

Standing Committee on Copyright and Related Rights

Forty-Ninth Session
Geneva, November 30 to December 4, 2026

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 OBSERVER IN SESSIONS OF THE STANDING COMMITTEE ON COPYRIGHT AND
RELATED RIGHTS (SCCR)

Composers Authors and Publishers Association NPC (CAPASSO)

Established in April 2014 in Johannesburg, Composers, Authors and Publishers Association NPC (CAPASSO) are a Pan-African Collective Management Organization (CMO). CAPASSO transparently administers, protects, and advocates for the music rights of composers, authors, and publishers through competitive licensing and efficient royalty collection and distribution. As South Africa's only CMO collecting mechanical royalties under the Copyright Act, CAPASSO also serves as a hub for multi-territorial digital music licensing across Africa.

By managing mechanical and digital royalties, it ensures creators, publishers, and global affiliate societies receive fair compensation across all platforms. CAPASSO actively engages with government and industry stakeholders to advocate and lobby for robust and fit for purpose copyright legislation.

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[Annex II follows]

Directors Guild of Korea (DGK)

The Directors Guild of Korea (DGK) represents over 600 audiovisual directors, actively championing the intellectual property rights of authors of audiovisual works. The DGK protects the rights of audiovisual directors, including film directors, and advocates for directors and writers – as authors of audiovisual works – to receive fair compensation for their intellectual property, thereby fostering the growth of the audiovisual industry and the advancement of culture. Furthermore, DGK collaborates closely with related organizations both domestically and internationally to advance authors' rights.

To ensure equitable terms such as guaranteed minimum directing fees and compensation, DGK has established and distributed standardized directing contracts. Representing Korean film directors with an active and dedicated voice, DGK provides legal counseling and dispute mediation, engages with key issues across the film industry, and participates in policy forums and conferences aimed at improving working conditions on set. The DGK collects and distributes cross-border remuneration through reciprocal agreements with foreign Collective Management Organizations (CMOs).

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[Annex III follows]

Fair Trade Music International (FTMI)

Founded in 2014, Fair Trade Music International (FTMI) is an independent, not-for-profit organization backed by more than 500,000 music creators from around the world. It focuses on global networking, education and awareness initiatives to promote the emergence of an ethical, sustainable and transparent music ecosystem. FTMI connects a number of organizations across North America and the world to support the alignment of international fair music licensing strategies.

FTMI's board members comprise current and former leadership representatives of SOCAN, Songwriters Association of Canada, Music Creators North America, CIAM, Songwriters Guild of America, National Music Council of the USA, KODA and Autor Denmark. Most recently, FTMI worked on a white paper examining remuneration models for GenAI music. It also launched and administers the annual FTMI Awards to celebrate the work of other advocates with ceremonies having being held in Johannesburg, Montréal and Rio de Janeiro. FTMI's primary focus today is the economic and cultural effect of generative AI. The ability for large corporations to ingest music creators' works and produce an infinite quantity of competing material without having remunerated the original rightsholders is of deep concern.

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[Annex IV follows]

Korea TV & Radio Writers Association (KTRWA)

The Korea Television & Radio Writers Association (KTRWA) is the only collective copyright management organization in Korea dedicated to writers in the broadcasting and audiovisual sectors. It represents over 5,000 writers specializing in drama, current affairs/documentary, entertainment/reality, radio, translation, and OTT content.

KTRWA negotiates and concludes copyright usage agreements with domestic broadcasters and production companies for the use of broadcast scripts and audiovisual works, collects royalties under these agreements, and distributes them to its member writers after deducting a fixed commission. The royalties distributed by KTRWA amount to USD 21.1 million (KRW 30 billion, based on the 2025 average exchange rate) annually. In addition, KTRWA operates welfare programs for its members, including legal consultation services, health check-ups, and educational initiatives. KTRWA has worked on multiple fronts to advance the introduction of fair remuneration in the audiovisual field and also seeks to build cooperation with international copyright organizations, working together to promote and strengthen the rights of audiovisual authors more broadly.

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