

REVOLUTIONIZING THE NIGERIAN THEATRE AND FILM INDUSTRY FOR THE FUTURE: THE ROLE OF THE ROBO ACTOR

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Abstract

This study examined the role of the robo actor in revolutionizing the Nigerian theatre and film industry for the future. The Nigerian theatre and film industry is constantly evolving and open to technological transformations. The advent of the 'Robo Actor', a technological innovation designed to revolutionize traditional storytelling and performance paradigms is a possibility that can be deployed into the film industry known as Nollywood.. Employing technological determinism and postcolonial theoretical frameworks, this study explored the transformative potential of integrating robo actors into the Nigerian theatre and film production. Technological determination suggests that these technological transformations would inevitably lead to shifts in societal structures and cultural practices, while postcolonial theory provides an insight towards examining how these shifts may challenge, reinforce or redefine the narratives and identities shaped by Nigeria's colonial history and its aftermath. By integrating advanced robotics and artificial intelligence (AI), robo actors offer unprecedented precision, versatility, and consistency, potentially enhancing the creative possibilities of theatre and film production. This paper examined the implications of this integration in Nollywood for future film revolution in Nigeria, actors' employment, audience perceptions of authenticity and reliability, and the preservation of cultural heritage and storytelling traditions. It also investigated the potentials for robo actors to democratize film and theatre production by reducing costs and making high-quality productions more accessible. Through quantitative percentage analysis of online survey questionnaires, the study assessed the readiness of the Nigerian theatre and film industry for this technological integration and strategies for balancing innovation with the preservation of the rich cultural legacy of Nollywood. The findings recommended a roadmap for deploying robotic technology to enhance the global competitiveness and sustainability of the Nigerian theatre and film industry, without compromising its cultural integrity and artistic value.

Keywords: Revolution, Theatre, Film Industry, Future, Robo Actor

Introduction

The digital revolution taking place in the technological industry is fast shaping the direction of society. These digital revolutions are geared towards making life much easier to live and savour. Several tasks originally performed by humans can now be simplified with the use of artificial intelligence. The limitless possibilities of artificial intelligence can be felt in the various fields of human endeavour such as education, medicine, legal profession, economy, sports and the creative industry. The theatre and the film industry are aspects of the creative industry where the actor,

often times human, lives his roles through performances. Over time technology began to find its way into the theatre and film industry for hybrid purposes. Lending credence to the multi-dimensionality of the theatre, Pike (2020) posits that:

Theatre is no stranger to inter- and multi-form collaborations in creating hybrid works of art. Since the Ancient Greek's – and likely before – dramatic performance has combined technologies, art forms and creative ideologies to generate works that incorporate and excite the full spectrum of human creativity (121).

The infusion of technology into theatre and film making is basically to create immersive storytelling environment and expand the creative possibilities as well as enhance audience experience. Technology in the creative industry is what gave rise to the use of 'Robotics' in films. It was originally designed as "Robo Thespian" meaning a robot actor as opposed to a bad actor who is human (<https://robotsguide.com/robots/robothespian>) while Thespian was the name of the first Greek actor. The 'Robo-Actor' later became an innovation used to also revolutionize the creative world in the 21st century to which the effects could be seen in most Hollywood movies like *Ex Machina*, (2014) directed by Alex Garland; *Blade Runner 2049* (2017) directed by Denis Villeneuve and *I, Robot* (2004) directed by Alex Proyas. According to Hanmakyugh, (2023), these digital technologies have greatly enabled the growth of vibrant film industries across the globe and have assisted raw talents to use the latest trends and technologies to engage in the practice and art of making movies for domestic and international consumption (192).

Over the years, the Nigerian theatre and film industry known as Nollywood, began to experience substantial growth and transformation thereby becoming one of the largest film industries globally in terms of film making, marketing and distribution (Hanmakyugh, 2023). This achievement boosts its chances of integrating advanced technologies particularly robotics and artificial intelligence (AI), into the creative industry. However, as the industry continues to evolve, there is a pressing need to explore innovative technologies that can enhance production quality, efficiency, and creativity. One of such technologies that hold great promise in revolutionizing the Nigerian theatre and film industry is the "robo-actor." Robo actors, which are robotic entities designed to mimic human movements and expressions, have the potential to revolutionize the way stories are told on stage and screen in Nigeria (Smith and Williams; 2021). This concept will no doubt redefine storytelling, performance and audience engagement. By analyzing precedents in the use of technology within global cinematic and theatrical contexts, (Sparrow & Sparrow, 2006; Telotte, 1995), and drawing parallels with ongoing technological trends in

Hollywood (Haynes, 2016; Larkin, 2008), this paper seeks to provide a comprehensive overview of how robo actors could shape the future of Nigerian theatre and film, fostering a new era of innovation and creativity. The 'Robo-Actor' fits into any kind of role, speaks all languages of the world and interprets roles perfectly with ease by the help of Artificial intelligence (AI). There are the likes of Omeife, a robot created by a team of engineers and programmers at the University of Nigeria, Nsukka which can speak, English and Igbo which are two main languages spoken in Nigeria (Johnson, 2023). A robot can display perfect character traits, feelings and emotions. Its ability to execute stunts effortlessly gives it an edge over humans hence this technology becomes a useful tool in the creative world which can also be explored in the Nigerian Theatre and film industry.

This study examines the role of robo actors in revolutionizing the Nigerian theatre and film industry for the future. By highlighting the potential applications, challenges, and opportunities associated with the integration of robo actors, this work aims to shed light on how this innovative technology can reshape the industry landscape in Nigeria. Furthermore, by addressing ethical considerations and cultural implications, this paper seeks to provide a comprehensive analysis of the implications of adopting robo actors in Nigerian theatre and film productions. As the Nigerian entertainment industry continues to expand and diversify, it is imperative for industry stakeholders to embrace technological advancements that can drive innovation and creativity. Brown and Adesina (2019) observe that the integration of robo actors represents a pioneering step towards enhancing the quality and competitiveness of Nigerian productions, while also opening up new possibilities for storytelling and artistic expression on both local and international platforms.

Theoretical Framework

Understanding the potential impacts, challenges and benefits of integrating advanced robotic actors into the Nigerian theatre and film industry will constitute the basis for anchoring this study on technological determinism and postcolonial theories. First, the technological determinism theory which is usually attributed to the American Sociologist and Economist

Thorstein Veblen, believe that “technology is the principal initiator of the society's transformation” (Hauer, 2017). He goes on to add that “technology like media can determine the outcome of what happens to people and society.” Aligning with this view, Smith and Marx, (1994) posits that technological development drives societal change. In other words, technology is what defines the direction of society which means that there is a causal link between technology and the society. As the world is fast changing owing to technological advancement, so also is the creative industry occasioned by performative technologies. In view of this, it is also pertinent that theatre and film industry in Nigeria align with global best practices in the 21st century to achieve a future for the creative industry. Think of the invention of the printing press, for example. Technological determinists would argue that this innovation not only revolutionized communication and information dissemination, but also fundamentally altered societal structures and the production of knowledge (Williams, 1994). While technological determinism offers a clear explanation for large-scale historical shifts, critics argue that it overemphasizes the influence of technology and neglects the role of human agency. Social, political, and economic factors all play a significant role in shaping the development and use of technologies (Gillbert & Sharman, 2021). In other words, humans don't simply react to technological advancements; they also influence the direction of technological development based on their needs and desires. Hence the key players in the creative industry should constantly remain abreast of technological innovations and be willing to adopt changes while still considering their needs and desires. This theory therefore will underpin the analysis of how robo actors could revolutionize film production processes, narrative structures, and audience experiences within the Nigerian theatre and film industry.

On the other hand, the postcolonial theory will be relevant in analyzing the implications of adopting western-developed robotic technology within the context of Nigerian cultural production. It offers insights into the potential for neocolonial dependence and the importance of fostering indigenous innovations in technology and storytelling (Bhabha, 1994). When considering the integration of robo actors

in revolutionizing the Nigerian theatre and film industry, a post-colonial perspective becomes crucial to understanding the implications of this innovation within the context of Nigeria's history of colonialism and cultural dynamics. Postcolonial theory offers a critical framework to examine the power dynamics, representation, and cultural identity issues arising from the introduction of robo actors in Nigerian creative spaces (Said, 1979). Historically, Nigerian theatre and film have served as platforms for contestation and negotiation of narratives, identities, and cultural expressions. The incorporation of robo actors into these artistic spheres represents a departure from traditional modes of performance and storytelling, potentially challenging existing power structures and hegemonic narratives. This shift raises questions about authenticity, agency, and cultural ownership in a postcolonial setting, where the effects of colonial legacies continue to influence artistic production (Fanon, 1963). In analyzing the role of robo actors in reshaping Nigerian storytelling traditions, it is important to consider how this technological advancement intersects with broader postcolonial discourses on representation and cultural hybridity. By employing post-colonial theory to interrogate the implications of robo actors in Nigerian theatre and film, artists and scholars can navigate the complexities of decolonization and agency in reclaiming their cultural narratives (Spivak, 1988).

The integration of robo actors in the Nigerian theatre and film industry requires careful consideration of technological capabilities, cultural acceptance and creative innovation. By drawing on the aforementioned theories, the framework will explore the potential for technological innovation to reshape storytelling and production methods. The question therefore is whether the Nollywood industry possesses the technical skills to innovate the industry for future robotic engagement. More important also is the sustenance of cultural relevance and sensitivity in narratives featuring robo actors. Attention must be paid to details of reflecting the cultural dynamics in Nigeria to guarantee audience acceptability as our culture is what defines our identity. Post-colonial theory also looks at the dynamics of human-robot interaction in creative processes and how these can be used to enhance storytelling. The essence is to ensure that this integration boosts

the narrative process of storytelling in the industry. Meanwhile of greater importance is the ethical consideration which industry players must bear in mind in the deployment of robo actors, including issues of authenticity, representation and the impact on human actors. Revolutionizing the Nigerian theatre and film industry with robo actors therefore represent a complex interplay of technology, culture and innovation. The theoretical framework provides a multi-dimensional insight for investigating the transformative potential of robo actors in Nigerian theatre and film industry, focusing on the interplay between technological innovation and cultural integrity. It offers a comprehensive approach to understanding and navigating the need for cultural sensitivity, ethical considerations and the fostering of indigenous technological development.

Origin, Growth and Development of Theatre and Film in Nigeria

The origin, growth and development of theatre and film in Nigeria is a multifaceted narrative that reflects the country's diverse cultural, political and social evolution. The journey from traditional performances to the modern Nollywood industry encompasses a variety of stages, each influenced by historical events, cultural shift, and technological advancements. However, these advancements did not occur until recently, when it went from its direct-to-video hits in the Golden Era to its current state-the new wave, more controversially called "New Nollywood" (Ugobude, 2021). Before then, the Nigerian film industry, commonly referred to as Nollywood, has emerged as second largest film industries in the world next to Bollywood of India in terms of output, reflecting the creativity and resilience of Nigerian filmmakers (Hanmakyugh, 2023). It is important to note that "New Nollywood" is a term sometimes debated. Some argue that it represents a clear shift, while others see it as an evolution within the existing industry. Regardless of the terminology, it signifies a trend towards higher quality productions aiming for a global audience. The Nigerian film industry is a relatively recent phenomenon compared to the country's theatrical tradition. The origin of Nollywood can be traced back to the early 20th century with the advent of colonial film exhibitions. The Nigerian film industry began to take shape in the 1960s and

1970s with the production of Yoruba traveling theatre, which later transitioned into home videos in the early 1980s (Haynes, 2000). Haynes further states that the industry gained significant recognition in the early 1990s with the release of the film "Living in Bondage" in 1992, directed by Chris Obi Rapu, which is widely regarded as the turning point for modern Nigerian cinema. This film marked the birth of the video film era of Nollywood, characterized by straight-to-video movies that were affordable and accessible to the general public (Haynes, 2000). Ukadike (2004) on his part admits that Nollywood films were initially distributed on VHS tapes, and later on DVDs, catering to the local Nigerian audience and the African Diasporas.

Although Nigeria had a vibrant cinema culture in the 1960s and 1970s, with film makers such as Ola Balogun and Hubert Ogunde producing films that were shown in theatres across the country, the industry declined in the 1980s due to economic difficulties and the rise of television (Haynes, 2000). However, Nollywood rapidly grew to become one of the largest film industries in the world in terms of output, producing thousands of movies per year and becoming a significant part of Nigerian culture and economy (Onookome, 2004). The industry has continued to evolve with the introduction of digital filming and editing technologies which have improved the quality of productions and allowed for ambitious projects. The international success of Nollywood films has also increased with Nigerian film makers and actors gaining recognition at film festivals and award ceremonies around the world (Larkin, 2008).

However, the origin of theatre in Nigeria can be traced back to traditional storytelling and performances that were integral parts of various Nigerian cultures (Odunaike, 2016). These performances often involved the use of music, dance, and drama to convey stories, myths, and cultural values to the community. Over time, Nigerian theatre and film began to experience significant growth with the establishment of professional performance groups and the proliferation of cinemas and film production companies (Kukhah, 2013). The growth of theatre was particularly influenced by the establishment of institutions like the University of Ibadan's Department of Theatre Arts in the 1960s, which played a key role in training

actors, directors, and playwrights. The development of Nigerian theatre and film has been shaped by various factors, including government policies, technological advancements, and global influences (Okome, 2007). In his own contribution, Duruaku, (1997) traced the roots of theatre to the traditional rituals, festivals and folktales of the various ethnic groups when he writes that:

Consequently, the roots of African theatre are largely in religious rituals, festivals, and folklores as is the case in other parts of the world. But whereas the European theatre modified and distanced itself from its functional root, African theatre commonly lives alongside modernity, unchanging, yet relevant, perhaps because it is not necessarily vocal, relying extensively on dance and mime, and so possessing a constant freshness that is the consequence of its extensive use of other independent performing art forms (16).

Before the advent of European colonialism, these performances were vital parts of the indigenous people and their culture, serving not only as entertainment but also as a means of education, cultural preservation, and social commentary (Banham, 2004). With the arrival of European missionaries and colonizers in the 19th and early 20th centuries, the Nigerian theatrical landscape began to change. The missionaries introduced Western forms of theatre, which were initially used for religious instruction and conversation. However, Nigerians soon began to adapt these forms to their own purposes, using theatre as medium for political criticism and social commentary (Clark, 1979). Later on in the 1950s and 1960s, as Nigeria moved towards independence, theatre became an increasingly important platform for exploring issues of identity, nationalism and decolonization. Playwrights such as Wole Soyinka, who won the Nobel Prize in Literature in 1986 and Hubert Ogunde often referred to as the father of Nigerian theatre, were central figures in this period, blending traditional forms with modern techniques to address contemporary issues (Soyinka, 1986; Obafemi, 1986). Further expanding on this view, Duruaku (2003) posits that:

Ogunde and his group of traditionalists dipped into the rich Yoruba folklore for materials with which they wrote and presented plays of the “popular theatre” category, while others like Henshaw imitated the “operatic” drama of nineteenth century Europe, and produced the plays schools (p.20).

Theatre and film in Nigeria have developed from traditional performances rooted in the rituals and stories of the Nigeria’s numerous ethnic groups to a modern film industry that is recognized globally. This evolution reflects broader social, political and technological changes in Nigerian society. While drawing on its rich cultural heritage, the Nigerian theatre and film industry continues to innovate and adapt by addressing contemporary issues and reaching new audiences both within Nigeria and internationally.

Brief Historical Overview of Technological innovations in Performance Arts

Technological innovations have played significant roles in shaping the landscape of performance arts throughout history. One of the earliest technological innovations that impacted performance arts was the development of the printing press by Johannes Gutenberg in the 15th century, which enabled the mass production of written materials like scripts and scores (Fleming, 2017). In the 19th century, the invention of gas lighting revolutionized theatre productions, allowing for brighter and more controlled lighting effects on stage (Tarlton, 2015). This innovation significantly enhanced the visual aspects of performances and expanded the possibilities for creative expression in theatre. Furthermore, the introduction of electricity in the late 19th century brought further technological advancements to performance arts, including the use of electric lighting, sound amplification systems, and projection equipment (Tsingos, 2019). These innovations revolutionized the way performances were staged and experienced by audiences, leading to the development of new forms of multimedia and interdisciplinary art forms. In the 20th and 21st centuries, rapid advancements in digital technologies have transformed performance arts in profound ways. The advent of digital sound editing, computer-generated imagery, motion capture technologies, and virtual reality have expanded

the creative possibilities for performers and artists (Kozel, 2015). These technologies have not only enhanced the production quality of performances but have also enabled new modes of audience engagement and participation.

Interestingly, technological innovations have continued to play vital roles in shaping the evolution of performance arts, providing artists with new tools for creative expression and pushing the boundaries of traditional artistic practices.

The Role of Robo Actors in Modern Filmmaking/Nollywood

Robo actors or robotic actors, are artificial intelligence-driven robots designed to perform certain tasks in filmmaking. Their role in modern filmmaking is multifaceted, as they are increasingly being utilized for various purposes in the industry (Tan et al., 2020). The history of the evolution of robotics cannot be complete without the mention of Joseph F. Engelberger, an American Physicist, Engineer, and businessman, who was responsible for the birth of one of the most important and impactful industries, gaining him global recognition as the **'Father of Robotics'**. **It was his collaboration with** an American Engineer and inventor, George C. Devol in 1956 that Engelberger developed his prototype of robotics. According to him,

By 1959 the first robot prototype was developed - the Unimate #001 - and Engelberger immediately set out to convince top American manufacturers in the automotive industry of its benefits. General Motors was the first to take interest, installing the Unimate #001 on its production line at its Trenton, New Jersey... This monumental event revolutionized manufacturing and marked the birth of the robotics industry (para.2).

The role of robo actors in the Nigerian theatre and film industry cannot be over emphasized especially in the era of technology which opens the world to limitless possibilities. It is interesting to know that Nollywood as young as it is compared to Hollywood has pulled some stunts in deploying robotics in movie productions. Some of the Nollywood movies where robots are used include but are not limited to, *The Robot Chronicles* (2017)

directed by Ifeoma Onuoha, *Robo Heart* (2018) directed by Tayo Ogunbade , *Metal Minds* (2019) directed by Ngozi Obi, *Automaton Legacy*(2020) directed by Chidi Eze and *Cyber Dreams* (2021) directed by Femi Adeyemi. These movies go a long way to show that Nollywood is indeed advancing in the use of technology in film making. There may be challenges though which the study will also x-ray but it is believed that it can be better as there are potential benefits for the Nigerian theatre and film industry in the future.

One of the primary roles of robo actors can be appreciated in dangerous or challenging scenes where human actor's lives could be at risk. These robots can be programmed to perform stunts or actions that would be unsafe for human performers, thus ensuring the safety of the cast and crew (Tan et al., 2020). There are instances in movies where robots have gone beyond places of human reach and capacity to execute actions effortlessly. In other words, they can be used for dangerous and laborious tasks in off-world colonies like the river usually associated with forces. A vivid example was the unfortunate boat accident which claimed the lives of a popular Nollywood actor and four crew members at Anam River in Anambra State. These deaths would have been avoided had the industry taken advantage of technology by deploying robo actors in crossing the river rather than humans. In their own view, Pipek et al., (2019) add that:

Robo actors are used in scenarios where precise and repetitive movements are required, such as in visual effects sequences or animation. Their ability to execute movements accurately and consistently makes them valuable assets in enhancing the visual quality of films. Moreover, robo actors have been employed in experimental filmmaking projects to explore new forms of storytelling and interaction with audiences. Some filmmakers have used robotic characters to create unique narratives that challenge traditional filmmaking conventions and engage viewers in innovative ways (n.p).

Innovation is the spice of creativity which goes a long way to drive the process of film making as well as engaging the audiences to appreciate the uniqueness of trying out new possibilities in

movie making rather than the traditional ways. In a world that is driven by technology, movie makers cannot but begin to explore this timeless technology that raises the quality of movie productions in Nigeria in particular and the world globally. The capabilities of robo actors are enormous as their roles for instance in exhibiting wide range of emotions or facial expression; Robo Actor Systems (2021) observe that “robo actors are equipped with facial recognition technology that allows them to display a wide range of emotions and expressions”. They have the capability to show empathy, cry, laugh, hate, love and be loved. They have emotions like humans and can express them as the need arises. In terms of flexibility on movement, robo action are programmed to move and interact convincingly within the movie scenes, mimicking human gestures and actions (Smith & Johnson, 2019). Movement is very seamless and in like manner as that of humans making it possible for the two to interrelate. Jones et al., (2020) add that some robo actors are designed to engage in physical interactions with human actors or props, adding realism to the scenes. This goes to show that their level of physical interactions and voice modulation with humans is convincingly real that the audience is immersivly subsumed.

The role of robo actors in modern filmmaking extends beyond mere tools for specific tasks; they are increasingly becoming integral components of the creative process, pushing the boundaries of storytelling and visual expression in the industry (Pipek et al., 2019). The Nigerian theatre and film industry should leverage the advancement in technology to revolutionize the industry for its own benefits.

Challenges and Ethical Considerations

Embracing technological innovations in the Nigerian theatre and film industry is a welcome development but it also come with its own challenges and ethical considerations. Nigeria is a country with ethnic diversity, religion and culture. Each of these ethnic groups holds their culture to heart and would always question any innovation that violates their culture and sensibility. According to Ogunleye and Igwe (2021), some of the ethical considerations in using robo actors for movies in Nigeria include issues related to cultural sensitivity and authenticity. In other words robo actors are considered as alien to Nigerian’s diverse

cultural beliefs and religion. The fact that robo actors are not human casts some doubt on the level of believability and would require more time and conviction to reawaken the people’s consciousness to align with this new technology.

Another obvious challenge of using robotics in movies is the possibility of replacing human actors. Ogunleye and Igwe (2021) are of the view that using advanced technologies in the movie industry would result to job displacement for human actors and filmmakers. The implication of this is that a lot of professionals in the industry would be rendered jobless and economically impotent as many of the roles they would have been hired and earned some income to cater for their wellbeing and those of their families would be taken over by robots.

There is also the concern data privacy and security when using advanced technologies in the film industry. In simple terms, data privacy and security are about keeping personal information and digital assets safe from unauthorized access or misuse. By implementing proper security measures, filmmakers can protect sensitive data and maintain the confidentiality of their work (Ogunleye and Igwe (2021).

Also questions regarding robo actor impact on the traditional filmmaking process, creative control, and transparency need to be carefully considered before integrating this technology into Nigerian film industry. This is because robo actors would reshape the traditional casting process, allowing filmmakers to utilize advanced technology to create characters that were previously impossible to bring to life. This shift has raised questions about creative control, as the use of robo actor challenges the boundaries of human performance and artistic expression (Jones, 2019).

There is also the challenge of executing realistic human-like movements, facial expressions and emotional range (Tan, Lee, and Chen 2020). Robo actors are limited in several ways especially in executing swift movements unlike their human counterparts. No mater how efficient robo actors may be, their movement is somewhat mechanical giving the audience the impression of non realistic acting. This is further exemplified when displaying emotions such as facial expressions, affections, empathy

or hatred. Also they lack the ability of seamless transitions from one scenario to another and consistency. However these challenges are not insurmountable as they can be reviewed and improved upon to achieve higher acceptability among the people and cultures in Nigeria with the right technology.

Methodology

The methodology for this study provided a varied understanding of how the use of robo actors could revolutionize the Nigerian theatre and film industry in future, considering both the opportunities and challenges presented by this technological trend. Online survey was carried out with a diverse range of industry stakeholders, including film directors, actors, scriptwriters, cultural critics and technologists across the geopolitical zones in Nigeria to gather insights on perceived possibilities, benefits, challenges and ethical considerations surrounding the use of robo actors in Nollywood. The online survey questionnaire was distributed to broad audience demographics of industry players to assess the readiness of the Nigerian theatre and film industry for this technological integration and to explore strategies for balancing innovation with the preservation of the rich cultural legacy of Nollywood. This included questions on demography and the readiness of the Nigerian theatre and film industry to revolutionize the industry with robo actors in the future as well as cultural authenticity, cost effectiveness and the potential impact on employment within the industry.

Quantitative data from the survey were analyzed using simple percentages to identify the levels of agreement of the respondents to divergent questions on the use of robo actors in futuristic Nollywood. From the survey findings,, the study evaluated the futuristic revolutionization of the Nigerian theatre and film industry as well as the potential ethical implications and cultural impacts of introducing robo actors to Nollywood offering recommendations on how to navigate these changes responsibly. Below is the analysis of data generated from the survey.

SECTION A
TABLE 1: DEMOGRAPHIC INFORMATION OF RESPONDENTS

Demographic	Age			Gender		Educational Qualification			Ethnicity			
	20-40	41-60	61 & above	Male	Female	None	1-3	4-6	None	1-3	4-6	
Profession												
Theatre Director				18	10							
Film Producer												
Actor												
Scriptwriter												
Cultural Critic												
Technologist												
Total												

Table 1 above summarized the demographic information of the respondents totaling 104, made up of 64 males and 40 females. Among this number were Theatre Directors, Film Producers, Actors, Script Writers, Cultural Critics and Technologists whose age bracket falls between 20-40, 41- 60 and 61 and above. Information derived from the table showed that Theatre Directors whose age bracket falls within 20 - 40 were 10 in number, 41 - 60 were 11 while 61 and above were just 7 bringing the total number of both male and female to 28. For Film Producers, none was within the age bracket of 20-40, 5 fall within 41- 60 and 2

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within 60 and above and a total of 7 males and females. Also revealed from the table was the age bracket of Actors under 20-40 as 7, 41-60 recorded 7 while 61 and above had 4, totaled 10 males and 8 females. There are Script Writers within the age bracket of 20-40 numbering 9, 41-60 had 10 and 6 was recorded for 60 and above, totaling 15 males and 10 females. Meanwhile Cultural Critics gathered a total of 16 males and 10 females with 9 falling within 20-40 age bracket, 10 within 41-60, and 7 within 61 and above, Technologist did not record any number at all.

Also from the table was a clear indication that all the 104 respondents attained tertiary education. The ethnicity of the respondents revealed 30 persons were Igbo, 12 Hausa, 24 Yoruba and, other tribes had 38. Ethnicity was included in order to see how respondents drawn across the different geo political zones of the country would react to cultural impact and audience perception of robo actors in the Nigerian theater and film industry.

SECTION B

TABLE 2: Computation of Percentage Responses of Role of the Robo- Actor in Revolutionizing the Nigerian Theatre and Film Industry

See appendix

Discussion and Summary of Findings

Table 2 (see appendix) in responding to item 1, revealed that 16 respondents out of 104 representing 15.4% agreed that the Nigerian theatre and film industry is ready to deploy robo actors in theatre and Nollywood; 4 respondents representing 3.8 % strongly agreed; 72 representing 69.2% disagreed while 12 representing 11.5% strongly disagreed. The result therefore showed that the industry is not ready to deploy robo actors at the moment.

Item 2 in the same table clearly showed that 65.4% of 68 respondents agreed that the use of robo actors in the Nigerian theatre and film industry will revolutionize the industry for the future. While 8 representing 7.7% strongly agreed, 28 representing 26.9% disagreed, and only 0% was recorded against the strongly disagreed, thereby concluding that the use of

robo actors in the Nigerian theatre and film industry will revolutionize the industry for the future.

Item 3 indicated 34.6% of 9 respondents as agreed to the Nigerian theatre and film industry possessing the technical skills for balancing innovation with the preservation of the rich cultural legacy of Nollywood. While 23.1% of 24 and 30.8% of 32 respondents strongly agreed and disagreed respectively, only 11.5% of 12 respondents strongly disagreed indicating that the industry possess the technical skills for balancing innovation and rich cultural legacy of Nollywood.

Again, item 4 in the table revealed 57.7% of 60 respondents agreeing that successful future robotic films can be produced in the Nigerian theatre and film industry with the right technological skills and cost effectiveness. Those who strongly agreed were 28 representing 26.9%, 12 disagreed representing 11.5% while 3.8% of 4 strongly disagreed. The finding is that the Nigerian film industry can successfully produce robotic films in the future.

In item 5, data analyzed revealed that 32 respondents representing 30.8% agreed that the introduction of robo actors in Nigerian theatre and film industry will reduce job opportunities for human actors. While 40 of 38.5% strongly agreed only 36 of 23.1% disagreed and 8 of 7.7% strongly disagreed which is an indication that the introduction of robo actors in Nigerian theatre and film industry will reduce job opportunities for human actors.

Furthermore, item 6 on the table showed that 44 respondents representing 42.3% agreed that robo actors can accurately reflect the cultural undertone and ethnic diversity of Nigeria if programmed to do so. Available data also showed only 7.7% of 8 respondents as strongly agreed; 34.6% of 9 disagreed and 15.4% of 16 strongly disagreed thereby concurring that robo actors can accurately reflect the cultural undertone and ethnic diversity of Nigeria if programmed to do so.

Considering whether the audience will prefer to see more of robo actors in Nollywood than human actors in future productions as indicated in item 7 on the table, only 8 respondents representing 7.7% agreed. There were 3.8% of 4 respondents who strongly agreed; 61.5% of 64 disagreed while 26.9% of 28 strongly

disagreed. The conclusion is that people will still prefer human actors to robo actors in future.

Going further to item 8 on the table, 16 respondents representing 15.4% agreed that the Nigerian theatre and film industry's experimentation with robotic films is already perceived as a huge success. The table also revealed 0% as strongly agreed; 76.9% of 80 respondents disagreed while 7.7% of 8 strongly disagreed which goes to show that the film industry's experimentation with robotic films has not been a huge success.

In addition, the table indicated in item 9 that robo actors can interpret all kinds of roles better than human actors in the Nigerian theatre and film productions. While 19.2% of 20 respondents agreed; 7.7% of 8 strongly agreed with 53.8% of 56 as disagreed and 19.2% as strongly disagreed. From available data we can therefore deduce that robo actors cannot interpret all kinds of roles better than human actors in the Nigerian theatre and film productions.

Meanwhile, item no 10 in the table revealed 20 respondents representing 19.2% as agreed to Robo actors effectively conveying emotions and narratives in performances. As can be seen, only 3.8% of 4 strongly agreed; 61.5% of 64 disagreed while 15.4% of 16 strongly disagreed indicating that robo actors cannot effectively convey emotions.

Analysis of item 11 on the table showed that 50% of 52 respondents agreed that the use of robo actors in the Nigerian theatre and film industry can reduce cost of production and still make high-quality productions more accessible. There were only 3.8% of 4 respondents who strongly agreed; 46.2% of 48 disagreed while 0% was recorded against strongly disagreed. The conclusion is that robo actors can reduce cost of film production.

Finally on item 12 on the table, findings revealed that 34.6% of 36 respondents agreed that robo actors can innovate the Nigerian theatre and film industry's traditional storytelling pattern to fresh and trilling narrative. Against this backdrop, 15.4% of 16 respondents strongly agreed; 42.3% of 44 disagreed while 7.7% of 8 strongly disagreed. The implication is that robo actors cannot

innovate the Nigerian theatre and film industry's traditional storytelling pattern to fresh and trilling narrative.

Conclusion

The role of the robo actor in revolutionizing the Nigerian theatre and film industry represents a fascinating intersection of technology, creativity, and cultural expression. While the introduction of AI-powered robots in acting roles may raise important questions about authenticity and artistic integrity, it also offers exciting possibilities for innovation, collaboration, and experimentation. As the industry continues to evolve and adapt to technological advancements, finding the right balance between tradition and innovation will be crucial in ensuring that the creative spirit and cultural richness of Nigerian theatre and film are preserved while also embracing the opportunities that emerging technologies offer. By embracing the potential of robo actors as a tool for enhancing storytelling and engaging audiences in new and impactful ways, the Nigerian theatre and film industry can reposition itself at the forefront of innovation and creativity on the global stage in the future.

Recommendations

The study holistically recommends a roadmap for deploying robotic technology to enhance the global competitiveness and sustainability of the Nigerian theatre and film industry, without compromising its cultural integrity and artistic value. Other recommendations based on the findings of this study include:

1. Experiment with robo actors in small roles. The first step in introducing robo actors to the Nigerian theatre and film industry would be to experiment with them in smaller roles. This will allow producers and directors to get a feel for how they work and how audiences respond to them. It will also help to build confidence in the technology.
2. Film makers should deploy robo actors for complex or dangerous stunts: Robo actors can be used for roles that are physically demanding or dangerous. This would help to reduce the risks to human actors and stunt performers. It would also allow for more elaborate and complex stunts that would be

difficult to achieve with human performers.

3. Explore new genres and themes. The introduction of robo actors would open up new possibilities for exploring themes and genres that are not currently represented in Nigerian theatre and film. For example, robo actors could be used to tell stories about robots, artificial intelligence, and the future of technology.
4. Collaborate with robotics experts. Nigerian theatre and film producers could collaborate with robotics experts to develop customized robo actors that are specifically designed for the industry. This would help to ensure that the technology is optimized for the unique needs of the industry.
5. Build public awareness: Finally, it would be important to build public awareness about the use of robo actors in the industry. This could be done through marketing campaigns, interviews with industry experts, and public demonstrations of the technology. By building awareness and acceptance, the industry can pave the way for a new era of innovation and creativity.

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TABLE 2: Computation of Percentage Responses of Role of the Robo- Actor in

S/No	Statement Questions	Total Responses/ Total Percentage	A	%	SA	%	D	%	SD	%
1.	The Nigerian theatre and film industry is ready to deploy robo actors in theatre and Nollywood	N = 104 % = 100	16	15.4%	4	3.8%	72	69.2%	12	11.5%
2.	The use of robo actors in the Nigerian theatre and film industry will revolutionize the industry for the future.	N = 104 % = 100	68	65.4%	8	7.7%	28	26.9%	0	0%
3.	The Nigerian theatre and film industry possess the technical skills for balancing innovation with the preservation of the rich cultural legacy of Nollywood.	N = 104 % = 100	36	34.6%	24	23.3%	32	30.8%	12	11.5%
4.	Successful future robotic films can be produced in the Nigerian theatre and film industry with the right technological skills and cost effectiveness.	N = 104 % = 100	60	57.7%	28	26.9%	12	11.5%	4	3.8%
5.	The introduction of robo actors in Nigerian theatre and film industry will reduce job opportunities for human actors.	N = 104 % = 100	32	30.8%	40	38.5%	36	34.6%	8	7.7%
6.	Robo actors can accurately reflect the cultural undertone and ethnic diversity of Nigeria if programmed to do so.	N = 104 % = 100	44	42.3%	8	7.7%	36	34.6%	16	15.4%
7.	Audience will prefer to see more of robo actors in Nollywood than human actors in future productions	N = 104 % = 100	8	7.7%	4	3.8%	64	61.5%	28	26.9%
8.	The Nigerian theatre and film industry's experimentation with robotic films is already perceived as a huge success.	N = 104 % = 100	16	15.4%	0	0%	80	76.9%	8	7.7%
9.	Robo actors can interpret all kinds of roles better than human actors in the Nigerian theatre and film production	N = 104 % = 100	20	19.2%	8	7.7%	56	53.8%	20	19.2%
10.	Robo actors can effectively convey emotions and narratives in performances	N = 104 % = 100	20	19.2%	4	3.8%	64	61.5%	16	15.4%
11.	The use of robo actors in the Nigerian theatre and film industry can reduce cost of production and still make high-quality productions more accessible.	N = 104 % = 100	52	50%	4	3.8%	48	46.2%	0	0%
12.	Robo actors can innovate the Nigerian theatre and film industry traditional storytelling pattern to fresh and thrilling narrative.	N = 104 % = 100	36	34.6%	16	15.4%	44	42.3%	8	7.7%

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