
INTELLECTUAL PROPERTY IN THE DIGITAL ERA: NAVIGATING COPYRIGHT ISSUES IN SOCIAL MEDIA, STREAMING AND CONTENT CREATION*

Abstract

Creators of intellectual property reserve the right to exclusive control over their works and where others borrow from these works, they are meant to cite the sources and acknowledge the authorship of same. Unfortunately, it has become commonplace for persons to pass off the intellectual efforts of others as theirs. This unwholesome and deleterious situation is exacerbated by the ubiquity of intellectual works these days. Unlike before when one had to go to the library to access books physically for instance, one can now get materials online through digital libraries as well as social media platforms such as LinkedIn, X (formerly Twitter) and WhatsApp and Facebook posts. Unfortunately, the ease of access to materials has also resulted in the ease of perpetuating plagiarism and other forms of intellectual theft. As an author, the researcher will be dismayed to discover his ideas being passed off as the creation of another person, hence this work. It is on the basis of the above that this paper attempts a critical analysis of intellectual property in the digital era with special emphasis on the intersection of copyright and social media, streaming and content creation. This study found that theft of intellectual property is rampant and the consequences of same are potentially catastrophic. Fortunately, this problem is not beyond resolution and it is believed that an effective implementation of the recommendations herein advanced such as creating more awareness about this issue and enforcing stringent penalties on defaulters will galvanize the protection of intellectual property in the digital era. It is hoped and expected that this article will add to the literature in this area of our jurisprudence and prove beneficial to all and sundry.

Keywords: Intellectual Property, Copyright, Digital, Social Media.

1. Introduction

In this modern era, developments have followed one another at blistering if not insane speed. Digital trends are commonplace and documents and materials are now easily accessible through virtual libraries, online encyclopedias, AI and a huge avalanche of other sources. Unfortunately, the above come with their own baggage which is the increase in the theft of intellectual works of others. It is not surprising these days to see virtually exact posts, write-ups or literary or intellectual pieces posted online by different persons. This detracts from a foundational tenet of intellectual property law which stipulates and maintains that the use of others' works must be with the person's permission and be properly acknowledged. It is in the light of the above that this article undertakes a purposeful examination of the issues of intellectual property and copyright as they relate to social media, streaming and content creation with the main aim of unravelling the problems related thereto and advancing pertinent remedies to significantly reduce the issue of intellectual theft.

2. Conceptual Clarification

Meaningful progress will not be made if the core concepts involved in this article are not examined. It is therefore imperative to scrutinize the meaning of the said concepts and unravel same. To that end, this portion of the article presents a vivid clarification of the important concepts enconced in this work in order to lay a firm and virile foundation for the pedagogical discourse hereinafter undertaken.

Intellectual Property

Intellectual property is a category of intangible rights protecting commercially valuable products of the human intellect; it comprises primarily trademark, copyright and patent rights and includes trade-secret rights, publicity rights, moral rights and rights against unfair competition¹. It can also be defined as those intangible possessions that are the result of the exercise of an individual's intellect². Intellectual property can manifest in the following two ways: a) *Hard Intellectual Property*: This is the case when intellectual property, such as a patent, excludes others from using the invention without the holder's consent even if others discover the innovation independently; and b) *Soft Intellectual Property*: This is the position when intellectual property, such as a copyright, does not preclude independent creation by third parties³. Essentially then, both generally and for the purpose of this article, intellectual property refers to the entire gamut of intangible rights that avail the creators of works fashioned out of the human intellect. These rights are protected by laws and the rights of others to the use thereof is circumscribed.

Copyright

Copyright is the right to copy; specifically, a property right in an original work of authorship (including literary, musical, dramatic, choreographic, pictorial, graphic, sculptural and architectural works; motion pictures and other audiovisual works and sound recordings fixed in any tangible medium of expression, giving the holder the exclusive right to reproduce, adapt, distribute, perform and display the work⁴. It is discernible from the above that copyright is a specie of intellectual property

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¹ BA Garner, ed, *Black's Law Dictionary* (Tenth ed, St. Paul: Thompson Reuters, 2014), 930.

² G Etomi, *An Introduction to Commercial Law in Nigeria: Text, Cases and Materials* (Lagos: MIJ Professional Publishers Limited, 2014), 90.

³ BA Garner, *op cit*.

⁴*Ibid*, 411.

which gives the creators of works in certain fixed media the exclusive rights to those works. The function of copyright laws is to protect from annexation by other people, the fruits of a person's work, labour, skill or taste and having a monetary benefit from such an annexation is a secondary consideration⁵. Furthermore, copyright law is concerned in essence with the negative right of preventing the copying of physical material; it is not concerned with the reproduction of ideas but with the reproduction of the form in which the ideas are expressed⁶.

Social Media

This refers to websites and software programs used for social networking⁷. It can also be defined as a form of digital communication which allows users to form online networks and communities for socializing, sharing information and posting user-created content⁸. It is used in the following manner: Social Networking: Facebook and NextDoor; Microblogging: X, BlueSky, Mastodon and Threads; Long-form Blogging: Substack and Ghost; Professional Networking: LinkedIn, Behance and ResearchGate; Video and Photo Sharing: Instagram, TikTok, Youtube, Snapchat; Visual Curation and Search: Pinterest, Houzz and DeviantArt; Messaging: Whatsapp, Signal, WeChat, Marco Polo; and Community Forums: Reddit, Discord and Clubhouse⁹. In essence then, social media is made up of all the different platforms, avenues and channels through which individuals relate online, whether to network, share knowledge, socialize or undertake an unending category of actions, missions or agendas.

Streaming

This simply refers to the method of sending or receiving data, especially video, over a computer network¹⁰. Basically, this has to do with the process or procedure of accessing or sharing data or media online for instance, accessing a video on YouTube or a song on Spotify.

Content Creation

This is the process of producing and sharing various forms of content such as text, images, audio and video designed to engage and inform a particular audience¹¹. It plays a key role in digital marketing, branding, brand awareness and online communication and can be created for a diverse array of platforms including social media, websites, blogs and multimedia channels¹². Its procedure usually involves identifying the target audience, brainstorming ideas, creating the content and distributing same across several platforms¹³.

It is in the light of the foregoing that this article sets out to scrupulously review the issues above raised and issues incidental thereto in order to ascertain the legal and institutional frameworks and identify the challenges as well as to advance remedies to better protect the rights of creators of copyright in this modern era with its accoutrements of varying social media, digital platforms and information technology.

3. The Legal and Institutional Frameworks for Copyright Protection in Nigeria

The extant legislation that provides for the regulation, protection and administration of Copyright in Nigeria is the Copyright Act (2022)¹⁴. The objectives of the Act are stated to be to:

- a) protect the rights of authors to ensure just rewards and recognition for their intellectual efforts;
- b) provide appropriate limitations and exceptions to guarantee access to creative works;
- c) facilitate Nigeria's compliance with obligations arising from relevant international copyright treaties and conventions; and
- d) enhance the capacity of the Nigerian Copyright Commission for effective regulation, administration and enforcement of the provisions of the Act¹⁵.

From the above it is easy to surmise that the Act is out to balance the interests of both copyright holders and the public. The following works shall be eligible for copyright: a) literary works; b) musical works; c) artistic works; d) audiovisual works; e) sound recordings; and f) broadcasts¹⁶. The exact purport of each of the above is properly delineated in section 108 of the Act¹⁷. It is pertinent to state however that not every work is eligible for copyright. For a work to be so eligible, some effort

⁵ *Yemitan vs The Daily Times (Nig.) Ltd* (1980) FHC 190.

⁶ M Ajakpovi, 'Intellectual Property Rights in an Electronic Environment: The Nigerian Perspective', 9 *Modern Practice Journal of Finance and Investment Law* Nos3-4 (2005) 504,508.

⁷ AS Hornby ed, *Oxford Advanced Learner's Dictionary* (Ninth ed, Oxford: Oxford University Press, 2015), 1482.

⁸ K Paljug, 'social media: Definition, Importance, Top Websites, and Apps', online article available at <https://www.investopedia.com/terms/s/social-media.asp>; accessed on 7th October 2025.

⁹ *Ibid.*

¹⁰ AS Hornby, *op cit*, 1548.

¹¹ 'Content Creation', online article available at <https://en.m.wikipedia.org/wiki/Content_creation#:~:text=Content%20creation%20is%20the%20process,achieve%20marketing%20and%20branding%20goals.>; accessed on 7th October 2025.

¹² *Ibid.*

¹³ *Ibid.*

¹⁴ It is hereinafter simply referred to as 'The Act'. It repealed and replaced the Copyright Act, Cap C28, Laws of the Federation of Nigeria (2004); its operation commenced on 17th March 2023.

¹⁵ s.1.

¹⁶ *Ibid.*, s. 2(1).

¹⁷ For an in-depth treatment of these as they appear in section 51 of the repealed Act of 2004 which is *in pari materia* with this section, see G Etomi, *op cit*, 91-94.

must have been expended on making the work as to give it an original character and the work must have been in any medium of expression from which it can be perceived¹⁸. Originality here was articulately described by Megarry, J in *British Northrop Ltd vs Textran Blackburn Ltd*¹⁹ in the following manner:

Copyright is concerned not with any originality of ideas but with their form of expression, and it is in that expression that originality is requisite. That expression need not be original or novel in form, but it must originate with the author and not be copied from another work... drawing which is simply traced from another drawing is not an original work: a drawing which is made without any copying from anything originates with the artist.

It is also apparent that ideas on their own are not copyrightable, they must be fixed in a particular medium. This was illustrated in the case of *Green v Broadcasting Corporation of New Zealand*²⁰ where the claimant tried to prevent the defendant from copying the format for a television program called 'Opportunist Knocks'. The Privy Council accepted the defendant's position that all it had taken was the idea as there was no work to be copied in the circumstance. Therefore, the law will not protect any idea which has not been recorded or fixed in a tangible form²¹. Furthermore, there must be a nexus or connection between the author or creator of the work and Nigeria; the person must be a Nigerian citizen or resident or a company incorporated in Nigeria²². Subject to the exceptions stated in Part II of the Act, copyright in a literary or musical work shall be the exclusive right to do and authorize the doing of any of the following: a) reproduce the work; b) publish the work; c) perform the work in public; d) produce, reproduce, perform or publish any translation of the work; e) make any audiovisual work or a record in respect of the work; f) distribute to the public, for commercial purposes, copies of the work, through sale or other transfer of ownership provided the work has not been subject to distribution authorized by the owner; g) broadcast the work; h) communicate the work to the public; i) make the work available to the public by wire or wireless means in such a way that members of the public are able to access the work from a place and at a time independently chosen by them; j) make any adaptation of the work; and k) do in relation to a translation or an adaptation of the work, any of the acts specified in relation to the work specified under this section²³. Similar provisions are made in respect of artistic works, audiovisual works, sound recordings and broadcasts²⁴. The duration of copyright conferred under the Act shall be in the case of: a) literary, musical or artistic works other than photographs, 70 years after the end of the year in which the author dies; b) works deriving copyright from section 7 of the Act, 50 years after the end of the year in which the work was first made available to the public or 50 years after the work was created, if not made available to the public within that time; c) audiovisual works and photographs, 50 years after the end of the year in which the work was first made available to the public with the consent of the author or 50 years after the work was created, if not made available to the public within that time; d) sound recordings, 50 years after the end of the year in which the recording was first made available to the public with the consent of the author or 50 years after the work was created, if not made available to the author within that time; and e) broadcasts, 50 years after the end of the year in which the broadcast first took place²⁵.

It is submitted that the above provisions are extensive and go a long way in ensuring that the creator of the work enjoys financial benefits of his work and same avail his estate or dependents for a reasonable time after his demise. This is particularly important if the author did not acquire instant success or popularity upon the creation of the work²⁶. As hinted above, the Act attempts to strike a balance between the interests of authors and the public. Consequently, the Act makes certain exceptions to copyright and stipulates that the rights conferred in respect of works under sections 9-13 of the Act do not include the right to control any of the acts specified in those sections by way of fair dealing such as private use; parody, satire, pastiche or caricature; non-commercial research and private study, *et cetera*²⁷. The issue of fair dealing is usually pleaded in exculpation of the allegation of copyright infringement²⁸. Speaking on this issue in *Hubbard vs Vosper*²⁹, the esteemed jurist, Lord Denning asseverated as follows:

It is impossible to define what is fair dealing. It must be a question of degree. You must consider first the number and extent of the questions and extracts. Are they altogether too many and too long to be fair? Then you must consider the use made of them. If they are used as a basis for comment, criticism or review, that may be a fair dealing. If they are used to convey the same information as the author for rival purpose, that may be unfair. Next, you must consider the proportions. To take long extracts and attach short comments may be unfair. But short extracts and long comments may be fair. Other considerations may come to mind also. But after all is said and done, it must be a matter of impression. As with fair comment in the law of libel, so with fair dealing in copyright. The tribunal of facts must decide.

¹⁸ Section 2(2) of the Act.

¹⁹ (1974) RPC 57,68.

²⁰ (1989) 2 All ER 1056.

²¹ G Etomi, *op cit*, 96.

²² Section 5 of the Act.

²³ *Ibid*, s.9.

²⁴ *Ibid*, ss.10-13.

²⁵ *Ibid*, s. 19(1). S. 19(2) and (3) makes provisions on this issue respectively in respect of anonymous or pseudonymous authors and cases of joint authorship of works.

²⁶ C Seville, 'Copyright Term: Who's Taking the Money?' (2004) 68 *Cambridge Law Journal* (2) 292.

²⁷ See generally section 20(1) of the Act for all the exceptions.

²⁸ G. Etomi, *op cit*, 105.

²⁹ (1972) 2 QB 84.

While agreeing completely with the above ratiocination, it bears stating that what is considered fair depends on contemporary social, cultural and economic values³⁰. Copyright shall initially vest in the author except as otherwise provided in an agreement³¹. It is deemed to be movable property and is transferable by way of assignment, testamentary disposition or operation of law³².

Copyright is infringed by any person who without the authorization of the owner of the copyright:

- a) does or causes any person to do an act which constitutes a violation of the exclusive rights conferred under the Act;
- b) imports or causes to be imported into Nigeria any copy of a work which if it had been made in Nigeria would be an infringing copy under the Act;
- c) sells, offers for sale or hire any work in respect of which copyright is infringed under paragraph (a);
- d) makes or has in his possession, plates, master tapes, machines, equipment or contrivances used for the sole purpose of making infringing copies of the work;
- e) permits a place of public entertainment or of business to be used for a public performance, where the performance constitutes an infringement of copyright in the work, unless the person permitting the place to be used was not aware and had no reasonable ground to suspect that the performance constitutes an infringement of the copyright;
- f) permits within its premises, the reproduction of a copyright work; or
- g) performs or causes to be performed for the purposes of trade or business or the promotion of a trade or business, any work in which copyright subsists³³.

A review of a few cases is pertinent. In *Eno vs National Copyright Commission*³⁴, the appellant was convicted with another person for having held in their possession, let for hiring and also distributing for commercial purposes, two Multi-choice Satellite decoders and smart cards, being equipment for purposes of illegally rebroadcasting whole or substantial portions of Multi-choice programs whose copyright vested in Multi-Choice Nigeria without their authorization. They were convicted for copyright infringement at the trial court and their conviction was affirmed at the Court of Appeal. Similarly, in *Plateau Publishing Co. vs Adophy*³⁵, the plaintiff's article was published by the first appellant without his authorization. The plaintiff successfully instituted a claim for copyright infringement and was granted injunction and damages. The Act also makes provisions for copyright offences³⁶ as well as Anti-piracy measures³⁷. Instructively and very pertinent to this paper is the introduction in the extant Act of provisions relating to Online Content. Thus, the owner of copyright in a work in respect of which copyright has been infringed, may issue notice of the infringement to the relevant service provider requesting the service provider to take down or disable access to any infringing content or link to the content, hosted on its system or network³⁸. Furthermore, upon receiving notice of infringement, a service provider shall promptly notify the subscriber responsible for the content for which the notice relates informing him of the content of the notice and shall expeditiously take down or disable access to the infringing content or links to such content hosted on its system or network and thereafter, notify the owner of the copyright accordingly³⁹. There are further stipulations regarding the issue of online content⁴⁰. Enthusiastic praise must be given to the drafters of the Act for this innovation because people have been crying out for a measure to curtail the spate of infringement of copyright created through online means and this will certainly go a long way towards achieving that. The Act did not fail to take cognizance of Performer's Rights and made extensive provisions for them in Part VIII. It is submitted that the legal framework for the protection of copyright today including Social Media, Streaming and Content Creation as well as other works portrayed in digital platforms is virile, comprehensive and extensive; it is hoped and expected that the implementation and enforcement of same be done in an efficient, sustainable and effective manner. On that note, it is pertinent to review next the institutional framework for copyright protection in Nigeria.

The administration and regulation of copyright in Nigeria is overseen by the Nigerian Copyright Commission which is a body corporate with a common seal and empowered to acquire, hold or dispose of interest in property as well as to sue and be sued in its name⁴¹. Its functions, *inter alia*, include the responsibility for all matters relating to copyright, including administration, regulation and enforcement; to investigate and redress cases of infringement of copyright and settle disputes of copyright; to create and maintain a register and database in respect of copyright works and to exercise any other functions that may be necessary to attain the object of the Act⁴². Its powers include to prosecute, conduct or defend before a court, any charge, information, complaint or other proceedings under the Act; to regulate and implement measures to promote

³⁰ G. Etomi, *op cit*, 106.

³¹ s. 28(1) of the Act. This is common in cases where an author is paid to create a piece of work where the copyright may, based on agreement, vest in the commissioner of the work.

³² *Ibid*, s. 30(1). It bears pointing out that an assignment of copyright or an exclusive licence to do an act shall not have effect unless it is in writing pursuant to section 30(3) of the Act. On this issue, see the case of *Adenuga vs Ilesanmi Press* (1991) 5 NWLR (Pt. 189) 82.

³³ s. 36(1) of the Act.

³⁴ CA/C/46/2007 (Unreported Decision).

³⁵ (1986) 4 NWLR (Pt. 34) 205.

³⁶ See generally Part V.

³⁷ Part VI.

³⁸ Section 54(1) of the Act.

³⁹ *Ibid*, s. 55(1).

⁴⁰ For which, see generally VII of the Act.

⁴¹ *Ibid*, s. 77.

⁴² See generally section 78(1) of the Act.

protection of copyright and to regulate the conduct of collective management of rights⁴³. It has a Governing Board which consists of a Chairman, Director-General, representatives of certain bodies and other persons appointed by the Minister⁴⁴; the cessation of membership of its members as well as their removal are also provided for⁴⁵. The Director-General is in charge of the day-to-day administration of the Commission but the Commission has the right to appoint other staff including copyright officers who may be necessary for the effective enforcement of the provisions of the Act⁴⁶.

Considering the importance of copyright inspectors in the scheme of things in relation to administration of copyright, the Act gives them ample powers⁴⁷ as well as the powers, rights and privileges of a police officer⁴⁸. Furthermore, persons who obstruct or interfere with the copyright officers in the discharge of their duties are liable to be punished⁴⁹. Finally, the Commission maintains a register of Works⁵⁰. It is submitted that the institutional framework provided by the Act is adequate. It is the view of the researcher that while there may be areas of possible improvement, the Act is quite detailed, what needs to be done is appropriate implementation and enforcement especially on the part of the Director-General and Copyright officers to drive the protection of copyright and the efficacious actualization of the object of the Act. It is hoped and expected that they prove themselves equal to the task. Although this paper will not go into detail about them here, private individuals, the Police, the Judiciary, Customs, Immigration and other law enforcement agencies as well as social media executives and administrators are also involved in the administration of the Act. The ultimate expectation here is that these people work in concert and with passion to ensure the success of this all-important and innovative legislation.

4. Issues relating to Intellectual Property in the Digital Era and Navigating Copyright Issues in Social Media, Streaming and Content Creation

The world of copyright and Intellectual Property has changed exponentially because of the emergence of digital media⁵¹. Furthermore, the advent of online streaming platforms has changed the way content is consumed, furnishing users with immediate access to a huge array of digital media⁵². The appeal and ubiquity of online posts are made clear from the following passage in a recent book: 'Young people broadcasting themselves nonstop to the world? I see it every day on campus. Even the world's 'best and brightest' seem far more interested in the online world than the real one.'⁵³ The modes in which content creation, social media posts and online content can be perceived have been shown above as: a) literary works; b) musical works; c) artistic works; d) audiovisual works; e) sound recordings; f) broadcasts⁵⁴; and g) Performer's Rights⁵⁵.

It is now pertinent to examine some of the challenges relating to the above issues. One is the sheer ease with works in this digital era can be reproduced and shared⁵⁶. Unlike other physical media that require strenuous efforts in reproducing and sharing works, digital and online works can be reproduced at virtually no cost and shared instantaneously. For instance, posts on Facebook are routinely copied and shared without either the permission or acknowledgment of the creator. Another challenge is that the process of addressing copyright violations is usually slow⁵⁷. When you look at this against the backdrop of the immediate noted challenge, the task becomes more herculean because one has so many violations in a short time to address and yet it is tedious and cumbersome to do so. A third issue is that the proliferation of online works makes their effective tracking and monitoring to be difficult⁵⁸. There are also issues relating to evasion tactics used by copyright infringers, diverse policies of online platforms, limited accountability of platform users, difficulties in proving fair use, false claims of copyright infringement, evolving technologies, repeat offenders as well as legal costs associated with following up cases of copyright infringement⁵⁹. Other challenges that have been identified include the problem of balancing innovation and access in the digital media as well as celebrity and image rights in the digital era⁶⁰. These call for reflection because the pace of change is frenetic often leaving involved persons to be confused and overwhelmed.

In a compelling paper on the intersection of Intellectual Property and music in the digital era, the following far-reaching issues were noted:

⁴³ *Ibid*, s. 78(2).

⁴⁴ *Ibid*, s. 79(1).

⁴⁵ *Ibid*, ss. 81 and 82.

⁴⁶ See respectively section 83(3), 85 (a) and 86(1) of the Act.

⁴⁷ See section 86(2) thereof.

⁴⁸ *Ibid*, s. 86(4).

⁴⁹ *Ibid*, s. 86(3).

⁵⁰ *Ibid*, s. 87(1).

⁵¹ R Tripathi and PK Mali, 'Digital Era Copyright and Intellectual Property: Key Challenges and Solutions', *Res Militaris Social Science Journal*, Spring 2023, 6573.

⁵² Z Rahman, 'Enforcing Copyright on Online Streaming Platforms: Challenges faced by Rights Holders in the Digital Era', *International Journal for Multidisciplinary Research*, Volume 5, Issue 5 September-October 2023, 1.

⁵³ D Brown, *The Secret of Secrets: A Novel* (New York: Doubleday, 2025), 656.

⁵⁴ See again, s. 2(1) of the Act.

⁵⁵ For which, see again Part VIII of the Act.

⁵⁶ Z Rahman, *op cit*, 1.

⁵⁷ *Ibid*, 7.

⁵⁸ *Ibid*, 8.

⁵⁹ *Ibid*, 8-12.

⁶⁰ I Deveshwar and M Tiwari, 'Navigating Media and Intellectual Property Rights in the Digital Era', *Indian Journal of Legal Review*, Volume 4, Issue 3 2024, 327-329.

The age of digital technology has transformed the music industry so that it can now distribute musical content at a greater speed and scale but concurrently raise the complexity and number of intellectual property disputes. As technology is outpacing regulation, ownership, attribution, and compensation claims have more and more become a norm. Such claims include unauthorized use of copyrighted content on digital platforms, royalty payment disputes arising from streaming services, and legal uncertainties for content created using artificial intelligence and sampling⁶¹.

Addressing the issue of blockchain technology and digital copyright, it has been opined that in spite of the positive opportunities offered by blockchain technology, it faces several challenges such as inadequate regulatory framework governing blockchain applications in copyright and technological limitations as well as ethical concerns relating to data privacy and the potential for misuse of blockchain technology⁶².

A few scenarios will also bring to mind the day-to-day nuances of this issue. Imagine posing for photograph during an event and seeing same on a bill board poster a few weeks later for a modelling competition or making an original post on LinkedIn and seeing same on Facebook exactly how you wrote it under another person's name. What if you belong to a choir and your singing during a mass is videoed and marketed without your consent and nothing is paid to you or even the choir for that matter? What of an AI-generated image of your photograph you had earlier taken in your school uniform being shared for the Class Book without your knowledge? Or your Long Essay being lifted from the business centre where you typed it and used by an undergraduate in another university? What if you are an emerging artist and your boyfriend snaps your drawing and sells it as an NFT? Or your comedy skit which you have just shot but still editing being released by your room mate while you are asleep? What if you uttered a spoken word sequence in a competition only to see it later as a poem in an anthology without your permission? Imagine coming on YouTube and seeing someone deliver an online lecture of a lecture note you compiled and streaming it at a charge? What of where you snap a picture and someone edits same and replaces your head with hers?

These and more are how this issue play out in the day to day lives of individuals all over the world, only at a blistering pace, with relentless innovation, diverse techniques, profound creativity and unmatched energy. That is the issue at play but while it is easy to become crestfallen, the problems are not beyond solutions, hence this paper turns to these next.

6. Conclusion and Recommendations

Fortunately, most young generation people are also quick to learn and if the right path is pointed out to them, it is expected that they will follow same avidly. Precisely because they constitute the majority of social media users, the above will culminate in a system that guarantees better protection of the intellectual rights of intellectual creators in this digital era. With this, creators of works and contents, being assured that their copyright is adequately protected will be encouraged to work harder to produce and provide a vast array of works to entertain, educate, amuse, inspire and engage the general public. It is firmly believed that a faithful implementation of the below stated recommendations will give rise to a system where the rights of creators of intellectual works are adequately protected while also making the said works available to 'honest' users. In this modern era, with the concatenation of social media and ancillary appendages, a dynamic approach must be adopted. There is the need to create awareness regarding the issue of theft of intellectual property in general and copyright in particular. It may sound puerile to say that many people are unaware of this but that is the fact. Many posts on social media are made in informal settings which do not quite appreciate the notion that the intellectual efforts of others, however meagre or basic, must be cited and acknowledged. Social media platforms must help in the battle against intellectual theft and a good start will be stating categorically that people should obtain prior permission before copying the works of others and acknowledge same or face sanctions. They can go further by blocking the accounts of those discovered to have breached the above. Creators of intellectual works must also be on guard to stultify the efforts of people who want to poach their works and when they discover such, they should immediately notify the authorities or managers of online platforms as the case may be. There must be greater synergy among the Nigerian Copyright Commission, creators of intellectual works, the Media, IP Practitioners and the general public to ensure that intellectual theft is brought down to a minimum or else the creators themselves may become discouraged. The Nigerian Copyright Commission must carry out regular workshops to train its staff and must be alive to its duties and powers under the Act. Private Individuals and the Police must also endeavor to root out copyright infringement, piracy and offences in order to encourage those who work hard in order to create works and contents which benefit us all. The Judiciary at all levels must not hesitate to wield its stick on erring persons brought before it and must in all cases focus on doing substantial justice rather than lean on technical issues that may be brought to impede the progress of the cases before them. The Nigerian Copyright Commission must have a Unit designed specifically to oversee issues relating to copyright emanating from digital and social media, streaming and content creation so that they can be more responsive to these issues and cut through the bureaucracy usually associated with institutional work in Nigeria. The Nigerian Copyright Commission must embrace technology and automation in all spheres of their work, from communications to tracking of contents to management of its database, *et cetera*. The provisions of the Act must be enthusiastically enforced in order to give life and vivacity to same. Relevant parties must opt for ADR mechanisms to resolve copyright disputes because these are generally cheaper and faster. Creators of works should also leverage on bots to protect their works.

⁶¹ E Joshua, 'IP and Music: Navigating Disputes in the Digital Age' (2025) *Law Nectar* 2, 8.

⁶² Q Qi and LGB Salcedo, 'Blockchain Technology and Digital Copyright: Navigating Opportunities and Challenges in the New Digital Era', *International Journal of Science and Engineering Applications*, Volume 13, Issue 11, 36.