Digital Technology and its Usage in the Training of Students for Nigeria's Entertainment Industry: Stakeholders' Viewpoints

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Abstract

The creative industry, also known as the entertainment industry, comprises diverse fields which include film, music, dance and choreography, drama, comedy, design and installation arts, acting, carnival arts and performance, painting, theatre arts, illustrations, spoken words, and sculpture, among others. Today, the industry is being transformed by the numerous innovations taking place through science and technology, aptly referred to as digital technology in this study. This study adopted the descriptive survey research method. It was hinged on the Reflective Practice Theory, looked at the importance of the entertainment industry to Nigeria's socio-economic development, the extent of the relevance of science and technology to Nigeria's entertainment industry, and the level of usage of digital technology in the training of students for the industry. The study adopted a descriptive survey design. The study's population was 2, 804, made up of the entire staff and students of the departments of Mass Communication and Theatre Arts of the University of Benin (UNIBEN), Benin City; Delta State University (DELSU), Abraka, and University of Africa (UAT), Toru-Orua. Amassed data established that the entertainment industry contributes to the socio-economic development of Nigeria. The Findings of the study revealed that digital technology is relevant to Nigeria's entertainment industry. Findings revealed the low level of the utilisation of digital technology in training students for Nigeria's entertainment industry. Based on the findings the study recommended, among others, that government should not toy with the idea of diversifying the nation's economy from oil to entertainment by injecting more funds into the creative industry, and that relevant digital tools needed to train students should be acquired to expose them to some practical aspects of their studies.

Keywords: Digital, Entertainment Industry, Technology, Stakeholders, Students, Viewpoints

Introduction

Science and technology (S & T) have essentially provided solutions to almost all of the challenges that man faces daily. They are improving the flexibility, productivity, and sustainability of various facets of human life, from education to agriculture, industries, healthcare, communication, construction, entertainment, financial services, engineering, and sundry others (Guanah, 2021a). Modern technologies continue to be at the forefront of improving the quality of life for people throughout the world, thanks to science and technology. Due to the widespread use of technology, it is now possible to create products that can drastically alter people's lives. Applicable too, with the use of technology, the average individual can now quickly conduct a Google search to gain access to information on financial concepts, tools, and statistics with which to make decisions that will improve their quality of life.

Correspondingly, as digital technology is being used in the development of art and the entertainment sector globally, universities like Hong Kong Baptist University (HKBU) are combining their strengths in the arts and sciences by creating and utilising the most cutting-edge technologies. With its art-tech, it may use technology to rethink what is possible in the artistic world. Through the use of Artificial Intelligence (AI) in the visual arts and the development of cutting-edge infrastructure, HKBU has become one of the top art-tech developers in the world (Hong Kong Baptist University, 2022a).

The entertainment sector in Nigeria has matured. Guanah (2021b) refers to its constituent parts as society's "heartbeats" because they are the centre of everything. He emphasises that without them, society would be boring and effectively dead because they spice up existence and give it meaning. The creative economy encompasses a wide variety of mediums, including gaming, museum, arts and cultural events and performances, film, music, dance and choreography, comedy, drama, design and installation arts, painting, theatrical arts, spoken word, acting, and sculpting, among others. They make up the creative industry, sometimes known as the entertainment industry. The fore goings are fundamental components of film and media studies, which Osakue (as cited in Adumati & Asigbo, 2019) views as a family tree that spans radio, television, film, print, the new media, film scripting/writing, producing, interpreting, directing for the screen, audio, and print mediums; and Nollywood, a multimillion-naira industry in Nigeria that developed as a result of the relentless creative ingenuity of people like Kenneth Nnebue, Tunde Kelani, Lancelot Imaduen, and others.

Albeit some talented artists and film makers did not study film or art-related courses but are making waves in the entertainment industry of Nigeria today, however, it is assumed that the vast majority of them studied communication-related courses like music, theatre arts, mass communication and allied courses. Today, almost every Theatre and Music departments in

Nigerian Universities have a representative in Nollywood both as actors and as crew members. It is not a surprise that we have David Adeleke with the moniker 'Davido' doing well in the music scene. He studied Music at the university. Late Fela Anikulapo Kuti also studied Music in the United Kingdom. We also have popular artists like Sam Dede (of the Issakaba fame), Afeez Oyetoro (Saka), Helen Paul (Comedienne), Francis Duru, Korede, a musician (of 'Na God win o!' fame), Rita Dominic, Monalisa Chinda, Julius Agwu, AY, Charles Inojie, Ejike Asiegbu, Basorge Tariah, Tamara Eteimo, MC Edo Pikin, MC Rotate, Tunji Sotimirin, and many others; these either studied theatre arts or mass communication.

There abound scientific breakthroughs and technological advances that have given the world an unprecedented array of tools to transform the entertainment industry which is one of Nigeria's flagship industries. Training manpower for the entertainment industry in this digital age requires the availability of basic teaching tools to do so. It is no more ideal for training institutions to teach students only the theoretical aspects of their courses. This justifies the choice of the selection of the entire staff and students of Mass Communication and Theatre Arts of the University of Benin (UNIBEN), Benin City; Delta State University (DELSU), Abraka, and University of Africa (UAT), Toru-Orua, for this study. It is against this background that this study examined the importance of the entertainment industry to Nigeria's socio-economic development; assess the extent of relevance of digital technology to Nigeria's entertainment industry, and ascertain the level of usage of digital technology in the training of students.

Statement of the problem

The unemployment rate in Nigeria increased to 33.30 percent in the fourth quarter of 2020 from 27.10 percent in the second quarter of 2020 (National Bureau of Statistics-NBS, 2022a). The Nigerian Bureau of Statistics also reports that in the same period Nigeria's youth unemployment rate increased to 53.40 percent from 40.80 percent (National Bureau of Statistics, 2022b). However, Nigeria has one of the world's biggest and most dynamic entertainment industries which could form a bulk of its revenue source due to the variety of art forms that this creative economy comprises. The creative industry stands as one of Nigeria's low-hanging fruits the country can rely on to take the majority of its youth population out of the unemployment market.

According to Hong Kong Baptist University (2022b), the world's entertainment industries require experts in a variety of fields, including content creation, licensing, finance, marketing, circulation, audience development, public education, and - most importantly - supporting and promoting the rapidly developing new forms of audience engagement. However, this cannot be done without properly equipping key players in the entertainment industry with the right training and appropriate equipment and tools.

The activities of the entertainment industry are practical and technology-driven, therefore teaching students with necessary tools as it relates to their courses is important. It inspires them and builds up their interests, hence the need to bridge the technology divide so that they access relevant teaching tools. From the shooting of films to editing and distribution in the wake of the pandemic, technology is rapidly transforming every aspect of the creative industry. Yet, it seems some

training institutions in Nigeria are not buying into it; they either do not have enough or any digital technology tools to teach and train their students. This justifies this study which illuminated the role of digital tools in the entertainment industry.

Objectives of the Study

The general objective of this study was to determine the importance of the entertainment industry to Nigeria's socio-economic development while the specific objectives were to find out the extent of relevance of digital technology to Nigeria's entertainment industry, and to ascertain the level of usage of digital technology in the training of students.

Theoretical Framework

The study is anchored on Reflective Practice theory. It was propounded in 1933, and traceable to John Dewey who is recognised as one of the pioneering authors of reflective practice (Dewey, 1933, 1998). Later, according to Kolb & Kolb (2005), scholars like Kurt Lewin and Jean Piaget created pertinent ideas of human learning and development. This theory placed a strong focus on the integration of theory and practice, or the conscious and purposeful application of the lessons learned and information obtained through experience. Schön (1983) defined the Reflective practice as the ability to reflect on one's activities to engage in a process of continual learning. With his examination of experience, interaction, and reflection in the 20th century.

Although some academics, such as Winter (2003) and Suibhne (2009), assert that Buddhist teachings and Marcus Aurelius' Meditations contain the earliest examples of reflective practice, the current idea of "Reflective practice or theory" is associated with Donald Schön. He specifically discussed "reflection-on-action" and "reflection-in-action" in his 1983 book *The Reflective Practitioner*, which explains how professionals meet the obstacles of their work because they continuously practice on the job (Schön, 1983). The processes that underlie the concepts of reflection-on-activity and reflection-in-action, according to Greeno and Moore (1993), are examples of what situative writers have dubbed "situated action" and "situated cognition."

Visser (2010, p. 2) quotes Schön as saying that "When a practitioner reflects in and on his practice, the possible objects of his reflection are as varied as the kinds of phenomena before him and the systems of knowing-in-practice that he brings to them." Falzon *et al* (1997, as cited in Mollo & Falzon, 2004, p. 532) define "reflective activity" as the "activity by which people take work itself as an object of reflection." The tests, moves, and probes of experimental action extend thinking, and reflection feeds on doing and its outcomes. Each provides for the other and also establishes limits for the other (p. 280).

Reflective practice is defined as "paying critical attention to the practical values and theories which inform everyday acts, through assessing practice reflectively and reflexively, leading to developmental insight" by Bolton (2010, p. xix). According to Loughran (2002) and Cochran-Smith and Lytle (1999), a key component of reflective practice is the understanding that experience alone does not always result in learning and that careful reflection on experience is therefore necessary. According to Ette (2008), the reflective practice involves some type of theoretical and

practical study. At the first level, this entails discovering solutions that are grounded in research, while at the second level, it necessitates the use of many diagnostic instruments to identify strategies for reaching desired results. It also entails investigating workplace critical incidents to find something significant that can enhance practice.

In practice-based professional learning environments like the creative industry, where employees learn from their own professional experiences rather than only from formal education or information transfer, reflective practice can be a crucial tool. This is so because it combines theory (as learned in the classroom by potential entertainment stakeholders) and practice (when these students put what they learn in the classroom to use while they are still in school or after they leave school), people can use it to develop and improve themselves professionally. For it is through reflection that a person can see and label forms of thought and theory within the context of his or her work (McBrien, 2007). According to Paterson and Chapman (2013), people who continuously reflects is not just thinking backward about past deeds and events; rather, they are also taking into account the feelings, experiences, deeds, and responses, and using that information to further their understanding and build on their body of knowledge.

To Larrivee (2000), Boud, Keogh and Walker (1985), and Schön (1983), Reflective practice, however applicable to many professions, is a self-regulated technique that is frequently employed in the teaching and health professions. According to them, reflective practice is a learning process that is taught to professionals from a range of professions to increase communication skills and decision-making acumen. Hence, it is a very appropriate theory for this study because it addresses the activities of Nigeria's potential entertainment industry drivers within (theory) and without (practice); for it is the experience they gather in school they apply during the practice of their professions.

Impact of the Entertainment Industry on Nigeria's Development

The entertainment industry is important to the growth and development of Nigeria, just as it is important to other climes worldwide, to the extent that Hong Kong Baptist University had to establish a School of Creative Arts (SCA) that houses three well-established units as the Academy of Film, Academy of Visual Arts, and Academy of Music. These academies are joined by two new transdisciplinary programmes in the areas of Art & Technology, and Global Entertainment Business. Based on a liberal arts ethos and trans-disciplinary inquiries, Hong Kong Baptist University (2022c) claims that the new institution will take advantage of each discipline's rich history to continue to examine the inexhaustible acts of human creativity, re-evaluate the functions of the arts in our time, and create new artistic opportunities for the future.

According to Kamal Gianchandani, CEO of PVR Pictures (as cited in Darbari & Hall, 2020), theatrical distribution accounts for around half of the worldwide profits for major Hollywood studio productions. No other technical advancement, according to Götting (2022), has significantly changed how people listen to music and impacted the worldwide media and entertainment market as much as streaming. According to records, the UK music sector boosted the economy by an estimated £5.8 billion in 2019. The Guardian (2021) cites Gary Numan as claiming that he earned

£37 from a million streams of one of his tracks. It also reports Spotify total streaming revenue of $7.4 billion in 2019.

Statista (2022), reports that the Nigerian music streaming market is anticipated to generate US$110.30m in sales in 2022. A projected market volume of US$199.70m by 2027 is the result of revenue growing at a projected annual rate of 12.61% (CAGR, 2022-2027). In terms of global comparison, the United States will produce the largest revenue ($11,040.00m in 2022). By 2027, 15.2 million customers are anticipated in the music streaming market. By 2022, user penetration will be 4.1%, and by 2027, it's predicted to be 0.0%. Content creation, particularly in music with the Afrobeats movement, generated more revenue in 2022 than cotton, cocoa, and coffee combined, for the first time ever in markets like Nigeria and South Africa (Nigerians in Diaspora UK, 2022). Nigeria can leverage the abundance of untapped talents, mostly made up of the youth population to boost her economy. This can be achieved if upcoming talents are properly mentored and supported financially. Getting these done will not only get most people employed, but it will also drastically reduce the crime rate in society.

Relevance of Digital Technology in the Entertainment Industry

Science and technology stand at the forefront of the entertainment industry and development nexus. No doubt, it has come up with various ground-breaking and world-leading innovations in Artificial Intelligence and music, writing, stage lighting, animation, sound, design, film and the visual arts, to elevate the entertainment industry nationally and globally. We now have innovations like rotational stages, exquisite background lighting, microphones with voice synchronization and auto-tune facilities, perfect adoption and depiction of foreign locations in local films. There are foreign films that are produced in Nigeria's locales without the actors coming to Nigeria. Also, students now produce films with their mobile phones.

Hitherto, films and movies in Nigeria were being produced using the Celluloid format, but today, there is a new era of filmmaking and production. Added to this, there are various Subscription video-on-demand (SVOD) platforms like Netflix, Iroko, Showmax, Amazon, KweliTV and others available to Nigerian filmmakers to distribute and circulate their products. Also, stakeholders in the film industry, having seen television winning over its audience, had to employ various means to recapture audiences from television using both technical and content innovations.

Baran (2002) says some of these means, include, more attention being given to special effects, greater dependence on, and improvements in colour, and Cinema Scope (projecting on large screen). Among the unforgettable technological innovations were 3-D and smell vision (wafting odours throughout the theatre). Other spectaculars that television could not compete with include the usage of filling the screen with thousands of extras and lavish settings.

Digital filmmaking has made grand special effects not only possible but expected. George Lucas, the producer of the *Star Wars* series, pioneered digital film work through his industrial Light and Magic Production house and integration with digitally created special effect scenes. Similarly, the effective usage of special effects by evangelical video films is a plus because they have elevated

these films to world-class levels (Guanah, 2012), due credit to Digital Technologies, which Betiang (2008) cites Kindem and Musberger, as saying, "have increased the speed, efficiency and flexibility of film and television production" (p.20). They also add that "digital technologies have also begun to alter conventional notions of reality of imaginative and realistic special effects" (p. 23).

Courtesy of technology, today, the production value of most movies in Nollywood is much higher than what was tenable some years back. Now, most films are shot on 4k and finished on 4k. Before now, most films were shot on 4k and taken to standard definition or 2k to edit. Maintaining the quality through always reflect in good productions as outcomes as it brings out the best quality of sounds.

Artificial intelligence (AI) model technology has recently improved to the point that users will soon be able to utilise these models to instantly create and modify nearly photorealistic three-dimensional landscapes from the comfort of their laptops. According to Gupta (2022), these technologies will revolutionise the way artists working on video games and Computer Generated Imagery (CGI) for movies approach their job because they make it easier to build hyperrealistic avatars. AIs long could produce lifelike 2D visuals. However, due to the massive amount of computing power required, 3D scenarios have proven to be more difficult. A team of Stanford researchers developed the AI model EG3D, which may be used to generate random, high-resolution images of faces and other objects with underlying geometric structures. One of the earliest 3D models currently in use to achieve nearly photorealistic rendering quality is this one.

Utilisation of Digital Technology for Students' Training

The entertainment industry in Nigeria is witnessing rapid development, and there is a need to further train potential artists who can perpetually propel this lucrative industry to greater heights. For instance, there needs to be a convergence of film (studies and production) cum live stage performance within the matrix of virtual space. This warrants the need for students to be trained on how to apply technologies while in school, and in the entertainment industry when they eventually graduate from school. The idle situation should be that, at the end of schooling, students should be able to bring content (creation and delivery) and technology together in an integrated manner. For example, they should be able to fuse film, music, and the performing arts with appropriate technologies for innovative productions.

As a primary sector that employs millions of youth, the entertainment industry is bracing up with digitalisation and the application of digital technology. However, some schools that train manpower for the industry tend not to be exposing them to relevant technology. Nonetheless, Prolens Film Academy, Benin City, Edo State, Nigeria, is a good example of institution that specialise in various aspects of filmmaking, and that expose its students to the practical aspects of filmmaking. In its recent graduation progaamme, five films produced by 12 graduating students were screened (Eye of the Sun, 2022). Recently, the Hong Kong Baptist University (2022d), presented a significant outcome of the research project at the Hong Kong Baptist University

Symphony Orchestra Annual Gala Concert, where an innovative performance showcasing human creativity alongside AI premiered in the Hong Kong City Hall.

The groundbreaking performance showed how AI can be a creative force that can perform music, produce cross-media art, and dance. It was the first human-machine collaboration of its sort in history. The cutting-edge concert demonstrated how the university is utilising technology to expand students' capacity for creativity in the field of arts and culture.

Since schools serve as the training ground that brings about the medley of theory and practice for the students, exposing them to modern technology will make them acquire real-time practical which will be an added advantage in the courses they are taught in school to become leading professionals in the entertainment industry. For instance, Bath Spa University in the United Kingdom has a contemporary multi-camera television studio, and students learn self-promotion, using digital media created during the course to develop and expand their valuable networks (Bath Spa University, 2022).

Hong Kong Baptist University (2022d), which educates its students using contemporary technology, acknowledges that throughout history, art and technology have always collaborated to explore new territory. Technology has long given artists a variety of instruments for artistic production and expression, from mining raw materials for sculpting to creating computer images. As artificial intelligence (AI) has progressively merged into our daily lives, it has also opened up countless possibilities for creative artists to experiment with fresh art forms and rethink the boundaries of what is possible.

Technology is needed to equip students with relevant up-to-date technical and practical skills for the entertainment industry. Technology should be used to teach all the skills that students will need eventually when they graduate from school. For this reason, to further augment human creativity in the world of arts, and nurture talent and set new standards for teaching and research, Hong Kong Baptist University (HKBU) recently established the School of Creative Arts, and it will be offering a Bachelor of Arts and Science (Hons) in Arts and Technology programme. The Augmented Creativity Lab at HKBU offers a powerful interdisciplinary framework to describe the fluid complexity of human and AI creativity, and it aims to design and invent a model that can expand creative opportunities for broad and meaningful social impact and engagements (Hong Kong Baptist University, 2022a).

Methodology

This study adopted the descriptive survey research method. The population of the study comprised the entire staff and students of the departments of Mass Communication and Theatre Arts of the University of Benin (UNIBEN), Benin City; Delta State University (DELSU), Abraka, and University of Africa (UAT), Toru-Orua. Ayakoroma (2020), and data obtained from the departments of Mass Communication and Theatre Arts of DELSU, UNIBEN and UAT, give details about each school's population thus:

Table 1: Number of students in each selected school

School	Theatre Arts	Male	Female	Mass Comm.	Male	Female
UNIBEN	578	213	365	927	221	706
UAT	32	15	17	128	37	81
DELSU	592	188	404	393	99	294
Total	**1,202**	**416**	**786**	**1,448**	**357**	**1,081**

Source: Field Survey, 2022

Table 1 shows that the population of students from the three universities is 2, 650. The breakdown shows that there are 1,202 Theatre Arts students, and 1, 448 Mass Communication students.

Table 2: Staff list in each selected school

School	Theatre Arts	Male	Female	Mass Comm.	Male	Female
UNIBEN	45	20	25	39	29	10
UAT	14	11	3	16	12	4
DELSU	14	8	6	26	15	11
Total	**73**	**39**	**34**	**81**	**56**	**25**

Source: Field Survey, 2022

Table 2 revealed that the population of staff from the three universities is 154. The breakdown shows that Theatre Arts' staff are 73 while Mass communication staff are 81.

Tables 1 and 2 above give the population of this study as 2, 804 (i.e 2,650 + 154). The sample size of the study was 338, and it was derived through the use of Sample Size calculator of Calculator.net (2008) at a 95% level of acceptance (confidence level) and 5% confidence interval (margin of error), and a population proportion of 50%. A multistage sampling technique was adopted to select the sample from the three universities. To achieve that, the sample size was divided proportionately between the students and the staff of the universities.

Sample Size for Students = $\dfrac{2{,}650 \times 338}{2804}$

= 319.44 Approximately = 319

Sample Size for Staff = $\dfrac{154 \times 338}{2804}$

= 18.56 Approximately = 19

A questionnaire and question guide were used as instruments for gathering data respectively for this quantitative and qualitative study. In-depth oral interviews were used to collect qualitative data. The quantitative data were also gathered from respondents using the questionnaire. Face and content validity was employed to authenticate the effectiveness of the research instruments while the reliability was determined at 0.58 coefficient using Parson Movement Correlation.

From the sample of 338, six respondents were selected for oral in-depth interviews. Three (3) students were selected from the three universities; two were selected from the department of Theatre Arts, and one from the department of Mass Communication. Also, three (3) staff were selected from the three universities; two were selected from the department of Mass Communication and one from the department of Theatre Arts. The remaining 332 were administered copies of the questionnaire, and out of this figure, only 311 (93.67%) copies were completely filed and returned successfully. The data were analysed quantitatively using simple percentages and tables, and analysed qualitatively using explanation-building method as espoused by Yin (2014). Likert - type five points rating scale and dichotomous was used: 5= Strongly Agree (SA), 4=Agree (A), 3= Undecided (U), 2= Strongly Disagree (SD), and 1= Disagree (D) responses as well as open-ended questions.

Results Presentation and Discussion of the Findings

The tables below show the data of the responses gathered from the field.

Table 3: The entertainment industry is important to Nigeria's socio-economic development

Responses	Frequency	%
Strongly Agree	124	39.87
Agree	122	39.23
Undecided	5	1.60
Disagree	43	13.83
Strongly Disagree	17	5.47
Total	**311**	**100**

Source: *Field Survey, 2022*

Table 3 showed that 39.87% of the respondents S T R O N G L Y   A G R E E D   T H A T the entertainment industry is important to Nigeria's socio-economic development; 39.23% A G R E E D ;   1 . 6 0 %   W E R E   U N D E C I D E D ;   1 3 . 8 3 %   D I S A G R E E D ,   A N D 5 . 4 7   S T R O N G L Y   D I S A G R E E D .   The implication is that the industry contributes to the growth of the country.

Table 4: Extent of the relevance of digital technology to Nigeria's entertainment industry

Responses	Frequency	%
To a great extent	129	41.48
To a minimal extent	121	38.91
Difficult to say	10	3.22
To a little extent	30	9.64
To a very little extent	21	6.75
Total	**311**	**100**

Source: *Field Survey, 2022*

Keys: Great- 90% - 100%; Minimal- 89% - 70%; Difficult to say- 50% - 69%; Little- 40% - 49%; Very Little- 1% - 39%.Table 4 revealed that 41. 48% of the respondents, to a great extent, aligned with the fact that digital technology is relevant to Nigeria's entertainment industry; 38.91%, 'to a mimnimal extent'; 3.22% had it 'difficult to say'; 9.64% 'to a little extent', and 6.75% 'to a very

little extent'. The data indicate that digital technology is inevitable to Nigeria's entertainment industry's survival and growth.

Table 5: Level of usage of digital technology in the training of students

Responses	Frequency	%
Very High	55	17.68
Minimal	52	16.72
Difficult to say	7	2.25
Low	98	31.51
Very Low	99	31.84
Total	**311**	**100**

Source: Field Survey, 2022

Keys: High- 90% - 100%; Minimal- 89% - 70%; Difficult to say- 50% - 69%; Low- 40% - 49%; Very Low- 1% - 39%.

From Table 5, it can seen that 17.65% of the respondents are of the opinion that the usage of digital technology in the training of students is at a 'very high' level; 16.72 felt it is on a 'minimal ' level; 2.25% have it 'difficult to say'; 31.51% felt it is on a 'low' level while 31. 84% felt it is on 'very low' level. It is therefore deduced that technology is rarely used in training students in the entertainment industry. This implies that most students are not exposed to the practical aspects of their professions while in school.

Amassed data established the fact that the entertainment industry contributes to the socio-economic development of Nigeria in various ways. It creates jobs and employment (Elumelu as cited in Salem (2019). It is therapeutic (especially comedy, dance, and music) because entertainment products cause stress relief (Nzewi, 2002; Onyerionwu, 2007). It helps to launder the image of the country (Guanah, 2021b). All these are part of the indices of growth and development.

Toggle Navigation (2022) reports that the creative economy contributes just over 6.1% to global gross domestic product (GDP), averaging between 2% and 7% of national GDPs around the world. According to United Nations (UN) estimates, the creative economy industries generate annual revenues of over $2 trillion and account for nearly 50 million jobs worldwide.

The President of Nigeria, Muhammadu Buhari (retd.), agrees that Nigeria's creative sector holds tremendous potential to unlock Nigeria's economy and increase employment opportunities for young people. He describes the creative sector as the hub for exporting Nigeria's culture and that it currently employs more than four million people. The president claimed at According to Popoola (2021), the president said that Nigeria's creative industry demonstrates that the sector is positioned as the country's second-largest employer of labour (after the agricultural sector), with a potential to generate 2.7 million new employment by 2025.

Lai Mohammed, Nigeria's Minister of Information and Culture, claims that the creative industry is the economy's fastest-growing sector, with revenue from the film and music industries totaling $53 million and $51 million ($104 million), respectively, in 2019 (Afolayan, 2020). The Gross Value Added (GVA) of the creative industries sectors in the United Kingdom for the calendar year 2021 is now estimated to be around £104 billion, compared to roughly £95 billion for the same

metric in 2020. (Creative Industries Council, 2022). The humungous amount the entertainment industry rakes into the coffers of nations, especially Nigeria, shows that the industry is important when it comes to the socio-economic development of nations.

The study also revealed that digital technology is greatly relevant to Nigeria's entertainment industry as largely attested to by 80.91% of the respondents. Team Brand Solutions (2021) supports this finding by stating that the use of digitalization in the entertainment industry improves the capability of various entertainment sources by making it simpler for people to access them through various Over-The-Top (OTT) platforms like Netflix, Amazon Prime, Hotstar, Viki, Viu, along with social networking sites, Payment Portals, digital assets, and many more. Without this upheaval, the future of entertainment would have been seriously jeopardized.

Also, we now have camera brands like 4k, Red, DSLR; the makers and pixel need to be considered. Some cameras have extra functions from others. Procuring them depends on what the filmmaker wants. These are off-the-shelf buys. In Hollywood, 3D cameras are a different ball game. Some of the cameras used are custom-made for some movies. That is why Netflix has an approved camera list to help creatives produce their best work and create compelling visual experiences for their audience (Netflix|Partner Help Center, 2022). With the digital camera, cameramen no longer need to risk their lives to capture aerial shots while hanging from helicopters; there have been cases where cameramen fell off airplanes and died, or got injured. However, this is no more the case, as there are now digital cameras that are attached to drones that can capture a wide and long range of events aerially.

Digital technology enhances quality production in terms of good sound quality. It can be used to filter and fine-tune the voices of entertainers and performers who have not gone through voice training. Also, small spaces are needed for production because of the small sizes of digital equipment. Digitalization cuts production costs by not engaging many instrument players and backup singers (musicians), as there are much equipment that can perform these roles better than human beings.

Cordless microphones also allow for stress-free performances by entertainers, as they enable them to easily move around on stage, and sometimes into the audience. The different types of microphones include the dynamic microphone, condenser microphone, large diaphragm condenser microphone, small diaphragm condenser microphone, and ribbon microphone. Digital technology has also brought about the simplification of productions. Productions, especially at the editing stage, are now done faster, and with better quality.

There are also good digital lights that are utilised for stages, halls and venues of performances. There is the Redhead that is usually three in a pack. We also have the Led light, kinoflo, which are referred to as cold lights because of their non-heat generating lamps. They do not make a performer or entertainer sweat. We also have Reflectors that diffuses the rays of light from creating reflections on the faces of the performers.

However, there are some problems associated with digital technology in Nigeria; they include poor electricity supply, inadequate well-trained professionals to handle some of this very sensitive equipment; shortage of local repairers in case they develop faults. Sometimes the equipment have to be taken out of the country for repairs, or a specialist is brought in from other countries to fix them at very high costs.

Findings from this study likewise showed the low level of the utilisation of digital technology in training students for Nigeria's entertainment industry. This finding aligns with the findings of the Organisation for Economic Co-operation and Development (OECD) researchers who offer evidence that students are not getting 'generic skills' needed for the world of work, emphasising that this has potentially big implications (Williams, 2022).

This does not reflect favourably on Nigeria's training facilities. To ensure the intended rebound and repositioning of the entertainment business in Nigeria, the necessary strategic multisectoral effort must be made by providing students with the appropriate digital equipment. In addition to encouraging and promoting creativity, it gives students valuable skills that will aid them in their careers once they graduate from school.

Increased usage of digital tools in the classroom has the potential to provide better results and achieve quantifiable outcomes. They assist students in acquiring skills that can help them become digitally literate and prospective successful entertainers once they leave school. This will improve the learning experience for the students and result in a marked improvement in their mastery of the courses they are being taught. It gives students practical items to take with them when they leave school. After graduation, they will be able to find employment on their own, thanks to the abilities they gain from this.

Although students may find it difficult to learn how to use digital tools, the reality remains that learning with technology gives them valuable experience that will allow them to step outside of their comfort zones and think creatively. They gain technical troubleshooting abilities from it. This makes exposing students to digital equipment while in school an important issue.

Digital technology will assist students in honing their practical abilities so that, by the time they graduate, they are familiar with the most up-to-date tools to use in their many fields of endeavour and the difficulty of learning how to utilise them. They will be well-positioned for success in school and when they graduate, thanks to their ability to use technology. It aids in retooling the sector's drivers so they can effectively propagate and promote our rich national heritage, ideals, and values as well as revitalise the industry as a global economic centre in Nigeria.

Conclusion

This study has examined the importance of the entertainment industry to Nigeria's socio-economic development from the stakeholders` perspectives, and the extent of relevance of digital technology to Nigeria's entertainment industry. The findings of the study revealed that, the entertainment industry has contributed to the socio-economic development of Nigeria in various ways. The findings also revealed that digital technology is greatly relevant to Nigeria's entertainment

industry, and that there is a low level of utilisation of digital technology in training students for Nigeria's entertainment industry.

The findings of the study revealed that the utilisation of modern digital technology in the entertainment industry in Nigeria can completely change it for good, and guarantee more profits for the nation in future. There could be a time when the industry would be the major revenue source for Nigeria, considering the reality that oil which has been the main source for now will not remain so forever. Until then, all we need to do is to use technology to its fullest in the industry, and patiently wait to reap the bountiful positive harvests that are associated with the industry.

Recommendations

Based on the findings, the study recommended that:
i. Government should diversify the nation's economy from oil to entertainment, and inject more funds into the creative industry.
ii.Universities, Polytechnics, Monotechnics, and research institutes should devise more technology solutions that can help entertainers perform better and easier.

iii. Relevant digital tools needed to train students should be acquired to expose them to some practical aspects of their studies. Training schools should have diverse, unique, and world-class equipment and facilities to aid students' studies and research.

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