

Global watch on culture and digital trade

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FROM STREAMING SERVICES TO ARTIFICIAL INTELLIGENCE: REGULATION ISSUES

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Analytical report, November 2025

The November report begins with the European Parliament which strongly supports the European Union (EU)'s Audiovisual Media Services Directive (AVMSD), warning against US pressure to weaken Europe's audiovisual media rules. In the meantime, in Australia, the government plans new content quotas for global streaming platforms like Netflix and Prime Video, requiring 10% of spending or 7.5% of revenue to fund local productions. In addition, the report focuses on Spotify which has launched an initiative with major record labels to develop artificial intelligence (AI) tools that prioritize artists and copyright protection. However, the International Confederation of Music Publishers accuses tech giants like Google, Microsoft, and OpenAI of using copyrighted music in AI training, calling it "the largest IP theft in human history". Moreover, global streaming platforms, which invested €2 billion in Spanish original productions in 2024, have made Spain Europe's second-largest market for streamer investment. Finally, the report highlights recent business plans and economic activities of digital platforms, focusing on Netflix, TikTok, YouTube, and Spotify.



Regulation issues, digital trade and culture

The AVMSD backed by the European Parliament

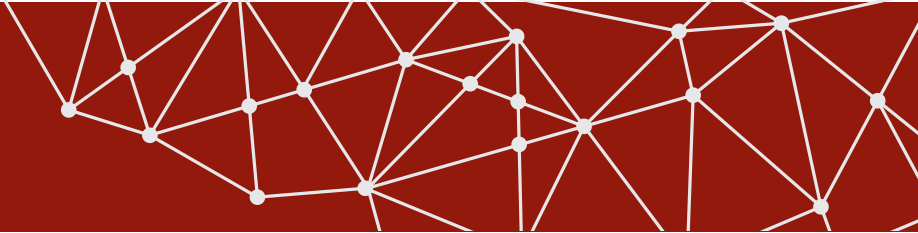
The European Parliament has expressed strong support for the EU's [AVMSD](#), cautioning against what it calls external pressure from the United States to dilute Europe's audiovisual media regulations. In a [resolution](#) adopted on 23 October in [Strasbourg](#), members of the European Parliament (MEPs) reaffirmed that the [AVMSD](#) applies uniformly to all media providers operating within the EU - including US-based streaming and online platforms - without discrimination based on origin. The Parliament emphasized that the directive aims to maintain a level playing field while safeguarding cultural diversity, media pluralism, and the public interest.

MEPs are therefore calling on EU member states to ensure that audiovisual media services remain exempt from the commitments made under the trade agreement with the United States, thereby upholding the principle of the European cultural exception. European Commissioner for Energy and Housing Dan Jørgensen described the matter as one of cultural sovereignty rather than mere market access. Addressing MEPs, he said the goal is to “reaffirm the principles of the Audiovisual Media Services Directive and uphold what makes Europe distinctive: our cultural and linguistic diversity, and our shared conviction that culture and media form the foundation of our democracy”.

According to the signatories, Articles 53(1)(c) and (d) and related provisions were specifically designed to help copyright and related rights holders exercise and enforce their rights under EU law - particularly in response to the widespread, unlicensed use of protected content by generative AI model providers. The statement criticizes the process, arguing that “the feedback of the very stakeholders these provisions were meant to protect has been largely ignored”. The result, they argue, undermines “the goals of the AI Act and disproportionately benefits GPAI developers, some of whom continue to infringe on copyright and related rights to train their models”. In addition, the coalition rejected any claim that the Code strikes a fair and workable balance, or that the Template provides sufficient transparency regarding copyrighted works or other protected materials used to train GPAI models. They called such claims false and a betrayal of the AI Act's objectives.

Streaming content quotas in Australia

According to [Deadline](#), the Australian government announced new content quotas for global streaming platforms. Under the new rules, major services such as [Netflix](#) and Prime Video - those with over one million subscribers in Australia - will be required to allocate 10% of their total Australian spending, or 7.5% of their local revenue, toward producing Australian original content. This includes drama, children's programming, documentaries, and arts or educational shows. The proposed regulation of streaming services comes in the wake of an 18% decline in spending on film and [TV](#) across the sector in 2023-24, including by public broadcasters, pay TV, and commercial networks, according to [Screen Australia's Drama](#) Report. The legislation is set to be introduced to the Australian Parliament following the announcement.



The Labour government has long intended to implement these quotas as part of its [Revive](#) cultural policy. However, repeated delays had raised doubts within the local industry about the government's commitment to the plan. According to [Deadline](#), “global streaming platforms have generally opposed the quotas, arguing that their existing investments in Australian content and employment already fulfill the intended purpose”.

Artificial intelligence and music industry

[Spotify](#), the world's largest music streaming platform, has announced a new collaboration with major record labels to develop AI tools in what it calls a “responsible” and artist-centric way. The company said its goal is to create AI technologies that “put artists and songwriters first” while safeguarding their copyrights. As part of the initiative, Spotify will license music from the industry's three dominant players – [Sony Music](#), [Universal Music Group](#), and Warner Music Group – as well as from music rights organization [Merlin](#) and digital music firm Believe. While Spotify has not yet detailed what these AI tools will entail, it confirmed that development is already underway. However, critics warn that increasing AI's role on the platform could reduce streaming revenue for human artists.

In September, the International Confederation of Music Publishers ([ICMP](#)) has released a new report accusing major technology companies – including [Google](#), Microsoft, Meta, OpenAI, and X – of using copyrighted music in the training of their AI systems. The works allegedly include songs by artists such as The Beatles and Michael Jackson. “This is the largest intellectual property theft in human history”, [ICMP](#) Director General John Phelan told [Billboard](#). “That's not an exaggeration. We're witnessing tens of millions of works being infringed upon every day”. The report, developed over two years, draws on a wide range of sources, including “publicly available registries, open-source training repositories, leaked materials, research papers, and independent analyses by AI experts”. According to the ICMP, the evidence indicates that tech companies have been exploiting the creative output of millions of artists and songwriters on a “global and highly extensive scale”. Within the document, the ICMP presents numerous allegations of infringement – covering everything from lyrics and album art to full musical compositions. According to [Billboard](#), “several AI companies, such as Udio and Suno, are accused of extracting music from YouTube without authorization, based on previously undisclosed datasets”.



Streamers and investment in Spanish audiovisual market

In 2024, global streaming platforms invested €2 billion (\$2.2 billion) in Spanish original productions – making Spain the second-largest market for streamer spending in Europe after the [UK](#), which received [€2.9 billion](#) (\$3.1 billion), according to a recent report from the [European Audiovisual Observatory](#). The figure far surpasses investment levels in France and Germany (each at around €800 million, or \$860 million) and Italy (€700 million, or \$750 million). Almost 70% of Spain's total content investment now comes from streaming platforms, compared to just 24% in France – a disparity that defines the country's audiovisual landscape. Financing is increasingly dependent on streamers, whose influence has made them indispensable partners in most new productions. “Today, we simply cannot launch a series without involving a platform in the equation”, says Ghislain Barrois, CEO of Mediterráneo Mediaset España Group and Telecinco Cinema. “Costs are too high, and the pressure on talent and crews is enormous. Platforms bring oxygen – but they also change the rules of the game”.

Worldwide activities of online platforms

In its earnings report released late October, [Netflix](#) identified AI as a key strategic focus for the world's largest streaming service by subscribers. “For many years, [machine learning] and AI have powered our title recommendations, as well as our production and promotional technologies”, [Netflix](#) noted in a letter to shareholders. The streamer described generative AI as a “significant opportunity” to enhance multiple aspects of its business - from improving recommendations and advertising to supporting the creation of new films and series. “We're equipping creators with a broad range of GenAI tools to help them realize their visions and deliver even more compelling titles for members”, the company said. Netflix cited recent examples of this approach, including the use of generative AI tools to digitally de-age characters in Happy Gilmore 2 and to assist with wardrobe and set design concepts during pre-production for the series Billionaires' Bunker.

According to [The Hollywood Reporter](#), YouTube generated \$10.3 billion in advertising revenue during the third quarter, reinforcing its dominance in the digital ad market. Parent company [Alphabet](#) reported total revenue of \$102.35 billion, a 16% year-over-year increase – surpassing analyst forecasts of \$100.14 billion in revenue. YouTube's ad revenue rose 15% from \$8.9 billion in the same period last year and was up from \$9.8 billion in the previous quarter. According to [The Hollywood Reporter](#), “the growth reflects YouTube's sustained lead in U.S. television viewing share, where it accounted for 12.6% of all viewing in September – ahead of Netflix and other major streaming competitors”.

According to [TechCrunch](#), TikTok revealed early November that it will host its first-ever [TikTok Awards](#) show in the United States. The event will recognize top talent across several categories, including “Creator of the Year”, “Video of the Year”, “Muse of the Year”, and “Breakthrough Artist of the Year”, among others. The announcement follows [Instagram](#)'s recent debut of its “Ring” awards program.



However, unlike Instagram’s digital initiative, “TikTok is opting for a more traditional format – a live, in-person awards show where winners will be announced on stage”. According to the company, the event will include a red carpet, live performances, and an audience of hundreds of creators.

UK audiences are now watching more broadcaster TV through apps than via traditional over-the-air broadcasts, according to [TiVo’s](#) 2025 UK Video Trends Report. The report shows that 52.7% of broadcaster TV viewing now happens through apps, while over-the-air viewing has fallen to 48.3% – down from 52.9% in 2024 and 61.2% in 2023. This marks a key turning point in how viewers access content from [BBC](#), ITV, Channel 4, and other public service broadcasters.

[Paramount](#) and Comcast have together invested over \$1 billion in [SkyShowtime](#), yet the jointly owned European streaming platform continues to operate at a loss. Marking its third anniversary after launching across 20 markets – including Spain and Poland – in September 2022, SkyShowtime reported an operating loss of €543.7 million (\$630.5 million) last year. That figure represents a 3% improvement compared to 2023, when losses totaled €561.9 million.

[Netflix](#) is officially entering the podcast business. The streaming giant has signed a deal with [Spotify](#) to bring a selection of top original podcasts – including titles from Bill Simmons’ The Ringer – to its subscribers worldwide. “The companies did not reveal the financial details or duration of the licensing agreement”. According to their joint statement, the partnership will introduce a lineup of sports, culture, lifestyle, and true-crime podcasts from [Spotify](#) Studios and The Ringer that “complement Netflix’s existing programming and open access to new audiences and broader distribution for the shows”.

Additional readings for the november report:

- New laws will force streaming giants to invest in local content – but it’s too soon to celebrate, The Conversation, 6 November 2025, [Link](#).
- Why industry-standard labels for AI in music could change how we listen, The Conversation, 13 October 2025, [Link](#).

Indicative sources :

- Parliament wants the EU to protect its film industry in negotiations with the US, News European Parliament, 23 October 2025, [Link](#).
- Australia introduces 'landmark' streaming content quotas, Deadline, 4 November 2025, [Link](#).
- Spotify working on AI music tools with major record labels, BBC, 16 October 2025, [Link](#).
- 'The largest IP theft in human history' breaking down the years-long investigation into how AI films are stealing music, Billboard, 2 September 2025, [Link](#).
- YouTube advertising hits \$10.3 billion as it takes growing share of TV market, The Hollywood Reporter, 29 October 2025, [Link](#).
- TikTok announces its first awards show in the US, TechCrunch, 3 November 2025, [Link](#).

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