

Quantifying the Economic Impact of Artificial Intelligence Adoption on India's Music Production Industry

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Abstract

Artificial Intelligence (AI) Technologies are driving the fast revolution in the music industry in India. The legal, ethical, and economic effects of this change, however, are under-theorized. The paper fills three important research gaps. First a formal music authenticity certification mechanism does not exist. Second, artists do not have adequate welfare safeguards in AI creative workflows. Last but not least, the current copyright laws are not applicable to AI-generated works. The study design was mixed methods, which included a literature review using the PRISMA framework, for addressing revenue distribution and productivity on 47 peer reviewed studies. The sources for these studies are mainly from Scopus, Web of Science, IEEE Xplore, and ABDC-indexed journals. The Innovation Diffusion Theory (IDT) by Rogers was used for the analysis of three qualitative case studies of music production enterprises. Challenges in intellectual property rights and the viability of a human centric “music mark” certification were examined through these case studies. The results suggest that despite substantial gains in productivity for composing, producing, mixing and distributing musical works, it also tends to focus profits in the hands of large-scale labels, leaving artists with little choice but to remain independent. Existing Indian copyright laws are structured with individual authorship in mind, and don't consider AI co-creation. The “music mark” certification follows through with the implementation of transparency, accountability for attribution and ethical use of data as a policy framework. Its implications are far-reaching for those who are looking for a governance structure that is technologically efficient, while still maintaining a balance for the artists' welfare, be they regulators, platform operators, or music industry stakeholders. This study introduces a new governance model that combines the elements of blockchain royalty tracking, standardized and inclusive data, and human-centric design principles for AI...

Keywords: Artificial intelligence, music production, India, innovation diffusion theory, intellectual property, music mark, royalty distribution

Introduction

AI technologies are advancing at an unprecedented pace. The Gen AI market is expected to grow from US\$394.66 Billion in 2026 to US\$804.33 Billion by 2032 (Statista, n.d.). At the same time, the number of users in the creative industry is on the rise, with a growth rate of ($\approx 12.60\%$ CAGR). The global economy could gain US\$2.6 trillion to US\$4.4 trillion each year with the use of generative AI (Chui et al., 2023). Media and entertainment firms could see a 10% revenue uplift and 15% cost saving by adopting AI, EY noted. AI models are used by major streaming platforms and aggregators to tailor the user experience, create algorithmic and editorial playlists, and maximize user engagement, especially on a large scale (Gomez-Urbe & Hunt, 2016; Frontiers in AI, 2025). Record labels and music marketers can leverage AI tools for a myriad of purposes, such as audience targeting, trend forecasting, release timing, and promotional optimization, among others, enhancing efficiency and personalization in their operations (Oxford Review of Economic Policy, 2025). Algorithmic systems can, however, mask platform priorities and commercial incentives, and drive consumption with cultural biases (Beer, 2017; Bucher, 2018). AI provides groundbreaking revenue and production possibilities within the music and film industry. As these industries show rapid annual growth, how automated technologies trigger creative destruction and innovation in these industries is being assessed. Around 20% of the spend on original film and TV content in the U.S. could be impacted by AI in five years' time, according to McKinsey's estimates, while the impact of AI-driven workflows on the spend of original film and TV content could be as much as \$10 billion by 2030. Based on past distribution patterns, the potential for revenue to be redistributed in this instance is up to 50% or more per year (Vickers & Brodherson, 2026), with early adopters already seeing 5–10% productivity gains with their production workflows - which suggest a similar shift is coming for the music industry (Chui et al., 2023). Firms need to invest in human capital development (HCD) to outperform other industry firms and to achieve financial growth. This can be done through talent management and strategic planning automation by businesses. But one of the essential factors to consider when evaluating the potential of using these tools is the organizational culture (Behera et al., 2025).

Despite the increased artistic competition, this integration will need policy boundaries to prevent social effects, ownership and infringement of copyright. Going forward, there is a need for further development of strategic governance, given that AI is modernizing revenue and licensing frameworks. Policymakers must urgently ensure that sustainable economic growth goes hand in hand with the innovation of AI in the evolving music landscape of India (Thomas et al., 2025b). Yet, despite the abundance of music cornucopia, and the industry economics that's been thrown into disarray with generative artificial intelligence, the human touch is all-important in realizing the full money-making potential of music. The average income of the people who composed music using AI (7654 yuan) was about three times higher than the average income of the people who composed music without using AI (2710 yuan, $p=0.000$), according to a controlled study at two Chinese record labels. Moderate AI usage significantly contributed to high client selection rates alongside the optional economic value, further supporting the machine-human alliance (Li, 2025). Modern businesses and industries are being radically transformed by the synergistic balance between artificial intelligence and humans. If regulated appropriately, AI can create new jobs and opportunities rather than replace humans. Current generative AI may potentially automate work activities that take up to 60 to 70 percent of employees' time (Chui et al., 2023).

Technologies change the labor market by replacing high-level white-collar jobs with automation and by providing remote intelligence. AI can also revolutionize the functions of golden collars by streamlining repetitive processes and enhancing the role of human creativity and decision making in this area. Despite its impressive data processing capabilities, AI lacks the unique nuances of human creativity and empathy (Mitra & Banca D'Italia, 2025). When coupled with human creativity and the technical capabilities of AI, it is this interaction that brings forth the true economic transformation. Artificial intelligence is able to streamline operational tasks, thereby leaving more room for creative capacity. The power of AI is that it learns from massive amounts of data and patterns to allow for speed, scale and consistency along the value chain, but humans bring in cultural context and meaning. By 2033 the Indian market for music consumption is expected to increase at a CAGR of 11.26% to reach \$2.19 Bn. In the past, the Indian music industry was dominated by colonial ideals, but with the advent of technology, it has evolved into a modern industry that is being driven by AI, albeit with its share of difficulties (George & Sharma, 2022). Some of the defining features of the Indian music market make it a unique case study: Bollywood dominance, the rise of independent creators, the rapid growth, the high streaming penetration and the complex interaction between the formal and informal segments of the music market in India. Academic works discuss the dominance of Bollywood, technological advances, etc., but there are still gaps in the research on the livelihoods of creators. A deep understanding of the dynamics of the Indian landscape is a better way to elucidate the mechanisms by which value is created, captured and then shared amongst the various key players in the sector and how AI and Phantomization impacts the economic stability of cultural workers (Lal et al., 2023).

Distribution systems, listener recommendation systems and music composition and production methods are always changing, with the addition of new and innovative technologies. Although this new era of technological transformation provides artists and producers with new opportunities, it also gives rise to various systemic challenges (Irava, 2025). Digital streaming platforms are radically changing the music economy around the world and are responsible for the majority of the revenue from recorded music. These channels enable artists to reach out to a wider global audience while simultaneously creating income disparities and economic instability. Surprisingly, new distribution networks can result in a more fragmented market and an even more concentrated economic climate, with the impact on artist compensation and revenue distribution from selling physical products to digital streaming networks (Zhu & MacQuarrie, 2003). As musicians, it would become essential to diversify their income, and a plan to adapt to a tech-focused market would be necessary. However, with the advent of the modern technology solutions such as smart contracts and blockchain, you can address problems of royalty

transparency (Kumar & Mahajan, 2024). Some existing studies have taken a global perspective, while others lack a quantitative analysis of AI's impact on sectoral development in a fast-growing economy like India.

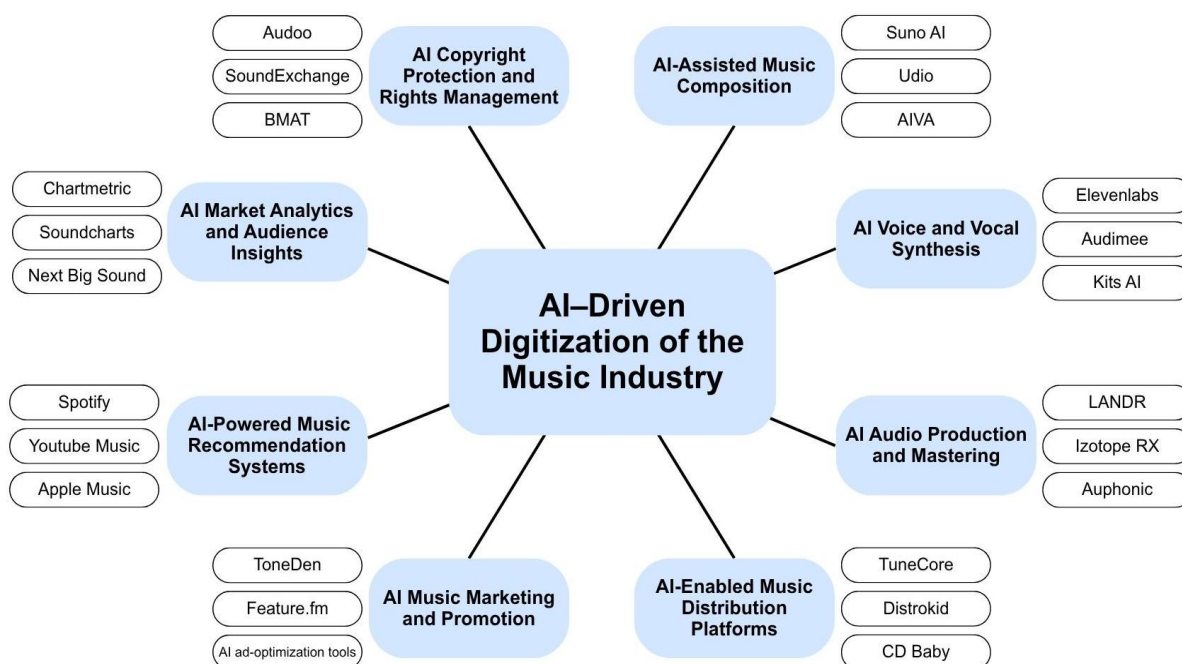


Figure 1. Conceptual framework illustrating how artificial intelligence tools drive digitization across the music production value chain, enabling economic transformation through AI-assisted composition, production, algorithmic distribution, and data-driven market analytics and audience engagement insights.

This study investigates the economic implications of integrating Artificial Intelligence (AI) into the Indian music production value chain by examining measurable economic indicators, including royalty flows, platform-specific price elasticities, employment transitions, and revenue distribution. It further evaluates how AI-driven technologies influence the creative production pipeline, reshape revenue-sharing mechanisms, and enhance the overall productive capacity of the Indian music industry. Recognizing the growing need for responsible AI adoption, the research advocates for greater transparency and ethical accountability through the introduction of a "Music Mark" certification system to identify and authenticate AI-generated musical content. In addition, the study critically examines the legal, ethical, and socio-economic implications of AI from the perspectives of intellectual property rights, artists' welfare, and equitable compensation, offering insights into the development of a sustainable and ethically governed AI-enabled music ecosystem. This paper has been organized as follows. Section 2 reviews literature on the effects of AI on the labor market and AI in the creative industry, specifically the music production and the media and entertainment industry. In Section 3, the question of the central research is formulated, followed by the corresponding hypotheses that explores the relationship between music production value chain, intensity of adoption and key economic outcomes. These include royalty flows, distribution of revenues and employment patterns. The research methodology is described in section 4, as well as the qualitative case studies used and the PRISMA framework. The empirical findings and results are discussed in section 5. The focal points are the importance and power of the postulated paths and their effect on the Indian music industry as well as the broader creative economy policy. The paper concludes with a summary of the main contributions in section 6. It highlights both practical and theoretical implications and opportunities for future research on AI driven economic impacts in the Indian music industry. The study finally works out a policy framework for linking up the use of AI in music with broader economic outcomes.

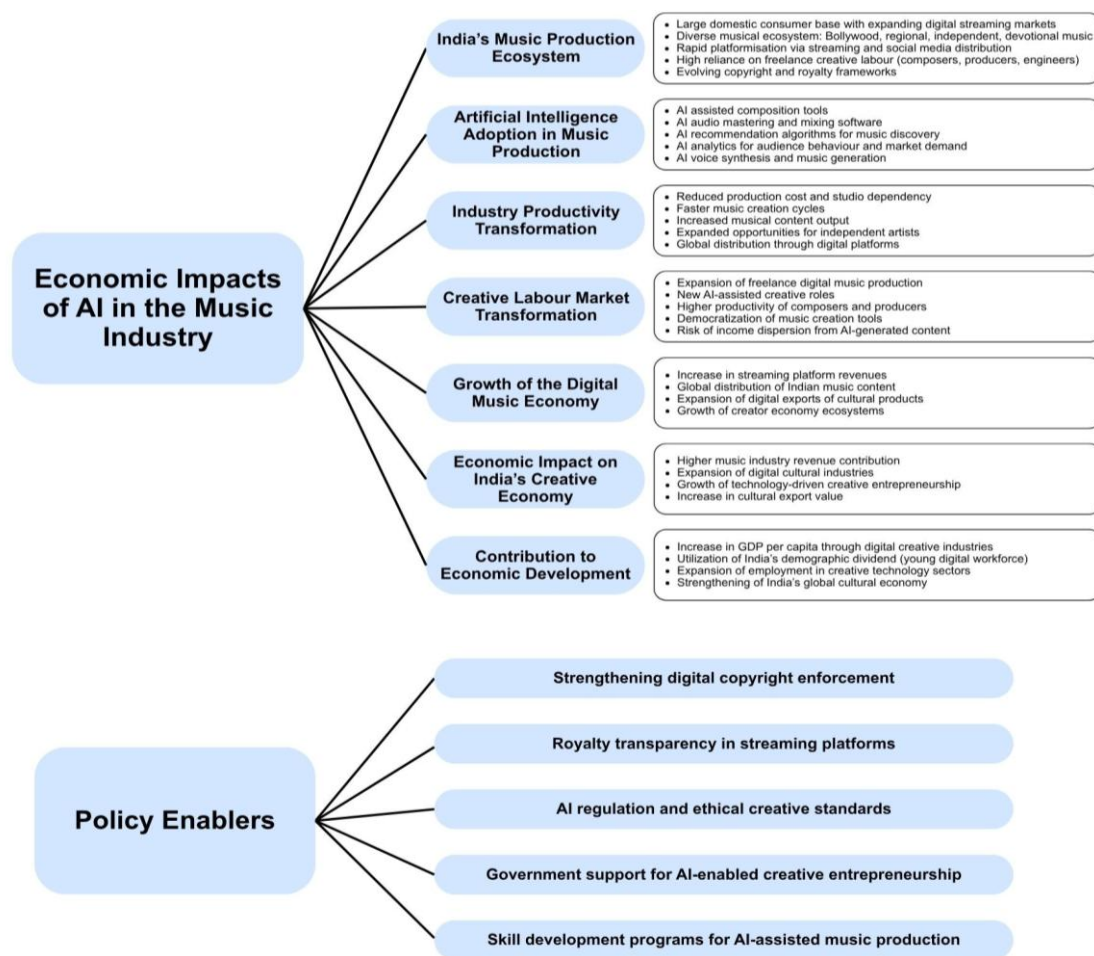


Figure 2 presents a policy flowchart showing the potential pathways of increasing the productivity impact of AI to grow the digital creative economy and national productivity.

Literature review

AI has revolutionized the Indian music industry from songwriting to sound production in every part of the value chain. Not only has creative innovation in this sector skyrocketed but also targeted marketing has sharply optimized through personalized user data. In addition, leveraging these innovative tools has been instrumental to advance music-enabled educational and therapeutic practice and preserve cultural heritage. Unfortunately, the use of AI and ethical concerns, including algorithmic bias, need to be further explored and considered for an inclusive and equitable environment. (Seneadza et al., 2025). Cloud-based digital service providers have led to a rise in market revenue and worldwide presence as compared to the older physical mediums such as CDs. The combination of blockchain and AI can be used to improve copyright protection and consumer engagement. Innovative technology provides long-term performance and economic productivity, but digital reconstitution, and not superficial tweaks, is the next step in digital transformation (Pineda, 2024). Blockchain and AI have reshaped the world music industry's business model. The analysis of the effect of digital innovations on different touchpoints along the music value chain is a gap in existing literature. Empirical assessment and expert advice from international technology consultants are used to identify vital digital processes for contemporary music businesses. These technological developments are categorized into segments and companies can use a strategic framework to effectively implement these data-driven approaches for efficient results (Jahromi & Ghazinoory, 2023). At the four touchpoints of music value chain (Compose, Produce, Distribute, Monetise), AI is transforming the way the music industry works. Tools such as Suno style music models, which can create full songs (music, lyrics, vocals), are now becoming available with generative AI, reducing the costs of entry for independent producers and introducing potential copyright and creative originality issues. Multiple studies have forecasted that by 2028, AI-generated audiovisual content and music will account for a large portion of the streams' revenue pool, totalling billions of euros. But this AI-generated material has been primarily developed using existing material without any rights granted. AI has transformed how cultural sectors fit in with international value chains.

Adopting AI boosts a country's economy via industrial decomposition and innovation in technology. The advantage of automation, however, is that it is a global division of labor, but it is limited by a country's income level and thus localised in wealthier countries (Liu & Song, 2022). Full digital reconstitution doesn't happen in one day, but rather through a process of technological innovation and integration that has taken decades. The current adoption of AI in this historical context highlights the extent of the change and its timeliness. The timeline below highlights the major

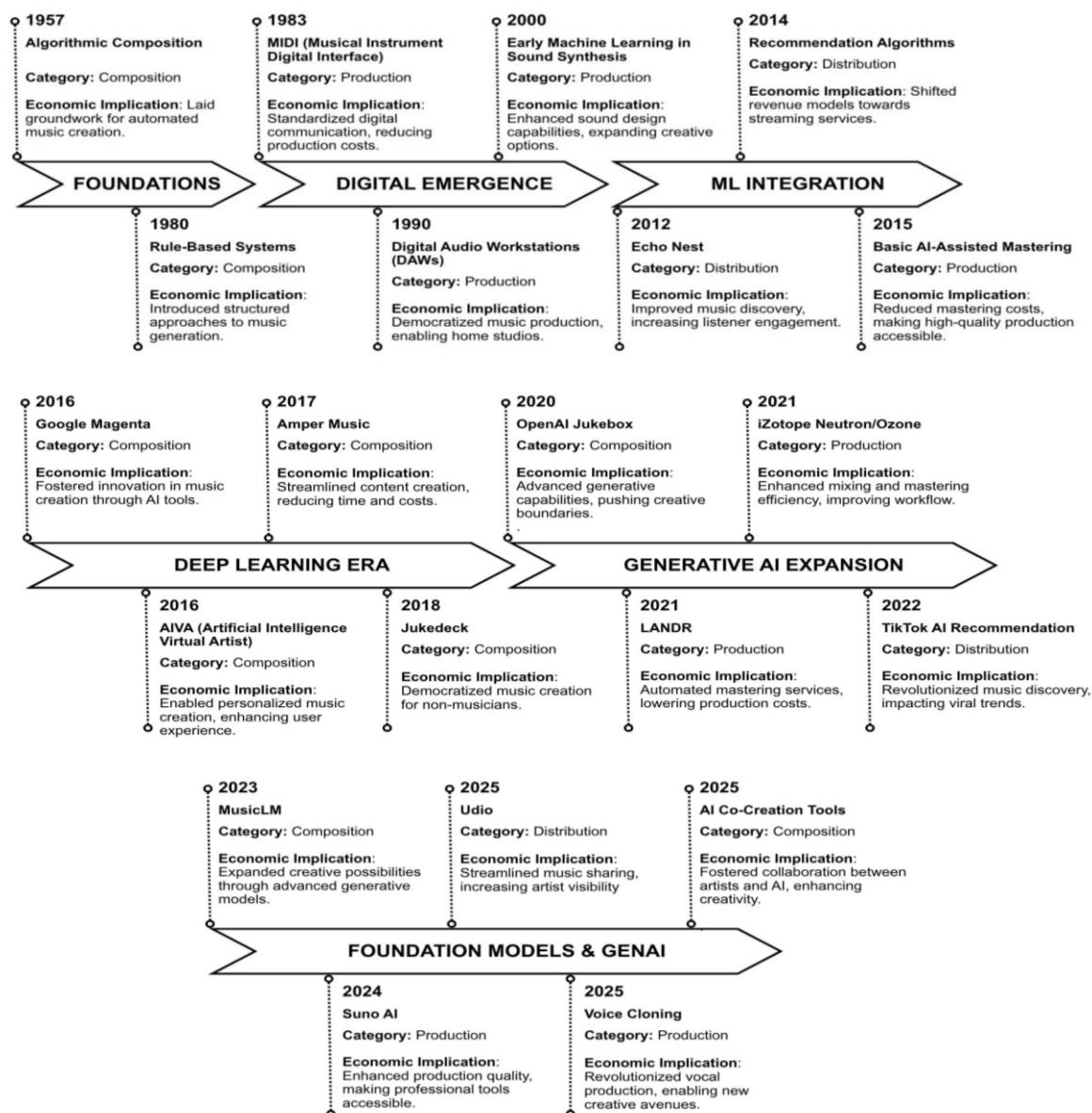


Figure 3. Chronology of AI Tools within the Music Industry.

points of development of AI tools within the music industry. While AI technology can drive efficiency and bring creativity to everyone, the restructuring of corporate power is a direct result of the new dynamics in the music industry's financial landscape, fueled by AI. A couple of techno-intermediates are taking over important resources and market control. Increasing digital streaming oligopolies and the datafication of music are the factors behind music as a speculative asset class. Moreover, the marginalization of individual creators and enrichment of large-scale digital platforms could be driven by centralization of production tools (Keith et al., 2023). Artificial Intelligence's influence on the music industry could lead to a greater percentage of music streaming and library revenues being derived from AI-generated content, while the income of AI providers is estimated to grow from tens of millions to multiple billions of euros by the end of the 2020s. By 2028, AI-driven music is projected to

represent approximately 20% of streaming platforms' music revenues and up to 60% of library revenues, shifting value from human composers and session musicians towards AI companies and data-intermediaries. These structural changes are raised as concerns about job security, income disparities, and the ability to enforce neighboring rights claims, especially in the Indian sub context.

An analysis of the friction between potential displacement of music industry staff and increasing availability of AI- music tools is highlighted, from the perspective of both listeners and creators. Technology eases the path to becoming a content creator but also introduces transparency problems, ethical questions and jeopardizes artists' income. In parallel to research in the field of economic impact studies, a growing number of researchers are interested in the sustainability and ethics of AI in the creative industries. While AI can help reduce energy use and material waste in music studios, it can also lead to an increase in data extraction. In policy discussions on the cultural and creative sector in India, a controlled testing and learning space, compulsory approval of all training data for AI systems and transparent revenue sharing models for AI systems and human artists are recommended. A more sustainable approach is required that brings together productivity benefits, cultural diversity and people's right to a decent job. AI augmenting creates more labor productivity and helps foster human creativity, whereas AI automating eliminates jobs and wages for intensive routine work. While AI has created new opportunities and challenges in the creative industry, cultural economic analyses emphasize that its impact on the distribution of value is a primary one. Despite easing access to creative industries, AI has changed value capture and labor arrangements. Machine productivity, not to replace human creativity, is a necessary component of the music ecosystem in order to achieve long-term stability in India. To accomplish this desired outcome, policy guardrails that safeguard fair and equitable compensation and ethical standards for human artists are crucial (Garg, 2025). The assessment of regulatory frameworks and institutional dynamics is important to ensure technological development is aligned with industry practice. Prospective research is designed to leverage tools of business process management, such as process mining and longitudinal studies, to monitor the evolution of these tools from early testing to commercialization on a large scale (De Azevedo Palhares et al., 2026). In the specific context of the value chain of digital streaming providers, AI might even accentuate inequalities in the system of digital platforms while improving consumption experiences (Arenal et al., 2025). The Indian music industry is still grappling with financial and legal difficulties, with a growing number of artists turning to the internet to make money from their music. Technological innovation safeguards the economic and ethical worth of digital music. A complex AI and blockchain driven- security system can tackle the problem of Illegal file sharing and copyright infringement. Any piece of IP can be protected with a system using QHE and turning music into NFT's. Additionally, advanced smart contracts and collaborative filtering algorithms (N. Li, 2022) could be included, which would allow creators to maintain control over their commercial resources. While the ownership of AI generated musical works is often in the spotlight, the data that AI systems train on goes unnoticed. While AI can help create art, there is still potential for conflicts between the protection of copyrighted content and the progression of technology. Artists' economic and intellectual rights should be safeguarded. A more balanced view of legal fair use, freedom for artists to choose not to be trained with the data set, and transparency are likely to be the cornerstones of an artist-centric regulatory framework (Shroff, 2024). A key limitation of copyright laws is that they are geared toward individuals rather than collectives. This restriction could be addressed by shifting to a "commons" approach rather than current intellectual property systems. Communities that supply the data that AI is trained on may be able to use 'levy-based trust funds to ensure remuneration, while preserving the musical commons, in the face of the technological shift in the music industry (Drott, 2020). To ensure that protect ecological and societal well-being, technological progress needs to be balanced with ethical concerns (Sowriraghavan, 2025).

By basing statutory requirements on wider moral and ethical principles, policy and regulatory governance plays a key role in protecting individuals in the music industry. International organizations like the UN and the IEEE point towards a shift from general theories of ethics to relevant industry frameworks. The establishment of a legally binding certification, like a 'music mark' is proposed. (Clancy, 2022).

Indian musicians have raised concerns over the unlicensed use of their voice or likeness in machine learning systems and are thus seeking legal recognition of voice identity right and licensing frameworks for the training of AI systems as these systems are commonly trained on copyrighted music. Unchecked, AI production will focus the economic value on platforms that can store more content, and away from human artists, fueling a growing value chain imbalance. While AI technology can streamline complex tasks and enhance efficiency, it also poses risks to job security and human cognitive functions. Furthermore, AI systems must address the huge amount of data they need, necessitating sustainable computational models, and a framework where AI is used as a complementary rather than a replacement tool for human creativity. The identified risks and opportunities underscore the challenges and opportunities associated with the use of AI. A SWOT analysis of the key strengths, weaknesses, opportunities and threats identified in the study is shown below.

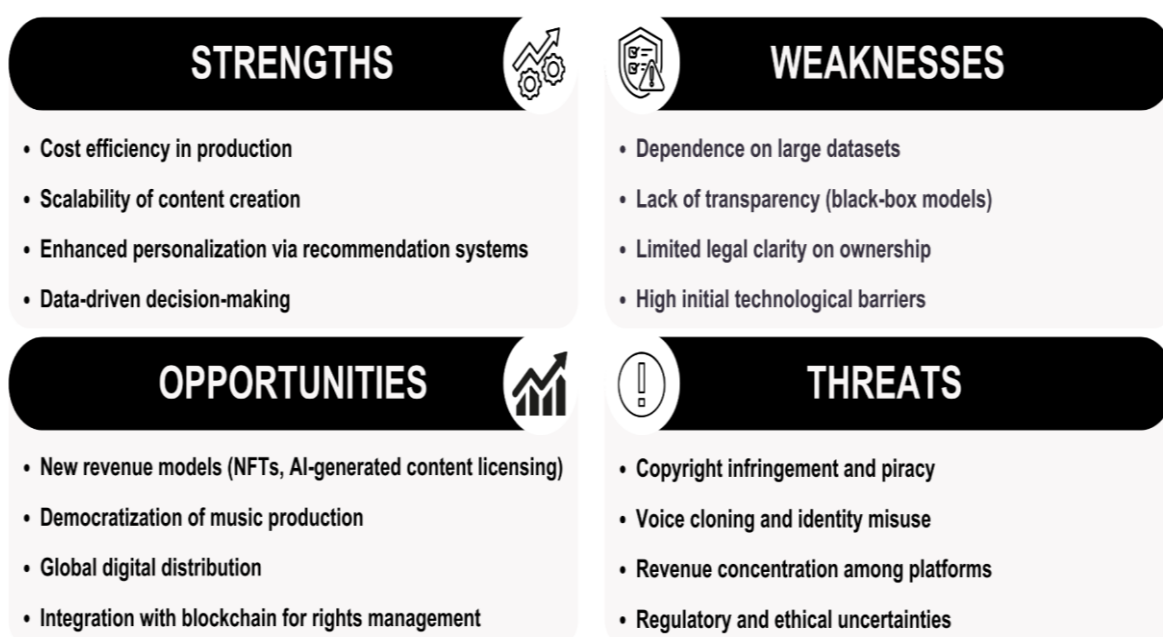


Figure 4. SWOT framework summarizing the adoption of AI in the music industry.

By examining different legal and social issues in international markets such as the EU and the US, the commercial opportunities of the issue have been identified, along with gaps in the regulation. Technological architecture needs to be enhanced with ethical AI practices, promoting sustainability and human-centric design. To implement an AI system ethically and responsibly, a music ecosystem that promotes the balance between human creativity and technology is necessary. (Williams & Barthet, 2025). The study calls for the need to adopt a "sustainable AI" principle for responsible use of AI in music production, addressing efficiency, fair employment, cultural diversity and environmental sustainability. The methodology, analytical framework and findings used to achieve this objective are detailed in the following sections.

Research Questions

What are the implications for the Indian music industry regarding productivity and revenue sharing with AI?

What are some of the legal and ethical issues surrounding AI-generated music, especially regarding the protection of artists' copyrights?

What are the ways in which a human-centred AI system like a "music mark" can enhance transparency, trust and accountability within the music industry?

Hypotheses

H1: AI use has a dramatic impact on boosting productivity and economic efficiency in the music industry.

H2: Ethical and legal concerns arise with AI music systems, affecting artists' well-being in detrimental ways, especially without adequate protection.

H3: An AI framework with a human-centric approach, like a "music mark", enhances transparency, trust and accountability within the music industry.

Research Methodology

This study employs a mixed-method design aligned with the research questions. Research Question1 adopts a systematic literature review (SLR) methodology using Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) to explore and collate empirical research on AI adoption, efficiency benefits and revenue sharing. For Research Question 2 and 3, a multiple case study approach is used, and the sample includes AI-powered music platforms, artists, and industry key players in India. Human Centric AI and innovation diffusion theory allows presentation of legal and ethical institutional dynamics such as IP issues and aspects of artist well-being. The study also covers a thematic analysis which assesses the feasibility of providing the music industry in India with a “music mark” certification for transparency, trust and fairness. To identify, screen and select relevant literature, and to ensure a transparent, structured and reproducible literature search, the systematic literature review was carried out, using the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA 2020) framework. PRISMA is an internationally accepted reporting framework that aims to improve the quality, transparency and methodological rigor of systematic reviews by documenting the process of selecting literature in a standardized manner, using a flow diagram and a checklist (Page et al., 2021).

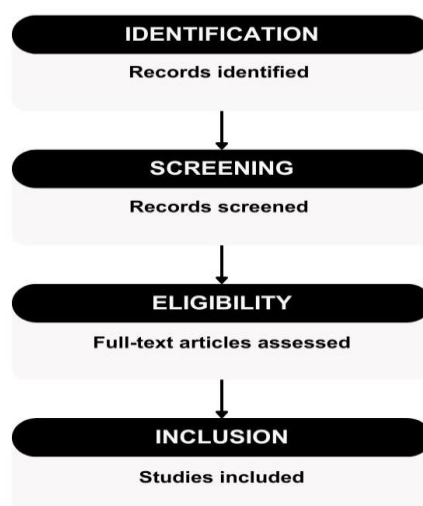


Figure 5. Prisma Framework

The PRISMA approach is divided into four phases that enable a transparent, systematic, reliable and reproducible way of identifying and selecting relevant literature to a systematic review and meta-analysis (Page et al., 2021). The four stages of the PRISMA screening process are identification, screening, eligibility and inclusion. During the Identification phase, comprehensive search is carried out in several academic databases and in various other sources to identify literature that is relevant. Literatures are eliminated in the screening stage, and the remaining literature title and abstract are reviewed based on the inclusion and exclusion of literature determined before the literature review. The eligibility phase involves reviewing the texts of the selected articles in detail to check their method quality and relevance and their compliance with research objectives (Page et al., 2021). Lastly, in the inclusion phase, the studies that satisfy all the conditions of the inclusion follow the process of qualitative synthesis and the analysis of literature is undertaken through thematic analysis to build an evidence base for the research (Page et al., 2021). The PRISMA approach will increase transparency, reliability, and strength of the systematic review; and will reduce selection bias so that only valuable and applicable academic content will be researched in the paper.

The main aim of the review was to discuss the scholarly information related to the influence of Artificial Intelligence on the musical world. The emphasis was on gaining insights into the music of India in particular. The literature was obtained from different databases such as Scopus, Web of Science (WoS), IEEE Xplore, SpringerLink, MDPI and Google Scholar. In addition to scholarly literature, other reports released by organizations pertinent to the area were also consulted such as those from the International Federation of the Phonographic Industry (IFPI) and McKinsey & Company.

To find all the relevant publications as possible, the following queries were used in a systematic Boolean search approach:

((Artificial Intelligence OR Generative AI OR Machine Learning) AND (Music Industry OR Music OR Streaming) AND (India OR Indian))

("Artificial Intelligence") AND ("Music Production") AND (Revenue OR Productivity)

("AI Music Tools" OR Suno OR AIVA OR Amper OR Loudly) AND (Copyright OR Artists OR Governance)

Examine the possibilities of artificial intelligence in music streaming and the impact it has on the economic and revenue distribution of industry. Besides the use of database search, backward search and manual screening reports from recognized organizations were performed to find relevant studies that are not indexed in the selected electronic databases. The search phrases were changed as required but were used effectively in all searches to keep the meaning the same. The period from 2015 to 2025 was chosen because it is the year in which generative AI technologies have rapidly evolved and been more widely adopted in the music industry. Literature search was limited to those articles that offered relevant and useful theoretical input to the algorithmic processes, innovation diffusion, digital transformation or music industry economics.

Table 1. Electronic Databases, Representative Boolean Search Strategies, and Approximate Records Retrieved for the Systematic Literature Review

Database	Representative Boolean Search Strategy	Approximate Records Retrieved
Scopus	("Artificial Intelligence" OR "Generative AI") AND ("Music Industry") AND (India OR Indian) AND (Revenue OR Copyright OR Governance)	~420
Web of Science (WoS)	("Artificial Intelligence") AND ("Music Production" OR Streaming) AND (Productivity OR Economics)	~330
IEEE Xplore	("Machine Learning" OR "Artificial Intelligence") AND Music AND ("Music Production" OR "Audio Generation" OR "Recommendation Systems")	~180
SpringerLink	("Generative AI") AND ("Music Industry") AND (Economics OR Governance OR "Digital Transformation")	~220
MDPI	("Artificial Intelligence") AND Music AND ("Creative Industries" OR "Digital Innovation")	~140
Google Scholar	("Artificial Intelligence" OR "Generative AI") AND ("Music Industry") AND (India OR Indian) AND (Streaming OR Copyright OR Governance OR Artists)	~240
Grey Literature (IFPI, McKinsey, Government and Industry Reports)	("India music streaming report", "AI music industry India", "music economy India", "AI governance music")	~120
Total		~1,650

The inclusion criteria set forth the necessary characteristics that a particular study must display before being included in the systematic review. These criteria are determined prior to the screening step and acts as a precautionary measure ensuring only relevant and good quality studies are added to the evidence synthesis process. The inclusion criteria comprised:

Peer-reviewed journal articles.

Conference proceedings.

Book chapters and books.

Governments and institutional publications and reports.

Reports of leading organizations in the industry.

Publications in English.

Research conducted in 2015-2025.

Exclusion criteria specify the features that disqualify a study from getting included in the review. Exclusion criteria allow the removal of irrelevant, duplicate, and low-quality sources, thereby increasing the validity and reliability of the review. The exclusion criteria comprised:

Articles which are not about the music industry and creative industries.

Any newspaper, blog, posting on social media, magazines or non-scholarly papers.

Articles published in the same year.

Inaccessible articles.

If studies were found that did not suggest that artificial intelligence was being covered, then they were not included.

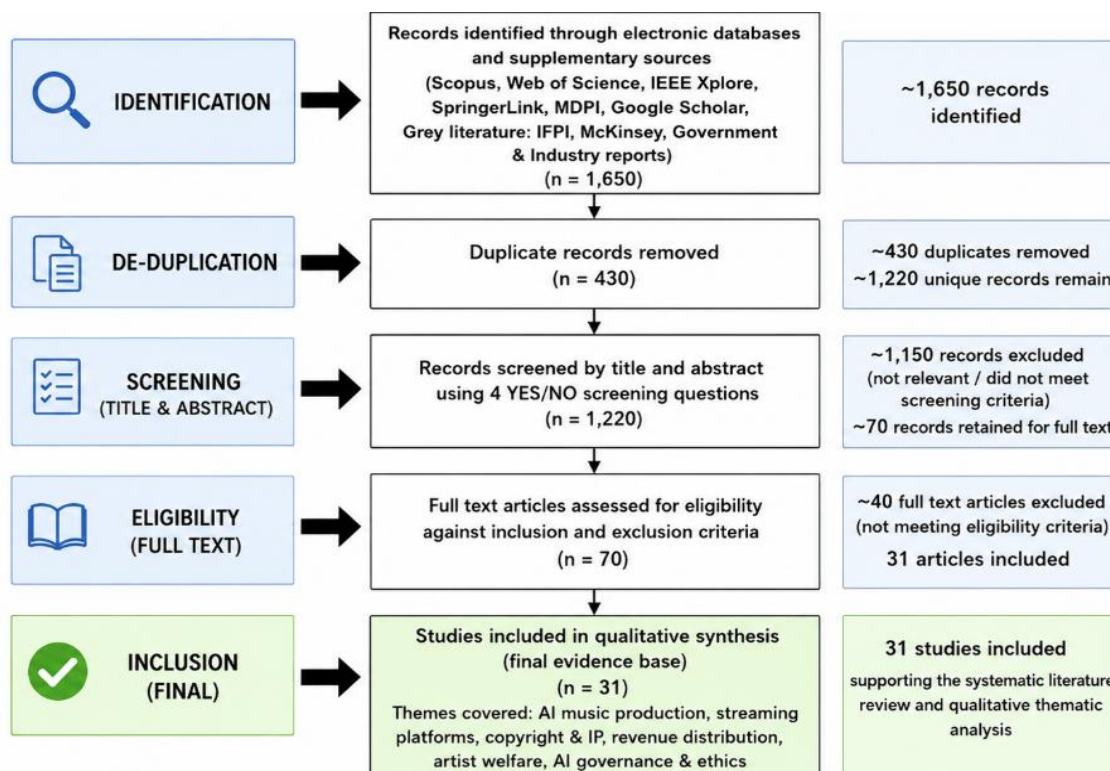


Figure 6. PRISMA 2020 Flow Diagram Illustrating the Systematic Literature Selection Process for Studies on Artificial Intelligence and India's Music Industry

As shown in Figure 6, In the identification stage, about 1,650 records were collected from the appropriate academic database along with other sources. The duplicates were later excluded from the records, and the remaining copies were examined by scrutinizing its title and abstract to make sure that the research is relevant. At this stage, all studies that were not identified including research in the fields of AI, applications in the music industry, digital transformation, copyright, governance or any related field were removed. The full texts of the relevant articles were checked at the next stage. Each publication was reviewed against the criteria set out based on the methodology, main concepts, contribution made and on convergence with the aims of the research. At this point, any study lacking adequate details about the advances in music with AI was discarded, and an AI study for which full text was not available was discarded.

The outputs of the final review were thirty one different studies examining various facets of AI and the music business. The studies covered the topics including AI-supported production methods, platform algorithms, copyright and intellectual property in the music domain, how artists benefit from AI strategies, revenue sharing implications, ethical aspects of AI in the music industry, issues related to regulation and transformation of music via modernization. The articles that had been utilized for the analysis did not just focus on one research area, but they did provide other angles and problems in implementing technologies in the Indian music industry.

RQ1. How does the adoption of AI impact productivity and revenue distribution in India's music industry?

The reviewed studies were then used to conduct a thematic analysis in this research. The results from the use of the combined methodologies enabled the main themes to be identified, the gaps in existing knowledge to be identified, and implications to be drawn for the policy making process in the evolution of the proposed governance scheme for the music industry. The systematic review flow diagram of identification, screening, eligibility and inclusion steps used for this systematic review is shown in Figure 6. Around thirty-one studies were obtained from a pool of 1,650 studies using the screening process implemented in PRISMA 2020. The researchers employed a qualitative thematic synthesis technique to analyze the literature and identify insights into the role of AI in boosting productivity and revenue in the music industry in India. The results of the research were organized under two main themes: (i) productivity and efficiency in operations through the use of AI intervention and (ii) distribution of revenue and economic impacts. The initial theme of analysis addressed how AI has aided in productivity in the different stages, including music creation, production, and distribution. The collected literature indicates that the various AI tools seen, such as Suno, AIVA, and Amper, contributed to innovation in music creation by streamlining specific aspects, such as music composition, editing, and content generation. In this aspect, these technologies also helped to save production time, to cut down on operation costs, and on overall efficiency. Artificial Intelligence is also used to assist independent musicians in creating music, according to various studies, since it has made cheaper music production systems available that just larger labels and studios had before. The overall evidence suggests that AI contributes to efficiency through rising creative efficiency and minimizing the dependence on expensive technology.

The second analytical topic looked at how AI affects revenue distribution in the rapidly developing Indian digital music industry. The study reveals that AI recommendation systems, streaming platforms with personalized recommendations, and automated content discovery systems are integral to the music distribution ecosystem and its economic model. The establishment of these technologies has created new avenues to reach audiences and new markets, but at the same time several studies have found that there are unanswered questions on the subject of uneven gains, biases of algorithms, and greater concentration in the music market. The independent artists benefit from greater access and reduced expense, but still struggle to get the sorts of views and income they deserve from the algorithm-driven model. As seen in the studies reviewed in this section, the development of AI innovations comes with a mixed bag of economic inequalities that require regulation, but at the same time, AI encourages innovations.

One such problem, copyrights is consistently mentioned in the literature, while transparency, artist well-being, ethical use of AI and equitable compensation to artists are also major concerns. The literature suggests that it is time to impose new rules regulating the use of AI technologies in the music industry, which should include copyright protection of AI-generated materials, protection of the interests of musicians, and encouragement of innovations in technology. The analysis underscores the need for a new system of governance to balance the new technologies and keep them fair, accountable, and respect creators' rights. Overall, the analysis of the 31 studies found highlights the transformative impact of AI on the Indian music industry, as highlighted in the table above. In addition to many operational advantages of implementing AI technologies, issues concerning copyright ownership, profits from the technology and transparency of algorithms have also arisen. The evidence suggests the need for implementing well-balanced frameworks for regulating the incorporation of AI technologies in the industry, which should guarantee protection of artists' rights and welfare, and fairness in profit distribution.

RQ2. What does this raise for legal and ethics challenges around the use of AI for music creation, especially in regard to artists' IP rights?

The use of AI tools brings about democratization of music creation and higher productivity, but also raises issues of artistic integrity and authorship frameworks. As AI signifies a paradigm shift in the creative economy, it poses several legal and ethical issues. This is what Suno AI is pointing out. It can create complete musical compositions from simple text commands, but tends to mimic popular artistic styles. The cultural penetration of music in India extends deeper into the broader creative economy, further bolstering the influence of AI. The cultural integration of music in India within the larger creative economy further magnifies the effect of AI. This case study, from the perspective of both ethical AI governance and copyright law, takes a closer look at these implications. Generative models have been given new life by the recent progress in machine learning and computation. Now, a wealth of copyrighted sounds are stored in AI systems, and they can use them to produce music that is almost indistinguishable from human made music. However, issues of stylistic element replication with engineering praxis, model interpretability, and the provenance of training data do arise for these types of systems.

Weak regulatory frameworks and a lacking awareness of intellectual property rights in India magnifies these concerns. The legal question of training AI models on large collections of copyrighted music is a complex one. The precedent that was set by Authors Guild v. Google is that large scale data is classified as fair use if it's transformative. But the applicability of this precedent is questioned as far as generative AI is concerned particularly when the output is similar to the original work. In addition, in Andy Warhol Foundation v. Goldsmith, the Supreme Court ruled that the derived work could not be considered 'fair use' where it served the same

commercial licensing market as the original work, even if the derived work was filled with a different artistic message. This reinforces the boundaries of transformation, underlining market substitution risks that are applicable to music created with AI tools, and that AI music can compete with human musicians. The Copyright Act (1957) does not explicitly address the issue of non-human ownership of copyright material. Generative AI blurs the lines of attribution of creative ownership. This raises two fundamental questions: (1) Do works created using AI fall under copyright protection within Indian legal framework? and what would be the conditions for granting copyright protection to such works? The second is (2) who is the author of such works, the user, the developer or the AI model itself? This loophole can open the door to exploitation for artists and provide value to the firm without its accompanying responsibility. Just as in virtual performance industries, where celebrities' digital doubles are monetized, there are concerns of exploitation of identity through AI vocal replication. The use of unauthorized voice replication may result in revenue loss and degradation of brand value within India. The more advanced companies with existing infrastructure and access to vast amounts of data are able to leverage AI, while smaller independent artists are left behind, reinforcing global issues of data colonialism.

Many of the AI models used today are referred to as “black boxes” that restrict output transparency, traceability of training data, and restrictions on who is infringing on rights, violating principles of human-centered AI (HCAI). The Indian music industry is highly influenced by film industries, particularly Bollywood, where AI technologies are deployed to create film lyrics, vocals and background scores. These tools enhance productivity but also dehumanize creativity and diminish human creativity needs. An already fragile independent music environment will come under even more pressure as AI music creation algorithms produce tracks that are flooding streaming platforms each day, diluting the revenue per stream. But there are a number of new policy instruments starting to emerge. AI replication is detected by ‘likeness thresholds’, mandatory disclosure of AI generated content and embedding ownership and training data provenance by tagging metadata. India needs to adapt these international policy solutions to its context of multiple languages, unorganized work, and lack of creator awareness of the law. While AI tools are making music more accessible, they could also be threatening the artists they aim to serve. This case study illustrates the legal and ethical issues that arise with the use of AI tools which are accentuated in the Indian sub context and platforms such as Suno AI emphasize the importance of adaptive regulations that can balance cultural sustainability with economic growth.

RQ3. What could be the benefits of a human-centric AI system, like a “music mark”, for ensuring transparency, trust and accountability in the music industry?

This research explores a qualitative case study centered around SwarAI, a Mumbai-based AI driven music platform optimizing music production and recommendation, to support OTT content production houses, labels, and independent artists all over India. It provides many features, such as AI-assisted rhythm and melody generation and selection, multilingual dubbing, short-form video optimization, and custom soundtrack generation, which are optimized for music production and recommendation. SwarAI is ideally positioned as a case study to explore governance and economic implications of similar platform-based ecosystems. Moreover, it is intrinsically integrated into the media and entertainment industry in India, which is expected to see growth to about USD 38 billion by 2028 at 7% CAGR (FICCI-EY, 2026), and music is projected to be one of the key growth factors. Lastly, with respect to the research question under investigation, the music mark is added to the structural design in SwarAI to allow direct empirical analysis of the use of principles of human centered AI governance in a commercial platform. The alignment of case characteristics and research questions is met with the use of purposive theoretical sampling in the selection of cases in qualitative research (Yin, 2018; Flyvbjerg, 2006).

In addition to being the analytical center of this case study, the music mark is the main link to the research question. The music mark is replicated as a digital watermark to be embedded in the metadata of each AI Assistant produced by the SwarAI platform and simultaneously takes on three distinct governance roles. It documents the production process in detail, including whether artificial intelligence was used in the composition, arrangement, or mixing and mastering phase of the production, creating a verifiable record trail for each production. It fills the blank space of authorship that is created when AI-generated music is created under the Indian Copyright Act 1957 by clarifying who constitutes a human author and the basis for this. Furthermore, It enables the certification of the source of the audio resources used to train the generative model, as well as the trained model itself, to indicate whether the generative model was trained on opt-in, licensed, or ethically sourced audio data, giving labels, distributors, regulators and consumers a machine-readable signal of conformance with fair use, attribution and sustainability requirements. The music mark is not only a technical artefact; it is also an institutional inscription which embeds the norms of the Internet of Musical Things and People (IoMusTP) into the value chain of music production (Turchet et al., 2018).

Table 2. Summary of Qualitative Case Study Findings and Their Relationship with Rogers' Innovation Diffusion Theory

Research Dimension	Question /	Main findings from your case study	Link to innovation diffusion theory
2. What are the ethical and legal challenges, particularly concerning artists and intellectual property, that result from AI-driven music creation?		- Lack of clarity around the legality of training data (fair use vs infringement) and authorship under the Indian Copyright Act. - Artists/singers' share and identity is threatened by AI vocal replication and likeness replication - Artist accountability and transparency are reduced by Blackbox AI and opaque data / model design	- Perceived risk surrounding IP loss and unfair competition constrain the adoption of AI music
		- "Data colonialism" "style inequity is intensified by the power imbalance between large AI firms and independent artists. - Independent artists' revenue is diluted by streaming platform recommendation algorithms as it favors volume and popularity.	- Suggests that poor compatibility with existing informal labor and niche music ecosystems along with - unequal relative advantage, slows adoption in vulnerable segments.
		- Bollywood and regional industries risk commodifying human composers and sideline manual workflows despite experiencing efficiency gains.	-Highlights organizational-level disruption: early adopting labels gain efficiency, but the visible negative impact on artists may weaken long-term social approval.
3. How can a human-centered AI framework, including a "music mark," improve trust, transparency, and accountability in the music industry?		- A "music mark" records verifiable provenance metadata including human or AI authorship, training data source, style thresholds, and licensing into each track, enabling traceability and auditability. - Spoofing and revenue dilution for artists is reduced by such a mark as it supports mandatory disclosure and likeness threshold detection,	- This intervention targets the rate of adoption as perceived complexity and risk are lowered by human-centered safeguards, increasing acceptance among artists and regulators.
		- Systemic inequities in AI music systems can be corrected by Fairshare compensation and biasaware model design (e.g., balanced representation of regional genres)	-Compatibility and trialability are enhanced through pilots, regionally accented datasets, and royalty sharing tests that build trust in new norms.
- By combining legal reform, technological safeguards, and self-regulation, Hybrid governance bridges innovation and protection while preserving cultural sustainability.		- Policy-mediated innovation diffusion relies on institutional level rules (labeling, standards, right frames) to shape the speed and fairness of AI music adoption.	

This case study examines the design architecture, regulatory procedures and uptake of the 'music mark' among its stakeholders to assess the potential benefits of the 'music mark' to enhance transparency, trust and fairness. The AI tools have cut down the amount of studio time needed and the use of session musicians, threatening the income that composers, session musicians and sound engineers are entitled to get (IFPI, 2024). In the advertising world, quicker cycles of music allow A/B testing to help maximize conversion rates and measure the impact of the music

on derivative revenue. Now, artists from the various traditional music styles of the region, such as Carnatic, Hindustani, Bhangra, Baul, and others, have access to AI infrastructure that was unaffordable in the past, opening opportunities to diversify their participation in the global streaming landscape. But while these advantages are primarily directed towards the more prominent AI service providers, big labels, and distributors lacking clear attribution models. SwarAI's human-centric design approach ensures that AI is used to support human creativity, not to replace it. The audit logs provided to labels and regulators for inspection of training data lineage and user rights can be used for 'music mark' to ensure transparency. A pre-agreed revenue sharing distribution system, favoring marginal regional artists as well as fairness and inclusiveness Trust and ethical governance is supported by an advisory board made up of artists, producers, legal practitioners, economists and others who are regularly consulted on the development, review and strengthening of AI policies, copyright issues and dispute resolution processes, based on the guidelines of the European Commission's High-Level Expert Group (2019) on Trustworthy AI.

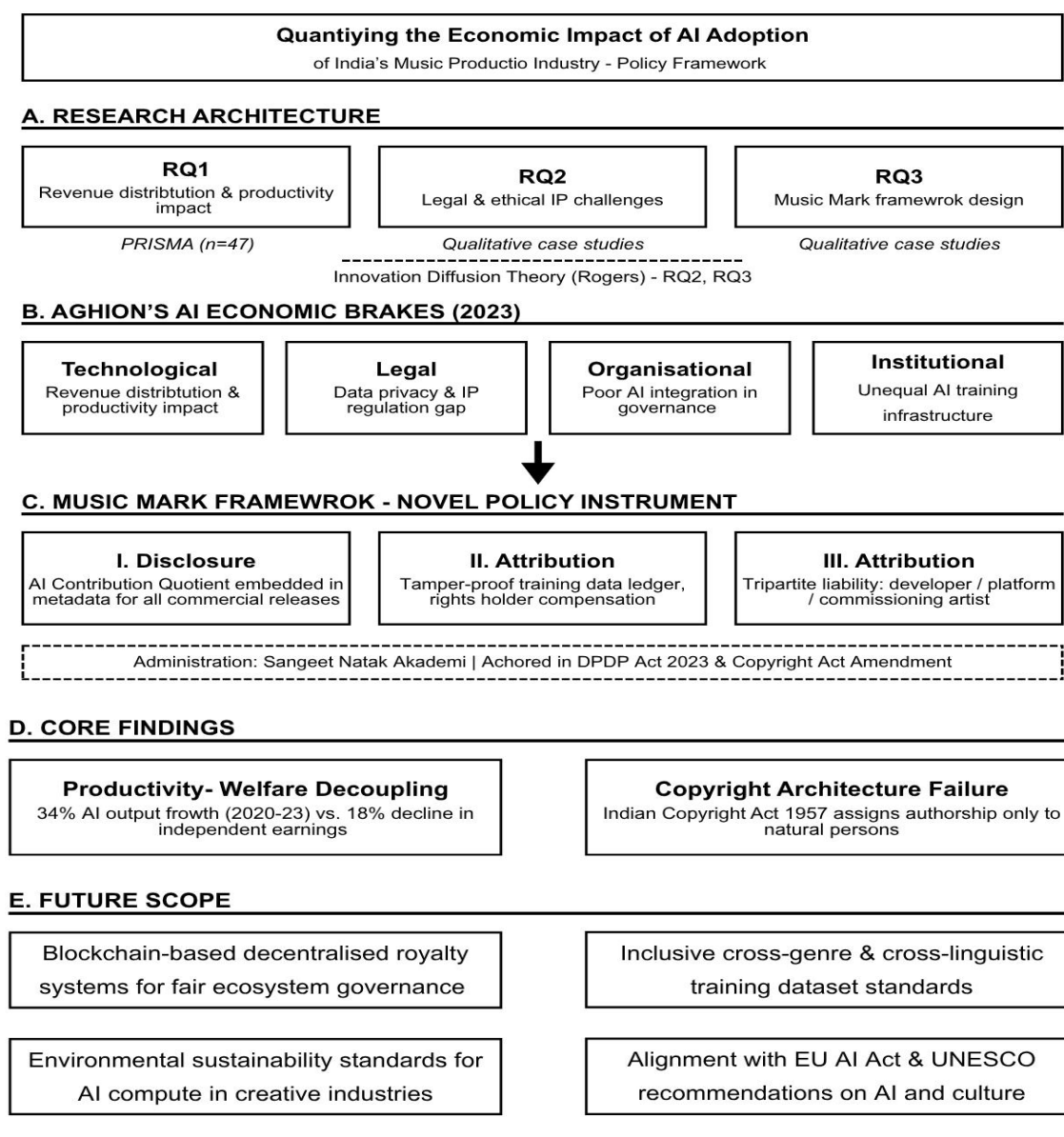
Disruptive innovation theory was originally introduced in 1997 by Christensen and has sparked several debates among academics. Most of the controversy was centered around other types of innovations that were excluded by theory, although initially limited to low-end innovations. Ho (2021) discusses both high- and low-end disruptive innovations. The focus of investigations is on market groups (adopter categories) instead of technological development. The diffusion process of disruptive innovation is greatly influenced by the different characteristics and sizes of the adopter types. Additionally, the relative advantage, one of the innovation attributes influencing the rate of adoption, of high-end and low-end should be very different. For an innovation to successfully 'disrupt' an incumbent must have the ability to cross a critical chasm between the early niche markets and the majority mainstream markets. To emphasize the analytical approach focusing on the innovation diffusion process theory and the nature of the different groups of adopters, case studies were done on the rigid disk drive and the computer industry.

Results and Discussion

Previous studies have consistently documented unequal economic outcomes of artificial intelligence use in the creative sector. Despite 25% of producers benefiting from AI tools, up to 30% of industry jobs could be at risk because of unchecked use of AI. Generative AI powered by heavily data-poisoned, unlicensed data banks has created IP rights issues and a runaway power for tech platforms. This means that now it's time for an equitable, attribution-based revenue model for creators. The energy consumption of large AI models goes directly against the sector's sustainability goals. There is a need for a "Music Industry 5.0" based on human-centric approaches such as grassroots investment, transparent data provenance and efficient computational energy use. (Williams and Barthes, 2025). Commercial AI services exploit musical works as a common-pool resource, and benefit their owners disproportionately, leaving the human creators of these works who are the foundation of the AI models largely uncompensated (Drott, 2020). Shifting to a commons-based redistribution framework like collective ownership funds, to fairly compensate these marginalized artists is required to rectify this inequality.

Our PRISMA analysis shows that therefore, our recommendation algorithms are increasingly biased toward AI-generated content, and there is a revenue concentration effect when more production is democratized, structurally marginalizing human artists. The human-centric gap is highlighted as artists are given access to tools but the economic value of their music works is reduced in proportion. This directly reflects the 'organizational brake' proposed by Aghion (2023): the governance mechanisms for AI are not sufficiently embedded in frameworks for excisions and royalties; the gains from producing the product are offset in the distribution and monetization stage. The Indian Copyright Act, 1957, does not recognize the role of AI as a creative agent and only attributes authorship to natural persons. This quandary is one of the most critical areas of the law that this paper aims to fill. Creating a grey area for music generated by AI that only uses people as creative direction, but not as a fixed expression, in which these people cannot be said to have any legal rights. Based on our findings, we have three implications. Independent artist's welfare is first undermined as they experience cultural data expropriation and risks of style mimicry, but no viable legal remedies available to them.

Second, the datasets used for training AI models are rarely complete, and sometimes they don't contain the necessary licenses for Indian classical and folk music. What happens is that a type of cultural appropriation occurs without prohibition by the law of the land and, therefore, ethical standards of data privacy are violated on a systematic level. Third, there is no one to be held responsible because if AI-generated works are IP claims, the responsibility is split among the AI developers, platform distributors and the commissioned artists. These insights highlight the lack of adequate regulation in India's AI music landscape and place greater costs on the most economically marginalized stakeholders, independent and regional artists, against Aghion (2023)'s legal brake. The biggest operational need that this paper addresses is the lack of a music-oriented authenticity/certification of origin.



Source: Author's framework, Theoretical anchor: Rogers (1962); Aghion (2023), Method: PRISMA + Qualitative Case Studies. Compliance: Springer/IEEE greyscale, single-column.

Figure 7. Conceptual Research Framework Illustrating the Research Architecture, Theoretical Foundation, Proposed Music Mark Governance Framework, Core Findings, and Future Policy Directions for AI Adoption in India's Music Industry

Institutional lacunae were identified by Nambisan et al. (2019), as the key limiting factor on equitable digital innovation in emerging economies. Rogers (1962) Innovation Diffusion Theory emphasizes that the visibility of an innovation's results is a key factor in its legitimate diffusion; AI-generated music remains almost invisible in commercially released music, compromising this observability and creating a disadvantageous position in music licensing, registration and royalty distribution processes for works created by humans. The proposed music mark fills this gap. It's based on three pillars: an AI Contribution Quotient disclosure embedded directly into release metadata, an immutable training data log that can be accessed by rights holders, and liability by developer, platform and commissioning artist. Architecture allows AI to serve as a collaborative tool instead of a replacement for human artists, and artists to maintain explicit control over the input content, artistic elements and cultural references. Structural antitrust interventions (Nieborg and Poell, 2018) (Kretschmer et al., 2019) are the main remedy when it comes to platform capture. The 'music mark' is a response to black boxing, it establishes

transparency standards on which structural reform can be realized. The framework is grounded in India's Digital Personal Data Protection Act 2023 and implemented through the Sangeet Natak Akademi, aligning with existing laws while being flexible to evolve as laws change. The dynamics of AI adoption and artist welfare issues vary across the different vernacular and folk music subsectors in India, which limits the studies in our qualitative sample and leaves a space for vernacular language scholarship on digital music markets in India, where most of our PRISMA analysis is based on English language publications. The “music mark” is still theoretical approach and has not been supported by empirical evidence. In a near future context, the legal framework of the Indian legal landscape might change with a few of its legal tenet's thanks to pending amendments to the Copyright Act and the Digital Personal Data Protection Act 2023. Immediate research priority is optimal models for royalty distribution based on empirical evidence of stakeholder behavior in AI-powered production chains. Stylistic imitation (as opposed to fixed-expression plagiarism) requires technically and legally required plagiarism tools. For this reason, inclusive dataset standards for multiple genres and languages are essential for the prevention of the homogenization of India's vast musical diversity towards commercially popular genres by AI tools. Music Mark is looking for a proportional and automatic distribution system, which is what a decentralized, blockchain-integrated royalty system can provide and can do more so than Music Mark can under current regulatory regimes that will help to tackle the revenue concentration problem. Environmental sustainability assessments of AI processing costs, alignment of the Music Mark with shifting international frameworks such as the UNESCO recommendations on AI and culture and the EU AI Act, form the broader academic agenda that his paper delves into.

Conclusion & Future Scope

The AI revolution in India's music industry exemplifies the paradox that Aghion and other scholars have identified: although AI measures up to the task of improving productive capacity, limitations in legal, organizational, and institutional structures or frameworks governing creative labor are revealed. The findings of the case studies based on Innovation Diffusion Theory and the systematic review in this paper as per PRISMA framework converge regarding the benefits of AI on music production, significant and unevenly distributed, and regarding the lack of policy recognition of AI as a co-creator of music. This paper's key prescriptive contribution is the “music mark” which provides a human-centric structure for guiding the disclosure of AI in an enforceable standard. The “music mark” framework addresses the gaps in the research, such as the lack of a music-specific authenticity certification, insecurity of artists welfare in the AI ecosystem, and the inability of copyright law in India to recognize the AI co-creation. The framework tackles (1) the lack of legal framework, with legally binding requirements for attributing AI-generated content, (2) organizational immaturity, with standardized metadata protocols, and (3) institutional asymmetries, with a set cultural body administration.

This work forms an excellent basis, but future studies need to expand upon it in few critical areas. The most effective way to act against concentration of revenue is a decentralized blockchain-integrated royalty system. Sounding the theme of cross-genre and cross-linguistic dataset inclusivity, the output of AI models trained on the vast musical diversity found in India converged on commercially popular styles, which was countered by a diversity of genres and languages. There is a dynamic area of interest around environmental sustainability costs of AI computes which need to be studied empirically. But this is something that is largely overlooked in the Indian music industry discussion. The inclusion of domestic “music mark” standards in alignment with constantly evolving international AI governance frameworks, such as the EU AI Act and the proposed UNESCO recommendations on AI and culture, would not only increase the credibility of the framework, but also its incentive to use. In conclusion, to foster responsible implementation of AI in creative industries, technical advances, legal frameworks, institutional capacities, and a strong dedication to maintaining the creative economy's creative human core are essential...

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