

Platform Liability and Copyright Enforcement in the Streaming Ecosystem: Emerging Challenges in the Digital Content Economy of the Music and Video Industries**Srishti Rohilla^{1*}, Prof. (Dr.) O. P. Rai²**¹ Research Scholar, Mahatma Jyotiba Phule Rohilkhand University, Bareilly, India.

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² Principal, Bareilly College, Bareilly, India.**Abstract**

Copyright enforcement has evolved from an episodic reaction to infringement to a permanent architecture of platform governance, with the advent of streaming. Today, music and video platforms are no longer just a place to host or transmit music and video. They organize access, manage visibility, filter licensing data, distribute royalties, and more and more mediate access to cultural markets for works created with AI and AI-generated works. This article explores the issue of platform liability, as well as copyright enforcement in the streaming world, focusing on the music and video sectors in the digital and AI age. It adopts doctrinal, comparative and case-study approaches to examine the notice-and-takedown safe harbour of the United States, the Article 17 of the EU Copyright Directive and the Digital Services Act model of the European Union, the copyright provisions of the EU AI Act, and the conditional intermediary-liability framework of India. The article suggests that the classical notice-and-takedown is not enough anymore, as the infringement and value extraction take place in a series of interconnected activities: upload, recommendation, ingestion of the dataset, synthetic imitation, manipulation of the metadata, monetization and distribution of royalties. Meanwhile, the filtering obligations can result in the removal of legitimate speech and in a reduction of user rights. The article suggests that there is a need to create a Streaming-AI Copyright Accountability Matrix to distribute responsibilities based on platform control, knowledge, scale, monetization, and risk. The framework calls for rights-data integrity, lawful acquisition and training governance, proportionate algorithmic enforcement, human review, AI-content labelling, anti-fraud systems and transparent remuneration. The main argument is that copyright in streaming should safeguard the creative work of people rather than turning streaming platforms into unanswerable private censors and AI builders into free-riders on the backs of creative workers.

Keywords: copyright; streaming platforms; platform liability; AI-generated content; music industry; video industry; digital content economy**1. INTRODUCTION**

This section sets the article's main movement: No longer is copyright only enforced when it is infringed, but it is also more and more built into the architecture of streaming platforms. It ties together market transformation, legal doctrine and AI-driven content practices so that the latter sections can build off of a shared starting point.

1.1 Background

Copyright has always been a system of exclusive rights that is not entirely technical. It is also a political economy of creativity, which is a set of rules determining who can reproduce, distribute, adapt, perform, communicate, monetize and build upon creative works. In the analogue economy, infringement was often easy to see, such as when unauthorized copies of CDs were made, bootleg recordings were made, unlicensed broadcasts were made, or pirated films were made. The same issue manifests itself in the streaming economy in less apparent ways. A piece of work can be uploaded without permission, sampled in a brief video, matched by an automated content-identification system, monetized through advertising, recommended to millions of users, removed via a private complaint system, or ingested into a generative AI model that generates sound, video or text that resembles human creative work.

The business environment has undergone a dramatic transformation, too. Today, streaming has become a critical component to recorded music. In 2025, global recorded music revenues total US\$31.7 billion, with total streaming revenues surpassing US\$22 billion and accounting for 69.6 per cent of global recorded music revenues (IFPI, 2026). The other form of organization in the audiovisual markets is that of subscription video-on-demand, advertising-supported video, live streaming and hybrid OTT distribution. The entertainment and media industry is expected to reach US\$3.5 trillion by 2029, with technology, advertising, and new digital value creation driving the industry's expansion (PwC, 2025). These aren't just business figures. They illustrate how, today, copyright enforcement is not at the fringes of cultural circulation but is instead an integral part of the everyday functioning of platforms.

So, the creative economy is empowered and exposed. While digitalization and AI can provide opportunities in terms of market access, efficiency and innovation, it also poses concerns such as copyright, privacy, quality of content and control over creative industries (UNCTAD, 2024). This duality is reflected in music and video. Platforms can enable independent artists to reach a global audience, but they can also make it difficult to see the terms of the contracts, centralize bargaining power and leave creators reliant on opaque recommendation systems. While AI tools can save production time and open up new remixing, dubbing, editing, and sound design possibilities, they can also create synthetic voices, imitation tracks, deep fake performances, and a lot of low quality, high-volume content to grab royalty pools.

1.2 Research gap

The Digital Single Market Directive (DSMD), Article 17, automated filtering, user freedoms and platform governance have been extensively studied (Dusollier, 2020; Geiger & Jutte, 2021; Quintais et al., 2019). The interaction between generative AI and copyright regulation, platform private ordering, and the Digital Services Act are more recent topics of analysis (Husovec, 2023; Quintais, De Gregorio, & Magalhaes, 2023; Quintais, 2025; Buick, 2025). While the literature is advanced, it is frequently divided into three dialogues: intermediary liability, streaming-market economics, and AI training/authoring. The consequence is that the law is missing the understanding of the streaming ecosystem as a whole governance environment.

This gap is significant because the most challenging copyright issues are not stand-alone issues. Copyrighted training data, a synthetic voice, similarity to an existing sound recording, false artist profile, incorrect metadata, bot-generated plays, playlist manipulation and platform decision to monetize or remove a song - all can be part of a single AI-assisted song. A short video can include both a film clip and a sound recording, a parody caption, automated recognition, a monetization claim, and a counter-notice. While parts of these challenges can be solved with traditional legal categories, a Q1-level analysis requires linking the legal doctrine with the layers of operation of the streaming platforms.

1.3 Objectives and research questions:

The article is set four objectives. First, it delves into the shift from a copy-based to access, data, and platform-governance approach to copyright in streaming. Secondly, it makes comparisons between the primary liability regimes in the United States, the European Union and India. Third, it considers the impact of AI on copyright in music and video, particularly in the areas of training data, synthetic media, content labelling and royalty integrity. Fourth, it suggests a feasible accountability system, which can be adopted by scholars, policy makers and platform compliance teams.

How does streaming affect the copyright owners, users and platforms? (RQ1) What are the lessons to be learned from the DMCA, Article 17, the DSA, the EU AI Act and Indian intermediary law? (RQ2) (RQ3) What are the issues with the current enforcement systems in music and video markets that AI-generated and AI-assisted works are challenging? (RQ4) What kind of platform accountability can prevent over blocking lawful expression and stifling innovation while ensuring creators' protection?

1.4 Methodology and scope

The method of the article is problem-oriented, as platform copyright is a legal issue, and therefore, the article is doctrinal and supplemented with selected case studies and industry materials.

The article uses a doctrinal and comparative law approach. It examines primary laws, such as the WIPO Copyright Treaty, the DMCA, the EU InfoSoc Directive, the DSM Directive, the Digital Services Act, the EU AI Act, India's Copyright Act and India's Information Technology Act (WIPO, 1996; United States Congress, 1998; European Parliament and Council, 2001, 2019, 2022, 2024; Government of India, 1957, 2000). It also takes into account leading cases such as platform liability, upload filtering, dynamic injunctions, and AI training - including YouTube/Cyando, Poland v Parliament and Council, MySpace v Super Cassettes, UTV v 1337X.to, Thomson Reuters v Ross, Bartz v Anthropic and Kadrey v Meta (Peterson v Google and Elsevier v Cyando, 2021; Republic of Poland v Parliament and Council, 2022; MySpace v Super Cassettes, 2016/2017; UTV v 1337X.to, 2019; Thomson Reuters v Ross, 2025; Bartz v Anthropic, 2025; Kadrey v Meta, 2025).

The comparative focus is only on the United States, European Union, and India. The jurisdictions are chosen because they have three different legal designs: a reactive safe-harbour system, a proactive platform-responsibility system and a conditional intermediary-immunity system with robust court-ordered blocking

remedies. It also draws on industry reports and material provided by the platforms in order to place legal doctrine in the context of the music and video economy (IFPI, 2026; PwC, 2025; YouTube, 2025). It does not interview or gather platform data or empirically measure enforcement system accuracy. It contributes in a conceptual, doctrinal and policy oriented manner.

Table 1: Comparative liability models relevant to streaming platforms

Jurisdiction / instrument	Core model	Main streaming relevance	Principal risk
United States / DMCA	Conditional safe harbour with notice-and-takedown	User uploads, repeat infringers, counter-notices, content management	Reactive removal can be too slow for high-volume streaming infringement
European Union / DSM Article 17	Authorisation plus best-efforts duties for online content-sharing services	Licensing, stay-down efforts, filtering safeguards, user exceptions	Overblocking and private censorship if safeguards are weak
European Union / DSA and AI Act	Horizontal platform due diligence plus GPAI copyright compliance duties	Transparency, complaint mechanisms, systemic risk, AI training summaries	Disclosure alone may not ensure remuneration or lawful training
India / IT Act and copyright injunctions	Conditional intermediary immunity plus judicial blocking remedies	OTT piracy, rogue websites, mirror domains, takedown obligations	Overbroad blocking can affect lawful access and speech

1.5 Structure and contribution

The article proceeds in a cumulative sequence. Section 2 sets the digital copyright baseline, Section 3 outlines how AI transforms the copyright inquiry, Section 4 connects streaming and AI by proposing a platform-governance framework, Section 5 tests the framework with case studies, Section 6 highlights cross-cutting challenges and Section 7 translates the findings into recommendations.

The conceptual and practical contribution of the article is the main one. It sees streaming platforms as a layered infrastructure, and introduces a Streaming-AI Copyright Accountability Matrix, which correlates platform responsibilities with control, knowledge, scale, monetization, risk and procedural fairness. This ecosystem is visualized in Figure 1, which illustrates the interactions between right holders, users, AI developers, platforms, regulators, and royalty-dispute systems in the same enforcement ecosystem.

Streaming-AI Copyright Ecosystem

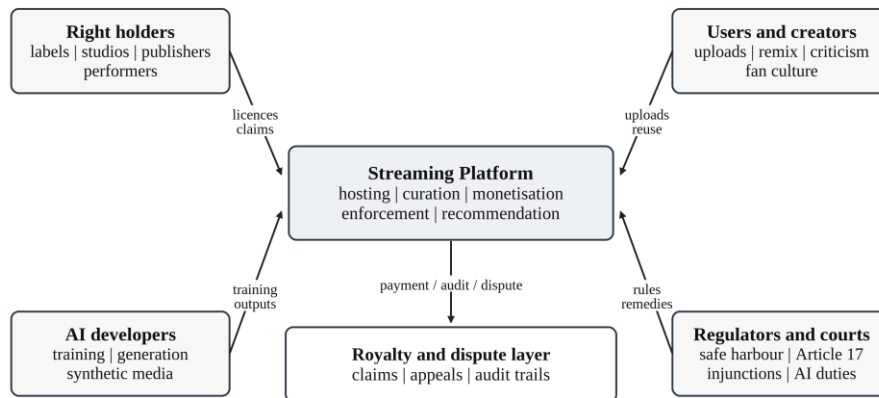


Figure 1. Platform liability and copyright enforcement in the streaming-AI ecosystem.

This structure is intended to avoid a common weakness in platform-liability writing: separating copyright doctrine from the operational reality of music and video markets. The next section therefore begins with the legal tools that make the later AI and streaming analysis possible.

2. COPYRIGHT IN THE DIGITAL WORLD

This section continues the introduction by examining the doctrinal evolution of the ownership of copies to the governance of access, data and platform conduct. It demonstrates the need for a new understanding of the concept of passive carriage, and how copyright enforcement should not exceed the limits of lawful use and due process, in the context of streaming platforms.

2.1: Copy Control to Access Control

Copyright was under pressure in the digital world well before the advent of generative AI in the public discourse. Technical acts like streaming, caching, indexing, cloud storage and temporary buffering don't fit easily into older notions of copies. The WIPO Copyright Treaty acknowledged the significance of digital communication, and included the making available of works to enable members of the public to access them at a time and place of their choosing (WIPO, 1996). The EU InfoSoc Directive also harmonized the rights of reproduction and communication to the public for the information society (European Parliament and Council, 2001). These instruments clearly stated that online access is not beyond copyright, but is in fact one of the most important contemporary forms of copyright.

Streaming further exacerbates this change as users are unlikely to have a copy. It's not about the sale, it's about the access, the recommendation, the data extraction, the subscription, the advertising, the royalty calculation, and so on. So, copyright enforcement is no longer about identifying one infringing file, but is about controlling an environment where works are stored, identified, transmitted, monetized, blocked and ranked. A song or film is not only a work, but also a metadata object, a licensing record, a recommendation signal, a monetization unit, and a potential source for training data, when it comes to a platform.

2.2 Safe harbour, platform duties, and the limits of neutrality

To date, the U.S. DMCA is the most influential safe-harbour model. In the United States, Section 512 of the Digital Millennium Copyright Act (DMCA) provides immunity for damages to a qualifying online service provider (OSP) if the OSP meets certain requirements, including expeditious takedown upon proper notice, a repeat infringer policy, and the absence of interference with standard technical measures (United States Congress, 1998). The model is based on the premise that the right holders are in the best position to determine if there is an infringement, and that platforms are not to be considered direct infringers for simply hosting the uploading of unlawful content. The strength of it is that it safeguards innovation and the involvement of users. It's weak point is that it can be passed on to right holders and it can have difficulty with fast re-uploads, live-stream piracy and large-scale automated infringement.

Article 17 of the DSM Directive was a step towards the EU adopting a more proactive approach. The Article 17 defines some online content sharing service providers as performing an act of communication to the public, when providing access to user uploaded protected content, unless they obtain authorization or meet

stringent best efforts obligations (European Parliament and Council, 2019). The reform was intended to solve the so-called value gap, but also introduced the new approach of platform liability shifting from ex post to ex ante, and from prevention to licensing. Dusollier (2020) points out that some aspects of the DSM Directive are normatively uneven and lack coherence while Quintais et al. (2019) highlight that the implementation of Article 17 should not compromise user freedoms and exceptions.

The Digital Services Act does not affect copyright law itself, but rather alters the governance landscape in which copyright enforcement occurs. It enhances notice and action, complaints, transparency, trusted flaggers and risk governance for platforms (European Parliament and Council, 2022). The DSA is part of a second wave of platform regulation, which goes beyond mere liability and shares responsibilities between platforms, regulators, complainants and impacted users, according to Husovec (2023). The procedural design is important for streaming, as copyright enforcement is becoming more and more dependent on procedural design, in addition to substantive rights.

2.3 Automated enforcement and user rights

It is impossible to enforce copyright on a large scale without automation on any major streaming or user generated content platform. Fingerprinting, hashing, audio matching, video matching, geo blocking and automated policy application are commonplace. According to YouTube's Copyright Transparency Report, over 99 percent of copyright actions on the platform are done by YouTube's Content ID partners, and Content ID has established a significant monetization channel for right holders (YouTube, 2025). This is an example of a key aspect of contemporary copyright: enforcement is a revenue mechanism. A match can result in removal, it can result in tracking, it can result in revenue sharing or it can result in monetization by the claimant.

The issue is that automated tools don't necessarily function as legal reasoners. They can determine similarity or match signals, but are not consistent in determining whether a use is lawful quotation, criticism, review, parody, education, research, or news reporting or transformative reuse. Geiger and Jutte (2021) believe that Article 17 filtering requirements raise significant fundamental rights issues as automated systems might not differentiate between unlawful infringement and lawful uses. In a related decision, the CJEU struck a balance between the two in *Poland v Parliament and Council*, affirming Article 17 whilst emphasising the need for safeguards for lawful uses and freedom of expression (*Republic of Poland v Parliament and Council*, 2022).

The doctrinal message is loud and clear: Automation can help with enforcement, but it's not a replacement for due process. A credible streaming enforcement system should have the following characteristics: Claims should be made transparent, counter-notices and appeals should be allowed, there should be a separation between ownership and infringement issues, there should be a deterrent against abusive claims, and there should be meaningful human review of contested cases. In the absence of these protections, copyright enforcement is private moderation of content with no real accountability.

2.4 Indian law: intermediary immunity, fair dealing, and dynamic injunctions

Indian law throws a different light. The Copyright Act, 1957, acknowledges exclusive rights like the right of reproduction, the right of public performance, the right of communication to the public, the right of adaptation and the rights of cinematograph films and sound recordings, and Section 52 provides for fair-dealing and other permitted uses (Government of India, 1957). Intermediaries enjoy conditional safe harbour for third party information and/or links in accordance with statutory conditions as provided in the Information Technology Act (Government of India, 2000). The rules have a major impact on OTT platforms, social-media services, short-video platforms and other intermediaries that transmit or host copyrighted material.

In *MySpace v Super Cassettes*, the Delhi High Court has held that an intermediary cannot be held to a general monitoring obligation, but that it must take action on being aware of actual infringing content (*MySpace v Super Cassettes*, 2016/2017). The judgment is important because it acknowledges the risk of creating an "overseeing" mechanism for intermediaries. In *UTV v 1337X.to*, on the other hand, the Delhi High Court formulated dynamic injunctions to be issued against rogue piracy websites and mirror websites which keep resurfacing after blocking (*UTV v 1337X.to*, 2019). All these cases demonstrate an attempt by Indian law to distinguish between neutral intermediaries and piracy infrastructures. This distinction is important in the streaming market where the same word 'platform' might refer to a licensed OTT service, a social media service, a cyberlocker or a rogue streaming site, or even an AI content marketplace.

The above digital framework is the reason for the complexity of platform responsibility, which is already greater than that of ordinary hosting. The next question is what happens if the content that goes into the platform is partially created, copycat, synthetic or trained on previous creative works.

3. COPYRIGHT IN THE AI ERA

As demonstrated in the preceding section, copyright enforcement is already infrastructural in the world of digital platforms and AI further exacerbates this issue by shifting potential infringement upstream to training data and downstream to synthetic outputs. This section thus does not consider AI as a distinct issue, but rather as the next challenge to streaming copyright governance.

3.1 The importance of AI as not another digital technology

Generative AI alters copyright by treating works that are the subject of copyright as not only a product of consumption but also as an input to machine learning systems. There are four points in time when the copyright issue may come up. Works are copied, scraped, licensed, bought or otherwise put together for training at the input stage. At the model level, questions come up as to whether and how the model can be used to express material, memorize works or can be used for reconstruction. A system can produce material at the output stage which is material that is essentially the same as protected expression or which imitates a voice, performance, scene or style. During the distribution phase, AI-generated content becomes part of streaming platforms, vying for attention, visibility, and royalties.

These issues have been addressed in phases by the U.S. Copyright Office. Its digital-replicas report highlights the potential for harm to performers, private individuals, and public figures from the use of AI to create voice and likeness replicas, and calls for immediate federal action to protect digital replicas (U.S. Copyright Office, 2024). Its copyright ability report confirms the enduring significance of human creativity in writing, stating that work that is entirely created by a machine is not eligible for copyright protection unless the work involved a "sufficiently creative human hand" in its selection, arrangement or control (U.S. Copyright Office, 2025a). It acknowledges the importance of training-data disputes and the need for a contextual evaluation of fair use, licensing markets and market harm (U.S. Copyright Office, 2025b) in its generative-AI training report.

3.2 Training data, transparency and remuneration

The EU AI Act introduces a new layer of regulation by mandating that AI model providers keep technical documentation, establish a policy for adhering to EU copyright laws, and provide a summary of the content used to train the models that is sufficiently detailed (European Parliament and Council, 2024). This does not say whether or not any specific training act is legal. It does, however, change the informational context in which the right-holders can discover potential uses of their works and opt out in the framework of the DSM text and data-mining.

The usefulness of transparency is still up for debate. Quintais (2025) suggests that the AI Act provides some clarity on certain aspects of the AI-copyright interface, but also leaves much room for interpretation with regard to text-and-data-mining exceptions, rights reservations, extraterritoriality and remuneration. Buick (2025) also cautions that disclosure alone is not enough; the underlying copyright laws must also be robust in terms of consent, licensing, bargaining power, and enforcement to bring about a betterment for individual creators. This is particularly relevant in streaming markets where extensive catalogues could be licensed in bulk and independent artists, session artists, lyricists and small studios might not be aware if their music has been used for training.

3.3 AI music, synthetic performance, and market substitution

The music industry is a case in point of the pressure. AI can create melodies, lyrics, arrangements, voices, instrumentals and complete tracks. Some applications are valid creative applications: stem separation, mastering assistance, translation, dubbing, fan remix under license, accessibility, composition support. Other applications are of immediate concern: unauthorized voice cloning, impersonation of artists, unauthorized use of sound recordings, creation of synthetic tracks on fake artist profiles and the creation of huge catalogues with the aim of collecting small but sumptuous royalties. Record companies are already taking high-profile action against AI music services Suno and Udio for allegedly using copyrighted sound recordings to train generative models (RIAA, 2024).

The question of whether a generated track is a copy of a protected work note-for-note is not the only question of law. A track can be completely different from any specific song, but still be created with unlicensed training, which is falsely attributed to a real artist, or be used in a streaming-fraud scheme. Copyright may cover the reproduction, adaptation, public performance, communication and distribution. However, when the harm is not just the copying itself, but the identity, deception or diversion of royalties, it might need support from rights of publicity, unfair competition, trademark law, moral rights, contract law, consumer protection, and platform policy.

3.4 The emerging U.S. fair-use divide in AI training cases

Recent U.S. litigation offers no one answer to the question of whether AI training is fair use. In *Thomson Reuters v Ross*, the court found that Ross's fair-use defence failed in respect of the use of Thomson Reuters' headnotes in a rival legal research tool, and that market substitution and competitive relationship between the parties were relevant factors (*Thomson Reuters v Ross* 2025). The court found training on lawfully acquired books to be transformative fair use, and distinguished this from the legality of acquiring and storing pirated books in *Bartz v Anthropic* (2025). The court granted summary judgment for Meta on the record before it on the question of fair use, but the reasoning did not foreclose a different result in a case where a plaintiff could establish more market harm, substitution, or licensing-market injury (*Kadrey v Meta*, 2025).

The takeaway for the music and video industries is that AI training lawsuits will be a fact-finding exercise. The right holders will have to establish not only that the works were copied, but also how the copying impacts the markets for licensing, how it serves as a substitute for the expression, whether it creates something that is substantially similar, or whether it facilitates commercial products that compete with the originals' market. AI developers, in turn, will have to demonstrate that they have acquired the data lawfully, that they are using the data for a transformative purpose, that they have put in place safeguards against memorization, that they have respected opt-outs, if applicable, and that they are not causing significant harm to the market. The doctrinal debate thus is shifting from innovation or theft to specifics of market architecture.

Table 2: Copyright pressure points in AI-enabled streaming

Stage	Typical activity	Copyright / rights concern	Streaming-specific effect
Input	Scraping, licensing, digitising, dataset assembly	Reproduction, lawful access, opt-out, contract terms	Catalogues become training resources as well as streaming assets
Model	Training, fine-tuning, memorisation control	Potential retention or reconstruction of expressive material	Models may be tuned to generate commercially useful music or video
Output	Generated songs, clips, voices, scenes, subtitles	Substantial similarity, digital replicas, false attribution	Synthetic works can enter playlists, libraries, and recommendation systems
Distribution	Upload, monetization, recommendation, royalty allocation	Platform liability, fraud, metadata errors, takedown disputes	AI content competes for finite attention and royalty pools

The AI discussion shows that copyright problems increasingly arise before and after a work appears on a platform. The following section therefore returns to streaming itself and examines how these upstream and downstream risks operate in music and video distribution.

4. STREAMING IN THE DIGITAL AND AI ERA

This section brings together the two strands within the context of the music and video streaming service, which is a typical daily use of AI. The emphasis is now not on the legal theory in the abstract, but on the various layers of platforms that allow content to be admitted, classified, recommended, monetized and regulated.

4.1 Streaming platforms as infrastructures of culture

A streaming service is not a "neutral pipe. It's a multi-level system. It stores or accesses catalogues, verifies users, accepts uploads, enforces geographic restrictions, suggests content, computes royalties, handles claims, removes or monetizes content and gathers behavioural data. As Quintais, De Gregorio and Magalhaes (2023) demonstrate, platforms control users' copyright protected content by means of private ordering, interface design, monetization options and enforcement architecture. This form of governance is important because formal copyright law is enforced via platform systems, not courts, in most of the typical copyright conflicts.

Therefore, it is important to consider a platform's role and control in assessing its liability. A movie and series subscription OTT service differs from a short video platform that publishes user content. The music distributor is not a social-media service that gets millions of clips a day. A generative-AI marketplace is yet another. Whether the platform 'hosts' content is not the only important question, but whether it selects, recommends, monetizes, edits, identifies, labels or profits from it. These functions should be related to platform liability and not as a standalone status.

4.2 Music streaming: metadata, royalties and AI fraud.

It's a fact that music streaming relies on correct rights information. The owner of the sound recording, the publisher, the lyricist, the composer, the producer, the featured performers, the session musicians, the collection societies, the neighbouring rights, the samples, the remixes and the territorial licenses are just some of the parties that can be involved in a single song. Wrong metadata can result in the payment going to the wrong claimant or payment to the correct claimant being delayed. A sound recording can be matched automatically but still it is not possible to resolve ownership. For this reason, rights-data governance is not administrative detail, but rather it is a part of copyright enforcement.

These issues are exacerbated by AI. A synthetic track can mimic an artist, be a prompt that is a protected style, be a copy of training data, or be a track with a false profile. The mere fact that a track is legal does not mean it wouldn't affect the distribution of money in the royalty pool. In a statement, IFPI's 2026 report explicitly connects the future of music to the development of AI and combating streaming fraud (IFPI, 2026). The best policy is not to prohibit the use of AI music, but to insist on provenance, artist consent if there is an identity issue, accurate labelling, anti-fraud monitoring, and auditability of royalty decisions.

4.3 Video and OTT streaming: territoriality, piracy and synthetic media

There are other licensing and enforcement challenges for video streaming. For films, series, sports broadcasts, short form videos, territorial rights, release windows, dubbing, subtitles, music synchronization, actor and performer rights, format rights and marketing materials are involved. Piracy can manifest itself in the form of illegal IPTV systems, fake streaming websites, live-sports restreaming, screen recording, mirror domains, cyberlockers, Telegram channels, or illegal embedding. Delay in enforcement can be commercially damaging as the economic value of the video may be dependent on the timing of release and the territories in which it is released.

AI takes things one step further. Costs can be lowered and new creative opportunities can be unlocked with synthetic actors, face replacement, cloned voices, automated dubbing, virtual production and generated scenes. However, they also bring up issues of consent, of displacement of performers, of reputational damage and of false endorsement. A generated video can be a copy of a specific frame, but it can also be a copy of a character, a performance or training material from films. In this context, copyright law needs to be complemented by contractual, labour, publicity and platform labelling.

4.4 Not notice and take down anymore

Notice-and-takedown is still relevant but now is just one part of enforcement. In a streaming environment, damage can be done before a right holder is aware of the upload. A live stream can end, a pirated movie can be mirrored, a track can create bogus plays or an AI-made fake can go viral before the first notice is acted upon. On the other hand, takedowns that are too zealous can stifle criticism, education, review, parody or legitimate remix. The question is thus not if platforms should act, but how they should act, in an evidence-based, proportionate, review and accountable manner.

The greater the control a platform has over content, monetization and recommendation, the greater the duties should be. A platform that makes money off of ads around user uploads should have solid claim and counter-claim systems. A platform that distributes music to streaming services should confirm who the artists are and who has the rights to the music. If an AI generation platform is based on music or video catalogues, it should record the data acquisition and be sensitive to rights-management signals. The order of liability should be control, knowledge, scale and benefit.

4.5 Proposed framework: Streaming-AI Copyright Accountability Matrix

This article suggests that there is a middle ground between two extremes that are not satisfactory, the Streaming-AI Copyright Accountability Matrix. On one end of the spectrum is broad platform immunity, which means that creators have to go on the hunt for infringements after the damage is done. The second is that of a hard liability of the platform for all acts of its users, which leads to over blocking and less lawful participation. The matrix is used to assign duties based on the operational layers. It's for legal analysis, policy development and platform compliance for music and video streaming. The matrix is then translated into a real enforcement process as shown in Figure 2.

Table 3: Streaming-AI Copyright Accountability Matrix

Operational layer	Core risk	Platform accountability duty	Safeguard for users and creators
Rights-data governance	Wrong owner, false claim, royalty leakage	Maintain reliable metadata, claim history, ownership evidence, and audit trails	Transparent claim basis and dispute resolution
Lawful acquisition and training	Unlicensed uploads, unlawful datasets, territorial mismatch	Verify licenses, lawful access, provenance, and rights reservations	Respect exceptions and lawful access while preserving opt-out choices
Algorithmic enforcement	Overblocking, underblocking, abusive claims	Use proportionate matching, calibrated thresholds, and human review for disputes	Counter-notice, appeal, parody/quotation/fair dealing review
AI-content governance	Voice cloning, deepfakes, false artist profiles, AI slop	Label AI content, prevent impersonation, require consent for digital replicas	Permit legitimate AI-assisted creativity and remix under clear rules
Remuneration and anti-fraud	Artificial streams, bot plays, royalty diversion	Detect manipulation, freeze disputed payouts, publish transparency metrics	Fair payment, appeal before demonetization, independent audit options

Accountable Copyright Enforcement Workflow

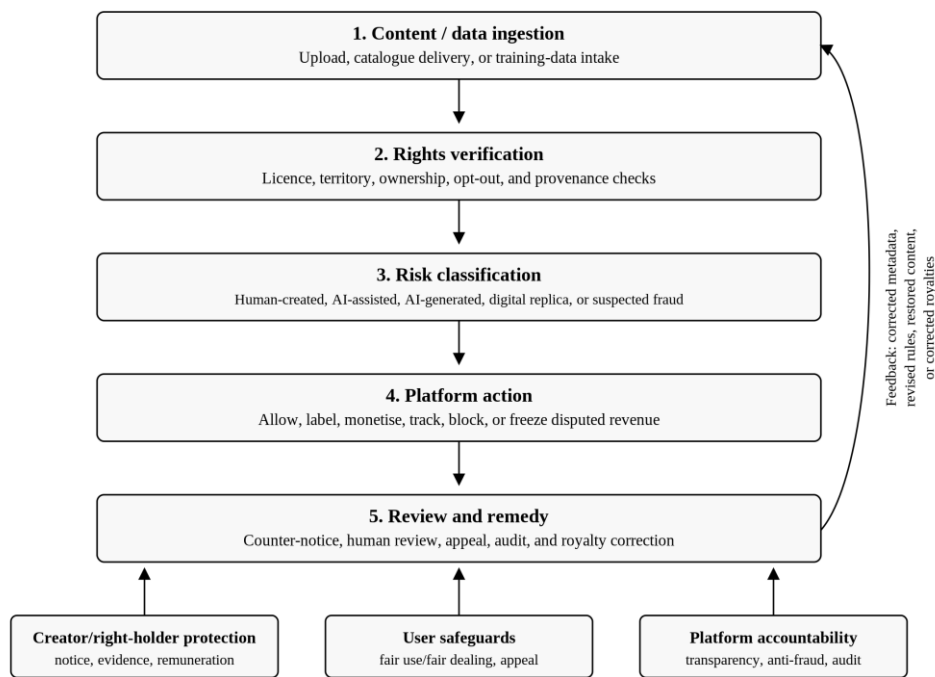


Figure 2. Accountable workflow for copyright enforcement in streaming and AI-enabled content distribution.

5. CASE STUDIES AND COMPARATIVE LESSONS

The framework is strengthened by applying it to specific conflicts and platform practices. Selected cases and industry examples are used to illustrate how the same copyright question can manifest itself in different forms such as automated filtering, training of AI, licensed AI music, dynamic blocking, and private platform governance.

5.1 YouTube, Content ID and the private enforcement model

The copyright governance by technical infrastructure is exemplified by YouTube. It has a Content ID system which enables eligible right holders to find matching audio and video, and then apply policies like blocking, tracking or monetization. The system has the appeal of providing scale: right holders can monetize user-generated re-use without having to bring individual lawsuits. According to YouTube, the Content ID system has generated over 99 percent of the copyright takedowns on the platform and has been a significant revenue source for right holders (YouTube, 2025).

The same system is also fraught with the risks of private enforcement. If a claimant uses a video containing lawful quotation, public domain material or licensed material, then the claimant can monetize the video. While the creator is appealing, they might experience delays, demonetization or loss of audience. A small creator might not have the legal expertise or time to fight a claim. The point of the lesson is not that automated enforcement is to be abandoned. Instead, it needs to be combined with the provision of clear and transparent claim information, proportional sanctions, swift dispute mechanisms and proper review. Platform-governed copyright is a procedural copyright.

5.2 Article 17 and the constitutionalization of filtering safeguards

The DSM Directive's Article 17 sought to shift the platforms from a passive role to a role as a licensed or responsible online content-sharing platform. The CJEU's judgment in Poland v Parliament and Council is thus of key importance. Although Article 17 was not struck down, the Court has interpreted the regime in the light of the fundamental rights and the exceptions for lawful users (Republic of Poland v Parliament and Council, 2022). The ruling validates the fact that there can be ex ante review and filtering in the EU framework, provided that there are safeguards in place to prevent the systematic blocking of lawful content.

YouTube/Cyando is also relevant as it shows that the pre-Article 17 baseline is that platforms are not automatically liable simply because users upload infringing material, but that liability can be found where the platform operator knows about the infringing material, does nothing to stop it, or contributes to the infringement in a way that goes beyond merely hosting it (Peterson v Google and Elsevier v Cyando, 2021). The message of the combined lesson is that EU law is no longer content with formal neutrality and it also rejects that copyright enforcement should be unconstrained in the way it tramples over expression and user rights.

5.3 AI music disputes: infringement litigation to licensed AI markets.

In conclusion, the lawsuits against Suno and Udio mark a pivotal moment in the intersection of music and AI. The record-company plaintiffs claim that the services were trained on copyrighted sound recordings without permission (RIAA, 2024). The defendants are likely to use arguments that go with transformation,

innovation, and fair use. In both of these cases, and others, the music industry isn't just looking to remove individual songs. It's a challenge to upstream use of catalogues as model-development infrastructure.

It's not just about litigation, it is commercial implications. Platforms will have to decide who gets the license revenue (labels, publishers, performers, songwriters, or individual artists); if AI-generated music can be downloaded or just streamed; if the identity of the artist can be used in the prompts; if fans can remix AI music; and if AI music needs to be labelled. These questions are not only copyright questions, but also market design questions.

5.4 AI training cases: fair use as market architecture.

Thomson Reuters, Bartz, and Kadrey aren't music or video cases, but they're key for streaming in that they are testing the legality of using copyrighted works for training AI. Thomson Reuters proposes that copying in order to create a competing product might not be considered fair use if the defendant copies the plaintiff's material in a manner that is 'directed at the plaintiff's market' (Thomson Reuters v Ross, 2025). Where lawfully acquired, Bartz argues that training can be transformative; but pirated acquisition is legally distinct, and risky (Bartz v Anthropic, 2025). Kadrey v Meta (2025) indicates that plaintiffs will need to have strong evidence of market harm and substitution; speculative harm may not suffice.

These cases suggest that the most robust copyright claims for streaming will be those that are associated with the actual markets: authorized training licenses, sync licensing, sound-recording licensing, consent of the performers, dubbing rights, voice-replica markets and substitution for human creative commissions. The law is unlikely to only require a conceptual transformative approach to AI learning. It will inquire about the funders of the works, the beneficiaries of the model, if the works are competing with protected markets, and if there is a viable way for creators to be paid.

5.5 India and enforcement of audiovisual rights

It is in the Indian cases that one can see the need for platform liability to differentiate between legitimate intermediaries and piracy infrastructure. MySpace v Super Cassettes is valuable in that it rejects the notion that intermediaries should be required to generally monitor all activity of the user (MySpace v Super Cassettes, 2016/2017). UTV v 1337X.to is valuable because it acknowledges that rogue sites can be avoided by static orders by mirror domain and technical restructuring, and thus requires dynamic orders that track the infrastructure of the infringing website.

Dynamic injunctions are of commercial significance for the video sector as illegal streaming is frequently characterised by quick domain changes and cross-border hosting. But such orders should be evidence-based, specific, subject to review and proportionate. Dynamic injunctions must not be used as a general censorship order. The right balance is to make piracy enforcement efficient, and not give private parties the freedom to block lawful content or entire services.

6. DISCUSSION: EMERGING CHALLENGES FOR MUSIC AND VIDEO INDUSTRIES

The case studies show a recurring theme: the most difficult issues are not individual instances of infringement, but governance failures in the areas of rights information, labelling, user freedom and market power, and remuneration. This section brings those lessons together and outlines the need for a coordinated model of enforcement of music and video, as opposed to piecemeal legal responses.

6.1 Rights information is now an enforcement issue

Rights-data integrity is the initial challenge that is emerging. Ownership is seldom apparent to the user, and not always clear to the platforms in streaming. Incorrect metadata can lead to incorrect claims, content blocking, unpaid royalties, and label, publisher, distributor and creator disputes. Traditionally, the concept of copyright is a legal concept, but with streaming, copyright becomes an operational fact. Enforcement will be incorrect if that information is incorrect.

Rights-data governance should thus be considered as part of platform accountability, and be addressed by regulators and courts. Platforms monetizing copyrighted content should keep records of claims, proof of ownership, records of disputes, and audit trails. They should not take things down or monetize them if they merely claim ownership. It may be more proportionate to freeze revenue in high value cases, rather than transfer immediately to one claimant.

6.2 AI content labelling must be useful, not symbolic

The second challenge is the AI labelling. The labels can be used to differentiate between human created, AI-assisted and AI-generated content for users, right holders and platforms. However, if it is not clear, then labelling is not helpful. A label needs to convey the pertinent rights problem: Was the voice of a human artist copied? Was a copyright song used as a reference? Are the products produced from copyrighted resources? Is the track posted by the actual artist or someone else? Does the video appear synthetic or is it just edited using AI tools?

A labelling system should be based on workability and not on moral panic or provenance and accountability. AI-assisted editing should not be considered as unauthorized impersonation. A human musician shouldn't be treated like a scammer who uploads thousands of synthetic tracks to collect royalties, and uses AI mastering tools to do it. The legal reaction should be measured according to the risk.

6.3 Creator remuneration requires more than enforcement

The third challenge is remuneration. Takedown is about getting rid of the unlawful content, but it's not about the distribution of value. The creative economy is increasingly reliant on licensing and revenue-sharing schemes which are hard for individual creators to comprehend and audit. In the event of AI training becoming a licensed market, policy needs to question who will get the license fee. Individual performers, lyricists, independent musicians and small film makers might still be left out if only the big catalogue owners are paid.

Copyright infringement suits are no solution to this problem. It might involve collective licensing, extended collective licensing in the right context, transparency obligations, audit rights and contractual safeguards to prevent that weaker creators are forced to waive the rights associated with AI without informed negotiation. The U.S. Copyright Office's more cautious stance on compulsory licensing is pertinent: broad compulsory licenses should only be considered in the presence of clear market failure, while targeted collective solutions could be considered in the presence of prohibitive transaction costs (U.S. Copyright Office, 2025b).

6.4 User freedoms remain central

The fourth challenge is: maintaining user freedoms. When it comes to streaming, copyright enforcement should not destroy quotation, parody, criticism or review, education, accessibility, or lawful remix. The principle of the exceptions and limitations to copyright, found in the Indian Copyright Act, the U.S. fair-use doctrine and the EU's exceptions and limitations, is the same: copyright is meant to protect creativity, but not to give copyright owners complete command over cultural conversations (Government of India, 1957; European Parliament and Council, 2019; United States Congress, 1998).

In music and video culture, it is important, for example, because reaction videos, mashups, memes, criticism, fan edits, and educational commentary are commonplace expressions. Too much enforcement can give people the chilling effect of the participatory culture that platforms seek to foster. It's not about maximum removal, it's about accountable moderation.

6.5 Competition and concentration

The fifth challenge is concentration of the market. Automated enforcement systems are more likely to be developed or available on large platforms and with large right holders. Smaller creators could be subjected to false claims, longer appeals or challenges to prove ownership. While Article 17 and the DSA and AI Act transparency rules can enhance accountability, they can also increase compliance costs which could benefit incumbents. This may lead to a formally protective copyright system that is de facto weighted in favor of those who have data, legal resources and technical facilities.

Asymmetric obligations should thus be a part of a balanced regime. More transparency and auditing responsibilities should be placed on large platforms with a greater control and monetization capacity. Don't impose on smaller platforms things that they simply can't do technically. Independent creators need more than just rights on paper; they need accessible dispute channels as well.

7. LIMITATIONS AND FUTURE RESEARCH

This is a doctrinal and policy oriented article. It does not track the effectiveness of automated enforcement tools, the extent of streaming fraud using AI tools or the real distribution of AI licensing revenues. Future research should include legal analysis and empirical platform data, creator interviews, dispute-resolution records, and royalty-flow studies. Comparative analysis should also include other countries outside the US, EU, and India where streaming and AI are transforming the creative economy, such as markets in Latin America, Africa, and East Asia.

8. RECOMMENDATIONS

The recommendations follow directly from the preceding analysis. They are designed to translate doctrinal findings into practical standards for platforms, regulators, right holders and AI developers without reducing copyright policy to either maximal enforcement or unrestricted technological experimentation.

Rights-data integrity: Streaming platforms should maintain auditable rights records, including ownership claims, license territories, dispute histories, and revenue actions. Claims should be traceable to evidence rather than unsupported assertions.

Tiered platform duties: Liability should be calibrated to control, knowledge, scale, monetization, and risk. Platforms that actively recommend, monetize, and police content should have stronger duties than passive technical hosts.

Procedural safeguards: Automated enforcement should be paired with counter-notice, appeal, human review, and rapid correction of false claims. Repeat abuse by claimants should carry consequences.

AI provenance and labelling: AI-generated and AI-assisted music and video should be labelled where the label is relevant to consumer understanding, performer identity, licensing, or rights enforcement. Labelling should distinguish assistance from substitution or impersonation.

Digital replica consent: Platforms should prohibit unauthorized voice, likeness, and performance replicas that mislead users or exploit a real performer without consent, while preserving lawful satire, commentary, and clearly labelled transformative uses.

Anti-fraud enforcement: Streaming services, distributors, and aggregators should coordinate against bot streams, false artist profiles, metadata manipulation, and synthetic content farms designed to divert royalties.

Fair remuneration mechanisms: Policy should support voluntary licensing markets for AI training where feasible, but also study collective solutions for sectors where transaction costs prevent individual negotiation.

Cross-border cooperation: Because streaming piracy and AI services often operate across borders, injunctions, evidence standards, and platform notice systems should be interoperable without sacrificing due process.

The recommendations converge on one broader thesis: copyright enforcement must become more accountable, but not more indiscriminate. The conclusion now restates that thesis and explains its significance for the future of the creative economy.

9. CONCLUSION

The issue of copyright enforcement in the streaming world is no longer a matter of right holders vs infringing users. It is a complex governance issue that has a number of players: platforms, AI developers, distributors, aggregators, collecting societies, performers, users and regulators. Culture is streamed, AI systems are increasingly organising culture production. The legal challenge is to ensure that no creative value is extracted without permission, while at the same time ensuring that users' freedoms, innovation and fair competition are maintained.

The analysis reveals that each of these laws (the DMCA, Article 17, the DSA, the EU AI Act and Indian intermediary law) provides partial answers. The DMCA is good for innovation, but can be reactive. Article 17 enhances the responsibility of platforms and can lead to overblocking. The DSA enhances procedure, but is not a determination of copyright ownership. The AI Act does not provide for consent or remuneration, but it does increase transparency. Dynamic injunctions are potent weapons against piracy in India and should be specific and proportionate. The right way to do this is thus not to emulate any one model, but to create layers of accountability.

The Streaming-AI Copyright Accountability Matrix in this article offers that multi-layered approach. It connects platform responsibilities with rights-data governance, lawful acquisition, algorithmic enforcement, AI-content governance and remuneration integrity. It is based on the principle that liability should be proportional to control, knowledge, scale, monetization and risk. Platforms cannot be regarded as innocent bystanders in monetizing, recommending, identifying and governing creative works. Meanwhile, they should not be made into private censors that can't be challenged.

If the future of copyright is to be more accurate, more transparent and more respectful of human creativity, then it is the future of the music and video industries. For a sustainable streaming economy to exist, creators need to be rewarded, there needs to be room for lawful reuse, responsible AI innovation, and no diversion of royalties. That's a balance that's hard to strike, but it's the only viable one for copyright in the digital content economy.

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