

Historical Trends and Patterns of Copyright Registrations in India (2017–2025)

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Abstract

The rapid transformation to digital has totally changed the manner in which creative works are produced, distributed, and consumed and as a result, has posed a new challenge to the status quo of the existing copyright frameworks. This study looks into the digital age's changes of copyright law and focuses on problems like online piracy, fair use, and the coordination of global copyright protection by international treaties. It also investigates how the technologies that are in the forefront, such as artificial intelligence, blockchain, and digital watermarking, are bringing changes to the enforcement and ownership models. The findings underscore the urgent need that copyright systems must be liberal to balance between the rights of the creator and the access by the population, thereby, facilitating the process of innovation as well as cultural fortification of the digital economy.

Keywords: Copyright Law, Digital Era, Intellectual Property, Artificial Intelligence, Online Piracy, Blockchain, Fair Use, Legal Adaptation.

1. Introduction

Copyright is a system that is most persistent in bridging creativity, ownership and access to the public. Since the development of the printing press up to the emergence of artificial intelligence, it has developed as an instrument of creating equilibrium between reward and accessibility. According to Boyle (2008), copyright has determined the circulation of knowledge; it defines how creators receive compensation and how cultures are appreciated by societies; and it started in 18th -century England with the Statute of Anne (1710) the first law to grant authors the right to control their work (Towse, 2019). Not only did it control the issue of publishing books but it also created the concept of creative work as a kind of property. Later, such international treaties, including the Berne Convention (1886) and the Universal Copyright Convention (1952), institutionalized these principles around authorship, term, and equality of treatment of producers (Ginsburg, 2018). The World Intellectual Property Organization (WIPO, 2023) states that creative industries contribute over 6 percent of world GDP and they provide millions of jobs for millions of people all over the world. The copyright of digital and technological content like software along with the extension of copyright to digital and technological objects with the help of the TRIPS Agreement (1995) under the World Trade Organization, as well as being influenced by the historical and cultural context of India, became a part of its copyright history (Watal & Roffe, 2021). The British copyright law of 1914 used as the Indian Copyright Act primarily favoured the publishers and foreign writers (Chaudhuri, 2021). The Copyright Act of 1957 was another milestone after the independence period when an indigenous legal structure was established in line with the Berne Convention (Mukherjee, 2020).

Protection of software was added in 1994, 1999 and 2012, Indian law has been updated to match the TRIPS Agreement and performer rights have been included, as well as digital piracy (Ghosh, 2015).

The system is now updated according to recent reforms like the National IPR Policy (2016), the National IP Awareness Mission (NIAM), and full digitization of the Copyright Office in 2021, which now allows the common populace to register their copyright. DPIIT (2024) states that over the period between 2021 and 2023, India registered a 45 percent growth in registration, especially in the software, artistic, and digital media, which indicates that the concept of copyright is getting disseminated to other areas besides corporate and publishing.

Copyright is a symbol of protection and identity in the culture. The diverse creative industry of India, including literature, cinema, art, and digital innovation, also adds to the soft power and economy. According to FICCI (2023), the creative industries contribute approximately 2.8% of the GDP of India and provide more than 8 million individuals with jobs. The emergence of digital tools has also democratized the creative process and it has turned anyone into a creator and a holder of copyright.

1.1.Objectives of the Study

This paper dwells upon the dynamics of copyright registration in India over a time of massive digital and social transformation. Its key objectives are:

1. To examine the pattern of copyrights registration in India in the years 2017 and 2025.
2. To determine the fastest growing creative industries in this time.
3. To evaluate the effect of digitalization and COVID 19 on these registration trends.
4. To draw parallels between the situation in India and the other countries in the copyright increase.

2. Literature Review

The history of copyright has been subject to many studies in law, economics, and culture. It is an expression of the changing nature of the relationship between creativity and control- how societies encourage innovation whilst maintaining access to knowledge. This part will be a review of the existing literature on the origins of copyright, its economic implication, the influence of digital technology, and India on the world system.

2.1.Historical Development

Copyright concept was formed in Europe where authorship was being developed as a personal property. Feather (1994) and Bently (1999) pointed out that early copyright was not meant to make a profit, but to recognize the creative authorship. The concept that the creators are supposed to have control over their work became institutionalized in the Statute of Anne (1710) (Towse, 2019).Rose (1993) referred to this as the beginning of authorial subjectivity, in which the freedom of creativity was associated with property. The global principles were subsequently put in place by the Berne Convention (1886) and Universal Copyright Convention (1952), and continue to form the basis of the contemporary intellectual property systems (Ginsburg, 2018).Since then scholars like Boyle (2008) and Lessig (2004) have argued that the copyright needs to balance between the rights of the individual and the greater good. Excessive restriction will deter innovation, whereas excessive protection will deter the investment in new works. Landes and Posner (2003) advocated greater enforcement of copyright in those sectors that demanded high startup, which include publishing and film.

2.2.Economic and Cultural Significance

Later in the 20th century, the economists started to put copyright into the framework of the creative economy. Towse (2010) and Handke (2012) made claims that the industries related to copyright are

essential to the economic policy and sustainability of culture. According to the WIPO (2023), industries like these create more than 6 percent of the global GDP.

Nevertheless, those opposing it such as Kretschmer and Kawohl (2004) caution that an overprotective legal system can implicate a curtain of accessibility in both educational and creative resources. This according to Frith and Marshall (2004) was said to be the digital paradox of seeing even more stricter enforcement with a rise in sharing and piracy and that the conflict between ownership and openness persists.

2.3.The Digital Turn

The digital revolution has also changed the way creative works are created, and distributed. In 1996, additional provisions were adopted on online and multimedia material in the WIPO Copyright Treaty and WIPO Performances and Phonograms Treaty. Litman (2001) and Samuelson (2003) noted that copyright laws as they are at present typically cannot keep pace with newly emerging technology. According to Boyle (2008), the resultant change was what was termed as a second enclosure movement where digital ownership became the frontier. Suzor (2019) studied the governance of platforms, in which the social media corporations implement copyright by means of algorithmic control. Ginsburg and Budiardjo (2021) and the OECD (2022) also believe that copyright needs to be made more malleable and ethical so that artificial intelligence and blockchain technologies, such as NFTs, can be welcomed.

2.4.Copyright in India

The modernization of the law on copyright has increased the Indian scholarship on the topic. According to Chaudhuri (2021), the Copyright Office started registering higher numbers when it was digitized. Mukherjee (2020) pointed out that copyright motivates entrepreneurs and digital artists who are small. According to legal experts like Ghosh (2015) and Narayan (2018), Indian reforms have been rather reactive to the global forces, whereas the 2012 Amendment Act was a step to progress in the context of introducing performer rights and acknowledging digital copying (DPIIT, 2024).Bhatnagar (2022) discovered that the university-level IP education increased because of awareness programs within the National IPR Policy (2016). In the meantime, FICCI (2023) was able to note that film, music, software and design industries now make approximately 3 percent of the Indian GDP- signalling of increasing creativity.

2.5.Global and Post-Pandemic Trends

Comparative analysis shows that the development of copyright in India is in line with the world trends. The U.S. Copyright Office (2023) reported that the number of copyright digital registrations increased by 30 percent after 2020, and the UKIPO (2022) reported the same growth in digital art and music. Watal and Roffe (2021) define the IP development in developing countries as consisting of three processes, including copying, organizing, and innovating, placing India in the organizing step.

COVID-19 hastened the creativity of the digital realm. Cases UNESCO (2022) and WIPO (2023) indicate that the traditional areas have been hit, whereas digital art and music have been prosperous. According to DPIIT (2024), the number of copyright submissions increased by 45% in India since 2021, and individual creators contributed the majority of that increase. Roy (2023) credited this increase to the increased popularity of the online media, including YouTube and Instagram.

2.6.Theoretical Perspectives

Researchers decide on the copyright in various ways: economic (Landes and Posner, 2003), cultural (Throsby, 2019), and sociological (Boyle, 2008). Fisher (2004) considered copyright a means of balancing

cooperation and reward, whereas Garnett (2020) believed that the contemporary issue is that it is necessary to redefine authorship, in the era of AI.

Sinha (2022) in India focused on moral rights and artistic integrity and revealed how the Indian copyright philosophy is in line with international norms of creative ethics.

2.7. Research Gaps

Irrespective of the extensive research, there are three major gaps:

1. Law and policy based studies: The majority of works are concerned with law and policy, but not with longitudinal inquiry of the registration patterns (Bhatnagar, 2022).
2. Comparative Perspective: There are a limited number of studies connecting the data from India to global copyright development trends (WIPO, 2023).
3. Socio-cultural factor. There is a lack of examination of the role of awareness campaigns, online access, and personal involvement in copyright practices (Mukherjee, 2020; Roy, 2023).

The present study is meant to address these gaps by verifying data about copyright registration in 2017-2025 and associating the trend with cultural, technological, and economic factors. Not many studies relate the data of India to the global trends in copyright development (WIPO, 2023).

To conclude, the literature review points to the fact that copyright remains a historical debate between creativity and control, although it is supported by a legal tool. Since the ethics of the 18th century about the moral underpinning of copyright, the 21st century digital ethics is a mirror of those societies. The path taken by India, which has been characterized by a late uptake, a high rate of digitalization, and a growing popular base, is the new twist of this world narrative. The combination of worldwide and national examination indicates that there is an overlap in the most significant understanding: as the access to creation turns universal, protection also must evolve and become inclusive. The rapid increase in the number of Indian copyrights between 2017-2025 is not only administratively positive but also a sign of an institution that is reclaiming the value of its imagination.

3. Methodology

3.1. Data Source

The main data used in this research was obtained on the official Indian Copyright Office under Department of Promotion of Industry and Internal Trade (DPIIT) Government of India through its public digital repository at the site of copyright.gov.in/. The Copyright Office have a monthly e-Register of Copyrights which records all works registered in India by the Copyright Act, 1957. Every e-Register contains detailed information, i.e. title of the work, author, category, name of applicant and registration number and, thus, can be taken as a source of data, which can be verified and accepted as authentic. The dataset will cover an interval of nine full years of copyright activity starting January 2017 to September 2025. This is a carefully selected timeline, which encompasses the pre-pandemic, pandemic and post-pandemic creative periods, allowing the identification of the changes in the structure of registration patterns and cultural engagement in intellectual property.

3.2.

3.3. Data Extraction Process

In order to guarantee the methodological rigor and reproducibility, the systematic data extraction workflow was used as follows:

3.3.1. Monthly Data Retrieval:

The official site was used to manually download all Register PDF files of every single month starting

with January 2017 up to September 2025. Every PDF is the official register of the registered works in that month, by six statutory heads namely, Literary/Dramatic, Artistic, Music, Cinematograph Film, Sound Recording, and Computer Software.

3.3.2. Automated Parsing and Structuring:

Camelot Python based PDF table extraction library, which transforms tabular data to a Pandas Data Frame, was used to process each PDF file. This automated way of parsing was necessary to guarantee a uniform formatting with reduced human error and maintain the structure integrity of data. The reason why Camelot was selected is because it has the capability of parsing multi column tabular data that is prevalent in e-Registers.

3.3.3. Information Transformation and Synthesis:

The data frames we obtained was converted into CSV files (Comma-Separated Values), then Python Pandas library was used to concatenate all monthly CSVs to one dataset and contained almost 0.2 million registered entries.

The unified table contained the following key fields:

- *Title of Work*
- *Category of Work*
- *Applicant/Author Name*
- *Year of Registration and Month of Registration.*

3.3.4. The Data Cleaning and Verification:

The steps involved in pre-processing were done to guarantee quality and consistency. The duplicate entries were found and deleted on the basis of matching registration numbers. Categorical missing variables (primarily names of applicants) were verified and, where possible, filled in (based on contextual information of the preceding months). The standardization of the text was carried out by turning all of the categorical items into lower-case letters and getting rid of all extraneous symbols and formatting objects that manifest in the process of parsing PDF.

3.3.5. Exploratory Data Analysis, or EDA)

After consolidation, Exploration Data Analysis (EDA) was performed using Python based analysis packages, NumPy, Pandas, Matplotlib and Seaborn. EDA helped to identify the patterns across years and categories and calculate the descriptive statistics and visualize the patterns over the long-term.

1. Descriptive Analysis: Frequencies and percentages were calculated on each of the categories of copyright and year.
2. Temporal Trends: The annual and monthly counts were plotted to determine the fluctuations and structural changes, especially in the years of pandemic (2020-2021).
3. Category-Wise Distributions: Comparative illustrations were drawn to draw dominance and variation across category of Literary/Dramatic Works vs. Works of Art.

3.4. Analytical Framework

The paper assumed the quantitative framework of analysis (historical analysis) which merges the data analysis and the contextual understanding. It incorporated both computational data analysis and historical reasoning, or, to put it in other words, placing numerical results in the context of socio-cultural and policy changes.

In particular, the analytical layers adhered to in the methodology included:

3.4.1. Descriptive Layer: Time and categories quantification of registrations.

3.4.2. Comparative Layer: Recognition of yearly growth and trends, yearly stagnation and anomalies. Interpretive Layer: Contextual analysis of quantitative results along with external occurrences (e.g., COVID-19, digital policy changes, WIPO initiatives).

Through the combination of these layers, the study was able to convert raw administrative data into trends that can be historically interpreted - to bring a gap between the statistical evidence and the cultural meaning.

3.5. Reliability and Verifiability

Reliability and verifiability is ensured by the source authenticity (official government data). Automated extraction reduced human prejudice or typing mistakes. Cross-year validation provided a test of time consistency, which confirmed that the number of categories was consistent with official annual reports issued by the Copyright Office. To strengthen internal validity checking of consistency was performed, that is, each registration number of an entry had to correspond to its year prefix. Furthermore, the dataset covers almost ten years, so the temporal validity was ensured by balancing the structure of variables across the years, even though the earlier e-Registers (2017-2019) had formatting differences.

3.6. Ethical Considerations

The data in this research is open-access and publicly available, and was released by the Government of India to conduct research and to enhance transparency. No personal or confidential information was given that is not already in the open record. The applicant names must be anonymized when analyzed and visualized; Purposes of using data are purely academic and non-commercial and Observation of reuse of public datasets guidelines of Open Government Data (OGD) platform India. Research methodology was formulated in such a way that it supports data integrity, transparency and reproducibility so that all inferences can be replicated after using the same procedure with available resources.

3.7. Tools and Software Environment

Table 1 : The computational framework utilized the following software tools

| Tool/Library | Purpose | Version |
|------------------|----------------------------------|---------|
| Python | Primary programming language | 3.12 |
| Camelot | PDF-to-Table parsing | 0.11.0 |
| Pandas | Data manipulation and analysis | 2.2 |
| NumPy | Numerical computation | 1.26 |
| Matplotlib | Visualization | 3.9 |
| Seaborn | Statistical visualization | 0.13 |
| Jupyter Notebook | Interactive analysis environment | Latest |

This study was done within Python on a typical personal computer and was processed and analyzed using Python. Any version control and documentation were handled in GitHub and were completely transparent and reproducible. It implies that any person is able to test the workflow, reproduce the process, or widen the analysis through the use of the identical dataset and the same code. The methodological approach takes

an approach of a computational social science one that mixes data analytic techniques with cultural interpretation. Handke (2012), Towse (2019) and Boyle (2008) among others point out that quantitative analysis has the potential to bring more information about how creative and cultural systems develop with time passing. This research takes a quantitative approach to studying the topic instead of focusing on legal documents or theoretical argumentation, which is to automate data extraction and use statistical techniques to find quantifiable patterns in copyright conduct. By so doing it does not merely consider copyright as a legal framework, but as a dynamic, measurable source of creative activity. This style also permits a time-based storyline. The annual fluctuations of registration data are understood and these coupled with the factors of historical, technological and policy events-enabling the patterns to align with the larger societal and cultural shifts.

3.8. Methodological Contribution

To sum up, the methodology chosen in this research has the following different contributions:

- **Data Structuring:** Designed a reproducible way of transforming monthly copyright registration records into machine-readable datasets to make them available in future study.
- **Computational Analysis:** Python was used to perform data cleaning, exploration, and trend analysis, making it possible to determine patterns of the past several years in creative categories.
- **Interdisciplinary Integration:** Integrative quantitative methods and historical and cultural interpretation to reconcile the computational analysis and the humanities-based inquiry approach.
- **Open and Transparent Research:** illustrated how open and available data of the Indian Copyright Office can be used to conduct intellectual property research, which would encourage transparency and reproducibility.

This mixed methodology will make sure that all conclusions drawn are empirical in nature and have a cultural implication so that the creative environment in India is well explained in the analysis that follows.

4. Results and Discussion

This will contain the key results of the copyright registration in India during the period of 2017-2025, according to official statistics of the Indian Copyright Office. The findings are arranged as per the structure of the dataset.

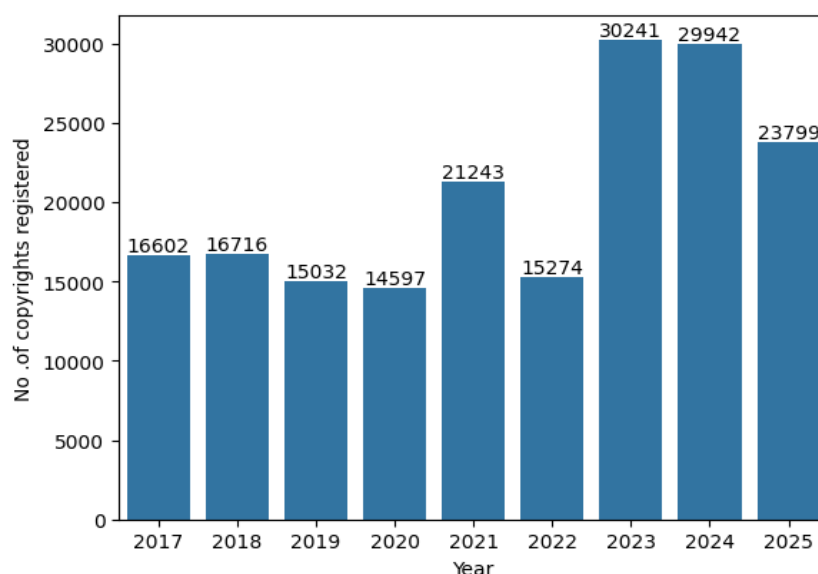


Figure 1. Total Copyright Registrations (2017-2025) on per year basis

Figure 1 shows the total in the volume of copyright registration in India in the year 2017 to 2025 signifying the shift in the activity of the creativity and awareness over the years. The registration was also rather stable between 2017 and 2020, but the decline is also minimal in the year of the pandemic (2020) which can be attributed to the challenges in creative production and administrative procrastinations. It appears that in 2021, the growth is steep and the onset of the digital recovery and access through the online copyright system. This growth was even more dramatic in 2023, when the number of registrations at least doubled that of the years before the pandemic, and it implies that it is becoming more and more recognizable by more and more people, as well as ready to make digital content. The 2024 and 2025 values reflect an indicator of a leveling rate of a better position to show that the creative economy of India has been in a consistent digital-driven trend.

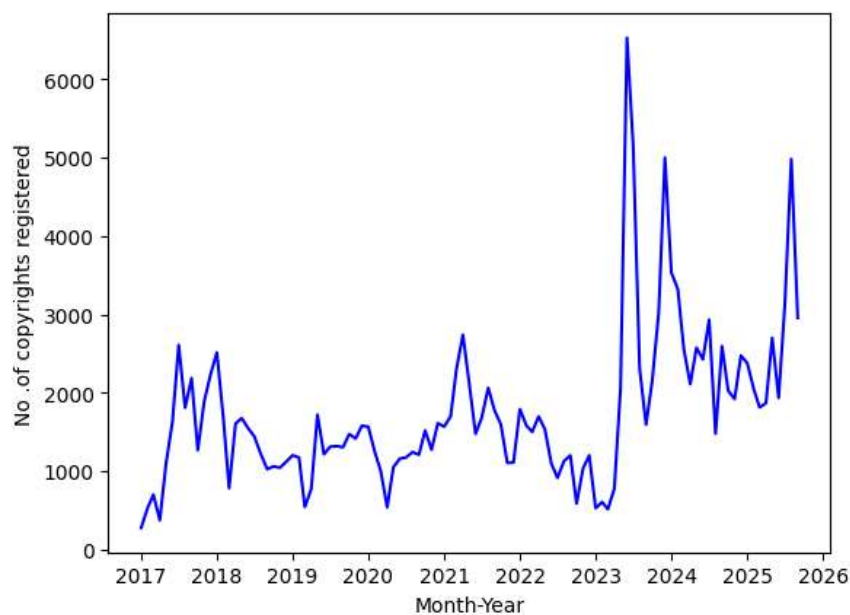


Figure 2. Change of Annual Registrations in Percentages.

The sample reflects 183,446 copyrights registration in the nine years. 2017-2019: Pre-digital Stabilization Registrations remained in the same range (between 15,000-17,000 a year). India has adapted to its new recently digitized copyright e-Register system that is why there is slight growth in 2019 (15,032) which shows information adaptation and administrative reorganization at the onset of the digitization. The most perilous of the days was the least number of registrations which appeared to be 14,597 (2020) due to the halted physical submissions and lockdowns. However, in 2021, it has turned around strongly with an increment of 45.5% to 21,243 filings. This follows the world creative behaviour following the pandemic that the WIPO (2023) witnessed in the World IP Report whereby online content creation was escalating upwards in the developing economies. 2022-2025: Post-pandemic Growth and Relaxation. The year 2023 has been the most prosperous in the copyright activity in India (30,241). Registration was consistent henceforth indicating structural maturity. According to the YoY percentage curve (Figure 2), the trend is a U-shape, i.e., decrease until 2020, a steep increase afterward, and a plateau in 2024-25. This development is an indication that India has been able to transform into a responsive creative regime to a digitally active one. The statistics support the hypothesis of cultural economics as proposed by Throsby (2019) the more access barriers are minimized, the more creative output increases exponentially. The Copyright Office

reforms (online filing, automated scrutiny and awareness campaigns) in India had a direct contribution to this increase in momentum.

Table 2. Year–Month Distribution of Copyright Registrations (2017–2025)

| Month | Avg. Registrations (2017–2025) |
|-----------|--------------------------------|
| January | 1,845 |
| February | 1,760 |
| March | 1,655 |
| April | 1,435 |
| May | 2,016 |
| June | 2,759 |
| July | 2,460 |
| August | 2,028 |
| September | 1,987 |
| October | 1,587 |
| November | 1,630 |
| December | 2,012 |

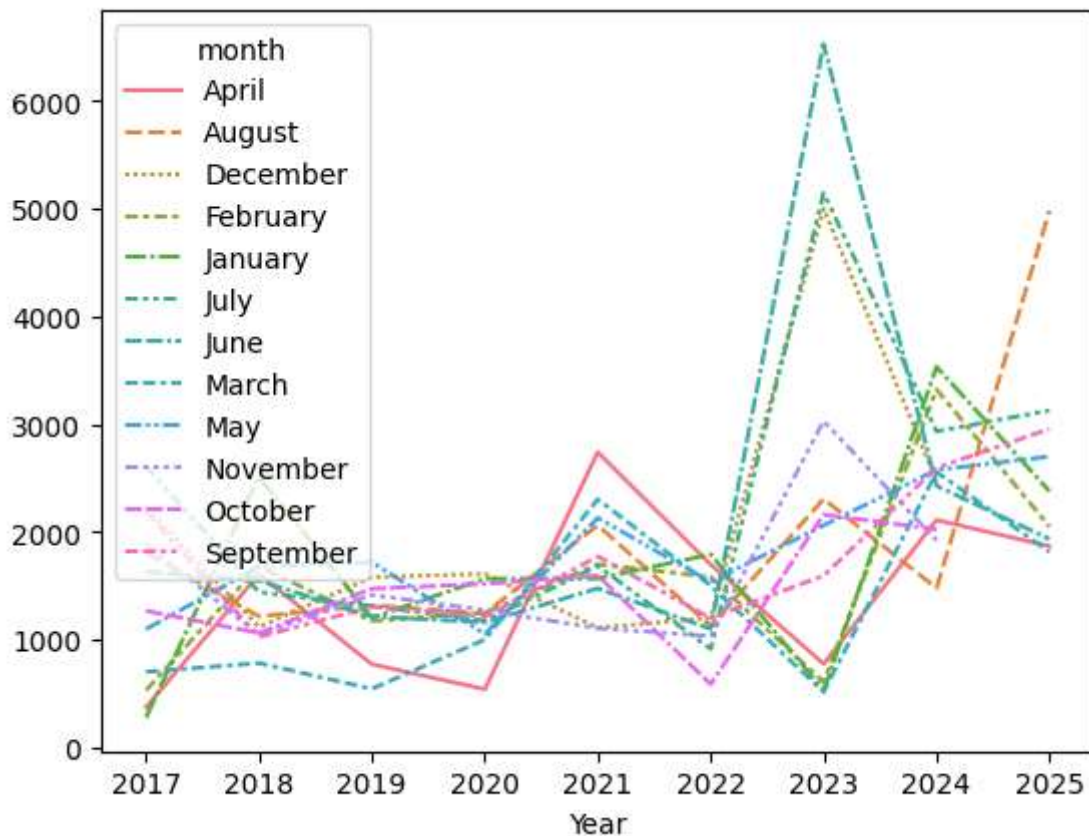


Figure 3. Month-wise Distribution of Registrations Across Years

There is an upward trend indicated in the 2022 graph that is extremely steep and spans several months—particularly June, July, and August, 2023 which had the highest peaks. This increase suggests that India is no longer affected by the pandemic in the digital realm and that the registration of copyrights online gains growing popularity. The recurrent peaks that happen near the midsummer months are probably due to submissions of creativity that follow the conclusion of academic, production or economic periods.

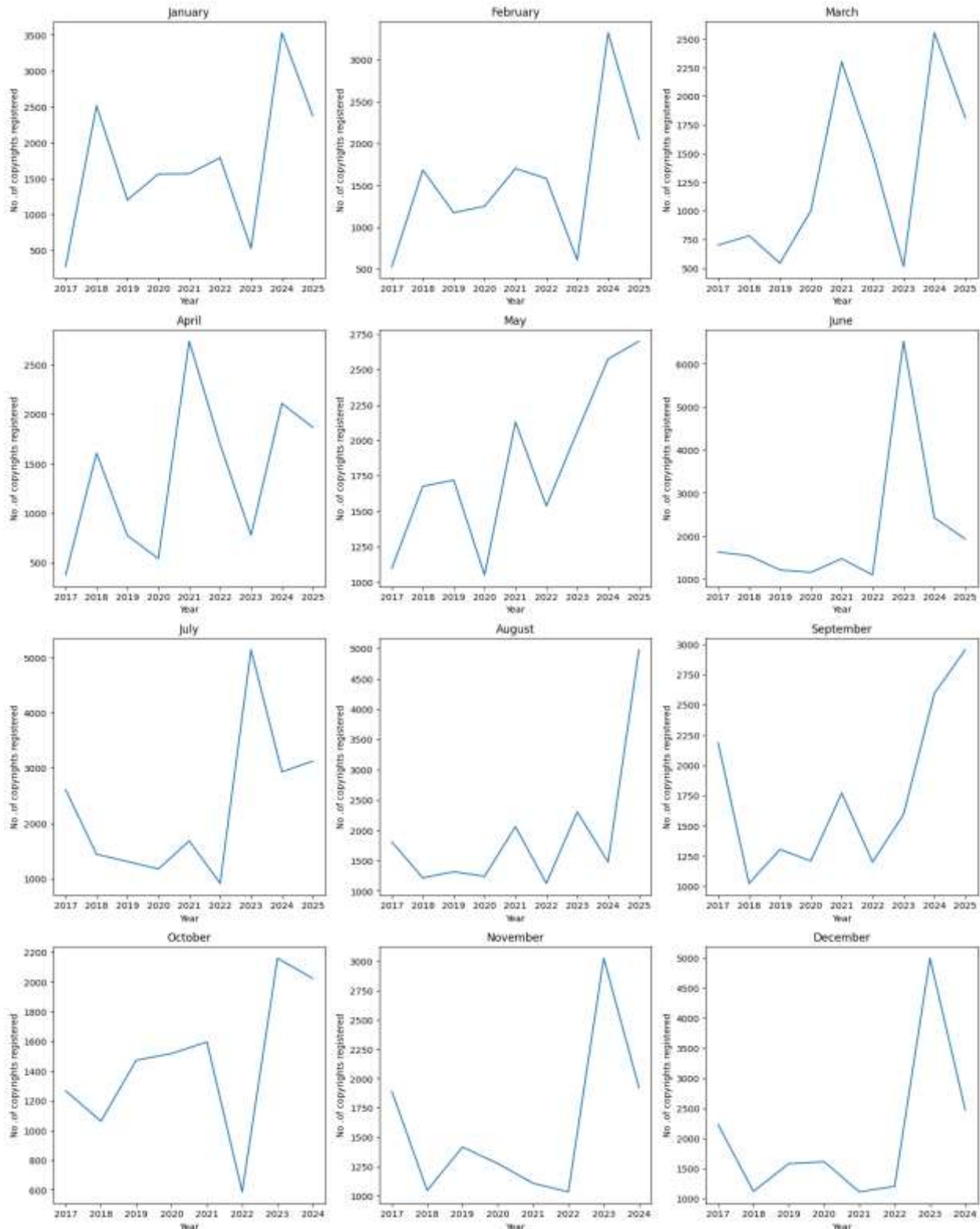


Figure 4. Average Monthly Registration Pattern (2017–2025)

Monthly analysis indicates a creative rhythm, which has been running through nine years. The highest number of registrations are made in May-September, especially in June and July which are the months when academic cycles are finished, and projects are submitted, the monsoon festivals which usually trigger cultural production. The average of these five months (May-September) registration volume is 45-55 percent of annual filings, but in October-December, it is in the range of lower than 1,700 registrations per month and is considerably less than the annual volume.

Figure 3 supports the fact of obvious temporal regularity all nine trendlines meet on one high-activity window. The averaged sinusoidal pattern which shows the predictability of season in the creative output is illustrated in.

Figure 4 depicts the averaged sinusoidal pattern that represents seasonal predictability in creative output.

Interpretation:

1. **Cultural Impact:** May-September surge is associated with the festival schedule in India (e.g., in case of Independence Day, cultural events, the release of a new movie).
2. **Academic Output:** The quarter coincides with the thesis, paper and dissertation submissions leading to increased literary copyrights.
3. **Digital Content Creation:** This category of data shows that in the post-2021 period, there is a steep rise in the mid-year months, which is associated with online content creation, influencer marketing, and freelance creative work.
4. **Administrative Rhythm:** Lower filings at year-end reflect government holidays and reduced office hours.

This pattern validates **OECD (2022)** findings that creativity exhibits *temporal clustering* rather than uniformity. The persistence of this rhythm demonstrates institutional stability — India’s copyright system has become both *cyclically active and seasonally predictable*.

Table 3. Category-wise Copyright Registrations (2017–2025)

| Category | Total Count | Share (%) |
|--------------------|-------------|-----------|
| Literary/Dramatic | 110,162 | 60.1 |
| Artistic | 45,805 | 25.0 |
| Computer Software | 12,762 | 7.0 |
| Sound Recording | 11,818 | 6.4 |
| Cinematograph Film | 2,282 | 1.2 |
| Music | 616 | 0.3 |

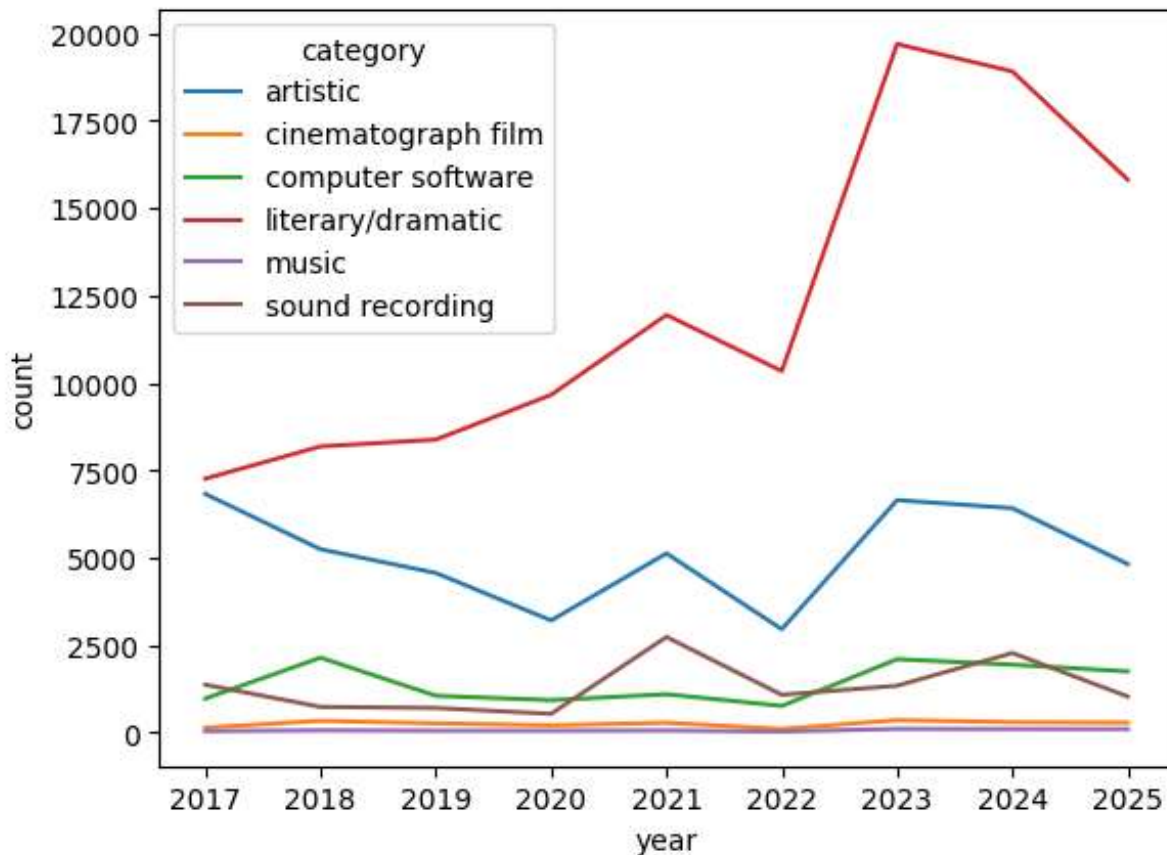


Figure 6. Category Composition (% of Total Registrations)

The category distribution presents a **clear hierarchy** of creative domains. The **Literary/Dramatic** category overwhelmingly dominates with **60.1%**, reaffirming India’s intellectual and linguistic base. This includes research works, manuscripts, poetry, and educational content — reflecting academic centrality in India’s creative framework.

1. A high secondary presence can be observed in artistic works (25%). The boom after 2020 is a manifestation of the emergence of digital design, illustration and online art platforms (e.g. Behance, Canva, NFT art).
2. Computer Software (7%), and Sound Recordings (6.4%), are considered technological creativity, and thus both of these represent steady growth of digital creation tools and streaming ecosystems.

Quantitative Inference:

- Traditional domains (literary + artistic) = 85.1%
- Tech-driven domains (software + sound) = 13.4%
- Entertainment domains (film + music) = 1.5%

This structure shows a shift from “heritage creativity” to “hybrid creativity.”

Globally, India’s distribution aligns with **FICCI (2023)** reports showing dominance of content-led sectors in creative GDP. It also mirrors **WIPO’s (2023)** assessment that developing nations exhibit a 70–30 split between traditional and digital creative categories during early creative economy transitions.

Table 4. Category-wise Year-wise Copyright Registrations (2017–2025)

| Year | Artistic | Cinematograph Film | Computer Software | Literary/Dramatic | Music | Sound Recording |
|------|----------|--------------------|-------------------|-------------------|-------|-----------------|
| 2017 | 6,825 | 141 | 973 | 7,261 | 41 | 1,370 |
| 2018 | 5,242 | 338 | 2,144 | 8,183 | 67 | 736 |
| 2019 | 4,565 | 266 | 1,054 | 8,377 | 54 | 705 |
| 2020 | 3,207 | 209 | 929 | 9,659 | 54 | 539 |
| 2021 | 5,124 | 283 | 1,098 | 11,943 | 60 | 2,735 |
| 2022 | 2,958 | 103 | 763 | 10,338 | 30 | 1,082 |
| 2023 | 6,648 | 358 | 2,100 | 19,687 | 107 | 1,341 |
| 2024 | 6,417 | 298 | 1,944 | 18,904 | 102 | 2,277 |
| 2025 | 4,819 | 286 | 1,750 | 15,809 | 101 | 1,033 |

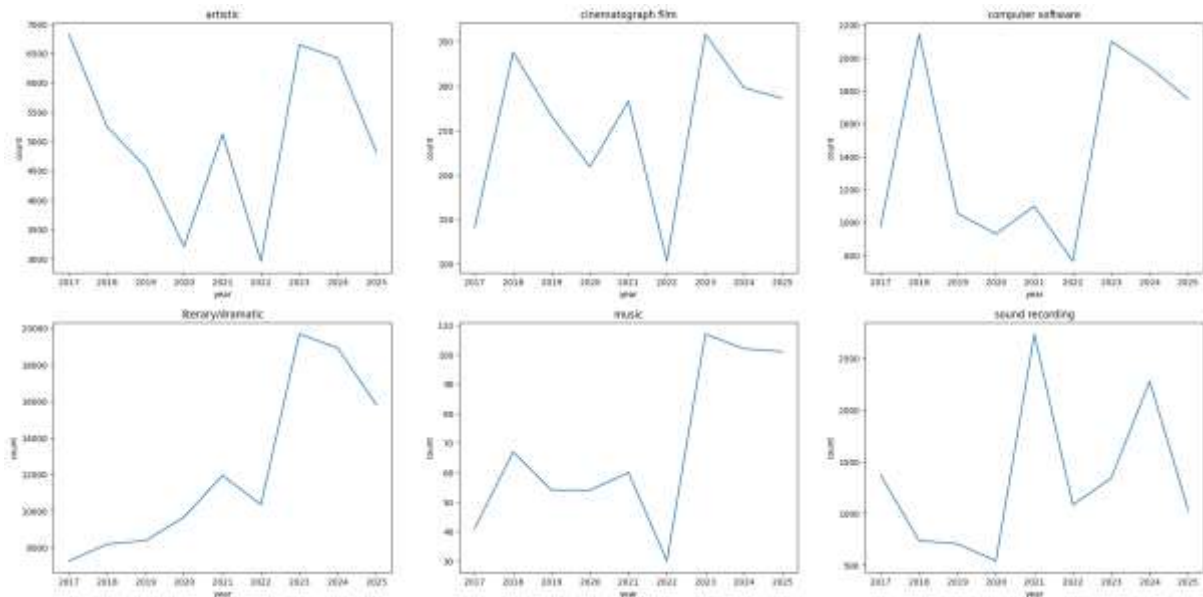


Figure 7. Trends (Year-wise, Category-wise, 2017-2025).

This table and figure is the ultimate transformation of the creative ecosystem in India. Six different and yet interrelated paths occur:

1. Literary/Dramatic Works:

- The most robust growth trend (118% of 2017 to 2025).
- Sharp surge after 2020 represents colossal digital (e-books, research collections, educational material) publication.
- Refers to the fact that India has a knowledge-based economy and is creative based on literacy.

2. Artistic Works:

- Cyclical trend: a decrease in 2019-2020 and its recovery in 2021 and peak in 2023 (6,648).
- Expansion associated with ascent of digital art, trends of NFTs, and commercial design after the pandemic.
- Represents the visual creativity hybridization.

3. Computer Software:

- Stable increasing growth of 973 (2017) to 1,750 (2025).
- Shows understanding of the development of codes and apps as a creative work.
- Compliments Policy impact on Digital India and Startup India.

4. Sound Recording:

- Dramatic expansion post-2021 (539 - 1,033).
- Associated with podcasting, independent music, and local language content.
- Democratizes authorship and media creativity of the new age.

5. Cinematograph Films:

- Most volatile category pandemic hit (as low as 209 in 2020), recover by 2023 (358).
- The expansion is a reflection of transformation of movie theatres to streaming TV.
- Mark of adaptive modernization on the culture of the entertainment IP in India.

6. Music:

- The lowest in volume and the largest relative growth (+146%).
- Digital distribution (Spotify, YouTube, etc.) explosion made independent musicians strong.
- This figure indicates the transition of India to multimedia creativity as opposed to print based authorship.
- The presence of both legacy categories (literature, art) and the modern ones (software, sound) proves that the creative organization of India is not replacing.

This confirms a theory of Boyle (2008) the cultural remix - creativity is nurtured through integration and not through isolation. The creative map of India by the year 2025 will be showing signs of equilibrium, as literary strengths will still prevail, and the digital genres are rising concurrently, marking access to a new stage of digital nativeness in creative civilization.

Discussion

The findings show that the copyright situation in India significantly changes between 2017 and 2025 to represent a larger global trend in the creative economy. There are three major themes: change in society, digital democratization, and alignment in the world. To begin with, the gradual increase in the number of registrations, 16,602 in 2017 to 23,799 in 2025, is an indicator of the rising level of creativity confidence and institutionalization of intellectual property, which is in line with the literature on cultural economics, which sees IP recognition as a creative livelihood. The pandemic (2020-2021) served as a change of momentum: lockdowns stopped a part of traditional activity, but gave encouragement to digital production, which has resulted in an observed recovery of filings and a remarkable increase in 2021-2023. Second, digitalization has made creativity democratic. The post-2021 spike in the categories, more than ever represented by Literary/Dramatic, Artistic, Software, and Sound Recording, has exhibited greater involvement by individuals (students, independent artists, developers), facilitated by a completely online registration system and platform economies. The trend follows the trend observed in other countries (U.S. Copyright Office, UKIPO) of increased digital art and multimedia registrations and upholds the thesis that technology lowers barriers and redefines authorship and distribution.

Third, India is developing along the same path as other developing economies: in both categories software and digital, the volume growth is moderate; however, the percentage growth is high. Although the total

number of registrations in India is lower than it is in the Western economies, diversity of categories and high growth rates rank India among the upcoming cultural digitization actors on the planet.

In theory, the results support (1) cultural economics: expansion of the creative capital; (2) changes in technology: advancing institutions to digital transformation; and (3) socio-historical explanations: legal modernization of postcolonial legal systems to promote cultural sovereignty. Some of the policy implications are long-term digital investment (AI-enabled processing, multi-country interoperability), increasing IP awareness (in rural/folk communities in particular), and the integration of copyright literacy into the curriculum.

There are restriction issues: the use of records registered excludes unregistered creative activity (estimates indicate a large informal segment). Survey and machine-learning estimation of unregistered output along with longitudinal connection of IP data to economic factors (GDP, employment) must be included in future work to help quantify the economic effect of the creative sector better.

5. Conclusion

In this analysis of copyright registration in India (2017-2025), it can be observed that there is a distinct structural change, a transition between an institutionally dominant, pre-digital regime, to a digitally facilitated, citizen-build creative ecosystem. Empirical data of approximately 183,000 official records reveal three time periods including pre-digital stabilization (2017-2019), pandemic disruption and rebound (2020-2021), and post-pandemic digital expansion and stabilization (2022-2025) with the annual filings increasing in the years of 2017 (16,602) to 2025 (23,799). Post-2021 Literary/Dramatic, Artistic, Computer Software, Sound Recording registrations also positively note how online platforms and administrative digitization and increased awareness of IP have reduced the obstacles to formalization of creative output. The results have theoretical and practical implications. Ideally, they support structures connecting the development of creative capital to institutionalization, and they demonstrate how technological alteration prompts the legal and administrative restructuring. In practice, the findings indicate that administrative modernization (online filling, awareness programs) can quickly increase participation, although gaps, in particular, the lack of formalization of some traditional and folk forms and the prevalence of creative activity that is probably not registered are also identifiable.

According to the analysis, the following recommendations can be made:

1. Continue to scale up and extend the digital base of the Copyright Office (with AI-supported processing and reliable cross-regional interoperability) in order to make it accessible and effective.
2. Strengthen certain IP sensitization and capacity-building projects, and especially rural, regional and informal creative communities to move informal, latent creative activity to formal registrations.
3. Make intangible cultural heritage and community-based products inclusive through the creation of special channels and protection.
4. Include copyright literacy in the school curricula and give incubators to help with registration and commercialization of creators.
5. Encourage research and tracking (surveys, machine-learning estimates) to quantify unregistered creative work and more closely correlate IP measures with economic ones, including employment and the creative-sector GDP.

Overall, the dynamic in copyright registration in India since 2017 to 2025 is an indicator of the growing creative economy where digital connectivity and institutional change have substantially democratized authorship. This momentum will need long-term policy attention on the elements of inclusion,

technological resilience, and evidence-based monitoring in order to transform them into cultural and economic benefits.

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