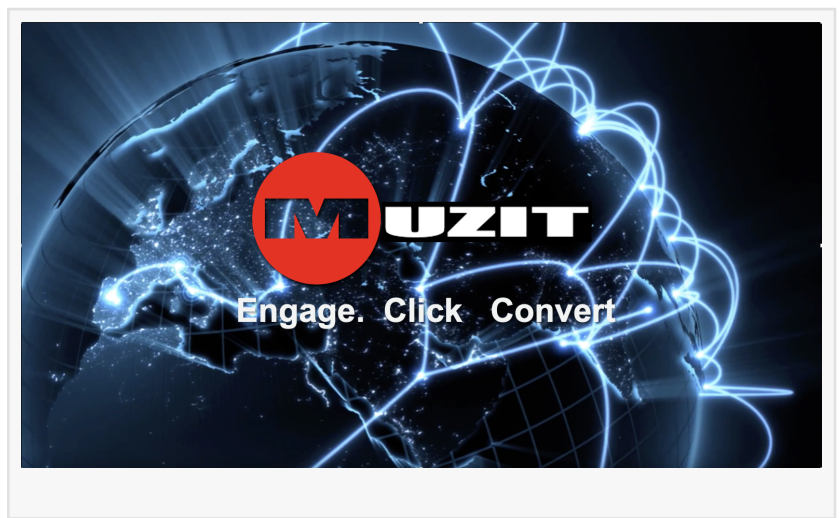


Muzit's TRACE Platform Steps Into the Spotlight as Supreme Court Ends ISP Based Piracy Enforcement

With the Cox v. Sony ruling reshaping enforcement models of the past, Muzit's data-driven super fan strategy offers a new path forward for rights holders.

LOS ANGELES, CA, UNITED STATES, April 3, 2026 /EINPresswire.com/ -- When the U.S. Supreme Court handed down its unanimous decision in Cox Communications, Inc. v. Sony Music Entertainment (No. 24-171, decided March 25, 2026), it didn't just close a case — it effectively ended a decades-long chapter in digital rights enforcement.



Under the ruling, internet service providers (ISPs) can no longer be held contributorily liable for the copyright infringement of their subscribers absent evidence that the ISP induced infringement or provided a service tailored to it. No longer can rights holders demand that ISPs terminate the accounts of suspected file sharers on that basis alone. The ruling narrows the legal framework that allowed copyright owners to rely on ISPs to help police piracy, and has prompted the industry to ask a broader question: What now?

For Tommy Funderburk, the musician-turned-CEO behind [Muzit](#), the answer has been sitting in plain sight all along. Rather than embracing a new, global community of fans, labels and studios chose to reject the world's largest fanbase, communicating with them only through punitive cease-and-desist notices and lawsuits. "What marketing person thinks suing hundreds of millions of potential customers is a good idea?" Funderburk said. "Sometimes facts are stubborn things. Maybe it's time to admit — these fans are hardcore consumers, the original Super Fans. Why not engage them and monetize their passion?"

It's a philosophy that is foundational to TRACE, Muzit's proprietary platform, built to monitor global sharing — not to punish users, but to convert them. Unlike traditional data suppliers, TRACE pulls in data from across the entire internet, granularly analyzes it, and helps artists,

labels, and marketers reach the fans most eager to engage. In a post-Cox landscape, the timing presents a notable opportunity.

From Lawsuits to Loyalty

Since the dawn of Napster, rights-holders have treated P2P users as the adversary. Fans who downloaded live bootlegs or early album leaks found themselves targeted by lawsuits rather than invited to shows. The Cox v. Sony decision significantly limits that kind of top-down deterrence as a legal strategy.

Multi-Grammy winners Jimmy Jam and Terry Lewis came to Muzit after their label failed to offer a credible marketing plan capable of promoting an album featuring superstar vocalists Usher, Babyface, Mary J. Blige, Mariah Carey, Boyz II Men, Toni Braxton, and more. Muzit identified 500,000 Toni Braxton fans and delivered them banner ads offering a free download of Jam & Lewis' new single featuring Toni Braxton. 178,000 of these P2P fans clicked on the ads, which took them to the official Jam & Lewis landing page where the fans entered their email address to access the song and purchase Jam & Lewis exclusive merch and new music. The campaign outperformed Google, Instagram, and Facebook marketing by multiples, demonstrating that P2P fans will engage and will purchase.

Muzit reimagines the same interactions once used in litigation into marketing signals. In one campaign for Sony artist David Gilmour, Muzit used their proprietary data to find 800,000 Pink Floyd fans in the Los Angeles area and messaged them directly, bringing them to official ticket and merchandise links. Instead of cease-and-desist notices, these fans received offers — and responded — with 48% of respondents going directly to Ticketmaster and Sony for tickets and music.

Sharing data that was once unknown or overlooked can now map demand across continents, highlighting markets that traditional streaming data currently misses.

Data Rewrites and Uncovers Value

Beyond touring and marketing, sharing data also resets how catalog value may be measured. Muzit's data has revealed that so-called "deep cuts" can outperform chart-toppers in demand across file-sharing networks. When the company studied Chicago's song catalog, the most downloaded material wasn't the radio-friendly singles from the 1980s — it was early '70s tracks that hardcore listeners still trade and collect. For investors and A&R teams, that kind of intelligence can uncover hidden value, enhancing music IP valuations.

Beyond the Music

While music remains the bedrock, Muzit's dataset exposes other verticals in film, TV, games, media/books, and software. Peer-to-peer activity paints a full-spectrum profile of the consumer's

interests, reaching beyond playlists and into potential purchasing habits. Muzit sees that as fertile ground for the next wave of entertainment marketing and content monetization.

The Post-Enforcement Future

With the Supreme Court's ruling in *Cox Communications, Inc. v. Sony Music Entertainment*, No. 24-171 (U.S. Mar. 25, 2026), the message to rights-holders is clear: fan engagement is now the responsibility of rights-holders themselves. The legal infrastructure that once underpinned ISP-based piracy enforcement has been significantly curtailed, but the audience it once targeted will be around for a long time to come.

In the void, Muzit's TRACE platform has emerged as a blueprint for a new approach: moving from enforcement to engagement, from punishment to participation. As Tommy Funderburk says, "What if file sharing wasn't as evil as it was purported to be — but was a giant missed opportunity to engage hundreds of millions of new fans?"

For more information, please book time [here to talk to a human](#) or email info@muzit.com.

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