Dubbing can make a video easier to watch in another language. It can also create new legal, creative, and production questions—especially when the people heard in the finished version are not the people who performed in the original.

The **WIPO Beijing Treaty on Audiovisual Performances** is an international treaty adopted in 2012. It sets out protections for performers whose performances are captured in audiovisual works, such as films, television programs, and online video. It matters to dubbing because a dub may use or transform an audiovisual performance, and because dubbing workflows can involve performers' voices, recorded performances, and consent.

The treaty does *not* set out a complete global rulebook for AI dubbing. It does not say that a creator can—or cannot—translate every video with AI. Its protections operate through participating countries' laws, and the relevant rights may also be shaped by contracts, copyright rules, privacy or publicity laws, and other local requirements.

For creators considering international releases, the practical takeaway is straightforward: treat dubbing as both a publishing decision and a rights-and-quality workflow. Then judge the result by the audience response—not just the number of views.

What the WIPO Beijing Treaty Covers

The WIPO Beijing Treaty addresses performers' rights in audiovisual performances. "Performers" can include actors, singers, musicians, dancers, and other people who perform in an audiovisual production. The treaty requires its member countries to provide certain protections, while leaving room for national laws to determine how those protections work in practice.

Among other things, the treaty establishes economic rights for performers in relation to their fixed performances. Depending on the applicable national law and any relevant agreements, these rights can concern reproduction, distribution, rental, and making performances available to the public. It also addresses broadcasting and communication of performances.

The treaty includes **moral rights for performers**: the right to claim identification as a performer, subject to specified exceptions, and the right to object to certain distortions or other modifications that would be prejudicial to the performer's reputation. The treaty also addresses matters such as technological protection measures and rights-management information.

These are not necessarily rights that an individual performer exercises in the same way in every country. The treaty sets international obligations for countries that are party to it; national law and contracts determine many practical details. So a creator should not treat a high-level summary of the treaty as a substitute for advice about a particular release or license.

Why Dubbing Raises Rights Questions

Dubbing replaces or supplements the original spoken audio with dialogue in another language. It is different from lip sync: lip sync is an attempt to align a speaker's mouth movements with the audio, while dubbing is the broader process of creating or inserting translated speech. A dub may be lip-synced, loosely timed to the original, or presented as voice-over without matching mouth movements.



A human-dubbed version typically involves translation or adaptation, voice casting, recording, editing, and mixing. AI dubbing may automate parts of that process, including translation, voice generation, or timing adjustments. In either case, the workflow can involve several distinct questions:

- **What is being licensed?** A creator may own or control some rights in the video but not every performance, music track, script, or third-party element in it.
- **Who is providing the new voice?** A hired voice actor's performance and the terms of their agreement may matter. If a tool generates a voice based on a real person, permission to use that person's voice likeness may raise separate contractual or legal questions.
- **Does the use alter the original performance?** A translation can change meaning, tone, or characterization. For performers covered by applicable law, moral rights may be relevant to certain harmful distortions or modifications.
- **What do the platform and local rules require?** Requirements can vary by territory, contract, platform, and the way the audio was produced.

The https://emailtr.influencermarketinghub.com/api/v1/track/link/click/68b9cc9bc202d9a74ee938d0/1789390604572/?link=https%3A%2F%2Finfluencermarketinghub.com%2Fai-dubbing-for-creators%2F Beijing Treaty is important context for **audiovisual performances law**, but it does not specifically lay down a comprehensive set of AI-dubbing rules. Nor should it be read as automatic consent for voice cloning or for reusing a performance in a new language. The rightsholder, performer, contract, and jurisdiction all matter. If a video includes guests, employees, or hired performers, check what they agreed to and whether the planned use falls within that agreement.

International Reach Is an Opportunity, Not a Growth Hack

For a YouTube channel, dubbing can make a video accessible to people who would not watch—or would not comfortably follow—the original-language version. That may open up audience opportunities in multiple markets. But releasing another audio track does not guarantee discovery, watch time, or loyal viewers.

It is also worth being realistic about the competitive landscape. English-language content can compete for attention across many countries, and a translated version enters a market with its own established creators,

audience expectations, and cultural references. A channel needs a reason to be relevant in that market beyond the fact that its videos are now audible in the local language.

Use YouTube channel strategy to decide where a test makes sense. Look at the languages and countries already represented in your audience data, the topics that travel well, and whether the channel can support the work of translating, reviewing, and maintaining another version. A small, well-chosen pilot is often more informative than dubbing an entire back catalog at once.

And focus on what the retention graph did. Compare the localized video's audience retention and watch time with the original, taking traffic source and audience differences into account. Look for whether viewers stay through the opening, where they drop off, and whether a particular segment loses them. View count alone cannot tell you whether the translation sounded natural or held attention.

AI Dubbing Has Improved—but the Pipeline Still Needs Judgment

AI dubbing systems have made it easier to produce translated audio at scale. In tools such as **ElevenLabs Dubbing Studio**, a workflow may include uploading a video, transcribing speech, translating dialogue, generating voices, and reviewing or editing the result. Features and controls vary by product and over time, so creators should check the current tool documentation and terms before relying on a particular capability.

The pipeline is more mature than a simple "translate and press publish" description suggests. It still depends on several stages working together: accurate transcription, context-aware translation, appropriate speaker assignment, convincing voice generation, timing, audio mixing, and human review. A strong result in one stage cannot rescue a bad result in another.

Prosody—the rhythm, stress, pitch, and intonation of speech—is especially important. A sentence can be grammatically correct and still sound sarcastic when it should be reassuring, or sound flat when the original performance conveyed excitement. Names, jokes, idioms, technical terms, and emotional emphasis are common places where a literal translation misses the point.

AI can help with speed and consistency, particularly when a creator has many videos or wants to test a language before commissioning a full human dub. It can also lower some production barriers. But the output still needs review by someone who understands the target language and the subject. For sensitive niches—including health, finance, politics, and personal stories—use a qualified native speaker or specialist to check meaning, terminology, and tone before publication.

Which Formats Are Good Candidates?

Dubbing tends to fit some formats more naturally than others. The question is not simply whether the video contains speech. It is how much of its appeal depends on the original speaker's specific delivery, personality, and relationship with the audience.

Format Potential fit What to review Step-by-step tutorials and explainers Often promising Accuracy of instructions, terminology, and on-screen text Product demonstrations and how-to videos Often promising Whether translated speech matches the visuals and timing Personality-led commentary or comedy More variable Humor, delivery, cultural references, and the creator's recognizable voice Interviews, podcasts, and guest stories Possible, with extra care Guest permissions, speaker identification, sensitive edits, and attribution Medical, legal, or financial guidance Use caution Specialist review, precise claims, disclaimers, and local context

Informational videos often rely heavily on the clarity of the explanation, which can make them practical candidates for a localization test. Personality-led videos may still work, but the voice and performance are often part of the

product. A synthetic or replacement voice that gets the words right but loses the speaker's character may weaken the connection viewers came for.

Predictable Technical Failure Modes

Before a localized version goes live, look for problems that are easy to miss when reviewing only a few seconds of audio:

- **Transcription errors:** Misheard names, numbers, acronyms, or overlapping speech can become confidently incorrect translations.
- **Awkward timing:** Translated lines may run longer than the original, collide with pauses, or end too early for the visual beat.
- **Unnatural prosody:** Flat emphasis, misplaced stress, or the wrong emotional tone can make a correct line feel inauthentic.
- **Speaker confusion:** Multiple speakers, quick interruptions, or similar voices can lead to the wrong voice being assigned to a line.
- **Audio artifacts:** Abrupt cuts, inconsistent volume, room-tone changes, or a voice that sounds pasted over the original can distract viewers.
- **Unlocalized visuals:** On-screen text, captions, units, or references may remain in the original language and contradict the dub.
- **Meaning drift:** Idioms, humor, or sensitive wording can become misleading even when the translated sentence sounds fluent.

Use a review pass that listens to the complete video, not just isolated lines. Check the translation against the original, confirm who is speaking, and listen on headphones and ordinary speakers. For technical or sensitive subjects, have a knowledgeable native speaker check the final version. If the video features a guest or performer, confirm the relevant permissions before treating the recording or voice as available for new uses.



A Practical YouTube Test

A measured test can tell you whether dubbing is worth the investment for your channel and format:

1. **Choose one suitable video.** Start with a topic that has shown durable interest and does not depend entirely on wordplay or a particular performance style.
2. **Pick a target language for a reason.** Use your audience data, business goals, and capacity to support that audience—not a broad assumption that any translation will find viewers.
3. **Check rights and permissions.** Review ownership, contributor agreements, guest consent, tool terms, and any applicable local requirements. The Beijing Treaty is one part of the legal landscape, not blanket permission.
4. **Produce and review the dub.** Check transcription, translation, voice assignment, prosody, timing, and audio quality. Get native-speaker review, with specialist review for sensitive content.
5. **Evaluate retention and feedback.** Compare retention patterns, watch time, and audience comments with the original version, while accounting for differences in audience and traffic source.

The Bottom Line

The **WIPO Beijing Treaty 2012** matters because it recognizes protections for performers in audiovisual works, including economic rights and moral rights under national laws that implement the treaty. Those protections are relevant to the people whose performances appear in videos that creators may translate, dub, distribute, or adapt.

But the treaty is not an AI-dubbing manual, and it does not make a dub lawful or consented to by itself. Creators need to check the rights and agreements behind the original performance and the new audio, then test whether the localized version actually serves viewers.

Dubbing is most useful when the audience opportunity is real, the format can carry across languages, and the production process protects both meaning and performance. For a YouTube channel, the decisive signal is not simply that a localized upload got views. It is whether the intended audience stayed, understood the video, and had a reason to come back.