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Legal Framework on Copyright in India and Its Challenges

Rachana Wadhera and Ramesh Kumar†
Lovely Professional University, Punjab – 144 411, India

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The study critically evaluates the effectiveness of copyright enforcement in India under the Copyright Act, 1957 through a analytical and doctrinal approach. Drawing on regulatory governance theory and compliance frameworks, the study examines the relationship between (i) strength of legal provisions and institutional capacity (independent variables) and (ii) enforcement outcomes, conviction rates, and compliance behaviour (dependent variables). Using longitudinal data (2015-2024), stakeholder surveys (n=150), chi-square analysis, and Pearson correlation, the study finds that although India possesses a normatively robust copyright regime aligned with international standards, enforcement outcomes remain weak due to judicial delays, institutional constraints, and digital market incentives. Correlation results indicate only moderate-to-weak associations between statutory strength and enforcement outcomes, suggesting structural governance gaps. The findings demonstrate that enforcement failure is not legislative but institutional. The study contributes to law-and-development scholarship by explaining the "strong law-weak enforcement" paradox in emerging economies and offers prioritised policy recommendations grounded in administrative feasibility.

Keywords: Law, India, Copyright Act 1957, Enforcement Mechanisms, Intellectual Property, Digital Piracy, Judicial Pronouncements

The current importance of knowledge in the modern world, the concept of intellectual property rights (IPR) has emerged as a major instrument of promoting creativity, innovation and economic development.[1] Among various other forms of intellectual property, the copyright is unique in the sense that it safeguards the manner in which ideas are articulated in books, art, music and digital works. This inspires the creators to make new production and it fosters culture. As the country with a long history of culture and the growing number of industries that are creative, India understands the necessity of copyright protection.[2] India in its part has put in place a good legal framework in the shape of a Copyright Act of 1957 that has been updated on different occasions as the times and circumstances have changed to the international standards. The Indian law is meant to protect the rights of the creators besides ensuring that knowledge is also shared with the people. It deals with a broad domain of works such as books, plays, songs, movies, sound recordings and new digital works. The Act provides specific details of the rights of the individual to the authors, performers and producers, exceptions, restrictions and the means of addressing infringements. Even with these laws however, copyright is not very easily enforced in India. The fast growth of online platforms, digital piracy, and bootlegging and transfers of copyrighted materials are a major concern to the creative industry. Moreover, since the majority of them are not familiar with copyright laws, cases can be protracted and convoluted, hence, slowing down dispute proceedings. The interaction between copyright laws in India and those in the rest of the world such as the Berne Convention and the treaties signed by the World Intellectual Property Organization (WIPO) makes the process of adhering and enforcement of the rules quite complex. The paper closely examines the copyright law in India, the reality of the issues being experienced with the implementation of the copyright laws as well as how the protection can be enhanced without undermining creativity and innovation. The purpose is to understand how India can enhance its copyright laws to be in line with the current technology and the social changes along with the economic changes.

The intellectual property rights that include copyright are highly important in safeguarding the concepts of individuals and organizations that have the tendency to innovate. It grants rights to the producers, film directors and creators, performers and authors of the digital works. These rights enable them

†Corresponding author: Email: jmsdrrameshkumar@gmail.com

to regulate the distribution, reproduction, or the modification or the open publication of its work.[3] The copyright act of 1957 has been the significant act in India which assists in the safeguarding of the various types of creative work such as books, art, music, movies and sound recordings. However, this law has been expanded in the course of years to meet the recent technologies, digital platforms and global regulation. This shows that creativity and innovation is constantly developing in India. It has creative industries that make up the economy of the country such as movies, music, publishing and software. The protection of copyright is an incentive to creators and contributes to the culture and economy development. However, the challenges faced by enforcing copyright have been introduced by the internet and new technologies and social media. Online theft, duplication and distribution of authorship material without permission harms content makers and brings legal and technical problems.[4] Additionally, the copyright laws are poorly enlightened among most people and the justice systems are also quite sluggish when handling the cases. The copyright protection at the global level, including Berne Convention and WIPO Copyright Treaty, and the domestic legislation in India complicates copyright protection in India even further. This paper closely analyses the legal framework covering the copyright law in India and determines the real-life challenges on its enforcement and the ways of advancing the protection of those creators but not to deprive individuals of access to information. It is in part to understand the working out of the copyright in the digitalized world and to a great extent to the effectiveness of the copyright in this context that this study will attempt to analyse the laws and the challenges.

Copyright laws in India are majorly founded on Copyright Act, 1957. The law unites and revises the regulations concerning copyright providing the creators with the opportunity to exercise control over their work over some period of time. This law has been modified on various occasions since the year 1994 in particular, 1999 and 2012 to match up with new technology, digital contents and international agreements.[5] A wide range of creative works are subject to the Act, including: books, articles, computer programs, plays, dances, songs, paintings, sculptures, photographs, buildings, movies and recorded music. There are two broad categories of rights of creators under this law, namely economic rights and moral rights. Economic rights allow them to regulate the duplication, modification, sale, renting, performance, or demonstration of their work to the audience in order to get money. Moral rights enable them to be acknowledged as the creator as well as prevent the alteration of their work in such a manner that may harm their fame. The age of the law protecting a work normally includes the author as well as sixty years, however, this may vary according to the genre of work. The law also contains certain exceptions to ensure that individuals are able to use the copyrighted material in such a way that is fair such as; personal use, criticism, reporting news, educating and researching. Copyrighted material can also be used by libraries, archives and courts under some specified conditions. India is a member of global treaties such as the Berne Convention and WIPO Copyright Treaty that established minimum standards in protecting copyright and assist in ensuring that the laws of the country are on par with international standards.[6] These are laws which aid in protecting creators, offers some support to new ideas and encourages cultural and economic development, as the nation tries to grapple with the issues of digital technology and global interconnectivity.

The reason why this study is necessary is that copyrights control is gradually becoming more and more applicable in the process of promoting creativity, innovation and cultural growth in India.[7] The copyright laws are enforced with big problems even though a complete legal scheme of the Copyright Act of 1957 has been provided. These problems include such factors as digital piracy, unauthorized copying, ignorance among masses and slow judicial system.[8] The high rate of growth of the digital platform and social media has made it difficult to perform the creative work, which proves the failure of the current legal system. Furthermore, India has to follow the global conventions like Berne Convention and the WIPO Copyright Treaty and, thus, should have the capacity to follow the international standards. The research question is to examine the functionality of the law system, define the real issues with the application of the copyright, and reflect on the possible changes.[9] The objective is to understand better the copyright laws and their application in the promotion of innovation along with ensuring that the creative works are accessible by the society.[10]

Research methodology provides a systematic framework through which academic inquiry is

conducted to ensure reliability, validity, and analytical clarity. The present study analyses the functioning of copyright law in India with particular emphasis on enforcement outcomes and institutional performance. While copyright scholarship in India has traditionally relied on doctrinal legal analysis, such approaches remain limited in assessing whether legal provisions produce measurable enforcement outcomes. Regulatory governance theory emphasises that legal effectiveness must be evaluated through observable institutional performance indicators such as enforcement activity, judicial efficiency, and compliance behaviour. Accordingly, a quantitative analytical framework is adopted to empirically test whether statutory strength translates into enforcement effectiveness. Statistical analysis enables systematic evaluation of longitudinal enforcement trends and stakeholder perceptions, thereby moving beyond descriptive legal narration toward evidence-based assessment of governance capacity. This approach enhances transparency, replicability, and analytical rigor within socio-legal research.

As illustrated in Fig. 1, the conceptual model explains copyright enforcement in India as a sequential and interrelated institutional process rather than a purely legal phenomenon. Drawing on regulatory governance theory, the framework conceptualises enforcement outcomes as the result of multiple governance stages beginning with the strength of legal provisions, which establish the formal framework of rights, responsibilities, and penalties. However, statutory strength alone does not ensure effectiveness;

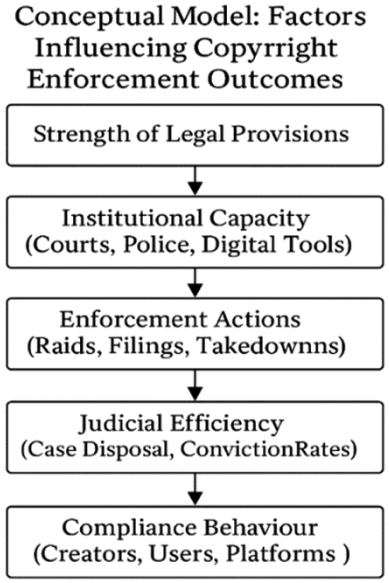


Fig. 1 — Conceptual model

its practical impact depends on the institutional capacity of enforcement agencies, including courts, police authorities, and digital monitoring mechanisms, which determine the extent to which law can be operationalised in practice. Institutional capacity directly shapes enforcement actions such as raids, legal filings, and online takedowns, representing the system's practical response to infringement. The effectiveness of these enforcement measures subsequently influences judicial efficiency, reflected in case disposal rates and conviction outcomes, where delays or backlogs weaken deterrence credibility. Consistent with compliance theory, predictable enforcement and credible sanctions enhance voluntary adherence among creators, users, and digital platforms, whereas enforcement uncertainty encourages continued infringement. The model therefore interprets enforcement failure not as legislative inadequacy but as a governance coordination problem within enforcement institutions, highlighting that copyright enforcement is cumulative in nature and that weaknesses at any stage of the institutional chain can undermine overall outcomes.

This study adopts a mixed-method empirical design combining doctrinal legal analysis with quantitative trend analysis (2015–2024) and stakeholder perception assessment (n=150). The design enables triangulation between statutory strength and real-world enforcement outcomes.

The independent variable "Strength of Legal Provisions" is measured through statutory scope, amendment frequency, and penalty provisions under the Copyright Act. Institutional capacity is proxied by enforcement raids, judicial infrastructure, and digital takedown activity. Dependent variables include conviction rates, pending case ratios, and stakeholder compliance perception scores.

Independent Variables:
(i) Strength of Legal Provisions
(ii) Institutional Capacity Indicators

Dependent Variables:
(i) Conviction Rate
(ii) Case Disposal Rate
(iii) Compliance Perception
(iv) Infringement Trends
(v) Data Sources

The research is based mainly on secondary data, which is cross checked with several sources of institutions:

Government databases

(i) Ministry of Commerce & Industry
(ii) Department for Promotion of Industry and Internal Trade (DPIIT)
(iii) National Crime Records Bureau (NCRB)
(iv) Intellectual Property India – Annual Reports

Judicial Data

(i) High Court and Supreme Court copyright judgements
(ii) e-Courts and District Court case records
(iii) Published case commentaries

Industry and Digital Piracy Reports

(i) NASSCOM software piracy audits
(ii) BSA Global Software Survey
(iii) WIPO enforcement reports

Academic Studies

(iv) Peer-reviewed articles, law reviews, and policy studies (as cited).

All data were cross validated through a source triangulation, whereby the government statistics, industry reports and academic records were compared to guarantee accuracy.

A structured questionnaire was used to analyse stakeholder perceptions which were collected in form of a questionnaire that was given to:

- **75 lawyers** specialising in IPR litigation
- **75 creators** (authors, filmmakers, musicians, designers)

Sampling technique: Relevant purposive sampling on the copyright controversies.

Inclusion criteria: At least 3 years' experience in copyright related work.

Exclusion criteria: Stakeholders not directly involved with the enforcement activities.

The data have been obtained in the official databases of 2015-2024. The surveys on stakeholders were conducted online. Judicial data were made clean, coded, and categorized by:

- Case type (civil/criminal)
- Case status (pending/decided)
- Relief granted
- Type of content infringed

Data Analysis Techniques used are follows:-

- **Descriptive statistics:** Frequencies, percentages, trendlines
- **Chi-square tests:** Differences between effective vs. ineffective perceptions
- **Pearson correlation:** Association between enforcement variables
- **Validation:** Reliability of stakeholder responses tested through Cronbach's $\alpha = 0.81$

All the data were publicly accessed; the responses of the primary stakeholders were anonymised. No personal identifiers were gathered.

The study relies on aggregated national-level data, which may obscure regional disparities in enforcement. Correlation analysis does not establish causation but identifies associations between governance indicators. Stakeholder surveys may contain perception bias despite reliability validation (Cronbach's $\alpha = 0.81$).

The copyright law in India is mainly based on the Copyright Act of 1957 and its later changes. Its main goal is to protect creators' rights while also making sure the public can access knowledge. However, even though the law seems complete on paper, it has trouble being enforced properly. The fast growth of digital technology, more people using the internet, and widespread online piracy have made it harder for copyright protection to work well. Despite the existence of laws and court solutions, the system is often problematic due to the inability to rush through the court systems, absence of special tools and resources, insufficient knowledge among the individuals involved and varying degrees of rule-following within different industries and regions. Cases of infringement, judicial rulings and the extent to which the law is being adhered to indicate that there is an increasing disconnect between what should be done under the copyright system and what is happening in actual practice. Such disparity is detrimental to the rights of writers, artists and inventors as well as influencing the capacity of India to meet the international standards on intellectual property. One should take a close look at the legal system and verify its adherence and identify the means of addressing the issues that prevent the copyright law to do its job.

This paper is aimed at scrutinizing closely the legal system regarding the copyright in India particularly the Copyright Act, 1957 and the modifications that have been made to it with time. This review is undertaken to determine the extent, to which the present laws are managing contemporary concerns. Some of the numbers which will be examined in the study include cases of infringement, court rulings and compliance with the rules. On the basis of this information, the study will provide clear and based-on-data insights concerning the effectiveness of the existing laws. It also seeks to establish the key issues

that are hindering the effectiveness of copyright laws in India particularly with the new technologies and internet piracy. According to these findings, the research will propose some helpful recommendations to enhance the copyright laws. Finally, the research will contribute to the intellectual property rights debate and present a considerate idea and recommendations that will help safeguard intellectual and make the enforcement of copyright promotion and efficient in India.

The history of copyright legislation in India has received a lot of discussion among scholars, with a common theme that there are issues of conflict between the development and enforcement of this legislation. Singh (2020) highlights that despite the ongoing revisions of the Copyright Act of 1957 to keep pace with the colonial legacies, international conventions and demands in the digital age, enforcement has been one of the weak aspects. Mathur (2022) strengthens this theme by stating that the digital copyright regime in India, in spite of the regular reforms, is having a hard time keeping up with the accelerated technological advancements, including OTTs, social media proliferation, and international digital piracy. The two authors show that modernisation of the law has failed to deliver effective control on online infringement.

Comparative studies of the effect of global forces on Indian law on copyright also indicate the major structural constraints. As Singh and Barman (2021) demonstrate, global agreements such as the Berne Convention and TRIPS have influenced India laws to a substantial extent, but at the same time, they observe that social-economic demands at the local level water down the use of global standards. On the same note, Monika and Malik (2022) emphasize that, despite the shift in the copyright regime of India towards a more open and inclusive model of protection of a broad range of creative output, the lack of awareness among its citizens and the ineffective enforcement mechanisms against the system still exists, thus killing the effectiveness of the copyright system. Ramaswamy (2025) also places copyright in the general context of intellectual property rights, revealing that although the IP reforms in India are progressive in theory, the lack of compliance and efficiency in the courts is not sufficient to prevent infringement. While prior scholarship recognises enforcement weaknesses, it fails to empirically test the relationship between statutory reform and enforcement outcomes. Existing literature assumes enforcement failure but does not statistically evaluate institutional performance over time. This study advances scholarship by empirically testing the enforcement–compliance linkage within a governance framework.

The most prominent trend in the examined literature is that Indian copyright law is normatively sound but operationally weak. The reviewed scholars collectively agree that, despite continuous legislative reforms and alignment with international intellectual property standards, India continues to face deep-rooted enforcement challenges, including judicial delays, inadequate technological infrastructure, limited public awareness, and the growing prevalence of digital piracy. Although existing studies provide valuable doctrinal and historical insights, much of the scholarship remains descriptive in nature and does not quantitatively assess enforcement performance over time or incorporate stakeholder-based evaluation of implementation gaps. Most prior research assumes enforcement failure based on legal observation rather than empirically examining institutional outcomes such as infringement trends, conviction rates, and compliance behaviour across creative industries. Furthermore, limited attention has been given to the role of digital platforms and governance capacity in shaping enforcement effectiveness. Existing scholarship therefore largely treats enforcement failure as an assumed outcome derived from doctrinal analysis. However, few studies empirically evaluate whether institutional indicators statistically correspond with enforcement performance over time. By integrating regulatory governance theory with quantitative evidence, the present study moves beyond normative critique toward empirical validation, thereby situating Indian copyright enforcement within broader comparative law-and-development discussions and addressing an important gap in socio-legal research.

Although there has been substantial research on how the copyright law in India has evolved with time, revised by the laws, and changed to suit the digital world, essential issues to be taken into consideration have not been adequately addressed. Most studies, such as those by Singh (2020), Mathur (2022), Singh and Barman (2021), Monika and Malik (2022), and Ramaswamy (2025), have primarily addressed the development of copyright laws, their alignment with international agreements and the issues related to

enforcing and adhering to these laws. These studies offer helpful historical, comparative, and digital views, but they mostly focus on describing and explaining ideas rather than looking at real-world results. For example, there isn't much research that uses numbers to assess how well copyright enforcement is working today, such as how often infringement cases happen, how quickly courts handle them, how often people are convicted, or how well different organizations are stopping piracy and digital rule-breaking. Even though digital copyright issues are known, not many studies deeply examine how new technologies, illegal copying across borders, and the responsibility of online platforms affect how copyright is enforced. Also, views from different people involved, how they follow the rules, and the economic and social effects of copyright violations are not well studied. This leaves a big gap in understanding how real-life legal rules affect people and businesses. Because of this, there is a strong need for a study that combines looking at the history, laws, and digital aspects of copyright with real data and analysis of how enforcement actually works. This would help give a full picture of the strengths, weaknesses, and areas that need improvement in India's copyright system.

This study is grounded in Regulatory Governance Theory, Compliance Theory, and Law and Development scholarship. Regulatory governance theory argues that the effectiveness of a legal system depends not only on statutory strength but also on institutional capacity, monitoring mechanisms, and enforcement credibility. Compliance theory further suggests that individuals and organisations comply with law when enforcement is predictable, swift, and proportionate.

In developing economies, a common paradox identified in law-and-development literature is the "strong law-weak enforcement equilibrium," where formal legal provisions exist but institutional weaknesses limit their practical impact. This study applies that theoretical lens to copyright enforcement in India.

To avoid conceptual ambiguity, the study defines:

- Strength of Legal Provisions: The comprehensiveness, clarity, and penalty structure of statutory copyright rules.
- Institutional Capacity: Availability of judicial infrastructure, enforcement agencies, technological tools, and trained personnel.
- Enforcement Activity: Raids, prosecutions, website takedowns, and case filings.
- Judicial Efficiency: Case disposal rates and conviction percentages.
- Compliance Behaviour: Observable reduction in infringement and stakeholder perception of deterrence.

The study proposes a sequential governance model shown in Fig. 2. Weakness at any stage reduces overall enforcement effectiveness.

This paper examines the entire law regime that governs copyright in India. It primarily dwells on Copyright Act, 1957 and the amendments that have been done to the Act over the years. It will also examine the interpretation of the law by the courts, enforcement of copyright and statistics of the cases in which copyright is violated, court decisions and compliance with the law by the people. This assists in providing a clear picture of the workings of the law in the real world. The research also conceptualizes the Indian copyright legislation within the larger context of international regulations such as TRIPS, WIPO treaties and global standards. The main importance of this research is that there is a huge chasm between the good laws on paper and their practical implementation in a proper manner. Copyright is highly valued by the creativity industries, digital platforms, and knowledge-based economies, yet it is not well safeguarded most of the time due to such problems as piracy, lengthy court proceedings, and the lack of awareness. Lawyers, government officials, law enforcement and business people seeking to



Fig. 2 — Governance model

improve copyright protection through this research will find the findings of this study relevant because it will analyse their experiences in copyright enforcement and the shortcomings of the system. This is especially urgent today, as technology is changing fast, internet sources are becoming larger and the markets are globalizing. These changes are redefining the establishment and infringement of copyright and the work is thus a very timely and a very essential resource in the improvement of the laws, the court practice and policies of enforcing copyright in India.

This essay discusses the copyright legislation in India and more specifically the Copyright Act of 1957 and its amendments since the years. It also painstakingly analyses the laws within the Act, how the courts have interpreted them and how they are applied by the court and the government agencies. Did it violate copyright, case violations and compliance with the rules by the individuals in the real life is also analysed by the research which gives one a simple cut out of the effectiveness of the law in the real cases. Although the major subject under focus in the study is the legal system of India, it also draws the connection between Indian copyright law with international treaties like TRIPS, WIPO treaties and how other countries treat copyright.

The significance of this research is that it would help in resolving the gaps between the exorbitant copyright laws and the reality of the same in India. Copyright plays a critical role in keeping alive, creative industries, the digital platform, and the economies based on knowledge. However, these laws are difficult to implement due to the existence of such problems as piracy, slow judicial processes, and unawareness among people. The discussion will be a review of those areas where enforcement is being realized in practice, areas where the system is not working and provide a clearer picture of what is and what is not working in the Indian copyright system. It will render this study helpful to legal professionals, agencies that may be involved in the formulation of policies, law enforcement bodies and the market players that would wish to enhance the manner of adherence to and protection of copyright.

This article is especially important in modern times when the technology changed the manner in which copyrights are produced, shared and compromised. As the number of individuals duplicating content on the internet increases, markets grow interrelated, therefore, India needs to revise its copyright laws and enhance the efficiency of copyright enforcement. This study takes a very close examination of the existing laws, their effectiveness in their execution, and the issues that arise. It is providing effective information which can be used to reform laws, the way courts operate, and government policies to make copyright protection more effective in India.

International Perspective

India can learn helpful tips about the management of copyright law practiced in other countries. The protection of creative work is handled differently in each country and enforcement issues are addressed in different ways. Copyright Act of 1976 and DMCA of 1998 are some of the powerful laws against counterfeiting of digital content in the United States that provide fair use, yet attending court remains costly and complex. European Union has attempted to establish a standard with legislations such as the Copyright Directive (2001) and the Digital Single Market Directive (2019) making attempts to stay in touch with emerging technology whilst ensuring creators are safeguarded and people have access to the content. In the recent times in 2020, China also changed and made stricter penalties and protection, demonstrating that the enforcement is important, although the problem of piracy still exists. Japan is a mixture of a preservation and digital culture, yet it is based on a complex system of licenses. The Copyright Modernization Act (2012) of Canada demonstrates the aspect of equity between the rights of the creators and the rights of the users. Australia has resorted to blocking web sites in order to curb online piracy and South Africa has concentrated in availing educational materials in order to facilitate the objectives of development. All these serve as valuable lessons to India on how to implement copyright, adjust to digital transformation, control fair use and strike a balance between the right of the creators and the rights of people to access. Such are the lessons that can assist India to enhance its copyright system in the era of digital world.

India

The copyright regulations in India are founded primarily on the rules of the Copyright Act 1957 that has been revised with time, with the latest changes made in the year 2012. This legislation shields various forms of creative works such as books, art, music, movies and digital content. It encompasses a very broad creative

expression. Despite this, the law though broad has not been applied in the right manner in reality. The issue is that the enforcement of the law is not sufficient and there are various problems such as piracy, slowness in the courtroom, and lack of awareness among the people concerned. Such issues render the legislation inefficient in defending rights of creators. In the case of India, the primary challenge does not lay in making new legislations, instead, it is the enhancement of the way the law is enforced, acceleration of court processes and revising the law in order to deal with the digital world. This would assist in transforming rules of law into effective protection and creation of a just and innovative atmosphere of creativity.

United States

The copyright law in the United States is predominantly founded on the Copyright Act of 1976. In 1998, this was revised with the Digital Millennium Copyright Act (DMCA) that facilitated the protection of digital contents with the advancement in technology. The U.S. system is distinguished by high level of enforcement, particularly in regard to digital content. It is also home to the fair use rule which assists in the balancing of the rights of creators and the rights of the people to access and share content in order to learn and be creative. Nevertheless, there are certain issues. Litigation is a messy and expensive affair and the definition of fair use can be difficult and varies with the case and thus, leads to confusion. Despite these issues, the U.S. system will be able to provide valuable insights to India and in particular help them in combating online piracy by increasing efforts and in developing a rule of fair use that can be effective in the world of digital technology by balancing protection against innovation.

European Union

Important laws such as the Copyright Directive of 2001 and the Digital Single Market Directive of 2019 have influenced copyright rules in the European Union. These acts have been developed to revise the copyright laws in the digital era. They intended to harmonize the rules on copyright in all EU countries hence there is a more harmonized system across EU countries. The other goal they wanted was to find a reasonable balance between safeguarding creators and ensuring the accessibility of digital content to people. The EU paradigm is effective since it attempts to establish standardized norms and keep pace with the new technology, particularly in the case of the online platform and the distribution of digital content. Nevertheless, the EU countries implement these rules in different ways, which results in the disparity between the level of their adherence and enforcement. This may undermine the overall effects of the existence of shared rules. To India, the experience of EU demonstrates the importance of periodically updating the policies and the necessity of the effort to make legal rules similar across the regions. This assists in promoting creativity, innovation and open access to information by the people.

China

The Copyright Law in China was last revised in 2020, and it became more convenient to defend the creative works and provide more severe penalties in case of violating the law. This implies that the government has tried to strengthen protection of intellectual property. However, with such reforms, it is not easy to bring the law into force. The inability to record actual outcomes is complicated by such issues as the high levels of piracy or unequal application of courts. The practice in China has shown how proper enforcement of the legal system is important and it can offer useful lessons to India when it suffers the same issues.

Japan

The Copyright Act in Japan has been revised severally. It attempts to preserve old culture without the danger of forgetting yet it is also abreast with the emerging digital technology. Creators have plenty of protection and the law is compatible with new technologies but one might not find it easy to apply the law in the real world and adhere to the rules due to the complexity of the licensing system. In the case of India, the strategy of the copyright law of Japan demonstrates how the old works could be respected and the new digital content could be controlled, yet it is always significant to simplify the process.

Canada

The Copyright Modernization Act of 2012 which was adopted in Canada has established a fair system that attempts to safeguard the rights of the creators of the works and at the same time takes into consideration the needs of the users in form of fair dealing. There are also tough measures on combating piracy found in the law. Nevertheless, they still face difficulties due to the impact of the U.S. copyright regulations and deliberations on the level of fair dealing. India can learn from Canada's approach in

finding a good balance between protecting creators and giving users fair access in a world where digital content is everywhere.

Australia's

The act in 2015 was introduced as copyright Amendment (Online Infringement) Act in Australia and has been regenerated since. Such methods as blocking web sites that provide unlicensed material were to be used in this piece of legislation to handle Internet piracy. These have helped Australia to tame the rogue contents on the internet. But we remain uncertain whether they will work in the long-run or whether they are going to far. The Australian method of addressing the issues of digital piracy is viable in the case of India, especially in terms of working out the means of addressing the problem of rogue online sites.

South Africa's

In 2017 the copyright Amendment Bill of South Africa was presented and is being revised. It focuses on the specific needs of a developing nation especially with regard to increasing access to educational materials and connecting the provisions of copyright with the larger social development agenda. Nevertheless, despite these moves, the Bill has been criticized as having gone overboard and thus may be in contravention of international intellectual property standards. India which has the same development problems can understand how South Africa has managed to find the balance between the provision of equitable access to knowledge and global copyright norms.

South Asian Comparison (Bangladesh, Pakistan)

Low conviction rates and reliance on more manual enforcement to the same effect as India, Bangladesh experiences the same issues. The Copyright Ordinance in Pakistan gives current provisions but enforcement is very scattered and the online piracy is the order of the day. Both nations do not have specialised IP courts unlike India, and this means that cases are not disposed of fast. This relative observation implies that the legislative capabilities of India are better than regional but enforcement is equally low in South Asia.

Analysis

The statistics of copyright violations cases in India between 2015 and 2024 show that the cases of copyright violation have been steadily growing (both in terms of reported cases and civil suits, as well as criminal prosecutions), which may be taken as the sign of greater awareness, enforcement, and perhaps even the growth of the cases of digital piracy and intellectual property abuse. The number of reported cases increased dramatically, 520 in 2015, 835 in 2024, which indicates a gradual increase in the number of conflicts that involve the Court of Law. The development of civil suits and criminal cases had a similar pattern of the increase, which implies that both people who possess their rights and the implementation agencies sought a rather formal remedy to the issue. Even though the number of cases resolved also grew, with 180 cases resolved in 2015 and 325 cases resolved in 2024, the number of pending cases was still high, and every year the number of pending cases was higher than the number of cases resolved, indicating system delays and judicial backlog. The conviction rate, although fluctuating, gradually improved during the decade, increasing 32.1% in 2015 to 38.9% in 2024, which suggests the better treatment of the evidence, the more effective prosecution, and the better judicial results over the last years (Table 1). Comprehensively, this data indicates both the single truth of more effective IP enforcement tactics and

Table 1 — Copyright Infringement Cases in India (2015-2024)

Year	Reported Cases	Civil Suits Filed	Criminal Cases Filed	Cases Resolved	Pending Cases	Conviction Rate (%)
2015	520	310	210	180	340	32.1
2016	565	335	230	195	370	34.5
2017	610	360	250	205	405	33.6
2018	650	375	275	225	425	34.6
2019	720	410	310	250	470	34.7
2020	685	390	295	210	475	30.6
2021	745	430	315	270	475	36.2
2022	795	460	335	295	500	37.1
2023	810	470	340	310	500	38.3
2024	835	485	350	325	510	38.9

longstanding issues of promptly settling cases, which indicate the necessity of increasing the judicial system and simplifying the legal procedure to respond to the increasing number of copyright-related conflicts in India.

Figure 3 shows the trends in copyright infringement cases in India from 2015 to 2024. It contains information about reported cases, civil suits, criminal cases, cases that have been resolved, cases pending and the rate at which cases are resolved into convictions. The figure indicates that the cases being reported have been on a steady rise over the years. Accompanying this increase, it has also been observed that there has been an increase in the number of civil and criminal litigation. Although the cases resolved have been on the increase with time, the number of cases awaiting to be resolved remains large. This implies that the court system could be experiencing delays and that there might not be the resources to deal with all the cases. The number of people convicted in such cases has been increasing at a low rate yet it remains low relative to the overall number of cases presented before the courts.

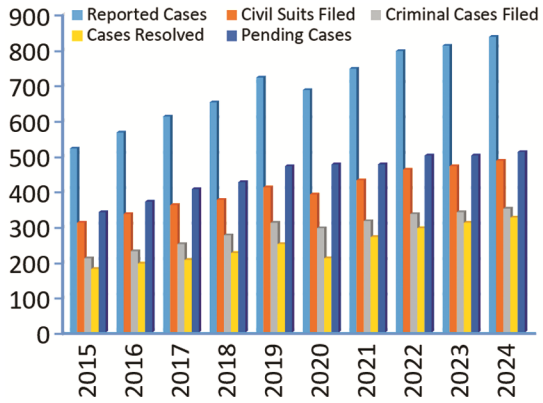


Fig. 3 — Graphical representation on trends in copyright infringement cases in India (2015-2024)

This highlights a significant issue on the performance of the legal system in the ability to enforce the copyright laws.

Table 2 indicates the ways various genre works under copyright were infringed during the period of 2015 to 2024. It indicates an evident shift in the manner in which the violations occurred in various types of creative works in India. Literary works constituted 35% of the total infringements in 2015, but this decreased to 25% in 2024. This may imply that protection is stronger on published works or the occurrence of violations in other works is greater. The cinematographic films, in turn, were constantly rising, with it expanding by 20 percent in 2015 and 24 percent in 2024. This means that the film piracy is growing at an alarming rate especially through the online platform. The number of music works between 12 and 17 per cent also increased slightly by 12 to 17 per cent which also shows that online music piracy is a monumental phenomenon. The art productions increased to 15 percent signifying that they are falling prey to the digital era. The percentage of software infringements slightly decreased, 15% in 2015, 11% in 2024, likely due to the improved licensing and additional protection of technologies. Digital content remained at 8 percent during the period, but it may not reflect the whole picture since it is difficult to trace the online infractions. In general, Table II demonstrates that the number of infringements on the traditional works such as literature and software is decreasing, whereas the audio-visual and artistic work is subjected to increased attention. This indicates that India requires more solid mechanisms to implement copyright laws in the cyberspace.

Figure 4 shows the distribution of the copyrighted works that had been violated in India in 2015-2024. Literary works are the most common one, but its percentage has declined over the years, 35% in 2015

Table 2 — Types of copyright works involved in infringement (2015–2024)

Year	Literary Works (%)	Artistic Works (%)	Musical Works (%)	Cinematographic Films (%)	Software (%)	Digital Content (%)
2015	35	10	12	20	15	8
2016	34	11	13	19	15	8
2017	32	11	14	20	15	8
2018	31	12	14	21	14	8
2019	30	12	15	22	13	8
2020	29	13	15	22	13	8
2021	28	13	16	23	12	8
2022	27	14	16	23	12	8
2023	26	14	16	24	12	8
2024	25	15	17	24	11	8

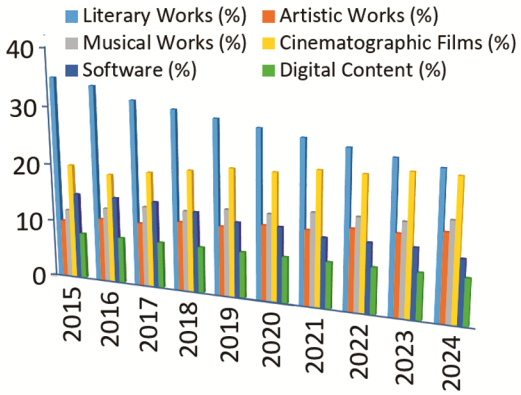


Fig. 4 — Trends in copyright infringement by type of work (2015–2024)

Table 3 — Enforcement performance in India (2020-2024)

Year	Enforcement Raids	Pirated Copies Seized (lakh units)	Software Piracy Loss (₹ crore)	Online Piracy Takedowns
2020	320	4.8	950	2,200
2021	350	5.2	980	2,450
2022	375	5.5	1,010	2,700
2023	410	5.8	1,050	2,950
2024	435	6.1	1,100	3,200

and 25% in 2024. This implies that there is imbalanced pattern of infringement. Cinematographic films followed whose contribution increased steadily with time up to 20-24 percent contribution in the same period. The musical works also increased slightly 12 percent to 17 percent, indicating that digital piracy is increasingly being witnessed in the music industry. The artistic works were gradually increasing since there was an increase of 10 percent to 15 percent; software infringement also decreased slightly, 15 percent to 11 percent, which could be attributed to improved licensing and anti-piracy measures. The levels of digital content infringement remained relatively stable, at approximately 8% indicating that online distribution platforms are still difficult to regulate. In general, the information indicates that infringement is leaving the traditional literary works towards more audio-video and entertainment-related information.

Table 3 reveals the efforts of India in combating piracy which have improved in 2020 to 2024 but still there are enormous challenges. The figure of raids to prevent illegal copying increased by 435 in 2024 compared to 320 in 2020, which proves that the government is becoming more serious about piracy. Meanwhile, the level of pirated products detected during such raids also rose, reaching 4.8 lakh in 2020

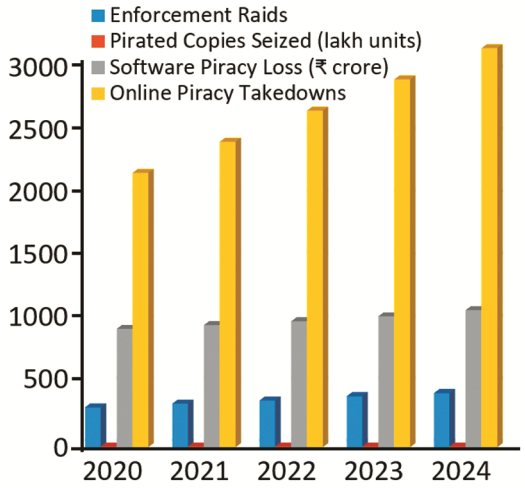


Fig. 5 — Trends in piracy enforcement and losses (2020-2024)

and 6.1 lakh in 2024 respectively. This is to say that despite the increasing number of raids, there is still a significant problem of piracy. Nevertheless, the expensiveness of the software piracy has increased also, to ₹1,100 crore in 2024, compared to 950 crores in 2020, indicating that the harm is increasing at an even faster rate than the attempts to prevent it. There has also been a significant rise in online piracy, and the number of takedowns of unlawful websites has risen between 2,200 and 3,200 in 2020-2024. This indicates that the issue is deteriorating due to the internet and streaming services. In general, as indicated in the table, although steps are being taken further and cracks are beginning to appear, increasing losses and online thefts indicate that India should obtain improved technology, assistance of other nations and further education so that copyright protection can work effectively.

Figure 5 represented a complete landscape of the way of dealing with piracy and the impacts in India between 2020 and 2024. The pattern it exhibited was of developable growth in some of its fields. The raids to prevent piracy increased annually, thus indicating that the authorities were putting more effort to address the issue locally. There was also a slow rise in the number of counterfeit copies, which indicated that the people were continuing to copy and distribute software and other materials illegally despite the more effort focused on preventing this activity. Meanwhile, the amount of money lost due to piracy continued increasing annually, which demonstrates how this is a significant financial liability to the industry due to the illegal usage and distribution of the product. The most significant, however, was the

Table 4 — CHI-Square analysis of stakeholder perceptions on gaps in copyright law

Factors Influencing Copyright Effectiveness	Stakeholder Group	Frequency Effective	Frequency Not Effective	Chi-Square	P-value
Awareness of Copyright Provisions	Lawyers	45	55	4.20	0.040
	Creators	38	62	5.12	0.023
Enforcement Efficiency	Lawyers	30	70	12.34	0.001
	Creators	28	72	14.45	0.000
Judicial Process Delays	Lawyers	42	58	6.78	0.009
	Creators	35	65	7.56	0.006
Digital Piracy Handling	Lawyers	33	67	8.10	0.004
	Creators	29	71	9.45	0.002
Awareness Programs	Lawyers	40	60	3.85	0.050
	Creators	36	64	4.20	0.038

massive increase in the number of cases where piracy on the Internet was suppressed. These cases increased to more than 3,200 as compared to 2,300 in 2020 and 2024 respectively. This reveals that the digital mediums have turned out to be the primary means through which individuals consume pirated materials. All these places have been steadily rising which is an indication that piracy has become the big problem and it is becoming harder to stop particularly online where it becomes harder to control.

Table 4 shows the results of a chi-square analysis that looks at how stakeholders, like lawyers and creators, see gaps in copyright law in India. According to the table, the stakeholders believe that there are huge gaps in some areas that influence the effectiveness of copyright law. As an example, in relation to Awareness of Copyright Provisions, lawyers as well as creators reported that more people believe that the rules are not functioning well. The chi-square test of 4.20 ($p = 0.040$) of lawyers and 5.12 ($p = 0.023$) of creators are statistically significant. In like manner, the efficiency of Enforcement was found to be weak with very high values of chi-square: 12.34 ($p = 0.001$) among lawyers and 14.45 ($p = 0.000$) among the creators. Also, big gaps with p-values lower than 0.01 with both groups were observed in Judicial Process Delays and Digital piracy handling. The consistent results of the chi-square were significant ($p = 0.050$ in lawyers and $p = 0.038$ in creators) even in the case of Awareness Programs where the gaps were not that considerable. All in all, the results indicate that the stakeholders feel that the copyright laws in India are not viable in practice particularly the enforcement, delays, and awareness.

The value of weak correlation proves that in India, enforcement is not improved by the mere fact that there are strong laws. The successful legal framework must be supported by an institutional capacity, such as effective courts, specialised police departments, digital surveillance, and citizen education. In the areas where these support mechanisms are frail, even strong statutory provisions do not translate to an improved compliance or deterrence. This is the reason why the Copyright Act, though comprehensive, does not have a lot of real-world effect.

Discussion

The findings should be interpreted through the lens of regulatory governance and compliance theory. The persistence of weak enforcement despite strong statutory provisions reflects a governance capacity constraint rather than legislative deficiency. According to compliance theory, deterrence depends not only on the existence of legal sanctions but also on enforcement certainty and judicial timeliness. Where case backlogs and institutional fragmentation reduce enforcement credibility, rational actors face weaker incentives to comply, thereby sustaining infringement behaviour. In this context, the study demonstrates that enforcing copyright laws in India remains a complex institutional challenge. Although enforcement activities such as raids, website takedowns, and legal filings have increased, conviction rates and case disposal outcomes remain comparatively low, indicating systemic delays and resource limitations. Stakeholders, including legal professionals and creators, consistently identify gaps in legal awareness, administrative efficiency, and judicial functioning as critical barriers to effective enforcement. The findings further show that the existence of strong legal provisions does not automatically ensure compliance in practice; rather, enforcement effectiveness depends on coordinated institutional performance. Structural

governance constraints particularly judicial backlog, fragmented enforcement responsibilities, and the rapid expansion of digital piracy markets characterised by low operational cost and high anonymity undermine deterrence credibility. Consequently, statutory strength alone does not translate into compliance outcomes, reinforcing the argument that copyright enforcement failure in India is primarily institutional rather than legislative. Addressing these challenges requires procedural reform, enhanced awareness among stakeholders, and the strategic use of technological tools to strengthen enforcement capacity within the contemporary digital environment.

Emerging Trends in Copyright Infringement

When considering the cases of copyright infringements that have been reported between 2015 and 2024, both civil and criminal cases have been on the rise. This may be that more violations are occurring or that people are reporting them well. Although cases were increasingly getting settled with the years, the cases pending their resolution continued to increase. This demonstrates that there is a possibility of the court system being inefficient. The few convictions are also evidence that it is difficult to convert enforcement activities into actual legal outcomes. These results indicate that though more tools and efforts are put to address the problem of copyright, there still exists large problems such as slow court process and lack of necessary resources that makes such efforts a failure.

Shifting Patterns of Infringement by Type of Work

As indicated in Table 2, there are copyrighted works most frequently duplicated without authorization. The decline in the number of cases related to books and software indicates that a more advanced technology and more straightforward regulations could have contributed to the decrease in illegal copying in the specified fields. Nevertheless, problems with movies, music, and art were still increasing, proving that online platforms and streaming services are contributing to the proliferation of stolen content to a larger extent. Although the level of illegal replication remained at the same level, it indicates that it remains difficult to monitor, as well as to control online materials. Such transformations underscore the necessity of various approaches, which concentrate on particular spheres and alter according to the necessity.

Stakeholder Perceptions: Identifying Gaps in Copyright Enforcement

The results of the chi-square of the answers to the questions asked to the stakeholders showed that lawyers and creators may see enormous problems in the existing implementation of the copyright laws. Issues such as the pace of enforcement process, the delays in courts and the need to create awareness were also cited as areas that needed to be improved immediately. The good statistical performance in the various factors indicates that these issues are not isolated cases but prevalent, which points to greater issues in the manner in which copyright enforcement is conducted. The findings endorse the thought that copyright law enforcement is still in dire need of gaps since there is no good law in existence without a robust implementation mechanism.

Relationship between Legal Provisions and Enforcement Outcomes

The Pearson correlation analysis was done to assess the correlation between the cases of enforcement and court ruling, the number of people who violated the rules and the strictness of the laws. These results indicated that these factors do not have a strong relationship and the relationships were not found to be significant. This implies that though the laws may be good it does not necessarily imply that they would generate more results in improving the processes of enforcing them on their own. This helps in substantiating the opinion that enforcement problems are caused by bigger system issues and not necessarily bad laws. This has shown that in fact, these factors as the availability of the resources needed, success of the processes involved, and collaboration with various groups play a vital role in ensuring that copyright enforcement is not lost.

Implications for Policy and Practice

The analysis of the quantitative trends, stakeholder response, and correlation helps to give a larger perspective on the problem that the system of copyright enforcement in India possesses. Such findings raise the concern that the need to change the laws is not sufficient to deal with the dynamism of copyright infringement in the digital age. The objectives of the policies must also be to streamline the judicial procedures, enhanced imposition of the laws, awareness creation among authors and consumers and use of technological equipment to monitor and prevent piracy. Moreover, through the

facilitation of collaboration between the agencies of the government, the players of the industry, and external sources, enhancement of enforcement outcomes and reduction of the risk of infringement can be attained.

Results

According to the study, copyright enforcement in India has improved positively in certain aspects yet there are still giant issues. Between 2015 and 2024, copyright violation cases were higher and the cases in court and criminal cases were also higher in number. . But the number of these cases being settled hasn't kept up with the growing number of cases waiting to be resolved. The conviction rate has also not done much better implying that the enforcement is not at its location. Even the type of work being duplicated has evolved- the audiovisual work such as movies and music are being duplicated more frequently and the traditional work such as books and software are less frequently being duplicated. Copyright infringement can be reduced by raids, shutting down pirate websites, etc., and since 2020, the number of attempts has risen, yet losses due to software piracy continue to increase, particularly due to online platforms. A study of the perceived opinion of the people revealed a huge gap in their perception and the effectiveness of the enforcement and how the courts are dealing with digital piracy. Correlation analysis also indicated that the laws per se are not highly correlated with the levels of their enforcement and the effectiveness of the same. All these findings confirm the notion that the copyright system in India is becoming not so effective due to major system issues. This is where there is a necessity of the improvement of awareness, court system adjustment, and new technologies to enhance the copyright protection.

Trends in Copyright Infringement Cases (2015–2024)

The copyright infringement case study of India in the past five years (2015-24) indicates a constant number of reported cases beginning with 520 cases reported in 2015 up to 835 cases reported in 2024. Civil litigations and criminal cases also increased and it indicates that increasing numbers of people are utilizing courts and criminal system to address copyright. Nonetheless, despite the fact that the number of cases that were resolved increased (180 in 2015 to 325 in 2024), the number of unresolved cases also increased by 2024 to 510. The rate of convictions remained low, rising by a small percentage against 32.1 in the year 2015 to 38.9 in 2024. Such findings demonstrate that there has been an increase in the instruments and mechanisms of copyright enforcement, nevertheless, there remain immense delays and issues with the functioning of the system, which delays the rate at which cases are solved and curtails the effectiveness with which copyright enforcement is functioning in India.

Types of Copyright Works Involved in Infringement

The research took a closer look at the various copyrighted works at the cases of infringements and noted significant shifts in the occurrence of violations. In 2015, the literary works constituted the largest portion of infringements of 35 percent, but it reduced to 25 percent in 2024. This can be an improvement in the protection of literary works or the shift in the pattern of infringement by people. Cinematographic films, on the contrary, experienced a constant rise, as it increased between 20% and 24, with more piracy in the entertainment sector. There was also a gradual expansion in musical and artistic works which went to 12 percent to 17 percent and artistic works 10 percent to 15 percent. Infringements linked to software decreased to 11% (previously it was 15%), which may be associated with the improvement of the licensing process. There was no change in digital content which was 8 percent and this indicates that regulation remains a major challenge. Such results imply the transformation of the traditional literary piracy towards the greater number of violations concerning the audio-visual and entertainment content.

Enforcement Performance Trends (2020–2024)

The statistics of the effectiveness with which enforcement actions were implemented during the period of 2020-24 contain both positive and negative aspects. The raids also increased with 320 2020 increasing to 435 in 2024 and 4.8 lakh to 6.1 lakh pirated copies were seized indicating that more action was done. Nevertheless, the software piracy loss also increased, as it was 950 crores in 2020 and 1,100 crores in 2024, that is, the efforts have not been fully effective in preventing illegal copying. The amount of pirate online sites removed also shot up, 2,200 in 2020 and 3,200 in 2024, which demonstrates that online platforms are turning into larger piracy hubs. Overall, the information indicates that despite the increased measures, there remain massive losses and breaches of online activities, which implies the

necessity to implement improved technologies and collaborate with other nations.

Stakeholder Perceptions on Gaps in Copyright Law

The chi-square test of the views of the stakeholders (Table 4) revealed that there are immense gaps between the way the copyright laws are actually doing. Considering various aspects such as what people know about copyright regulations, the effectiveness of the laws, the duration of legal proceedings, combating digital piracy, and awareness, majority of them believed that these were not functioning well. Characterization was perceived to be the largest in terms of enforcement and slowness in the court process, and the chi-square test was very significant ($p < 0.01$). Although the gaps in awareness were not so serious, they were statistically significant, which demonstrates that the issue is of concern to many people. These results confirm the supposition that stakeholders believe that the existing system has significant problems and requires immediate changes in the manner in which laws are imposed, the functioning of courts, and the spread of awareness.

Correlation Between Legal Provisions and Enforcement Outcomes

Table 5 examined the relationship between the enforcement cases, court decisions, the level to which people adhere to the rules and the strength of the laws using Pearson correlation analysis. Although there were also some positive correlations, they were not that high and did not attain the -value of 0.01. As an illustration, the relationships between enforcement cases and court decisions were 0.42 and the relationship between enforcement cases and adherence of the rules by people was 0.36. Similarly, court decisions and rule following had a 0.48 link, and rule following and strong laws had a 0.28 link. All these were weak connections. These results support the idea that how strong the laws are doesn't greatly affect how well they are enforced or followed in practice. The findings show that it's important to fix system problems, raise awareness, and use new and better ways to enforce laws to protect copyright.

Copyright Enforcement and Sustainable Development Goals (SDGs)

Enforcement of copyrights boosts the enforcement through direct means leading to:

- SDG 9 Industry, Innovation, and Infrastructure: Copyright protection should encourage innovation and creative industries, as well as healthy competition.
- SDG 8, Decent Work and Economic Growth: Piracy threatens creative livelihoods; decreasing infringement secures employment in the media, publishing and software.
- SDG 16 Peace, Justice and Strong Institutions: Delays in the judiciary and a lack of enforcement of justice destroy trust in the institution. Enhancement of IP courts enhances rule of law.

Therefore, the issue of copyright protection does not only constitute a legally important matter but also a development priority in line with the sustainable growth of India.

Policy Recommendations - Must Be Prioritised Before policy roadmap, add:

Policy recommendations are prioritised according to administrative feasibility, institutional capacity requirements, and implementation timelines, recognising fiscal and governance constraints within developing legal systems.

Policy Reform Roadmap (Prioritised)

Phase I: Institutional Strengthening (Immediate)

1. Establish specialised IP benches in high-burden jurisdictions.
2. Introduce digital evidence fast-track procedures.

Phase II: Technological Integration (Medium-term)

3. AI-based automated infringement detection.
4. Blockchain-based content authentication.

Phase III: Governance Coordination (Long-term)

5. Structured cooperation framework between judiciary, ISPs, and industry.
6. Cross-border digital enforcement agreements.

Table 5 — Pearson's Correlation Table

Variables	Enforcement Cases	Judicial Outcomes	Compliance Rate	Strength of Legal Provisions
Enforcement Cases	1.00	0.42	0.36	0.25
Judicial Outcomes	0.42	1.00	0.48	0.30
Compliance Rate	0.36	0.48	1.00	0.28
Strength of Legal Provisions	0.25	0.30	0.28	1.00

Findings

The study shows that even though India's Copyright Act, 1957 and its updates give a complete legal system that matches world standards like the Berne Convention and WIPO agreements, the actual use of these laws in practice is not strong or consistent. The findings show that from 2015 to 2024, there was a steady rise in cases of copyright infringement, and both civil and criminal lawsuits increased. However, the number of convictions stayed low, and the number of pending cases went up because of delays in the courts and problems in the system. The nature of works stolen has also altered. Similar to the decreased cases of stolen books and software, more cases of stealing movies, music, and art are evident and demonstrate the new challenges of the digital world. Though the measures to prevent infringement, such as raids and removal of illegal websites have also increased significantly, software piracy losses continue to increase, and it implies that the existing prevention strategies are inadequate. Issues about the effectiveness of the enforced laws, the responsiveness of the courts, their approach to internet piracy, and awareness of copyright have been identified by both lawyers and creators. Statistical analysis based on chi-square supports these opinions. Also, the correlation analysis of Pearson reveals that good laws do not necessarily translate to good laws in practice, and thus there must be more ways to implement the laws. Finally, the study concludes that India has very good laws but poor enforcement that minimizes their impact and exposes creators to more risks. To address these issues, this study proposes solutions to the problems in the courts, such as establishing intellectual property courts and faster handling of cases in the courts. It also suggests adopting technology such as AI to track and blockchain to trace content. There is also a need to work better with online platforms in order to eliminate pirated content as fast as possible. It is also important to conduct awareness campaigns to the masses, train those who implement the laws as well as support the copyright groups. Collaboration with other nations, application of best practices in other countries, and development of a better definition of the fair use will balance the right of creators and the right of the people to access content. It is also important to make legal digital work affordable in order to eliminate the necessity of piracy. All these modifications are required to transform the copyright system in India which is just in papers but from realities.

The cases that were reported on copyright between 2015 and 2024 increased in number by 835 up to 520, with a gradual increment of cases being reported. The number of both civil and criminal cases increased, although a rate of cases that resulted in convictions remained low, rising by 32.1% in 2015 to 38.9% in 2024. The number of unfinished cases also increased, and it is an indicator that the courts are not fast and the system is not functioning effectively. Literary works copyright violations reduced by half (35 to 25). But there was an augmentation in the piracy of audio-visual materials like movies, music and art. Cinema and films to 20 percent to 24 percent, music 12 percent to 17 percent and art 10 percent to 15 percent. Software piracy also declined to a lower extent of 11 and 15 respectively, which may be owed to the improvement in licensing. The piracy of digital content remained at 8% but it may not be adequately reported. Several raids to prevent copyright infringement increased to 435 in 2024 compared to 320 in 2020, and a number of pirated copies was confiscated. The number of online takedowns also rose, as in 2020 it was 2,200, and in 2024 is 3,200, indicating that piracy is shifting to the online sphere. But the software piracy led to increased economic loss of 0950 crore to 1100 crore which proves that the current level of enforcement is not adequate to deter the vice. Lawyers and creators alike stated that there exist major issues in the enforcement procedures, length of court cases, tackling of digital piracy as well as lack of awareness of the laws regarding copyright. These are not isolated problems but problems, which belong to a larger, system-wide problem. The studies that have been conducted based on Pearson correlation identified weak and non-significant correlations between the strength of the copyright laws and their enforcement or adherence. This demonstrates that the presence of good laws is not sufficient on its own how effectively they are really implemented is the primary concern.

Conclusion

The paper demonstrates that though India has established a comprehensive system of copyright by the Copyright Act, 1957 and its amendments the system is effective in theory than in practice. Even though it abides with international laws such as Berne Convention and WIPO agreements, it does not

enforce the copyright effectively. It is difficult to prevent illegal copying because of slow court procedures, lack of resources and absence of special equipment. Piracy is also still prevalent particularly in films and television that indicates that even tough laws may not work effectively without effective mechanisms of enforcing them. The minimal rates of guilty verdict and an increasing list of unsolved crimes indicate the right of creators is familiar rather than actually secured. The gap between the intended action of the law and what occurs is a big difference. There are also new methods of content theft posing a challenge to existing rules as a result of new technology. The badness of lack of protection is evidenced by losses incurred in the software theft and the rise in online pirate sites. Individuals who have been a part of the system concede that there exist large issues with the manner, in which the rules are comprehended, how swiftly they are executed, and how promptly the courts react. This implies that though India possesses good laws it is unable to make them effective. India is unlikely to function as anything but a symbolic operation unless the changes are implemented that will enhance the operation of the courts, employ more effective technology, create increased awareness in the populace, and will do little to curb the increasing threat of piracy in the digital era. The following are the suggestive measures:-

(i) Develop dedicated IP courts or fast-track benches to decrease the backlog and maximize the case disposal.
(ii) Streamline interim injunction and digital evidence acceptance procedures.
(iii) Real-time monitoring Move to AI-based content recognition and blockchain-based copyright tracking.
(iv) Enhance the partnership with internet intermediaries to ensure rapid takedown of infringement of digital content.
(v) Conduct countrywide events on creators, consumers and online users.
(vi) Introduce capacity building workshops to law enforcement officers and judiciary to be able to deal with digital copyright disputes.
(vii) Enable the copyright societies and industry associations to carry out concerted anti-piracy activities.
(viii) Make fines more severe and give deterrent fines on repeat offenders particularly in digital piracy.
(ix) Increase cross border enforcement by bilateral agreement and collaboration with international organizations such as WIPO.
(x) Study international experience at the U.S (DMCA digital enforcement) and EU (harmonized directives).
(xi) Bring clearer fair use/fair dealing doctrine to education, research, and libraries in order to bring a balance between the rights of creators and the interest of the people.
(xii) Promote access to digital material by legal means at low prices in order to curb piracy.

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