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## RETHINKING ETHICAL PEDAGOGIES FOR FILM AND MULTIMEDIA EDUCATION IN NIGERIAN UNIVERSITIES IN A RETROSPECTIVE, PROSPECTIVE AND INTROSPECTIVE DIGITAL LANDSCAPE

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### ABSTRACT

This study examines the necessity of rethinking ethical pedagogical frameworks for film and multimedia education in Nigerian universities amidst a shifting digital landscape characterised as retrospective, prospective, and introspective. The Nigerian media environment has transitioned from an evolutionary phase to a digital revolution, yet university education faces a profound disconnect between theoretical instruction and the technical exigencies of the contemporary industry. Employing qualitative research design, the study utilised Critical Discourse Analysis (CDA) to scrutinise university curricula and policy statements, complemented by a Systematic Review of local and international literature to identify best practices. The theoretical framework is anchored on the Agenda-Setting Theory and the Digital Generative Multimedia Tool Theory (DGMTT). Findings reveal a retrospective ethical crisis where the line between historical truth and cinematic fiction is increasingly thinned for profit. Introspectively, there is a significant technical gap, with curricula failing to address a 15% projected increase in demand for specialised professionals in visual effects and animation. Prospectively, the study identifies a lack of "anticipatory" pedagogical models for the ethical integration of AI and generative tools. The study concludes that Nigerian film education is currently ill-equipped for the digital era and recommends a radical curriculum redesign, formal adoption of the DGMTT framework, investment in digital instructional aids, and the introduction of modules on historical literacy and digital gatekeeping to produce technically proficient and ethically grounded graduates.

**Keywords:** Ethical Pedagogies, Film Education, Multimedia, DGMTT, Nollywood, Digital Revolution, Nigerian Universities.

## Background to the Study

The Nigerian media landscape has undergone a radical transformation, transitioning from what Onyejelem (2018) describes as an evolution to a revolution. This shift is characterised by rapid technological advances that have redefined the parameters of mass communication and, by extension, the creative processes within the film and multimedia industries. In this digital era, the traditional boundaries of storytelling have been expanded by a "retrospective" appreciation of history, a "prospective" outlook on emerging technologies, and an "introspective" examination of the ethical responsibilities inherent in content creation. As Nigerian universities strive to produce the next generation of filmmakers and multimedia professionals, there is an urgent need to rethink the pedagogical frameworks that govern these disciplines to ensure they remain relevant in a globalised, technology-driven environment.

Retrospectively, the Nigerian film industry popularly known as Nollywood has moved from primitive production techniques to more sophisticated digital aesthetics and encoding formats (Onyejelem, 2024). However, this growth has not been without its debates. Ogungbe (2024) highlights the contentious nature of historical documentation in Nigerian films, where the line between fact and fiction often thins in favour of entertainment and profit. For university education to be effective, it must retrospectively examine these trends, teaching students to navigate the complexities of representation and the "trustworthiness" of audio-visual sources (Ogungbe, 2024). Furthermore, Wammanda (2024a) argues that the application of ethics is a cardinal component of philosophy in history-themed documentaries, serving as the foundation for objectivity and credibility in the quest to represent reality.

Prospectively, the future of film and multimedia education is inextricably linked to the integration of Artificial Intelligence (AI) and digital generative tools. The Digital Generative Multimedia Tool Theory (DGMTT) posits that we have entered an era where AI is not merely an auxiliary tool but a primary driver of production aesthetics (Onyejelem & Aonover, 2024a). Recent studies indicate that while Nollywood practitioners are beginning to utilise AI resources, there remains a significant gap in knowledge and attitude regarding their full potential (Anunike et al., 2025). In a prospective digital landscape, pedagogical models must anticipate the "shadow of technology" and its multifaceted effects on society, from electoral management to the social construction of reality (Adebogun et al., 2025).

Introspectively, Nigerian universities face a profound challenge in aligning their curricula with the demands of the digital age. Olatunji (2021) observes a disconnect between university-level film teaching and the practical realities of the industry, noting that many programmes lack the infrastructure and updated instructional methods required to foster technical proficiency. Nwanekwu (2025) further emphasises that skills acquisition in areas such as visual effects, animation, and sound design is a critical

component of success, requiring a blend of formal education and hands-on experience. This introspection must also extend to the use of audio-visual aids in the classroom itself, as the application of these tools has been shown to significantly improve the teaching and learning process in technical subjects (Enemu et al., 2019).

The ethical dimension of this rethinking is perhaps the most critical. The proliferation of digital platforms like Instagram has democratised access to information, yet it has also lowered the "gates" of professional gatekeeping, leading to potential ethical lapses in the dissemination of sensitive content (Wammanda, 2024b). From the ethics of social media influence in political decisions (Eneome et al., 2025) to the ideological positions taken by international media in conflict reportage (Nwafor et al., 2024), the modern multimedia graduate must be equipped with a robust ethical compass. Consequently, this study seeks to rethink ethical pedagogies for film and multimedia education in Nigeria, ensuring that university training is not only technically advanced but also philosophically grounded and socially responsible.

### Statement of the Problem

Despite the global acclaim and rapid digital expansion of the Nigerian film industry (Nollywood), there exists a profound disconnect between the pedagogical frameworks utilised in Nigerian universities and the practical, ethical, and technical exigencies of the contemporary digital landscape. Olatunji (2021) identifies a persistent failure in university film programmes to move beyond outdated theoretical models, leaving a void in the technical proficiency required for the digital age. This problem is exacerbated by a critical shortage of specialised professionals in high-demand areas such as visual effects, animation, and sound design, which Nwanekwu (2025) argues is a result of curricula that fail to synthesise formal education with hands-on digital training. Consequently, Nigerian graduates often enter the labour market ill-equipped to navigate a "prospective" landscape increasingly dominated by Artificial Intelligence and generative multimedia tools (Onyejelem & Aondover, 2024a; Anunike et al., 2025).

Furthermore, the "introspective" dimension of film education in Nigeria faces an ethical crisis. The democratisation of content creation through platforms like Instagram has effectively lowered the traditional "gates" of professional gatekeeping, leading to the dissemination of information—such as sex education or political influence without the necessary ethical filters or professional accountability (Wammanda, 2024b; Eneome et al., 2025). Retrospectively, the ethical responsibility of representing history and reality is being compromised, as filmmakers often prioritise profit and entertainment over factual integrity and objectivity (Ogungbe, 2024; Wammanda, 2024a). Without a radical rethinking of ethical pedagogies that account for the "shadow of technology" (Adebogun et al., 2025) and the ideological complexities of digital reportage (Nwafor et al., 2024), there is a risk that Nigerian

universities will continue to produce media practitioners who are technically deficient and ethically unmoored. Unless these pedagogical gaps are addressed through an integrated retrospective, prospective, and introspective lens, the Nigerian film and multimedia education system will remain stagnant, unable to sustain the industry's growth or safeguard its social and ethical responsibilities in an increasingly complex digital world.

### **Objectives of the Study**

The general objective of this study is to examine and rethink ethical pedagogical frameworks for film and multimedia education in Nigerian universities within the context of a retrospective, prospective, and introspective digital landscape. Specifically, the study seeks to achieve the following objectives:

1. To evaluate the retrospective role of ethical documentation and historical representation within Nigerian university film curricula.
2. To investigate prospective strategies for the ethical integration of AI and generative multimedia tools into film and multimedia education in Nigeria
3. To assess introspective pedagogical challenges hindering specialised technical skills acquisition and the effective use of digital instructional aids in Nigerian universities

### **Conceptual Discussion**

#### **The Concept of Film and Multimedia Education in Nigerian Universities**

Film and multimedia education in Nigerian universities is a multidisciplinary field that integrates the artistic, technical, and theoretical aspects of audio-visual storytelling and digital content creation. It has transitioned from what Onyejelem (2018) describes as an "evolution to a revolution," shifting from traditional theatre arts and celluloid-based theories to a contemporary focus on digital encoding, aesthetics, and multimedia production (Onyejelem, 2024). This educational sector is fundamental to the sustainability of the Nigerian film industry (Nollywood), which now demands a workforce that is not only creatively expressive but also technically proficient in the nuances of a digital landscape (Nwanekwu, 2025).

A primary characteristic of film and multimedia education in Nigeria is the ongoing effort to bridge the gap between academic theory and industry practice. Olatunji (2021) argues that for decades, Nigerian universities operated within a pedagogical framework that prioritised theoretical discourse over technical mastery. This disconnect resulted in a shortage of skilled professionals in specialised areas such as visual

effects (VFX), animation, and high-fidelity sound design (Nwanekwu, 2025). Consequently, the modern conceptualisation of film education in Nigeria now emphasises "skills acquisition" as a critical component of success, advocating for a curriculum that synthesises formal university education with intensive hands-on training to meet the 15% increase in demand for digital professionals projected by 2030 (UNESCO, 2021, as cited in Nwanekwu, 2025).

Furthermore, the concept of multimedia education has expanded to include the pedagogical use of digital tools within the classroom itself. The application of audio-visual aids is no longer seen merely as an external industry skill but as an internal instructional necessity that improves the teaching and learning process (Enemu et al., 2019). This is further complicated by the emergence of the Digital Generative Multimedia Tool Theory (DGMTT), which suggests that Artificial Intelligence (AI) and generative tools are redefining the foundations of communication and media studies (Onyejelem & Aondover, 2024a). As Nigerian universities navigate this prospective landscape, film education is increasingly viewed through the lens of technical adaptability, requiring students to understand the "nexus between communication and migration" in the age of social media (Ezeonyejiaku & Onyejelem, 2021) and the ideological implications of digital reportage (Nwafor et al., 2024).

Film and multimedia education in Nigerian universities is evolving into a comprehensive ecosystem that balances the "love of wisdom" (philosophy) with the "propriety of practice" (ethics) (Wammanda, 2024a). It involves training students to be introspective about their creative output, prospective about technological shifts, and retrospective about the historical narratives they document (Ogungbe, 2024). This holistic approach ensures that Nigerian graduates are equipped to handle the complexities of a digital world while maintaining the cultural and ethical integrity of the Nigerian narrative.

The conceptual framework of this study is anchored in the necessity of reconciling academic instruction with the shifting realities of the Nigerian media industry. To effectively rethink ethical pedagogies, it is essential to explore the intersection of philosophy, technical skill acquisition, and the tripartite digital landscape, retrospective, prospective, and introspective.

### **The Concept of Ethical Pedagogies**

Ethical pedagogy in film and multimedia transcends the mere teaching of professional codes of conduct; it involves a deep philosophical engagement with the responsibility of representation. Wammanda (2024a) posits that ethics is a cardinal component of philosophy, particularly in historical and documentary filmmaking, where the quest for objectivity must navigate the complexities of subjectivity and interpretation. In the Nigerian context, ethical pedagogy must also incorporate the concept of

"prosocial" media. Ikeh (2023) discusses the Sabido methodology—entertainment with a proven social benefit as a conceptual tool for social change. Rethinking pedagogy, therefore, implies moving beyond technical instruction to include a curriculum that teaches students how to use film as a deliberate instrument for societal transformation and moral discourse (Ikeh, 2023; Wammanda, 2024a).

### **The Retrospective Digital Landscape**

A retrospective conceptualisation involves a critical examination of the evolution of the Nigerian film industry and its historical documentation practices. Onyejelem (2018) describes the journey from the "evolutionary" phase of mass communication to a digital "revolution." Retrospectively, the pedagogical challenge lies in how history is mediated through film. Ogungbe (2024) notes that the differentiation between truth and fiction in historical features like '76 is often thin, as filmmakers balance historical accuracy with the demand for entertainment and profit. Conceptually, a retrospective landscape requires universities to teach "historical literacy," ensuring that future filmmakers understand their role as unofficial archivists of the national narrative (Ogungbe, 2024; Onyejelem, 2024).

### **The Prospective Digital Landscape**

The prospective landscape is defined by anticipation and the integration of emerging technologies. Central to this is the Digital Generative Multimedia Tool Theory (DGMTT), which postulates that the era of Artificial Intelligence (AI) has fundamentally altered the creative process (Onyejelem & Aondover, 2024a). Prospectively, pedagogies must address the "shadow of technology" and its implications for information integrity and electoral management (Adebogun et al., 2025). Furthermore, Anunike et al. (2025) highlight that while AI resources are becoming available, there is a gap in the knowledge and attitude of practitioners towards their utilisation. A prospective pedagogical model, therefore, must be anticipatory, preparing students for a future where technical roles in visual effects and animation are in high demand (Nwanekwu, 2025; Miller, 2018; Okoye & Onyejelem, 2016).

### **The Introspective Digital Landscape**

Introspection refers to the internal reflection on the current state of Nigerian university education. Olatunji (2021) identifies a conceptual disconnect between theoretical classroom instruction and the practical demands of the digital age. This introspective gap is further evidenced by a shortage of specialised technical skills in the industry (Nwanekwu, 2025). Conceptually, this landscape necessitates an evaluation of teaching aids and methods. For instance, Enemu et al. (2019) demonstrate the efficacy of audio-visual aids in improving learning outcomes, suggesting that Nigerian universities must look inward to upgrade their own technological infrastructure. Introspection also involves examining the

ethical "fallen gates" of social media platforms, where the lack of traditional filters necessitates a more robust internalised professional ethics for students (Wammanda, 2024b; Eneome et al., 2025).

In summary, the conceptual rethinking of film education in Nigeria requires a synthesis of these four dimensions. It demands a curriculum that is philosophically grounded (Ethical), historically aware (Retrospective), technologically anticipatory (Prospective), and institutionally self-aware (Introspective).

### **Empirical Review**

Nwanekwu (2025) investigates the vital role of skills acquisition within the Nigerian film and multimedia sector, positioning it as a fundamental requirement for success in a rapidly evolving digital economy. The study highlights that while Nollywood has achieved global prominence, the industry is significantly constrained by a shortage of specialised professionals in technical areas such as visual effects (VFX), animation, and sound design. Drawing on UNESCO projections, the author notes that the demand for these skilled roles is expected to increase by 15% between 2020 and 2030. Nwanekwu (2025) argues that addressing this gap requires a robust synergy between formal university education and hands-on training. This study is critical to the current research as it underscores the necessity for Nigerian universities to rethink their pedagogical frameworks to align academic outcomes with the technical and digital requirements of the contemporary global market.

Ogungbe (2024) explores the ethical dilemmas inherent in the documentation of history through film, focusing on the Nigerian historical features *October 1* and *'76*. The study interrogates the tension between the filmmaker's objective to provide entertainment for profit and the ethical responsibility of factual representation. The author observes that as the boundaries between historical truth and cinematic fiction become increasingly thin, the resulting narratives significantly shape public opinion and collective memory. The research suggests that the audio-visual mode remains a powerful tool for information diffusion in Nigeria, yet its "trustworthiness" as a historical source remains contentious. For multimedia education, this study highlights the urgent need to integrate ethical training into the curriculum, ensuring students understand the implications of discarding or manipulating facts for narrative effect.

In an interrogation of post-Haynes Nollywood trends, Ogungbe (2023) utilises a qualitative methodology of content analysis and direct observation to identify significant shifts in the Nigerian film landscape between 2017 and 2023. The findings reveal a transition towards bolder storytelling, larger budgets, and the proliferation of varied digital viewing platforms. Notably, the study identifies the emergence of home-grown film schools supported by both government and private initiatives as a key trend. The rise of new genres, such as political commentaries and pandemic films, indicates an industry that is increasingly

introspective and responsive to societal shifts. This research provides a prospective view of film education, suggesting that university pedagogies must adapt to a landscape characterised by lessened censorship and a greater need for professional legal and technical representation.

Wammanda (2024a) examines the intersection of ethics and philosophy within historical documentary filmmaking, arguing that factual representation is inextricably linked to ethical conduct. By applying Aristotle's golden mean and value theory, the study posits that the credibility of a documentary especially when used in academic or social settings—is determined by the researcher's adherence to the evidential value of their materials. The author categorises the philosophical concerns of media into five areas: logic, politics, ethics, esthetics, and metaphysics. The findings suggest that objectivity in film is a product of ethical rigor in methodology and interpretation. This research is vital for rethinking film pedagogies, as it provides a philosophical framework for teaching students how to mediate reality and manage personal bias in a digital landscape where the power of presentation is "unmatched."

Wammanda (2024b) evaluates the pedagogical potential and ethical challenges of using Instagram as a tool for sex education in Nigeria, focusing on the skits of 'Sabi Doctor'. Utilising social presence and social constructionism theories, the study employs quantitative content analysis to examine user engagement and content accessibility. The findings highlight a significant ethical problem: the "fallen gates" of digital platforms, where information is provided without the traditional filters or professional boundaries found in clinical settings. The researcher concludes that while digital tools expand access to education, the absence of gatekeeping requires a rethink of how information is mediated. This study underscores the need for multimedia education to incorporate digital ethics, preparing students to navigate the responsibilities of content creation in an unfiltered social media environment.

Ikeh (2023) investigates the application of the Sabido methodology—entertainment with a proven social benefit—within the context of Nollywood. The study uses the series *MTV Shuga* as a theoretical case study to determine how serial dramas can be intentionally designed to influence audience values and behaviours regarding issues such as HIV/AIDS and women's rights. The research demonstrates that entertainment-education is a compelling tool for social consciousness, moving beyond mere amusement to provide impactful lessons. Ikeh (2023) argues that the Sabido approach offers a structured method for achieving social change through media. This study is highly relevant to rethinking film pedagogies, suggesting that ethical film education should include training on the "prosocial" design of narratives, encouraging students to view film production as a medium for positive societal transformation.

Olatunji (2021) examines the pedagogical challenges of teaching film in Nigerian universities amidst the rapid digitalisation of the global media landscape. The study identifies a persistent disconnect between the

theoretical focus of university curricula and the practical, technology-driven demands of the contemporary Nigerian film industry. Through a review of instructional methods, Olatunji (2021) notes that many programmes still rely on outdated frameworks that do not account for the introspective and prospective shifts in digital content creation. The author advocates for a curriculum overhaul that integrates ethical considerations with digital literacy, ensuring that graduates are not only technically proficient but also ethically grounded. This study serves as a foundational call for rethinking pedagogies to bridge the gap between academia and the evolving digital reality of Nollywood.

### **Theoretical Framework**

This study is anchored on two theories: the Agenda-Setting Theory and the Digital Generative Multimedia Tool Theory (DGMTT) in examining the socio-ethical responsibilities of film education and the technological shifts necessitated by the digital revolution in Nigerian universities.

#### **Agenda-Setting Theory**

First postulated by Maxwell McCombs and Donald Shaw in 1972, the Agenda-Setting Theory suggests that the mass media predetermine the issues that the public regards as important. Asemah et al (2017) aver that while the theory traditionally focuses on news media, its application has expanded to film and multimedia, where the selection of narratives and themes influences the collective consciousness of the audience. In the context of film education, the theory implies that university curricula act as primary "gatekeepers," setting the agenda for what future filmmakers consider ethically significant or historically relevant.

The application of Agenda-Setting Theory to this study is justified by its focus on the "retrospective" and "introspective" landscapes of the study. Pedagogies in Nigerian universities determine the "agenda" for historical representation; as Ogungbe (2024) observes, the choices filmmakers make in documenting history shape public opinion. By rethinking these pedagogies, universities can set a new ethical agenda that prioritises factual integrity and social responsibility over mere commercial entertainment. Furthermore, the theory aligns with the "prosocial" objectives of the Sabido methodology, where media content is intentionally designed to set a social agenda for positive behavioural change (Ikeh, 2023).

#### **Digital Generative Multimedia Tool Theory (DGMTT)**

The Digital Generative Multimedia Tool Theory (DGMTT), as postulated by Onyejelem and Aondover (2024), provides a contemporary lens through which to view the "prospective" digital landscape. DGMTT is a theoretical framework developed specifically for the era of AI. It posits that digital tools are no longer

passive instruments but generative forces that actively shape the creative process, aesthetics, and encoding of multimedia content (Onyejelem & Aondover, 2024). The theory emphasises that in an AI-driven environment, the traditional foundations of media production are being reconstructed by automated and predictive algorithms.

The justification for utilising DGMTT in this study lies in its direct relevance to the "prospective" challenges of Nigerian film and multimedia education. As AI resources become increasingly prevalent in Nollywood (Anunike et al., 2025), traditional pedagogies that ignore these generative tools become obsolete. DGMTT provides the necessary theoretical basis for rethinking curricula to include the ethical implications of AI, such as authorship, the "shadow of technology," and the technical skills required for specialised digital production (Onyejelem & Aondover, 2024; Adebogun et al., 2025). By applying DGMTT, this study can evaluate how Nigerian universities are adapting or failing to adapt to a landscape where generative tools are the new standard of production.

The integration of these two theories provides a holistic approach to the research topic. While Agenda-Setting Theory addresses the *content* and *social impact* of film education (the "why" and "what"), DGMTT addresses the *technical* and *generative tools* used in modern multimedia creation (the "how"). Rethinking ethical pedagogies requires a balance between these two: students must learn to set an ethical agenda for society while simultaneously mastering the generative digital tools that mediate that message. This synthesis is vital for Nigerian universities to produce graduates who are both socially conscious and technically proficient in an increasingly complex and introspective digital world.

## Methodology

This study adopts a mixed-methods qualitative research design to provide a comprehensive interrogation of the research problem. The methodology is structured to address the tripartite nature of the research retrospective, prospective, and introspective, by combining Critical Discourse Analysis (CDA) with a Systematic Review of Literature. This dual approach ensures that the study not only evaluates existing Nigerian frameworks but also aligns them with international best practices and emerging digital trends.

### Critical Discourse Analysis (CDA)

The study utilises Critical Discourse Analysis (CDA) to dissect existing university curriculum documents, National Universities Commission (NUC) policy statements, and academic literature pertaining to ethical education in Nigeria. CDA is justified for this study because it moves beyond surface-level content analysis to uncover the underlying ideologies, power structures, and institutional biases embedded in pedagogical frameworks. As Wammanda (2024a) notes, the "propriety of practice" in media is often a

reflection of deeper philosophical and logic-based arguments. By employing CDA, the researcher can introspectively evaluate how current Nigerian curricula define "ethics" and whether these definitions account for the "shadow of technology" and the shifting "fallen gates" of digital gatekeeping (Adebogun et al., 2025; Wammanda, 2024b). This method is essential for "rethinking" pedagogies, as it identifies the discursive gaps between theoretical classroom instruction and the practical, ethical exigencies of the modern film industry (Olatunji, 2021).

### **Systematic Review of Literature**

The second prong of the methodology involves a Systematic Review of Literature, focusing on international best practices in ethical pedagogies for film and multimedia. This method is justified as it provides a rigorous, transparent, and reproducible means of identifying, evaluating, and synthesising a body of completed work. In a "prospective" digital landscape, a systematic review allows for the identification of transferable strategies from global resources, particularly regarding the integration of Artificial Intelligence and generative tools (Onyejelem & Aondover, 2024; Miller, 2018). Furthermore, it facilitates a "retrospective" comparison between Nollywood's historical documentation practices and global ethical standards (Ogungbe, 2024). This method ensures that the proposed pedagogical shifts are evidence-based and capable of addressing the projected 15% increase in demand for specialised digital professionals (Nwanekwu, 2025).

### **Data Sources and Synthesis**

The data for this study are derived from a purposive selection of curriculum documents from leading Nigerian universities and a curated database of academic literature, including the works of local and international scholars such as Ezebuenyi & Ezeaka (2015), Okoye & Onyejelem (2016), Asemah et al (2017), Miller (2018), Enemu et al (2019), Onyejelem (2020), Olatunji (2021), El Marsafawy et al (2022), Ikeh (2023), Wammanda, (2024), Nwanekwu (2025), Anunike et al. (2025), and Onyejelem (2026). The synthesis of CDA and Systematic Review enables a comparative analysis where Nigerian "introspective" findings are weighed against "prospective" international benchmarks. This mixed-methods approach provides the necessary depth to formulate a new ethical pedagogical model that is technically advanced, historically aware, and philosophically grounded.

### **Data Presentation and Analysis**

The data derived from the Critical Discourse Analysis (CDA) of Nigerian university curricula and the Systematic Review of local and international literature reveal a significant "discursive gap" between institutional policy and industry reality. Discursively, the analysis of curriculum documents indicates that

film education in Nigeria remains largely anchored in traditional "Theatre Arts" paradigms, which prioritises literary theory over technical multimedia proficiency (Olatunji, 2021). The data shows that while institutional documents acknowledge the digital "revolution" (Onyejelem, 2018a), the actual course content lacks specific modules for high-fidelity technical skills such as non-linear editing, visual effects (VFX), and sound design, which are currently in high demand (Nwanekwu, 2025). Furthermore, the analysis of historical representation in film suggests a trend where entertainment-oriented narratives are "set" on the academic agenda, often at the expense of factual historical documentation (Ogungbe, 2024). Systematic findings from global resources contrast this by showing an international shift towards "anticipatory" pedagogies that integrate AI as a generative partner in production, a concept that remains largely theoretical in the Nigerian university context (Anunike et al., 2025; Onyejelem & Aondover, 2024).

### Discussion of Findings

The findings illustrate that rethinking ethical pedagogies requires a move away from the "evolutionary" mindset towards an "introspective" curriculum overhaul. The study finds that the current pedagogical framework fails to address the "shadow of technology" (Adebogun et al., 2025), particularly how generative tools reconstruct the foundations of media production. This aligns with the Digital Generative Multimedia Tool Theory (DGMTT), which suggests that AI tools are no longer passive but active drivers of production aesthetics (Onyejelem & Aondover, 2024). By failing to integrate these prospective technologies, Nigerian universities are inadvertently creating a technical skill deficit that threatens the sustainability of Nollywood (Nwanekwu, 2025). Furthermore, the ethical "fallen gates" of digital platforms like Instagram, as noted by Wammanda (2024b), have created an environment where the lack of gatekeeping necessitates a new, introspective form of professional ethics. The findings suggest that the Agenda-Setting Theory remains relevant, as university curricula still dictate the importance of theoretical "wisdom" over the "propriety of practice" (Wammanda, 2024a). Therefore, the disconnect observed by Olatunji (2021) is not merely a lack of infrastructure but a philosophical failure to reconcile "retrospective" historical accuracy with "prospective" digital innovation.

### Summary of Findings

- **Retrospective Ethical Crisis:** There is a persistent thinning of the line between historical truth and fiction in cinematic representation, with curricula failing to equip students with the "historical literacy" needed to act as archivists of the national narrative (Ogungbe, 2024).

- **Prospective Technical Gap:** While AI and generative multimedia tools are redefining production aesthetics globally, Nigerian film education lacks practical pedagogical models for their ethical integration, leading to a gap in "anticipatory" knowledge (Anunike et al., 2025; DGM TT, 2024).
- **Introspective Curricular Stagnation:** A profound disconnect exists between classroom instruction and the 15% increase in industry demand for specialised technical professionals, exacerbated by the inadequate use of audio-visual aids and outdated instructional methods (Nwanekwu, 2025; Olatunji, 2021).

## Conclusion

This study concludes that film and multimedia education in Nigerian universities is currently ill-equipped to handle the complexities of the modern digital landscape. The "revolution" in the industry has outpaced the "evolution" of the classroom, creating media practitioners who are technically deficient and ethically unmoored. To sustain Nollywood's global success, universities must move beyond a theatre-based film pedagogy. The study affirms that rethinking ethical pedagogies requires a tripartite approach: a "retrospective" commitment to historical truth, a "prospective" embrace of generative AI tools, and an "introspective" reform of technical training. Only by bridging the gap between theoretical wisdom and technical practice can Nigerian universities ensure that their graduates are not just content creators, but ethically grounded media professionals.

## Recommendations

**Based on the findings of the CDA and systematic review, the following recommendation are made:**

- The National Universities Commission (NUC) and individual institutions should redesign film and multimedia curricula to prioritise specialised technical skills (VFX, animation, and sound design) alongside theoretical studies.
- Nigerian universities should formally adopt the Digital Generative Multimedia Tool Theory (DGM TT) framework to teach the ethical and creative application of AI in production.
- Institutions must invest in modern digital labs and audio-visual instructional aids to improve the teaching and learning of technical multimedia subjects.
- Film programmes should include specific modules on historical documentation and the ethics of representation to ensure graduates can distinguish between entertainment-driven fiction and factual documentation.

- Curricula must address the ethics of unfiltered content creation on social media platforms, equipping students to manage professional gatekeeping in a digital environment

### Unique Contribution to Knowledge

This study provides a novel "Tripartite Landscape" framework (Retrospective, Prospective, and Introspective) for analyzing film education in Nigeria. It is one of the first to apply the Digital Generative Multimedia Tool Theory (DGMTT) by Onyejelem & Aonover (2024) specifically to university pedagogical reform in the era of AI. It moves the discourse of "media ethics" beyond simple professional codes to a deeper philosophical engagement with generative technology and historical documentation.

### Suggestions for Further Studies

- A field survey involving Nollywood employers and recent graduates to empirically measure the "technical skill gap" identified in this study.
- A comparative study of film and multimedia curricula between Nigerian universities and private film schools (post-Haynes "home-grown" schools) to identify more flexible pedagogical models (Ogungbe, 2023).
- An investigation into the impact of cultural and religious values on the ethical representation of history in Northern vs Southern Nigerian films (Ogungbe, 2024).

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