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*(Creative Industries in Nigeria & Nollywood)*

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**Content Sources**

1. Social Science Research Network (SSRN)
2. Social Science Research Network (SSRN)
3. World Intellectual Property Organization
4. National Center for Technology Management

**Creative Industries and Information Economics: The Case of Nigerian Video by Ramon Lobato**

This paper analyses the rise of Nollywood, Nigeria's film industry through the lens of current debates in media studies. The paper traces the history of Nigerian video, examines some of the challenges in the industry and looks at the efficiency of some of the informal distribution networks. The paper concludes that Nigerian videos when viewed as a creative industry represent a useful way to rematerialize media studies in the overdeveloped world.

**The Rise of Nollywood: Creators, Entrepreneurs and Pirates by Olufunmilayo Arewa, University of California, Irvine, Legal Studies Research Paper, Series No. 2012-97**

This paper traces the origin of Nollywood, its appeal, technological development and censorship. The paper looks at Nollywood as a business model and discusses various networks and distribution channels, piracy and intellectual property. The paper recommends that in addition to intellectual property enforcement strategies to contain piracy, Nollywood participants need to adopt business strategies that monetize piracy by extracting value from rule-breaking Nollywood distribution networks.

**From Script to Screen: The Importance of Copyright in the Distribution of Films, Creative Industries – No. 6, World Intellectual Property Organization**

This publication introduces novice filmmakers to the legal and business related issues needed to participate in a well-structured global marketplace for films. It is written through the lens of the distributor. One of the central messages is the importance of copyright

documentation, especially written agreements that identify copyright ownership in a creative work. The publication describes the distribution agreement, Acquisition Agreement/Sales Agent Agreement, the Territorial Distribution Agreement as well as warranty issues including Errors and Omissions Insurance. The publication also covers Dispute Resolution particularly the WIPO Mediation and Expedited Arbitration Rules for Film and Media that are specifically tailored to resolve potential disputes in the film and media sectors and the WIPO dispute resolution options for collecting societies e.g. WIPO Expedited Arbitration Rules for AGICOA and WIPO Expedited Arbitration Rules for EGEDA. The publication incorporates advice and case law as well as a broad legal structure. It outlines international norms that allow people to know what they own or what they have created and whether they can legally distribute or license to others for distribution. While it is limited to the film industry, with few exceptions, the same rules apply to television and all other audio-visual productions.

**The Management of Copyright in the Creative Country Industry in Nigeria: Nollywood Experience by Adelowo C. M., Egbetokun A.A., Oluyi I., Abolaji D.A. and Siyanbola W.O**

This study examines the management of copyright in the creative industry in Nigeria using Nollywood, the film industry in Nigeria, as a case study. The study highlights the various regulatory frameworks and some of the major challenges of the industry which include piracy and inadequate management policy. Questionnaires were used to assess the awareness of copyright among actors in Nollywood and to further highlight how the rights are managed and enforced in the industry. The study concludes that while the level of copyright awareness in Nollywood is high, it is important for the Nigerian Copyright Commission to design a robust policy that will facilitate the growth of the industry and ensure protection of rights. The study also recommends enforcement of penalties for non-compliance with regulatory requirements within the industry.