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CALL FOR PAPERS

AMA ... is a journal of Theatre, Film, Humanities, and Cultural Studies. It is a peer-reviewed journal published by the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria. The journal affords Academics opportunity to publish scholarly articles in the areas of Theatre, Film, Culture, other media and Humanities. Articles on Performance, Critical- theories, Literature, Culture, Film and Cinematic Art, Music, Religion Fine and Applied Arts, Book Reviews, Interviews and other areas are accepted for review and publication by the Editorial Board of *Ama* ... Manuscripts not more than twenty-five (25) pages, typed double line spacing in twelve points Times New Roman should be submitted electronically to: amajournalunizik@gmail.com or amajournalnau@gmail.com. No dead line for submission, articles are considered in order of submission

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EDITORIAL COMMENTS

With emerging trends in theatre research and scholarship, *AMA: Journal of Theatre and Cultural Studies* has maintained its stand as a dependable and reliable resource material in inter-disciplinary scholarship.

This Volume: Vol.15, No. 1, of 2021 is an eloquent testimonial to the resilience of the editorial team in ensuring a continued history of astute research and scholarship in order to guarantee adequate learning and pedagogy.

Although the articles in this volume have individual trusts, they are inadvertently related in a collective call for the revitalization of the dramatic, performing and media arts. It is actually what can be termed an "awareness" volume as the essays bother on advocacy.

Awaritoma Agoma's discourse on Solo performance titled "Solo Performances and the Restructuring of the Theatre Curriculum: A Study of Tunji Sotimiri's Performance in Solo Africa" makes a case encouraging teachers and students of Theatre Arts to pay special attention to Solo acts. He traces that evolution of Solo performance and outlines the benefits to the individual actor, the institution and the society. Similarly, Emmanuel Iroh advocates for the use of dramatic techniques in the pedagogy of prose in secondary schools. His work, "Adaptation of Novel to Dramatic Drama for Classroom Teaching: The Efficient Secondary Commercial School, Uyo Experiment" explores the use of drama as an alternative way of teaching prose and as a means of ensuring better understanding.

Martina Omorodion in her essay "Good Governance in Nigeria: The Place of Women" equally calls on women to rise up to their responsibilities as co-equals with their male counterparts in the society. She advocates for the active participation of women in politics. As Martina recognizes the fact that women are beginning to make little impact in politics, Kelechi Ogbonna and Chisimdi Ihentuge call for the utilization of the ethnic identity as a unifying factor for the political and economic growth of the nation. In their essay, "Exploring Positivity in Ethnic Identity for National Re-Integration in Nigeria: A Multimedia

Perspective" is a call for policy makers to cash in on our seeming 'unity in diversity to galvanize a united nation.

Canice Nwosu takes the role of teachers of drama further in his "The Teacher of Teachers as Developer of Human Resources: A Re-appraisal of Dan Uwandu's 'Child Development through Drama'". Here he extols the virtues of a teacher and submits that teachers are nation builders because they are character molders as well as nation builders through the formation of persons they instruct. Likewise, Felix Gbenoba, shows how the medium of drama is an effective way for the interpretation of poetry in "Drama as Style for Enhanced Patronage of Modern Nigerian Poetry: A Reading of Selected Poems in Hope Eghagha's *The Governor's Lodge*". He draws semblances of drama in the poetry of Hope Eghagha and explores how these dramatic elements have helped in a better comprehension of the poems. Equally, in "Nigeria's Female Dramatic Creativity: An Analysis of Sofola's *Wedlock of the Gods* and Salami's *Sweet Revenge*", Rosemary Asen calls for an end to negative cultural practices against women. These practices, the author contends, hinder the growth and development of the womenfolk. It calls for the assertion of female rights and better collaboration amongst themselves. And Chibuike Abunike calls for a reduction in violent movies in his work "Examining Domestic Violence through the Film Medium in Nigeria: An Analysis of Selected Films". This lessening of violence in movies he believes can be achieved through proper censorship.

In another wake-up call, Josephine Odunze proffers solutions towards the revitalization of the Abuja carnival. Her essay, "The Defunct Abuja National Carnival: Towards a Rekindling of the Dying Embers" seeks avenues towards the renaissance of the Abuja Carnival. She contends that the carnival is a veritable source of revenue and great tourism potential. As Josephine is calling on cultural administrators to bring forth resources towards the rebirth of the Abuja carnival, Onyeka Ebekue and Somtoo Arinze-Umobi in "Between the Nollywood Classroom and Nollywood Practice: Absence of Synergy or Synergy of Absence" are advocating that there should be a synergy between the Nollywood film practitioners and the Nollywood academia for quality assurance in Nollywood video films.

The use of signs and symbols in dances as expressed in some war dances is explored in Tochukwu Okeke and Judith Ume's

discourse in “The Significance of Cultural Symbols in *Ogbo* traditional War Dance”. The authors use this work to underscore the importance of symbols in traditional dances and explain how such signs aid the audience’s understanding of the performance. Charles Nwadiuwe and Ebuka Ilukwe make a call for an overhaul of the Nigerian Creative Industry in order to create a level playing ground for performers through a review of the Copyright law. The article "Copyright Law and the Challenge of Piracy in Nollywood Business" advocates for stricter penalties for defaulters in the creative business. And, Ver-Or Kachii sums up these calls for a better society in his article "Theatre and Revolution in Esiaba Irobi's *Hangmen Also Die*". Here the author calls for continued use of the theatre as means of sensitization and mass orientation. It is believed that through revolutionary plays like *Hangmen Also Die* that the cries of the masses will be heard and a better society will emerge from the ashes of the old.

We look forward to receiving more articles on this advocacy for the revitalization of the performing arts and similar discourses especially works that encourage interdisciplinary research.

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COPYRIGHT LAW AND THE CHALLENGE OF PIRACY ON NOLLYWOOD BUSINESS

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Abstract

This study interrogated the challenge of piracy which is a major scourge that bedevils Nollywood – Nigeria’s film industry. It focused on the economic implications of piracy on professional film practice which is predicated on the premise that Nollywood’s position as the second largest film industry globally has only been in terms of volume of production and has not translated to revenue generation. The researchers turned their searchlight on Onitsha – one of the triadic film markets in Nigeria while adopting qualitative methodology which relies on interviews and personal observations as sources of data gathering. Data on the prevalence, government attitude and implications of piracy on the business of Nollywood were gathered by interviewing producers / marketers, retailers, as well as the industry’s policy makers. Library and internet materials provided additional materials for the study. Findings show that piracy still poses a serious threat to the economic viability of Nollywood business albeit an obsolete copyright law and governments’ lackluster attitude towards the creative industry. The study therefore recommends a total overhaul of the entire system. Hence the government should expedite action in reviewing the Nigeria copyright law to accommodate stricter penalties for offenders, revamping the copyright commission as well as engage in widespread sensitization of the public on the consequences of piracy.

Introduction

Copyright protection in film practice was the idea of early film inventors/exhibitors like Albert Einstein, Thomas Edison, and the Lumiere brothers who patented their cinematographic machines to forestall theft of their intellectual property. Kristin Thompson and David Bordwell explain that with “Edison’s Vitascope” in April 1896, film exhibitions spread rapidly across the country. The Vitascope was not for sale, but individual entrepreneurs bought the rights to exploit it in different states” in the United States (20). Obtaining a patent for the inventions helped the inventors avoid intellectual property theft which was rampant within the film production and circulation sector in those early years of film. Thompson and Bordwell further reveal that “since films were not yet copyrighted, and prints were sold rather than rented, it was difficult to control circulation of films. Edison’s pictures were often duplicated and sold, while Edison profited by dubbing films imported from France and England. Firms also made direct imitations of each other’s movies” (20). Thompson and Bordwell’s assertions are insightful. Their disclosure reveals how damaging piracy, which is as old as old creativity itself, is to the creative enterprise as well as how effective copyright laws backed with stern enforcement can help curb the scourge.

Although piracy is a global challenge, the scourge seems endemic in Nigeria. Hence Barclays Ayakoroma identifies piracy as the only scourge that has defied solution in Nollywood and in fact the entire creative industry (74). The seeming incurability of this malady in the Nigeria film industry has generated concerns among practitioners, stakeholders and film scholars alike owing to its deleterious impact on film business. Charles Nwadigwe thus regards Nollywood as a “jewel” smeared “in the mud” of piracy (“Theatre Practice ...” 233). As a result, the industry has continued to suffer avoidable setbacks that seem to blur its value despite its supposed worth. The position of Nollywood as the second largest film industry in the world in terms of quantity of films it produces per annum having overtaken India’s Bollywood in this regard is well known in film scholarship (Jedlowski 25). However, since the UNESCO report released in 2009 till date, the same feat is yet to be replicated in the area of revenue generation because of the prevalence of piracy hence Bollywood still sits tight as the second largest film culture in the world in terms of revenue generation. The fear of recouping one’s return on investment obviously deters prospective investors thereby

making improved revenue generation a tall goal for the industry. Nwadiuwe in corroborating this point asserts that Nollywood:

is proliferated by pirates masquerading as “Marketers”. The bitter experiences of genuine producers in the hands of these people who have reserved video film production to a clique of shylock businessmen who now control the market, producing films and reaping the fruits alone. Film production is capital intensive but its Nigerian market remains unstable. Thus, producers have shrunk capital investment into the industry (“The Nigerian Copyright Law”⁵).

One can therefore say that Nollywood has been underexploited by genuine practitioners but overexploited by pirates.

Although the activities of pirates contributed in giving Nollywood national and transnational popularity owing to their mass production and distribution of other people’s films even beyond the shores of Nigeria, its economic impact on Nollywood practice is adverse because supposed returns on investments end up in the wrong pockets. Film is not only an art but also a business. It is in fact the business dimension that propels as well as sustains the artistic aspect. This implies that the lucrateness or otherwise of film business has a ripple effect on the profession. In other words, the more filmmaking flourishes as a business, the more encouraged and willing practitioners are to delve deeper into the practice and vice versa. Again, the level of priority given to the protection of the intellectual property of artists will not only affect quality but also motivate more trained practitioners to join the industry. And thirdly, the less volatile the business terrain is, the less skeptical investors will be about film investment. In all, piracy exerts a serious impact on the incidence of professionalism in the practice of filmmaking.

An Overview of the Copyright Law in Nigeria

Piracy as a cankerworm seems to have eaten deep into Nollywood business despite the existence of a copyright law which is supposed to protect the intellectual property of artists in Nigeria from being illegally duplicated and distributed or exhibited. Copyright, according to Nwadiuwe “is the right granted by law to an owner of intellectual property to control the sale, distribution, multiplication, and dissemination of his creative products for a limited period” (1). The same law prohibits undue interference or infringement granted a copyright

owner by anyone else. Hence, even during colonial rule, the British government knowing the imperative of protecting one's intellectual property introduced copyright law in Nigeria. It was one of the mechanisms applied in regulating the media and the creative industry then. By Order-in-Council No. 912 of June 24, 1912, the first copyright law which extended the provisions of the British Copyright Act of 1911 to certain British protectorates was made applicable in Nigeria under which "the works of Nigerian creators, especially musicians, enjoyed copyright protection and economic benefits through royalty payment by the Performing Rights Society (PRS) of London" (Ogbuoshi 427).

Ten years after independence, the Nigeria government promulgated its first indigenous copyright legislation, a Decree that later "proved seriously inadequate to stem the trend of copyright abuse in a dynamic post-independent Nigeria" because the "provisions were fashioned after the 1911 law" (Ogbuoshi 427). Although efforts were made to redress the shortcomings in the regulation, it was after a national seminar co-organized in 1988 by the ministries of Information and Culture, Education, Justice and Trade during which all aspects of copyright administration in Nigeria were examined by the stakeholders that an amended version of the 1970 Copyright Act was promulgated. On August 19, 1989, a council was set up to oversee matters affecting copyright in Nigeria known as the Nigeria Copyright Council. The copyright council was saddled with the responsibility of protecting the intellectual property rights of creative artists and media personnel. The Copyright Act received various stages of amendments. For instance, in 1992, the Ibrahim Babaginda regime passed the Copyright (Amendment) Decree No.98 of 1992 that gave the council the power to make regulations pursuant to its statutory mandate. On April 19, 1996, the agency's name was muted to the Nigeria Copyright Commission, NCC, and was bestowed with permanent administrative and operational status of a commission. Another amendment in 1999 reinforced the commission's power and basic functions as a machinery for the regulation of copyright in Nigeria. The jurisdiction of the commission extends well into film practice. Sola Williams explains that;

Copyright invariably is the exclusive right conferred by law, enabling the author or owner of a work to control the use and dissemination of that work. It therefore ensures that creators of works are able to reap the fruits of their labour. In the case of film, the law, through copyright, grants the filmmaker property right

which he may hold, control and dispense with, as he deems fit. He has the right to exploit his creation and derive profit from it either by direct exploitation or through the grant of licenses or outright assignment. He has a right to protect his personality and reputation which, invariably, would have been embossed on his work. The expectation is that by granting such rights to authors they are encouraged further to create more works for the benefit of the society. (286)

Copyright is therefore an important aspect of government regulation of creative works. The enforcement of copyright laws in Nigeria is based on the provisions of the Copyright Act. According to the Copyright Act 1999 as amended, originality is one prerequisite that determines the eligibility of a work for copyright. Creative outputs eligible for copyright are grouped under six categories; “literary works, musical works, artistic works, cinematograph films, sound recordings and broadcasts” (3). The Act criminalizes any act of infringement on copyright. Section 18 of the Copyright Act stipulates the various acts of infringement to include but not limited to the duplication, sale, hire, importation of any work in which copyright exists and that anyone involved in such or similar act is liable to a criminal offence (12). By copyright law therefore, piracy is a criminal offence. One however wonders why despite the criminal liability of the act, piracy is still rife in Nollywood and the creative industry in entirety.

The Nigerian Copyright Law and the Incidence of Piracy in Nollywood

In the course of this study, the researchers observed some reasons piracy remains the bane of Nollywood despite being referred to by law as a criminal offence. A number of interconnected factors contribute to this situation even though they can be summarized under one heading; the Nigeria factor. This heading suffices because the Nigeria problem, even though multifarious, hinges on a single causative factor; the lack of commitment to the cause of positive change in Nigeria. Just like the myriad of challenges confronting the nation, the factors engendering piracy are surmountable but the seeming lack of patriotism is a serious clog in the wheel of progress of the nation. As will be proved here, personal interest often seems to override public interest in matters of national concern. Put succinctly, corruption is the bane of Nigeria’s development because it bedevils almost all facets of the Nigeria nation.

Hence, almost all stakeholders of Nollywood are in one way or the other accomplices due to their actions or inactions on matters regarding piracy. The government is the major culprit in this regard. Its complacency on copyright issues is not just obvious but worrisome. For Instance, in spite of the technical loopholes the Copyright Act is fraught with which has made prosecution and conviction of offenders difficult, the government is yet to take any tangible step towards addressing such legal weaknesses. For more than two decades now, the Act has not undergone any form of amendment, the last amendment being in 1999, despite the shortcomings the Act is riddled with. A worrisome instance of the weakness of the copyright law which douses the enormity of piracy is the clause in the Act that brings in compensation as part of punitive measures on an otherwise labeled criminal offence. Section 18 (2) of the Act stipulates that anyone involved in producing pirated works or unauthorized importation of works on which copyright subsists is liable upon conviction to a fine of one thousand naira for each of the pirated copies he is caught with or a five-year jail term or both. Section 18 (3) of the Act further stipulates a fine of a hundred naira for each of the copies or a two-year prison sentence or both for anyone found guilty of dealing on such pirated works (18). Apart from the fines being too limp to deter offenders, it whittles the weight of the criminal clause herein attached “therefore offenders become more flagrant knowing that if caught, they can only pay fine and go back to their “business”, that is, if they ever reach the courts, since corrupt officers often acquiesce and kill the case at the investigation level” (Nwadiigwe “Theatre Practice ...” 222). The case of copyright infringement between the Nigerian Copyright Commission (complainant) and one Solomon Opoke (accused) suffices here. In a judgment delivered in 2013 by Justice A.A Okeke at the Federal High Court, Lafia, Nasarawa State, the accused on being found guilty of being in possession of 156 copies of Digital Video Discs (DVDs) which copyright subsists in favour of Xandria production and other copyright owners was sentenced to a fine of one hundred naira on every copy of the DVDs found in his possession (57 – 58). This fine appears too paltry to be deemed as compensation for damages done the owners of the copyright therewith infringed as they must have expended huge sums in the production of the films, filmmaking being a capital intensive project.

Furthermore, the numerous developments, emerging trends and innovations that continue to (re)define the creative industry in this age of

globalization and digitization are also proof that the Act is long overdue for review and amendment. Nwadiuwe affirms that “despite the huge contributions of the creative industries to every nation’s GDP, copyright laws in Africa remain obsolete, weak and at variance with contemporary technological realities” (“Creativity and New Technologies ...” 188). This flaw coupled with weak enforcement seems to team up in strengthening piracy in Nollywood. Investigation carried out by the researchers show that there has neither been any record of apprehension of copyright violators of Nollywood films nor cases of prosecution of any such offender within the southeast between 2015 and 2019 in spite of the fact that two of the major film markets in Nigeria are domiciled in this region. Anambra state coordinator of the Nigeria Copyright Commission, Emeka Ogonna while affirming this situation during an interview with the researcher alleged that collaborating with copyright owners especially producers / marketers of Nollywood films and the general public has been a major challenge the commission has been facing in carrying its regulatory responsibilities. He explained that the commission introduced an online platform called the Nigeria Copyright e-Registration System (NCeRS) where artists are required to register their creative outputs in order for it to have a comprehensive database of works that qualify for copyright. The state coordinator however claimed that many artists do not comply with this directive and hardly tip the commission off on suspected cases of copyright infringement (personal interview).

A number of investigative visits to the state commission office however confirm Nwadiuwe’s reference to the copyright law and its attendant regulatory machinery as “a sleeping watchman” (“Theatre Practice ...” 222). The researchers found that the commission lacked both human and material resources to adequately stem the tide of piracy. For an agency saddled with a sensitive responsibility like regulation, proper staffing is of the essence. Nonetheless, the researchers observed that the Onitsha state office is highly understaffed. The emptiness of the big offices the agency occupies inside the Ministry of Justice building attests to this. Lackluster operation which is one of the characteristics of many government owned establishments in Nigeria is also another major administrative loophole observed by the researchers. It took the research team a couple of visits before they could meet a staff member in the office through whom they were able to book an interview appointment with the coordinator.

While the Onitsha state office claims through its online portal it operates from 8am to 5pm, Mondays to Saturdays, the researchers observed through constant visits that the office does not open on Saturdays. Such deceit is probably to present the commission as an agency that is committed to its responsibilities. It is needful to state that a government establishment like the Nigerian Copyright Commission by its mandate is supposed to be classified under essential duty. The nature of its responsibilities demands that its office is always open for operations in case of any emergency tip off or intelligence report on piracy activities which may require immediate action. However, since the office is under lock on Saturdays, monitoring and enforcement is kept on hold till the next week even if there is a tip off on a suspected case of copyright infringement during the weekend. This means that an artist who probably stumbles on someone with pirated copies of his work or suddenly uncovers a den of pirates after the commission's close of work on a Friday may not be able to beat the suspect(s) at their game. It will be difficult to obtain swift legal redress as the suspects may have absconded, changed location or tactics or even fortified their hideout before any meaningful action is taken. If such an artist reports directly to the police, he may even spend more than what he will recover from the raid as the police is wont on demanding tips before embarking on such a mission. Vice president, Nigeria Video Film Marketers Association, Patrick Igwebuikwe, in an interview with the researcher, alleged that the police excessive demand for money from its members made the association wary of involving the force in its anti-piracy fight (personal interview).

The researchers also observed that the synergy between the commission and the police – the enforcement and prosecution arm of the commission according to the statutory provisions of the Act is weak. There is no anti-piracy special squad permanently attached to the commission despite the police being a member of the governing board of the commission represented by a senior officer in the force who is “not below the rank of a commissioner of police” as provided in section 31 (1) (e) of the Act (17). Ogbonna, in an interview with the researcher, confirmed that his office applies for police attachment before embarking on any raid and that such application is sometimes met with bureaucratic bottlenecks that delay prompt and effective enforcement (personal interview).

Saheed Bello in his paper entitled “The Pirate of Nollywood” attributes the incidence of piracy in the Nigeria video-film industry to Nollywood

marketers later turned producers / marketers who started their dubious trade by duplicating compiled popular Hollywood, Bollywood and Chinese films in cheap VCD plates and selling in the open market at the instance of their high demand by Nigerian audiences. Bello asserts that the marketers do not possess the ethical attitude to be involved in film business in the first place hence their inordinate quest for surplus gains which, according to Bello, engendered piracy at the evolution and consequent popularization of Nollywood business. Bello further explains that the “Nigerian film markets such as Idumota, Alaba International, and Onitsha have been saturated with illegal cultural products being displayed by the distributors who this chapter refers to as, “legalized pirates” of Nollywood” (307 – 8). The researchers align with Bello’s argument based on their personal observations at the Onitsha film market. For instance, the researchers observed that the marketers sometimes mass produce, package and sell some popular old Nigeria-video films based on market demands without the permission of the copyright owners. An example of such unauthorized commercialization is the duplication and sale of Lancelot Oduwa Imasuen’s *Issakaba* parts 1 – 4 (2000 – 2001) which the researcher witnessed at the electronics market, Onitsha. In spite of the marketers’ claims about their business being adversely affected by piracy, they refused to grant the researcher a formal interview on the subject and hostilely prevented him from taking pictures of the business premises during his investigative exercise. Director of the film, Lancelot Odua Imasuen in an interview with the researcher confirmed that neither he nor the producers, Chukwuka Emelionwu and Moses Nnam were privy to the duplication and sale of the *Issakaba* film (personal interview). Such unauthorized reproduction and marketing of older Nollywood films is one of the recent ‘business innovations’ of some of the industry’s ‘marketer-pirates’. Most of the film outlets visited by the researcher displayed posters of some pioneering Nollywood films like Amaka Igwe’s *Rattle Snake* 1 and 2 as shown in the plate below.



Poster of Amaka Igwe’s *Rattle Snake II* displayed amidst other recently released films

The shop owner where the above poster were displayed while interacting with the researchers declined revealing his name but disclosed that high audience demand for such ground-breaking Nollywood films like *Living in Bondage*, *Rattlesnake*, *Issakaba* by members of the public push some markers to duplicate and circulate the films. They indulge in this act not minding that copyright for cinematographic films subsists for fifty years. However, the film outlet owner claimed he was not aware that copyright subsists for such older films which, according to him, their producers profited immensely from at the fledgling years of Nollywood when the business was much more lucrative. He further disclosed that another reason copyright owners’ are bypassed is because their inputs are needless and involving them will decrease the gains accruable to them (marketers and retailers) since they are the ones who deal directly with consumers. The marketers’ unwillingness to allow the researcher carryout his survey unhindered shows their complicity in the matter.

Piracy in the Age of Digital Technology

The advent of internet technology and digital filmmaking in Nigeria paved the way for online marketing and distribution of Nigerian films. With the popularization of online marketing and distribution of cultural products, the challenge of piracy have become complicated because “creative artists are often place-bound in their local environments of operation, whereas pirates are highly mobile, connecting and moving pirated products across continental boundaries beyond the reach of the

copyright owners” (Nwadiwe “Creativity and New Technologies ...” 187). Indeed, digital and internet technology has made downloading and distribution of data easy. Hence, unlike the physical market in which piracy is perpetrated mainly by those involved in film business like marketers and retailers, internet technology has broadened the scope of piracy as anyone who is internet savvy can download films from the internet and distribute to a limitless number of people. Some cyber gurus hack genuine online distribution sites, download their films and sell them on their personal platforms. Some even rip Nollywood films distributed only through the physical market on their personal computers and distribute them to a wide range of audiences through the internet. The increasing number of online platforms where Nigerian films are sold at the moment, some of which are not authorized to run such business is proof of this.

The emerging trends in internet and digital technology have broken boundaries of time and space and have created limitless opportunities for pirates whereas copyright law and enforcement is still steeped in analogue *modus operandi*. As a consequence, the fortunes of the business have continued to dwindle for Nollywood investors because “the application of new technologies in creating their intellectual property and cultural products is still limited, whereas pirate networks are already deploying the technology” (Nwadiwe “Creativity and New Technologies ...” 188). From data gathered through personal interviews and observations concerning this issue of piracy and copyright infringement on Nollywood business, one is tempted to submit that the copyright regulator in Nigeria has outlived its usefulness since it is still grappling with the physical form of piracy while perpetrators continue to deploy latest digital approaches for its operations.

Conclusion

This study has shown that piracy is rife in Nollywood because of a number of factors. The scourge has however continued to thrive due to the complacency of the government, the complicity of marketers and perhaps, the ignorance of the general public regarding its implications and consequences. The researchers therefore recommend intensive and widespread sensitization campaigns on piracy as well as a total overhaul of the legal, enforcement and prosecution arms of copyright protection in Nigeria to give room for efficiency and proactive operations. Similarly, the copyright agency should be responsive to the technological realities

that characterize this digital era. In this vein, global best practices must be adopted by it in tackling the menace of piracy.

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