



Creative Industry

2025 WRAP-UP | 2026 OUTLOOK

Foreword

The year 2025 marked a defining inflection point for Nigeria’s creative and intellectual property (IP) landscape, as the Federal Government’s launch of the National Intellectual Property Policy and Strategy signaled a decisive shift from prolonged policy formulation to focused, measurable implementation.

The **Creative Economy Development Fund (CEDF)** also became fully operational, rolling out its first tranche of grants and low-interest loans; a strategic intervention designed to stimulate growth, innovation, and sustainable financing across Nigeria’s creative and culturally rich industries.¹

Regulatory momentum intensified with the Nigerian Copyright Commission (NCC) unveiling the **Collective Management Regulations, 2025**, pursuant to the Copyright Act, 2022. Published on January 28, 2025, the Collective Management Regulations introduced a strengthened governance framework for Collective Management Organizations (CMOs), addressing long-standing concerns around non-transparent revenue flows, accountability gaps, and inadequate royalty remittances to rights-holders.²

The creative sector also experienced a surge in commercial activity, driven by catalogue monetization, expanded publishing partnerships with global brands, and cross-border licensing, which positioned Nigerian content creation on leading international platforms. While legacy players like Netflix reprioritized their regional operations, **new streaming platforms** such as YouTube, KAVA, alongside regional Over-The-Top (OTT) services, have emerged to provide dedicated spaces for Nollywood content and broader African storytelling. Complementing these platforms, cinemas remain pivotal, particularly for blockbuster releases, film festivals, and cultural events, ensuring theatrical distribution continues to add significant economic and cultural value.

Simultaneously, tensions surrounding **AI-generated content**, data use in creative pipelines, and platform obligations under local law grew more pronounced,

prompting industry-wide calls for updated and enforceable digital-rights frameworks, both locally and globally. In 2025, the launch of Veo 3, the first global generative-video model with fully-integrated audio, native dialogue, and sound-effects generation, underscored how rapidly the creative industries are being reshaped by advanced AI.³

On the enforcement front, pressure intensified with deliberate takedowns, targeted raiding of markets by NCC, and nascent cooperation between IP agencies.⁴

Looking ahead to 2026, the industry anticipates deeper institutional consolidation of recent IP reforms through the evolution of more robust AI and digital-rights frameworks, copyright guidelines capable of governing generative technologies, and platform accountability alongside targeted training and judicial capacity building. Digitization of royalty systems, potential adoption of blockchain-enabled tracking, and enhanced reporting for CMOs are expected to significantly strengthen rights-management

infrastructure.

The consolidation of **IP-backed financing** in the sector is poised to accelerate, offering creators and investors more predictable capital pathways. Nigeria’s creative exports, spanning film, music, design, and fashion, are expected to expand further into regional and global markets, aided by the provisions of the African Continental Free Trade Area (AfCFTA). Continued investment in cultural infrastructure, including film villages, creative hubs, production labs, and incubation clusters, will support talent development and facilitate international collaborations.



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1. Creative Economy Development Fund (CEDF) Portal < <https://cedf.gov.ng/> > accessed 10 November 2025
2. Adeola Oyinlade & Co, 'Collective Management Regulation 2025: Analysis of Salient Provisions of the Regulation as It Affects Rights Owners and Collective Management Organisations in Nigeria', Mondaq (15 May 2025) <https://www.mondaq.com/nigeria/copyright/1624464/collective-management-regulation-2025-analysis-of-salient-provisions-of-the-regulation-as-it-affects-rights-owners-and-collective-management-organizations-in-nigeria> accessed 10 November 2025.
3. Google Cloud Blog, 'Veo 3 and Veo 3 Fast are now generally available on Vertex AI' (Google Cloud Blog, 29 July 2025) <https://cloud.google.com/blog/products/ai-machine-learning/veo-3-fast-available-for-everyone-on-vertex-ai> accessed 10 November 2025.
4. NCC cracks down piracy in Lagos, Vanguard Newspaper, 4 October 2025 <https://www.vanguardngr.com/2025/10/ncc-cracks-down-on-piracy-in-lagos/> accessed 10 November 2025



2025

WRAP UP



PART

01

REGULATORY DEVELOPMENT IN INTELLECTUAL PROPERTY AND ENTERTAINMENT LAW IN 2025

IP Policy & Strategy Launch

The Federal Executive Council (FEC) approved three landmark policies that together mark a decisive shift in Nigeria's ambition to build a dynamic, innovation-driven, and globally competitive economy. Presented by the Minister of Industry, Trade and Investment, Dr. Jumoke Oduwole, these reforms represent one of the most comprehensive moves toward digital transformation and economic diversification under President Bola Ahmed Tinubu's Renewed Hope Agenda.⁵ At their core, the policies seek to strengthen Nigeria's IP ecosystem, unlock new pathways in digital trade, and position the country as a leading exporter of services across the African continent and beyond.

The **National Intellectual Property Policy and Strategy (NIPPS)**⁶ is the first of its kind in Nigeria, providing a unified national framework that protects, commercialises, and monetises IP. By linking innovators, creators, and investors, NIPPS aims to transform ideas into economic assets and creativity into capital. Developed with support from the World Intellectual Property Organization (WIPO) and shaped by the contributions of more than 200 stakeholders, this policy positions Nigeria as a regional hub for innovation across West and Central Africa. Its implementation is projected to boost investor confidence, strengthen creative industries, and accelerate growth in research, technology, and digital entrepreneurship.

Complementing the NIPPS is Nigeria's ratification of the **AfCFTA Protocol on Digital Trade**, a significant step that reinforces the country's leadership in shaping the future of Africa's digital economy. The protocol establishes continent-wide standards for e-commerce, data governance, cybersecurity, and consumer protection, giving businesses a predictable and harmonised environment for digital transactions. With this ratification, Nigeria moves from participation to active policy-shaper, leveraging Africa's \$3.4 trillion single market. It also opens new opportunities for sectors such as fintech, e-commerce, digital logistics, and creative technology, enabling Nigerian enterprises to scale across borders with reduced friction.

The **National Coordination Mechanism for Services Exports**, led by the National Talent Export Programme (NATEP), focuses on expanding Nigeria's reach in the global services economy. Designed to strengthen competitiveness in areas such as digital outsourcing, professional services, creative services, and technical talent deployment, this initiative aims to create one million new jobs and contribute \$10 billion annually to the GDP by 2030. By formalising and coordinating the services export ecosystem, the mechanism positions Nigeria as Africa's leading hub for talent, skills, and high-value services.

5. Isaac Chibuike, 'FEC approves reforms to boost intellectual property, digital trade, service exports' *The Guardian Nigeria* (8 November 2025) <https://guardian.ng/business-services/fec-approves-reforms-to-boost-intellectual-property-digital-trade-service-exports/> accessed 9 November 2025

6. Chimgozirim Nwokoma, 'Nigeria approves reforms to boost digital trade and protect intellectual property' *Techpoint Africa* (8 November 2025) <https://techpoint.africa/news/nigeria-digital-trade-ip-reforms/> accessed 9 November 2025.



Collectively, these reforms usher in a new chapter in Nigeria's economic transformation. By bringing IP protection, digital trade integration, and exporting strategic talent under a unified national vision, the policies lay the foundation for an economy where ideas, data, and human capital are the foremost engines of growth. This underscores a fundamental shift in Nigeria's development strategy, recognizing that true competitiveness in the 21st century will no longer be anchored solely in natural resources, but in the nation's capacity to innovate, create, and export world-class talent and digital services.

Creative Economy Development Fund (CEDF)



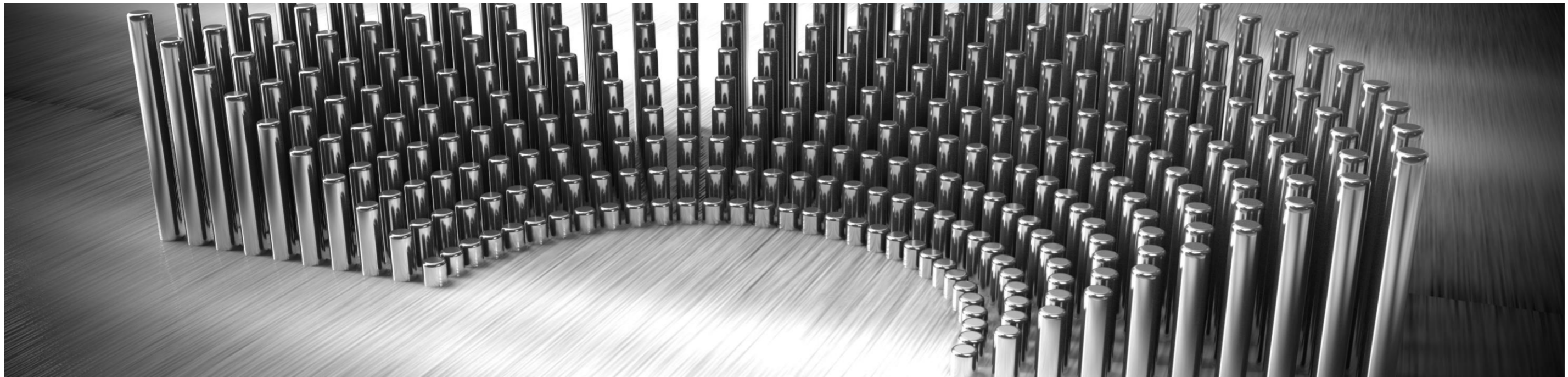
Designed to bridge the gap between inaccessible financing for creatives, CEDF was approved by the FEC in October 2024 and launched early 2025. Structured as a special-purpose vehicle, the CEDF provides multiple financing windows, including grants, debt, and quasi-equity, with a groundbreaking provision allowing IP assets to serve as collateral.⁷ The first phase (April 28 to June 30, 2025) targeted mature creative projects seeking \$100,000 or more, with project incubation and acceleration activities underway, and disbursements expected starting January 2026. Phase two, which commenced in August 2025, supported smaller creative enterprises seeking modest interventions. This first phase established the foundation for IP-backed financing, opportunity awareness, and capacity building across creative sectors such as film, digital arts, and cultural tourism.⁸ An integral component of the CEDF's design is the IP Monetization Pilot, pioneered with the African Development Bank, which evaluates licensing, rights-leverage models, and collateralization of IP within financing systems. This momentum reflects a broader ambition to transform Nigeria's creative industries into globally competitive sectors where policy reform, legal certainty, and innovative financing converge to unlock cultural and economic value.

7. Adams Africa, 'Creative Economy Development Fund Launched in Nigeria' (2025) <https://www.adams.africa/adams-news/creative-economy-development-fund-launched-in-nigeria/> accessed 10 November 2025.

8. Youth and Industrial Development Portal, 'Creative Economy Development Fund (CEDF) Phase 2 Now Open' (August 2025) <https://yid.fmyd.gov.ng/creative-economy-development-fund-cedf-phase-2-now-open/> accessed 10 November 2025.



Regulatory & Rights-Management Reforms



The Nigerian Copyright Commission (NCC) took significant steps to reshape Nigeria's rights-management and enforcement ecosystem. On 28 January 2025, it promulgated the Collective Management Regulations 2025, which replaced the previous 2007 regime.⁹ The regulations impose stricter governance on Collective Management Organizations (CMOs), mandating separate royalty accounts, particularly requiring clearer reporting of collections and distributions. For rights owners, the Collective Management Regulations 2025 provide expanded participation rights, improved transparency, and the flexibility to license multiple CMOs in different territories.

Following this, the NCC was designated a 'relevant organization' under the Proceeds of Crime (Recovery and Management) Act, 2022 (POC Act). This new status has been confirmed through the Proceeds of Crime (Designation of the Nigerian Copyright Commission as a Relevant Organization) Order, 2025. Under this Order, the NCC may trace, seize, and manage assets derived from copyright infringements, coordinate with agencies such as the Economic and Financial Crimes Commission (EFCC), and initiate non-conviction-based recovery of proceeds of crime.¹⁰

Further reform that significantly impacted the trademark domain is Nigeria's Trademarks Registry Industrial Property Administration System (IPAS) Cloud Native Edition, Version 4.0, following its February 2025 preview at a WIPO webinar. This upgrade delivers faster processing, improved security, and better accessibility compared to the legacy Version 2.0. A new "Appeal" feature allows applicants to submit petitions on rejected online trademarks, improving transparency and accelerating reviews.¹¹

The Investments and Securities Act (ISA) 2025¹² expanded the definition of securities to include digital and virtual assets, creating a legal pathway for IP-derived instruments, such as patents, trademarks, copyrights, and licensing rights, to serve as collateral. This aligns Nigeria with global trends in IP securitization and raises considerations around valuation, risk assessment, and compliance.

9. *ibid*

10. Cynthia O. Igodo, *The Proceeds of Crime (Recovery and Management) Act, 2022 and the expanding mandate of the Nigerian Copyright Commission*, *Businessday*, September 2025 <https://businessday.ng/news/legal-business/article/the-proceeds-of-crime-recovery-and-management-act-2022-and-the-expanding-mandate-of-the-nigerian-copyright-commission/> accessed 10 November 2025

11. Aluko & Oyebede, *'Intellectual Property Newsletter | Volume 3, 2025'*, *Mondaq* (6 November 2025) <https://www.mondaq.com/nigeria/trademark/1701464/intellectual-property-newsletter-%7C-volume-3-2025> accessed 10 November 2025.

12. Section 357 ISA 2025

Enforcement & Institutional Capacity



The NCC has reaffirmed its zero-tolerance stance against piracy and copyright infringement. Coordinated raids in major markets across schools, markets, and printing presses in Lagos, Abuja, Onitsha, and Port Harcourt resulted in the seizure of pirated materials worth millions of naira.¹³ and over 120 monitoring and inspection visits across schools, markets, and printing presses, resulting in the seizure of pirated works valued at more than ₦400 million.^{14, 15}

To strengthen institutional competence, the NCC partnered with the WIPO and the National Judicial Institute (NJI) to conduct a Judicial Workshop on Intellectual Property Adjudication in Abuja in April 2025, aimed at enhancing judicial capacity in IP dispute resolution¹⁶

GI / TK / Traditional Motifs Protection

On 25 June 2025, the Geographical Indications (Registration and Protection) Bill, 2025 passed its first reading at the National Assembly, proposing Nigeria's first standalone framework for GI protection through a dedicated registry and board, enforceable rights, and restricted applications by producer associations or authorised regional agents.

Nigeria has begun piloting GI documentation for signature textiles such as Adire and Aso Oke to authenticate their origins, protect production methods, and curb imitation.¹⁷ Fashion houses such as Atafo and Andrea Iyamah¹⁸ are pursuing trademark and design registrations for traditional motifs in anticipation of stronger Traditional Motif Protection frameworks.

13. *Ibid.*

14. Nairametrics, 'NCC Confiscated Pirated Works Worth More Than ₦400 Million in 7 Months — AGF Fagbemi' (8 May 2025) <https://nairametrics.com/2025/05/08/ncc-confiscated-pirated-works-worth-more-than-n400-million-in-7-months-agf-fagbemi/> accessed 12 November 2025.

15. Vanguard Nigeria, 'War Against Piracy: Suspected Thugs Attack NCC Taskforce in Ogun' (27 September 2025) <https://www.vanguardngr.com/2025/09/war-against-piracy-suspected-thugs-attack-ncc-taskforce-in-ogun/> accessed 11 November 2025

16. Nigerian Copyright Commission, Copyright Matters, Issue 29 (March–April 2025) (Abuja, 2025) <https://www.copyright.gov.ng/CopyrightMatters/Copyright-Matters-Issue-29%20March-April-2025.pdf> accessed 11 November 2025.

17. Chuwkudebelu Kosiso Esther 'Reviving Nigeria's Textile Industry Through Geographical Indication: Legal Foundations, Challenges and Future Prospects' (Record of Law, September 23 2025) <https://recordoflaw.in/reviving-nigerias-textile-industry-through-geographical-indication-protection-legal-foundations-challenges-and-future-prospects/> accessed 11 November 2025

18. <https://www.wipo.int/documents/d/office-nigeria/docs-ms-asein.pdf>



Reformed IP Regimes Internationally



There were major reforms across Africa, particularly in Uganda and Tanzania



Uganda

The Copyright and Neighbouring Rights (Amendment) Bill 2025 introduced mandatory revenue-sharing rules, strong takedown provisions, mandatory contract registration, and new protections for musicians and creators.¹⁹



Tanzania

In a 2025 landmark case of **Lakairo Industries Group Co. Ltd & Others v. Kenafrica Industries Ltd & Others**²⁰, Tanzania's Court of Appeal ruled that African Regional Intellectual Property Organisation (ARIPO) trademarks are unenforceable domestically until the Banjul Protocol is ratified, requiring trademark owners to obtain national registrations for legal protection.

In a significant move to strengthen IP rights and combat counterfeiting, the Tanzania Fair Competition Commission has implemented a mandatory trademark recordation programme effective 1 December 2025, requiring all imported goods' trademarks to be recorded with the Chief Inspector for protection against counterfeiting. Only registered and authorised Trademark Representatives may act on behalf of owners, following the Merchandise Marks (Recordation) Regulations, 2025, which implement the amended Merchandise Marks Act, 1963.²¹

19. Femke Van Dyk, Qiniso Sibisi 'Modernising Uganda's Intellectual Property Laws' (Adams & Adams, 9 July 2025) <https://www.adams.africa/intellectual-property/trade-marks/modernising-ugandas-intellectual-property-laws/> accessed 11 November 2025

20. Civil Appeal No. 593 of 2022

21. Tanzania FCC 'Commencement of Trademark Rights Recordation' <https://www.fcc.go.tz/en/public-notice/puthwhxsnhpz77ib52cj2oeh> accessed 11 November 2025



ENTERTAINMENT

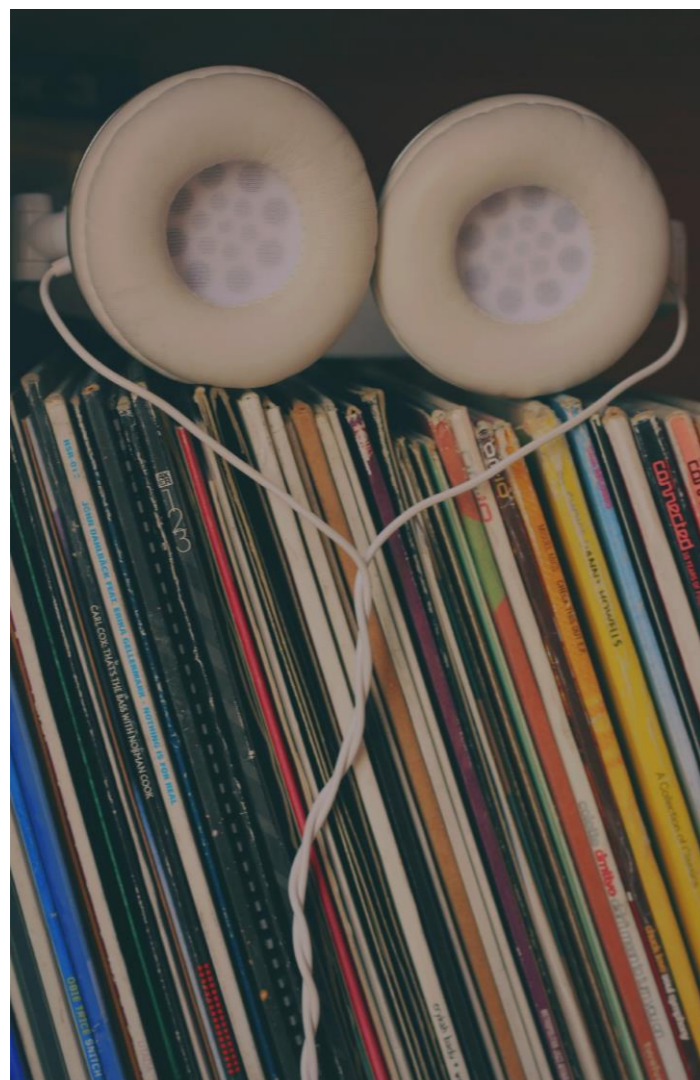
FILM AND MUSIC INDUSTRY



PART
02

ENTERTAINMENT FILM AND MUSIC INDUSTRY

Catalogue Acquisition and Licensing & Royalty Systems



In 2025, the global music industry saw increased acquisition of African music catalogues, with structured deals and revenue-sharing models. In Nigeria, Mr Eazi's emPawa Africa is spearheading catalogue acquisitions, reflecting a broader trend of treating artists' works as long-term investment assets while helping retain African intellectual property locally.²² Artists generally receive significant upfront compensation, while acquiring companies secure future royalty streams.

Jurisdictions like the United Kingdom, European Union, and the United States have published early guidance or proposals around AI-assisted works, authorship, and copyright ownership, which Nigerian counsels have begun integrating into local contracts to maintain compatibility with foreign licensing.

In 2025, the United Kingdom Intellectual Property Office (UK IPO) proposed expanding text and data mining for commercial AI training with an opt-out rights mechanism, alongside discussions on AI output labelling, deepfake regulation, collective licensing, and rules for computer-generated works, sparking debate between creative industries and the government. Meanwhile, the Data (Use and Access) Bill passed without AI copyright provisions, leaving uncertainties around ownership, licensing, and enforcement of AI-generated works. A government report on AI's economic impact is expected in 2026.²³

The European Union (EU) also passed the EU Artificial Intelligence Act, which was effective 1 August 2024. It establishes a comprehensive AI framework requiring consent, compliance policies, and transparency for AI training on copyrighted works, applying extraterritorially to protect creators' rights and ensure accountability.²⁴

22. Daniel Anazia 'Mr Eazi's empawa eyes African music catalogues in major business push' (The Guardian, 20 September 2025) " <https://guardian.ng/saturday-magazine/weekend-beats/mr-eazis-empawa-eyes-african-music-catalogues-in-major-business-push/> accessed 11 November 2025

23. Varuni Paranavitane, Ph.d; Barrett A. Cole 'Mind the Copyright: The UK's AI and Copyright Conundrum' (Finnegan, 20 June 2025) <https://www.finnegan.com/en/insights/articles/mind-the-copyright-the-uks-ai-and-copyright-conundrum.html#:~:text=The%20United%20Kingdom%20Intellectual%20Property%20Office%20%28UK%20IPO%29,models%20and%20protects%20a%20authors%20of%20copyright%20protected%20works.> accessed 11 November 2025.

24. European Parliament 'EU AI Act: First Regulation on Artificial Intelligence' <https://www.europarl.europa.eu/topics/en/article/20230601STO93804/eu-ai-act-first-regulation-on-artificial-intelligence> accessed 11 November 2025.



Licensing & sync demand remained strong: African music increasingly featured in global film and advertising, creating upward pressure on sync fees; this strengthened the bargaining position of African publishers.

In 2025, Afrobeats stars are partnering with global brands like Davido with Puma and Burna Boy with Burberry, using exclusive collections and campaigns to expand their brands and showcase African creativity, cementing Afrobeats' influence in global fashion.²⁵

The sale of music catalogues is emerging in Afrobeats, reflecting a broader trend where artists leverage their IP for financial growth and legacy preservation, exemplified globally by T-Pain's multi-million-dollar catalogue sale to HarbourView Equity Partners in early 2025.²⁶

Local publishers upgraded platforms for transparency; some CMOs, like the Performing Right Society (PRS), launching royalty dashboards that provide members with real-time, detailed insights into global performance, earnings, and royalty flows across all revenue streams.²⁷

Sampling disputes increased in 2025 as older Nigerian catalogues were reused in new tracks, prompting licensors to insist on stricter clearance protocols, illustrated by the temporary takedown of Darkoo's "Focus on Me" following an alleged improper sample clearance dispute with Mr P of P-Square.²⁸



25. Gotchscape Media 'Afrobeats in 2025: Why West African Music is Taking Over the World' (Gotchscape Media, 31 March, 2025) <https://blog.gotchscape.com/2025/03/afrobeats-in-2025-why-west-african.html> accessed 11 November 2025

26. Cole Blake 'T-Pain Sells Publishing Catalog & Select Masters In Massive Career Move' (Hot new Hip-hop, February 20 2025) <https://www.hotnewhiphop.com/887510-t-pain-sells-publishing-catalog-masters-hip-hop-news> accessed 12 November 2025

27. Performing Right Society 'PRS for Music launches royalty dashboard for music creators' <https://www.prsformusic.com/press/2019/prs-for-music-launches-royalty-dashboard-for-music-creators> accessed 12 November 2025

28. Nigerian News 'Mr P's Management Responds to Darkoo's Allegations of Video Takedown' (Nigerian Bulletin, 13 January 2025) <https://nigerianbulletin.com/ams/mr-p%E2%80%99s-management-responds-to-darkoo%E2%80%99s-allegations-of-video-takedown.11754/> accessed 12 November 2025

International Music Drives

01 International Musical Collaboration -Fabrizio Romano x Odumodublvck: Fabrizio Romano officially announced Odumodublvck’s new album, Industry Machine, in his trademark “Here we go!” style. We see a combination of football and music here, and cross-cultural exchanges.²⁹

02 Grammy applications for No Turning Back – Afro gospel to the world. Gospel artist Gaise Baba has submitted his hit single “No Turning Back II” featuring Lawrence Oyor for consideration in the Best African Music Performance category at the 2026 Grammy Awards.³⁰

03 Cartoons going viral: KPOP Demon Hunters – In a summer dominated by blockbuster releases and streaming content, Netflix’s “KPop Demon Hunters” has stood out as a breakout sensation. Within just a week of its June 2025 release, the animated film soared to No. 1 in over 26 countries, entered the Top 10 in 93 nations, and ignited a global wave of viral memes, fan theories, and dance covers across TikTok, YouTube, and other social platforms.³¹

04 Spotify has come under increased scrutiny over artist remuneration, reporting \$10 billion in royalties in 2024 while only about 4% of artists earned sustainable income, and drawing criticism for its 1,000-stream minimum policy. The debate has been further fuelled by a lawsuit from Drake’s Frozen Moments LLC against Spotify and Universal Music Group over alleged stream inflation of Kendrick Lamar’s “Not Like Us”, as well as concerns that Spotify’s Discovery Mode pressures artists to accept reduced royalties for visibility.³²

05 Nigerian music widely accepted abroad despite language differences: Nigerian artist Asake has reportedly earned over \$2.5 million from just five shows on his Lungu Boy Tour, averaging \$506,000 per performance. Beyond the impressive figures, this milestone signals a broader trend: Afrobeats stars are not just entering the global stage; they are selling it out. The tour drew nearly 30,000 fans across London, New York, and Paris, with attendees paying an average of \$85 per ticket, underscoring the genre’s growing international appeal and commercial impact.³³



29. https://x.com/odumodublvck_/status/1975211488282550329?s=46

30. Adedeji Adeyanju ‘Gaise Baba submits “No Turning Back II” for Grammy consideration’ (Netng, October 6 2025) <https://thenet.ng/gaise-baba-submits-no-turning-back-ii-for-grammy-consideration/#:~:text=Gospel%20artist%20Gaise%20Baba%20submits%20his%20hit%20track,his%20social%20media%20account%20to%20reveal%20this%20announcement.> accessed 12 November 2025

31. Srijita Saha ‘KPop Demon Hunters’: How Netflix’s Animated Fantasy Became a Global K-Pop Pop Culture Phenomenon’ (OtakuArt, July 19 2025)<https://otakuart.com/kpop-demon-hunters-how-netflixs-animated-fantasy-became-a-global-k-pop-pop-culture-phenomenon/#:~:text=Within%20a%20week%20of%20its%20release%20in%20June,and%20dance%20covers%20across%20TikTok%2C%20YouTube%2C%20and%20beyond.> accessed November 12, 2025

32. SuperDudu ‘Spotify Under Fire: Allegations of Artist Exploitation and Unfair Streaming Practices’ <https://onthenode.com/music/spotify-under-fire-allegations-of-artist-exploitation-and-unfair-streaming-practices> accessed 12 November 2025

33. Beats of Africa ‘Asake’s \$2.5M Tour: Afrobeats Artists Are Now Selling Out Global Arenas’ [Asake’s \\$2.5M Tour: Afrobeats Artists Are Now Selling Out Global Arenas - The Beats of Africa](https://www.beatsofafrica.com/news/asakes-2-5m-tour-afrobeats-artists-are-now-selling-out-global-arenas) accessed 12 November 2025

Film & Nollywood



Nollywood continues its rapid growth locally and globally, reinforcing its status as the world's second-largest film industry. In Q1 2025, box-office revenue rose to ₦3.48 billion—a 54.7% increase from 2024³⁴—driven by strong performances from local blockbusters like *Alakada: Bad and Boujee* and *Everybody Loves Jenifa*, alongside popular international releases.

Streaming platforms such as Netflix, Showmax, YouTube, and IrokoTV have been instrumental in Nollywood's transformation in 2025, driving global visibility, higher production quality, and new revenue streams. Despite Netflix scaling back on new Nigerian originals, local productions continue to thrive and dominate charts, underscoring sustained creativity and international demand. Youtube as the new Cinema: Nigerian Producers and viewers move to Youtube because it became the new frontier of Nigerian filmmaking, redefining Nollywood's creative and commercial landscape. Leading talents like Ruth Kadiri, Omoni Oboli, Sandra Okunzuwa, and Uche Nancy are now producing films exclusively for their YouTube channels, reaching millions within hours and monetizing their content directly. A prime example is Omoni Oboli's *Love in Every Word*, which amassed over 20 million views in just three weeks.³⁵ This success highlights YouTube's growing power to transform film distribution, deepen audience engagement, and empower local creators, heralding a bold new era in Nollywood's digital evolution.

In 2025, Nollywood expanded its global footprint through increased co-production deals with partners in South Africa, the UK, and the U.S., reflecting a more mature and strategic industry.³⁶ These collaborations feature clearer IP carve-outs, ensuring Nigerian creators retain rights over streaming, merchandising, and adaptations while enabling Nollywood stories to reach wider international audiences.

34. Deborah Dan-Awoh, 'Nigeria Box Office Revenue Hits N3.48 billion in Q1 2025' (Nairametrics, 1 May 2025) <<https://nairametrics.com/2025/05/01/nigerian-box-office-revenue-hits-n3-48-billion-in-q1-2025/>> Accessed 11 November 2025.

35. Deborah Dan-Awoh, 'Omoni Oboli's 'Love in Every Word' hits 20 million YouTube Views in 3 weeks' (Nairametrics, 1 April 2025) <<https://nairametrics.com/2025/04/01/omoni-obolis-love-in-every-word-hits-20million-youtube-views-in-3-weeks/>> Accessed 11 November 2025.

36. Uduak Asuquo, 'Nigeria and Brazil Sign Landmark Audiovisual Co-Production Agreement' (noirpress, 6 November 2025) <<https://noirpress.org/nigeria-and-brazil-sign-landmark-audiovisual-co-production-agreement/>> Accessed 11 November 2025



Recent legal actions and takedown campaigns have made significant strides in curbing pirated streaming of Nigerian films, particularly marquee releases. In July 2025, the NCC, in collaboration with the Nigeria Internet Registration Association (NiRA), successfully suspended MovieBox.ng—a notorious platform for pirated movies, music, and live sports—that had been using multiple fallback and clone domains to evade detection³⁷. In October 2025, the NCC partnered with the National Film and Video Censors Board (NFVCB) to tackle digital piracy, including unlicensed streaming on encrypted platforms like Telegram.³⁸ Beyond takedowns, public awareness campaigns have educated audiences on the risks of consuming pirated content, while courts have begun awarding damages to filmmakers whose works are illegally distributed. This coordinated approach linking regulatory agencies, industry associations, and service providers has improved protection for high-profile releases that are most vulnerable to piracy. Yet, challenges persist, as fallback sites, encrypted platforms, and unregulated streaming apps continue to emerge, making the fight against piracy an ongoing effort.

Shifts in Financing, Distribution & Partnerships

Financing has long been one of the most significant challenges facing the entertainment and creative sectors. Although the global entertainment industry is valued at approximately \$3 trillion, many creatives continue to struggle with access to capital due to limited financing structures, high perceived risk, and a lack of industry-specific investment frameworks. However, 2025 marked a notable shift, as creatives and creative businesses are beginning to adopt more innovative and unconventional approaches to raising funds.

Additionally, the Nigerian Exchange Group (NGX), in collaboration with Lagos Fashion Week (LFW), held a closing gong ceremony aimed at spotlighting the creative industry's potential to leverage capital market instruments. The event underscored the growing recognition that the fashion and broader creative sectors can harness platforms like the NGX to access sustainable financing, attract institutional investors, and scale operations for global competitiveness. This momentum is further supported by Lagos State's ongoing initiatives to formalize and strengthen the creative economy, positioning it as a key driver of economic growth.

While Netflix and other global streamers scaled back direct commissioning in Nigeria, Nollywood is seeing increased interest from private equity, asset managers, and institutional investors, signaling a shift toward more structured financing through film funds, special purpose vehicles (SPVs), and rights-based investments. This creates opportunities for improved monetization structures, co-production arrangements, and long-term revenue strategies that prioritize IP ownership and domestic distribution networks.

37. *Guardian Nigeria*, 'NCC Secures Suspension of Pirate Site MovieBox.ng' (The Guardian, 31 July 2025) < <https://guardian.ng/news/ncc-secures-suspension-of-pirate-site-moviebox-ng/> > Accessed 11 November 2025.

38. *Broadcast Media Africa*, 'Nigeria: NFVCB and NCC Collaboration to Combat Digital Piracy' (Broadcast Media Africa, 6 October 2025) < <https://news.broadcastmediaafrica.com/2025/10/06/nigeria-nfvcb-and-ncc-collaboration-to-combat-digital-piracy/> > Accessed 11 November 2025.

Detty December



Detty December returned bigger and bolder, with Lagos buzzing in anticipation of concerts, beach parties, and headline performances from stars like Asake, Davido, Fireboy, etc and even international artistes like Gunna and Central Cee. Beyond entertainment, the season represented a major cultural homecoming and was officially recognised by the Federal Government through a dedicated Task Force and Tourism and Cultural Economic Zones , highlighting its growing economic and cultural significance.

Fashion & Lifestyle



Nigeria's fashion industry gained growing international attention in 2025, with Lagos emerging as a global fashion hub through events like Lagos Fashion Week and increased export success of Nigerian designers. Despite rising global demand and use of IP protections, awareness and respect for fashion creators' intellectual property rights remained notably low.

39. Omotoyosi Idowu, 'FG Approves Task Force on 'Detty December' Establishes Tourism Economic Zones' (PremiumTimes, 11 November 2025) < <https://www.premiumtimesng.com/entertainment/naija-fashion/834654-fg-approves-task-force-on-detty-december-establishes-tourism-economic-zones.html> > Accessed 11 November 2025

40. The Fabricant, 'Pioneering Fashion Technology Since 2018' (The Fabricant, 2025) < <https://www.thefabricant.com/about-us/> > Accessed 11 November 2025



Globally, fashion and technology advanced toward digital authenticity, with designers creating fully virtual garments protected by watermarks and embedded provenance metadata. Pioneers like The Fabricant showcased how blockchain-backed digital fashion preserves authorship, combats counterfeiting, and redefines creativity and ownership in the virtual fashion economy.⁴⁰

Miskay Boutique International Limited, one of Nigeria's fastest growing fashion retailers, has looked to the Nigerian capital market to fuel its expansion. In 2025, the company opened subscriptions for its NGN 3 billion Series 1 Commercial Paper (CP) under its CP Issuance Programme, an unprecedented move for a fashion brand in Nigeria. This development reflects a rising confidence in the local fashion and retail ecosystem, demonstrating how structured finance is becoming a viable tool for growth within the creative industry.

In recent years, Nigerians increasingly embraced world record-breaking as a cultural movement driven by creativity, ambition, and national pride. Highlights included Hilda Baci setting a second record with the largest pot of jollof rice⁴¹, alongside other culturally significant feats that showcased Nigerian values, innovation, and collective identity on the global stage.⁴²

Lagos made history by hosting Africa's first E1 Powerboat Grand Prix, positioning itself at the forefront of green motorsport and sustainable entertainment.⁴³ The event showcased zero-emission electric racing technology while reinforcing Nigeria's commitment to climate innovation, eco-friendly sports, and global tourism.

Nigeria launched an ambitious bid to host a Formula 1 Grand Prix in Abuja, signaling a bold effort to elevate its global sporting profile. If successful, the move would return Formula 1 to Africa for the first time since 1993⁴⁴, boost sports tourism, and generate significant economic and brand benefits for the country.

41. Oghenovo Egodo-Micheal, 'Hilda Baci Cooks Largest Pot of Jollof Rice in Second Shot at World Record' (Punch, 13 September 2025) < <https://punchng.com/hilda-baci-cooks-largest-pot-of-jollof-rice-in-second-shot-at-world-record> Oghenovo Egodo-Micheal, 'Hilda Baci Cooks Largest Pot of Jollof Rice in Second Shot at World Record' (Punch, 13 September 2025) < <https://punchng.com/hilda-baci-cooks-largest-pot-of-jollof-rice-in-second-shot-at-world-record/> > Accessed 11 November 2025

42. Joshua Tosin Ogunsakin, 'Full List: 10 Guinness World Records Held By Nigerians' (The Metro, 13 September 2025) < <https://themetrometro.com.ng/full-list-10-guinness-world-records-held-by-nigerians/> > Accessed 11 November 2025.

43. Chariot Global, 'How Lagos Became Africa's First Host of E1 Powerboat Racing – A New Era for Nigerian Sports and Sustainable Innovation' (ChariotGlobal, 7 October 2025) < <https://chariotglobal.com.ng/e1-powerboat-racing-lagos-nigeria-green-motorsport-debut/> > Accessed 11 November 2025

44. Nigeria Stories, 'Nigeria Launches Bid to Host Formula 1 Grand Prix in Abuja' (Nigeria Stories, 6 October 2025) < <https://nigeriastories.com/2025/10/06/nigeria-launches-bid-to-host-formula-1-grand-prix-in-abuja/#:~:text=Abuja%2C%20Nigeria%20E2%80%93%20October%202025%20E2%80%93%20Nigeria%20has,for%20the%20first%20time%20in%20over%20three%20decades> > Accessed 11 November 2025.



PART
03

TECHNOLOGY AND ENTERTAINMENT

Technology, AI & Web3

Generative AI continues to disrupt film, music, advertising, fashion, and content creation, raising major questions around ownership, likeness rights, and dataset licensing. Creators are increasingly pushing for stronger rights over their likeness, voice, writing style and online persona. More jurisdictions are adopting regulations for AI datasets, requiring consent, licensing, and training data transparency.

In June 2025, Denmark proposed an amendment to its Copyright Act, aiming to give individuals comprehensive rights over their body, facial features, and voice to protect against the growing threat of AI-generated deepfakes. The proposed law, which could come into effect by late 2025 or early 2026, would empower all citizens, not only public figures, to control the use of their likeness online. Individuals would be able to issue takedown requests, seek compensation for unauthorized use, and hold digital platforms accountable if they fail to act. Performing artists would receive specific protections against AI-generated imitations of their performances, ensuring their creative expression remains under their control. By embedding these safeguards within copyright law, Denmark leverages existing enforcement mechanisms such as notice-and-takedown procedures, infringement standards, and remedies, while carving out explicit exemptions for parody, satire, caricature, and social criticism to preserve freedom of expression. The legislation would apply not only to Danish nationals but to anyone whose likeness is reproduced or disseminated within Denmark, including cases with extraterritorial elements, reflecting the realities of the global digital landscape. This initiative positions Denmark as a pioneer in anchoring personal identity rights within IP law and could serve as a model for wider European frameworks, particularly as the country holds the EU presidency and can influence policy discussions on digital identity protections across the region. ⁴⁵

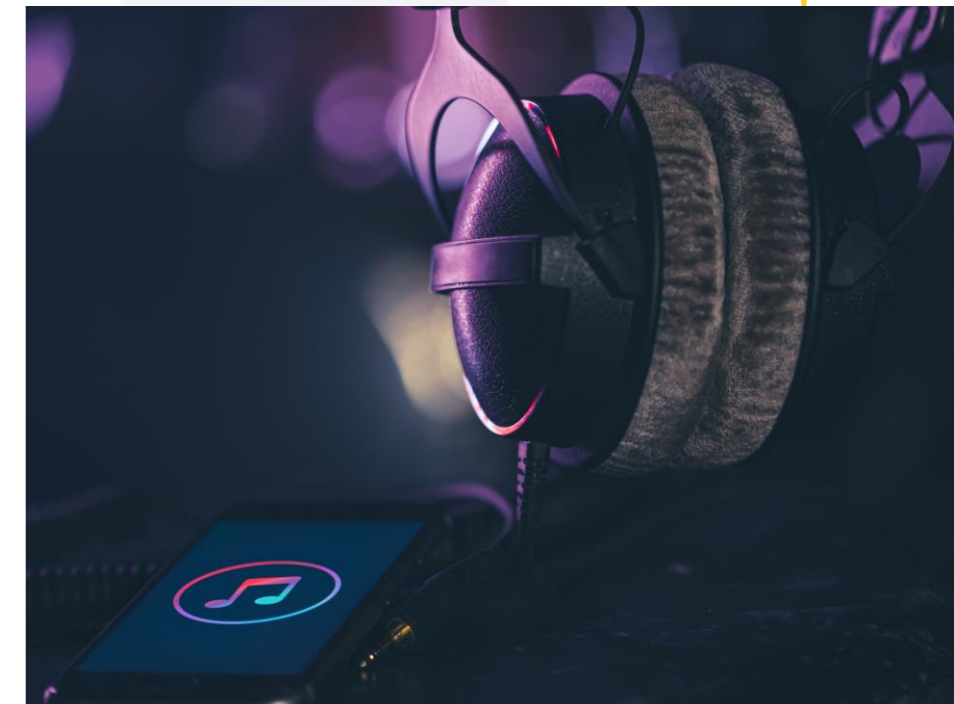


45. Sofie Axelsson 'Owning the Self: Denmark's Copyright Turn against Deepfakes' (Schjodt, September 3 2025) <https://schjodt.com/news/owning-the-self-denmarks-copyright-turn-against-deepfakes> accessed 11 November 2025

Further, as generative AI becomes deeply integrated into business workflows, platform agreements are quietly evolving to manage new layers of legal and commercial risk. Increasingly, these agreements contain indemnity and warranty clauses that address the use of data in AI training and the ownership of AI-generated outputs. Vendors are now offering limited indemnities to reassure customers that they will defend them against third-party intellectual property claims arising from AI-generated content. However, these indemnities often come with strict conditions, such as adherence to responsible-use policies or specific compliance steps. At the same time, customers are being required to warrant that any data or materials they supply for training or fine-tuning AI models are lawful and free of third-party rights infringements. If those warranties are breached, customers must indemnify the vendor. This allocation of risk ensures that vendors remain protected from liability tied to user-supplied data, while still marketing their products as “safe” for enterprise use. Vendors also tend to limit their own warranties, disclaiming responsibility for model accuracy, fairness, or the provenance of training data. Many reserve the right to modify or retrain models at any time—an approach that can complicate customer reliance on consistent model behavior. Overall, these indemnity and warranty clauses reflect a growing attempt to balance innovation with accountability in AI contracting. As regulatory scrutiny intensifies and copyright litigation expands, the legal fine print of platform agreements has become a critical site of negotiation. The trend signals that indemnities are no longer just legal boilerplate they are fast becoming the key instruments for managing the uncertainties surrounding AI training data and generative outputs..



In 2025, music and fashion brands pushed the envelope by pairing NFT drops with exclusive physical merchandise, creating a hybrid experience where digital ownership met tangible collectibles.⁴⁶ Fans could claim rare digital tokens that unlocked or represented real-world items, from limited-edition sneakers to signed vinyls. Yet, despite the buzz, the legal terrain remained unsettled: questions about IP rights, resale permissions, and licensing agreements left both creators and collectors navigating uncharted waters. The trend highlights the potential and the pitfalls—of bridging the physical and digital worlds in commerce. Pilot NFT drops tied to physical merchandise were launched by some music and fashion brands though legal clarity around attached IP licenses remained limited.



At Meta Connect 2025, Mark Zuckerberg unveiled the next-generation Meta Ray-Ban Smart Glasses, blending iconic fashion with advanced AI-powered wearable technology. The launch highlighted Meta’s vision of seamlessly integrating digital connectivity into everyday accessories, marking a growing convergence of technology, fashion, and the metaverse.⁴⁷

Spotify took a decisive step to protect musical authenticity by removing over 75 million AI-generated spam tracks and strengthening measures against unauthorized AI voice impersonation. The move signaled a tougher industry stance on ethical AI use, transparency, and copyright protection in music streaming.⁴⁸

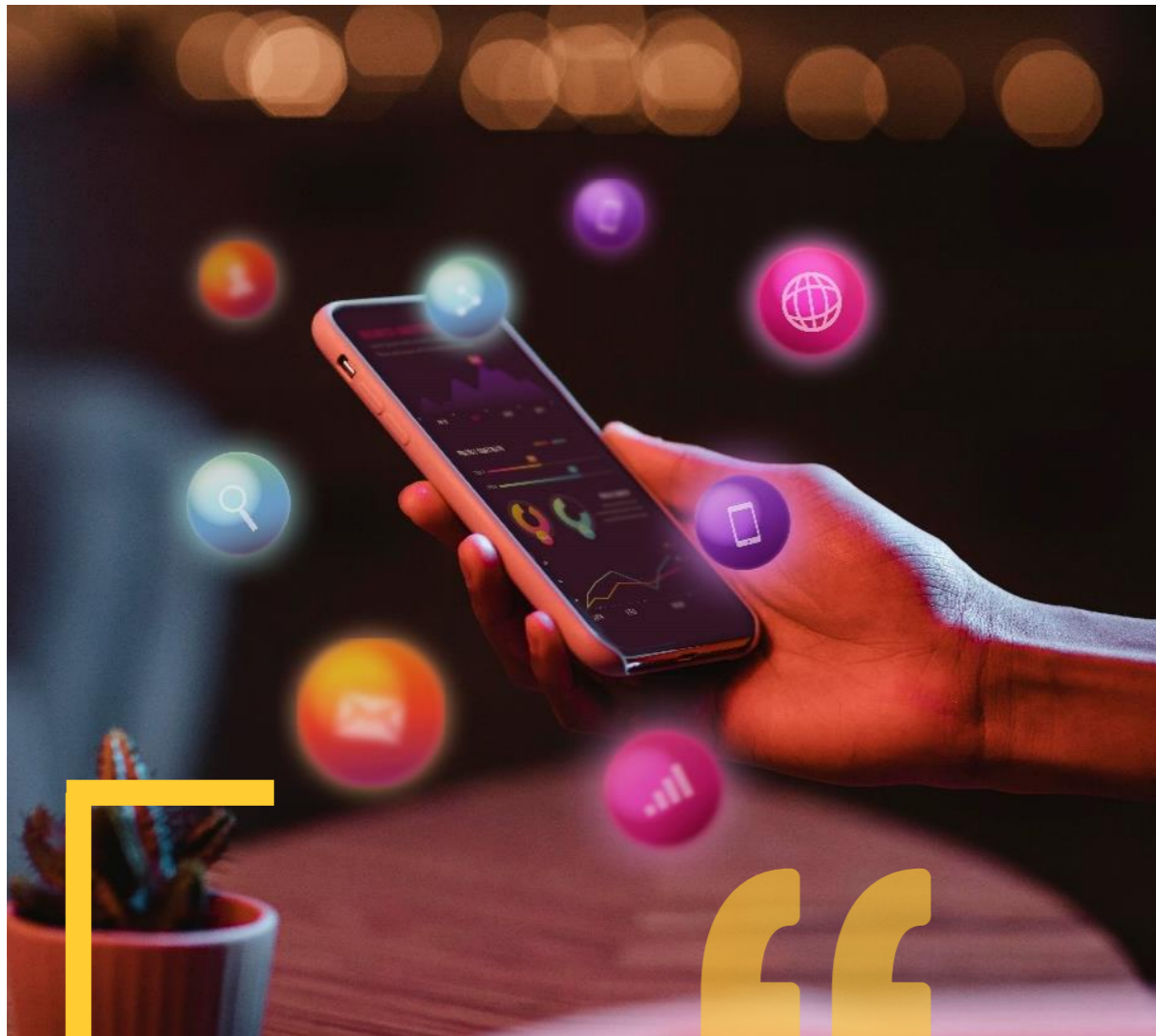
46. Nidhi Bhilare, ‘NFT Fashion Drops Vs Runway: The Digital Luxury Revolution’ (LinkedIn, 20 May 2025) < <https://www.linkedin.com/pulse/nft-fashion-drops-vs-runway-digital-luxury-revolution-nidhi-bhilare-sqnic/>> Accessed 11 November 2025.

47. Clare Duffy, ‘Mark Zuckerberg Unveils Meta’s Newest AI-Powered Smart Glasses’ (CNN Business, 18 September 2025) < https://edition.cnn.com/2025/09/17/tech/meta-ai-smart-glasses-connect> Accessed 11 November 2025

48. Wendy Lee, ‘Spotify Says It Removed Millions of ‘Spammy’ AI Generated Music Tracks’ (Los Angeles Times, 25 September 2025) < <https://www.latimes.com/entertainment-arts/business/story/2025-09-25/spotify-removes-ai-spammy-music-tracks>> Accessed 11 November 2025.



Digital Platforms and Streaming as Key Channels



Designers now unveil collections on Instagram, build virtual stores, or use online communities like Discord and Patreon to sell limited-edition drops, all while cultivating loyal fanbases in real time.

Creators across music, film, and design are increasingly harnessing the power of digital ecosystems to build global audiences and generate meaningful income. In 2025, the creator economy has become a fully developed industry, estimated by Forbes to be about US\$250 billion globally and projected by Goldman Sachs to be around \$ 480 billion by 2027.⁴⁹ Social media platforms, streaming services, and online communities now function as the primary stages where creators showcase their work and engage directly with fans. Musicians today release singles directly on platforms such as Spotify while relying heavily on TikTok to spark viral moments that propel their songs onto global charts.

Designers now unveil collections on Instagram, build virtual stores, or use online communities like Discord and Patreon to sell limited-edition drops, all while cultivating loyal fanbases in real time. Although the digital landscape has opened incredible opportunities, earnings remain highly unequal. A small percentage of creators capture a disproportionate share of total revenue. For example, YouTube creator MrBeast reportedly earned about US\$85 million in 2025,⁵⁰ largely from ad revenue, sponsorships, and product lines. On TikTok, top stars such as Charli D'Amelio have been reported to earn tens of millions of dollars, with estimates placing her 2025 earnings at around US\$85 million, driven primarily by brand partnerships and licensing deals. Despite these high-earning outliers, the majority of creators earn modest incomes. Studies indicate that more than 68% of creators make less than US\$50,000 per year, underscoring the competitive nature of the digital landscape. Still, the low barriers to entry and massive global reach offered by digital platforms continue to make these ecosystems essential for creators across all artistic industries

Over the past decade, content creation has evolved from a niche hobby into one of the most coveted career paths, redefining what “cool” looks like in the modern workforce. The allure is no longer just about producing videos, blogs, or social media posts, it’s about crafting a personal brand, telling compelling stories, and building global communities from the comfort of anywhere.

49. Forbes, 'How the Creator Economy is Reshaping Modern Marketing – and why Brands are Paying Attention' (Forbes, 17 June 2025) <https://www.forbes.com/sites/lowes-creator/2025/06/16/how-the-creator-economy-is-reshaping-modern-marketing-and-why-brands-are-paying-attention/> accessed 19 November 2025.

50. Eram Shaikh, 'Top 10 Highest Earning Creators 2025 (Ranked by Earnings)' (Simplebeen.com 18 June 2025) https://simplebeen.com/highest-earning-creators/?utm_source=chatgpt.com accessed 19 November 2025



2026 OUTLOOK



2026 Projections

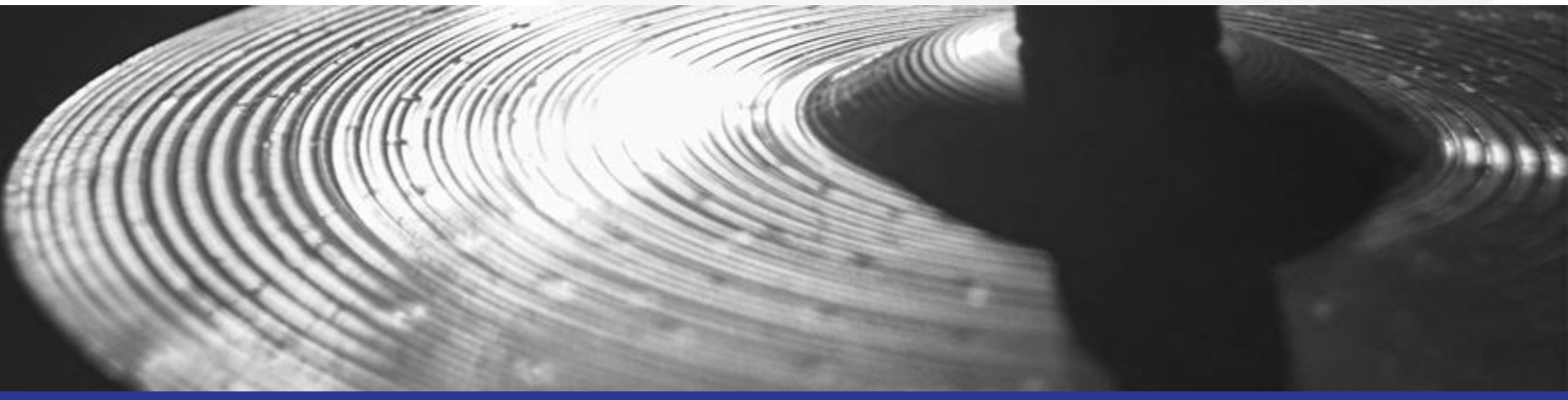
As Nigeria's Creative and IP-Driven Economy Matures, 2026 is positioned to be a year of consolidation, policy activation, and industry-wide restructuring. The momentum built in 2025 through regulatory reforms, financing innovation, platform shifts, and technological adoption will shape the next phase of growth. Creators, Studios, Designers, Platforms, and Policymakers will need to navigate a landscape defined by evolving global standards, stronger enforcement, and rising international interest in African Intellectual Property. The coming year will demand deeper collaboration, stronger governance, and strategic adaptation across all creative sectors.



PART

04

TOP THEMES FOR 2026



IP Investment Expansion

It is anticipated that a consolidation of mid-tier music, film, and ad design catalogues into specialised African boutique funds, supported by increased capital market fundraising. This trend marks a broader shift toward structured IP investment vehicles capable of aggregating rights portfolios and attracting institutional investors.⁵¹



Standardisation of Neighbouring Rights and Royalty Enforcement



Collective Management Reform

Following the NCC's Collective Management Regulations 2025, collecting societies are projected to harmonize neighboring rights operations. This reform will standardize accounting, royalty distribution, and cross-border collection practices under NCC oversight while ensuring equitable treatment of performers and producers across multiple jurisdictions.

51. 10 Trends Changing Africa's Creative Economy in 2026, The Creative Brief (29 October 2025) <https://www.thecreativebrief.africa/p/10-trends-changing-africas-creative> accessed 12 November 2025.

Surge in Cross-Border Film Collaborations



Pan-African Co-Productions

The Federal Ministry of Art, Culture, Tourism, and the Creative Economy has published the Creative Economy Data Mapping Report, a landmark study that provides a comprehensive overview of opportunities across Nigeria's creative economy value chain. With government incentives under the Creative Economy Policy Implementation Framework, these co-productions are expected to multiply, positioning Nigeria as a continental hub for film financing and innovation.⁵²

Expansion of Multi-Territory Licensing Models.



Pan-African Distribution Evolution

Multi-territory licensing will be aggressively packaged and priced, moving away from fragmented national deals. Streaming platforms and distributors are adopting uniform regional licensing agreements to maximise reach and simplify royalty administration, enabling Nigerian creatives to tap into continental and global markets more efficiently.

52. Federal Ministry of Art, Culture, Tourism & the Creative Economy, New Data Mapping Report Reveals Opportunities in Creative Sector (19 September 2025) <https://fmino.gov.ng/new-data-mapping-report-reveals-opportunities-in-creative-sector/> accessed 12 November 2025.

Performer Rights in Digital/Delocalised Adaptations (Avatars, Metaverse) Will be Contested Terrain



In 2026, Nigerian performers, musicians, actors, and dancers will increasingly operate in virtual environments like avatars, metaverse concerts, and digital licensing platforms, making image, moral, and digital likeness rights more contested. Contracts will need to clearly address the use of performers' likenesses in avatars, virtual performances, and Web3 platforms across borders. Entertainment and IP agreements are expected to include clauses for royalties or residuals tied to avatar or virtual use of images and voices. Disputes over moral rights may arise when digital avatars are altered, promoted, or licensed separately from the performer. Regulatory updates are likely in Nigeria due to gaps in metaverse and digital IP laws. Nigerian creatives may also negotiate premium terms for global metaverse usage, supported by a projected US\$451.1 million Nigerian metaverse market at the end of 2025.⁵³



The GI Framework Will Gain Traction

In 2026, with the GI Bill having passed its first reading, the potential establishment of a formal Geographical Indications framework in Nigeria could transform the market for heritage fabrics. Once enacted into law, fabrics such as Aso Oke are likely to command an "origin premium" and attract licensing interest, as producers gain legal protection for their territorial identity. The GI law would enable enforceable rights, enhance the value of these textiles in domestic and international markets, and open opportunities for collaborations with global brands.⁵⁴

53. Statista 'Market Insights' <https://www.statista.com/outlook/amo/metaverse/nigeria> accessed 13 November 2025

54. All Africa IP Summit 'Significance of Nigeria Draft Geographical Indications Bill' <https://africaipsummit.it-rc.org/2025/04/30/significance-of-nigeria-draft-geographical-indications-bill/> accessed 13 November 2025



Licensing deals (Fashion × Brand × Celebrity) are Expected to Further Evolve, With More Structured Royalty Arrangements and Global Distribution Planning



In 2026, Nigeria is expected to see a notable rise in licensing deals between fashion brands, celebrities, and content creators, particularly in the Afrobeats and entertainment sectors. These collaborations will increasingly feature structured royalty arrangements and strategically planned global distribution, enabling Nigerian creatives to monetize their IP effectively while expanding their international footprint.

A key example is M.A.D Solutions, a leading African music distribution and service provider and founded in Nigeria, announced a licensing partnership with TikTok, CapCut, and the TikTok Commercial Music Library (CML). This agreement allows artistes in M.A.D's catalogue to generate revenue through branded content campaigns, integrating African music into commercial opportunities on TikTok's ecosystem. The CML is used by over 70 million global brands, including Coca-Cola, Diageo, Bose, Dove, ESPN, IKEA, and Walmart, creating new monetization avenues through ads, viral challenges, and promotional content.⁵⁵

Development of AI Regulations

By 2026, artificial intelligence, particularly generative AI (GenAI), is expected to transform Nigeria's economy and innovation landscape. GenAI democratizes access to advanced tools, allowing individuals and businesses to use AI through simple natural language interaction without specialized technical expertise. Nigeria is positioned to leverage AI for inclusive growth, improved public services, and digital leadership in Africa. Government initiatives such as the Nigeria Artificial Intelligence Research Scheme (NAIRS), the National Centre for Artificial Intelligence and Robotics (NCAIR), and the National AI Strategy are providing funding, infrastructure, and policy guidance to accelerate adoption. Nigerian startups are deploying AI across sectors, including healthcare, agriculture, finance, and creative industries, to optimize operations, improve decision-making, and create new business opportunities. AI adoption is expected to contribute to productivity gains and innovation-driven growth, while policymakers and industry stakeholders may introduce transparency and disclosure standards for commercial works and creative outputs.⁵⁶

55. *The Guardian* 'M.A.D. Solutions inks licensing deal with TikTok to boost African music' <https://guardian.ng/art/m-a-d-solutions-inks-licensing-deal-with-tiktok-to-boost-african-music> accessed 13 November 2025

56. *PwC Nigeria* 'AI in Nigeria : Opportunities, Challenges and Strategic Pathways' (PwC, 28 May 2025) <https://www.pwc.com/ng/en/publications/ai-in-nigeria.html> accessed 13 November 2025

Standard AI Contractual Modules

By 2026, without a dedicated AI law in Nigeria, standard contract modules covering AI warranties, termination on misuse, and data provenance representation are expected to become institutionalised. These agreements will address risks from generative AI and large language models, including algorithmic explainability, bias mitigation, data sourcing, and content liability.

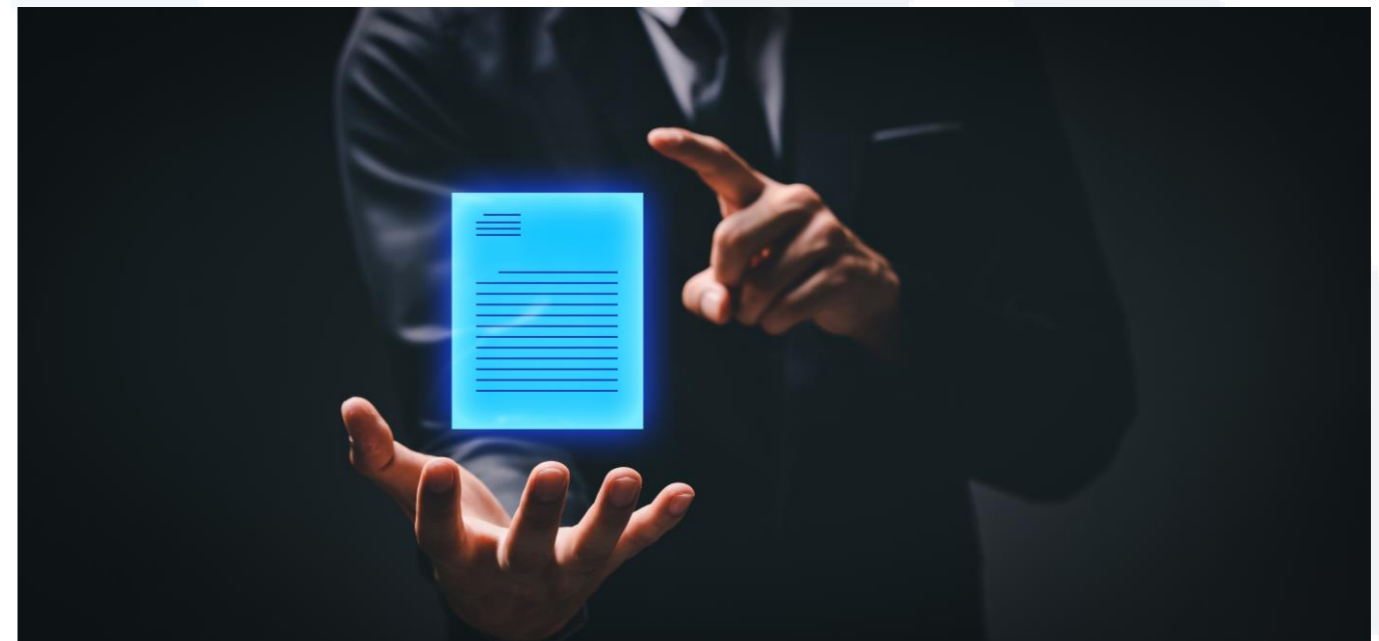
Key drivers include the 2025 National Artificial Intelligence Policy (NAIP), ongoing efforts to establish sector-specific AI oversight, the Nigeria Data Protection Act (NDPA, 2023) with extraterritorial reach, and international best practices on AI accountability and transparency.

Implications for 2026: Nigerian companies and foreign AI providers will increasingly adopt these standards to mitigate legal and reputational risk, ensure data protection compliance, and formalise responsibilities around training data and misuse, providing a structured legal framework in the absence of a dedicated AI statute.⁵⁷



Maturation of Smart Contract-Based Licensing and the Need for Hybrid Legal Enforcement

By 2026, smart contract-based licensing in Nigeria is expected to mature, enabling automated royalty flows, IP licensing, and digital rights management. While Nigerian law recognizes smart contracts as legally binding, covering source code or object code as fulfilling “contracts in writing” requirements, enforcement will still require off-chain mechanisms and judicial support. Existing laws, including Sections 84 and 93(3) of the Evidence Act, Section 17 of the Cybercrimes Act 2015, the Investment and Securities Act 2025, and the Nigeria Data Protection Act 2023, provide a framework for electronic contracts. Challenges remain around dispute resolution, coding vulnerabilities, and legal remedies, meaning hybrid approaches combining smart contract automation with traditional legal language will be necessary.⁵⁸



57. Balogun Harold 'Artificial Intelligence In Nigeria: Key Regulatory Considerations' (Mondaq, 28 July 2025) <https://www.mondaq.com/nigeria/new-technology/1656714/artificial-intelligence-in-nigeria-key-regulatory-considerations> accessed 13 November 2025

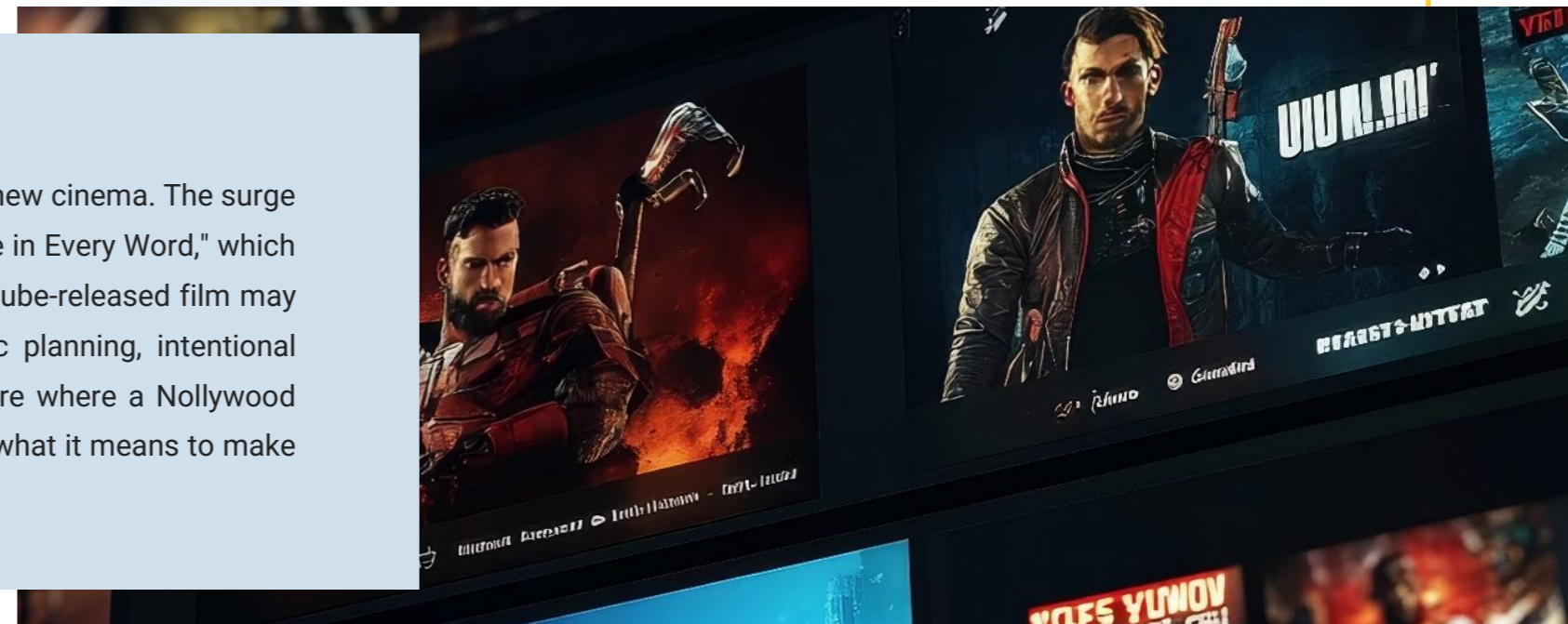
58. O.M. Atoyebi 'Understanding Smart Contracts: Legal Implications, Benefits, And Challenges In Nigeria' (Omaplex, 24 July 2025) <https://omaplex.com.ng/understanding-smart-contracts-legal-implications-benefits-and-challenges-in-nigeria/> accessed 13 November 2025

More World Record wins for Nigerians

World records continue to be shattered, and new benchmarks set, often in ways that inspire and delight. What has emerged as a compelling trend in 2025 is Nigerians consistently showcasing grit, creativity, tenacity, and ingenuity on the global stage. With over ten Nigerians already claiming world records across diverse categories this year, the momentum shows no signs of slowing⁵⁹. As 2026 approaches, more Nigerians are expected to push the boundaries of possibility, daring to set new standards and secure their place on the world map as creators of remarkable, record-breaking feats.

A movie released on YouTube winning an Oscar

With Nollywood's growing dominance on YouTube, the digital screen has become the new cinema. The surge in viewership tells its own success story — a prime example being Omoni Oboli's "Love in Every Word," which garnered over 20 million views in under three weeks.⁶⁰ While an Oscar win for a YouTube-released film may still seem far-fetched today, the numbers suggest a shifting reality. With strategic planning, intentional storytelling, and global audience engagement, it is not impossible to imagine a future where a Nollywood production streamed exclusively on YouTube stands on the Oscar stage — redefining what it means to make and experience cinema.



More Nigerian Grammy-Winning Music

Nigerian Afrobeat continues to soar on the global stage, captivating listeners worldwide who have collectively spent over 1.1 million hours streaming Nigerian artists and curating around 250 million playlists featuring their music.⁶¹ This remarkable international traction has, over the years, translated into major accolades for Nigerian musicians, including the highly coveted Grammy Awards. Artists such as Wizkid, Burna Boy, and Tems have previously brought home these prestigious honors, cementing the Grammy as a benchmark for excellence that Nigerian artists aspire to achieve. The excitement has only grown with the introduction of the new category, Best African Music Performance, providing even more opportunities for African talent to shine. Looking ahead to 2026, Nigeria aims to replicate this success, with celebrated names like Burna Boy, Ayra Starr, Wizkid, Davido, and Omah Lay earning nominations across the Best African Music Performance and Best Global Music Album categories, further showcasing the global influence and enduring appeal of Nigerian Afrobeat.⁶²

59. srael Arogbonlo, 'Full List: Guinness World Records Held By Nigerians Since 2023' (The Tribune, 13 September 2025) < <https://tribuneonlineng.com/full-list-guinness-world-records-held-by-nigerians-since-2023/> > Accessed 11 November 2025.

60. Deborah Dan-Awoh, 'Omoni Oboli's 'Love in Every Word' hits 20 million YouTube Views in 3 weeks' (Nairametrics, 1 April 2025) < <https://nairametrics.com/2025/04/01/omoni-obolis-love-in-every-word-hits-20million-youtube-views-in-3-weeks/> > Accessed 11 November 2025.

61. Top Hits, 'Afrobeats: Millions for Spotify and Nigerian Artists', (Top Hits, 20 March 2025) < <https://tophit.com/news/show/30893> > Accessed 11 November 2025

62. Clara Faulkner, '2026 Grammys: See The Full Nominations List' (Grammy Awards, 7 November 2025) < <https://www.grammy.com/news/2026-grammys-nominations-full-winners-nominees-list> > Accessed 11 November 2025.



Stricter AI Regimes as Countries Fight to Maintain Rule Over Technology

By 2026, AI regulation is set to become a central driver of innovation, as nations assert digital sovereignty and define ethical, economic, and security boundaries for intelligent systems. With the EU AI Act,⁶³ U.S. executive actions and China's regulatory frameworks are taking effect,⁶⁴ emerging economies face a pivotal moment to align with global standards or develop indigenous approaches to accountable AI governance.

63. EU AI Act, 'EU AI Act' < https://www.euaiact.com/?web_page_name=%2F > Accessed 11 November 2025.

64. Fasken, 'China's New Rules For Generative AI: An Emerging Regulatory Framework' (Fasken, 29 August 2023) < <https://www.fasken.com/en/knowledge/2023/08/chinas-new-rules-for-generative-ai> > Accessed 11 November 2025.



Creation of More Blended Technology IoT Devices for Daily Life

By 2026, blended Internet of Things (IoT) devices will seamlessly define the rhythm of everyday life—at home, at work, and across cities. From smart mirrors that monitor health vitals, to refrigerators that automatically restock groceries, and furniture that adjusts ergonomically through biometric feedback, these innovations will no longer feel futuristic—they will simply feel natural. The rise of blended IoT technology marks humanity’s quiet progression toward ambient intelligence—a world where technology dissolves into the background, intuitively responding to human needs. These devices will do more than connect objects; they will weave connections between moments, emotions, and experiences, blending technology so seamlessly into life that it becomes an invisible partner in daily existence.



Glossary

Abbreviation

AfCFTA

AI

ARIPO

CEDF

CML

CMO

CP

EU

FEC

GI

IP

IPAS

ISA

NATEP

NCC

NCAIR

NDPA

NFT

NGX

NIRA

NIPPS

NJI

Meaning

African Continental Free Trade Area

Artificial Intelligence

African Regional Intellectual Property Organisation

Creative Economy Development Fund

Commercial Music Library

Collective Management Organisation

Commercial Paper

European Union

Federal Executive Council

Geographical Indications

Intellectual Property

Industrial Property Administration System

Investments and Securities Act

National Talent Export Programme

Nigerian Copyright Commission

National Centre for Artificial Intelligence and Robotics

Nigeria Data Protection Act

Non-Fungible Token

Nigerian Exchange Group

Nigeria Internet Registration Association

National Intellectual Property Policy and Strategy

National Judicial Institute



Glossary

Abbreviation

OTT

POC Act

PRS

SPV

TK

UK IPO

UNESCO

VR

Web3

WIPO

Meaning

Over-The-Top (Streaming Services)

Proceeds of Crime (Recovery and Management) Act

Performing Right Society

Special Purpose Vehicle

Traditional Knowledge

United Kingdom Intellectual Property Office

United Nations Educational, Scientific and Cultural Organization

Virtual Reality

Decentralised Internet Technologies

World Intellectual Property Organisation

Table of Case(s)

Case

**Lakairo Industries
Group Co. Ltd & Ors v.
Kenafrika Industries
Ltd & Ors (Civil Appeal
No. 593 of 2022)**

Court/Jurisdiction

Court of Appeal, Tanzania

Principle/ Relevance

The court held that ARIPO trademarks are unenforceable domestically until the Banjul Protocol is ratified, requiring national trademark registration for enforceability



Conclusion

Overall, 2026 is poised to mark a decisive phase of maturity for Nigeria's creative, intellectual property and technology ecosystems, as structured IP investment, cross-border collaboration, standardized rights enforcement and advanced licensing models converge with accelerating AI adoption and digital innovation. The expansion of performer rights, smart contract-based licensing, AI governance standards, and geographical indications reflects a shift from informal

value creation to scalable, globally competitive systems. Meanwhile, Nigeria's growing cultural influence across music, film, fashion, and record-breaking achievements reinforces its rising soft power. Collectively, these developments position 2026 as a transition from potential to performance, where institutional strength, regulatory clarity and strategic global alignment will define Nigeria's long-term creative and technological leadership.

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