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# JHR

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### **UNETHICAL AND UNCENSORED CONTENT CREATION IN NIGERIA ENTERTAINMENT INDUSTRY: SPRINGING THE LAW TO ACTION**

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#### **Abstract**

Though it can be argued that the essence of the Nigerian entertainment industry is to entertain the general public, however, it is apt to opine that the Nigerian entertainment industry also must educate, pass informative messages, and model the character of young adults and children within Nigeria. However, it has been observed that the majority of the content creation within the Nigerian entertainment industry is becoming very sexually dissipated, decadent, and corrupting the Nigerian's child morals. It is in this regard that this study embarks on a hybrid method of study concerning the legal and ethical issues of uncensored content creation in the Nigerian entertainment industry. In this regard, 304 questionnaires were sent to respondents resident in Nigeria. The study found that there are legal frameworks censoring content creation within the Nigerian entertainment industry. However, there are still high incidences of sexually dissipated content that could corrupt the good morals of the Nigerian child. It was therefore concluded and recommended that to model the morals of the Nigerian child effectively; there is a need for judicial activism and various stakeholders to swing the law into action in curtailing incidences of uncensored content creation within the Nigerian entertainment industry.

Keywords: *Law, Unethical, Uncensored, Entertainment, Industry, Nigeria*

#### **INTRODUCTION**

It suffices to state that the word “entertainment” does not have a penumbra of meaning; this is concerning the fact that several scholarly studies have defined it to mean activity to create amusement, leisure, laughter, education, and fun through the use of photographic, audiovisual display, imagery words, and video display (Absotubo & Chidozie, 2014). However, the phrase “entertainment industry” refers to a sectorial part of the mass media industry established mainly for creating and distributing entertainment through the medium of video and audiovisual display or audio for the

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purpose of creating fun, profiting, educating the general public and dissemination of information (Ishola et al., 2020). Furthermore, the phrase “entertainment industry” is said to include films, music, and published literary works generally. In this regard, the film industry, music industry, exhibition entertainment industry, mass media entertainment industry, and electronic entertainment industry are part of the larger concept known as the entertainment industry (Adenuba, 2022).

Concerning the above, it suffices to state that the Nigerian entertainment industry is within the caption of what it should constitute. This is because section 36 of the National Film and Video Censors Board Act stipulates that content creation within the Nigerian entertainment industry must be educated, have entertaining value, and promote the culture and unity of Nigeria (Otto & Ukpere, 2012). In this regard, it suffices to state that any content creation that falls below the standard of what entertainment ought to be as captured by the National Film and Video Censors Board Act is regarded as offensive and against the public interest (Adebayo & Oyetimi, 2012).

However, given the influx of individual participation in the Nigerian entertainment industry, it has degenerated into the creation of content that is sexually sensational, decadent, and corrupting the good moral upbringing of the Nigerian child (Abdelrasaq & Iyoboyi, 2014). The digital entertainment industry is guilty of this offensive act, whose content creation display format is not adequately regulated and guided (Eze et al., 2021).

Concerning the erotic and immoral content creation by some actors, actresses, and comedians in the Nigerian entertainment industry, several children and young persons have been corrupted and misled by this act. For example, the case of Chrisland Secondary School, where several school children on an excursion were spotted in a hotel having sexual intercourse (Oluwakemi, 2022). The videos of the school children

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were even uploaded and displayed on several online and social media platforms. However, there are laws that tend to regulate content creation and distribution to the general public within the Nigerian entertainment industry. However, there seem to be several influxes of content creation that corrupt and negatively impact the morals of the general public and Nigerian children.

Concerning the above, this study intends on a hybrid method of study as it concerns the legal and ethical issues of uncensored content creation in the Nigerian entertainment industry. The study will also examine the challenges concerning the curtailing incidence of awful content creation in the Nigerian entertainment industry and possible ways to salvage such incidents.

### **RESEARCH METHOD**

The researcher adopts a hybrid method of research, which includes a doctrinal and non-doctrinal methodology in ascertaining the causes of unethical and uncensored content creation in Nigeria's entertainment industry. The doctrinal study aims to theorize uncensored and legal regulation of content creation in Nigerian entertainment. In this regard, the doctrinal study method was realized by reviewing the legal framework concerning content creation in the Nigerian entertainment industry. Furthermore, various scholarly literature (such as online journal articles, journal articles, and textbooks) on unethical and uncensored content creation in the Nigerian entertainment industry were reviewed. However, the non-doctrinal method of study aims to ascertain with the aid of questionnaire issues as they relate to or concern unethical and uncensored content creation in the Nigerian entertainment industry. Furthermore, it is also aimed at recommending possible ways of resolving the causes of unethical and uncensored content creation in the Nigerian entertainment industry. The data obtained through the questionnaire were mathematically num, numerically, and statistically analyzed in a descriptive format.

## **Some Uncensored Content Creation within the Nigeria Entertainment Industry**

It is apt to state that the contribution of the Nigerian entertainment industry (with regard to some notable artist content creation) to national development is laudable and commendable (Lawal & Abe, 2011). This is concerning the fact that some of this Nigeria artist who have taken time to distinguish themselves in the industry, have not only ensure that their content creation are entertaining and educative, but they have further ensure that it passes a positive message to the general public (Aduru, 2015). Furthermore, they also ensure that their content creation promote the Nigerian culture, foster the Nigeria unity and national development. Some of these commendable artists (but not all being mentioned) in the various Nigerian entertainment industries are the like of;

### **Musical Artist in Nigeria Entertainment Industry**

- i. King Sunny Ade Nigerian Afro beat artist
- ii. Late Mr. Samuel Okposio a popular gospel artist
- iii. Frank Edward Nigeria gospel artist
- iv. Mrcy Chinwo Nigeria gospel artist
- v. Onyeka Onwenu
- vi. Ebenezer Obey
- vii. Bukola Elemide, known as Aşa
- viii. Olufela Olufemi Anikulapo Kuti, also known as Femi Kuti

### **Comedian and Nollywood Artist in Entertainment Industry**

- i. Ali baba the Nigerian king of comedy
- ii. Clint the drunk
- iii. John Ikechukwu Okafor, also known as Mr. Ibu
- iv. Julius Agwu
- v. Kunle Idowu, also known as Frank Donga

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- vi. Sam Loco Efe
- vii. Charles Inojie
- viii. Oyetoro Afeez
- ix. Pa Pete Idochie
- x. Pa Olu Jacob
- xi. Enebeli Enebuwa
- xii. Patience Ozokwor
- xiii. Joke Silva Jacob

However, it suffices to opine that in current dispensation in the Nigerian entertainment industry, there has been a drastic shift from entertainment, education and promotion of national development. This is concerning the fact that most of the content creation of most artist, actor, actress and comedian is ridden with erotic, decadent and immoral content. It suffices to state that most of this unethical content could corrupt good moral upbringing of the Nigerian child and foster a decadent society.

However, it apt to state that unethical content creation is very prevalent in most comedy skit that are digitally incline. Some of these popular comedy skits guilty of immoral and erotic content that could corrupt good moral include the likes of;

In a comedy skit whose content creation is often ridden with offensive and erotic content, that could corrupt morality and good upbringing of children. In several of his skit entitle “The Tall Beautiful Lady’ (Macroni, 2022), “She came for Counselling” and “Feel at Home Fine Girl”, he is always found of presenting ladies that are sexually erotic and displaying an imagery act that seem to suggest sexual misconduct.

Also, notable of an unethical and offensive erotic content creation, is the comedy skit of “Officer Woos” in one of his offensive comedy skit entitle “Shukura my Flawa” (Woos, 2022), there was a video display of a lady giving him a blow job. This act may



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seem to be comic to most adult who are inclined with such obscene sexual display. However, this in all honesty, could influence and corrupt the good morals of most children and young persons in Nigerian and across the globe.

Furthermore, a trending comedian known as “Brain Jotter”, in several of his comedy skit, he is always found using direct and offensive sexual words or language. For example in Two of his comedy skits entitle “Our In-Law” (Jotter, 2022) and “Don Jazzy saw Crazy with his In-Law Brain Jotter”, he was ask by his father in-law what he likes about their daughter, brain jotter reply “I love her yarnsh” in vernacular. Although, it may seem comic to the general adult audience, however, this could get a child (of a boy) and young person (of a boy) wondering concerning what is so spectacular about female “yarnsh”, then the quest to commit an immoral act.

Also in the year 2014, of the most influential and highly rated Nigerian comedian name “Basketmouth” was spotted cracking joke he entitled “dating an African girl and a white girl, its difference (Bamidele, 2022). According to him white girls will easily agree to have sex after just one or two date. However, an African girl usually is difficult to have sex with after several days. He further suggested that after several date with an African girl and there is still a refusal to have sexual intercourse, a bit of rape is required. Annoying of all there was an outburst of laughter from the audience. The issue is that, such expensive joke promotes rape among the Nigerian citizens and the younger generations are wrongly influence.

Furthermore, it suffices to state that Nigerian musical entertainment industry and Nollywood movie industry is not spare out in this obscene content creation. In several movies and musical visual display, most of the content is ridden with an imagery obscene, decadent and immoral display that negatively influence and corrupt the general public.

Concerning the above, it may be argued by most persons that the content are or may not be offensive to an adult. But it does influence and have a negative impact to the Nigerian society, most especially the Nigerian child. These obscene methods of entertainment have been aptly condemned by the Ali Baba the Nigerian King of Comedy when he stated thus;

*“There is a very thin line between being funny and being offensive; some people don’t know how to tread it because a lot of people have come into comedy because of the financial reward.”*

However, it suffices to opine that such content does not have restriction to public viewing, in this regard children and young person who are digitally inclined could easily stream such content and severe influence of such erotic, immoral and unethical content. Concerning this it suffices to state that by the provision of National Film and Video Censors Board Act, it stipulate that film that not educative, having entertaining value and foster the Nigerian culture should not be approve for public consumption. Furthermore, it also requires restriction with symbol to place on film that not edible for young person’s viewing and streaming. In this regard, it suffices to ask this pertinent as to if the content creation in the Nigeria entertainment industry within the digital rem above the specification and regulation of the ethical, and National Film and Video Censors Board Act. It is concerning this that this study will further examine the ethics and laws concerning content creation in the Nigerian entertainment industry as follows.

### **Legal Framework regulating content creation within the Nigeria Entertainment Industry**

Although, it is apt to opine that most content creation in the Nigerian entertainment industry could be tagged as decadent and corrupting public morals,

most especially for the Nigerian Child. However, it is apt to state that virtually all content creation in the Nigerian entertainment industry is regulated by law, such as the Nigerian constitution and legislation. In this regard, some of the provision of the legal framework as it relate to content creation in the Nigeria entertainment industry are cursory examine and review as follows;

### **Nigeria Constitution**

The Nigeria Constitution is considered the superior and grund norm of all laws in Nigeria. Although, the Nigerian constitution is not a primary law that regulates content creation in the Nigerian entertainment industry, however, some provisions relate to content creation in the Nigerian entertainment industry. In this regard, section 39(1) of the Nigerian constitution entitles every individual residing in Nigeria the right to freely express themselves, by receiving and imparting information and ideas. Furthermore, the provision also stipulates that freedom of expression extends to operating a medium that could aid in the propagation of ideas and information.

However, the right to freedom of expression as stipulated above is not without an exception. This is concerning the fact that section 45(1) of the Nigerian constitution stipulates that where any justifiable laws restrict the right to freedom of expression concerning national interest, public safety, and morality, such right will be constricted. In this regard, Section 17(3)(f) of the Nigerian constitution stipulate that the state within the federal republic of Nigeria shall ensure that its policy is directed towards protecting children and young persons from any form of exploitation, moral and material neglect. Furthermore, section 21 of the constitution further requires the state and individual living therein to promote the Nigerian culture and encourage technological development that promotes and enhance the cultural values of Nigeria. In this regard, it suffices to state that any content creation in the Nigerian entertainment industry that is decadent and corrupting public morals

is against the intendment of the Nigeria constitution and is required to be constricted from further polluting and corrupting publics' morals. This position of the law has been aptly judicially recognized in the case of *Ukpabio V. N.E.V.C.R. (2008) 9 NWLR (pt. 1092) 219* in this case the Plaintiff (now appellant) brought an action against the defendant (now respondent), that the refusal of the defendant to approve the plaintiff film entitled "Rapture Part 1 and 2" was unconstitutional and against the intendment of section 39(1) of the Nigeria constitution. However, in a considered judgment the Nigerian court held thus;

"The fundamental right enshrined under section 39 of the 1999 Constitution of for freedom of association as trade unions were subject to the derogation set out in section 45(1) (a) of the said constitution, hence section 39 of the constitution is not absolute as it cannot invalidate any law that is reasonably justifiable in a democratic society "in the interest of defence, public safety, public order, public morality or public health"

The position of the above decision was also aptly stated in the case of *Ukegbu V. N.B.C. (2007) 14 NWLR (PT. 1055) 551* where the Nigeria court aptly stated that the right contain in section 39 of the Nigeria constitution are not absolute, they can be regulated and constricted.

### **National Film and Video Censors Board Act**

However, it suffices to state that the primary legal framework that regulates content creation within the Nigerian entertainment industry is the Nigerian National Film and Video Censors Board Act. In this regard, the interpretation of the Act defined video works to include thus; "Series of the visual image which is captured with or without sound, that can be produced or made through electronic means" in this regard, it suffices to state that any content creation whether in digital form or electronically is regulated by the Act. However, section 1 of the Act specifically established a body known as the National Film and Video Censors Board. One of the functions of the board as specified by section 2 of the Act is to censor video works and

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films within Nigeria. However, for the National Film and Video Censors Board to effectively discharge its functions and responsibility, they further set up an operational zonal film censors committee. In this regard, section 36 of the Act specifically empower the zonal film censors committee to always ensure that in approving any film, it must have the following content as follows;

- i. Educating
- ii. It must have entertaining value
- iii. It must promote the Nigeria culture
- iv. Furthermore, it fosters unity and interest in Nigeria

However, sections 36(1)(b) and (2) of the Act further specifically itemize circumstances where the zonal film censor committee may reject or refuse to register a film that possesses the following content as follows;

- i. A film that tends possess a threat to national security
- ii. A film that tends to induce or corrupt private or public morality
- iii. Films that tend to ridicule the African heritage
- iv. Films that encourage the use of violence
- v. A film that is considered indecent and likely to be obscene and injurious to morality
- vi. A film that is against the public interest

Concerning the above, in the circumstances where the zonal film censors committee deems it fit that a film needs to be approved subject to a condition, the committee shall indicate or adopt the following symbol to specify in the certificate in identifying the condition placed on the film. Some of the examples of symbols and their meaning are as follows;

- i. "C" means projected for specific children
- ii. "NC" means not recommended or approved for children

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- iii. “18” means only mature persons
- iv. “RE” means restricted video

Furthermore, it is apt to state that the duty to ensure that film meant for public viewing does not corrupt the morals of a young adult is not left solely to the zonal film sensor committee. This is concerning the fact that section 13 of the Subsidiary Legislation of the National Film and Video Censors Board Act, requires the film and video work operators in the Nigeria entertainment industry to always at all time and were a necessary endeavor to use the following symbol as follows;

- i. “PG” which means parental guidance
- ii. “12” which means suitable for children less than twelve years of age
- iii. “12A” which signifies not appropriate for children less than twelve years except under the guidance of an adult
- iv. “15A” which signifies not appropriate for children less than fifteen years except under the guidance of an adult

Concerning the above, sections 43, 45, 49, and 50 of the Act further made it an offense for anyone to contravene any provision of the Act and will be held liable by the provision of the Act if found guilty. Furthermore, section 28 of the Subsidiary Legislation of the National Film and Video Censors Board Act specifically provides that anyone who has an obligation or a duty perform content creation of a film as specified by law and fails or contravenes the provision of the law that stipulates the obligation will be held guilty and liable.

However, despite the legal framework concerning censoring content creation in the Nigerian entertainment industry, there is still an influx of immoral and decadent films and music within the Nigerian entertainment industry. In this regard, it suffices to opine that if this ugly, horrible and unpleasant content creation is not properly

addressed by relevant stakeholders in Nigeria, it definitely will corrupt and negatively impact the moral upbringing of the Nigerian child.

### **Challenges in curtailing obscene content creation in Nigeria's Entertainment Industry**

The challenges concerning curtailing obscene content creation in the Nigerian entertainment industry could stem from both legal and institutional challenges. They are itemized as follows;

- i. Ineffective Institutional bodies regulating the Nigerian entertainment industry as it relates to content creation
- ii. Deficiency in implementing relevant Laws as it concern content creation in the Nigerian entertainment industry
- iii. Corruption
- iv. Illiteracy

### **Presentation and Analysis of Data**

Concerning the data collated from the questionnaire in this study, it is hereby analysed as follows;

### **Sample Size and Techniques**

The study adopted a sample size of 304 respondents resident in the various state of the federal republic of Nigeria.

In this regard, a simple random sampling technique was adopted by the researcher in selecting the respondents. The essence of adopting a simple random sampling method is concerning the fact that it is more suitable, reliable, and regarded as more relevant in choosing respondents in a homogeneous population as in the case of Nigeria where this research is conducted (Aidonjio, 2022; Aidonjio et al., 2022;

Aidonojie et al., 2021; Aidonojie et al. 2022; Idahosa et al. 2021; Aidonojie, 2022). However, in several studies a simple random sampling technique is said to possess the following relevance and advantages (Oladele et al., 2022; Majekudumi et al., 2022; Aidonojie et al., 2022; Aidonojie et al., 2021; Aidonojie et al., 2022; Aidonojie, 2023, Aidonojie and Idemudia, 2023) as follows;

- i. A simple random sampling method often generated an unbiased result
- ii. It is a less stressful and hassle-free method of sampling respondents from diverse cultural backgrounds
- iii. It is suitable in a non-doctrinal legal method of research

### Data Analysis

The data obtained or generated with the use of a questionnaire survey method is hereby analysed as follows:

### Research Question One

Figure 1: Identification of respondents resident in Nigeria

#### What State do you reside in Nigeria?

304 responses

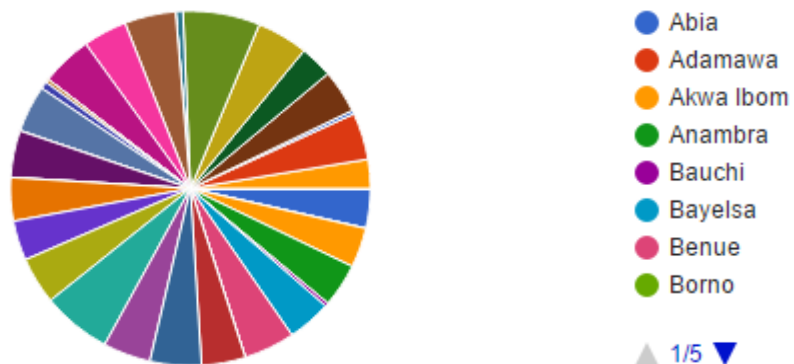


Table 1: Valid identification of respondents resident in Nigeria



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S/N	States in Nigeria	Responses of Respondents	Percent
1	Abia	11	3.6%
2	Adamawa	-	-
3	Akwa Ibom	11	3.6%
4	Anambra	12	3.9%
5	Bauchi	1	0.3%
6	Bayelsa	12	3.9%
7	Benue	14	4.6%
8	Borno	-	-
9	Cross River	12	3.9%
10	Delta	14	4.6%
11	Ebonyi	13	4.3%
12	Edo	19	6.3%
13	Ekiti	13	4.3%
14	Enugu	11	3.6%
15	(FCT) Abuja	12	3.9%
16	Gombe	-	-
17	Imo	13	4.3%

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18	Jigawa	Nil	Nil
19	Kaduna	13	4.3%
20	Kano	1	0.7%
21	Katsina	1	0.3
22	Kebbi	-	-
23	Kogi	14	4.6%
24	Kwara	12	3.9
25	Lagos	14	4.6%
26	Nassarawa	-	-
27	Niger	2	0.7%
28	Ogun	21	6.9%
29	Ondo	14	4.6%
30	Osun	9	3%
31	Oyo	12	3.9%
32	Plateau	1	0.3%
33	Rivers	14	4.3%
34	Sokoto	8	2.6%
35	Taraba	-	-
36	Yobe	-	-

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37	Zamfara	-	-
	<b>TOTAL</b>	<b>304</b>	<b>100%</b>

**Figure 1 and Table 1** are valid representations of respondents identifying their place or state of residence in Nigeria.

## **Research Question Two**

Figure 2: Respondents' confirmation if they are fans of the Nigeria entertainment industry

**Are you a fan of the Nigeria Entertainment Industry?**

304 responses

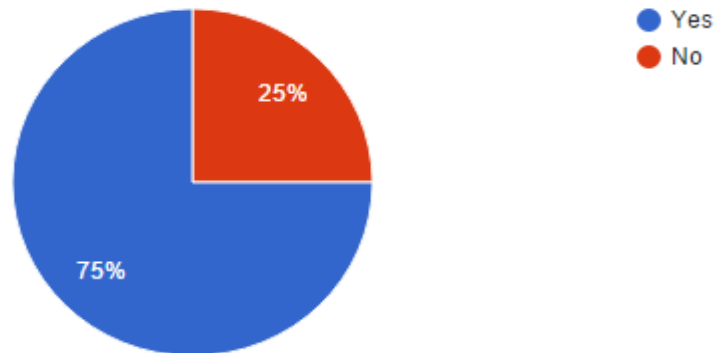


Table 2: Valid respondents' confirmation if they are fans of the Nigeria entertainment industry

	<b>Response</b>	<b>Percent</b>
Valid Yes	228	75%
Valid No	76	25%
<b>Total</b>	<b>304</b>	<b>100%</b>

Figure 2 and Table 2 above are respondents' valid confirmations of if they are fans of the Nigerian entertainment industry.

**Research Question Three**

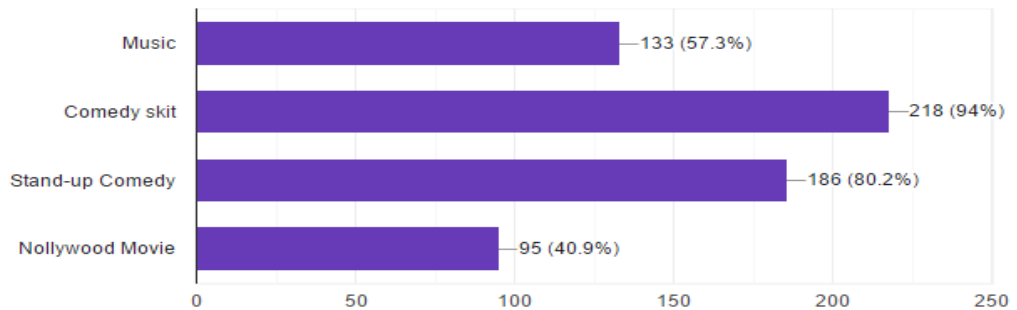


**Figure 3: identification of audio and audio-visual content often viewed or watch by the respondent**

**Which of following do you often watch in the Nigeria Entertainment Industry?**

**You can tick more than one option**

232 responses



**Table 3: Valid Cluster identification of audio and audio-visual content often viewed or watched by the respondent**

The audio and audiovisual content	Cluster of Response	Percentage
Music	133	57.3%
Comedy skit	218	94%
Stand-up Comedy	186	80.2%
Nollywood Movie	95	40.9%

**Figure 3 and Table 3** represent valid clusters of identification of the various audio and audiovisual content in the Nigerian entertainment industry that often interest the respondents.

**Research Question Four**

Figure 4: Confirmation of some uncensored content creation in Nigeria's entertainment industry

**Do you agree that most of the content creations within the Nigeria entertainment industry are not censored?**

304 responses

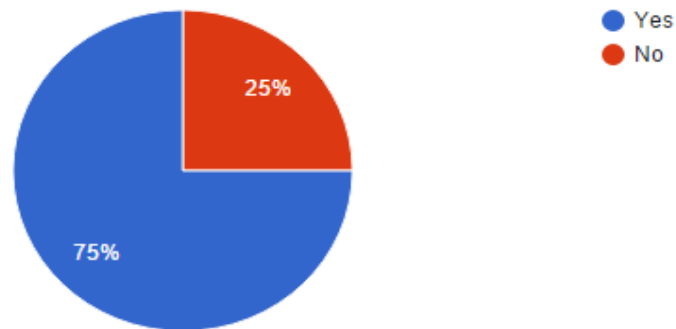


Table 4: Valid confirmation of some uncensored content creation in Nigeria's entertainment industry

	Response	Percent
Valid Yes	228	75%
Valid No	76	25%
<b>Total</b>	<b>304</b>	<b>100%</b>

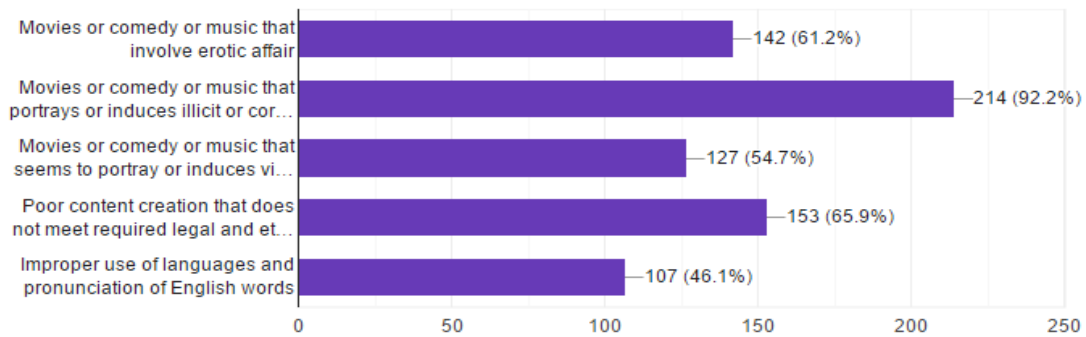
Figure 4 and Table 4 are the representation of some uncensored content creation in the Nigerian entertainment industry.

#### Research Question Five

**Figure 5: Identification of some content creation in Nigeria's entertainment industry that is uncensored**

**Which of the following constitute the content creation within the Nigeria Industry that is not censor? You tick more than one option**

232 responses



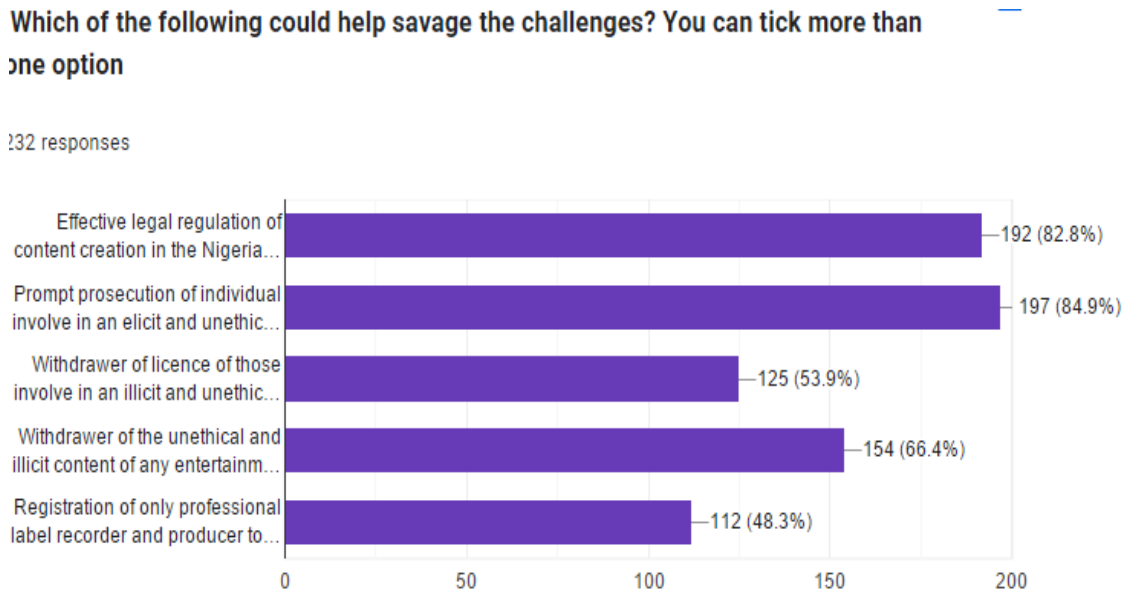
**Table 5: Valid cluster of identification of some content creation in Nigeria's entertainment industry that is uncensored**

Some uncensored content of the Nigeria entertainment industry	Cluster of Responses	Percentage
Movies or comedy or music that involve an erotic affair	142	61.2%
Movies or comedy or music that portrays or induces illicit or corrupt good manners or morality	214	92.2%
Movies or comedy or music that seems to portray or induce violence	127	54.7%
Poor content creation that does not meet required legal and ethical standards	153	65.9%
Improper use of languages and pronunciation of English words	107	46.1%

**Figure 5 and Table 5** are a valid cluster of the responses of the respondents' identifying some of the uncensored content creation in Nigeria's entertainment industry.

**Research Question Six**

**Figure 5: Remedies in curtailing uncensored content creation in Nigeria's entertainment industry**



**Table 6: Valid cluster of remedies in curtailing uncensored content creation in Nigeria's entertainment industry**

Remedies in curtailing uncensored content creation	Cluster of Responses	Percentage
Effective legal regulation of content creation in the Nigeria entertainment industry	192	82.8%
Prompt prosecution of individuals involved in an illicit and unethical content creation	197	84.9%



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Withdrawer of the licence of those involved in an illicit and unethical content creation	125	53.9%
Withdrawer of the unethical and illicit content of any entertainment from public view	154	66.4%
Registration of only professional label recorder and producer to avoid illicit or poor content creation	112	48.3%

**Figure 6 and Table 6** are valid clusters of remedies that could aid in curtailing the incessant release of some uncensored content creation in the Nigerian entertainment industry.

## **RESULTS, DISCUSSION AND ANALYSIS**

The data obtainable above is generated or obtained from the responses to the questionnaire by the respondents. This concerns the fact that in figure 1 and table 1 304 of the respondents identify that they reside in Nigeria by identifying the various state they reside in Nigeria. In this regard, it suffices to state that the respondents do not just possess the knowledge concerning sexual and immoral content creation in the Nigerian entertainment industry, but also possess the knowledge. However, in figure 2 and table 2, 75% of the respondents representing the majority of the respondents identify that they are fans of the Nigerian entertainment industry. In this regard, in figure 3 and table 3 the respondent further identify some of the visual and audiovisual displays they often view as follows;

- i. 57.3% of the respondents identify that they often watch music
- ii. 94% identify comedy skits
- iii. 80.2% further identify stand-up comedy

- iv. Also, 40.9% of the respondents further identify that often watch Nollywood Movie

However, in figure 4 and table 4, 75% of the respondents (representing the majority of respondents) identify that majority of the content creation in the Nigerian entertainment industry is not censored. The finding in figure 4 and table 4 is a result of the fact that the majority of respondents are aware of the incessant influx of corrupt, sexually erotic, and illicit content creation in the Nigerian entertainment industry. Furthermore, it suffices to state that this finding further gives credence to the theoretical review in this study as it concerns the identification of some unethical and uncensored content creation within the Nigerian entertainment industry.

However, in figure 5 and table 5 the respondents responding to question 5 of the questionnaire identify the various illicit and corrupt content that characterizes the majority of the Nigeria content creation in the Nigeria entertainment industry that seems to be uncensored as follows;

- i. 61.2% of the respondent identify that most Nigerian movies or comedies or music do possess an erotic affair content
- ii. 92.2% stated that Nigerian movies or comedy or music often portray or induce illicit or corrupt good manners or morality
- iii. 54.7% of most Nigerian movies or comedy or music often seems to portray or induces violence
- iv. 65.9% stated poor content creation that does not meet required legal and ethical standard often constitute the content creation in Nigeria's entertainment industry
- v. 46.1% identify the use of improper language and pronunciation of English words often characterized by content creation in Nigeria's entertainment industry

Concerning the above, it suffices to state that the above findings call for concern. Although there are laws that are against such content creation in the Nigerian entertainment industry, however, with the above findings, it is aptly to state that the laws and institutions concerning censoring content creation in the Nigerian entertainment industry seem to be cold and unimplemented. In this regard, it suffices to state that if such illicit, immoral and erotic content is not properly censored and curtailed, it will turn Nigeria into a den of Sodom and Gomorrah as illustrated in the bible. In this regard, to curtail the illicit, immoral, and erotic content creation in the Nigerian entertainment industry, in figure 6 and table 6, the respondents further identify possible ways in curtailing unethical content creation in Nigeria's entertainment industry as follows;

- i. 82.8% of the respondents state that there is a need for the effective legal regulation of content creation in the Nigeria entertainment industry
- ii. 84.9% identify prompt prosecution of individuals involved in an illicit and unethical content creation
- iii. 53.9% stated that withdrawers of a license of those involved in an illicit and unethical content creation
- iv. 66.4% identify withdrawers of the unethical and illicit content of any entertainment from public view
- v. Furthermore, 48.3% of the respondents stated there is a need to register only professional label recorders and producers to avoid illicit or poor content creation

### **CONCLUSION**

The study has embark on a cursory review and discussion concerning the Nigerian entertainment industry. The study further identify some content creation in Nigerian entertainment industry are uncensored. Although, there are laws (such as

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the Nigerian Constitution and National Film and Video Censors Board Act) that provide for and regulate content creation in Nigeria entertainment industry. The National Film and Video Censors Board Act specifically provide for procedure and guidelines concerning censoring and approving content creation in the Nigeria entertainment industry. However, despite the legal regulation of content creation in the Nigeria entertainment industry, there are several unethical, immoral, and offensive content creation that tend to corrupt and influence the good moral of the Nigerian society.

Furthermore, the study also found that there is also an institutional body such as National Film and Video Censors Board and zonal film censors committee set-up for the purpose of granting licence and censoring content creation in Nigeria entertainment industry. However, given the influx of unethical and immoral content creation in Nigeria entertainment industry, it is apt to state that the institutional bodies seem to be effective despite the power allotted to them by law.

Concerning the above, it is therefore concluded and recommended that there is a dire need for institutional bodies and various stakeholder of the Nigerian justice system to spring the law into action in curtailing incidences of unethical, immoral and offensive content creation in the Nigerian entertainment industry that corrupt good morals and conduct.

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