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Stakeholders' Perception of Piracy of Yoruba Nollywood Movies

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Abstract:

Nigeria has a vibrant home video movie production sector. Studies have been carried out on this sector but there is paucity of literature on the issue of piracy, and stakeholders seem to be in a quagmire over the issue, which is a bane of the industry. This study examined the issue of piracy as it affected the Yoruba Nollywood practitioners, with a view to highlighting the nature of piracy in the sector and understanding the perception of the major stakeholders.

The study adopted the Stakeholders' theory as its theoretical framework, and, in order to ascertain the perceptions of the stakeholders, data were sourced from the four key stakeholders of the movie sector in Nigeria. This involved the interviewing of three key players and the distribution of copies of a questionnaire to 200 viewers.

Findings show that piracy affected the movie industry negatively and producers and marketers struggle to eradicate this menace but to no avail. The interview conducted with the stakeholders revealed that piracy requires more stringent laws and penalties, as the industry had lost financial gains considerably. Viewers affirmed that the contributive factor to the problem is the high rate of movies released per week, while pirated copies are very cheap. A prominent producer is of the opinion that because of entertainment gratification, viewers tend to be nonchalant to the issue of piracy.

Poor economy, ignorance, low awareness and weak laws have encouraged piracy. Piracy restricts creativity; high volume videos released is not a contributive factor. Efforts put in place to tackle the menace have not been effective. Therefore, there is a need to put in place effective legal structures and monitoring to combat the menace.

Keywords: Piracy; Yoruba video movies; Stakeholder; Perception; Nollywood

1. Introduction

Nigeria has been generally acknowledged by many scholars and analysts as a nation with a rapidly growing video film industry. Thus, Larkin (2004), a Columbia University scholar asserted that "the Nigerian film industry has indeed pioneered a new film form and generated an entirely novel form of reproduction and distribution" (Larkin, 2004:1), cited in Adeyemi (2013).

Ebewo (2007) also adds that the Nigerian video film industry, often referred to as Nollywood, churns out about 2,000 new video movies a year, making it one of the largest home video producing nation in the world.

However, despite the lofty records accorded this sector, the successes have been plagued by perceived widespread piracy of video works, and the rate of such piracy has been observed to be very high and alarming by operatives in the industry, as well as by analysts from outside the industry. This is in spite of the prevalence of some legal provisions prohibiting piracy in the country (IIPA, 2009), cited in Adeyemi (2013). Thus, the International Intellectual Property Alliance (IIPA), cited in Adeyemi (2013) observed in a report that, piracy has caused the local Nigerian video producers, as well as music producers, to suffer huge financial losses.

Be that as it may, this study will essentially be analytical, and it will focus on video movies of the Yoruba taxonomy, because of its pervasiveness, popularity and acceptance. The study will examine the perception of the stakeholders on Yoruba Nollywood film piracy. Importantly, viewers, who are an essential aspect of the home video stakeholder, may be oblivious of the harm associated with piracy, while they may wrongly believe that piracy is a normal substitution to copyright films productions. Some may not even be aware of the problem. Furthermore, it has been alleged that major stakeholders such as the monitoring and regulatory bodies are not up to the task, while home video producers appear to be helpless. But the question remains: What is the perception of the viewers, producers, marketers, the copyright and the regulatory bodies on piracy as it affects Yoruba video producers?

This study thus explores the issue of home video piracy in Nigeria, its causes, implications and perception of stakeholders, and will recommend options towards its amelioration.

2. Evolution of Film in Nigeria

Ekwuazi (2000) observed that film evolved from three crucial socio-economic stages in Nigeria. These are the colonial/independence period, the post-independence period, and the post-indigenization period. The colonial period revolved around the colonial government and the church. The colonial government established the Colonial Film Unit (CFU) during World War II with the aim of producing films for the colonies. Nonetheless, the most crucial objective of the British colonialists was not far to seek: The films focused on contents that projected the achievements of the colonialists in terms of the provision of amenities and infrastructures, on the one part, and, secondly, the colonialists exhibited a lot of propaganda films during the World War II that were aimed at convincing the colonies that the natives and the British had a common enemy in Hitler and the Germans. Thus, about one quarter of all the films made by the CFU was war-related. The missionaries, on their part, were motivated by the passion for evangelical/religious films which were aimed at making the people to have faith in the Christian religion. It is important to stress that during the colonial era, administration and evangelism were interwoven.

During the post-independence period, film production was in the control of the government and the private producers. The Colonial Film Unit (CFU) had been transformed into the Nigerian Film Unit (NFU) under the Ministry of Information. The government, under the control of Nigerians, subjected film to propaganda purposes just as the colonialists did. Thus, the film was used to project government activities in order to highlight to the citizens government's achievements and to justify the independence that was won from the British. On the other hand, individual producers were also in the business, and were responsible for the cinema houses that sprang up everywhere around the country. According to Diawara (1987), the Indian-Lebanese merchants were fully dominating the scene and it must be noted that the sole motivation was more economic rather than cultural. Thus, this study notes that they were strictly into the exhibition of foreign American, Indian and Chinese films and not into production. Opubor, Nwuneli and Oreh (1979) cited in Olayinka, A (2011) feel that "the medium of film was itself still new in those days, and still technically in its infancy; content was largely documentary." But in spite of this, Okome (2007) shares the opinion that it was the magic of the moment for people to see moving pictures, which, for many years, continued to be displayed to full audiences in cinema houses in Lagos. This entertainment phenomenon brought life to Lagos at the time Opubor and Nwuneli, 1979, cited in Okome (2009). Balboa and Company, a Spanish firm, in 1903, toured West African countries and the successes of these exhibitions encouraged other merchants, particularly Stanley D. Jones and Albuero who were based in Lagos. During this period, cinema activities were limited to Lagos before it spread to other parts of the then Western Nigeria. For example, it got to Ibadan in 1921 and Ijebu-Ode in 1929.

3. The Yoruba Travelling Theatre

The Yoruba travelling theatre practitioners in motion picture production, according to Adesanya (2007), "was perhaps the most auspicious single factor in the evolution of an indigenous cinema in Nigeria." Hence, having established a rich tradition of touring plays, the traveling theatre delved into the celluloid mode and films like Afolayan's *Ajani Ogun* (1976), Ogunde's *Aiye in 1979 and Jaiyesinmi in 1980* among others were produced thereby introducing a regional dimension to the Nigerian film sector.

Film genre metamorphosed into the witchcraft-horror thriller introduced by Ogunde's *Aiye* leading to a spate of witchcraft flicks that this study believes gave the Yoruba film genre a unique identity. In spite of these misgivings about the Yoruba travelling troupes, their efforts completely dominated the industry to the extent that it (i.e. Film industry) almost turned out to be a regional or ethnic industry with just a few privately-sponsored films from other regions.

Consequently, a number of reasons can be adduced for this. First, before the production of the first indigenous film in Nigeria, the Yoruba travelling theatre had established a rich, flourishing tradition of touring plays across the nation and beyond. Alamu (2010) adds that "at its height of productivity and popularity in the 1970s and early 80s, there were at least 100 Yoruba traveling theatre troupes. Thus, from this robust popular theatre base, it was quite easy for the Yoruba travelling theatre to hijack the industry for the furtherance of their artistic career in another medium. Secondly, the Yoruba have a long theatrical history which dates back to the *Alarinjo* (or *Eegun Apidan*) masquerade performance of the old Oyo Empire, and the traveling theatres visited the communities with new plays which also spread to non-Yoruba speaking areas of West African (Ogunde, 1999:47). Thus, it was easy to transfer the audience of the already established theatre tradition to the cinematography sector. Moreover, based on the box-office successes of Ogunde's *Aiye* and *Jaiyesinmi*, other Yoruba traveling theatre actor-managers followed suit, with Ade Afolayan's *Kadara* (1981) and *Taxi Driver* (1983), Ishola Ogunsola's *Efunsetan Aniwura* (1982), Moses Olaiya's *Orun Mooru and Are Agbaye* (1984) as part of the leading films of the era.

4. History of Video Movies in Nigeria

The role of the Yoruba traveling theatre is noteworthy in the production of indigenous films during the period. The shift from film production to video production in Nigeria was as a result of high cost of production, which was fallout of the bad economic management that was inherent in the administration of governments in Nigeria. Since film production had become a private initiative, producers bore full responsibility for their works and fund-sourcing in a depressed economy coupled with the strict scrounging conditions in financial institutions was a bane. Thus, producers have to bear the yoke of failure single-handedly and they were faced with disastrous consequences. This was the main impetus for the swing towards the video film category.

Video movie production served as an alternative to the cinemas. People could seat within the comfort of their homes and watch the movies produced in the VHS format through the Video Cassette Recorder (VCR). Film makers began to produce movies in the local dialects, especially Yoruba language. The sector began to boom, pushing foreign movies off the shelves in most African countries. Thus, Ajaga (2013) asserts that "the ease that comes with the video format attracted more people to the Nigerian movie industry because the format easily presented itself as a more convenient alternative in the later part of the 1980s for a number of reasons." Among such reasons are: (i) the system technically requires that audio is recorded along with the picture, (ii) the video

camera is very easy to operate and it is loaded with software that does most of the works unlike the celluloid cameras that require very experienced cinematographers, and (iii) the video equipment are lighter, cheaper and easy to manipulate. However, Olugboji (2013) asserts that the sector got further boost as a result of the hordes of unemployed youths/graduates that saw home video production as a way out of their predicament. Thus, for the above reasons, the celluloid boom of the 1970s and 1980s, gradually paved the way for what is called video movies in the later part of 1980s.

The question now is: who pioneered home video production in Nigeria? This has become a polemic issue in the media and among scholars and stakeholders. Some have argued that Kenneth Nnebue's *Living in Bondage* is the first known Nigerian home video production. For example, Onuzulike (2007) believed that "an Igbo-language production, *Living in Bondage* produced by Kenneth Nnebue, of the Igbo ethnic group, in 1992, heralded the birth of Nollywood." Ebewo (2007) also shares this view, positing that *Living in Bondage* is credited with "jump-starting" the video film in Nigeria. On the other hand, it has also been creditably argued that the video revolution cannot be divorced from the enterprising gesture of artistes of the Yoruba popular theatre who employed all the media of production to popularize their 'folkloric' drama.

However, the arguments have reached the pages of the newspapers and soft-sell magazines among the Igbo and Yoruba filmmakers with regard to the true origin of video film in Nigeria with the latter accusing the former of subverting the truth surrounding the authentic origin of video revolution by advancing *Living in Bondage* as the maiden Nigerian home video production.

Furthermore, Adejunmobi (2002) contends that the producers of the first Igbo-language video films did not appear until the early 1990s, after discovering the potential of films in other languages, wherein Igbo filmmakers later pioneered the English language video films, shortly thereafter. Adesanya (2008) observes that video production in Nigeria started in the late 1980s, not the early 1990s as previously thought, based on desperation by producers to remain in the motion picture business, on a very low budget. Here, Adesanya's view on the historical development of the video form in Nigeria may suggest that other titles must have predated *Living in Bondage*, especially when other filmmakers were absent at this period. Hence, Ogundele (2009) states that "by the end of the 1980s, video plays had become the dominant technological medium of popular culture and entertainment in Yoruba urban centers." Thus, this study is of the opinion that the arguments shared in respect of the pioneer of home video in Nigeria have been along tribal/ethnic lines, with the Igbos arguing in favour of Kenneth Nnebue an Igbo, while the Yorubas share the view that home video evolved from their efforts.

5. Emergence of Nollywood and the Piracy Encumbrance

The word "Nollywood" is a coinage invented by Matt Stein in an article in the New York Times in 2002 (Onuzulike 2007:25), fashioned after the Hollywood of the United States of America and Bollywood of India. Ajaga (2013) is of the view that the Nigerian movie industry, especially the movies on video began to be tagged as Nollywood as the world recognizes its quantitative force. The first Nollywood produced with analogue video and later switched to new video technology as soon as they were introduced. Today, almost all Nollywood movies are produced using digital technology of the High Definition or HD. The productions were produced with traditional analog video cameras, such as the Betacam SP, later, the VHS became the vogue, but today the movies are produced using digital video technology. A March 2006 article in The Guardian cited Nigeria's film industry as the third largest in the world in terms of earnings and estimated the industry to bring in US\$200 million per year. In 2009, UNESCO described Nollywood as being the second-biggest film industry in the world after Bollywood in terms of output and called for greater support for the industry, which is the second-largest employer in Nigeria. But these claims remain contentious because Nollywood productions come out in the cheap production format, which could be recorded, processed for mass dubbing and distributed within two weeks. Such audio-visual productions should not be equated with the high quality types that Hollywood, Bollywood, and many others from France, Britain, China, Russia, etc. are noted for.

Nollywood video movies are popular in Nigeria because they have indigenous contents and address themes significant to the local audience. They adopt the African narrative techniques and reconstruct socio-cultural/political experiences typical of the ethnic sub-groups within the country and beyond. Conversely, the sector has the challenge of poor finance and production, which has been exacerbated by piracy.

6. Nigeria's Copyright Law and the Challenge of Piracy

Film piracy falls under the taxonomy of Intellectual Property Crime (IPC), which "refers to counterfeited and pirated goods, manufactured and sold for profit without the consent of the patent or trademark holder." It comes in a number of formats, depending on how the original film is obtained and how the illegal copies are replicated and circulated. Thus, to affirm the importance of this, Nigeria's copyright law under Section (1), a & b states that: (1) Copyright shall be conferred by this section on every work, which is eligible for copyright and which- (a) Being a literary, musical or artistic work or a cinematograph film, is first published in Nigeria; or (b) Being a sound recording, is made in Nigeria, and which has not been the subject of copyright conferred by section 2 of this Act.

With regard to the above provisions, piracy of artistic works, especially cinematographic and musical works have been the order of the day in Nigeria and the consumers are exposed to such pirated works as the major source of access to these productions. Thus, it is easy to come by pirated materials than get the original which may be difficult to differentiate. Only foreign pirated materials are easy to discern as a result of the poor packaging that the mass-duplicated original was subjected to. Grave as the situation is, the IIPA (2009) stated that piracy of intellectual materials has worsened in Nigeria as a result of the use of extremely sophisticated technology utilized by pirates to counterfeit expensive software program packages and also for hacking and cracking protected software. These are cartels that are dangerous and have often confronted and engaged law enforcement agents in gun dwells. The modus operandi of the cartel is that they obtain an original copy of a DVD or cassette of a movie subsequent

to its commercial release or launch and duplicate them for unlawful distribution. According to IIPA, other forms of piracy involve theft or illegal copying by individuals. This boldly contravenes the nation's copyright law under section 2, with the following sub sections:

(c) In the case of cinematograph film, to do or authorize the doing of any of the following acts, that is:

- Make a copy of the film,
- Cause the film, in so far as it consists of visual images to be seen in public and, in so far as it consists of sounds, to be heard in public,
- Make any record embodying the recording in any part of the sound track associated with the film by utilizing such sound track,
- Distribute to the public, for commercial purposes copies of the work, by way of rental, lease, hire, loan or similar arrangement.

Other forms of piracy are common in Nigeria are: (a) Internet piracy is also a form of piracy; (b) secret recording films in theaters for mass dubbing; and (c) stealing of master-tapes for mass dubbing (as was done for Moses Olaiya, who has the master of his *Orun Mooru* film production stolen and was mass produced for the public). All these are offences that contradict Section (2) of the copyright law that states that "The doing of any of the acts referred in subsection (1) of this section shall be in respect of the whole or a substantial part of the work either in its original form or in any form recognizably derived from the original."

The severe nature of video piracy in Nigeria has been worsened by its international outlook and connection to organized global pirate groups and establishments such as are in Hong Kong and China. The overall effect could be disastrous as piracy could negatively affect a country's domestic copyright industry and adversely affect the country's image, economic growth, investment environment, and international trade relations. This trend has continued to flourish in Nigeria and video producers have consistently endured colossal losses. As a result, the Nigerian Copyright Commission (NCC) established an organ in 2004 called the Strategic Action Against Piracy (STRAP). The successes of STRAP remains to be seen as piracy has become a monster that could not be confronted in Nigeria, and the consuming public have no option but to be content with these illegal products which are being marketed openly everywhere in Nigeria.

The outright consequences of this development is that video movie piracy, especially the Yoruba producers have been discouraged and are scared to release movies, while many others have closed shop. The reason for the decision is the fear of hijack of their video works by pirates and fear of losses on investments.

7. The Nigerian Home Video Stakeholders

Stakeholder refers to "any group or individual who can affect or is affected by the achievement of an organization's objectives" (Freeman 1984). Friedman and Miles (2006) state that the organization itself should be perceived as the combination of stakeholders and the objective of the organization should aimed at managing their requirements, wellbeing and judgments. In essence, this study will focus on the major stakeholders in the Yoruba Nollywood sector, and these are the producers, marketers, copyright regulatory body and the viewers.

- **Producers** - This is the person that is in charge of preparing a film or movie for the public to see. A producer is considered as vastly self-motivated, and, at the end, is accountable for all aspects of a film's production. In Nigeria, the home video producer may be responsible for greater aspect of the production. He could be the major financier, the director, the marketer, etc. Some assume up to about six roles in a production as a way of reducing costs.
- **Marketers** - A marketer is that individual who employs marketing techniques to prop up a product in order to make it attractive to prospective buyers. In Nigeria, marketers are guilty of connivance with pirates of creative materials. They are guilty because they know that a product is pirated, yet they overlook this and sell such illegal products to the consumers. In Nigeria, movie marketers have very diversified roles in the production chain. He could be a producer and sometimes act as a retailer, as well as a distributor. Therefore, the roles of marketers cannot be eliminated or underrated in movie production.
- **The Nigeria Copyright Commission (NCC)** - Decree No. 61 of 1970 was the first indigenous legal instrument regulating issues relating to copyright in Nigeria. The decree has its inadequacies as it was accused of not stemming the high level piracy inherent in the Nigerian society. Consequently, the then military regime promulgated into law, the Copyright Decree No. 47 of 1998, which now exists as Copyright Act Cap C28 Laws of the Federation of Nigeria, 2004. In August, 1998, the Nigerian Copyright Commission was inaugurated with a governing board. It was bestowed with the exclusive mandate of administering, protecting and enforcing all issues on copyright in Nigeria.
- **Viewers** - People who watch programmes or creative materials via the television, DVDs, cinemas, etc. are referred to as broadcast audience, viewers or consumers. These set of people have the power of preference to purchase or view whatever creative material that catches their fancy. Viewers in Nigeria have aided the boom that has been continually recorded by pirates simply because they tended to be indifferent to pirated works and many is not bothered as far as they purchase a production of their choice and it is displaying, irrespective of the picture and sound quality.

8. Stakeholder Theory, Relevance and the Notion of Perception

8.1. Stakeholder Theory and Relevance

Freeman (1984) defines a stakeholder in broad terms as any group or individual who can affect or is affected by the achievement of an organization's purpose. Stakeholder theory is an approach to organizational management and governance that emphasizes

the importance of considering organizational stakeholders when making leadership decisions. Taking a cursory look at this theory, it deals more about business organizations and firms who have stakeholders that takes decision for the purpose of achieving specific goals for the organizations. The theory therefore holds that the decisions the major stakeholders in the industry has a long way in affecting the viewers who are also a stakeholder that buys pirated Yoruba video movies. It is therefore pertinent for the stakeholders in the industry to make effective decisions that will be effective strategies that will address the menace of piracy which viewers may see as a normalcy but in the actual fact illegal. Viewers who purchase pirated copies are affecting the output of the intellectual effort produced. In the same vein, the decisions or strategy taken by the stakeholders will definitely have an effect on them by making them realize beyond every reasonable doubt that piracy is not doing good to the industry but depreciating it value.

8.2. Perception

Perception is the organization, identification and interpretation of sensory information in order to represent and understand the environment. All perception involves signals in the nervous system, which in turn result from physical stimulation of the sense organs. Perception refers to how individuals notice things, such as an idea, a belief, or an image with the senses, and the ability to understand the true nature of the thing.

Alan Saks and Gary Johns, identifies three components to perception. These are:

- The Perceiver, the person who becomes aware about something and comes to a final understanding. There are three factors that can influence a person's perceptions: experience, motivational state and emotional state.
- The Target. This is the person who is being perceived or judged. Indistinctness or a deficiency in information about the object leads to a greater need for interpretation and addition.
- The Situation also greatly influences perceptions because different situations may call for additional information about the target

9. Methodology of Investigations

The population size for producers, marketers and copyright body will be five in all. Thus, a producer, a marketer and an official of the Nigerian Copyright Commission (NCC) will be interviewed, while the opinion of two hundred (200) viewers across the South West of Nigeria, which is the geographical location of the Yoruba tribe, will be sampled. The sampling technique that would be adopted for the quantitative aspect of the inquiries will be accidental or convenience sampling. The reason for adopting this sampling technique for the study is because in south western states, 90 percent of the inhabitants are exposed to Yoruba video movies.

10. Analysis of Data

The focus is to ascertain the perception of the producers, marketers and the copyright body on pirated Yoruba video movies. According to the Chris Okocha, a Deputy Director and Zonal Coordinator of the Nigerian Copyright Commission, Lagos, Nigeria, the economic downturn, as well as the technological advancement in the country, are contributive factors. The issue of piracy in Nigeria cannot be attached to unemployment, but a form of stealing. He added that NCC recognized video rentals to viewers for profit. This is empowerment that is legal, while piracy should be attributed to laziness and criminal. He stressed that producers and marketers are fond of releasing their productions every week, but they can't be restricted from their creative works and that should not be a contributive factor to piracy. He further added that producers and marketers needed an appropriate body for distribution and control. According to him, the Lagos State Film Corporation and the National Film and Video Censors Board need to synergized and look into the issue in order to regulate and control the number of films to be released on weekly basis, and these associations can also work cooperate with the commission to monitor piracy. This will go a long way in curbing the piracy act.

However, Aina Kusoro, a leading marketer in Lagos explained that the issue of piracy affects marketers majorly than other stakeholders because a marketer sometimes sponsor and finance almost 95 per cent of films produced. This corrects the general notion among movie producers and script-writers that marketers are the ones that pirate films. He stressed that it is absolutely impossible for marketers to pirate films they invested in.

According to Prince Jide Kosoko, an actor and producer, frequent release of movies is a major contributive factor to piracy and, as a result, consumers opt for cheaper products.

Kusoro disagrees because the number of videos that is usually released in Nigeria is relatively low compared to other countries. In Nigeria, people don't go to the market with their scale of preference to know the films they want to buy. Lack of that consciousness makes people go for cheaper pirated copies. He feels factors such as lack of fund to distribute, absence of structures for distribution systems; frequent release are bane of the sector. If distributors have enough funds and are vibrant, they will distribute in large quantities simultaneously, and this hinders pirates whose copies circulates wider than the original. Kosoko said that the Nigerian Copyright Commission is unable to enforce copyright laws, and the penalty for copyright infringement is mild and this has emboldened many pirates. The NCC is in charge of making sure that intellectual works are protected and not infringed upon by an unauthorized person, but lack of funds from government is a major factor that has hindered their performance. Other factors are insufficient cinemas and theatre houses and technology advancement that allows for mass dubbing. The government is not helping the situation as concentration is on the telecommunication and oil sectors, ignoring the entertainment industry. Kusoro revealed that a movie is pirated within hours of release.

Kosoko lamented that the effects of piracy of films in Nigeria had been disastrous, and producers no longer make any profit due to piracy unlike the old times when film makers made use of celluloid film. During the Structural Adjustment Programme (SAP) of the 1980s, the economy of the country became bad, and this drove many people into the movie industry and they are producing cheap video movies.

11. Opinion Sampling of Viewers

Performance Rating	Frequency	Percentage
Very High Extent	28	16
High Extent	45	26
Low Extent	60	34
Very Low Extent	32	18
Undecided	11	6
Total	175	100

Table 1: Extent of NCC's performance in curbing piracy

The above indicates that majority of the respondents felt the NCC have not performed because of lack of funds from the government. This is a major factor that had been hindering their performance. In addition, the producer's response also buttressed this assertion when he hinted that the Nigerian Copyright Commission is unable to enforce copyright laws, even the penalty for copyright infringement is so minor and this emboldens the pirates the more.

Performance Rating	Frequency	Percentage
Very High Extent	21	12
High Extent	49	28
Low Extent	75	43
Very Low Extent	21	12
Undecided	8	5
Total	175	100

Table 2: Extent of strategies used by producers and marketers to eradicate piracy

The table above shows that majority of the sampled respondents did not feel the impact of the strategies embarked upon by the NCC, marketers, and producers. This largely contributes to the prevalence of piracy in the country.

View of Respondents	Frequency	Percentage
Normal	26	15
Abnormal	11	6
Legal	13	8
Illegal	119	68
Others	6	3
Total	175	100

Table 3: Perception of the viewers about piracy

The table above reveals that majority share the opinion that piracy is illegal. In spite of this knowledge of the viewers, they still purchase these pirated copies. This is due to the fact that they are ignorant about the implications of piracy to the copyright owners and even to the nation's economy.

Level of Agreement	Frequency	Percentage
Strongly Agree	56	32
Agree	69	39
Disagree	26	15
Strongly Disagree	11	6
Undecided	13	8
Total	175	100

Table 4: Poverty level of the country as a contributive factor to piracy

The above shows that majority of the respondents agree that poverty is the contributory factor to why people engage in piracy of intellectual works. This is against the response of the Deputy Director of NCC who felt that poverty has nothing to do with it.

Rating	Frequency	Percentage
Very High Extent	66	38
High Extent	72	41
Low Extent	12	7
Very Low Extent	3	2
Undecided	22	12
Total	175	100

Table 5: Frequent release of Yoruba video movies as contributive factor to piracy

The above indicates that the audiences are in support of the fact that the Yoruba movies producers chunk out too many films weekly. Thus, Kosoko said that too many films are being released to the market frequently, and this is a major contributive factor to piracy. He added that people will be forced to look for cheaper products because of the glut.

Level of Agreement	Frequency	Percentage
Strongly Agree	34	20
Agree	58	33
Disagree	49	28
Strongly Disagree	25	14
Undecided	9	5
Total	175	100

Table 6: Buyers of pirated films are ignorant of the legal implications

The majority of the respondents believed that ignorance on the legal implications of patronizing pirates is a contributive factor to piracy. This implies that there is a need for effective awareness on this problem. When consumers are well enlightened, they will not purchase pirated video products and keeps pirates of the market. An enlightened buyer would be able to identify a pirated copy and consequently report to the appropriate authorities for necessary action.

Level of Agreement	Frequency	Percentage
Strongly Agree	101	58
Agree	60	34
Disagree	8	4
Strongly Disagree	3	2
Undecided	3	2
Total	175	100

Table 7: Viewers patronize pirated copies because it is cheap

The poverty level is high in Nigeria. The people are more concerned with survival in terms of the basic necessities of life. Hence, buyers opt for cheap goods in order to reduce their spending. This has made pirated movies or counterfeited products to get high patronage in the market.

12. Findings

Piracy is a big challenge that has adversely affected the movie industry in Nigeria, and efforts to curtail the problem have yielded no result. Thus, the findings revealed that piracy requires more stringent laws and penalties to stem the financial loss to producers. On their part, the viewers affirmed that the contributive factors to the problem are the high volumes of movies released per week, and the cheap price of pirated copies. The gratification derived by viewers from videos tilt towards entertainment, hence their nonchalance to the issue of piracy.

The effect of piracy on the producers, marketers and the Nigerian Copyright Commission varies. A producer usually collaborates with a marketer in raising capital to produce a movie on a profit sharing basis, but it is pirated. The pirated copies sells faster and more than the originals. The NCC is perceived as weak and the general consensus is that the poor economy of the country and the resultant poverty has encouraged piracy. Moreover, a larger percentage of viewers are ignorant of the legal implications of piracy, which the NCC attributed to ignorance. This has made NCC to embark on awareness campaigns and working towards a review of the anti-piracy laws penalty to deter people from the act.

13. Conclusion and Recommendations

The challenge of piracy in the Yoruba Nollywood sector has a negative effect on producers and marketers as the major stakeholders, and efforts put in place to tackle the menace has not been effective. Viewers needed to be enlightened on the overall

implications of piracy. Therefore, there is a need to put in place effective legal structures, awareness and monitoring to combat the menace.

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