

RETHINKING CREATIVITY IN THE DIGITAL AGE: LATEST TRENDS IN CULTURAL AND MEDIA PRODUCTIONS IN NIGERIA

Ogbemudia Mari JAMES
*Department of Mass Communication,
Ambrose Alli University, Ekpoma,
Edo State, Nigeria,
marijames2020@aauekpoma.edu.ng
ORCID NO: 0000-0003-3217-0971*

Abstract

The alarming growth of digitalization of cultural expression across Africa calls for a critical re-examination of the concept of creativity in relation to media and technology. This paper interrogates how the convergence of cultural and media arts in Nigeria is redefining the nature, process, and politics of artistic creation. With the proliferation of digital tools, ranging from artificial intelligence and virtual production to social media art and immersive installations, African artists are engaging new modes of authorship, teamwork, and audience participation. The study employs a qualitative approach and textual analysis to examine selected digital artworks and creative platforms. Drawing on theories of posthumanism and digital aesthetics, this paper examines how technology bridges tradition and innovation while reshaping the creative agency of the African artist. The analysis reveals how digital media translate and project indigenous aesthetic practices into global arenas, even as they provoke critical debates over authenticity, cultural ownership, and the preservation of continuity. By situating Nigerian and broader African creative practices within the dynamics of technological modernity, the paper argues that creativity in the digital age is no longer confined to individual artistry but emerges through networked, computational, and transnational interactions. In conclusion, the paper argues that African cultural and media arts embody a form of hybrid creativity that mediates between cultural memory and digital futurity, contributing to the ongoing redefinition of artistic identity and expression.

Keywords: Digital Creativity; African Media Arts; Cultural Hybridization; Posthumanism and Technology; Decolonial Aesthetics

Introduction

The digital revolution has begun to reshape the global landscape of artistic production, introducing new ways of producing and disseminating creative work.” Media literacy skills help the producers and consumers in achieving autonomy in understanding and creating the meaning of experiences, accommodating differences in ideas and opinions in the age of convergence” (Margaret, A. et al:2021) In Africa, especially Nigeria, technological innovation has occupied the core of development in the cultural and media landscapes. At the same time, the rapid expansion of digital

networks, mobile technologies, and social media not only opens new possibilities for creative expression but also dissolves boundaries between traditional performance and contemporary digital art. Ukadike (22) argues that African artistic expressions are adaptive and dynamic, evolving into new instruments and media that serve communal and political purposes. In the twenty-first century, this becomes resonant again with the convergence of digital media and performance, with artists experimenting with immersive forms such as virtual theatre, AI-generated visuals, and participatory online performances.

This turn to digital creativity in Nigeria evidences a paradigm change regarding cultural production and consumption. Indeed, theatre practitioners, filmmakers, musicians, and digital artists are increasingly incorporating multimedia tools and virtual spaces into their productive practices. Bisschoff (4) informs that the proliferation of digital technology across Africa “has opened up new creative territories and redefined the role of the artist as both innovator and social critic”. In so doing, this transformation extends the performative boundaries of theatre and performance art as Nigerian creators reach out to global audiences while conserving indigenous aesthetics through digital storytelling, livestreamed performances, and hybrid art forms.

This reconfiguration is exemplified in the emergence of digital theatre in Nigeria. The decline of live audiences and a move towards online platforms have dictated that artists forge new modes of staging and engagement. Imiti (93) notes “Nigerian Theatre cannot afford to remain glued to its roots in a technologically digitalized environment or society, but has got to evolve”. This evolution has birthed hybrid performances that combine stagecraft with live-streaming, projection mapping, and virtual reality, transforming how performance space, time, and presence are perceived. At the same time, such incorporation of technology undermines the notion of liveness critical to traditional notions of theatre. Instead, it suggests something more like what Auslander (11) calls “mediatized performance,” in which the live and digital are in constant interaction.

The digital turn democratizes cultural production through decentralization of creative control and audience participation. The integration of social media and digital platforms has given rise to participatory culture, where audiences contribute to meaning-making through sharing, remixing, and online interaction. According to Jenkins (3), in this paradigm, “consumers are invited to actively participate in the creation and circulation of new content”, Nigerian artists and

collectives, such as the Street Project Foundation, a non-profit organization focused on training and empowering young people through arts, culture, and creative expression, and the Committee for Relevant Art (CORA), a cultural organization dedicated to promoting literature, arts, and critical discourse, have adopted models of digital engagement to increase artistic participation, blend activism with art, and redefine public engagement with the creative industries.

But this digital convergence opens up questions about cultural authenticity, ownership, and sustainability. Ogude (11) contributes that the global circulation of African cultural products within digital economies often risks “the commodification of identity and the dilution of indigenous epistemologies”. Similarly, debates around decolonial aesthetics raise the question of whether digital tools are liberating or further entrenching global hierarchies in cultural production. The negotiation for Nigerian artists lies between tradition and innovation: technology used as a way not to replace cultural heritage but as a bridge between memory and modernity.

In sum, to rethink creativity in Nigeria’s digital age requires more than the adoption of new technologies; instead, it demands a reimagining of artistic agency, authorship, and collaboration. The emergent creative ecosystem, as a result, stands at the intersection of posthumanist and decolonial aesthetics, with the artist as an intermediary between the local and the global, the analog and the digital, the human and the machine. Thus, this study discusses how digital media and technological innovation are reconfiguring processes, politics, and possibilities in the practice of creative expression within Nigeria’s current cultural and media context.

Statement of the Problem

While digitalization has opened new avenues for creative expression in Nigeria, it also raises critical challenges relating to authenticity, access, sustainability, and cultural sovereignty. The integration of technology into theatre and media arts has blurred traditional artistic boundaries, however, scholarship on how these transformations influence creative agency and identity in the Nigerian context remains limited.

Most studies on digital creativity in Africa predominantly revolves around either media or film representations, as seen by Bisschoff 5; Ogude 12, respectively. There is a great deficit in understanding how theatre and performance are adapting to the digital paradigm. Secondly, very few interrogations have been made regarding the ways that these innovations are affecting local

creative economies, audience interaction, and cultural preservation. This affirms Imiti's (94) argument when he posits that Nigerian digital theatre still faces infrastructural limitations, audience fragmentation, and resistance from practitioners who privilege conventional modes of performance.

Moreover, while Jenkins's theory of participatory culture underscores interactivity and collaboration, Nigerian creative industries are embedded in asymmetrical digital ecologies that often favour urban, elite, or globally networked artists. This imbalance in access begs many questions regarding the issues of inclusion and decolonial implications occasioned by digital cultural production. In that respect, the problem lies in understanding how Nigerian cultural producers negotiate the promises and pitfalls of digital technology while maintaining their authenticity, cultural relevance, and creative innovation.

Objectives of the Study

The main objective of the study is to critically examine how digital technologies are changing the ways creativity and culture are produced within the Nigerian context. Specifically, the study seeks to:

1. Examine how digital tools and platforms shape artistic processes and performance practices in the Nigerian cultural and media sectors.
2. Investigates how digitalization redefines audience participation, collaboration, and authorship in Nigerian theatre and media arts.
3. Assess the implications of technological innovation for cultural authenticity, identity, and sustainability in the Nigerian creative economy.
4. Discuss the tension between local creative traditions and global digital aesthetics in Nigeria's emerging ecology of digital art.

Research Questions

1. How are Nigerian artists and media practitioners using digital technologies to innovate cultural and theatrical production?

2. How do digitalization processes affect notions of authorship, participation, and audience engagement in Nigeria's creative industries?
3. What are the challenges and opportunities that the digital turn presents for the preservation of cultural authenticity and identity in Nigerian creative practice?
4. How do Nigerian cultural producers negotiate between indigenous aesthetics and global digital trends in their artistic work?

Conceptual Framework

The redefinition of creativity in the cultural and media production of Nigeria has to be viewed in light of digital transformation dynamics and globalization. Digital creativity refers to ways that digital technologies allow conceiving, designing, and sharing artistic or cultural expressions that enable the artists to expand the boundaries of authorship, collaboration, and audience engagement. In modern creative practice, YouTube, Instagram, and TikTok platforms, artificial intelligence, and virtual performance tools have reshaped how artists produce and share content.

Cultural theorists contend that digitalization democratized creative production through diminishing the few barriers to participation and access (Jenkins 15). The implication for Nigerian practitioners is that creativity has moved beyond performance spaces into the virtual space where multiple publics interact and create meaning. This notion leads to what Osofisan (42) describes as the “technological turn” in African performance, a moment when innovation and indigeneity combine in the production of hybrid cultural expressions. In the same way, Abah (88) opines that creativity in the digital context is effectively a form of social participation bridging communication, activism, and art. In this context, creativity within the scope of this study is conceptualized not simply in terms of individual artistic expression but as a networked process involving human and non-human actors, technologies, and audiences. It recognizes the fluid boundary between the creator and the consumer, performance and mediation, culture and technology. This conceptualization also reflects what Nwabuzor (123) refers to as the emergence of the “virtual audience” in Nigerian theatre, an audience participating, critiquing, and co-producing meaning through online interactivity.

Theoretical Framework

This study adopts posthumanism and digital aesthetics as the twin theoretical frameworks through which the evolution of creativity in Nigeria's digital age can be considered. Together, they provide a critical lens for examining how technology is shaping artistic identity, production, and participation.

Posthumanism Theory

Posthumanism challenges humanist underpinnings in creative logic and instead finds humans constantly interacting with technologies, ecologies, and other non-human systems. As Braidotti (39) claims, posthumanist thinking dismantles the humanist myth of the artist as an autonomous genius and shifts creativity to "hybrid assemblages" of humans, machines, and environments.. Donna Haraway's seminal work *A Cyborg Manifesto* also underscores this hybridity, describing the posthuman as a synthesis of organism and machine, which finally reconstitutes agency and authorship (149).

This framework helps to explain, within the context of Nigerian digital arts, how artists use technologies not as tools but as co-creative agents. As Emakunu (77) argues, the digital theatre environment in Nigeria has extended the field of the stage to include collaborative work between software, human performers, and audiences distributed across virtual spaces. Wuyep (45) also emphasizes that the posthuman condition of Nigerian performance "erases the distinction between live and mediated art, human and machine, artist and interface".

In this sense, posthumanism furnishes this research with an ontological grounding to consider creativity as a distributed agency, that is, one emerging from the interactions among artists, algorithms, devices, and audiences.

Digital Aesthetics Theory

Digital Aesthetics puts a complementary perspective on Posthumanism, reflecting on how digital media influence the form, perception, and experience of art. As Manovich says, for instance, the shift of art from the analogical to the digital has redefined the aesthetic logic of creativity; as a result, creative works become dynamic, interactive, and process-oriented rather than static (18). Supporting Manovich's position, Matthew Causey opines that digital performance introduces a

new aesthetic of “liveness,” where performances simultaneously happen in physical and virtual places (61).

This aesthetic transformation is apparent in Nigeria through virtual performances, online art exhibitions, and technology-driven installations that remake indigenous motifs through digital textures. Akoh and Ugwu insist that “social-media theatre” in Nigeria creates an emergent digital aesthetic that amply merges performativity with interactivity and algorithmic visibility (6). Similarly, Essien contends that digital technologies within contemporary Nigerian theatre further increase access and “reinscribe local narratives within global digital imaginaries” (52).

Put together, Posthumanism and Digital Aesthetics present a strong interpretive framework through which to make sense of how technology mediates creativity in Nigeria’s cultural and media productions. If Posthumanism accounts for the ontology of digital creativity, its reconfiguration of agency and identity. Digital Aesthetics explains its form and experience. Both locate creativity within the nexus of human intention, technological affordance, and audience interactivity that undergirds what Manovich calls the “software condition of contemporary culture” (23).

In sum, these frameworks provide the theoretical foundation for an analysis of how Nigerian artists and media practitioners engage digital modernity: how they create, collaborate, and circulate artistic works within technologically mediated networks that extend beyond the local to the global.

Literature Review

Digital Creativity and the Transformation of Artistic Practice

The growing intersection between art and technology has changed the notion of creativity from an exclusively humanistic act to a technologically mediated process. As Manovich points out, digital creativity involves a transition from traditional forms of representation to what he describes as “cultural software”, a system wherein art is created, disseminated, and consumed by means of algorithmic and computational interfaces. This echoes Jenkins’ assertion that participatory digital culture has made audiences co-creators of meaning, collapsing the rigid divide that once separated producers and consumers.

In the Nigerian context, Akoh and Ugwu observe that “social-media theatre” is a new model of creativity that combines performativity and digital visibility, offering artists possibilities to perform and engage with global audiences through online platforms (2). Their study frames Nigerian performance within the “digital commons,” where social media simultaneously acts as both stage and archive for creative expression. In a related vein, Wuyep maintains that digital technology in Nigerian theatre “erases spatial constraints and redefines the temporal logic of performance,” thereby rendering the virtual stage a valid extension of live theatre (40).

This democratization of production also implies a reordering of creative agency. While earlier models relied on the artist as an autonomous genius, the digital paradigm emphasizes collaboration, interactivity, and the participation of audiences. From a posthumanist perspective, Braidotti further helps explain this movement: for her, creativity today results from “assemblages of human and non-human actants” that create meaning in concert (49). In Nigerian creative industries, this can be seen in forms of online storytelling, digital film production, and virtual performance workshops that depend on an integration of human imagination and technological affordances.

Cultural Hybridization and Global Circulation of Nigerian Media Arts

Another major discourse in digital creativity is that of hybridity: the blending of indigenous aesthetics with global digital forms. As Barber has noted, African performance has long derived from flexible and adaptive traditions through which ritual, narrative, and improvisation are joined (88). The digital turn thus represents less rupture than continuity, as Nigerian artists integrate traditional structures of performance into new digital frames.

Essien’s work on Theatre for Development has shown how Nigerian practitioners use digital media not only as tools of entertainment but also as platforms for social engagement and advocacy. Digital performances have now become spaces of artistic experimentation and civic participation, where artists can tackle issues of governance, gender, and social justice in more accessible formats. Digital creativity thus becomes both a medium of expression and of transformation, what Abah describes as “performative activism” with its roots in community consciousness (103).

Also, Adejumobi discusses that the globalization of Nigerian media arts, used by the streaming platforms and online festivals, increases their expressive visibility but also puts authenticity, ownership, and cultural sustainability into question (119). Such debates reflect or reproduce analogous tensions in the international debate, where one thinks of scholars such as Couldry and Madianou, who reflect on how global media flows both empower and commodify cultural production (67).

In Nigeria, from experimental web theatre to Afrofuturist digital installations, hybrid digital productions reflect a negotiation between cultural memory and technological modernity. As Osofisan notes, African theatre has always been dialogic, its responsiveness to the historical moment taking the shape of adaptation and innovation (41). The digital age merely extends this tradition into new aesthetic and communicative terrains.

Posthuman Creativity and the Reconfiguration of the Artist-Audience Relationship

The posthuman framework also redefines the ways in which authorship and spectatorship are conceptualized by Nigerian artists. As already pointed out, Haraway's concept of the cyborg—a hybrid of machine and organism—provides a forceful metaphor for understanding how creators in the present operate within digital networks (162). Nigerian digital artists often operate as “cyborg authors,” integrating knowledge of coding, editing software, and performance technologies to create works that transcend the human body.

Emakunu's work on virtual audiences in Nigeria highlights this dynamic, noting that the “digital stage” enables co-presence and interaction among performers and audiences even across geographical distances (79). This sort of interaction could be considered what Causey has described as an “aesthetic of embeddedness,” through which performance is enacted within nested structures of mediation rather than in relations of proximity (72).

This shift also reconfigures audience participation. Jenkins' theory of participatory culture is grounded in the idea that digital users no longer passively consume art but, rather, are producers who remix, circulate, and reinterpret it (14). Within Nigeria's creative industries, online followers, fans, and collaborators become part of the production process, providing feedback, sharing content, and creating digital art through hashtags, comments, and video duets. So, creativity now

becomes an emergent property of collective engagement, or a process fusing performance with platform algorithms and audience interactivity.

Challenges and Ethical Implications

In the same direction, scholars have also pointed to limitations within the context of digital creative production: Servaes (211) warns that digital technologies could reinforce inequality in cultural participation on the African continent by marginalizing the non-digital communities; Kent and Taylor (25) underscored how digital communication, as dialogic as it might be, is nonetheless contingent upon ethical management of participation and representation (25).

Digital piracy, data exploitation, and platform dependency in Nigeria remain valid concerns. For Okoro and Nwafor, participatory communication in Africa has to balance openness with accountability since there is always the risk of digital spaces reproducing colonial hierarchies (93). The digitalization of creativity, therefore, entails a double nature: liberation and risk, where new voices are opened up but also new dependencies on transnational media infrastructures.

Overall, the literature underscores that Nigerian creativity in the digital era is simultaneously technological, cultural, and ethical: a site of negotiation where tradition meets innovation, where the local interfaces with the global, and where art becomes a process of collaborative becoming.

Methodology and Results/Discussion

Research Design

This study adopts a **qualitative research design**, specifically utilizing the **In-Depth Interview** method complemented by **interpretive thematic analysis**. A qualitative approach is considered most appropriate because the study seeks to explore complex and context-dependent issues such as creativity, authorship, cultural identity, and technological mediation within Nigeria's cultural and media industries. These phenomena are better understood through participants' lived experiences, subjective interpretations, and professional insights rather than through quantifiable measures.

The design is also exploratory and interpretive, allowing the researcher to generate rich, descriptive data on how digital technologies are reshaping artistic production and audience engagement. The approach aligns with the study's theoretical grounding in posthumanism and digital aesthetics, both of which emphasize fluidity, interaction, and relational meaning-making.

Population of the Study

The population of the study comprises **Nigerian artists and media practitioners** who actively engage digital technologies in cultural and creative production. This includes professionals working across theatre, film, digital content creation, visual arts, and cultural curation.

This population is appropriate because the study focuses on individuals directly involved in the evolving reshaping of digital creativity, particularly those whose practices reflect the intersection of traditional cultural forms and contemporary digital tools.

Sample and Sampling Technique

A **purposive sampling technique** was employed to select participants with demonstrable expertise and active involvement in digital creative practices. This technique ensures that only information-rich cases relevant to the research objectives are included.

A total of five (5) participants were selected, representing diverse segments of the creative industry, including a theatre practitioner/producer, a filmmaker and digital content creator, a social media storyteller, a digital/visual artist, and a cultural content curator. This diversity of participants enriched the study by providing a wide range of perspectives, thereby enabling a more holistic and nuanced understanding of digital transformation across multiple creative domains.

Instrument for Data Collection

Data were collected using a semi-structured interview guide designed to elicit detailed responses while allowing flexibility for probing and follow-up questions. The instrument was structured around four key thematic areas derived from the research questions, namely digital tools and creative production practices, authorship, collaboration and audience engagement, cultural

authenticity and identity, and the negotiation between indigenous aesthetics and global digital trends.

Interviews were conducted **one-on-one**, both physically and via digital platforms such as Zoom and WhatsApp, depending on participants' availability. Each interview lasted approximately **30–60 minutes** and was **audio-recorded with informed consent**. Field notes were also taken to capture non-verbal cues and contextual observations.

Method of Data Presentation and Analysis

Data analysis followed a thematic approach, beginning with the transcription of all interview recordings and subsequent familiarization through repeated reading of the data. This was followed by the coding of significant statements and recurring ideas, which were then grouped into broader thematic categories. These themes were further interpreted in relation to the research questions and the study's theoretical frameworks.

The data were presented thematically, with participants' responses carefully paraphrased and synthesized to preserve meaning while ensuring anonymity. The analysis was organized around key emergent themes, including digitally mediated creativity, hybridization of artistic production, participatory culture and networked authorship, cultural visibility versus cultural dilution, and glocalization and creative negotiation.

To ensure validity, the interview questions were closely aligned with the study's objectives, while reliability was enhanced through systematic coding and consistent analytical procedures. Ethical standards were strictly maintained, including confidentiality, voluntary participation, and informed consent.

Data Presentation and Analysis

Theme 1: Digitally Mediated Creativity

Findings reveal that digital technologies have become central to creative production processes. Participants consistently described tools such as video editing software, virtual rehearsal platforms, and social media interfaces as integral to their work.

A theatre practitioner explained that rehearsals and performances now extend beyond physical spaces into virtual environments, enabling broader participation. Similarly, a filmmaker highlighted the role of editing software and analytics in shaping narrative structure and audience targeting. This suggests that digital tools are not merely supportive but **constitutive of contemporary creativity**, reinforcing the idea of media convergence in artistic production.

Theme 2: Hybridization of Artistic Production

A major pattern observed is the emergence of **hybrid creative forms** that combine traditional and digital elements. Participants reported integrating indigenous storytelling, music, and performance styles with digital formats such as livestreaming and short-form video content.

For instance, performances originally designed for stage presentation are now adapted for online audiences using multimedia enhancements. This reflects a shift toward **flexible, multi-platform production**, where the boundaries between theatre, film, and digital media are increasingly blurred.

Theme 3: Participatory Culture and Networked Authorship

The study finds a significant transformation in audience engagement and authorship. Participants noted that audiences now actively interact with content through comments, shares, and live feedback, influencing creative decisions in real time.

A social media content creator emphasized that audience reactions often determine the direction of subsequent content. This illustrates a shift from individual authorship to **collective and networked authorship**, where creative ownership is distributed across creators and audiences.

However, concerns were raised regarding content appropriation, lack of proper attribution, and weak intellectual property protection. Despite these challenges, participants acknowledged the benefits of increased visibility and engagement.

Theme 4: Cultural Visibility versus Cultural Dilution

Findings indicate a dual dynamic in the digital representation of Nigerian culture. On one hand, digital platforms provide unprecedented opportunities for **global visibility**, enabling artists to showcase indigenous narratives to international audiences.

On the other hand, participants expressed concern about **cultural dilution**, driven by algorithmic preferences, pressure to conform to global trends, and simplification of cultural content. This tension highlights the complexities of cultural production within global digital ecosystems.

Theme 5: Glocalization and Creative Negotiation

A key strategy identified is **glocalization**, the blending of local cultural elements with global digital formats. Participants reported consciously integrating indigenous languages, symbols, and narratives into digitally appealing formats.

For example, the use of subtitles to reach global audiences, the adaptation of traditional stories into short-form digital content, and the fusion of local music with contemporary digital aesthetics. Some participants also adopted **resistance strategies**, deliberately prioritizing cultural authenticity over popularity metrics.

Discussion of Findings

The findings revealed that digital technologies function as both **enablers and constraints** in Nigeria's creative industries.

In response to **Research Question 1**, digital tools enhance innovation by enabling new forms of storytelling, performance, and production. This supports existing arguments that digital media expand creative possibilities while reducing logistical barriers.

Regarding **Research Question 2**, the study confirms that digitalization redefines authorship and audience engagement. Creativity is increasingly collaborative and participatory, aligning with theories of participatory culture and posthuman agency.

For **Research Question 3**, the findings reveal a tension between cultural promotion and cultural erosion. While digital platforms amplify Nigerian culture globally, they also introduce pressures that may compromise authenticity.

Concerning **Research Question 4**, Nigerian creators actively negotiate between local and global influences through hybrid practices. Rather than viewing globalization as a threat, they transform it into an opportunity for **creative hybridity**.

In conclusion, the findings reinforce the argument that creativity in the digital age is **networked, hybrid, and relational**, emerging from interactions among artists, technologies, and audiences.

Summary of Findings

The findings of this study reveal that digital technologies have significantly transformed creative production in Nigeria, making it more flexible, innovative, and widely accessible to both creators and audiences. Creative processes are no longer confined to traditional physical spaces, as digital tools now enable experimentation, remote collaboration, and multi-platform dissemination of artistic works. This transformation has also redefined the concept of authorship, shifting it from an individual-centered model to a more collective and participatory framework in which audiences actively contribute to content creation, circulation, and interpretation.

Furthermore, the rise of participatory culture has enhanced audience engagement by fostering interaction, immediacy, and co-creation. However, this development also introduces challenges, particularly in relation to ownership, attribution, and intellectual property rights, as digital environments often blur the boundaries of creative control. At the same time, digital platforms have amplified the global visibility of Nigerian culture, providing artists with opportunities to project indigenous narratives to international audiences. Despite these advantages, such visibility is accompanied by concerns about cultural dilution, as creators may feel pressured to conform to dominant global trends and platform algorithms.

In response to these tensions, many artists adopt glocalization strategies, deliberately blending indigenous cultural elements with globally recognizable digital formats in order to

maintain cultural authenticity while remaining relevant in the digital space. Ultimately, the study shows that creative practice in Nigeria is becoming increasingly hybrid, reflecting a dynamic intersection between tradition and technological innovation. This hybridity underscores the evolving nature of creativity in the digital age, where cultural expression is continuously negotiated across local and global contexts.

Conclusion and Recommendations

This work has shown how digital technologies have radically reconstituted the field of cultural and media productions in Nigeria. Integrating traditional aesthetics with digital platforms has enabled Nigerian artists to forge hybrid modes of creativity that mediate between cultural memory and technological futurity. New media tools, including virtual reality, AI-assisted production, and social media, have given way to forms of participatory authorship, increased audience engagement, and wider local and global reach for Nigerian arts.

The findings indicate that, in the digital age, creativity is no longer confined to the individual mind but is instead diffused throughout human and technological actors-what Braidotti has referred to as the relational agency of posthumanism. Nigerian artists engaging in various forms of digital media express how technological innovation can go hand in hand with indigenous cultural expression to produce works that are at once rooted in local traditions and attentive to global discourses.

However, the study also underlines a set of challenges: digital literacy gaps, infrastructural limitations, and concerns around the commodification or misrepresentation of traditional practices. These are all issues that demand careful consideration to ensure the adoption of digital tools supports sustainable, culturally authentic creative practices rather than undermining them.

Based on these insights, the study makes the following recommendations:

1. **Capacity Building and Training:** Arts practitioners in Nigeria should be supported through workshops and training programs to enhance their digital literacy, mastery of emergent creative technologies, and ethical considerations in digital art production.

2. Infrastructure Development: Investment in reliable internet connectivity, affordable software, and virtual platforms is vital to be able to widen participation and facilitate equitable access to digital creative spaces.

3. Policy and Regulation: Policy framers and cultural institutions should come up with guidelines on how to protect intellectual property, cultural heritage, and ethical practices concerning digital media arts.

4. Research and Documentation: Continuous scholarly inquiry and documentation of digital artistic practices in Nigeria help in preserving the emerging forms of creative expression and consequently inform future interventions that integrate technology with the preservation of culture.

Conclusively, the creative industry in Nigeria is at the interface between tradition and technological innovation, with digital media themselves serving not as tools but as co-creators in shaping new artistic realities. Embracing hybrid creativity enables Nigerian artists to stake a claim for cultural identity, audience participation, and contributions to the global debate on digital arts, which positions Nigeria to be a vibrant hub of innovation within the African and global creative economy.

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