

CONTEMPORARY MEDIA TECHNOLOGIES AND PROGRAMMES' SYNDICATION: COPYRIGHT INFRINGEMENT CONCERNS IN NIGERIA

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ABSTRACT

This study, not exclusive, but concerns how contemporary media technologies in countries like Nigeria are enabling programmes' syndication in ways that in turn may be infringing copyright. As such, among other objectives, the study seeks to know how media technologies are enriching programmes' syndication experiences towards better imperatives for conventional media economics. While Technological Determinism; Mediamorphosis; and Social Responsibility theories are the logical bases for the study, the Secondary Analysis and Survey research methodologies are adopted towards qualitative data collection. Out of other findings, media technologies are realized to be having a significant and largely responsible influence on media programming in Nigeria. However, cable broadcasting is the most prevailing programmes' syndication method in Nigeria, while less has been achieved via internet and telecommunications. Majorly, the study recommends that while there is still a digital divide across the world, expert policy framework for media economics, adoption of media technologies, as well as programmes syndication is needed in Nigeria, especially in this era of significant, continues shifts in contemporary media technologies. In other to remain profitably viable, Nigerian Media managers must stay alert to the ongoing dynamics in media management occasioned by sophisticated contemporary media technologies.

KEYWORDS: Contemporary Media Technologies, Programmes, Programmes' Syndication, Copyright, Copyright Infringement.

INTRODUCTION

*It is not the strongest of the species that survives,
nor the most intelligent, but the one most
responsive to change.*

Charles Darwin, in Duarte (2009, p. 29).

Though unlike species, this is about media technologies; how such technologies may be aiding and diversifying programmes syndication.

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However, the main concern herein is whether such contemporary media technologies are enabling programmes syndication in ways that in turn lead to infringement of copyright in countries like Nigeria. This paper starts with a quotation of Charles Darwin because the expression is apt to the evolving, changing nature of media technologies—the very power of change is epitomized by how tremendously, media technologies have evolved. The reality of the influence of media technologies is reflected in the contemporary difficulty of strict media classifications (Sociology-Central, 2011). As a result of these technologies, media structures and media business models having being changing. As well as trends in the media consumer market, there are also converging and diverging realities in audience attitude (Ooyala, 2015, pp.6-11).

Changes in media technologies are unprecedented, and have in turn influenced so much of contemporary life. Indeed, programming and programmes are thereof no exception. Starting from the Gutenberg printing press to the digital technologies of “smarter” phones, watches, and pencils, as well as the “almighty” internet,” contemporary media technologies have signaled their respective digital beacons and are continuous been redesigned into communication modules via serial sequencing of 0s and 1s. Some of the technological evolutions have been indirectly recounted by Ali (2011), who tries to illustrate where developing nations like Nigeria stand in the debate on digital divide.

Despite the foregoing, it is vital to be clear about the meaning of the key terms used herein. This is expected to lead towards a better understanding of this paper, as well as a mutual intellectual frame of reference. The first term is contemporary media technologies: The term is used here to mean new media technologies. As used here, this refers only to digital devices and technologies, with their accompanying state of the art hard and software characteristics which

have made possible, synergies between and among new media and conventional broadcast media programming.

Second, programming: the term as used herein refers to media contents made available by either independent media content producers; conventional media organizations, media conglomerates or even individuals who may or may not be professionals. What qualifies as a programming and programmes in this context is quite beyond the hitherto conventional experience where only conventional media set ups are deemed programmers. Ooyala (2015, p.8) sustains that new technologies are influencing programming... that there are changes in media content, from the way it is now created and the way it is now packaged and disseminated.... that “networks are changing their programming development and production strategies going forward....” looking for generally cheaper to produce, easier to consume, and creatively more fluid media content that can flood network lineups.

Third, Programmes syndication: Programmes' syndications as used here, [well, may seem a common term enough], refers to contractual or related arrangements and understandings that formally permit the use, re-use, and re-distribution of media contents. Such permission may be via sale or purchase of contents (media programmes for information, education, and or entertainment) that are produced by conventional media set-ups, media conglomerates, or even independent producers. Programmes syndication as used here, is beyond the hitherto mere “broadcast-time-fillers” or media network linkages.

Indeed, the term (programmes syndication) as used here, covers the broader modern or contemporary concept and experiences where independent producers (none-conventional programmes producers and marketers), conventional media broadcast channels, as well

as unconventional (new media) channels are employing seemingly complex methods towards programming, and programmes marketing and distribution among or between various media classifications. See Smith (2009); Berger, (2009, a); Berger, (2009, b); Otieno (2009); Duarte (2009); Matthews (2009); Sociology-Central (2011); Whitehead (2012); and Ooyala (2015). The various opinion of these scholars suggest that sources and contents of media programmes are synergizing and diversifying in significantly interesting ways that have now altered or reshaped the dynamic of media economics, as well as media content acquisition and dissemination.

The third term is copyright: This refers to intellectual property legal requirements, frame of reference, and understanding that must be fulfilled or become actionable towards criminal or civil case.-See Uloko (2010); and Nigerian Copyright Commission (2015). In relation to copyright infringements, attention is herein given more to the use of media technologies towards programmes syndication in ways that are not legally permitted, or are considerable outside the frame of reference and understanding of the copyright owner(s). This means the terms of programmes syndication must be clearly coated, and must have taken note of contemporary technological capabilities that are available to conventional and unconventional media. Haven understood the key terms used herein it is important to proceed by taken account of certain changes in the media industry that are occasioned by technologies. The opinion largely held is that irrespective of the impressive changes in media technologies, there are several reasons to remain skeptical. One of such concerns, among other legal issues is copyright infringements. A position that underscores the importance of copyright is reflected in Uloko (2010, pp.2-3), where an overview on intellectual property laws is done, but with clear emphasis on copyright.

Understandably, there is a digital divide debate that is still raging (Ali, 2011). This calls to question how new technologies being acquired, for instance in Nigeria, may or may not be used properly towards the terms of programmes' syndication. Contemporary media management on the other hand is a fluid, divergent but very serious activity, requiring careful processes and planning which may include copyright considerations for programmes that can be broadcast or disseminated via platforms enabled by the likes of telecommunications and the internet. Therefore, in a developing, transitional country like Nigeria, copyright infringement may still remain a typical media issue, given the capacities and diverse applicability contemporary media technologies. Gbenga (2015, p.52) recounts the views of Professor Owens-Ibie, a communication scholar, that Nigeria is a transitional society, therefore media imperatives that are dependent on new technologies, along with supporting principles may be different from what is happening in the developed world. However, digital technology is where the future of the media lays.

Summarily stated therefore, this paper flaunts around concerns which are hinged on the suspicion that adoptive capabilities of contemporary media technologies are adding synergies that may in turn become infringing on the programmes syndication conditions or terms among conventional and unconventional media in Nigeria.

STATEMENT OF THE PROBLEM

There are several positions that concern and relate to the problem this paper seeks to address. First, Smith (2009, p.44) says "[a]s rapidly as technology is developing in the rest of the world, in Africa things have moved at a slower pace." Ali (2011) continues, but articulates that part of the debate around global digital divide hinges on the methods and processes of information

technological adoption in developing countries. In similar vein, Duarte (2009, p.29) corroborate that the wealth of modern technologies also depends on digital devices which are also vastly used for promiscuous and constant copying of information from other sources. Duarte (2009) sustains that media professionals can use media technologies but should focus profiting attention on aspects like ethical and credible information interpretation.

Due to these positions, and given the multifaceted nature of the contemporary media (conventional and or unconventional), it is not very clear how many researches are being done towards understanding the connection between advent of technologies and programmes syndication in countries like Nigeria, especially as concerns copyright conformity. In a competitive global media environment where the drive for revenue seems tense, it is therefore pertinent to understand how appropriate, enticing media technologies are being employed. Otieno (2009, p.16) corroborate this concern, saying that digital revolution has disrupted the media industry to an extent that media managers have been forced to adapt to new processes and are also rethinking media business strategies in other to remain profitably viable. As part of concerns for ethics and responsible media management, it becomes imperative to understand if copyright infringements via technologies are part of the narrative of programmes' syndication among conventional and unconventional media managers, as well as producers in Nigeria.

OBJECTIVES OF STUDY

1. To know the forms of copyright infringement, considerably most rampant in Nigeria.
2. To ascertain if there are copyright infringements in Nigeria attributive to contemporary media technologies' use towards breaching terms of programmes' syndication.

3. To find out if media technologies are enriching programmes syndication experiences towards better imperatives for conventional media economics in Nigeria.

RESEARCH QUESTIONS

1. What forms of copyright infringement are considerably most rampant in Nigeria?
2. Have there been copyright infringements in Nigeria attributive to contemporary media technologies' use towards breaching terms of programmes' syndication?
3. How are media technologies enriching programmes syndication experiences towards better imperatives for conventional media economics in Nigeria?

SIGNIFICANCE OF THE STUDY

As this study brings to the fore, the issue and need for appropriate, responsible and professional use media technologies towards programmes syndication in Nigeria, it is expected that the contents herein would be of benefit to media managers and producers. The study also stands to benefit media policy debaters and litigants towards closer look at likely leakages regarding not just media programmes profit potentials, but appropriate synergies via media technologies that can benefit Nigeria media amidst a digital divide between developed and developing countries. This study also serve to draw attention to the need for using media technology not just in the production of content, but also towards media content protection, as well as understand or reiterate media management advantages inherent in content marketing amidst complicated contemporary digital technologies.

RELATED LITERATURE

CONCEPTUAL REVIEW

To proceed further into the depth of this study, a conceptual review is done within the scope of

programmes' syndication; media technologies; as well as copyright.

PROGRAMMES' SYNDICATION

While it is already established that contemporary media technologies are very useful, there are further concerns for drop in revenue among some conventional and unconventional media. Understandably, media managers and producers are challenged to be more creative than ever, or lose out faster than earlier thought. One of the means for such media economics towards increased revenue is programmes syndication. As far as the media industry is concerned, the main distinguishing factor between programmes' syndication and other revenue generation mechanism is the direct trade in programmes that are produced. The syndication can be on either local or international media contents. In other words, the syndication of programmes and the use of syndication in programming entail broader regulatory framework.

The foregoing position about the nature and purpose of syndication in the media is in line with the opinion of Whitehead (2012, p.2), who defines syndication as the process of selling or purchasing programs towards filling production time. According to Whitehead (2012, p.2) there are various types of syndication methods which include first run syndication (syndication of programmes specifically designed to be sold to other media without been used by the producer or network) and off network syndication (syndication of programmes that are already aired by the producing station or network, but only as a reruns of the original show).

The nature and business of programmes' syndication has changed dramatically. All the changes in the syndication industry are due digital technological advances. British Broadcasting Corporation (BBC) for instance has since 2012, reviewed its syndication policy, re-defining programmes syndication as the provision

of content to third-party platforms (examples: other broadcasters using cable, IPTV, DTT or satellite distribution), devices (examples: set-top boxes, mobile telephones, MP3 players, tablets, integrated televisions, players and games consoles), as well as online platforms (examples: internet programmes such as Facebook and YouTube) to enable license fee payers to use these platforms and devices to access on-demand content; noting further that "[w]hile such third parties are likely to be broadcasting, media or technology companies, they could equally be other types of organisations such as not-for-profit organisations, charities or other such groups."

The main BBC syndication review document, BBC Trust (2012), succinctly defines programmes syndication as simply a means of via which media content is made available to audiences. But there is a caveat to the simplicity of the definition which notes that in an analogue world, syndication was a simple matter, but things have changed, thus:

...for the BBC, there was a single television broadcast network infrastructure, under its control. The task of making content available was simply that of transmitting an analogue signal to a television set; services were 'consumed' at the point of broadcast or not at all. The advent of the internet and, in particular, the availability of content on-demand, however, has made the process of syndication more complex. The growing number of platforms and devices has created a considerable challenge for broadcasters seeking to secure the widest possible reach for their content (BBC Trust, 2012, pp.5-6).

The implication is that media managers in countries like Nigeria have to wake up to the reality of the 21st century media economics. Sustaining the foregoing BBC (2016) in an article titled "Victorian Tech," acknowledges that analogue technology is not going to stick around long.

In relation to the opinion of the BBC Trust (2012), Herzberg (2013), in an article notes that:

Syndication sales have dramatically changed over the past 10 years. Back then, the recipe for success was fairly simple: syndication = quality content + budgets + space. The NYT News Service & Syndicate offered great content, which helped news organisations attract readers. Budgets were large and editors were empowered to spend for quality content. In addition, the mainly one-platform newspaper print world had a lot of spare space. Fast-forwarding to today, syndication has become much more complex. Dual challenges have deeply affected the media industry. First, there is the challenge within the media itself with the emergence of new digital platforms that move readers away from the print world.

The new equation: syndication & licensing = quality content + brands + technology + monetisation... Technology has become essential as every news organisation needs to anticipate the growing and changing news consumption habits on all digital platforms.

There are some points to note from the comments by Herzberg (2013). First, that syndication is not limited to the electronic media, as can be seen in the case of *New York Times*; second, syndication, due to digital technology, is changing across media, and the print media is not an exception. Sustaining the opinion, Acha, (2012, pp. 34-38) also insists that the classic syndication deal is a simple transaction where the owner of the show receives a fee from the customer (local station or cable channel) and in exchange grants the rights to broadcast the show. However, syndication deals have evolved in complexity. Currently there are many variants in the market ... besides cable networks, internet streaming services are the new players entering the syndication market.

In the broadcast media too, Ooyala (2015, p.1) articulates that the industry continues to change rapidly, and every aspect of the business forces are converging. Ooyala (2015, p.1) sustains that: ...audiences are driving these changes, demanding control of how, when and where they consume content, vocalizing their choices in how they receive and pay for content, and sharing their preferences for what types of content they want. Never before have audiences had so much power over their content experiences, and broadcasters and operators have made a harsh realization: It is now a consumer's world.

Indeed, programmes syndication is a very serious source of media revenue. The management of media organisations, and even independent producers, needs syndication in order to harvest all revenue a programme is capable of. In fact, some media organization and producers survive mainly on the syndication of programmes and the advertising revenues such programmes can attract. Whitehead (2012) cites Berman (2007) who sustains that programmes' syndication. Is a billion dollar revenue endeavour, therefore '[...]one of a producer's biggest hopes is to get a piece of this rather large pie.'

In line with the foregoing Acha (2012, pp.10-11) still affirms that:

[s]yndication can be a very significant revenue stream even after a show is off the air. The syndication revenue for a TV show can, in some cases, exceed the advertising revenue. However, not every show has the potential to be sold in syndication due to a number of factors including number of episodes, breadth of appeal and particular genre ...Syndication deals have been part of the television industry for a long time.

However, the means via which the syndication of programmes' is done is largely dependent on the available technologies. The capacity and means of the syndication, as well as audiences towards

attracting advertisers, are all important factors that depend on the technology available, in use, and adoptable to potential programmes' syndication partners.

MEDIA TECHNOLOGIES AND PROGRAMMES SYNDICATION

Media technologies are already understood to be changing media capacities and management imperatives. Ooyala (2015, p.6) observes that with improvements in technologies, operators are changing their media business models, citing examples like the use of Over-The-Top (OTT) internet media content approach towards new media market and audience penetration; as well as SVOD (Sound and Video On Demand) contents like Nigeria's iROKOTv and Netflix to mention but a few.

Media technologies are also influencing how audiences choice to use contents. This is because beside the means of production and distribution of media content, audiences in turn take advantage of the versatile characteristics of such technologies and change their media exposure habits. For instance, owing to the versatile nature of mobile phones (portability, reach, capacity, synergies among others), not only are audiences taking advantage of the telecommunication based media technologies like internet-TV, but are also choosing to watch TV alone, instead of watching the "common-screen" TV. The implication is that the media market is been re-shaped, or and multiplying.

Ooyala (2015, p.8) affirms the foregoing position, saying further that the there are consumer shifts and "[t]he lines between networks and distributors are certainly blurring, but monetizing programming in as many ways as possible will continue to be a key focus for everyone." This assertion therefore calls to attention the aspect of programmes syndication. It means the business of syndication is no longer a reserve of conventional media, but other media, allied

conglomerates, who are doing business with audience directly, as well as with a multiplicity of media forms and companies. The business of programmes' syndication is therefore very robust now, not declining. According to Ooyala (2015, p.8), licensing and syndication deals are on the rise as alternative outlets beyond traditional off-network stations and cable TV syndication deals.

In all, anything that relates to contemporary programming, and the perspectives ahead, technology is involved. Nevertheless, there are also variables that concerns audience changing disposition. Ooyala (2015, pp.8-10) posits that to determine future programming carriage and offerings, operators are also now looking at content consumption factors beyond one-dimensional demographics. This includes looking at multi-dimensional factors like age and geographic differences impacting how family members watch content differently on screens within the home.... Furthermore, technologies are transforming the viewing patterns of younger audiences moving to OTT platforms. This, in turn is influencing how media organisations function and are been managed today (Acha, 2012, pp.6-7).

While Ooyala (2015, pp.6-9) talks about TV streaming devices via cable broadband and other dynamics affecting traditional cable networks revenue base, there are yet other insinuations. One of such insinuation is that despite technological expansions, and other changes, cable TV is still attractive to a sizable audience because of otherwise highly marketable, syndicated contents like sports and movies. These indicate that though technologies are influencing media contents' market landscape, there are aspects of the conventional media section that may be around for sometime longer.

Besides, the spread of technological adoption across the globe is not even. Advance nations where most of the contemporary sophisticated media content is produced are well adapted to

the fast emerging technologies, with the developing world quite behind, creating what Ali (2011) refers to as a digital divide. Corroborating this position, Smith (2009, p.44) says “[a]s rapidly as technology is developing in the rest of the world, in Africa things have moved at a slower pace.” Nigeria, where digital broadcasting, for instance is yet to take hold is not an exception to the lag in the media or media technology deficiency. An article in Guardian, written by Gbenga (2015, p.52), quotes Professor Owens-Ibie, a communication scholar towards affirming that Nigeria is a transitional society, and that the country still have a lot to do towards digital technology and new media.

The implication of this assertion, in relation to this paper, is that programmes’ syndication methods that are fast eroding in advanced nations may still hold sway in developing nations. Therefore, the spread and influence of technologies towards programmes’ syndication in advanced countries does not necessarily mean that media marketers and managers in such advance media will not adopt the most suited technology towards provision of syndicated content. Moreover, not all syndicated programmes may be produced outside Nigeria. Such programmes may have to rely on the most popular technology to maximize reach, hence profit.

COPYRIGHT AND PROGRAMMES SYNDICATION

Copyright is a legal term. The origin of copyright laws dates back to “...19th century, with some countries seeing to the formation of the Paris convention for the protection of industrial property.” Copyright, refers simply to the right to protect intellectual property. In the case of Nigeria, copyright law was derived from the United Kingdom Copyright Act of 1911, and was in effect, extended to Nigeria (Uloko, (2010, p.3). This would have been because Nigeria was already under the colonial jurisdiction of Britain.

After Nigeria gained colonial independence from the United Kingdom in 1960, the adopted copyright law seemed to have been in force until it 1970 promulgated the Copyright Decree, section 18 which “...repealed the Imperial Copyright Act 1911.” The Decree was deemed incomplete since there was no liability to criminal infringement of copyright. Besides, there was no administrative structure for the proper execution of the copyright system. Then came the Copyright Amendment Decree of 1988 (Uloko, (2010, pp.3-4).

Corroborating Uloko (2010), Nigerian Copyright Commission (2015, p.3) categorically states that today, Nigeria’s copyright law, through Decree No.47 of 1988, now codified as Copyright Act (CAP. C28 Laws of the Federation of Nigeria 2004), provides the statutory authority for protection of copyright to The Nigerian Copyright Commission (NCC). Sequel to the copyright amendments of 1992 and 1999, the statutory mandate of the Commission was expanded to include the administration, enforcement, protection, promotion and regulation of copyright in Nigeria. The foregoing position implies that this study stands to benefit more from The Nigerian Copyright Commission reports on copyright.

Furthermore, for the fact that copyright is an internationally recognized right, Nigeria is party to the Universal Copyright Convention. Also, “Nigeria is a member of the World Intellectual Property Organisation (WIPO), which, according to Uloko (2010, p.4), was established by a treaty in 1967, and became a specialized agency of the United Nations in 1974.” As such, copyright in Nigeria also protects literary works; musical works; artistic works; cinematographic films; sound recording; and broadcast. The bases for copyright infringement include originality of work, the tangibility or affixation of work; or that the work is published. Indeed, one important point to note further about copyright law is that there are two main types of infringements: direct

infringement (authority exercised persons other than the copyright owner) who are) and indirect infringement (unauthorized dealing with intellectual property). The foregoing therefore shows clearly that programmes syndication is a serious issue which has clear copyright implications. However, the emergence of more sophisticated digital media technologies means that legislature on copyright ought to be reviewed. Nigeria is no exception.

THEORETICAL REVIEW

The logic and bases for this work are enunciated by the assumptions of the Technological Determinism/ Mediamorphosis; as well as the Social Responsibility Theory.

TECHNOLOGICAL DETERMINISM/ MEDIAMORPHOSIS

Though this is a media management paper, the technological determinism and the mediamorphosis theories are considered relevant towards an abstract perspective and logical frame of the meaning of this writing. The two theories are used here as one because of the inherent similarities. However, it can be appreciated that the technological determinism applies to the generic role of technology to society, while the mediamorphosis is particular about the role or changing phases of orientation and practices in the media industry, which are hardly attributed to anything other than the technologies employed.

In other words, technological determinism is categorically about how every aspect of human existence is largely a factor of the technological employed towards every means of production and livelihood, of which media experiences and management are inclusive, but mediamorphosis is about how technology influences the complex interplay of perceived needs, competition, political pressures, social and psychological

innovations in all media systems (Anaeto, et al, 2008, p.190).

Though as a prediction, Marshall McLuhan postulated the technological determinism in 1970 (Baran, 2010). The mediamorphosis theory on the hand is postulated by Roger Fidler in 1997 as a coinage (Anaeto, et al, 2008). The two theories are relevant to this study because the logic in the technological determinism theory explains the role of technological in the media operations of the 21st century, while the mediamorphosis theory explains the changing nature media systems and management, which in turn has resulted to changes between media and society. The role of media technologies towards programmes syndication can therefore be understood.

SOCIAL RESPONSIBILITY THEORY

This theory is relevant to this study because there is some connection between copyright infringements and irresponsible media practice. There is need to understand that with responsibility administered at the management level, journalists and other media content producers will not have a beacon for guidance, correction, reward (motivation) or punitive measures. Copyright infringement of syndicated programmes or any other media content(s) for that matter is/are tantamount to professional media orientation. The reality may however be different. This is because copyright infringe are very possible within and between dubious media systems.

Such (use of media technologies for unlawful syndication of programmes) is neither right nor good for professional, expert, effective, efficient, and long term profitable media management. Copyright infringements are generally highly actionable offences that can attract significant fines against the sustenance of any formal conventional media set up or any independent

producer. Conventional media set up (Uloko, 2010). As such, it is expedient to understand the context and reality of what is happening between media management imperatives for syndicated programming and programmes development or acquisition in the Nigerian media environment.

The social responsibility theory is the outcome of the solution preferred to the so called "free market place of ideas" of the libertarian theory of the press. Anaeto et al, (2008, pp.58-59) citing Sandman et al (1972), posit that the theory is postulated by Siebert, Peterson and Schramm in 1963 and owns its origin to the Hutchins Commission that was held in the United States, to hear issues relating to freedom of the press in 1947. The main assumption of the theory is: the media should fulfill its role in society in a manner that improves society, instead of enhancing fallout from or among competing views and variables and interests. According to the position of the theory, this is only possible by limited freedom that is based on expert or professional, truthful, accurate, objective, and balanced in information gathering and dissemination, even as it may be relevant to maintain plurality of views and right to reply (Anaeto et al, 2008, pp.58-59). In other words, it is justifiable to regulate the media, and media contents.

METHODOLOGY

The Secondary Analysis method (SA) and the Survey research methods were adopted for this study. The two methods were all qualitatively employed. Supporting the use of the Secondary Analysis method, Hyman (1972); Hakim (1982); and Dale, et al (1988) all in (Dale, 2004) argue that the method allows data initially collected by the someone (the original researcher) other than the current researcher.

The method also enables the use of empirical and official research reports, as well as similar and related documents. Irrespective of some lapses in not verifying the reliability of the original data, if

conducted properly [by verifying the credibility of initial study], the Secondary Analysis method is capable of providing useful insights beyond what the original data was thought of.

The implication for adopting the Secondary Analysis method is that it saves time, cost, and difficulties in getting permission towards conducted research for which some data already would have existed. Besides, the most important factor regarding Secondary Analysis method is that the study must still answer the current research questions without manipulating the original data upon which the current research is based.

In view of the foregoing, Dale (2004) says that Secondary Analysis research provides cost-efficiency in research, and saves time too. Irwin and Winterton (2011, pp. 2-3) corroborates that Secondary Analysis refers

...the (re)using of data produced on a previous occasion to glean new social scientific and/or methodological understandings. Secondary analysis is an established practice within quantitative research and there is a drive towards extending qualitative data re-use and analysis. Qualitative research is labour intensive and frequently produces a wealth of data (including methodological and analytical data)... Secondary analysis thus enables greater use to be made of qualitative data beyond the project which originally produced them.

Similarly, the use of Secondary analysis method is scientifically proven to be appropriate provided the secondary researcher does not wrongly interpret the secondary data, or alters any details.

Supporting the use of Secondary Analysis in research, Bauer (2007) argues thus:

...it is entirely fallacious to claim that one needs to have done research personally in order to understand it and to build on it: Einstein, for

example, received the Nobel Prize for his interpretation of the work that others had done on the photoelectric effect and Brownian motion

Following these positions regarding Secondary Analysis, the researcher depended on some published documents, reports and book (hard and soft copies) containing relevant data towards answering the research questions. Of tremendous use were the Nigerian Copyright Commission (NCC) reports for 2011 to 2014, and another “special” report for 2014. As at the time of this study, the 2015 report was not ready. Other sources of secondary analysis were research report by Ooyala (2015); a text book containing an appendage on intellectual property cases in Nigeria by Uloko (2010).

In terms of the Survey Research which was used as a complimentary design, a few interviews were

conducted among six media producers and programme managers across Nigeria, However, this method, in effect is limited because of the sensitivity of the issue under inquiry. Nevertheless, a few of the responses were assuring and credible; except for promises of anonymity. Besides, the respondents were purposively considered due to their level of professional experience and disposition to provide information to the researcher. As a result of cost, distance, and time at the researchers disposition, all the interviews were conducted by phone. According to Tejumaye (2003); Bordens and Abbott (2008), the survey method is often suitable for field research where respondents are often scattered. Indeed, the survey method is very popular among social science researchers, and is capable of being used as qualitative or quantitative method towards obtaining useful samples and data.

RESEARCH REPORT

DATA

Table 1. Copyright infringements most rampant in Nigeria

Copyrights	Infringement Rating
Internet Materials	None
Computers programmes	Not Significant
Printed materials (Hard Copies)	Significant
Unprinted material (Soft copies)	Significant
Artistic Craftsmanship	Not Significant
Applied Handcraft	Not Significant
Industrial Arts/Crafts	Not Significant
Recorded Audio	Significant
Recorded Audio-Visuals	Significant
Programmes (Broadcast or Cable etc)	Uncertain [Not Significant at most]

Source: Nigerian Copyright Commission Report 2011-2017

Table 2. Media Technologies and Copyright Infringement of Syndicated Programmes

Media Technology	towards Programming	towards Programmes Syndication	Infringements
Internet	Significant	Not Significant	None
Computers	Significant	Not Significant	None
Storage devices	Significant	Not Significant	None
Transfer devices	Significant	Not Significant	None
Transfers software	Significant	Not Significant	None
Digital Broadcast	None	None	None
Cable Broadcast	Significant	Significant	Uncertain [Not Significant at most]
Telecommunication	Significant	Not Significant	None
Others	Uncertain	Uncertain	Uncertain

Source: Secondary Analysis and Survey, 2017

Table 3. Media Technologies, Programmes Syndications and Media Economics

Media Technology	towards Programmes	towards Programmes Syndication	Towards Media economics
Internet	Significant	None	Significant
Computers	Significant	None	Significant
Storage devices	Significant	None	Significant
Transfer devices	Significant	None	Significant
Transfers software	Significant	None	Significant
Digital Broadcast	None	None	None
Cable Broadcast	Significant	Significant	Significant
Telecommunications	Significant	Not Significant	Significant
Others	Uncertain	Uncertain	Uncertain

Source: Secondary Analysis and Survey, 2017

FINDINGS AND DISCUSSION

COPYRIGHT INFRINGEMENTS MOST RAMPANT IN NIGERIA:

Findings show that most significant forms of copyright infringements in Nigeria are via printed materials; recorded audio; and audio-visuals. The Nigerian Copyright Commission as rightly provided by the Nigeria Copyright statute, has been outright in curtailing copyright infringements within the Nigerian borders. Corroborating on the legality of the activities of the Nigerian Copyright Commission, Uloko (2010), states that only the Commission is in charge of copyright issues and administration in Nigeria. This means the Nigeria media, management, and programmes coordination is quite responsible as far as the issue of copyright infringement is concerned.

MEDIA TECHNOLOGIES AND COPYRIGHT INFRINGEMENT OF SYNDICATION PROGRAMMES:

The role of media technologies cannot be overemphasized. However, most media technologies as observed in this study were either internet, computer inclined and oriented devices, special storage and transfer devices with accompanying software, as well as telecommunications and cable broadcast. Only cable broadcast technology has real influence on programmes' syndication in Nigeria. This finding corroborates the opinion of Ooyala (2015, pp.6-9), that cable television is still penetrating the media market, and may remain so for some time to come due to the live shows and programmes that continue to appeal to certain media demography. Nevertheless, it is not clear if there

has been any copyright infringement of programmes' syndicated via cable broadcast technology in Nigeria, even as cable subscription seems very popular among Nigerians. How other contemporary media technologies are been used in ways that may be infringing copyright of programmes is not clear.

MEDIA TECHNOLOGIES, PROGRAMMES SYNDICATIONS AND MEDIA ECONOMICS:

The media technologies that are most useful towards programming in Nigeria, and for acquisition of programming contents are the internet, computer, storage devices, content transfer devices and software, telecommunication, and cable broadcasting capabilities. However, only cable technology is significant to programmes' syndication in Nigeria. In terms of media economics, only digital broadcast was found nonexistent towards media economics in Nigeria. Ooyala (2015, pp.6-9) talks about TV streaming devices via cable broadband and other dynamics affecting traditional cable networks revenue base, but insists that cable technology is still relevant in some media markets. In this study, Nigeria is found to be one of such countries. The lack of digital broadcasting in Nigeria, on the other hand reiterate what Ali (2012) calls the digital divide between developing countries like Nigeria and the developed world.

CONCLUSION AND RECOMMENDATIONS

The issue of copyright is quite sensitive and has legal implications. Therefore researches in this area must strive towards understanding the implication of media technologies. Aspects of media economics like programmes' syndication and copyright are quite obscure and cursory. However, studies like this ought to be taken seriously because of media policy insights, and media technology implications that have been discussed.

Copyright infringement is very rampant in Nigeria via printed materials, storage, recording, and

transfer devices. Hardly, there are cases of copyright infringements of syndicated programmes in the conventional media. As much as media management imperative towards copyright adherence in Nigeria are so far positive, this study recommend a strict compliance and enhancement of copyright awareness among media professionals. This is because copyright can be direct and or indirect.

Though copyright laws are international law, there may be need for peculiarities in terms of broadcast contents syndication deals. An example can be seen in the case of the BBC Trust (2012). This is because the media needs of countries are shown to vary, especially between developing and under developing nations like Nigeria. Factoring this into programmes syndication approaches and contracts is possible and can enable better ways of legitimately using media technologies towards a synergy with dynamic media programming and management.

The strength of the several media technologies can even be harness better if the legal provisions are regularly updated as new technologies are invented. This is because media economics have been shown to have implications, not just in terms of the need for daring media cash, but for the audiences who may stand to benefit or lose as a result of poor programme syndication platforms across and within nations and media spectrums.

There is need for strong policy and legislative direction. Copyright also applies to conventional media programmes. Contemporary media technologies are show to have the significant functionality of infringing copyright terms. The Nigeria authorities must wake up to this aspect of the 21st century. Nigerian Regulatory bodies like Nigerian Copyright Commission (NCC) and the National Broadcasting Commission (NBC) must have clear role demarcation or be coordinated into a single body towards understanding and

effective copyright monitoring, as well as possible litigations.

Indeed, there is also the need for expert policy framework for media economics, adoption of media technologies, as well as programmes syndication in Nigeria, especially in this era of significant, continues shifts in media technologies. Media managers have to stay alert to such changes and constantly engage in media business, while at the same time, and take keen interest in harvesting audience and customer data towards better media decisions.

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