

Nollywood: Nigeria's Multi-million Dollar Film Industry and the Fear of Imminent Collapse Under the Burden of Copyright Infringements and Organised Network of Piracy

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This study investigated stakeholders' perception of copyright laws infringements on Nollywood home movies. Survey research design was adopted with group discussion and key-personality interviews with movie producers, licensed movie marketers, actors, actresses and viewers of Nollywood home videos. One hundred and eight (108) stakeholders were purposively stratified and randomly selected around Lagos. Frequency counts, percentages and chi-square test were used for data analysis. A null hypothesis was tested at (.005) level of significance. The Pearson Chi-Square decision shows a value of 1.489 with degree of freedom (DF) put at 29. The calculated P value is 0.000. Null hypothesis that there is no copyright infringement and piracy affecting Nollywood industry was rejected. It was confirmed that there is high level of copyright infringement and organised piracy of Nollywood movies. Findings reveal that intellectual property rights of Nollywood movie creators are equally violated. The illegal practice is flourishing as a lucrative business. Findings also show that copyright infringement kills creativity and innovations in Nigeria. The study concluded that the rate of video piracy in Lagos alone (82%) is alarming and perpetuated with high level secrecy and criminality, using sophisticated technology including the video piracy on the internet. The study recommends that the Federal government should eradicate copyright infringement through stricter laws with severe penalties of pirates. Regulatory bodies should intensify awareness campaigns on the evils of copyright infringements. Government should also enter into production treaties to prevent sales of pirated Nollywood movies in other countries.

Keywords: Nollywood movies, Copyright Laws, Intellectual property, Infringement, Video Piracy

Introduction

Nigeria's Nollywood film industry has suddenly developed to be the most rapidly expanding film industry in the world. It is the second largest global film industry after Bollywood of India which is followed by Hollywood of the USA. Nollywood has created an estimated one million direct jobs, making it the second-largest employer in Nigeria after agriculture. The industry and its influence

contribute about one billion USD to Nigeria's economy annually. Nollywood Nigeria produces around 2,500 films annually and is projected to record total cinema revenue of \$22 million in 2021, rising at 8.6% per annum. Total music revenue is estimated to rise to \$73 million at 13.4% increase as at 2021, (National Bureau of Statistics, 2022) . With over \$6.4 billion turn over revenue and more than 2,500 movies per year, Nigeria's film industry is taking the world by storm. Nollywood, the Nigerian film industry is currently one of the world's top film industries, producing more movies each year than even Hollywood (Film Threat, 2023). Its films are shown in over 50 countries, bringing in foreign investment and providing a much-needed boost to the Nigerian economy. (Google search, 2023).

Nollywood produces more than 2,000 movies each year and has an estimated annual revenue of \$1.2 billion, making it one of the most prolific film industries in the world. Most Nollywood films are low-budget, shot on video and released direct-to-video (FunTimes Magazine, 2023)

Nigeria's film industry was born many decades ago. It comprises English language films (Nollywood), the Yoruba film industry, the Kano film industry (Kannywood) which produces films in Hausa, Igbo language films as well as those in other indige-nous languages of Nigeria. The direct-to-video (VHS, VCD and DVD) distribution system which is a hallmark of Nollywood was triggered in 1992 with the film *living in Bondage*, the first commercially successful movie shot straight-to-video. It heralded a new era of Nigerian filmmaking demonstrating what could be achieved with few resources and lowering barriers to entry for many talented filmmakers.

Nigeria's diverse cultural traditions and lifestyles (200 million people, 300 tribes and some 500 languages), offer a wealth of material from which the country's filmmakers skillfully draw to recount simple stories of daily life that resonate with Nigerians, as well as audiences sharing a similar culture and heritage across Africa and the African diaspora. These colourful and entertaining stories capture the imagination of audiences; they echo their life-experiences, feature a strong moral theme and yes, juju (black magic). Newer generations of filmmakers, however, are focusing on harder-hitting social issues such as rape (*Tango with Me*), domestic abuse (*Ije*) and cancer (*Living Funeral*). Nollywood is recognized as an expression of the depth and breadth of Africa's cultural diversity. It is enabling Africans to tell their own story.

The primary function of copyright under the law is to protect from annexation the fruits of a person's "work". This protection is of immense importance to actors, playwrights, actors and actresses; broadcast content developers, musicians and composers of music, authors, publishers, newspaper proprietors and librarians; architects, designers, manufacturers and other engineering professionals. The larger members of the Nigerian public are convinced that piracy is a crime against the creators and the government leading to a downward trend in the realization of government objectives. Since the establishment of Nigeria Copyright Commission (NCC) in 1989, following the implementation of the Copyright Act 47 of 1988, the organisation has been working tirelessly to clamp down on piracy. Such

efforts however are yet to yield any tangible results. The crime is on the increase and more sophisticated with international high-tech approach.

Statement of the Problem

Different and varying trends and patterns of video piracy exist around the globe. In most parts of Europe and the USA, the debate and agitations against audio-visual infringements are mostly focused on the internet oriented video infringements, involving file sharing of digital data on computers at different locations. In some other zones, video infringements are patterned along the illegal reproduction and distribution of pirated CDs, VCDs and DVDs, broadcast infringements, parallel imports and exports infringements, theatrical camcorder infringements and back-to-back infringements in countries like the Philippines, China, Malaysia, Taiwan, Thailand, Hungary among others. Unlike the situations in other big video producing countries like the USA and India, only few studies are yet known to have been conducted on the video infringement phenomenon in Nigeria despite the popularity of the Nigerian home video industry as the second in the world and the reported obstacles and burdens of video infringements on the nation's video industry economy. Apart from operational reports and comments from some video producers and investors in the media and at professional platforms, no serious studies have been undertaken by any major stakeholder in the Nigerian video industry, particularly from the regulatory arm, that is the Nigerian Copyrights Commission (NCC). The dearth of literature on the dynamics of video infringements in Nigeria; the lack of specific studies from insiders' research perspective on video piracy in Nigeria has constituted knowledge gap; and the non-exhaustiveness and non-specificity of the NCC study on the video infringement, altogether constitute the statement problem. Thus, this study seeks to investigate and reveal stakeholders' perceptions of copyright laws infringements which can lead to imminent collapse of the Nollywood industry and proffer solutions.

The greatest heritage of a nation remains the creativity of its citizens, and therefore one of the primary functions of law enforcement agencies is to protect the ingenuity, resourcefulness and innovation of the citizenry. Despite the fact that Nigeria has joined the league of nations that have enacted domestic legislations to protect the copyrights and creativity of its citizens against any undue infringement, the enforcement of the laws is another thing. The principal legislation in this regard is the Nigerian Copyright Act, which is hinged on the fact that any copyright infringement is stealing (Thomson, 2009).

In the words of Olueze (2008), copyright, apart from being a proprietary right, is a means of empowerment and economic sustenance of the owner. This is worthy of protection from undue appropriation from those who will want to reap where they did not sow. The creative industries protected by copyright law forms a very important part of Nigeria's cultural and economic development. They contribute greatly to national wealth. But these creative arts have been ravaged by

acts of infringements and unwholesome piracy. While the government loses revenue that could have been realized by payment of taxes, foreign investors who would have loved to invest will no longer do so, because infringement destroys revenue that should accrue to genuine goods. The government has established certain agencies to check infringements. The Nigerian Copyrights Commission (NCC), the National Film and Video Censors Board work in conjunction with the Police, Customs and Economic and Financial Crimes Commission (EFCC) to carry out raids against pirates and their syndicates. Despite the provisions of the law and the raids by these agencies copyright piracy still abound in Nigeria. The Cable News Network (CNN, 2009) reported that the strong global waves of video infringements was also blowing intensely in Nigeria, and shaking the highly promising Nigeria's home video industry also known as Nollywood to its roots. Stakeholders in the Nigerian video industry also lamented and complained that, "intellectual thieves (pirates) are digging the grave of the industry and that infringements could kill creativity by stifling investments, growth, development and progress in the cultural and artistic industry" (James, 2007).

The International Intellectual Property Alliance (IIPA) stakeholders such as Chowdhury, Tamas, Massimiliano, Luis, and Gloria (2009), acknowledged the high prevalent and "dangerous" rate of video piracy in Nigeria. They compared the high rate of video infringement to be side by side with the software infringements which was quantified to be 82 percent in Nigeria. The rate of video infringement has been observed by the operatives of the video industry to be very high and alarming, despite the prevalence of some legal provisions prohibiting piracy in the country (IIPA, 2009).

The IIPA (2009) observed further that, it was due to the disturbing rate of video infringements in the country that spurred the Nigerian Copyright Commission (NCC) far back in 2004 to establish an organ, the Strategic Action against Piracy (STRAP), an operational unit with zero tolerance against piracy. The objective of STRAP was to empower local industries and creating opportunities for legitimate distribution of protected works in Nigeria (NCC, 2008). According to IIPA, the video infringements situation in Nigeria has worsened, with remarkable high quality counterfeit products, indicating a high level of criminality and sophistication not previously noted, particularly with respect to optical discs. Investment losses and level of piracy which have traditionally been very high was getting higher, thus an indicator of serious danger for the video industry. Evidence of arrests and exhibits recovered during various anti-piracy raids conducted in Nigeria suggest that, Chinese and South East Asian pirate gangs have infiltrated Nigeria and set up over a dozen optical-disc operations, some of which are reported to have mastering facilities, and that, the growing piracy rate has destroyed the legitimate market in Nigeria for intellectual property media and digital products. (IIPA, 2009). Generally, the above painted scenarios suggest that, the video infringement phenomenon has engendered an industry-based pragmatic problem as well as socio-economic crisis, hence the need for an empirical study to investigate the effect and pattern of home video films piracy in the Nigerian setting.

Copyright and related rights are today perceived as instruments for development, as well as providing a secured and stable environment for creative works of arts. Yet, intellectual productions have contributed in no small measure to economic growth and development of creators in the world in general and Nigeria in particular. Surprisingly, the owners of this intellectual creativity are robbed of their rights by pirates who reap where they have not sown. Thus, infringement is a great challenge and disservice to the creative industry worldwide and Nigeria in particular.

There are two main perspectives in the literature on the video copyright infringements. The first perspective is upheld by the anti-piracy movement which is a conglomerate of film and video investors and production companies, while the second perspective is represented by a group being referred to as the free-media movement. The group is a loose federation of individuals and organizations advocating the freedom of the new digital information technology and restraint of the excesses of the anti-piracy movement against information technology and peoples' free access to information in public space. (LEK Study Report, 2004).

The perspective of the video piracy discourse being projected by the anti-piracy movement in extant literature suggests that, the video infringements phenomenon is a serious issue that is presently engaging the attention of investors and producers in the global video industry. The anti-piracy movement also contended that the governments of many countries are beginning to get worried and more involved in taking steps towards solving the problems posed by the phenomenon. In the USA, video copyright infringement is reportedly threatening and causing huge losses to investors in the industry (LEK Study Report, 2004).

Copyright as an emerging field of law is gradually assuming prominence in Nigeria. It is a term which has not lent itself to a precise definition. Copyright is indeed erroneously perceived as being self-defining, meaning 'the right to copy.' The definition of "Copyright" in the Copyright Act Cap C28 Laws of the Federal Republic of Nigeria 2004 is imprecise, ambiguous and consequently begs the question. It then means that one has to go through the entire gamut of the provisions of the Act to be able to arrive at a precise meaning of the term "copyright". However, a painstaking x-ray of the relevant provisions of the Act (6, 7 and 8) offers the meaning of "copyright" as the exclusive right to do or authorize the doing of certain acts in relation, to the work in which the right subsists. The court in *Adenuga versus Ilesanmi Press and Sons (Nig) Ltd* (2012) held that "Copyright" is the exclusive right to control, to do or authorize the doing of any of the acts restricted to the copyright owner. Copyright also means a property right in an original work of authorship (such as literary, musical, dramatic, choreographic, pictorial, graphic, sculptural architectural works; motion pictures and other audiovisual works and sound recordings) fixed in any tangible medium of expression, giving the holder the exclusive right to reproduce, adapt, distribute, perform and display the work (Garner, 2004).

In general, copyright is a form of legal protection given to content creators through the assignment of specific rights to works that qualify for protection. The main goals of copyright are:

- To encourage the development of culture, science and innovation
- To provide a financial benefit to copyright holders for their works
- To facilitate access to knowledge and entertainment for the public.

Copyright provides a framework for relationships between the different players in the content industries, as well as for relationships between rights holders and the consumers of content. Copyright is a form of Intellectual Property, along with trademarks and patents in all countries, and other creations (such as trade secrets, database rights, rights of publicity and the like) that may vary from country to country.

Infringement of copyright occurs when a person without the license or authorization of the copyright owner does or causes any other person to do any of the acts reserved to the copyright owner under the Act. These reserved acts are those acts set out in sections 6, 7 and 8 of the Copyright Act. It is only the copyright owner that has the exclusive right to control these reserved acts subject to exceptions.

Copyright infringement is a menace that negatively affects a nation's economic resources. It is a destructive virus, worse than HIV/AIDS and must be eradicated from creative society like Nigeria and the entire world. United Nations Educational, Scientific and Cultural Organization (UNESCO, 2015) states that it is a phenomenon that stems from social, economic and legal background. The causes of piracy include:

1. **High Cost of Genuine Products:** Genuine products are expensive to create, produce and distribute, and the multiple costs that arise before the product reaches the consumer add up to make the final product expensive (UNESCO, 2015)
2. **Difficulty of Access to Legitimate works** Supplies of legitimate products in stores and libraries are often insufficient, particularly in developing countries. Technical protection measures in digital format products are also viewed as hindering the access to certain copies, and therefore, limiting the availability of legitimate works to the general public (UNESCO, 2015). Pirates who think they are smart will now go ahead and produce copies and push into market to make gains.
3. **Poverty** It is said that a hungry man is an angry man. Some individuals when they cannot meet up with their necessities and that of the family engage in illegality, such as piracy. The rate of poverty in developing countries (Nigeria inclusive) is enormous; this has led to social vices such as piracy, to make ends meet. The poor ones will also avail themselves of the creative materials that they could otherwise not afford to buy, and then go for pirated ones.
4. **Inadequate Awareness about Copyright infringement and its ills** Piracy lacks the negative social stigma that would make the public realize that it is a criminal activity (UNESCO, 2015). Some people do not even know what piracy is all about and the consequences of the crime. There is so much ignorance especially among the illiterates on the concept of copyright infringement.

5. **Misconception about Infringement** Some members of the public are deceived by the reduced and cheap prices of the pirated goods. UNESCO (2015) observes that the public view piracy as a means of having access to cheaper, just-as-good versions of works, ignoring the effects that piracy has on creativity, creative industries and related sectors.
6. **Inadequate Copyright Protection and Weak Enforcement of Rights:** The copyright laws in Nigeria are there, but they are not adequate because of the new technologies in place globally. UNESCO (2015) posits that poorly drafted or incomplete laws and weak enforcement thereof directly contributes to the increase of piracy in Nigeria.
7. **Financial Gains/Profits:** The greed of making financial gains or profits by pirates informs their acts of illegality. They are selfish and enjoy reaping where they did not sow at the expense of rightful owners. There is also the desire of some people to get rich quick by running down the business of others. Hence, UNESCO (2015) posits that pirates do not incur any of the costs related to production of original and genuine goods due to limited up-front investment need for illegal reproduction and distribution. The perspective of making easy and quick profit is one of the reasons for the spread and persistence of piracy.
8. **Other causes of copyright infringements:** It includes laziness, poor distribution network of needed creative products, slow judicial system, rancorous and uncooperative attitude of practitioners in the creative industries (NCC, 2008) and poor funding of regulatory agencies, such as the Nigeria Copyright Commission, The Nigerian Film and Video Censors Board etc. (NFVCB). Further, the NCC (2008) in its survey found out that the exponential increase in global piracy can also be traced to certain advances in new technologies capable of reproducing fake products in a short time, making life easier, more interesting and more pleasant with the consequences of empowering the individual criminals. The development of digital technology is one area which has thrown a new challenge to the copyright industry. Digital technology has pushed further the possibilities of copyright violations, for there is now instantaneous and inexpensive transfer of electronic data.

Nigerian creative industry is rich, dynamic and stretches from book industry to music, film, computer software and media broadcasting. These industries have been ravaged by the menace of infringement, which has enormous negative impact. The effects of piracy in Nigeria are economic, social and political. Right owners and government suffer great losses in revenue. Hence, Ezekude (2012), the Director General of Nigerian Copyright Commission explains that right owners who have invested enormous energy, time and money in producing sound recordings, film, books and computer programmes suffer huge losses in revenue.

Okwuoke as cited in Nwogu (2014) states that the effect of piracy would put people out of business, and drain Nigeria of her economic gains, if it is not put under control. He therefore called on

government to act fast in order to save the Nigerian economy from sabotage. Infringement cuts across software development, movie production, music production and book production. Infringement is the greatest challenge in doing business in Nigeria for it is not only a software problem but an intellectual property problem. To Okwuoke (2014), a survey reveals that Nigerian economic losses amount to N82 billion annually to software piracy. The International Chambers of Commerce has warned that without proper clampdown on the nefarious activities of the counterfeit market by various countries, the global piracy and counterfeiting market would surge to \$1.7 trillion in a matter of years.

Consequent upon the loss in the revenue of right owners, there is also loss of jobs at the production and distribution levels of copyright protected works. This loss of employment is evident in those employed by the producers and retailers of copyright products on the one hand, and the indirect employment losses experienced by industries that are dependent on copyright producers and retailers on the other hand.

According to the Nigerian Copyright Commission (NCC) survey, beyond loss of income, employment and tax revenues, the reputation of the country is at stake and this discourages manufacturers and producers of genuine products from establishing facilities inollywood country (NCC, 2008).

There is no gain saying that piracy attacks the culture and future of Nigeria and we are faced with declining economic resource which is a source of revenue of the nation. To Ezekude (2012) given the economic importance and growth potential of Nigeria's copyright sector and in the light of the far-reaching negative economic impacts of piracy, the Nigeria government has adopted a policy of zero tolerance with regard to piracy.

Research Methodology

Research Design: The research design for this study was descriptive survey using both qualitative and quantitative data collection methods which included survey, group discussion (marketers, producers and actors/actresses) and key-Informant Interviews (KII) with the officials of the Nigerian Copyright Commission (NCC). The Quantitative survey method involved constructing well-structured questionnaire for the study and a triangulation of in-depth interviews.

Research Population: The population for the study consists of the movie producers, licensed movie marketers, actors/actresses and movie viewers from University of Lagos and Pan Atlantic University, Lagos state, Nigeria

Sampling Technique and Sample Size The study adopted purposive sampling technique. The sample size for the study included 108 respondents from the stakeholders which comprises 10 producers, 10

marketers, 10 actors/actresses and 60 viewers from University of Lagos and 60 viewers from the PanAtlantic University. A total of 10 from the 108 respondents were engaged in in-depth interview sessions involving the following categories of respondents:

- Three representatives of the Nollywood Video Producers
- Three representatives of the Nollywood Marketers Association and
- Two actors and two actresses.

Research Hypothesis

H₀¹ There is no copyright infringement on Nigerian home movies

The research design is descriptive survey using both quantitative and qualitative research methods for data collection, which includes key-Informant Interviews (KII) and focused group discussions with marketers, producers, actors and actresses. The method involved constructing well-structured questionnaire for the study and a triangulation of in-depth interviews. The population for the study consists of movie producers, licensed movie marketers, actors/actresses in Nigeria. According to Actors Guild of Nigeria, Nollywood staff including actors and actresses and producers number more than 250,000 in Nigeria.

The study adopted purposive sampling technique. The sample size for the study included one hundred and eight (108) respondents comprising film producers, actors and actresses as well as licensed marketers and distributors. The stakeholders comprises 10 producers, 10 marketers, 60 actors/actresses and 10 viewers from University of Lagos and 60 viewers from the Pan Atlantic University. A total of 10 from the 108 respondents were engaged in in-depth interview sessions involving the following categories of respondents:

- Three representatives of the Nollywood Video Producers
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- Two actors and two actresses.

Table 1: Perception of Movie Producers on Copyright Infringements in Nigerian Home Movies.

S/N	Question	Yes (%)	No (%)
1	Copyright infringement is high in Nigerian movie industry	82(75.9)	26(24.07)
2	Do you think the common man on the street can differentiate between the original or pirated movies	25.7(23.1)	82(75.9)
3	Infringement does not offer economic benefits to film producers and it discourages creativity and kills hard work initiatives	82.3(75.9)	25.7(23.1)
4	Modern technologies contribute to an international network of Piracy on Nollywood home videos and films	100 (92.5)	8(7.4)
5	Copy right infringements affect the producers negatively	82.3(75.9)	25.7(23.1)
6	Govt should introduce severe punishment to check piracy	99 (91.6)	9 (8.3)
7	Nigerian Film Census Board must be empowered to check piracy of Nollywood home videos and films	100 (92.5)	8(7.4)
8	Piracy is a quick means of getting cheap money as a booming business in Nigeria	100 (92.5)	8.(7.4)
9	Are marketers of pirated movies aware that it is a crime to sell pirated movies	82.3(75.9)	25.7(23.1)
10	Copyright infringement affects career development in Nollywood industry and in film/television production	78(72.2)	30(27.7)
11	The preponderance of pirated Nollywood home videos and films on the street create awareness for actors and actresses	88 (81.4)	20 (18.5)
12	Actors/Actresses could go bankrupt because of copyright infringement and Nollywood industry could eventually collapse	99 (91.6)	9 (8.3)
13	Do you think that there is a need for legal reform in the movie industry	97(89.8)	11(10.1)
14	I think Nigerian Copyrights Commission (NCC) has lived up to expectation	25(23.14)	82.3(3.3)
15	I think N.C.C needs to educate the public more aggressively	82.3(3.3)	25(23.14)

Source: Field research 2022

Table 1 confirms that copyright infringement is high (76 %) in the Nollywood movie industry and does not offer economic benefits to original film producers, but it discourages creativity and kills hard work initiatives (76%). It further confirms that infringement affects film producers negatively (91.6%). The findings also show that modern technologies encourage international network of piracy against the Nollywood film industry (92.5%), adding that only severe penalties by the Federal Government can effectively tackle the menace of piracy against the Nollywood industry in Nigeria. Furthermore, 91% of respondents believe that the international networks of piracy are operating in Nigeria with modern technologies to destabilize the success of the the Nollywood movie industry in Nigeria. Data also reveals that a lot of economic benefits accrue to the marketers of pirated works because the buyers on the street are ignorant (75.9%) about differences between the pirated copies and the original ones. Thus, piracy is a booming business in Nigeria as indicated by 92.5% of respondents. Hence, it is a phenomenon that requires concerted efforts by government and all stakeholders to fight and bring it under control.

Test of Hypotheses

H0¹: There is Copyright Infringement on Nigerian home movies. Statistical tools were adapted to analyze the hypothesis on Tables 1-4 based on responses to each of the prevalent questionnaire items on perception of stakeholders on copyright infringements of Nollywood movie industry.

Chi-Square Tests

Inferential Statistics	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	1.489E3 ^a	29	.000
Likelihood Ratio	1.552E3	29	.000
Linear-by-Linear Association	5.925	1	.015
N of Valid Cases	3240		

Source: Field work, 2018

Decision Rule:

In Pearson Chi – Square calculation, the decision rule implies that when p is $< .005$, 0 cells (.0%) have expected count less than 5. The minimum expected count is 25.73.

The Pearson Chi – Square as calculated in tables 1-4 has a value of 1.489 and a degree of freedom (DF) put at 29. The calculated P value is 0.000. The hypothesis is rejected. In conclusion, since the p-value (0.000) is less than the level of significance (0.005), we accept the null hypothesis and therefore conclude that Copyright infringement in Nigeria is high.

Conclusion and Recommendations

The study confirms that copyright infringement is high in the Nollywood movie industry and does not offer economic benefits to the producers. It further confirms that piracy affects the producer negatively while modern technologies provide an avenue for international movie piracy networks to thrive in Nigeria. Findings also indicate that the common man can not differentiate between the original and fake movies. It further reveals that the criminals are making huge sums of quick money from their illegal activities and unless the Federal Government clamps down on the pirates the Nollywood movie industry can collapse. Ignorance of copyright laws can put them into trouble, selling of pirated movies to buyers is deceptive. Even though they believe it is a crime to market pirated copies but they cannot do anything to control or avoid the consequences of marketing pirated movies. Marketers indulge in the illegal business because of the weak approach of the Nigerian Copyrights Commission (NCC) to check the nefarious activities because they see it as a quick way of making cheap money. Majority of the respondents among actors and actresses agreed that copyright infringement does not offer them any economic benefits, rather, it affects their careers and they could go bankrupt. There is therefore a need for legal reform in the movie industry.

Viewers, were of the opinion that buyers of pirated movies are aware that it is a crime to buy pirated movie and violators should be punished.

The study has therefore recommended an amendment of the existing legal framework: There should be a review of the existing Copyright Act to reflect increase in the penalties for criminal infringement. Provisions relating to infringement of copyright by corporations should be amended to include the closure of any corporate organisation convicted for copyright infringement. Also, there should be enlightenment and awareness campaigns that will be taken down to the grassroots on piracy and its ills. This can be achieved through seminars, symposia, workshops, conferences backed up with serious media campaigns, in a way that the layman on the street will understand. Emphasis should be laid on the bad effects of piracy, the use of pirated products and how to identify pirated works.

Furthermore, the theoretical interpretation and implication of the present level of video piracy in Lagos, Nigeria is that, the government and other stakeholders in the video industry need to work hard, strive and act fast to prevent any further Nollywood movie piracy from its present level to a more precarious critical mass level, which might not only constitute more serious dangers and destruction to the video Nigerian movie industry. In total there should be more public engagement on the awareness campaign drive against copyright infringements in an industry that is fetching the country about

\$2.5billion annually. Severe penalties should be imposed on criminals engaged in the nefarious activities.

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