

# Copyright in Movie and Film Production in Nigeria



NLIPW Copyright Law Volume 1 Number 6

eDigest

(Copyright in Movie and Film Production in Nigeria)

August 27, 2013

## Content Sources

1. Communicating for Change
2. WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry

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### **Chain of Title Basics: Owning Your Movie and Avoiding Problems by Robert Aft, presented at the WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry, Lagos, October 13–14, 2008**

This paper was presented at the WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry. The paper looks at some of the international requirements for the ownership of copyrighted work and how movie makers can generate revenues from their work without being sued for infringement of the creative work of others. The paper also highlights chain of titles in books, stories, screenplay, music and film clips. Using real-life examples, some problems that may arise from the failure to acquire rights from owners are discussed. Finally, the paper looks at trademark licensing, product placement and sponsorship and character licenses.

### **Copyright Exploitation: Mainframe Productions as a Case Study of the Film, Television and New Media Markets, Within and Without by Tunde Kelani, presented at the WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry, Lagos, October 13–14, 2008**

In this paper, which was presented at the WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry, Tunde Kelani, a Nigerian filmmaker, talks

about the experiences of his business as a production company in Nigeria. The paper looks at some of the successes and failures in attempting to exploit their copyright, how digital technology poses problems for copyright ownership and discusses current problems that have arisen in the industry that call for changes to existing copyright laws.

Using six movies as case studies — *Ti Olowa ni Ile* (which was a theater movie), *White Handkerchief* (a short film), *Thunderbolt: Magun* (licensed to California Newsreel and Africast with perpetuity rights, produced by M-Net), *Agogo Eewo* (produced in 2000), and *Arugba* (which at the time of the presentation was not reproduced for home viewing) — this paper highlights some of the rights the production company had to exploit including reproduction rights, broadcast rights, video-on-demand, copyright in sound recording, domestic and international exhibition rights, download rights and original soundtrack.

**Copyright Exploitation, Film, TV and New Media Market for Nigerian Movies by Chikezie Donatus Nkem, presented at the WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry, Lagos, October 13–14, 2008**

Presented at the WIPO National Seminar on Intellectual Property Rights for Professionals in the Film Industry, this paper looks at the Nigerian Movie Industry, Nollywood, and emphasizes that the growth cannot be sustained if practitioners (including marketers and distributors) continue to ignore issues of copyright and its importance. The paper shows that some basic issues such as the failure to fully exploit intellectual property rights in the industry are the lack of education/low level of education of practitioners and lack of knowledge. The paper also focuses on how failure to address intellectual property issues has affected the industry's revenue, especially in the international market. The paper also looks at the lack of copyright administration, the absence of collective management, theatrical value rights and merchandise rights but concludes that in the absence of an appropriate legal mechanism for IP administration, those benefits of IP to national development would not be realized.

*This article was published on Nigerian Law Intellectual Property Watch (NLIPW), now Nooktoria Legal Resource.*