

# JOURNAL OF AFRICAN ARTS & CULTURE

## MAPPING AFRICAN THEATRE IN THE 21<sup>ST</sup> CENTURY: TRADITION, TRANSFORMATION AND DIGITAL FUTURES

Margaret Ismaila  
University of Ghana  
[mismaila@ug.edu.gh](mailto:mismaila@ug.edu.gh)

Ernest Kwasi Amponsah  
Department of Theatre Arts, University of Education, Winneba  
[ekamponsah@uew.edu.gh](mailto:ekamponsah@uew.edu.gh)

**CITATION:** Ismaila, M., Amponsah, E. K. (2025). Mapping African theatre in the 21<sup>st</sup> Century: Tradition, transformation and digital futures. *Journal of African Arts and Culture*, 8(4), 149-186.

### Abstract

*African theatre remains a dynamic cultural form deeply rooted in indigenous performance traditions while continuously evolving in response to historical, political, and technological forces. This study presents a scoping review of African theatre scholarship published between the years 2000 and 2025, employing the Arksey and O'Malley framework to map the breadth, scope, and trajectory of research in the field. Drawing on fifty peer-reviewed articles, books, and grey literature sourced from databases including JSTOR, Africa Journals Online (AJOL), Research Gate, and Google Scholar, the review examines the historical evolution of African theatre from precolonial origins through colonial disruption to postcolonial and contemporary developments. Key thematic trends identified include indigenous aesthetics and cultural identity, theatre for development and social change, political theatre and peacebuilding, gender and feminist perspectives, and the growing influence of digital technologies and hybrid performance spaces. The findings reveal a geographical concentration of scholarship in Anglophone West and Southern Africa, with notable gaps in Francophone, Lusophone, Central, and North African contexts. The study highlights the increasing importance of digital performance and interdisciplinary methodologies while underscoring persistent challenges such as limited funding, infrastructural constraints, and insufficient policy support.*

*By synthesizing existing literature and identifying underexplored areas, this review contributes a comprehensive overview of African theatre research and offers directions for future scholarly inquiry, policy development, and practice.*

**Keywords:** *African Theatre, Cultural Identity, Social Justice, Scoping Review, Research Trends, Digital Performance, Interdisciplinary Approaches.*

## **1. Introduction**

African theatre is an expansive and multifaceted cultural practice that integrates dance, music, storytelling, rituals, puppetry, and drama as expressive tools for communicating social norms, cultural identity, collective memory, and moral values within African societies. Rooted in indigenous knowledge systems and oral traditions, African theatre has historically functioned not only as entertainment but also as a vehicle for education, social regulation, political commentary, and spiritual expression. Western traditions and African performance practices diverge, with the latter rooted in indigenous cultural experiences such as ritual, storytelling, and oral traditions (Banham, 2004). It explores the continent's cultural, political and social histories that have passed down through generations. African theatre does not just showcase creativity, but also illustrate performance traditions which have maintained their uniqueness despite the influence of hegemony and imperialism.

## **2. Review of Literature**

The evolution of African theatre has been profoundly shaped by historical experiences spanning precolonial, colonial, and postcolonial periods. Colonial encounters disrupted indigenous performance traditions through cultural hegemony and the imposition of Western theatrical conventions. In response, postcolonial theatre practitioners have worked to reclaim indigenous aesthetics, languages, and performance structures as acts of cultural resistance and identity affirmation.

In the contemporary era, globalization and digitalization have transformed theatrical production and its consumption. Digital platforms, social media, and hybrid performance spaces have expanded access to theatre, redefined audience engagement, and influenced genre development. The COVID-19 pandemic further accelerated this transition, compelling practitioners to adapt to virtual performance modes.

Despite increasing scholarly interest, African theatre research remains unevenly distributed across regions and themes. This scoping review addresses this gap by systematically mapping existing literature, identifying dominant themes, methodological approaches, and underexplored areas. Guided by the Arksey and O'Malley (2005) framework, the study examines the current state of African theatre research and its future directions.

Because the world is undergoing significant transformation due to globalization and digitalization, African Theatre, acknowledged for its global impact, has also experienced changes in its theatrical presentation. Digital transformation has influenced the way theatrical contents are created and presented, distributed and circulated to the audience (Boh &

Adoka,2024). There is the need to methodically map the current scholarly articles on the change.

The objective of this research is to assess the current trajectory of African Theatre scholarship by examining and exploring the historical evolution of African theatre from precolonial roots through colonial disruption, to postcolonial and contemporary developments. The study aims to identify and analyze dominant themes in African theatre, including cultural identity, social justice, language, and orality. It examines the impact of digital transformation on African theatre practices, particularly concerning hybrid performances and online dissemination. Additionally, this review mapped the current state of scholarly literature on African theatre, highlighting key contributions, geographical focuses, and methodological approaches. It identified gaps and underexplored areas in the literature, such as underrepresented regions, digital theatre, and interdisciplinary research opportunities and provided recommendations for future research, policy development, and practical engagement with African theatre in both academic and cultural contexts. These objectives are a direct guide to the research questions: What is the current state of research on Africa Theatre? What are the dominant themes and trends? What are the most critical gaps in the research?

### **3. Methodology**

The Arksey and O'Malley (2005) framework is a foundational methodology for conducting scoping reviews, particularly in health and social sciences, but it has also been widely adopted in the humanities and arts research. Developed in 2005, the Arksey and O'Malley framework provides a systematic approach to conducting scoping reviews. Unlike systematic reviews, which focus on answering specific research questions, scoping reviews aim to map the breadth and depth of literature on a particular topic, identify key concepts, gaps, and types of evidence, and inform future research. This framework consists of five core stages, with an optional sixth stage. This method requires: (1) Identifying the research question, (2) Searching relevant publications, (3) Study identification, (4) Documenting the data, and (5) Analyzing the results.

For this research therefore, relevant peer-reviewed studies were identified through comprehensive searches of electronic databases like JSTOR, Africa Journals Online (AJOL), Research Gate and Google Scholar along various other platforms. The retrieval of articles from these databases was conducted utilizing keywords including "Theatre for Development in Africa", "politics and African theatre", "African Theatre", "folk opera", "cultural identity", "oral tradition", "feminism and African Theatre", "digital theatre performances" and "African Theatre and Social justice".

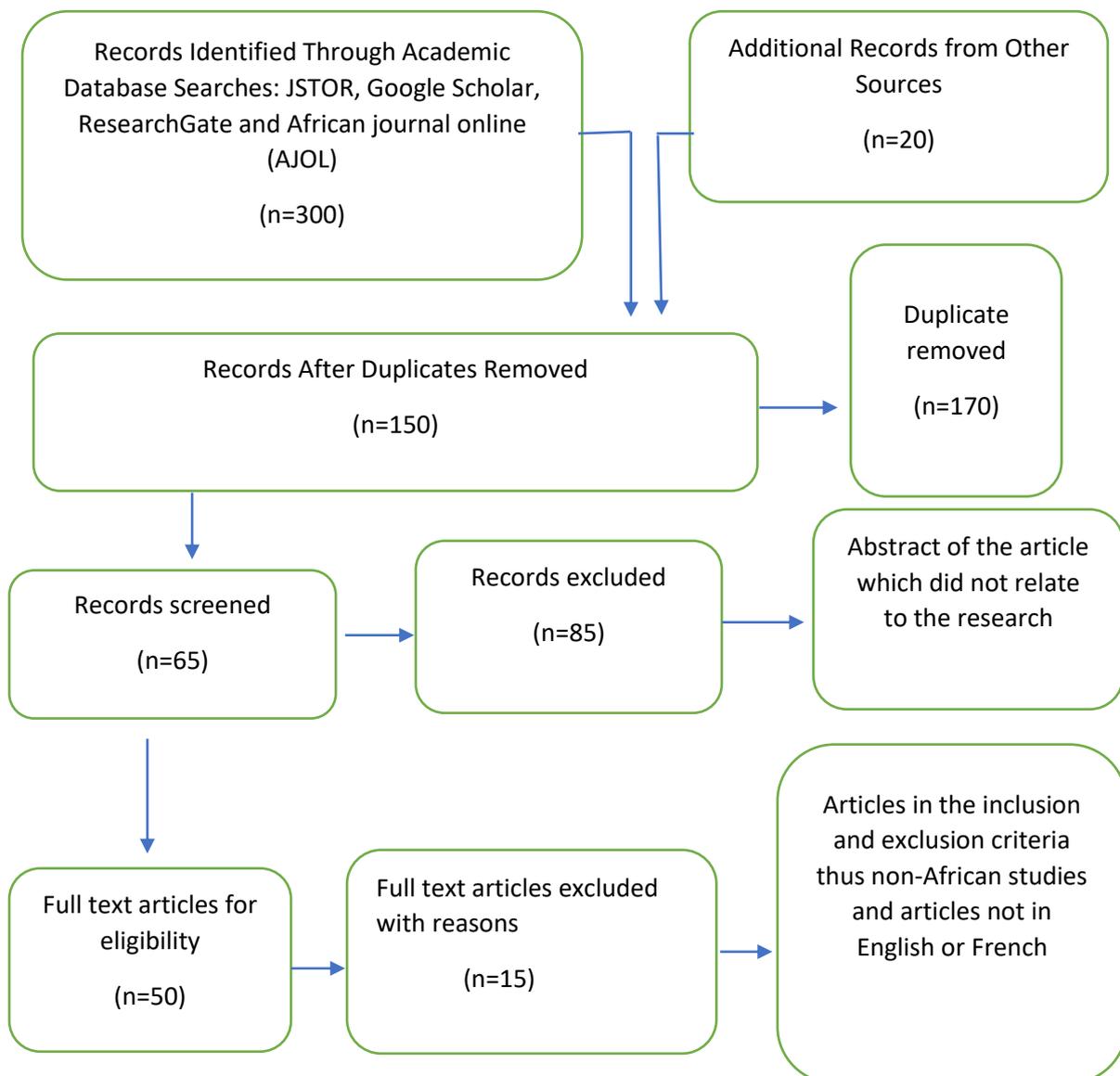
Studies were screened according to predefined criteria. Abstracts of the articles were read and reviewed to ensure that they fit the research criteria. This ensures that only relevant literature is included in the review. Abstracts of identified articles were assessed to determine compliance with the inclusion and exclusion criteria. Publications were deemed eligible if they appeared in books, book chapters, research reports, peer reviewed journals and grey literature and were published from January 2000 to September 2025. Exclusions were applied to non-African Theatre studies and articles not in English or French. The French-language articles (Tami Yoba 2020; Nouwligbeto 2020; Bessono Mvogo 2024) were translated into English by the authors using a combination of manual translation and verification against automated tools to preserve originality and terminological accuracy. Key quotations were retained in the original French where necessary to avoid distortion of meaning, and all interpretations were

cross-checked to ensure fidelity to the authors' arguments. A comprehensive list of articles was reviewed by the authors, from which 50 articles literature that fits the research questions were extracted from each article. Summaries were carefully extracted for each article, encompassing details such as author, title, publication year, geographic focus, methodology, and key findings. The findings were eventually analyzed to discern the state of current research, dominant themes and trajectories, and existing research gaps in the literature.

### 3.1 Collating, Summarizing, and Reporting the Results

The data was synthesized to present an overview of the existing literature, identify recurring patterns and themes, and highlight knowledge gaps. This phase enhances the relevance and applicability of the review.

**PRISMA Flow Diagram of the Study Selection Process**



**Table**

<b>TITLE &amp; AUTHOR</b>	<b>PUBLICATION YEAR</b>	<b>GEOGRAPHY</b>	<b>METHODOLOGY</b>	<b>KEY FINDINGS</b>
Contemporary trends in audience engagement and their implication for genre development In KUPPA (Nehemia & et al.)	2025	Kenya	Qualitative Research Approach	Theatre drives towards political social change, shaping human civilization and preserving cultural identities. Audiences are becoming active participants in theatre as it evolves, and new theatrical developments are blurring and fostering the exchange between performers and audiences. As a result, the taste and preferences of the audience drive theatre practitioners to evolve and redefine their craft by developing genres that suit audience. Contemporary audiences are driving the evolution of theatre, giving rise to the emergence of hybrid genres like mashup play, pageantry and legislative theatre.
Exploring the influences of indigenous cultural practice on traditional Nigerian theatre design (Amali & Badeji)	2025	Nigeria	Qualitative Contextual Review	The incorporation of indigenous performance in theatre has developed and preserved the cultural heritage of diverse communities. The storytelling tradition,

				masquerade theatre, community gathering, and ritual performance done in the courtyard of houses and open-air spaces has influenced the architectural and presentation styles of theatre, shaping the modalities through which performances are staged and designed to engage audiences.
Rethinking Love, \Reexamining Society: Femi Osofisans <i>love unlike landing</i> and its implication for social discourse. (Adakole Amali&Akogwo Omeje)	2025	Nigeria	Qualitative Critical Textual Method	Theatre employs comic inversion to criticize social decay, political corruption and economic exploitation in society. It advocates for social justice in the amidst pervasive apathy.
The Influence of Social Media on Theatre Audience Engagement (Mbuk)	2025	Nigeria	Netnography	The ascendance of online platforms has transformed theatre providing a virtual stage where performers interact with a diverse audience, thereby enhancing their involvement in theatre. The integration of social media in theatre has raised ethical concerns.
Theatre for social change: Resolving xenophobic conflicts through theatre intervention in South Africa (Uwah et al.)	2025	South Africa	Ethnographic Methodology	There is an existing perception among South Africans that immigrants contribute to the apathy in the country. Despite government initiatives and

---

				media efforts to disseminate positive information about immigrants, xenophobia persists. Through potent performances, theatre being a catalyst for social change is being used to raise awareness on the devastating impact of xenophobia particularly in rural areas through Theatre for Development (TfD).
Elements of theatre in contemporary African cultural performance (Nyongesa Odutsa)	2025	East Africa (Kenya)	Descriptive And Analytical Qualitative Approach.	Contemporary African cultural performance presents a fusion of indigenous traditions and Western theatrical styles. It is deeply anchored in traditional cultural performances which incorporate theatrical elements like storytelling, music, dance, ritual, and technical aesthetics encompassing costume, props, set, lighting, and sound.
Building bridges between young people raised in the digital era and live theatre (Iyere & Ogunkoya)	2025	Nigeria	Qualitative Methodology	Technology has revolutionized the theatrical landscape transitioning from traditional venues to virtual space. Theatre empowers and nurtures the development of the youth through its application in education and entertainment.

---

				Young individuals are increasingly engaging with network technologies, and to captivate the youth in live theatre, the adoption of digital technologies is imperative for theatre to thrive. This can ignite the passion for live theatre shows among young people.
Yoruba oral traditions and communal aesthetics in Olu Obafemi's selected drama (Abe)	2024	Nigeria	Qualitative Critical Approach	During the colonial era, some traditional performances were disparaged as barbaric and subsequently excluded from the historical narratives of Africans. Following independence, artists worked actively to incorporate total theatre aesthetics like music, ritual and dance into their work as a potent means of expression and a vehicle for promoting cultural identity.
Navigating the evolution of African drama: Yoruba folk theatre and Wole Soyinka (Panda)	2024	Nigeria	Conceptual Qualitative Analysis	Europeans intended to inculcate their values and culture into Africans to eradicate the Africans traditions. In the bid to reclaim their heritage, theatre practitioners infused traditional aesthetics in their

---

				works seeking to dismantle the remnants of colonization and preserve culture. They amalgamate traditional elements such as Yoruba myth and rituals with contemporary flair, creating innovative works. Folk opera intertwines Yoruba language and traditional performances to yield a unique and authentic artistic experience.
Anthropological and historiographical research in the theatre discipline (Apalowo& Ridwan)	2024	Nigeria	Interdisciplinary Methodology	An Anthropological lens into theatre provides an insight into understanding African cultures and traditions. Anthropological scholars explore the cultural significance and social roles embedded in theatrical performances. Theatre emerges as a platform for cultural preservation and social critique. Ethnographic research allows scholars to observe the interaction between performers and communities, showcasing how customs, social hierarchies, and historical contexts shape performances.

---

Artistic creativity, digital technologies and theatrical sustainability: Integrating new media in theatre practice (Boh & Adoka)	2024	Nigeria	Conceptual Qualitative Analysis	Technology has revolutionized the theater landscape, creating new methods for distributing, presenting, and circulating performances. Digital technologies have redefined theatre by bridging the chasm between audiences and performers through live streaming and interactive platforms. Embracing digital performance tools during theatrical production is essential for maintaining relevance. Additionally, the utilization of hybrid performance spaces and digital education will equip the new generation with creativity and skill-building opportunities, thereby enhancing the efficacy of theater.
Pandering to the pandemic: Perks, problems and prospects from the 2020 Eko Theatre Carnival Experience (Tume)	2024	Nigeria	Participant Observation	The COVID-19 pandemic significantly impacted the theatre industry due to stringent safety protocols. Consequently, mental health issues such as boredom and loneliness increased among individuals. The Eko Carnival Theatre transitioned from

				live performances to virtual showcase, utilizing digital platforms to market and present the carnival's performances, thereby expanding its reach to a global audience. However, digital performances faced challenges, including connectivity issues and funding constraints, which adversely affected their overall quality. The pandemic compelled theatre practitioners to adapt and innovate, utilizing digital platforms to sustain relevance in the evolving landscape of performance art.
The place of African ritual theatre in the game of chess contemporary theatrical aesthetic (Bessono Mvogo)	2024	West Africa	Qualitative Analysis	African theatre is reclaiming its identity by embracing indigenous cultural performances, as theatre practitioners are incorporating ritual elements in their works. African theatre finds its foundation in ritual traditions that connect individuals to their cultural heritage, and it is imperative to incorporate these performances resist the homogenizing influence of modern modernity. Evaluating African theatre within its

				unique cultural and social context is essential, rather than imposing judgment based on Western canon.
Decolonizing tropical environment: Awakening Nigerians indigenous dance theatre. (Abaporo & Ohenhen)	2023	Nigeria	Qualitative Conceptual Methodology	Colonization and neo-colonialism have precipitated environmental degradation through the exploitation of natural resources and disruption of ecosystems. Despite governmental efforts to curb environmental degradation, the issue persists, underscoring the necessity to leverage indigenous dance theatre performances to raise awareness. Indigenous dance, characterized by audience participation, convey critical environmental messages and serve as a potent tool for disseminating indigenous knowledge. It leverages emotional resonance to inspire action and promote environmental stewardship.
Theatre for development as an information solution for rural dwellers in Nigeria during a pandemic: Lessons from COVID-19 (Okwuowulu et al.)	2023	Nigeria	Qualitative Descriptive Case Study	The COVID-19 pandemic was marked by rampant misinformation amidst governmental efforts to dispel conspiracy theories. Theatre for

				Development emerged as a tool to combat misinformation , promote awareness, dispel myth and foster community engagement
Crossroads of culture: The African storyteller and the Western theatre (Drama) actor, director, producer (Owusu)	2023	Africa (Ghana)	Qualitative Analytical Methodology	The roles of traditional storytellers parallel those of a producer, actor, and director in Western theater. Traditional storytelling incorporates theatrical design techniques, including costumes, sound, and lighting. Indigenous storytelling traditions embody the same core elements as a professional theatrical production.
The impact of African theatre on world theatre practice. (DicksonBonney & Zakaria Oliver)	2023	Africa	Qualitative Research Methodology	The rich cultural heritage of Africa dates to the pre-colonial era, when traditional performances were blended with theatrical elements to promote the cultural identity of various communities. Theatre for development and street theatre have left a significant imprint on global theatre by fostering audience participation, promoting interactive and inclusive

				performances. This emphasis on audience engagement within African theatre is inspiring change and innovations on the global stage.
Nigerian theatre in a digital era and environment (Imiti)	2022	Nigeria	Qualitative Research Methodology	Staged theatre is witnessing a decline due to technological advancements. Theatre practitioners are increasingly embracing virtual production methodologies to align with the changing preferences of audiences. For live theatre to remain relevant, it must evolve and incorporate emerging digital trends.
Developing African oral traditional storytelling as a framework for studying with African peoples (Osei-Tutu)	2022	Africa	African Oral Traditional Storytelling	Oral artistic techniques reflect the rich history and traditions embedded in orality, through storytelling. Storytelling revives, preserves and promotes cultural identity while fostering interpersonal relationships among individuals. It serves as vital tool for research, facilitating understanding and knowledge acquisition within the African community

From stage to virtual platforms: Ghanaian theatre creators in a context of COVID-19 (Mukami Mugo & Nyatepeh Nyatuame)	2022	Ghana	Qualitative Case Study Approach	Covid 19 pandemic precipitated a shift from live theatre to virtual formats due to restrictions on social gatherings. Digital platforms played a pivotal role in educating people about the pandemic, entertaining to alleviate anxiety and promoted the physical being of audience. Artists adopted online production methodologies to keep shows running and maintain relevance. However, the virtual production of digital theatre is faced with challenges and artists should adopt proactive media techniques to ensure continued relevance.
The theatre of development: Dramaturgy, actors and performances in the 'workshop space' (Shutt & et al.)	2022	Sierra Leone	Qualitative Case Study	Theatre for Development employs creative methodologies to engage communities in critical dialogues surrounding social, political and economic issues. The dramaturgy involved in reveal development through negotiations and participation, with TfD workshops featuring performances that mirror real life

				experiences and shape social relations.
Periodising the evolution of Theatre for Development (TFD) and the development communication process in Africa (Chukwu-Okoronkwo)	2021	Africa	Conceptual Analysis	Prior to independence, theatre for development primarily focused on issues like taxation, rather than addressing the pressing social concerns of Africans. Post - independence, theatre for development refocused on tackling social issues that impacted development, enhancing public welfare, and raising awareness of critical concerns. However, the rise of electronic media has contributed to the decline of theatre for development.
Performing for peace and social change in Africa's great lakes region (Le Lay)	2021	The great lakes region of Africa (Democratic Republic of the Congo, Rwanda, Burundi)	Comparative Analysis	Change propels development. Theatre functions as an agent of social change by illuminating the social issues plaguing society. It raises awareness and disseminates new ideas in the pursuit of progress and development.
Dramaturgy, politics and development: Emeka Nwabueze's <i>Parliament of Vultures</i> (Ezeugo)	2021	Nigeria	Qualitative Textual Analysis	Theatre uses characters to illuminate the corrupt nature of politicians, thereby revealing their questionable actions and

---

				<p>accumulation of wealth. The pervasion of indiscipline among politicians is a primary factor in the apathetic state of governance. Theatre functions as a formidable tool for critique and instigating meaningful discourse regarding social justice and governance.</p>
<p>Adding the dots and crossing the ts: A historiographical overview of African theatre history (Ismaila &amp; Akakpo)</p>	2020	Africa	<p>Desk Review Approach, Ideological Criticism and Content Analysis.</p>	<p>The historiography of Africa has largely been shaped by non-indigenous authors who presented histories from their own perspectives rather than those of Africans. Oral traditions, particularly those preserved by griots who serve as custodians of history, are often overlooked. Much of the historical writing on African theater has been inadequate, as early writers tended to adhere to Western conventions. Contemporary authors, however, have begun to incorporate traditional African performance elements in their narratives. The limited representation of indigenous theater can be attributed to</p>

---

				a lack of recognition from writers. It is essential for African writers to reclaim their own narratives.
Re-enacting theatre for development: Examining the unique role of theatre in development communication (Chukwu-Okoronko)	2020	Nigeria	Case Study Methodology	Development communication emphasizes the use of theatre as a tool for development by fostering community participation to address social needs, educate, and raise awareness.
The theatre of Francophone Black Africa and Postcolonial theory: The case of Cameroonian theatre from the 1960s to the 1980s (Tami Yoba)	2020	Cameroon	Historical-Critical Analytical Method	In the wake of independence, African theatre played a vital role in the decolonization of minds and in the reclamation and promotion of cultural identities. It drew upon familiar characters, themes, performance elements, and motifs that resonate with society, serving as a formidable instrument for the processes of reconstruction and reclamation. African theatre provided a platform for introducing audiences to aspects of their culture that were previously unfamiliar yet enriching, thereby enhancing appreciation of their cultural heritage.
African theatre: Draw inspiration from	2020	(Africa) Francophone West Africa	Qualitative Analytical Methodology	Modern black theatre can sustain its authenticity by

---

tradition or wither  
away?  
(Nouwligbeto)

embracing  
traditional theatrical  
performances that  
can preserve  
cultural heritage  
and identity.  
Theatre  
practitioners can  
integrate African  
oral narratives and  
interactive elements  
to amplify audience  
participation. By  
blending oral  
traditions with  
contemporary  
creative elements,  
African theatre can  
ensure its relevance  
and vitality

---

Christian drama\  
theatre: Its  
development with  
reference to Nigerian  
churches (Omole)

2019

Nigeria

Qualitative  
Historical and  
Descriptive  
Method

Drama serves as a  
potent tool for  
evangelism,  
notwithstanding  
prevailing prejudice  
against it. The  
decline of Christian  
concerts within  
colonial churches  
precipitated the  
emergence of local  
congregations that  
blended traditional  
performance with  
Western techniques.  
Although the rise of  
secularized drama  
initially caused a  
decline in Christian  
drama, it  
experienced a  
revival in  
subsequent years.  
Christian dramas  
continue to flourish  
with diligent efforts  
being made to  
ensure they retain  
their spiritual  
essence.

---

Folk theatre: A potent vehicle for rural transformation (Onyenankeya & Salawu)	2019	South Africa	Qualitative Participatory Approach	Despite the governmental initiatives utilizing communication platforms to address water scarcity, efforts towards water conservation persistently fall short. The communication strategies fail to penetrate rural communities, which is why folk theatre was employed to promote water conservation in these areas. This approach imparted to the locals, the significance of conserving water.
Political regimes and influence on Ghanaian theatre: A review (Yeboah)	2018	Ghana	Literature Review	Theatre has evolved under a myriad political regimes, serving as a potent vehicle for nationalism and political propaganda. The revival of the concert party advocated for social issues and utilized theatre as a means to reclaim African identity, celebrate indigenous knowledge, and dismantling cultural hegemony.
Theatre directing and the use of multimedia in Nigerian theatre: A study of Segun Adefia 's production Of "Omo Dumping" (Mark & Emasealu)	2018	Nigeria	Case Study Methodology	Contemporary theatrical practice is characterized by hybridization, blending traditional and modern techniques to conceive innovative performances. The

---

				<p>decline of theatre is largely attributed to waning audience patronage, largely stemming from many directors' reluctance to adopt media-friendly approaches, such as incorporating projections and visual elements. The integration media, enhances visual impact, enriches the aesthetics experience of theatre, and renders it more appealing to audiences.</p>
<p>The contemporary Nigerian theatre practitioner in search of market: The new media to the rescue (Ojo Bakare et al.)</p>	2017	Nigeria	Qualitative Analytical Approach	<p>Modern theatre practitioners grapple with constraints on funding and performance venues. The emergence of the new media has become an essential tool for marketing artistic endeavors, providing a convenient platform for dissemination of knowledge, creativity expression, and meaningful audiences engagement. To effectively harness the potential of new media, theatre schools must evolve to equip and train students to leverage these tools while practitioners should strive to produce high-quality content that</p>

---

				resonates with audiences.
Change management in Nigeria: The theatre and media paradigm (Obasi)	2017	Nigeria	Conceptual Analysis	The digital era has revolutionized theatrical content creation, as performances now incorporate new media tools to maintain relevance. To enhance audience experience, theatre practitioners must adapt to the digital landscape to foster creativity and audience engagement.
Applied theatre as an alternative communication approach for the development of rural communities in Africa (Ebewo)	2017	Southern Africa (South Africa Lesotho and Botswana)	Conceptual Qualitative Methodology	The mode of communication through applied theatre is often overlooked or underutilized despite its potential to drive social change. It was employed as a campaign to raise awareness about HIV/AIDS during its outbreak in Southern Africa.
The place and prospects of indigenous theatrical performance in peacebuilding in Kenya (Mayak & et al.)	2015	Kenya	Qualitative Ethnographic Review	Theatre functions as a formidable medium to address injustice and mobilize public action. Indigenous theatrical performances frequently incorporate ritual elements that foster Binding commitments and vows, thereby promoting community cohesion and sustaining peace.

---

				<p>Storytelling plays a pivotal role conflict resolution and peacebuilding, as narratives recounting consequences of past violence are shared to evoke empathy, ultimately leading to reconciliation and addressing social tensions. Music is a potent tool for social commentary and a catalyst for peacebuilding. The Indigenous theatrical performances possess aesthetics that can profoundly transform human thought and behaviour whether for good or ill.</p>
The theatre movement in Ghana and the development of drama (Sutherland)	2015	Ghana	Qualitative Archival Analysis	<p>From the Ghanaian perspective, theatre and drama are collectively referred to as "concerts". The Ghanaian concert party, which does not rely on literacy for creativity, is a locally evolved theatrical form originating from the Empire Day concert celebrations. It incorporates total theatre and is often performed during festivals and other celebrations. The cantata overlaps with the concert party, wherein Christian institutions meld biblical narratives</p>

---

---

				with music, creating a unique fusion of song and storytelling. The theatre movement has led to the establishment of music and drama schools as well as the Ghana Experimental theatre that train students in various aspects of the theatre field. These movement culminated in the formation of groups like the Ghana Playhouse and National Theatre Groups which promote theatrical and cultural expression.
Theatre and the challenges of our changing world: The implication for Africa in the 21st Century (Asagba)	2014	Africa (Nigeria)	Theatre For Development Design	Performing arts are primarily intended to educate, sensitize, and draw attention to social issues. In the apathetic state of Africa, theatre has failed to fulfill its role in peacebuilding. Theatre practitioners struggle to effectively stage plays that address social issues and utilize techniques inherent to theatre. Language barriers present significant challenges in theatrical delivery

---

---

				while inadequate facilities hinder the progress of theatre. To maximize the potential of theatre, Africa must implement measures to affirm its vital role through Theatre for Development and technological integration,.
A discourse on tragedy in traditional Yoruba drama as exemplified by Wole Soyinka (Apejoye-Okezie)	2014	Nigeria	Comparative And Critical Method	The Western world's concept of theatre is less in-depth compared to that in African theatre where the African theatre approach to tragedy delves deeply into the exploration of the human experience, bridging the physical and spiritual realm. Yoruba ritual drama incorporates theatrical elements that convey spiritual themes, embodying cultural identity and spiritual manifestations.
Theatre, gender and development: Merging traditional and the new media to address communication challenges in Uganda (Wamala)	2014	Uganda	Qualitative Case Study	Theatre plays a significant role in social transformation and promoting gender equality. It is employed as a method of communication to combat social issues, providing a platform for women to voice their grievances and

---

				make decisions. Despite the positive impact of women's involvement in theatre, cultural barriers and societal norms hinder their roles and opportunities.
Participatory dramaturgy in theatre for development (Makhumula)	2013	Malawi	Qualitative Analytical Methodology	Theatre plays a crucial role in social transformation and the promotion of gender equality. It serves as a powerful means of communication for addressing social issues. Theatre provides women with a platform to express their grievances and make decisions. However, despite the positive impact of women's involvement in theatre, cultural barriers and societal norms often limit their roles and opportunities.
TFD, Environmental degradation and health issues (Obonguko)	2012	Nigeria	Participatory Theatre for Development Case Study.	Theatre for Development (TFD) has played a crucial role in empowering communities to initiate change. Its interactive nature renders it an effective medium to disseminate knowledge and encourage collective action toward pressing issues. TFD involves identifying and addressing community problems, listening

---

				to concerns, and working toward tangible solutions. However, the lack of sponsorship poses a significant challenge to its sustainability.
<i>Abibigoro</i> : Mohammed Ben Abdallah's Search for an African aesthetic in the theatre ( Aseidu)	2011	Africa	Qualitative analytical methodology	<i>Abibigoro</i> , meaning "theatre of black people," draws inspiration from Pan-Africanists and affirming the storyteller's role as a reflector of society. It sheds light on societal realities and inspiring the necessary steps toward positive change. It aspires to cultivate a broader African aesthetic, intertwining traditional storytelling techniques with contemporary approaches. This forms weaves together historical facts, oral traditions, mime, ritual performances, and multiple African languages in a theatrical format that regenerates society and preserves the rich heritage of Africa. <i>Abibigoro</i> is among the few theatre

---

				performances that prominently features powerful female characters, thereby advancing feminism. African theatre practitioners should theorize and document their own practices.
The Africa theatre arts scholar and the challenges of the twenty first century (Omolola Taiwo)	2009	Africa	Literature Review	African theatre arts scholars are confronted with the necessity adapt to technological innovations to enhance their research relevance in their field. Information and Communication Technology (ICT) is improving the efficiency and accuracy of research methodologies. However, they often encounter challenges, such insufficient data for their research. Moreover, theatre scholars do not receive the same reverence as scholars in other academic disciplines. Embracing computer literacy can bridge this gap.
Feminism & Nigeria Theatre (Ezenwanebe)	2005	Nigeria	Critical And Literary Analysis	Theatre functions as an advocate for amplifying marginalized voices; however, the work of certain dramatists cast a shadow on the subject of feminism

---

				in their portrayals. Female characters, often depicted as powerful, remain subjugated within patriarchal societies, unable to escape societal norms such representations misinterpret the essence of feminism, as the depiction of women in these performances often culminates in calamity. For theatre to effectively address feminist issues, it must subject them to rigorous scrutiny.
Theatre as social critique in the South African political context: The plays of Zakes Mda (Uwah)	2004	South Africa	Qualitative Textual Analysis	Political independence did not yield the anticipated transformation, as many had hoped it would serve as a catalyst for social change. Theatre addresses societal issues, with themes such as corruption illuminating and critiquing oppressive systems. It portrays politicians as puppets of white supremacy, employing symbolism and satire to critique corrupt behavior and its impact on society.
The functional perspective in African oral performance (Afolabi Adebayo)	2004	Africa	Qualitative Analytical Methodology	African oral literature, showcased through traditional performances such

---

---

				<p>as storytelling, proverbs and music ,embodies written literary genres like prose and inherently performative. Oral literature like story telling is geared towards audience development. Oral literature, particularly storytelling, aims to develop the audience. It is utilized to educate, impact morals lessons, preserve cultural heritage, entertain and provide social commentary on societal issues. Praise poetry honours esteemed individuals, while abusive poetry is a potent tool to critique social injustices. Oral literature performs political, social, economic empowerment, religious expression and psychological healing.</p>
The market theatre of Johannesburg in the new South Africa (Burns)	2002	South Africa	Qualitative Ethnographic Methodology	<p>The Market Theatre was established to advocate for marginalized communities during the apartheid era. Its plays served as commentary and critique on pertinent social issues. Following the end of apartheid, the theatre illuminated</p>

---

				<p>the loss of identity resulting from the regime and offered a pathway to healing and reclamation. Unfortunately the Market Theatre face decline due to financial challenges and insecurity in Johannesburg.</p>
On Ghanaian the theatre and film (Ansah)	2000	Ghana	Qualitative Interpretative Analysis	<p>Theatre workshop are organized for Ghanaian filmmakers, with external experts called upon to lead the sessions. Archives documenting past efforts of filmmakers have been lost due to mismanagement. Actors frequently improvise scripts, which compromise authenticity and results in poorly rehearsed portrayal. Government support for theatrical endeavors is crucial to revitalizing the industry and enhancing censorship.</p>
The second phase of the National Theatre movement in Ghana (Sutherland)	2000	Ghana	Qualitative Historical - Critical Analysis	<p>The second phase of the national theatre movement aims to address challenges that persisted from the initial phase, such as scarcity of</p>

---

creative resources and continuous withdrawals of trainees. For the theatre movement to flourish, it is imperative to secure sponsorship and funding for theatre personnels. Creative resources must be made available to theatre groups in other propel development, and the School of Drama Programme should be reconsidered.

---

#### **4. Findings and Discussion**

The Arksey and O'Malley (2005) framework delineated in this section, alongside this scoping review, has yielded 50 scholarly articles from West Africa, Southern Africa, East Africa, and Central Africa. Notably, there exists a lot of peer-reviewed literature concerning theatre in West Africa, particularly in Nigeria, in comparison to other regions of the African continent. Remarkably, there is an absence of peer-reviewed literature from North Africa in this review. In this section, we have synthesized statements regarding the articles that address the research questions, encompassing discussions on: What is the current state of research on Africa Theatre? What are the dominant themes and trends? What are the most critical gaps in the research?

##### **4.1 What Is the Current State of Research on African Theatre**

The reviewed literature illustrates that scholarly inquiry into African theatre over the past twenty-five years, spanning from 2000 to 2025, has expanded in both scope and diversity, underscoring a notable transformation in African theatrical practice and themes that reflect the continent's social, economic, political, cultural, and historical contexts. Most studies adopt descriptive, qualitative, and interpretive methodologies, utilizing frameworks such as ethnography, textual analysis, case studies, and performance studies.

Geographically, research is predominantly concentrated in Anglophone West Africa and Southern Africa, with Nigeria, Ghana, and South Africa accounting for half of the studies. This trend is likely attributable to enhanced access to technology and research resources, as well as advancements in academic institutions within these nations. Conversely, Francophone and Lusophone African countries remain underrepresented, despite indications from Tami Yoba (2020) and Nouwligbeto (2020) of an increasing interest in the contexts of Francophone Africa.

Participatory methodologies constitute a smaller proportion of the research, primarily integrated within the contexts of theatre for development and applied theatre. The study reveals an expansive research scope commencing from 2000 (e.g., Sutherland 2000; Ansah

2000; Burns 2002; Uwah 2004; Asiedu 2011.), focusing on theatre's role in the reclamation of identity, the preservation of history, and political critique. Post-2015 studies (e.g., Abaporo & Ohenhen 2023; Uwah et al. 2025; Mbuk 2025; Nehemia et al. 2025.) concentrate on theatre for social change, exploring the impact of digitalization on the theatrical field, including virtual performance spaces, thereby highlighting the role of audience participation in contemporary theatre.

This evolution in theatre research is anchored in its heritage while simultaneously embracing the future, actively navigating the interplay between tradition and modernity.

#### **4.2 What are the dominant themes and trends?**

##### **(A) Historiographical Studies.**

Ismaila and Akakpo (2020), Osei-Tutu (2022), Apalowo and Ridwan (2024) assert that the study of African theatre performances provides profound insights into understanding Africans, their cultures, and histories. Oral traditional performance functions as a formidable tool for research, enabling understanding and knowledge acquisition within the African community.

##### **(B) Indigenous Aesthetics and Cultural Identity.**

The prevailing patterns affirm indigenous traditional performances aimed at promoting cultural identity. These studies reflect a balanced approach in synthesizing traditional and modern theatrical elements. Afolabi (2004); Asiedu (2011); Bessono-Mvogo (2024); Abe (2024); Panda (2024); Odutsa (2025), and Amali & Badeji (2025) delve into Akan, Yoruba, and Pan-African oral heritage, emphasizing the imperative to incorporate holistic theatre aesthetics to express and promote cultural identity while dismantling the remnants of colonization. It is utilized to educate, impart moral lessons and provide social commentary on issues bedeviling society. According to Sutherland (2000) and Asagba (2014), this application of theatre in pursuit of nation-building can be realized if Africa harnesses theatre through effective measures, allocating creative resources to drive progress.

##### **(C) Political Theatre and Peace Building**

This trajectory elucidates theatre's engagement with politics and conflict resolution. Uwah (2004); Le Lay (2021); Ezeugo (2021) examine performances as meditative and social commentaries that tackle themes of corruption, critique oppressive societies, and promote awareness while disseminating innovative ideas to foster development. Myak et al. (2015) assert that theatre is a potent tool in promoting community cohesion and sustaining peace tackling social tensions. Under shifting political regimes in Ghana, Yirenkyi and Yeboah (2018) and case studies from South Africa's Market Theatre (Burns 2002) illustrate theatre's function as a societal mirror and a catalyst for social change, serving as a powerful tool for nationalism and the reclamation of identity.

##### **(D) Theatre for Development and Social Change**

Theatre for development remains the most pervasive theme throughout the literature. From Obonguko (2012); Makhumula (2013); Wamala (2014); Ebewo (2017); Chukwu-Okoronkwo (2021); Okwuowulu et al. (2023) to Shutt et al. (2020), scholars document theatre's role as an educational tool that empowers individuals within communities to address their own challenges and serves as a developmental instrument, fostering awareness and driving social change through participatory communication that catalyzes societal evolution. Le Lay (2021);

Uwah et al. (2023); Abaporo and Ohenhen (2023); Amali and Omeje (2025) highlight theatre as a catalyst for social change, employing comic inversion to critique societal decay and illuminating pressing issues afflicting the community.

### **(E) Gender and Feminist Perspective**

Gender-focused theatre represents an emerging frontier in research. Ezenwanebe (2005); Asiedu (2011); Wamala (2014) showcase feminist and gender-responsive performances as platforms to amplify marginalized female voices. The representation of feminism in African theatre has often been misconstrued. These works redefine representation and agency within African theatre, resonating with the global discourse on gender inclusion and equity and encourage theatre practitioners to rigorously scrutinize the concept of feminism.

### **(F) Digital Transformation and Contemporary Innovations**

Scholarship post-2015 signifies a pivotal shift toward digital discourse within the theatrical discipline. Research by Obasi (2017); Mark and Emasealu (2018); Imiti (2022); Boh and Adoka (2024); Mbuk (2025); Iyere and Ogunkoya (2025); Nehemia et al. (2025) explores how social media platforms, virtual spaces, and digital scenography have redefined the creation of theatre and its engagement with audiences. The digital era has revolutionized theatrical content creation, with performances increasingly integrating media tools to maintain relevance. Digital platforms serve as conduits for marketing theatrical works, bridging the gap between audiences and performances to enhance effective theatrical practice. Nehemia et al. (2025) attribute the evolution of genres in theatre to the shifting tastes and preferences of audiences. The transition to virtual spaces and digital technologies gained momentum during the COVID-19 pandemic, as Mugo and Nyatuame (2022); Tume (2024) recount how online platforms were utilized as sources of entertainment and education. Digital education that equips theatre practitioners with requisite skills and creativity must be leveraged for effective theatrical practice.

#### **4.3 What are the most critical gaps in the research?**

The literature on theatre in Anglophone, Southern and West Africa predominates, overshadowing Lusophone, Francophone, and Arabic-speaking countries, alongside the underrepresentation of Central and North African theatre. Taiwo (2009); Asagba (2014); Sutherland (2015) affirm a lack of longitudinal research on digital theatre, compounded by limited access to research materials and infrastructural challenges, particularly in rural localities, as well as inadequate funding or financial constraints and insufficient policy support that further impede the development and documentation of African theatre.

#### **4.4 Implications for Future Research and Practice**

Future research should investigate the impact of digital theatre on audience engagement and cultural transmission, explore gendered narratives and its representations as well as advocate for interdisciplinary approaches. Policy and practice ought to support digital infrastructure, training, and the incorporation of indigenous performance in educational curricula and cultural policy.

### **5. Conclusion**

This scoping review reveals that African Theatre scholarship between 2000 to 2025 represents a vibrant continuum of creativity and social engagement, which is characterized by both

continuity and innovation. Scholars consistently engage with indigenous aesthetics, cultural identity, and theatre's role in social critique, while increasingly addressing digital transformation and audience participation. Whether on live stage, in community spaces or through digital platforms, African Theatre consistently redefines itself as a formidable tool of expression, education and resistance. African Theatre is a resilient and evolving art form that continues to shape cultural identity, challenge power structures, and innovate through digital means. The future of African Theatre is contingent upon embracing innovation while preserving indigenous narrative and philosophies that define its unique identity. This scoping review therefore lays the groundwork for deeper scholarly engagement and practical investment in African theatrical traditions. Nonetheless, significant regional and thematic gaps persist, particularly in Francophone, Lusophone, Central, and North African contexts. Addressing these gaps through interdisciplinary and comparative research will strengthen the documentation, sustainability, and global visibility of African Theatre.

## References

- Abakporo, P., & Ohenhen, S. (2023). Decolonizing tropical environments: Awakening Nigeria's indigenous dance theatre. *eTropic: Electronic Journal of Studies in the Tropics*, 22(1), 79–100.
- Abe, O. E. (2024). Yoruba oral traditions and communal aesthetics in Olu Obafemi's selected drama. *Àgídìgbo: ABUAD Journal of the Humanities*, 12(2), 576–589. <https://doi.org/10.53982/agidigbo.2024.1202.40-j>
- Adebayo, A. J. (2004). The functional perspective in African oral performance. *Lwati: A Journal of Contemporary Research*, 1, 20–30.
- Amali, A. A., & Badeji, A. J. (2025). Exploring the influences of indigenous cultural practices on traditional Nigerian theatre design. *Journal of African Arts and Culture*, 8(3), 142–152. <https://doi.org/10.63102/jaac.v8i3.202512>
- Amali, A. A., & Omeje, V. A. (2025). Rethinking love, re-examining society: Femi Osofisan's *Love's unlike lading* and its implications for social discourse. *Creative Artist: A Journal of Theatre and Media Studies*, 19(1), 81–90. <https://www.ajol.info/index.php/cajtm/article/view/294506>
- Ansah, K. (2000). On the Ghanaian theatre and film. In K. Anyidoho & J. Gibbs (Eds.), *FonTomFrom: Contemporary Ghanaian literature, theatre and film* (pp. 300–314). Rodopi.
- Apalowo, J. A., & Ridwan, M. (2024). Anthropological and historiographical research in the theatre discipline. *Lakhomi Journal: Scientific Journal of Culture*, 5(2), 129–139. <https://doi.org/10.33258/lakhomi.v5i2.1190>
- Apejaye-Okezie, E., & Ngoro, A. C. (2014). A discourse on tragedy in traditional Yoruba drama as exemplified by Wole Soyinka. *Lwati: A Journal of Contemporary Research*, 11, 116–125.
- Arksey, H., & O'Malley, L. (2005). Scoping studies: Towards a methodological framework. *International Journal of Social Research Methodology*, 8(1), 19–32. <https://doi.org/10.1080/1364557032000119616>
- Asagba, A. (2014). Theatre and the challenges of our changing world: The implications for Africa in the 21st century. *Creative Artist: A Journal of Theatre and Media Studies*, 8(1), 16–27.
- Asiedu, A. M. (2011). Abibigoro: Mohammed Ben Abdallah's search for an African aesthetic in the theatre. In K. I. (Ed.), *Trends in twenty-first century African theatre and performance* (pp. 367–384). Rodopi.

- Bakare, R., Adeseye, B., & Balogun, O. (2017). The contemporary Nigerian theatre practitioner in search of market: The new media to the rescue. *Lwati: A Journal of Contemporary Research*, 14(1), 190–204.
- Banham, M. (Ed.). (2004). *A history of theatre in Africa*. Cambridge University Press.
- Bessono Mvogo, M. C. A. (2024). La place du théâtre rituel africain dans l'échiquier des esthétiques théâtrales contemporaines. *Akofena*, 5(14). <https://doi.org/10.48734/akofena.n014.vol.5.17.2024>
- Boh, A., & Adoka, T. (2024). Artistic creativity, digital technologies and theatrical sustainability: Integrating new media in theatre practice. *Nigeria Theatre Journal*, 23, 27–37. <https://doi.org/10.4314ntj.v23i1.3>
- Burns, H. (2002). The Market Theatre of Johannesburg in the new South Africa. *New Theatre Quarterly*, 18(4), 359–374. <https://doi.org/10.1017/S0266464X02000477>
- Chukwu-Okoronkwo, S. (2020). Re-enacting theatre for development: Examining the unique role of theatre in development communication. *Journal of Development Communication*, 31, 57–65.
- Chukwu-Okoronkwo, S. (2021). Periodising the evolution of theatre for development (TfD) and the development communication process in Africa. *Academia Letters*. <https://doi.org/10.20935/AL3015>
- Dickson-Bonney, E., & Oliver, A. Z. (2023). The impact of African theatre on world theatre practice. *Journal of Research in Humanities and Social Science*, 11(8), 138–143.
- Ebewo, P. J. (2017). Applied theatre as an alternative communication approach for the development of rural communities in Africa. *Communitas*, 22, 75–86. <https://doi.org/10.38140/com.v22i0.3294>
- Ezenwanebe, O. C. (2005). Feminism and Nigerian theatre. In O.-M. Ndimele (Ed.), *Trends in the study of languages & linguistics in Nigeria: A festschrift for Philip Akiyoobi Nwachukwu* (pp. 403–410). Grand Orbit Communications & Emhai Press.
- Ezeugo, A. (2021). Dramaturgy, politics and development: Emeka Nwabueze's parliament of vultures. *Asian Journal of Language, Literature and Culture Studies*, 2(2), 1–8. <https://doi.org/10.2139/ssrn.3809261>
- Imiti, A. (2022). Nigerian theatre in a digital era and environment. *International Journal of Arts and Humanities*, 2, 93–100. <https://doi.org/10.25082/IJAH.2022.01.002>
- Ismaila, M., & Akakpo, S. B. (2020). Adding the dots and crossing the Ts: A historiographical overview of African theatre history. *Research Journal in Advanced Humanities*, 1(3), 43–57. <https://doi.org/10.58256/rjah.v1i3.208>
- Iyere, M. J., & Ogunkoya, N. J. (2025). Building bridges between young people raised in the digital era and live theatre. *Journal of Development Communication and Applied Theatre*, 2(3), 146–156.
- Le Lay, M. (2021). Performing for peace and social change in Africa's Great Lakes region. *Theatre Research International*, 46(1). <https://doi.org/10.1017/S0307883320000565>
- Magak, K., Kilonzo, S., & Miguda-Attyang, J. (2015). The place and prospects of indigenous theatrical performances in peacebuilding in Kenya. *African Conflict and Peacebuilding Review*, 5(1), 18–38. <https://doi.org/10.2979/africonfpeacrevi.5.1.18>
- Makhumula, C. (2013). Participatory dramaturgy in theatre for development. *Journal of Humanities – Malawi*, 23, 109–123.
- Mark, T., & Emasealu, E. (2019). Theatre directing and the use of multimedia in Nigerian theatre: A study of Segun Adefila's production of *Omo Dumping*. <https://doi.org/10.18533/journal.v7i6.1395>

- Mbuk, I. (2025). The influence of social media on theatre audience engagement. <https://doi.org/10.13140/RG.2.2.34728.28165>
- Mugo, M. M., & Nyatuame, P. N. (2024). From stage to virtual platforms: Ghanaian theatre creators in a context of COVID-19. *Journal of Creative Arts, Communication and Media Studies*, 1(2), 72–94. <https://doi.org/10.33886/jccm.v1i2.475>
- Nehemia, J., Nyandoro, G. O., & Okemwa, C. (2025). Contemporary trends in audience engagement and their implications for genre development in KUPAA. *East African Journal of Arts and Social Sciences*, 8(2), 533–545. <https://doi.org/10.37284/eajass.8.2.3258>
- Nouwligbeto, F. (2020). Théâtres d’Afrique: S’inspirer de la tradition ou s’étioler. *Acta Fabula*, 21(10). <https://doi.org/10.58282/acta.13239>
- Obasi, N. T. (2017). Change management in Nigeria: The theatre and media paradigm. *Nigeria Theatre Journal*, 17(1), 143–152.
- Obonguko, E. (2012). Theatre for development, environmental degradation and health issues. *Creative Artist: A Journal of Theatre and Media Studies*, 4(1), 53–68.
- Odutsa, E. N. (2025). Elements of theatre in contemporary African cultural performances. *Ngano: The Journal of Eastern African Oral Literature*, 3, 88–96.
- Okwuowulu, C., Omoera, O., Onyemuchara, C., Akoh, A., Emokpae, C., Akpa, C., & Michael, C. (2023). Theatre-for-development as information panacea for rural dwellers in Nigeria during a pandemic. *Journal of Society and Media*, 7, 567–592. <https://doi.org/10.26740/jsm.v7n2.p567-592>
- Omole, T. O. (2019). Christian drama/theatre: Its development with reference to Nigerian churches. *Afro Asian Journal of Social Sciences*, X(II).
- Onyenankeya, K., & Salawu, A. (2019). Folk theatre: A potent vehicle for rural transformation. *Journal of Multicultural Discourses*, 13, 1–14. <https://doi.org/10.1080/17447143.2019.1566344>
- Osei-Tutu, A. (2022). Developing African oral traditional storytelling as a framework for studying with African peoples. *Qualitative Research*, 23(6), 1497–1514. <https://doi.org/10.1177/14687941221082263>
- Owusu, X., & Koomson, S. (2023). Crossroads of culture: The African storyteller and the Western theatre. *British Journal of Multidisciplinary and Advanced Studies*, 4, 18–33. <https://doi.org/10.37745/bjmas.2022.0197>
- Panda, A. (2024). Navigating the evolution of African drama: Yoruba folk theatre and Wole Soyinka. *International Journal of Humanities and Arts*, 6, 106–110. <https://doi.org/10.33545/26647699.2024.v6.i1b.79>
- Shutt, H., Martin, L., & Coetzee, M.-H. (2022). The theatre of development: Dramaturgy, actors and performances in the workshop space. *Third World Quarterly*, 44, 1–18. <https://doi.org/10.1080/01436597.2022.2147060>
- Sutherland, E. T. (2000). The second phase of the national theatre movement in Ghana. In K. Anyidoho & J. Gibbs (Eds.), *FonTomFrom: Contemporary Ghanaian literature, theatre and film* (pp. 45–57). Rodopi.
- Sutherland, E. T. (2014). The theatre movement in Ghana and the development of drama. In A. M. Asiedu et al. (Eds.), *The performing arts in Africa: Ghanaian perspectives* (pp. 22–31). Ayebia Clarke Publishing.
- Taiwo, A. O. (2009). The Africa theatre arts scholar and the challenges of the twenty-first century. *International Journal of Creativity and Technical Development*, 1(1–3), 153–163.

- Tume, T. (2024). Pandering to the pandemic: Perks, problems and prospects from the 2020 Eko Theatre Carnival experience. *Journal of Creative Arts, Communication and Media Studies*, 2(1). <https://doi.org/10.33886/jccm.v2i1.465>
- Uwah, C., Dlamini, G., & Cheteni, P. (2025). Theatre for social change: Resolving xenophobic conflicts through theatre intervention in South Africa. *Cogent Social Sciences*, 11(1). <https://doi.org/10.1080/23311886.2025.2464870>
- Wamala Larsson, C. (2014). Theatre, gender and development: Merging traditional and new media to address communication challenges in Uganda. *Signs*, 39, 866–874. <https://doi.org/10.1086/675541>
- Yirenkyi, S. M., & Yeboah, G. A. (2018). Political regimes and influence on Ghanaian theatre: A review. *Journal of Culture, Society and Development*, 44.
- Yoba, G. F. T. (2020). Le théâtre de l’Afrique francophone noire et la théorie postcoloniale: Cas du théâtre camerounais des années soixante aux années quatre-vingt. *Horizons/Théâtre*, 13, 96–106. <https://doi.org/10.4000/ht.1112>

## **EDITORIAL BOARD**

JAAC have committed editorial board with expertise in the diverse fields in the African Arts and Culture disciplines. They are well grounded and work together to maintain the reputation of the journal in academism.

### **Chief Editor**

Prof. Emmanuel Obed Acquah

### **Editorial Assistant**

Dr. Benjamin Oduro Arhin Jnr

### **Editors**

Prof. Ernest Kwesi Amponsah

Prof. Osuanyi Quaicoo Essel

Prof. Alfred Joshua Amuah

Prof. Mary Dzansi - McPalm

Prof. C.W.K. Mereku

Prof. R.E.K. Amissah

Dr. Ebenezer Acquah

### **Associate Editor**

Dr. Joseph Essuman

Prof. S.M. Yirenkyi

Prof. Evans Asante

### **Graphics Editor**

Prof. Patrique deGraft -Yankson

Nicholas Opoku

### **Advisory Board**

Prof. J.Y. Sekyi-Baidoo

Prof. Edward Appiah

Prof. Christiana Hammond

Prof Eric Debrah Otchere

Rev. Dr. Elias Asiamah

Prof. Michael Olatunji

### **Past Chief Editor**

Prof. Kojo Fosu

### **Call for Paper**

The Journal of African Arts & Culture (JAAC) is an open access online platform for scholarly dialogue relating to African Arts and culture. It is committed to publishing and disseminating high quality scholarly materials that demonstrate the power and significances of the arts and culture in general in African society past and present. This journal with interdisciplinary scope publishes progressive research in the field of ancient, contemporary and modern African Arts and Culture. It covers issues in both performing and visual arts; accepts original scientific papers, critical essays, interviews, exhibition and book reviews, critiques, short reports amongst others.

JAAC welcomes article submissions at any time. JAAC is published four times a year: March, June, September, and December.

Send all inquiries about your article submission to:

jaac.journal@gmail.com OR

jaac.journalsca@gmail.com

For more information on submission guidelines visit <https://jaac-sca.org>