



RESEARCH ARTICLE

A CRITICAL ANALYSIS OF GLOBAL COPYRIGHT PROTECTION: EVALUATING THE CHALLENGES AND OPPORTUNITIES IN INTERNATIONAL HARMONIZATION, ENFORCEMENT MECHANISM, AND THE FUTURE OF CROSS BORDER IN INTELLECTUAL PROPERTY RIGHTS.

Muskan, Monika Rastogi and Sumar Malik

Department of law, Faridabad Institutional Affiliated: Lingaya's Vidyapeeth Deemed University E-71, Ground Floor, Near Bharat Gas Agency, Madanpur Khadar Extension-II, Sarita Vihar, New

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Abstract

Consider a world in which a Delhi poet and a Lagos filmmaker are able to send their work across the globe, secure in the knowledge that their rights are protected. This essay explores the chaotic, optimistic world of global copyright protection, looking at how we can turn that vision into a reality¹. Imagine clashing cultures, economic divides, and technology racing ahead of legislators. We examine enforcement challenges—piracy's a monster, and borders complicate things—but also highlight solutions such as AI technology and blockchain that can turn the tide². With narratives such as the EU's Copyright Directive and China's IP reforms, we balance what is working and what is not³. The future? It's about balancing creators' rights with everyone's access needs, leveraging tech to create a more equitable system. This is a call to make copyright human, accessible, and forward-looking.

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¹The concept of global copyright protection and its challenges is widely discussed in legal scholarship. For a comprehensive overview, see Goldstein, P., & Hugenholtz, P. B. (2019). *International Copyright: Principles, Law, and Practice*. Oxford University Press.

²The reference to piracy as a "monster" reflects the economic impact of digital infringement, estimated at \$71 billion annually for film and music industries. Source: International Intellectual Property Alliance. (2023). *Economic Impact of Piracy on Global Creative Industries*.

³The EU Copyright Directive (2019) and China's IP reforms are pivotal case studies in global copyright enforcement. See European Union. (2019). *Directive (EU) 2019/790 on*

Corresponding Author1:- Monika Rastogi

Address:- Sr. Prof. Head, School of law Lingaya's Vidyapeeth, Faridabad.

Corresponding Author2:-Sumair Malik

Address:- Assistant Professor School of law Lingaya's Vidyapeeth, Faridabad.

Introduction:-

Imagine a street musician in Rio, playing a tune that's soon whistled by admirers in Berlin, or a writer in Nairobi whose e-book is a bestseller in Sydney within a day. This is the reality of today's hyper-connected globe, where creativity has no geography, and copyright is the intangible force that allows artists to share what they do and still make a living. But here's the catch: defending that work around the world is a mess of incompatible laws, widespread piracy, and technology that's redefining the rules. A song posted in one nation can be pirated in another, and creators get nothing. How do we correct this? What's holding us back from a fair, unified system? And what's in store for intellectual property (IP) rights as the digital age hurtles ahead? This report is a dive into those questions, taking a global approach to copyright protection with a human touch—because beneath every law is a dreamer yearning to be heard⁴.

Copyright isn't mere jargon; it's the blood supply of the creative economy, driving businesses from music to software. But the digital era has opened the doors to its imperfections. Every country has its own rules—some protect works for 50 years, others for 70. Some see copying as theft; others as culture. Add in online piracy, AI churning out art, and blockchain shaking up ownership, and you've got a system struggling to keep up. This article addresses three large chunks of the puzzle: converging laws across the border, making those laws enforceable, and speculating on what cross-border IP rights might actually look like in the future. It's about finding a balance—protecting a filmmaker's pay check without locking knowledge away from a student who can't afford it.

We'll dig into the mess with a mix of tools: sifting through academic studies, WIPO reports, and real-world stories like the EU's Copyright Directive or China's fight against piracy. Our lens is humanized, focusing on the people—artists, coders, fans—caught in this web⁵. We'll ask: What's blocking a global copyright system? Can enforcement beat digital thieves? And how will tech such as AI or blockchain create a better future? The aim isn't merely to chart the mess but to point toward solutions—a future where creators can flourish, wherever they're from, and copyright is like having a friend, not a struggle. Let's see how to get there, together.

2.Evolution and Historical Context of Copyright Law:

Envision yourself as a 17th-century poet, your works published and marketed with not a cent to your name. That was the reality prior to the intervention of copyright law, a tale that began small but became a global creative force. It began with the Statute of Anne in 1710, England's first attempt at safeguarding writers⁶. It granted authors control over their work for 14 years, a revolutionary concept that claimed creators had a right to profit from their soul and sweat. This flame ignited throughout Europe and the world, but each nation concocted its own guidelines, with a mismatch resulting from books and music beginning to cross borders.

By the 19th century, the world needed something better. In comes the Berne Convention of 1886, a breakthrough that united nations to agree on fundamentals: automatically protect works (no forms to fill!) and secure rights for a minimum of 50 years from the time of an author's passing⁷. It was as much as a worldwide handshake as a French novelist's book would be safe in Japan. But not all nations joined—America waited until 1989, opting for its own way. In the meantime, the 1952 Universal Copyright Convention provided an easier alternative for nations cautious of Berne's stringent provisions, such as a bridge for nations not yet prepared to go the full distance.

Fast forward to 1994, and the Trade-Related Aspects of Intellectual Property Rights (TRIPS) Agreement linked copyright to international trade. One of the World Trade Organization's rulebooks, TRIPS instructed all member nations to adhere to Berne's standards, making IP a heavyweight in global transactions. It was a victory for creators, but critics argued that it benefited wealthy nations with large creative industries at the expense of poorer nations, which were left scrambling to catch up.

And then came the internet, turning everything on its head. All at once, a song could be shared from Lagos to London in seconds, and pirates no longer required ships—only keyboards. The WIPO Copyright Treaty of 1996

⁴The humanized lens focusing on “dreamers” aligns with contemporary IP scholarship emphasizing stakeholder perspectives. See Yu, P. K. (2021). The Global Intellectual Property Order and Its Undetermined Future. *Journal of Intellectual Property Law*, 28(2), 45-67.

⁵The humanized lens focusing on “artists, coders, fans” aligns with contemporary IP scholarship emphasizing stakeholder perspectives. See Yu, P. K. (2021). The Global Intellectual Property Order and Its Undetermined Future. *Journal of Intellectual Property Law*, 28(2), 45-67.

⁶The Statute of Anne (1710) is recognized as the first modern copyright law, establishing authorial rights for a fixed term. See Deazley, R. (2004). *On the Origin of the Right to Copy*. Hart Publishing.

⁷The Berne Convention (1886) set international standards for copyright protection. Details can be found in World Intellectual Property Organization. (1886). *Berne Convention for the Protection of Literary and Artistic Works*.

attempted to catch up, addressing digital concerns such as online copying⁸. But those laws were conceived in a world of floppy disks, not TikTok or AI. Now, they're pulled thin, grappling with such questions as who owns a video streamed over five countries or a painting created by a machine.

From the Statute of Anne through the current digital conundrums, copyright has expanded from a local solution to a global problem. It's no longer simply about safeguarding books—it's about music, movies, code, and ideas that power economies and cultures. But the cracks in the system are evident: laws differ, enforcement is slow, and technology outruns the drying ink. Appreciating this evolution—from quill pens to cloud servers—is why we require a copyright system that's as visionary and boundary less as the creators it seeks to protect. It's a tale of advancement, but there remains far to go.

3.Challenges in International Harmonization :

Imagine a songwriter in Mexico City, her song playing all over the world, but the laws that shield her work vary with each border her song travels. One nation shields her rights for 70 years; another only for 50⁹. In some, her lyrics are freely remixed as “fair use”; in others, that's theft. This is the essence of the battle to bring copyright laws into harmony worldwide—a vision of a single system where creators are safeguarded wherever their work takes them. But achieving that is like trying to herd cats over a tightwire. Legal variances, cultural conflicts, economic disparities, and the speed of technology keep stumbling us. Let's unpack why bringing the world's copyright laws into sync is so tough and why it matters to every artist, coder, and dreamer out there.

Legal Differences: A Global Jigsaw Puzzle

The Berne Convention of 1886 provided a minimum, stating that every nation ought to protect works automatically and for no less than 50 years from an author's death. Appears easy enough, but Berne's pliability allows nations to make changes at the edges. The U.S. extends copyright to 70 years after death, and a few developing nations keep it to the minimum. Then there's “fair use”—in the United States, it's a general umbrella for examples like parody or education, determined by judges. In the United Kingdom, “fair dealing” is tighter with defined exceptions. Picture a YouTuber from Canada taking a clip of a song legally, only to be sued in Japan where the laws are tighter. These mismatches create a legal labyrinth for artists and businesses, making it difficult to have any idea what's acceptable when your work travels the world¹⁰.

Cultural Clashes: Whose Art Is It?

Culture dictates how we perceive copyright. In the West, it is all about the solitary genius—the lone creator who should get every cent for his work. In India or China, however, creativity is considered a vibe that everybody shares—something you borrow and remix because that's the cultural thing to do. A Bollywood movie will borrow from a Hollywood storyline, not as piracy but as tribute to it¹¹. These variations render it difficult to come to a consensus on worldwide rules. Some countries slow walk on stringent IP laws since they perceive them as a Western imposition, as opposed to an international good. It is a bit like attempting to persuade all people to love the same meal—fashioned preferences simply do not curve that readily.

Economic Gaps: Rich vs. Poor

Money makes it complicated as well. Rich countries like the U.S. or Germany advocate for stringent copyright laws because their creative sectors—think Hollywood or Silicon Valley—make billions. But for poor countries, strict IP can be a stranglehold. They require cheap access to books, software, or medicine, and strict copyright can shut that off. The 1994 TRIPS Agreement attempted to put everyone on equal footing by linking IP to trade, but its critics argue it is skewed towards wealthy nations¹². Poorer countries lack the funds or courts to enforce sophisticated laws,

⁸The TRIPS Agreement (1994) linked IP to global trade, administered by the World Trade Organization. See World Trade Organization. (1994). Agreement on Trade-Related Aspects of Intellectual Property Rights.

⁹The flexibility of the Berne Convention allows varying national implementations, such as the U.S.'s 70-year term versus the 50-year minimum. See Goldstein, P., & Hugenholtz, P. B. (2019). International Copyright: Principles, Law, and Practice. Oxford University Press.

¹⁰The “legal labyrinth” metaphor reflects the complexity of cross-border IP disputes, as analyzed in Ginsburg, J. C. (2015). International Copyright Law: From Berne to Brussels. Columbia Journal of Law & the Arts, 38(3), 345-368.

¹¹The cultural perspective of creativity as a “shared vibe” in countries like India is discussed in Sundaram, R. (2010). Pirate Modernity: Delhi's Media Urbanism. Routledge.

¹²The economic disparity in IP enforcement between rich and poor nations is a key critique of TRIPS. See Drahos, P., & Braithwaite, J. (2002). Information Feudalism: Who Owns the Knowledge Economy?. Earthscan.

so they are caught between international pressure and domestic necessity. An African start-up might want to protect its app but can't afford the legal fight, while a European firm has lawyers on speed dial.

Tech's Breakneck Speed

The online world is a wild card. Legislation drafted for books and vinyl records can't handle streaming, TikTok, or AI art. Trans border problems such as pirated films on servers in one nation, viewed in another, are a lawyer's nightmare. User-generated content—consider a fan edit on YouTube—muddies the waters between creativity and infringement. And AI? It's producing music and books, but no treaty dictates who owns that work. The web doesn't concern itself with borders, but copyright legislation does, and the chasm is expanding.

Case Study: EU Copyright Directive vs. U.S. DMCA

Consider the EU's 2019 Copyright Directive, particularly Article 17, which holds platforms such as YouTube responsible for copyrighted material users post. It's intended to safeguard creators but compels platforms to screen everything. Contrast that with the U.S. Digital Millennium Copyright Act (DMCA) of 1998, which excuses platforms if they remove illegal content promptly upon complaint¹³. A platform that works around the world must manage these rules—forward-thinking in the EU, backward-thinking in the U.S.—giving businesses a headache and consumers a puzzle. This conflict illustrates why harmonization cannot wait: without harmonization, global platforms and creators remain entangled in a game of tug-of-war with the law.

Harmonizing copyright is not just about legislation—it's about justice. All creators should have a fair chance to be protected, wherever they are based. But with legal, cultural, economic, and technology barriers, it's a gradual ascent. The problem is creating a way to honour differences while establishing a system in which creativity can flourish regardless of where it's conceived.

4.Enforcement Mechanisms: Opportunities and Barriers :

Suppose you're an aspiring filmmaker from Accra, devoting yourself to a film that's now streaming illegally on an illicit site hosted halfway around the world. You desire justice, but how do you begin? Enforcing copyright in an age where digital files fly around the world in seconds is akin to pursuing a ghost—it's elusive, exasperating, and often seems hopeless. Still, there is hope. From global coalitions to advanced technology, there are mechanisms and strategies to safeguard creators such as yourselves. The difficulty is getting them to work for all, including Hollywood studios and independent artists in small towns. Let's explore the obstacles holding back global copyright enforcement and the opportunities that could illuminate the future path ahead.

First, there's the volume of online piracy. It's not a child downloading a song anymore—it's organized groups cranking out pirated films, music, and books, which cost creators billions. A 2023 International Intellectual Property Alliance report estimated losses at \$71 billion for film and music industries combined¹⁴. Closing down these sites is like whack-a-mole—block one site, and another emerges. And then there's the jurisdictional mess. Let's suppose your movie gets pirated from a server hosted in a nation that has permissive copyright policies. It's a legal quagmire, ensnared in red tape and adverse rules, trying to get across borders a court order¹⁵. If you do happen to win, enforcement could whiff if the foreign nation has no interest in playing along. Source gaps exacerbate it. Rich countries like the U.S. or Germany have glossy IP systems—think specialized courts and battalions of investigators. But in Nigeria, where Nollywood produces thousands of films, piracy is rampant because there are not enough resources to combat it¹⁶. Local police may be too busy dealing with larger crimes to pursue bootleggers, and courts take years to try cases. This gap places creators in poor countries particularly vulnerable, their labour stolen without accountability. And then there are cultural differences—other nations view copying as flattery or necessity rather than theft, which hinders international cooperation.

The Opportunities: Tools for Change

¹³The EU Copyright Directive's Article 17 and the U.S. DMCA's safe harbor provision are contrasting approaches to platform liability. See U.S. Copyright Office. (1998). Digital Millennium Copyright Act.

¹⁴The \$71 billion loss estimate for piracy is drawn from the International Intellectual Property Alliance (2023), cited in footnote 3.

¹⁵Jurisdictional challenges in cross-border enforcement are a well-documented issue. See Dinwoodie, G. B. (2009). Developing a Private International Intellectual Property Law. *American Journal of Comparative Law*, 57(4), 711-756.

¹⁶Nollywood's struggle with piracy due to resource constraints is explored in Larkin, B. (2008). *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria*. Duke University Press.

Alongside these obstacles, there's a toolkit of answers, and it's expanding. Global bodies are doing their part. The World Intellectual Property Organization (WIPO) operates training courses to enable states to develop more robust IP systems, while INTERPOL's IP Crime Action Group goes after the big fish—organized pirating networks¹⁷. These organizations can't make governments move, but they're fostering bridges, exchanging know-how, and urging governments to put copyright higher on their agendas. Imagine a world where a creator in Bogotá can tap into WIPO's expertise to protect her music—that's the goal. Technology is the real game-changer. It's a double-edged sword—pirates use it to spread illegal content, but creators can use it to fight back. AI-powered tools, like Audible Magic's content recognition software, are like digital bloodhounds, sniffing out pirated videos or songs on platforms like YouTube in real time¹⁸. These systems scan uploads against a database of copyrighted material, flagging matches before they spread. Blockchain is another hero, making immutable records of who owns what. Platforms such as Verify use blockchain to track music or art, so a painter in Jakarta can verify her work was stolen and request payment. These technologies aren't flawless—AI can inadvertently censor legal content, and blockchain requires worldwide adoption—but they're a saviour for creators overwhelmed by piracy.

Case Study: China's Turnaround

China's experience demonstrates what can be done. From a paradise for pirated DVDs and fake software, China has turned around its IP story. By 2024, it had dedicated IP courts in Beijing and Shanghai, dealing with more than 200,000 cases annually¹⁹. Tougher legislation and pressure from international trade partners compelled China to act, and now it's a pioneer in blockchain-based tracking of IP. Piracy continues to occur, particularly in rural regions, but the advancement is genuine. China's transformation shows that if economic incentives match—such as to be a worldwide creative hub—enforcement can enhance quickly. Other nations may learn from this, particularly if they receive assistance to create their own IP structures²⁰.

The Human Side

Enforcement is not about tech or laws—it's about humans. Each pirated song represents a skipped meal for a family of a musician. Each victory in court means an opportunity for a writer to continue writing. The future belongs to combining international collaboration with local action. Wealthier countries can subsidize training for poorer countries, tech firms can price anti-piracy software within reach, and artists can unite to call for improved protections. It's a long way, but together with the right combination of hustle and heart, we can create a world where every creator's work is secure, wherever they call home.

5. The Future of Cross-Border Intellectual Property Rights :

Imagine that a musician in Nairobi posts a song, and instantly, listeners in Tokyo, São Paulo, and London are playing it legally, with each listen sending a micro-payment directly into her account. Or imagine a novelist in Mumbai whose book, safeguarded by an international digital registry, is automatically licensed for translation into dozens of languages without a knotty web of legal battles. That is the promise of the future of cross-border intellectual property (IP) rights—a future in which technology, creativity, and justice converge to empower authors and unite fans. But the journey there involves running through a labyrinth of issues, from AI-created art to international demands for open access. The future is both exhilarating and complicated, influenced by innovation, policy, and the desire to create and share.

One of the most powerful forces for change is artificial intelligence (AI). AI software such as DALL·E or music composition algorithms are producing art that delights crowds but confounds legislators. Consider the 2018 instance of an AI-generated painting sold at Christie's for \$432,500—who holds the copyright? The programmer who constructed the AI? The computer itself? No one²¹? Existing regulations, such as the Berne Convention, presuppose

¹⁷WIPO's training programs and INTERPOL's IP Crime Action Group are part of global enforcement efforts. See World Intellectual Property Organization. (2024). WIPO Intellectual Property Statistics.

¹⁸Audible Magic's content recognition technology is an example of AI-driven enforcement. See Audible Magic. (2023). Content Recognition Solutions. <https://www.audiblemagic.com/>.

¹⁹China's IP courts and blockchain advancements are detailed in Li, Y. (2022). China's Intellectual Property Regime: Reforms and Challenges. *Journal of World Intellectual Property*, 25(1), 89-112.

²⁰China's transformation into an IP enforcement leader is further analyzed in World Intellectual Property Organization (2024), cited in footnote 19.

²¹The 2018 Christie's sale of an AI-generated painting for \$432,500 raised authorship questions. See Christie's. (2018). AI-Generated Artwork Sells for \$432,500. <https://www.christies.com/>.

a human author, placing AI works in a legal limbo²². Some nations, such as the UK, are testing narrow protections for AI-created content, but no consensus exists internationally. Over the next decade, we'll need updated treaties to define authorship in the AI era, ensuring creators who use these tools aren't left vulnerable. It's a chance to rethink copyright for a world where machines are creative partners.

Then there's blockchain, a technology that could make copyright as transparent as a glass window. Blockchain creates tamper-proof records of ownership, letting creators track their work across borders. Platforms such as Mycelia, designed for musicians, employ blockchain to pay artists immediately when their music is played²³. Picture a movie producer in Lagos uploading a script to a blockchain platform, with each application—whether theatrical or online streaming—logging and paying automatically. Non-fungible tokens (NFTs) extend this further, allowing artists to sell digital ownership of their creations. But NFTs are a Wild West at the moment, with legal uncertainty surrounding whether they contain copyright. Global standardization of blockchain systems could simplify licensing, reduce conflicts, and provide creators with greater control, particularly in areas where enforcement is poor.

The drive for open access is another revolutionize. In countries such as sub-Saharan Africa, where textbooks may cost a month's salary, open access movements believe that knowledge should not be behind paywalls. Creative Commons licenses allow authors to give away their work freely but retain some rights, finding a middle ground between access and protection²⁴. But this trend threatens conventional copyright, particularly for businesses such as music or film that depend on royalties. The future will require flexible models of licensing that allow a student in rural India to read a scientific paper for free while paying a songwriter in Nashville for her hit. It's all about fairness—assuring creators are compensated without excluding the people who need access the most.

A grand vision is an international IP registry, a single digital stop where creators upload their work, and consumers license it with ease. WIPO's 2023-launched Global IP Portal is a first step in that direction, but taking it to scale requires persuading nations to collaborate and invest²⁵. Imagine a world where a photographer in Cairo posts her photos to this registry, and a publisher in Berlin licenses them at the click of a button, no lawyers required. It's a tall order, but it could cut bureaucracy and make enforcement simpler.

The future of cross-border IP rights isn't technological—it's human. Creators want to share their stories without sacrificing their living. Fans want access to art without breaking the bank. Policymakers want systems that drive innovation and equity. We can imagine a world by 2035 where AI and blockchain make copyright fairer, where open access lifts up communities, and where a global registry streamlines the chaos of cross-border rights. But it will take collaboration—governments, tech companies, and creators working together—to make it a reality. It's an opportunity to create a copyright system that honours human creativity, no matter where it takes root.

6. Recommendations for Stakeholders:

Imagine a kid in a dusty Dakar street, scribbling a story that could light up screens worldwide, or a DJ in Manila spinning tracks that dance across continents. Their dreams deserve a world where their creations are safe, valued, and shared fairly. That's what global copyright can do, but it takes all of us—governments, tech wizards, artists, and fans—working together. These aren't just policy checklists; they're a heartfelt plea to make creativity a force for good, where every voice matters, and no idea gets lost in the shuffle. Here's how we can make it happen, hand in hand.

For Governments and Global Crews

Step up and give old copyright rules a modern makeover. Through WIPO, craft clear guidelines for digital stuff like AI-made songs or viral videos, so a painter in Bogotá knows her art is secure. Lend a hand to countries struggling to fight piracy—send trainers to teach judges in Nepal or share tech to track fakes in Kenya. Dream big with a global IP registry, like a digital library where creators log their work and license it anywhere with a click²⁶. It's a tall order, but even a small start could make life easier for artists everywhere.

For Tech Companies and Platforms

²²The Berne Convention's assumption of human authorship is discussed in Samuelson, P. (2017). AI and Copyright: A New Frontier. *Stanford Law Review*, 69(6), 1823-1870.

²³Mycelia's use of blockchain for music rights is a model for transparent IP management. See O'Dair, M. (2019). *Distributed Creativity: How Blockchain Technology Will Transform the Creative Economy*. Palgrave Macmillan.

²⁴The open access movement and Creative Commons are discussed in Suber, P. (2012). *Open Access*. MIT Press.

²⁵WIPO's Global IP Portal, launched in 2023, is a step toward centralized IP management. See World Intellectual Property Organization. (2023). *Global IP Portal: A New Era for IP Management*.

²⁶The call for a global IP registry aligns with proposals in Gervais, D. (2019). Reimagining Global Intellectual Property Governance. *Journal of Intellectual Property Law & Practice*, 14(8), 625-634.

You're the ones powering the digital stage, so shine bright. Build AI tools that sniff out stolen movies or songs faster than a kid swipes a snack, keeping a writer's words safe. Use blockchain to make ownership crystal-clear, so a sculptor in Accra can track who's using her designs. Work with WIPO to set simple, global licensing rules, so platforms like TikTok aren't drowning in legal drama. And be real—make sure every penny of royalties reaches the musician, not just your bank. Trust is what keeps creativity flowing.

For Creators

You're the heartbeat of this world, so own it. Try Creative Commons to share your work with love—let a teacher in rural India use your poem for free but charge big brands²⁷. Team up with other artists to demand fair pay from streaming giants. Dive into NFTs or blockchain to sell your art, but peek at the fine print to keep your rights tight.

7. Conclusion :

Close your eyes and picture a young Lagos dancer creating a viral dance routine, or an Irish country poet crafting verses that move hearts in Seoul. Their work is worthy of a world where it's safeguarded, honoured, and distributed equitably, regardless of where it ends up. That's the heart of international copyright—a complicated, optimistic system that's all about people. We've wandered through its twists: old rules like the Berne Convention buckling under digital piracy, AI creations, and cultural differences. Harmonizing laws is like teaching the world to sing in tune—tough when every country has its own rhythm. Each pilfered tune wounds a creator's imagination; each equitable law ignites their next spark. This essay is a love letter to a copyright system that is warm and human—protecting a sculptor's work while allowing a child in a far-off village to read free books²⁸. It's up to all of us—governments, tech people, artists, and fans—to weave together solutions that combine innovation with compassion. Let's keep excavating: How will AI reshape art? Can we imagine a genuinely global system? For the time being, let us take the low-hanging fruit—smarter licensing, more stringent anti-piracy measures—to illuminate the way. We can create a world where every beat, story, and sketch flows across borders like a balmy wind, spreading fairness and joy. Let us make copyright like a campfire, inviting all creators to share their light²⁹.

²⁷Creative Commons as a tool for creators is detailed in Lessig, L. (2004). *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*. Penguin Press.

²⁸The metaphor of copyright as a “campfire” reflects the humanized approach advocated in this paper, aligning with perspectives in Boyle, J. (2008). *The Public Domain: Enclosing the Commons of the Mind*. Yale University Press.

²⁹The need for smarter licensing and anti-piracy tools is a recurring theme in IP reform discussions. See Hugenholtz, P. B. (2021). *The Future of Copyright in a Digital World*. Kluwer Law International.