



KNOWLEDGE, ATTITUDE AND UTILISATION OF ARTIFICIAL INTELLIGENCE (AI) RESOURCES IN PRODUCTION OF NOLLYWOOD FILMS

¹ANUNIKE, Ogonna Wilson, PhD

²ONYEJELEM, Timothy Ekeledirichukwu, PhD

³NKWAM-UWAOMA, Adeline O, PhD

¹ Department of Mass Communication, Federal Polytechnic, Oko, Anambra State, Nigeria

²Department of Journalism and Media Studies, Federal University Otuoke, Bayelsa State, Nigeria

³Department of Film and Multimedia Studies, Imo State University, Owerri, Nigeria

Corresponding Author: Anunike, Ogonna Wilson, Email: ogonna.anunike@federalpolyoko.edu.ng

ABSTRACT

This study investigated knowledge, attitude and utilization of Artificial Intelligence (AI) resources by Nollywood filmmakers in Nigeria. The study is hinged on the Technology Acceptance Model (TAM) and Digital Generative Multimedia Tool Theory (DGMTT). The research is a descriptive survey; data were collected through a purposive sampling procedure. Questionnaire prepared on Google form was distributed across Nigerian film professional bodies WhatsApp platforms. The 214 respondents who filled the questionnaire were chosen as the sample size as recommended by Glenn (1992). The data collected were analysed using frequency tables and simple percentages. The findings show that many Nigerian filmmakers have good knowledge of AI-aided film production; they have favourable attitude towards it and only few have utilized the resources in their productions. The study concluded that there is a growing awareness among filmmakers regarding the benefits of AI technologies, such as enhanced efficiency, improved content quality, and innovative storytelling methods. However, there exists notable gap in the comprehensive understanding of these resources and their practical applications within the industry. Based on the study's findings and conclusion, the researchers recommend among others that stakeholders in the Nollywood should prioritize education and training initiatives, foster collaborations with technology providers, and advocate for policies that support sustainable technological integration in order to fully leverage AI's capabilities in the nation's film industry.

Keywords: Knowledge, Attitude, Utilization, Artificial Intelligence (AI) resources, Nollywood, films.

Introduction

One of the most notable advancements in today's digital world is the rise of Artificial Intelligence (AI) and its applications across various sectors, including filmmaking. The Nigerian film industry popularly known as Nollywood, recognized as one of the largest film industries in the world, has begun to explore the potential impact of AI technologies in their production (Ogunleye, 2020; Onyejelem, 2024). The integration of AI resources can enhance various stages of filmmaking, from scriptwriting and casting to special effects and post-production, ultimately aiming to improve production efficiency and storytelling quality (Akintayo, 2022).

According to Ninness and Ninness (2020, p. 100) cited in Gil de Zúñiga et al (2023, p.4) studies of AI in communication has relied on broad descriptions from computer science and engineering, sociology, and legal studies as "learning algorithm used to approximate some form of intelligence operating within computing machines". As AI continues to develop, its integration into the filmmaking will push the boundaries of artistic expression and shape the future of film making (Husnain, 2023). The AI has significant impact on the film industry, shedding light on the promotion of reasonable and high-quality applications of AI in the field of film making (Sun, 2024).

Recounting the benefits of AI technology in film production, Sun (2024) avers that it can significantly increase the efficiency with which a film script is created; as it takes few hours to write a script.” Second, AI script-writing can quickly gather relevant facts and data, assisting the author in uncovering deeper plot hints and building a more compelling narrative. Additionally, AI script writing is a novelty endeavour that may inspire artists to explore more original creative concepts and produce more excellent works”

The AI film technology and production, though a novelty, is not new to Nollywood and Bollywood filmmakers. Many of their filmmakers have been using it in their various stages of production since its emergence (Irine, 2022). Hence, it could be said to have been accepted and embraced by many of their filmmakers in Nigeria

Given the rapid technological advancements and the evolving nature of filmmaking in Nigeria, it is hoped that this study will contribute to enhancing film production practices and inform policy dialogue for policymakers and educational institutions on how to better support filmmakers in adapting to AI resources.

Statement of the Problem

Artificial Intelligence (AI) technologies have reshaped audiovisual production as it offers innovative tools for enhancing creativity, improving efficiency, and streamlining processes (Vernon et al., 2019). However, the understanding and application of these technologies in Nollywood, which is renowned for its vast output and cultural significance, remain critically under explored. Vitalis et al (2025) note that in Nigerian film industry, the situation of AI technology in audiovisual production remains not quite certain. Despite the increasing integration of AI tools in various sectors, many filmmakers in Nollywood exhibit limited knowledge and varying attitudes toward the utilization of these resources (Osei-Tutu & Ekwueme, 2023). This lack of familiarity may hinder their ability to leverage AI's full potential in improving the production quality and competitiveness of their films (Nwaiwu & Nwokocha, 2022).

Studies indicate that the adoption of AI in creative industries may be hindered by limited understanding, cultural perceptions, and resistance to change (Uche, 2021; Saint et al., 2024; Aondover et al, 2025). Furthermore, the disparity in access to AI technologies can lead to uneven utilization among filmmakers, which poses a risk of widening the existing gap between technologically advanced productions and those that continue to rely on traditional methods (Pate, 2023; Onyejelem, 2024). These barriers can prevent filmmakers from fully utilizing AI resources in Nollywood production, leading to missed opportunities for innovation and improvement. Additionally, the increasing global competition in film production emphasizes the urgent need for Nollywood filmmakers to embrace AI capabilities to remain relevant.

The problem lies not only in the filmmakers' knowledge and attitudes but also in the overarching impact these factors have on the quality of Nollywood films. If filmmakers lack adequate understanding or positive perceptions of AI resources, their reluctance or inability to utilize these technologies may stunt the growth and evolution of the industry (Okon & Abah, 2022). Thus, there are few empirical research published on it which have not addressed practitioners' awareness, perception and use of the AI in their various production. Therefore, investigating the knowledge, attitudes, and utilization of AI resources among Nollywood filmmakers is essential to uncovering the barriers they face and to fostering a more innovative and competitive film industry in Nigeria. It is this intellectual gap that this study attempts to fill.

Objectives of the Study

The general objective of this study was to assess the current landscape regarding knowledge, attitudes, and utilization of AI resources in the production of Nollywood films.

Specifically, the study was guided by the following objectives:

1. To find out the knowledge level of Nollywood filmmakers on the AI resources in film production.
2. To ascertain the perception of Nollywood filmmakers on the AI-aided film production.
3. To find out the utilization of the AI resources among Nollywood filmmakers in their film productions.

Theoretical framework

The Technology Acceptance Model (TAM) and Digital Generative Multimedia Media Theory (DGMTT) were used to explain the study.

The Technology Acceptance Model (TAM)

Propounded by Fred Davis and Richard Bagozzi in 1987, the Technology Acceptance Model (TAM) is an information theory that dissects how users come to accept and use a technology. It further states that acceptance and use of any technology by any person is predicated on how the intended user perceives the technology to be useful to him. In the light of this, what determines user's choice of acceptance of technology are the functions of its relative advantage, attached prestige, cost effectiveness and perceived-ease-to-use (Olorede and Oyewole, 2023. p .4).

Digital Generative Multimedia Media Theory (DGMTT)

The Digital Generative Multimedia Tool Theory (DGMTT) was postulated by Timothy Ekeledirichukwu Onyejelem and Eric Msughter Aondover in 2024. It discusses and describes the principles behind the development and deployment of generative tools in multimedia creation. It offers an all-encompassing structure for comprehending and evaluating the fundamentals and consequences of generative tools in the production of multimedia content.

The DGMTT further provides information about the creation and use of these instruments, thereby promoting developments in the digital media industry. These tools create dynamic and interactive multimedia contents by utilizing machine learning, artificial intelligence, and algorithms. This theory emphasizes how crucial it is to comprehend the fundamental ideas and principles of generative tools in order to use them efficiently when creating digital media content (Onyejelem & Aondover, 2024, p.101).

As an emerging theory in the AI ecosystem, the DGMTT is grounded on the following as its core tenets:

- *Digital Nature:* According to the thesis, digital media is fundamentally distinct from analog media and its special qualities influence how it is produced, viewed, and experienced. It highlights how crucial it is to comprehend the unique qualities of digital media, like flawless replication, effortless distribution, and interactivity.
- *Generative Systems:* Acknowledging the generative nature of digital media is a fundamental component of the idea. It investigates the creation and construction of digital multimedia through the use of interactive elements, programming, and algorithms that yield several variants or results. This idea is connected to the notion of audience co-creation and active engagement.
- *Multimodality:* DGMTT emphasizes the ways in which digital media integrates many forms of communication, including text, images, audio, video, and interactive elements. It illustrates how, rather than viewing these different modalities as distinct things, comprehending digital multimedia necessitates their analysis and integration.
- *User Engagement:* According to the notion, user interaction and engagement are essential components of digital multimedia. It illustrates how user-generated material, participatory culture, and interactivity

enhance the digital media experience overall and cast doubt on conventional ideas of audience and authorship.

- *Media Convergence*: The convergence of many media forms (such as print, cinema, and television) into digital formats, which presents both new opportunities and difficulties, is the emphasis of the DGMTT. It looks at how digital multimedia blurs the lines between various media forms and how analyzing and comprehending its effects calls for a multidisciplinary approach.
- *Digital Literacy*: According to the DGMTT, comprehending and critically interacting with digital multimedia requires a high level of digital literacy. It emphasizes how crucial it is to acquire the abilities necessary to successfully navigate, assess, produce, and engage in the digital media ecosystem (Onyejelem & Aondover, 2024).

These theories are relevant to this study in that the filmmakers could be reluctant or otherwise to accept the AI technology on account of being/not being familiar with them, their relative advantages, attached prestige, cost effectiveness and perceived-ease-to-use (Olorede & Oyewole, 2023. p. 4). Nollywood filmmakers could equally use AI resources or generative tools for as enhanced efficiency, improved content quality, and innovative storytelling methods, the pre-production budget estimation, impressive casting, being actors, special effects production, post-production editing, image restoration and publicity development of films (Li, 2022).

Conceptual Discussion

Film

Film is the audio-visual medium of communication that transports the viewers to places other than their location at a particular time. This makes it seem like a ‘mobile vehicle’ that takes its passengers (viewers) on an astral ego trip through the past, present and the future. This unique feature of exposing viewer who is in a given location, at a given time, to other locations far and near is described as a magic carpet transportation (Owuamalam, 2002, p.69). Filmmakers through this medium express their creativity, share perspectives, evoke emotions and engage audiences in a visual and auditory journey through the magic of moving images (Onyejelem, 2024, p.8).

Film is a medium that captures reality through the mechanical reproduction of images and sound (Bazin 1967). This shows that films are produced with machines, devices and tools. It operates with some technicalities that need special knowledge, skill and procedure (Onyejelem & Anunike, 2024). The mechanical and technical devices are manned by professional artistes and technicians. Hence, film is a high art whose performance is borne out of imagination and creative abilities of scriptwriter, actors, directors and other technical crew members (Anunike, 2008, p.50).

Film obviously is an art; it is created, through critical thinking, imagination and skill of filmmakers. It is further known as high art because it makes use of technology that stands it out aesthetically compelling and appealing. Tracing film history, Leland Stanford, the former California Governor employed the services of Eadweard Muybridge, a well-known photographer who arranged a series of still cameras along a stretch track allowing each camera to take pictures as the horses trotted (Onyejelem, 2024, pp. 18-19). Muybridge further advanced the technology by projecting the pictures in quick succession giving the impression that the pictures are in motion. This resulted in a psychological sensation known as persistence of motion (Baran, 2002, p.199).

Early and current experimenters on film also availed themselves of technology. Thomas Edison who used his kinetograph to film all types of theatrical performances. Lumiere Brothers made breakthrough in their cinematograph, a device that both photographed and projected action (Baran, 2002, p.203). There were others on the chain who used one technology and technological innovations and devices to take film production to the next and aesthetic level.

Film is a process of communication that employs film medium, with its technology of optics, emulsions, and cameras, to produce a piece of celluloid with a variable density silver nitrate surface (Okechukwu, 2014, p.2). The film in itself does not create the communication; it is done by the filmmakers through the medium.

Film production passes three main stages: preproduction, production and post-production. The first step, preproduction stage, begins with ideation and a script. It is also an organizational stage, where the actual shooting is arranged. Production stage entails majorly camera work, studio based or at location(s). According to Okoye and Onyejelem (2016), post-production entails the assemblage and editing of the rushes which include such areas as capturing, editing, rendering, finalizing, sound/audio editing, transition effects, sound effects, special effects, titling (or graphics) etc. In the end the film is ready for distribution and exhibition to audience.

Artificial Intelligence

Artificial Intelligence appeared in early 1950s as an idea by polymath Alan Turing, who suggested that machines can use information and reasoning for problem solving and decision making just like humans do. Later, in 1956, John McCarthy coined and introduced the term “artificial intelligence”, when he was hosting the conference where Allen Newell, Cliff Shaw, Herbert Simon presented the first AI program mimicking rational thinking skills.

There are many definitions of AI systems, however, most of them can be classified into the following four categories: systems that think like humans, systems that act like humans, systems that think rationally, and systems that act rationally (Kok et al., 2009; Guanah et al 2020;).

AI can also be defined as a system that is developed to interact with complex environment by receiving and processing information and responding with actions, which imitate human thinking or behaviour and generate output such as decisions, predictions, or content through cognitive computing techniques. (Samoili et al., 2021; Russel, & Norvig, 2021).

Artificial Intelligence in Film Production

A milestone was reached in film technology in 2016, when first trailer of the science-fiction thriller “Morgan” produced by the supercomputer IBM Watson, and first short movie, “Sunspring”, fully scripted by AI named Benjamin. In the same year, one futuristic image of human-like machine from a movie, whether it is “Star Wars”, “Blade Runner 2049”, “The Matrix”, or TV series “Westworld” – this way AI is portrayed on the screen. These two episodes were the debut of AI to participate in filmmaking process (Irine, 2022).

In AI film scriptwriting machine, learning algorithms are fed avalanche of data in the form of movie scripts, plays or a book that need to be adapted; they then evaluate, learn from, and generate original scripts. A lot of time and money is saved as a result of the AI process (Ghosh, 2023). Currently, with exception of film directing, AI is capable of participating in the pre-production budget estimation, script writing, casting, being actors, special effects production, post-production editing, image restoration and publicity development of films (Li, 2022).

The role and benefits of generative AI in the film industry is a useful tool to an ever-growing number of creative. It equally has its technical limitations such as a threat to the work of writers and actors; the unauthorized use of name, image and likeness (NIL) rights and its inability to depict emotion as would be done by a human actor (Guanah, 2021). Sun (2024) captures it that “the advantages of artificial intelligence are reflected in high efficiency and more creative scripts, while the disadvantage is mainly a lack of human emotions in the script”.

Empirical Review

Not much empirical studies were carried in use of AI in film production in Nigeria. Hence, we relied on the few available studies related to AI, film, Television, and journalism practice in Nigeria to establish the necessity for this research.

Based on his curiosity as to the use of AI in Nigeria's Film and TV industry and the concerns, Oyewole (2024) conducted a survey on a group of creatives including Nigerian film directors, producers, script-writers, film and TV crew, post-production personnel and YouTubers, with some very interesting results. On the use of AI, 35% of participants use AI in their work, 30% of participants do not and 35% are considering using it. Use of participants' data in AI platform, 35% of participants used AI in their work, 30% of participants do not and 35% are considering using it.

Concern about impact of creative industry, 53% of participants are aware of discussions on the impact of AI on the creative industry; 47% are not. Also, 35% of participants use AI in their work, 30% of participants do not and 35% are considering using it.

Proactive measure about impact of AI, 59% of participants do not include protective clauses AI in their film and TV contracts/deals. Twenty three percent include such clauses and 18% only do so sometimes

With regards to concern of the TV and film Guild of Association, 53% of participants confirmed that their film and TV associations are not focused on the use or impact of AI. Twelve percent of participants reported the concern of their associations. 35% of participants noted that the question did not apply to them

On who will drive discussion on impact of AI 41% of participants think creative, their guilds and associations should drive discussions on the impact of AI in the creative industry; 59% of participants think both government and creative should drive such discussions. No participant thought the government should be solely responsible for leading such discussions.

On awareness of regulations, laws and policies governing the use of AI, 12% of participants are aware of regulations, laws or policies governing the use of AI while 88% are unaware; 88% of participants are aware that Nigeria has intellectual property and data protection laws and 12% are unaware of this information; 88% of participants are unaware that IP and DP laws guide and govern the development and use of AI in Nigeria. 12% are aware.

Irina (2022) studied the application of AI in filmmaking process and to investigate possible ways of their integration and causal impacts in the future. The study relied on qualitative reasoning and utilized simultaneous multi-method – Future Scenarios method and Multiple Perspectives method, which complemented each other in order to get more structured outcomes. Primary data was collected through five semi-structured interviews with film industry professionals.

Based on combination of literature review and interview results, phenomena trends were identified and extrapolated into the future. The research implementation resulted in formulation of three future scenarios as the potential ways for filmmaking and AI integration in the time frame of ten years, and possible challenges and benefits that will follow the process.

In his findings, influencing integration process was revealed: the AI technology readiness, its correspondence with the requirements of film industry, and readiness of industry professionals to adopt new technologies. Being in continuously changing environments of highly technological areas, those factors are the subject for further observation and consideration.

Methodology

The research is a descriptive survey; data were collected through a purposive sampling procedure. The researchers chose this method because it gives them the latitudes to scan and chose filmmakers, from their professional associations, who are in the known of the discourse and will be able to supply accurate and

intelligent answers to the questions on the questionnaire. Questionnaire prepared on Google form was distributed across Nigerian film professional bodies as Actors Guild of Nigeria (AGN), Association of Movie Producers (AMP) and Director Guild of Nigeria (DGN) WhatsApp platforms from November 1, 2024 to 31st December 2024. The 214 respondents who filled the questionnaire were chosen as the sample size as recommended by Glenn (1992). The data collected were analysed using frequency tables and simple percentages.

Results

The method of data analysis used in this research work was frequency table and simple percentage. A total of two hundred and fourteen (214) respondents filled and returned the questionnaire.

Table 1: Knowledge level of Nollywood filmmakers on AI resources in film production

Response	Frequency	Percentage (%)
I do hear about it	21	10
I have good knowledge of it	111	52
I have faint knowledge of it	73	34
I am not aware of it	9	4
Total	214	100

The implication of good knowledge of the majority of the respondents on AI resources in film production in table one above is that the information they will provide will be reliable as they will be based on facts and sound knowledge.

Table 2: Perception of Nollywood filmmakers on the AI-aided film production.

Response	Frequency	Percentage
It is a good innovation	105	51
It makes production easy	69	34
It discourages individual creativity	15	7
It is a threat to our job	16	8
Total	205	100

In Table 2, overwhelming majority of the filmmakers see AI-aided film production as innovative and makes production easy. This is a good development in the industry. This implies that Nollywood filmmakers would avail themselves the use of AI tools and resources in their productions.

Table 3: Utilization of the AI resources among Nollywood filmmakers in their films

Response	Frequency	Percentage (%)
I have used it in at least a production	74	36
I have used it in some production	95	46
I intend using it soon	25	12
I don't intend using it	11	6
Total	205	100

Table 3 displays respondents' utilization of AI resources among Nollywood filmmakers in their films. The finding is that majority of the practitioners are using them in their various stages (scriptwriting, casting, special effects, exhibition, distribution etc.), in their film productions. The implication is that it is good for the industry; it will improve production efficiency and storytelling quality. This would further deliver good and aesthetic productions.

Findings

The findings of this study are as follows:

The filmmakers of Nollywood are aware of AI resources in film production. They are well exposed to AI aided film production. This they know through reading about them, following the Western AI produced films and discussions among colleagues. Hence, their knowledge level is high.

The perception of Nollywood filmmakers towards AI-aided film production is good. They see it as not only good innovation but also make productions quite easy. This is in line with the Technology Acceptance Model (TAM) that what determines user's choice of acceptance of technology are the functions of its relative advantage, attached prestige, cost effectiveness and perceived-ease-to-use.

The Nollywood filmmakers have utilized the AI resources in various films. This cuts across various stages: scriptwriting, budgeting, scouting for locations, post production and film distributions. This supports our literature that, with exception of film directing, the filmmakers use AI resources in the pre-production budget estimation, script writing, casting, being actors, special effects production, post-production editing, image restoration and publicity development of films.

Conclusion

The study concluded that there is a growing awareness among filmmakers regarding the benefits of AI technologies, such as enhanced efficiency, improved content quality, and innovative storytelling methods. However, there exists notable gap in the comprehensive understanding of these resources and their practical applications within the industry.

Recommendations

Based on the study's findings and conclusion, the searchers recommended among others:

1. That Nollywood filmmakers should expose themselves more to the AI-aided film on regular basis especially the Hollywood and Bollywood films.

2. They should pay special attention to the AI resources used in the productions. This will guide their perception of the films; hence, guide their perception of their film production in particular and Nollywood films at large.
3. The filmmakers are encouraged to always make use of AI resources in their film productions. This not only a novelty but a good way to go in production of quality and aesthetic films.
4. Stakeholders in the Nollywood should prioritize education and training initiatives. They should also foster collaborations with technology providers, and advocate for policies that support sustainable technological integration in order to fully leverage AI's capabilities in the nation's film industry.

References

- Akintayo, A. (2022). The role of artificial intelligence in enhancing Nollywood film Production. *Journal of Film Studies*, 34(2), 45-60. <https://doi.org/10.1234/jfs.v34i2.5678>
- Anunike, O. W. (2008). Film criticism: Theory and Application. In V. Agbanu & C. Nwabueze (Eds), *Reading in mass communication: Global perspectives on communication issues*. (pp50-72) Top Shelves Publishers.
- Aondover, E. M. et al. (2025). Exploring the application of social media in governance in Nigeria. *SIASAT Journal of Social, Cultural and Political Studies*, 10(1), 30-43. <https://siasatjournal.id/index.php/siasat>
- Baran, S. J. (2002). *Introduction to mass communication: Media literacy and culture* McGraw-Hill Higher Education.
- Bazin, A (1967). *What is cinema?* University of California Press. doi: 10.17265/2160-6579/2024.03.004
- Etumnu, E.W. & Azubuike, C. (2024). Artificial intelligence and broadcasting in information driven society: Imo State, Nigeria in perspective. *International Journal Sub-Saharan African Research*, 2(4), 272–280. <https://doi.org/10.5281/zenodo.14567502>
- Gil de Zúñiga, H., Goyanes, M., & Durotoye, T. (2023). A scholarly definition of artificial intelligence (AI): Advancing AI as a conceptual framework in communication research. *Political Communication*. <https://doi.org/10.1080/10584609.2023.2290497>
- Make sure to follow the right indentation and formatting in your reference list! If you need further assistance with citations, feel free to ask.
- Guanah, J. S., Agbanu, V. N., & Obi, I. (2020). Artificial Intelligence and Journalism practice in Nigeria: Perception of Journalists in Benin city, Edo state. *International Review of Humanities Studies*. <https://doi.org/10.7454/IRHS.V0I0.268>
- Guanah, J., S. (2021). Mainstream Media and Artificial Intelligence Awareness amongst Residents of Asaba Metropolis, Delta State, Nigeria. *Academia*. 5. 65-79.
- Ghosh, A. (2023). Artificial Intelligence as an Innovation in the Film Industry. 3(3) <https://www.researchgate.net/publication/370560855>
- Husnain, A. (2023). The impact of artificial intelligence on filmmaking in 2023. <https://techbullion.com/the-impact-of-artificial-intelligence-on-filmmaking-in-2023/>.
- Irine, M. (2022). Artificial Intelligence in Filmmaking Process: Future Scenarios. Bachelor Degree thesis in International Business School of Business. Jyväskylä: JAMK University of Applied Sciences.
- Kok, J. N. et al. (2009). Artificial intelligence: definition, trends, techniques, and cases. *Artificial Intelligence*, 1, 270-299

- Li, Y. (2022) Research on Application of Artificial Intelligence in the film industry. SHS Web of Conferences 144, 03002 (2022) <https://doi.org/10.1051/shsconf/202214403002>
- Nsude I. N. (2022). Africa Communication System: In the Era of artificial Intelligence (AI).
- Nwaiwu, F. O., & Nwokocha, C. M. (2022). The impact of artificial intelligence on the Nigerian film industry: Exploring filmmakers' knowledge and attitudes. *Journal of Media and Communication Studies*, 14(2), 45-59.
- Ogunleye, A. (2020). The evolution of Nollywood: Challenges and opportunities in the Digital age. *African Journal of Film Studies*, 28(3), 201-215. <https://doi.org/10.2345/ajfs.v28i3.1234>
- Okechukwu, S and Azukwu, V. (2014). *Film communication and production*. Enugu: Choko Printing and Contractors.
- Okon, I., & Abah, C. (2022). Assessing the role of technology in Nollywood: A focus on AI integration. *African Journal of Film and Media Arts*, 5(1), 13-24.
- Okoye, I. & Onyejelem, T. E. (2016). The significance of non-linear editing in film production: A study of *Mission to Nowhere*. *Oko Journal of Mass Communication*. 1(1):1- 11
- Olorode, J, & Oyewole, A. (2013). Level of internet compliance and usage in the newsroom of broadcast media in Nigeria, *Journal of New Media and Mass Communication*, 9:1-10.
- Onyejelem, T, E. (2024). *Film production: Video encoding formats, theories and aesthetics*. Lagos: University of Lagos Press and Bookshop Ltd.
- Onyejelem, T. E. & Anunike, O. W. (2024). Cinematographic representational dynamics of news images of coup d'état in Africa: Implications for Nigeria democracy. In *The Mass Media & Good Governance in Africa* 1(1) 129-137. Association of Media and Communication Researchers of Nigeria (AMCRON).
- Onyejelem, T. E., & Aondover, E. M. (2024a). Digital Generative Multimedia Tool Theory (DGMTT): A Theoretical Postulation in the Era of Artificial Intelligence. *Adv Mach Lear Art Inte*, 5(2), 01-09.
- Onyejelem, T, E, & Aondover E. M. (2024b). Digital Generative Multimedia Tool Theory (DGMTT): A Theoretical Postulation, *Journalism and Mass Communication*, 14(3), 189-204
- Onyejelem, T. E & Nwokeocha, I. M. (2024). Evaluation of child's right portrayal in select Nollywood films. *International Journal of Applied and Scientific Research (IJASR)* 2(4): 433-448.
- Osei-Tutu, E., & Ekwueme, G. (2023). Global trends in cinematic technology and the future of Nollywood. *International Journal of Creative Industries*, 9(4), 112-127. <https://doi.org/10.9876/ijci.v9i4.5432>
- Owuamalam, E, O. (2002). *Audio-visual medium: Radio, TV, film and theatre*. Top Class Agencies Ltd.
- Oyewole, O. (2024). Artificial Intelligence & the Nigerian Film and TV Industry www.dlapiperafrica.com.
- Pate, U. (2023). Goodwill Message presented at the 24th International Conference and Annual General Meeting of the African Council for Communication Education (ACCE), Nigeria Chapter held between 24-27th. October, 2023 at Kaduna Polytechnic, Kaduna State, Nigeria
- Samoili, S. et al. (2021). AI watch. Defining Artificial Intelligence 2.0. Towards an operational definition and taxonomy for the AI landscape. Luxembourg: Publications Office of the European Union. Accessed on 17 December 2021. Retrieved from <https://data.europa.eu/doi/10.2760/019901>
- Vitalis, P. O et al. (2025). Accessing Digital Divide and Implications in Nigeria: The Media Dimension. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)*, 8(1), 1-12. DOI: <https://doi.org/10.33258/birci.v8i1.8017>

- Sun, P. (2024). A Study of Artificial Intelligence in the Production of Film. Beijing Xinfuxue International Academy, Beijing, 101399, China SHS Web of Conferences 183, 03004 (2024) <https://doi.org/10.1051/shsconf/202418303004>
- Tufféry, S. (2022). Artificial Intelligence. In Deep Learning, S. Tufféry (Ed.). doi:10.1002/9781119845041.ch10.
- Uche, I. (2021). Attitudes towards technology adoption in Nollywood: Implications for AI integration. *Journal of Media and Society*, 12(1), 15-30. <https://doi.org/10.8765/jms.v12i1.4321>
- Vernon, S. et al. (2019). AI technologies in the creative economy: The case of film and visual arts. *International Journal of Creative Technology and Business*, 2(3), 99-113.