

## **Standing Committee on Copyright and Related Rights**

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

**PROPOSAL FOR A STUDY ON THE RIGHTS OF AUDIOVISUAL PERFORMERS  
AND THEIR PAYMENT MECHANISMS FOR THE EXPLOITATION OF THEIR  
PERFORMANCES**

*prepared by the African Group*

The African Group wishes to propose that the World Intellectual Property Organization (WIPO) launch an awareness-raising exercise by commissioning a study on the situation of audiovisual performers. This study would provide an overview of the legal and economic frameworks governing performers' rights worldwide, with particular attention to how these frameworks influence the payments performers receive for the use of their audiovisual performances. Over the past decade, many countries, especially in Europe, Latin America, and parts of Africa, have undertaken legislative reforms aimed at improving performers' economic position. These reforms have often focused on collective management and other mechanisms designed to ensure that performers benefit from the increasingly diverse and global modes of exploitation of audiovisual works, particularly on digital and on-demand platforms. A systematic analysis of these developments, alongside models in other regions, would allow for a better understanding of effective practices.

The study would also offer an opportunity to assess the impact of the Beijing Treaty on Audiovisual Performances. By comparing how different jurisdictions have implemented the Treaty, it would be possible to examine how its provisions have translated into concrete rights and payments for performers, and to identify challenges and best practices in its application. In addition, the study could look at the interaction between national legislation and contractual practices, to determine how each contributes to performers' economic participation.

Performers—including actors, voice artists, dancers, and musicians performing the soundtrack composed for the audiovisual work—are essential to the creation and public reception of audiovisual works. Their legal and economic position, however, differs greatly across countries. In some territories, performers are recognized primarily through contractual arrangements, while in others they are entitled to statutory remuneration. As the volume of audiovisual production grows, and given the need of producers to consolidate all exclusive rights over works, it is important to examine mechanisms that ensure performers receive fair and appropriate payment. The study should therefore assess the various ways in which countries secure performers' economic participation in the exploitation of their audiovisual performances, particularly in the digital environment.

The study should also examine how different legal systems combine exclusive rights, statutory remuneration rights, collective management, and collective bargaining to achieve fair remuneration for performers. Such mechanisms vary widely in structure and effectiveness. Understanding their operation in different markets will provide valuable insights into how legal frameworks can evolve to ensure that performers share in the economic value generated by the exploitation of audiovisual works across multiple platforms.

By mapping the legal regimes and remuneration practices affecting audiovisual performers globally, the study would equip national policymakers with the comparative information needed to strengthen performers' economic position and ensure that they are adequately rewarded for their creative contributions.

We believe that Committee members and observers would benefit from an exchange of knowledge and experiences on this subject, which is of crucial importance to the global community of audiovisual performers.

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