences	Communication channels for specific audiences are selected
Implementation plan	Finalize objectives and goals Establish priorities and sequence of actions Set milestones	Modalities and line of action established
Launch the campaign	Launching event	Campaign set in motion
Monitoring and evaluation	Monitor roll out Report to management structure Adjust components Survey at the end of the campaign	Implementation according to plan Measurement of impact Lessons

## Annex II. Specific procedures for raising awareness campaign

### Draft Campaign Brief

**1. Theme:** *State the main theme of your campaign*

**2. Overview of the objectives:** The campaign is an opportunity, for example, to:

- a) Build a bridge with creative industries to raise awareness about how the use and enforce IPRs.
- b) Increase public awareness and understanding of IP as a practical tool that enables creative industries in the selected sectors, create jobs and promote social good.
- c) raise awareness about role of SMEs and change the perception that IP and Copyright are only of interest to large corporations
- d) increase awareness about the penalties for illegal downloading/streaming and change the perception online piracy is a victimless crime.

**3. Messages:** The campaign may convey messages such as:

- a. SMEs that rely on Copyright protection increase their licensing opportunities and enhance their bargaining power
- b. Investors prefer companies with registered and secured IPRs
- c. Copyright piracy funds international terrorism.

**4. Campaign timetable:**

- a) Information and consultation meetings on \_\_\_\_\_
- b) Active roll-out of campaign: Start: \_\_\_\_\_; End: \_\_\_\_\_.

*Set the campaign calendar.*

**5. Proposed activities:** The campaign consists of the following activities:

- a) Celebration of special event.
- b) A series of short video clips introducing the campaign.
- c) Workshops on use of IP in the selected creative sectors.
- d) Series of short video clips on specific creative industries.

**6. Campaign tools:** The campaign will use the following outreach tools:

- a) Films. All relevant campaign's video materials will be uploaded in **YouTube**:
- b) Website
- c) Social media (Facebook / Twitter / LinkedIn / Instagram).
- d) Case studies
- e) Events
- f) Publications
- g) **Press coverage:** Leverage opportunities to boost coverage of the campaign across local and international media outlets.

**7. Campaign's partners:** The campaign's partners may include:

- a) National IP Office
- b) National Museum
- c) National bank
- d) University

**8. Target audiences:**

Beyond the IP community, the campaign will target:

- a) Youth (aged 18-34 years\*) and educational institutions
- b) General public
- c) Innovation support networks/cultural institutions
- d) IP offices of member states
- e) Industry and civil society groups

**9. The Institution or body responsible for the implementation of the campaign** is the National IP office

or

**The Campaign's Steering Group**

The Campaign's Steering Group will meet approximately once per month to discuss any new developments and to identify opportunities to boost engagement of key stakeholders to amplify the campaign.

**Members:** \_\_\_\_\_

**10. Supporting resources and channels:**

- a) **Guidelines / tips for event organizers:** A range of campaign materials to support event organisers and other stakeholders in implementing the campaign.
- b) **Social media kit, guidelines and key messages:** A social media kit and practical guidelines and key messages will be made available for distribution to external partners and stakeholders.
- c) **Email engagement:** Direct engagement via e-mail via the official campaign mailings list; internal staff emails; and encouragement of stakeholders to engage their contacts.

**Review :**

**Lessons learned:**

- What outreach efforts (activities, campaigns, communication products) have been carried out so far by the key institution or body?
- What audiences have been targeted by these efforts?
- What has worked?

- What has not worked?
- What partnerships have been created for these efforts?

### **Benchmarking:**

- What aspects of the IP system will be benchmarked?
- Which countries will be used as benchmarks?
- What is the performance of the best practice benchmark countries?
- How does our country's performance compare with those countries?
- In what way are those countries better?
- What can we learn from those countries?
- How can we apply the lessons learned in those countries to the development of creative industries in the selected creative sectors?

### **Evaluation of communication tools and products:**

- **Suitability:** The quality of being right or appropriate for the target group.
- **Type:** IP awareness products and services come in 3 types:
  - ✓ Awareness Type: consists of products and services that create awareness and attract attention
  - ✓ Information Type: has information content for the needs of the target audience
  - Orientation Type: has content to support the target group's activities in relation to IP
- **Need for Intermediary:** It is necessary to cooperate with an intermediary institution/organization in order to deliver some products and services to the target group effectively. This need also shows the dependence on other institutions to reach the target group.
- **Resource:** It determines the amount of skills, human resources and financing needed for the design of products and services and their delivery to the target group.
- **Reach:** It was evaluated how many people the product and service can reach, taking into account the size of the target group.
- **Effect:** The level of impact of the product and service provided on directing the target group to desired behaviours was evaluated.
- **Implementation Range:** It is necessary to prepare most of the products and services first or to establish the necessary collaborations and infrastructure for implementation. For this reason, it cannot be put into practice immediately. It is an evaluation about the range (short-time, medium-time, long-time) in which the product or service can be implemented.

## Annex III. Templates of Baseline Surveys for designing and evaluating awareness raising campaign

### Questionnaire for IP Awareness Survey with Citizens

<b>PART A: GENERAL INFORMATION</b>									
A1	Gender		Age	Education level					
	M	F		Uneducated	Primary	Middle	High	Superior	N/A
1	<input type="checkbox"/>	<input type="checkbox"/>		<input type="checkbox"/>					
<b>A2</b>	<b>Municipality</b>				_____				
<b>A3</b>	<b>Name of municipality/village</b>				_____				
<b>A4</b>	<b>Employment status? (One answer only)</b>								
1	Unemployed							<input type="checkbox"/>	
2	Employed in public sector							<input type="checkbox"/>	
3	Employed in private sector							<input type="checkbox"/>	
4	Student							<input type="checkbox"/>	
5	Retired							<input type="checkbox"/>	
6	Other (specify) .....							<input type="checkbox"/>	
<b>A5</b>	<b>Can you tell us the monthly incomes of your family?</b>								
1	0 – 250 €							<input type="checkbox"/>	
2	250 – 450 €							<input type="checkbox"/>	
3	450 – 750 €							<input type="checkbox"/>	
4	750 – 1,000 €							<input type="checkbox"/>	
5	1,000 – 2,000 €							<input type="checkbox"/>	
6	Over 2,000 €							<input type="checkbox"/>	
7	I do not prefer to answer							<input type="checkbox"/>	
<b>A6</b>	<b>(FAMILY) How many members does your family have?</b>								
1	<input style="width: 30px; height: 20px;" type="text"/> <input style="width: 30px; height: 20px;" type="text"/>								

## PART B: PERCEPTION AND KNOWLEDGE ON INTELLECTUAL PROPERTY

**Q1 – How informed do you consider you are about the meaning of the following term(s):**

	Very good	Rather good	Rather poor	Very poor	DK / NA
Intellectual property	<input type="checkbox"/>				
Copyright	<input type="checkbox"/>				

**Q2 – Intellectual property** are considered in general creations, works or inventions deriving from the human mind (for instance, artistic, literary, music, cinematographic works, or industrial ideas and marks) for which their creators (individuals or businesses) have the right to control their further use, and to benefit from their works/creations.

**In your opinion, who benefits the most from the protection of intellectual property in your country? (MAX. 3 OPTIONS)**

<input type="checkbox"/>	1. Artists (musicians, actors, photographers, painters)
<input type="checkbox"/>	2. Consumers (like you)
<input type="checkbox"/>	3. International companies
<input type="checkbox"/>	4. Domestic companies
<input type="checkbox"/>	5. Inventors
<input type="checkbox"/>	6. Politicians
<input type="checkbox"/>	7. No one
<input type="checkbox"/>	8. DK / NA

**Q3 – Please indicate whether you totally agree, tend to agree, tend to disagree or totally disagree with each of the following statements: (ONE ANSWER PER STATEMENT)**

	Totally disagree	Tend to disagree	Tend to agree	Totally agree	DK / NA
1. It is acceptable to download pirated content (e.g., movies) from the internet for personal use	1	2	3	4	0
2. It is acceptable to download pirated content from the internet when other legal options do not exist.	1	2	3	4	0
3. The quality of pirated content on the internet (e.g. movies, music) is poorer than of the authorised platforms.	1	2	3	4	0
4. The diversity of pirated content on the internet (e.g., movies, music) is poorer than those of authorised platforms.	1	2	3	4	0

5. Whenever there is a legally affordable possibility, I prefer to use authorised platforms (e.g., for movies, music) and to not use any pirated content.	1	2	3	4	0
---	---	---	---	---	---

**Q4 – During the past 12 months, have you done any of the following? (MULTIPLE ANSWERS ARE POSSIBLE)**

1. I have paid to access, download or stream copyright protected content from a lawful service on the internet (e.g., music, movies).	<input type="checkbox"/>
2. I have wondered if a product/content I have bought/accessed was original or pirated.	<input type="checkbox"/>
3. None	<input type="checkbox"/>
4. DK / NA	<input type="checkbox"/>

**Q5 - Please indicate whether you totally agree, tend to agree, tend to disagree or totally disagree with each of the following statements: (ONE ANSWER PER STATEMENT)**

	Totally disagree	Tend to disagree	Tend to agree	Totally agree	DK / NA
1. Protection of intellectual property is important in order for someone, who is not the author of any work or invention, to NOT be able to claim ownership.	1	2	3	4	0
2. Protection of the intellectual property is important in order for the authors of a work of art or invention to be paid for their work and creations.	1	2	3	4	0
3. If there was no protection for intellectual property, there would be economic chaos.	1	2	3	4	0
4. A strict protection of intellectual property may be an obstacle for individuals and businesses to bring novelties.	1	2	3	4	0
5. Protection of intellectual property contributes to the quality of products and services.	1	2	3	4	0
6. Protection of intellectual property is difficult to be applied in the internet era.	1	2	3	4	0

**Q6 – Are the following statements according to your knowledge true or false? (ONE ANSWER PER STATEMENT)**

	True	False	DK / NA
1. Copyright protects creations such as books, movies, songs, paintings, photographs, software programs.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Protection of a work with copyright is possible only if it is registered with a competent governmental institution.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Copyright enables original authors of works to control the further use of their creations.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Copyright does not protect business ideas and trademarks.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Protection of a work through copyright protects it from copying in other countries.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Copyright does not last indefinitely.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q7 – What would make you stop buying counterfeit or using pirated content? (MULTIPLE ANSWERS POSSIBLE)**

1. Convenient price of original products (e.g., for clothes) or content on the internet (e.g. movies, music)	<input type="checkbox"/>
2. Damaging of my image (if others would judge me for the use of false products)	<input type="checkbox"/>
3. The possibility for payments from my country.	<input type="checkbox"/>
4. Bad personal experience with a false or pirated content (e.g., poor quality)	<input type="checkbox"/>
5. Bad experience of a known person (e.g., friend) with a false product or pirated content.	<input type="checkbox"/>
6. Risk from punishment.	<input type="checkbox"/>
7. Understanding the negative impact on the producers, artists, employment, and economy in general.	<input type="checkbox"/>
8. Nothing would stop me.	<input type="checkbox"/>
9. I don't know/I do not prefer to answer	<input type="checkbox"/>

**Q8 – have you noticed in your country any public awareness raising campaign (on TV, radio, or internet) about the importance of the protection of intellectual property? (ONE ANSWER ONLY)**

Yes	No	DK / NA
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

## Questionnaire for IP Awareness Survey with Businesses

<b>PART A: GENERAL INFORMATION</b>						
A1	NAME	_____				
A2	COUNTRY	_____				
A3	MUNICIPALITY	_____				
A4	<b>What is legal status of your business? ONE ANSWER ONLY</b>					
1	Individual Business	<input type="checkbox"/>				
2	General partnership	<input type="checkbox"/>				
3	Limited partnership	<input type="checkbox"/>				
4	Limited Liability Company	<input type="checkbox"/>				
5	Joint Stock Company	<input type="checkbox"/>				
6	Other (specify) .....	<input type="checkbox"/>				
A5	<b>In which year was your business established? WRITE DOWN THE YEAR</b>					
1	<div style="display: flex; justify-content: center; gap: 10px;"> <input style="width: 30px; height: 20px;" type="text"/> </div>					
A6	<b>Can you tell us about the following points related to the owner/s</b>					
	Gender		Age	Education level		
	M	F		Primary	Middle	High
1	Owner 1	<input type="checkbox"/>				
A7	<b>What does your business do? What are the main activities?</b>					
1	_____					
A8	<b>What is the number of your employees?</b>					
1	Full time	_____				
2	Part time	_____				
A9	<b>Can you tell us the average of general sales of your company in 2020:</b>					
1	0 - 10,000 €	<input type="checkbox"/>				
2	10,000 – 19,999 €	<input type="checkbox"/>				
3	20,000 – 49,999 €	<input type="checkbox"/>				
4	50,000 – 99,999 €	<input type="checkbox"/>				
5	100,000 – 199,999 €	<input type="checkbox"/>				
6	200,000 – 499,999 €	<input type="checkbox"/>				
7	500,000 – 999,999 €	<input type="checkbox"/>				
8	1,000,000 – 1,999,999 €	<input type="checkbox"/>				
9	2,000,000 – 4,999,999 €	<input type="checkbox"/>				
10	Over 5,000,000	<input type="checkbox"/>				

11	I do not prefer to answer.	
----	----------------------------	--

**PART B: PERCEPTION AND KNOWLEDGE ON INTELLECTUAL PROPERTY**

**Q1 – How informed do you consider you are about the meaning of the term “intellectual property”?** (ONE ANSWER ONLY)

Very poor	Rather poor	Rather good	Very good	DK / NA
<input type="checkbox"/>				

**Q2 – Intellectual property** are considered in general creations, works or inventions deriving from the human mind (for instance, artistic, literary, music, cinematographic works, or industrial ideas and marks) for which their creators (individuals or businesses) have the right to control their further use.

The intellectual property rights protect the interests of creators by giving them the property right over their creations and by enabling businesses and individuals to protect the use of their works by other parties without permission or authorisation, and by enabling them to benefit from the work of their creations.

**How can the following items be protected based on your assessment?** (ONLY ONE ANSWER PER LINE)

	With COPYRIGHT	With INDUSTRIAL DESIGN	With PATENT	With TRADEMARK	DK / NA
1. <b>Name or logo</b> (of a brand/product)?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. <b>Invention</b> (e.g., a medicament)?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. <b>Creative works</b> (e.g., website content)?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. <b>Visual appearance of a product</b> (e.g., shape of a phone)?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q3 – How important is the protection of intellectual property for supporting businesses to work better, and, in general, to encourage economic growth in your country?** (ONE ANSWER ONLY)

Not important at all	Little important	Fairly important	Very important	DK / NA
<input type="checkbox"/>				

**Q4 - In your opinion, who benefits the most from the protection of intellectual property in your country?**

(MAX. 3 OPTIONS)

<input type="checkbox"/>	1. Artists (musicians, actors, photographers, painters)
<input type="checkbox"/>	2. Consumers
<input type="checkbox"/>	3. International companies
<input type="checkbox"/>	4. Inventors
<input type="checkbox"/>	5. Domestic companies
<input type="checkbox"/>	6. Politicians
<input type="checkbox"/>	7. No one
<input type="checkbox"/>	8. I don't know/Not applicable

**Q5 – In your view, how significant is intellectual property (e.g. patents, trademarks, designs and copyright) in the daily operations of your business? (ONE ANSWER ONLY)**

Not important at all	Little important	Fairly important	Very important	DK / NA
<input type="checkbox"/>				

**Q6 – Which type of intellectual property is specifically important for your company? (MULTIPLE ANSWERS POSSIBLE)**

<input type="checkbox"/>	1. Patents
<input type="checkbox"/>	2. Trademarks
<input type="checkbox"/>	3. Designs
<input type="checkbox"/>	4. Copyrights
<input type="checkbox"/>	5. Confidentiality agreements
<input type="checkbox"/>	6. Trade secrets
<input type="checkbox"/>	7. Geographic indicators
<input type="checkbox"/>	8. Protection of intellectual property rights abroad
<input type="checkbox"/>	9. Intellectual property is not important for our company
<input type="checkbox"/>	10. I don't know/Not applicable

**Q7 – Have you noticed in your country any public awareness raising campaign (on TV, radio, or internet) about the importance of the protection of intellectual property? (ONE ANSWER ONLY)**

Yes	No	DK / NA
-----	----	---------

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

**Q8 – Please indicate whether you totally agree, tend to agree, tend to disagree or totally disagree with each of the following statements: (ONE ANSWER FOR EVERY STATEMENT)**

	Totally disagree	Tend to disagree	Tend to agree	Totally agree	DK / NA
1. Protection of intellectual property contributes to the improvement and guaranteeing of the quality of products and services.					
2. If there was no protection for the intellectual property, businesses and individuals would become less innovative.					
3. If there was no protection for the intellectual property, there would have been economic chaos.					
4. Strict protection of intellectual property is an obstacle to businesses for innovation.					
5. Registration of intellectual property is unsafe because the competent institutions are not reliable.					

**Q9 – In your view, are the following statements according to your knowledge true or false? (ONE ANSWER PER STATEMENT)**

	True	False	DK / NA
1. Protection of a work based on the author's rights is possible only if it is registered in a competent governmental institution.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Patents and trademarks registered in my country are protected automatically in other countries as well.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. The design of a product cannot be protected, but only the logos and the names of a product or brand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. No one can use the name of my company as a trademark if my company is registered as a business.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. An invention or a new discovery cannot be patented if the information on invention is made public beforehand.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. The information on the patented inventions, designs, or trademarks are freely available to all.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. When someone else creates/designs a web-site or logo for your business, you own automatically copyrights over it.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Copyright does not protect business ideas and trademarks.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Copyright does not last indefinitely.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q10 – What do you believe are the major challenges to protect intellectual property? (SEVERAL ANSWERS POSSIBLE)**

<input type="checkbox"/>	1. Complicated procedures for protection of the intellectual property.
<input type="checkbox"/>	2. Expenses related to the registration or protection of intellectual property.
<input type="checkbox"/>	3. Insufficient knowledge of businesses about what is considered intellectual property.
<input type="checkbox"/>	4. Insufficient knowledge of businesses about the procedures for the registration or protection of intellectual property.
<input type="checkbox"/>	5. Difficulty to protect intellectual property at the epoch/time of internet.
<input type="checkbox"/>	6. Lack of implementation/protection of the intellectual property rights in your country.
<input type="checkbox"/>	7. Lack of international validity of intellectual property registered in your country.
<input type="checkbox"/>	8. Lack of competent institutions for protection of the intellectual property rights.
<input type="checkbox"/>	9. Lack of trustworthiness of institutions competent for protection of intellectual property.
<input type="checkbox"/>	10. I don't know/Not applicable

**Q11 – What do you think is the most serious consequence for a company which infringed the IP of others? (MULTIPLE ANSWERS POSSIBLE)**

<input type="checkbox"/>	1. Damaging of the reputation of company.
<input type="checkbox"/>	2. Civil liability (e.g., a large amount of compensation to be paid)
<input type="checkbox"/>	3. Criminal liability
<input type="checkbox"/>	4. Distortion of business/trade development or loss of money invested in business.
<input type="checkbox"/>	5. No consequences or they are minimal.
<input type="checkbox"/>	6. I don't know/Not applicable