

Standing Committee on Copyright and Related Rights

Forty-Seventh Session
Geneva, December 1 to 5, 2025

ACCREDITATION OF NON-GOVERNMENTAL ORGANIZATIONS

prepared by the Secretariat

1. The Annexes to this document include information about non-governmental organizations that have requested observer status in sessions of the Standing Committee on Copyright and Related Rights (SCCR), according to the SCCR Rules of Procedure (see document SCCR/1/2, paragraph 10).

2. The SCCR is invited to approve the representation in sessions of the Committee of the non-governmental organizations referred to in the Annexes to this document.

[Annexes follow]

NON-GOVERNMENTAL ORGANIZATIONS THAT HAVE REQUESTED REPRESENTATION
AS OBSERVERS IN SESSIONS OF THE STANDING COMMITTEE ON COPYRIGHT AND
RELATED RIGHTS (SCCR)

China Copyright Protection Center (CCPC)

China Copyright Protection Center (CCPC) was established in September 1998. As a nationwide copyright protection and service institution, CCPC is committed to serving as the nationwide copyright registration institution led by academic research, supported with cutting-edge technology, and empowered with quality services. In particular, it is the only institution in China for computer software copyright registration and copyright pledge registration. To date, it has processed over 20 million copyright registrations. In recent years, CCPC has actively engaged in international exchanges and cooperation with copyright-related organizations worldwide.

It maintains in-depth partnerships with academic institutions and industry organizations in publication, software, music, audiovisual, gaming and other fields, by collaborating in copyright registration, copyright licensing, copyright protection, as well as academic research on digital works, digital data products, and AI issues related to copyright. CCPC is very interested in the matters under discussion by the Committee, especially copyright in the digital environment as well as AI and copyright issues. CCPC would like to actively participate in related discussions and share its practice and experience with other stakeholders.

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[Annex II follows]

European Composer and Songwriter Alliance (ECSA)

The European Composer and Songwriter Alliance (ECSA) represents more than 30,000 professional composers and songwriters across 57 member organizations in 28 countries. ECSA's mission is to defend and promote the rights of composers and songwriters with the aim of improving their social and economic conditions, as well as their artistic freedom. Founded in 2007 and based in Brussels, ECSA is composed of three Committees: APCOE (popular music), ECF (art and classical music) and FFACE (film and audiovisual music).

ECSA is a member of the Advisory Boards of WIPO for Creators and of Creators Learn Intellectual Property (CLIP), a digital awareness platform on creators' rights owned and managed by WIPO for Creators and co-founded with the Music Rights Awareness Foundation (MRAF). Through its role in the Advisory Board, ECSA has actively contributed to the creation of and launch of the CLIP platform.

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[Annex III follows]

Global Audiovisual Alliance (GAVA)

The Global Audiovisual Alliance (GAVA) brings together organizations that manage audiovisual performers' rights across multiple countries. Formed with a shared commitment to protecting and promoting these rights, GAVA addresses the evolving challenges faced by performers in the dynamic audiovisual industry. By fostering collaboration among its members, GAVA strengthens the collective voice of audiovisual performers worldwide.

Its mission is to champion the rights of audiovisual performers on an international scale – ensuring fair compensation, recognition, and empowerment for all, regardless of background or location. Through advocacy, education, and global partnerships, GAVA works to establish a world where performers' rights are universally respected and upheld.

Dedicated to building a sustainable, inclusive future, GAVA promotes a creative ecosystem that values cultural diversity and artistic contribution. By uniting forces across borders, GAVA enables audiovisual performers to play a vital role in shaping the global cultural landscape and advancing the recognition of their creative labor.

GAVA is headquartered in Geneva, but it is active in all regions of the world. GAVA brings together 34 members in 5 continents.

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[Annex IV follows]

International Music Artists Rights Alliance (IMARA)

IMARA is the global advocacy organization for the rights of music performers.

The purpose of IMARA is to defend, expand and improve the rights of music performers, in the music and audiovisual sector worldwide, and the collective management thereof.

Among its objectives are the defense of the expansion of the right to remuneration on streaming services and UGC (User Generated Content) platforms, to ensure fair compensation for music performers for the use of their music on digital platforms; the collection of neighboring rights for them, also in the context of audiovisual recordings; and the pursuit of AI regulation aimed at protecting performers' rights.

IMARA has been set up by the Collective Management Organizations which license and manage the rights of music performers globally. They see directly the inequity in the royalty payments to music performers where their performances are used in streaming, AI, video and other primary and secondary uses.

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[Annex V follows]

Korea Choreography Copyright Association (KCCA)

With the aim of helping choreographers and dancers, KCCA was established in 2023 by a group of enthusiasts and like-minded K-pop choreographers in Korea. While Korea was the epicenter of the K-pop craze, the rights of the choreographers who created and produced the eye-catching and trendy choreography were not protected. They were not even properly credited for their work, let alone compensated. KCCA promises to tackle these issues by raising awareness and supporting various programs focused on promoting the rights of the choreographers and dancers. More than 200 choreographers and dancers nationwide have joined the association and taken part in educational sessions, networking events, and award ceremonies that led to the recognition of the association by the Korean government body – Ministry of Culture, Sports and Tourism. KCCA will not just stop at being a local association for the creative industry and is in the process of expanding globally.

Korea Choreography Copyright Association is the first and only organization in Korea focusing on protecting the choreographers' rights and their intellectual properties, including their choreographic works, production details, and other artistic and creative aspects related to the creation of K-pop choreography. KCCA wishes to be part of and should be included in the discussions of intellectual property matters to accomplish its goals of rightfully protecting the creative individuals in the K-pop industry and the choreographers' communities all over the world.

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[Annex VI follows]

Songwriters Association of Canada (S.A.C.)

For over 40 years, the Songwriters Association of Canada (S.A.C.) has been a leading voice for Canadian songwriters. We are a 100% Canadian not-for-profit organization, governed by a board of directors composed entirely of professional, active Canadian songwriters.

The S.A.C. advocates for the legal, business, and creative interests of songwriters, working to ensure fair remuneration, equitable legislation, and the protection of intellectual property and economic rights in the rapidly evolving digital landscape.

Our mission is grounded in three core pillars: advocacy, education, and community. We offer professional development, educational programming, and networking opportunities that support our members at every stage of their careers.

Songwriters create the essential intellectual property that underpins the music industry. We work to ensure that they are respected, fairly compensated, and empowered to build sustainable careers in music.

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[Annex VII follows]

The Danish Rights Alliance (RettighedsAlliancen)

Rights Alliance is an interest group whose foremost task is to ensure fair and safe business conditions for the creative industry on the Internet. Our work is based on more than 10 years of experience – experience that has enabled us to develop an effective system through a unique insight into the combination of law, digital dynamics and human motivational factors. Rights Alliance's members consist of both small and large companies, organizations and associations. They all have in common that they, in one way or another, have rights to content and products that are protected by intellectual property rights. Our members have joined forces because they all value a common platform – politically as well as legally and communicatively.

Rights Alliance is deeply committed to addressing the challenges of unauthorized use of copyright-protected content in the digital environment, including the growing impact of AI. Rights Alliance contributed to the 2025 World Intellectual Property Organization (WIPO) Advisory Committee on Enforcement (ACE) report, "Study on the Effectiveness and the Legal and Technical Means of Implementing Website-Blocking Orders", which found significant positive impacts of site blocking on reducing online copyright piracy and increasing legal content consumption. The report cited evidence showing substantial drops in piracy site visits, with several countries also experiencing notable reductions in online piracy and a corresponding rise in the use of legitimate services. Rights Alliance also was in charge of presenting the report at WIPO's premises during the ACE's seventeenth session in early 2025.

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[Annex VIII follows]

The Indian Performing Right Society Limited (IPRS)

The Indian Performing Right Society Limited (“IPRS”) incorporated as a company limited by guarantee in 1969, is the sole Indian Authors Rights Copyright Society, registered by the Government of India under the Copyright Act, 1957 to administer rights in relation to musical compositions and associated lyrics. The IPRS manages the performing rights and mechanical rights as the assignee of its over 19,000 Indian authors (lyricists), music composers, and music publishers. IPRS represents over 12 million Indian music tracks as well as over 25 million foreign music tracks across multiple platforms including digital music streaming, OTT (AVOD/SVOD), satellite television, radio, gaming, advertising etc.

Intellectual Property is therefore a critical driver for IPRS and its over 19,000 Indian creator and publishing business members. The deliberations of the Committee are critical to examining copyright and related rights issues, addressing emerging technological challenges, and developing recommendations for updating international IP law through treaties or other means and also fostering international harmonization. As the sole Indian Authors Rights Copyright Society, recognized by the Government of India, IPRS is well placed to provide important inputs on copyright perspectives as regards India, an important and fast-growing copyright market for the rest of the world.

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[End of Annex VIII and document]