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Automated Dialogue Replacement and Wealth Creation for Nollywood Communicators in Port Harcourt

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Abstract

In the rapidly evolving landscape of Nollywood, Africa's largest film industry, communicators in the film industry face the dual challenges of maintaining creative integrity while navigating economic constraints. Thus, this paper assesses the innovative use of Automated Dialogue Replacement (ADR) as a strategic tool for wealth creation among voice actors and filmmakers in Nollywood. The objectives of the study were to: ascertain the awareness level of Automated Dialogue Replacement among voice actors and filmmakers in Port Harcourt; examine the extent of usage of Automated Dialogue Replacement (ADR) technology; identify the challenges associated with implementing ADR technology and find out the economic opportunities in the usage of ADR technology among voice actors and film makers in Port Harcourt Nollywood. The study was anchored on Diffusion of Innovation theory and Media Economics theory. The qualitative research design was adopted with in-depth interview guide as the instrument for data collection. Both primary and secondary sources of data were used in assessing the relevant literature. Findings revealed that the awareness level of ADR among voice actors and filmmakers was high. The study concluded that the usage of ADR technology in Port Harcourt's Nollywood presents several economic opportunities, particularly for voice artists, filmmakers, producers, and studio owners. However, there remains a need for increased awareness and understanding of these benefits within the industry.

Keywords: Automated Dialogue Replacement, Film Making, Nollywood, Voice Actors, Port Harcourt.



Introduction

The history of the voice and the body that produces it in cinema is quite fascinating. During the early decades of film, the on-screen body was silent, audiences had to imagine the sound of its voice and infer the meaning of its unspoken words from intertitles. A notable exception to this was the live narrator, or "benshi," in the Japanese silent film era. Although there was an offscreen voice, the on-screen body itself remained voiceless and its true essence remained unknown to the audience (Williams, 2024).

Conversation plays a crucial role in social behaviour, serving as a primary way for people to communicate their emotions, moods, attitudes, and personalities. Consequently, a fundamental technical feature of interactive narrative systems (INS) is their capacity to facilitate natural conversational exchanges. To achieve this, natural language processing can be employed to interpret user input, giving users the freedom to express themselves in various ways when interacting with the system (Walker et al., n.d.).

Traum et al., (2015) discuss the concept of time-offset in voice interactions. Automated Dialogue Replacement (ADR) incorporates principles of time-offset interaction. This approach facilitates real-time, synchronous conversations with individuals who are both physically absent and not engaged at the same time.

They also discuss the core concept of time-offset interaction, which is that once the topic of conversation is established, participants' responses become largely predictable. By anticipating what a conversational partner is likely to say, a speaker can pre-record responses. During the conversation, a computer programme can then choose the most suitable pre-recorded responses based on the interlocutor's input. This method is akin to the techniques used in existing interactive systems with synthetic characters, like Automated Dialogue Replacement.

Kizer (2024) states that dialogue replacement refers to the process of correcting originally recorded audio that filmmakers deemed unusable or undesirable. This practice did not emerge until after World War II. Before that, significant efforts were made to ensure high-quality audio during actors' line delivery. He noted also that productions quickly adopted rare projection techniques when a script required a dialogue scene in an otherwise impossibly noisy environment. At that time, process shots were considered no more artificial than the incomplete room or indoor/outdoor sets routinely used in filmmaking. Although dialogue replacement was used in many productions, it was generally considered a last resort and typically employed only for a few problematic lines during audio post-production.

Wyatt and Amyes (2006) describe audio post-production as the phase focused on tracklaying, mixing, and mastering the soundtrack. Its goals include enhancing the narrative through mood, time, and location with dialogue, music and sound effects; adding excitement with dynamic range; creating a realistic or fantastical illusion through sound effects and design; ensuring continuity in discontinuous scenes; creating spatial depth in the sound field or replacing dialogue in post-production, and by using processors in the mix to maximise clarity and reduce unwanted noise; fixing location sound issues; and delivering the final soundtrack to meet broadcast or film specifications. All these post-production activities make dialogue replacement highly important.

Osakwe (2021) carried out a study on filmmaking as avenue for youth empowerment in Nigeria. This study is conceptual in nature. Expert views and opinions were used to provide information required for the study. The study theoretically anchored on the Triple Holix model of innovation (THml). The study



uses the historical-analytic, direct observation and systematic literature review methods to argue that filmmaking is a boundless vocation because of the unlimited opportunities and possibilities inherent in it. As such, relevant government agencies, industry players as well as the academia should combine efforts to build the capacities of Nigerian youths in the various creative matrixes of filmmaking as a way of empowering them to be self-employed and possibly employers of labour. Consequently, Nigerian youths should train and acquire technical competences in the different aspects of filmmaking for self-empowerment, entrepreneurial and cultural development of Nigeria.

This study is like this present work because both dealt with the wealth creation. Both studies were carried out in Nigeria. While the study under review was mindful of wealth creation or empowerment for the Nigerian youths through filmmaking, the present study focuses on automated dialogue replacement (ADR) as wealth creation tool for communicators in the filmmaking industry.

Patil et al., (2023) conducted a study aimed at exploring the visual art of filmmaking. The study was conceptual in nature and used secondary source of data in assessing extant literature necessary for drawing conclusions. The study analysed the various components that converge to give birth to a film. It scrutinises the evolution of films over time, spotlighting pivotal figures who have indelibly shaped the industry. It elucidates the intricate steps involved in the filmmaking process, from the inception of an idea to the final touches in editing. The paper considers the prospective influence of cutting-edge technologies like Virtual Reality and Artificial Intelligence on the future of filmmaking. This paper accompanies the audience through the realm of cinema, revealing how narrative, visuals, and sound coalesce to create the enchantment of motion pictures.

This study is like this present study because both explored the art of filmmaking. However, this study differs from the present study because it was conducted in California United States of America and was conceptual in nature while the present study was conducted in Nigeria and was empirical in nature. This work only focused on the components that synergised to give birth to film, while the present study not only focused on art of filmmaking but also analysed the challenges and economic opportunities accruing from automated dialogue replacement (ADR) as a technology for communicators and film makers in Port Harcourt.

Rose (2014) who examined sound production practices among filmmakers and found that many film practitioners possess basic awareness of ADR but limited technical understanding of its full post-production process. However, another study in film sound production by Sonnenschein (2001) also highlights that many filmmakers and producers underestimate the role of sound design and ADR, often focusing more on visuals than post-production audio processes.

The study conducted by Chukwu-Okoronkwo and Ajiwe (2025) focused specifically on auditory elements (sound and dialogue) in Nollywood films and how audiences perceive them. It highlights that sound quality, including dialogue clarity, is often overlooked and remains a secondary concern in production, despite its crucial role in narrative communication. The authors argue that poor sound design and audio integration diminish audience engagement, which implicitly suggests the need for better post-production audio practices like ADR.

The purpose of this study is to assess the utilisation of automated dialogue replacement among film makers, voice actors in the Port Harcourt Nollywood sphere and its imminent wealth creation opportunities for the active participants who see a career in it. Voice acting portends income generation hence, identifying the opportunities ADR presents will provide information



on the need to substantiate the quality of audio postproduction in Port Harcourt Nollywood film making among voice over actors, producers and directors.

The Nigerian film industry, popularly known as Nollywood, has grown exponentially over the past few decades, becoming one of the largest film industries in the world. Despite this growth, many voice actors and filmmakers, particularly in regions like Port Harcourt, face significant challenges in achieving financial sustainability.

One critical area that influences the overall quality of a film is sound, specifically dialogue clarity and synchronisation. In more developed film industries, ADR is a standard practice that enhances the overall quality of films, making them more competitive in global markets. However, in Nollywood, especially among voice actors and filmmakers in Port Harcourt, it has been argued that ADR is underutilised due to a lack of awareness, expertise, and resources.

As argued, the underutilization of ADR in Nollywood raises a pertinent issue: how can voice actors and filmmakers leverage this technology to enhance their film quality, expand their market reach, and ultimately create wealth? This study sought to investigate the potential of ADR as a tool for wealth creation among voice actors and Nollywood filmmakers in Port Harcourt, exploring the barriers to its adoption and the possible economic benefits that could arise from its widespread implementation. By addressing this problem, the study aims to contribute to the broader discourse on improving film production standards in Nollywood-Port Harcourt and empowering voice actors and filmmakers to achieve financial sustainability.

While ADR holds significant potential as a tool for enhancing film production quality and creating wealth, its effective application and integration into the professional practices of voice actors and film makers in Port Harcourt have not been adequately addressed. It is against this backdrop, that this study sought to assess automated dialogue replacement as a wealth creation tool for Nollywood voice actors in film making in Port Harcourt, Rivers State, Nigeria. To achieve this the study has the following specific objectives, to: (1) ascertain the awareness level of Automated Dialogue Replacement among Nollywood voice actors and filmmakers in Port Harcourt (2) examine the extent of usage of Automated Dialogue Replacement (ADR) technology among Nollywood voice actors and filmmakers in Port Harcourt, (3) identify the challenges associated with implementing ADR technology in the Port Harcourt Nollywood voice actors and industry, and (4) find out the economic opportunities in the usage of ADR technology among Nollywood voice actors and film makers in Port Harcourt Nollywood.

Theoretical Framework

The study was anchored on Diffusion of Innovation theory and Media Economics Theory. Diffusion of innovation theory was propounded by Everett Rogers in 1962. This theory explains how, why and at what rate new ideas, technologies or innovations diffuse or spread through a specific population. The theory underscored that with successive groups of people adopting the new idea or technology, its market share (spread) will eventually reach the most remote level or area. Adoption of new idea (innovation) does not happen simultaneously; rather, some people are more opportune to adopt the innovation than others in the process (Rogers, 2003). This theory focuses on the adoption process and the role of early adopters in influencing the wider adoption. The categories of adopters according to Rogers are innovators, early adopters, early majority, late majority and Laggards.

In relation to ADR in Nollywood, this theory can help examine how filmmakers in Port Harcourt are adopting (accepting) ADR technologies, the factors influencing this adoption, and how it contributes to wealth creation. In the diffusion of new ideas or innovation, a person (here, filmmakers in Port Harcourt)



undergoes certain stage before the final adoption of the new idea - these stages are awareness of the need for an innovation, decision to adopt (or reject) the innovation, initial use of the innovation to test it and continued use of the innovation if found to be effective. This theory is found relevant to this study because it is through this diffusion process that technological innovations like ADR used in film making will be gradually spread and adopted by film makers and voice actors for better film production.

Media Economics Theory

The concept of economic theory was traced to Adam Smith, an 18th century scholar whose work focused on economics. Smith's most popular work was the *Wealth of Nations*, which later gave rise to microeconomics. This theory focused on the basic principles of economic in the business sector and applies them to contemporary media industries.

This theory examines the economic dynamics of media industries, focusing on the production, distribution, and consumption of media content. It considers the role of market forces, industry structures, and business models in shaping media output. This theory is found relevant to this study because it is used to analyze the economic impact of ADR on the Nollywood industry in Port Harcourt. It helps to understand how ADR contributes to cost savings, revenue generation, and overall financial growth for filmmakers.

Method

This study adopted qualitative research approach specifically the structured interview. This approach was chosen because the researchers intended to obtain first-hand information from the respondents regarding automated dialogue replacement as a wealth creation tool for Nollywood communicators in Port Harcourt. The measuring instrument used for this study was the interview guide. The interview guide contained six questions structured in an open-ended format for Nollywood filmmakers in Port Harcourt Metropolis. This was to enable the film makers the opportunity to provide as much responses as possible regarding the subject under study, hence there was no need for follow-up questions. The six interview questions were structures in line with the four research questions.

The population of this study was all the Nollywood filmmakers operating in Port Harcourt Matropolis, Rivers State. The exact population figure of Nollywood filmmakers in Port Harcourt metropolis is not officially documented. However, reports from the National Film and Video Censors Board and the National Bureau of Statistics indicated that Port Harcourt contributes a smaller proportion of Nigeria's film production compared to major hubs such as Lagos and Abuja, with about 7 to 12 films produced in some quarters of 2021 (NBS, 2021).

Because of the unavailability of exact population figure of filmmakers in Port Harcourt and the criteria under which this study was conducted, a sample size of 21 filmmakers was purposively selected based on their experience and knowledge of the subject matter. The 21 filmmakers were also selected based on their membership of Directors of Guilds in Port Harcourt for interview based on their knowledge and expertise about automated dialogue replacement in the film industry.

The instrument was tested for level of trustworthiness using the inter-coding and familiarization coding methods where themes were selected to codify the responses (Krippendoff, 2022).

The interview was conducted by the researchers who first obtained consent with the participants to ascertain their availability and willingness to give the information need to achieve the research objectives.



Having pleaded and assured the filmmakers of anonymity of their responses, those who accepted were interviewed.

English Language, which is the formal language spoken by all the interviewees, was used in conducting the interview. The interview was 3 weeks. Responses gathered through the structured interview conducted with selected film makers in Port Harcourt were transcribed from the midget and analysed qualitatively using Yin's explanatory building technique in line with the research objectives.

Findings

Responses from the 21 Nollywood filmmakers interviewed were analyzed based on the research questions.

RQ1: What is the awareness level of Automated Dialogue Replacement (ADR) Nollywood filmmakers in Port Harcourt?

- Interviewees 1,3,9,11,10,13:** The practice here in Port Harcourt is not very popular.
- Interviewees 2,4,5,12,8,15,17:** I Have basic understanding and some awareness, however interviewee 5 confuses ADR with transcription software.
- Interviewees 6,7,14,21,20,19,16,18:** Have very good knowledge and understand the basic concept of ADR. ADR is all about getting quality sound, if you don't get a good sound from location. How do you fix the sound without going back to do a reshoot entirely?

RQ2: What is the extent of usage of Automated Dialogue Replacement (ADR) technology among Nollywood filmmakers in Port Harcourt?

- Interviewees 1,2,3,6,19,14:** The use of ADR is done sparingly and primarily as a last resort for correcting audio issues.
- Interviewees 1,8,12,15:** In extreme cases, we see ourselves using ADR. Interviewee 1 said he has done ADR in only one film his career spanning 30 years with over 400 movies produced.
- Interviewee 2,3,6,13,20:** ADR is used in the aspect of post-production. The only condition for the use of ADR is when there is a problem with the audio.
- Interviewee 7,21,17,18:** The decision to use ADR often depends on the budget of the project. Larger budgets may allow for better sound quality, making ADR more viable.
- Interviewees 5,6,14,19,4:** ADR is recognised as a post-production process that requires specific software and equipment with proficiency in them. At every point in a movie, we should be using it so long as budgeting for movie is concerned.
- Interviewees 6,14:** The quality of original audio capture can impact the need for ADR; good equipment can minimise the necessity.



RQ3: What are the challenges associated in the implementation of ADR technology within the Nollywood industry in Port Harcourt?

- Interviewees1,3,9,4,19:** It is very expensive. People believe that the level of inaccuracy is very high.
- Interviewees5,10,11,15:** There is a need for software upgrades as challenges are with pirated versions, limiting functionality and a need for advanced computer configurations.
- Interviewees1,5,20,21:** Shortage of Professionals in ADR processes.
- Interviewees3,7,17,14:** There are difficulties in synchronising audio with video, leading to noticeable mismatches for viewers.
- Interviewees8,12,13,18:** Actors require additional training to adopt to ADR techniques, especially for voice-performances.
- Interviewees6,12:** Audibility issues on-set that pose challenges for voice actors during replacements as well as lack of emotional expression off-the-set, during post-production that involves the ADR.
- Interviewees2,4,9,10,11,13,14:** Preference of audio recorded on-set.
- Interviewee 1,8,19,16:** Labour intensive, requiring significant time and expertise, along with actual portrayal of the real on-set characters, thus affecting ADR quality.

RQ4: What are the economic opportunities in the usage of ADR technology among emerging voice actors and film makers in Port Harcourt Nollywood?

- Interviewee 1,4,3,8,14:** Voice artists have significant opportunities in Automated Dialogue Replacement, being directly paid during the sessions, and can often earn more due to their specialised roles in providing voice work.
- Interviewee 2,5,8,6,12,15:** Filmmakers benefit from ADR by enhancing storytelling clarity to attract more viewers, reducing production costs, and improving overall sound quality, which can lead to increased revenue.
- Interviewee 7,20,21,19,16:** Producers must ensure they obtain value from their investment in ADR to sustain their business and can also leverage effective use of ADR to attract sponsorship and funding for other movie and film projects.
- Interviewee 5,8,6,7,12,13:** Studio owners benefit financially from filmmakers' reliance on external facilities and provide essential support through equipment and expertise.



Thematic Report

The summary of the above twenty-one filmmakers in the Directors Guild of Nigeria, Port Harcourt Zone, interviewed were presented below:

First Interview question: What do you know about Automated Dialogue Replacement (ADR) in film making?

The responses illustrate a spectrum of awareness about ADR, ranging from complete unfamiliarity to a solid understanding of its importance in filmmaking. The data collected from interviews with Nollywood filmmakers in Port Harcourt reveals varying levels of awareness and understanding of Automated Dialogue Replacement (ADR).

Second Interview question: How much do you know about ADR in film making?

The sentiments from the responses point to a growing recognition of ADR's role in enhancing audio quality and the necessity of adapting to new technologies within the Nollywood industry.

Third Interview question: Do you use the ADR technology?

ADR is acknowledged as a useful tool for correcting audio in Nollywood filmmaking.

Fourth Interview question: How often do you use the ADR technology?

The limited use of ADR in Port Harcourt's filmmaking is influenced by budget constraints, project needs, and a preference for live audio, alongside a lack of awareness about its advantages.

Fifth Interview question: What challenges do you faced when using the ADR technology?

Implementing ADR technology in Port Harcourt's Nollywood faces challenges such as financial constraints and training deficits, necessitating targeted investments in training and technology, as well as enhanced collaboration among stakeholders to improve post-production audio quality.

Sixth Interview question: What do you think are the economic benefits derived from the use of ADR technology in film making?

The integration of ADR technology in Port Harcourt's Nollywood creates economic opportunities for voice artists, filmmakers, producers, and studio owners, fostering a dynamic ecosystem for growth in the industry.

Discussion

The awareness level of Automated Dialogue Replacement (ADR) among filmmakers in Port Harcourt was high. The findings suggest a dichotomy in awareness levels among filmmakers in Port Harcourt regarding ADR. While there is a foundational understanding among some, there remains a significant gap in comprehensive knowledge, particularly among those less familiar with sound design practices. This finding corroborated the finding of Rose (2014) who examined sound production practices among filmmakers and found that many film practitioners possess basic awareness of ADR but limited technical understanding of its full post-production process. This finding also aligns with the finding of Sonnenschein (2001) which highlighted that many filmmakers and producers underestimate the role of sound design and ADR, often focusing more on visuals than post-production audio processes.

The lack of popularity of ADR indicates potential challenges in resources, training, and industry standards that may inhibit the widespread adoption of ADR techniques. Additionally, the confusion with transcription software underscores the importance of targeted educational



initiatives to differentiate between these technologies and clarify the role of ADR in the filmmaking process.

The findings from interviews with Nollywood filmmakers in Port Harcourt reveal that Automated Dialogue Replacement (ADR) is primarily used sparingly and as a last resort to address audio issues. Many filmmakers expressed a conservative approach to ADR, relying heavily on high-quality audio capture during filming and only resorting to ADR when faced with unavoidable problems. This limited usage suggests a potential underutilisation of ADR as a tool for enhancing sound design rather than merely correcting errors. This finding is in consonance with the previous finding by sound expert Kizer (2024) which revealed that ADR is often overlooked or underused creatively, even though it can enhance storytelling and sound design. The study notes that ADR is a specialized post-production process used to replace or improve dialogue, but it is sometimes treated merely as a correction tool rather than a creative enhancement. Kizer (2024) study revealed that ADR is frequently applied only when problems occur; that many productions treat ADR as a repair technique rather than a sound-design tool, this reflects the underutilization of ADR in many filmmaking environments, especially where sound design expertise is limited.

Diffusion of innovation theory used in this study lends credence to this finding as it explains how, why and at what rate new ideas, technologies or innovations diffuse or spread through a specific population. Based on this theory, the idea of ADR technology spread fast in Port Harcourt, hence, Port Harcourt Nollywood filmmakers were aware of and adopted the new technology (ADR), however, the rate at which they use the technology is still very low.

Budget constraints play a significant role in the decision to implement ADR, with larger budgets enabling better post-production sound quality. Additionally, the need for specific technical skills and equipment to effectively utilize ADR points to a gap in training within the industry. Filmmakers acknowledged that improving the quality of original audio could reduce the reliance on ADR, emphasizing the importance of investing in quality recording practices. Addressing these challenges could enhance the audio quality of Nollywood films, making them more competitive in the global market.

The findings reveal a multifaceted array of challenges in implementing Automated Dialogue Replacement (ADR) technology in the Nollywood industry, particularly in Port Harcourt. A primary concern is the high cost associated with ADR, which deters many producers from adopting the technology. Coupled with a widespread perception of inaccuracy, this leads to a preference for on-set audio recording, even when original sound quality may be subpar. Technological limitations further complicate matters, as many studios operate on outdated or pirated software, lacking the advanced configurations necessary for optimal ADR functionality. This technological barrier is exacerbated by a significant shortage of skilled professionals, making it difficult to achieve the desired quality in audio replacement. Previous study by Chukwu-Okoronkwo and Ajiwe (2025) confirmed this finding when it empirically revealed that auditory quality (where ADR would help most) is weak and under-prioritised in Nollywood, supporting the claim about technological and perception barriers. Similarly, the finding of Onyedika (2025) validates this finding that limited skills, funding, and attention to high-level post-production workflows (which include ADR) persist in Nollywood, reinforcing the notion that ADR adoption is hindered by broader industry constraints.

Moreover, practical issues such as synchronisation difficulties and audibility challenges on set highlight the complexities actors face when transitioning to post-production environments.



Actors often require additional training to adapt to ADR techniques, particularly in conveying emotional nuances that may not translate well in a studio setting. This labor-intensive process necessitates significant time and expertise, leading to further hesitation among filmmakers to fully embrace ADR. These findings underscore the need for comprehensive strategies that address financial, technical, and educational gaps to enhance the quality and acceptance of ADR within the Nollywood landscape.

The incorporation of Automated Dialogue Replacement (ADR) technology in Port Harcourt's Nollywood presents substantial economic advantages for various stakeholders, particularly emerging voice actors and filmmakers. Voice artists can leverage their expertise to earn higher fees during ADR sessions, boosting their income and solidifying their role as vital contributors to film production. For filmmakers, ADR enhances storytelling clarity and sound quality, which can attract larger audiences and drive revenue growth. This technology allows for reduced production costs while ensuring engaging dialogue, making it an essential resource for filmmakers aiming to optimize their budgets. This finding aligns with the study by Salaudeen, Akinkoya, and Atewolara-Odule (2025) who found that technological innovations in Nollywood production processes significantly improve post-production efficiency and allow filmmakers to manipulate or modify dialogue after recording to achieve better storytelling outcomes. Their findings indicate that technological innovations in sound and post-production processes enhance film quality and audience appeal, which can ultimately increase commercial success and economic sustainability for film producers. However, the study by Anunike et al., (2025) also revealed that although many Nigerian filmmakers are aware of emerging production technologies, their practical utilisation remains limited due to inadequate technical knowledge and limited access to modern production tools. This challenges the present finding by confirming that while ADR technology offers economic opportunities, its full economic potential may not be realized unless filmmakers and voice actors receive adequate training and technological support.

This study was confirmed by the economic media theory used in this study which helps to understand how ADR contributes to cost savings, revenue generation, and overall financial growth for filmmakers in the Nollywood industry in Port Harcourt.

Producers and studio owners are also pivotal to the ADR landscape. They strive to maximize their return on investment through efficient ADR practices, leading to increased sponsorship and funding for future projects - an important strategy in a competitive market. Meanwhile, studio owners gain financially from filmmakers' dependence on their facilities and expertise, fostering a mutually beneficial relationship that contributes to the overall expansion of the Nollywood industry. Collectively, these interactions illustrate how ADR technology not only elevates film production quality but also cultivates a dynamic economic environment for all participants in Port Harcourt's cinematic scene.

Conclusion and Recommendations

This study was an assessment of Automated Dialogue Replacement as a wealth creation tool for Nollywood communicators in the Port Harcourt Nollywood industry. Based on the findings of this study, it was concluded that; while some filmmakers and voice actors in Port Harcourt show a foundational ADR awareness and knowledge and understanding, there is still a considerable amount of confirmation bias towards the application of the ADR technology, owing to their selective attention to aspects of their



production that are tied to finance. Most filmmakers rely on the live-field-audio-recording because of the vast array of high-earned multimedia gadgets particularly the ones for audio capturing in a film set.

The use of ADR among Nollywood filmmakers in Port Harcourt is characterised by limited application, conditional reliance based on budget and necessity, and a general need for greater acceptance of the technique within the industry.

The implementation of ADR technology in the Nollywood industry in Port Harcourt faces multiple challenges, including high costs, technical difficulties, a lack of professional skills, the need for additional training, and general unawareness about ADR processes. These factors hinder the effective use of ADR in film production.

The usage of ADR technology in Port Harcourt's Nollywood presents several economic opportunities, particularly for voice artists, filmmakers, producers, and studio owners. However, there remains a need for increased awareness and understanding of these benefits within the industry.

Based on the findings and conclusion of this study, the following recommendations were made:

1. Targeted training initiatives should include workshops and seminars led by industry professionals that highlight both the technical mechanics and creative potential of ADR, positioning it as an essential tool for enhancing sound design and storytelling in filmmaking in the Port Harcourt Nollywood Industry.
2. Creating funding opportunities and partnerships with local film organizations can subsidize ADR technology costs, providing filmmakers with access to modern software, equipment, and affordable studio time while fostering collaborations with tech companies for tailored ADR solutions in Nollywood film makers in the Port Harcourt Nollywood Industry.
3. Awareness campaigns should clarify the distinction between ADR and transcription software through engaging content like tutorials and success stories shared via social media and industry events, helping filmmakers understand ADR's advantages in the Port Harcourt Nollywood film production.
4. Establishing partnerships between filmmakers and sound design experts, along with mentorships and internship programs, can enhance ADR implementation and provide emerging filmmakers with practical experience while building a network of skilled professionals to address synchronization and emotional delivery challenges in post-production.

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