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Reimagining Nigerian Theatre in the Digital Age: Innovative Strategies for Revival and Sustainable Contemporary Play Production

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Abstract

Nigerian theatre, despite its rich cultural heritage and historical significance, faces increasing challenges arising from declining audience participation, inadequate funding, poor infrastructure, and the growing dominance of digital entertainment platforms. This study explores how to leverage digital technologies to revitalise Nigerian theatre and promote sustainable contemporary play production. Adopting a qualitative research approach, the study explores the challenges confronting the theatre industry, investigates emerging digital innovations in performance practice, and evaluates strategies for integrating digital tools into production, promotion, audience engagement, and preservation. Drawing on relevant literature, case studies, and theoretical perspectives such as Media Ecology Theory, Technological Determinism Theory, Performance Theory, and Diffusion of Innovation Theory, the study demonstrates that digital transformation offers significant opportunities for expanding audience reach, enhancing creative expression, improving documentation, and generating alternative revenue streams. Findings reveal that while infrastructural limitations, funding constraints, technical skill gaps, and resistance to technological change remain major obstacles, sustainable theatre development can be achieved through hybrid performance models, digital monetisation strategies, capacity building, and supportive cultural policies. The study concludes that digital integration should be viewed not as a replacement for traditional theatre practices but as a strategic extension that enhances their relevance, accessibility, and economic viability in the contemporary era. It recommends increased investment in theatre technology, digital literacy training, strategic partnerships, and institutional support to ensure the long-term sustainability of Nigerian theatre in the digital age.

Keywords: Nigerian theatre; digital innovation; sustainable play production; audience engagement; hybrid performance models.

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1. INTRODUCTION

1.1 Background to the Study

The evolution of Nigerian theatre reflects the socio-cultural, political, and technological transformations that have shaped the Nigerian state from the precolonial period to the contemporary era. Historically, Nigerian theatre emerged from indigenous performance traditions deeply rooted in ritual, storytelling, festivals, masquerade displays, music, dance, and communal ceremonies. These traditional theatrical expressions functioned not merely as entertainment but also as instruments of

cultural preservation, moral instruction, spiritual communication, and social cohesion. Scholars such as Wole Soyinka, Hubert Ogunde, and Ola Rotimi contributed significantly to the institutionalisation and modernisation of Nigerian theatre by integrating indigenous aesthetics with Western dramatic structures during the colonial and postcolonial periods. Contemporary scholarship maintains that Nigerian theatre developed through a hybrid interaction between

African oral performance traditions and European dramatic conventions introduced through missionary education and colonial cultural systems (Adedeji & Ekwutosi, 2022).

Traditional theatre practices in Nigeria were largely communal and participatory, emphasising audience interaction, improvisation, symbolic costumes, music, and dance. Performance spaces were usually open arenas within villages and communities, allowing theatre to remain accessible to diverse audiences regardless of literacy level or economic status. However, the emergence of literary theatre and urban stage productions in the twentieth century gradually transformed performance practices into more structured and commercially driven artistic ventures. Contemporary Nigerian theatre subsequently expanded into university theatres, cultural centres, travelling theatre troupes, and experimental performance spaces. Despite these developments, scholars argue that the transition from traditional communal theatre to urban contemporary theatre created tensions between cultural authenticity and commercial survival (Ododo, 2024). This tension continues to influence theatrical production and audience reception in Nigeria today.

The rapid advancement of globalisation and digital technology has significantly altered the dynamics of performing arts across the world, including Nigeria. Digital media technologies such as streaming platforms, virtual performances, social media promotion, digital scenography, online ticketing systems, and multimedia stage design have transformed theatre production and audience engagement. The global theatre industry increasingly depends on technological innovation to sustain relevance in the digital era, particularly after the COVID-19 pandemic accelerated the adoption of virtual and hybrid performance models. According to recent studies, digital technology has expanded the accessibility of theatre by transcending geographical barriers and enabling remote audience participation (Nwankwo & Salawu, 2024). Nigerian theatre practitioners are gradually embracing these innovations, although adoption remains uneven due to infrastructural limitations, inadequate technological literacy, and insufficient funding.

Notwithstanding its rich heritage, Nigerian theatre has experienced considerable decline in recent decades. Audience participation in live theatrical performances has diminished significantly as digital entertainment platforms such as Netflix, YouTube, TikTok, and other streaming services increasingly dominate popular culture. Economic instability, poor governmental support, inadequate theatre infrastructure, piracy, and declining investment in the creative arts have further weakened the theatre industry. Many theatre houses and cultural centres across Nigeria suffer from neglect, while theatre practitioners struggle with limited production funding and inadequate institutional support. Recent scholarship observes that younger audiences increasingly prefer digitally mediated entertainment over conventional stage performances,

thereby reducing theatre's commercial viability and cultural influence (Eze & Adeyemi, 2023). The marginalisation of theatre within contemporary media culture has consequently threatened the sustainability of live play production in Nigeria.

Despite these challenges, the emergence of digital platforms presents significant opportunities for the revitalisation of Nigerian theatre. Contemporary technological innovations offer new possibilities for performance creation, audience expansion, archiving, marketing, and revenue generation. Digital theatre practices, including live-streamed performances, interactive virtual productions, augmented reality stagecraft, and online audience engagement strategies, provide alternative models for sustainable theatrical production (Abe and Abe, (2024). Furthermore, social media platforms now enable theatre practitioners to market performances to wider audiences beyond physical geographical boundaries. Digital archives and online repositories also facilitate the preservation of Nigerian theatrical heritage for future generations. Scholars increasingly argue that integrating digital technology into theatre production can reposition Nigerian theatre within the global creative economy while simultaneously preserving indigenous cultural narratives (Ikpeeme, 2025). Consequently, reimagining Nigerian theatre through digital innovation has become both a cultural necessity and a strategic pathway toward sustainable contemporary play production.

1.2 Statement of the Problem

Nigerian theatre presently faces a multiplicity of structural, economic, technological, and cultural challenges that threaten its survival and sustainability in the contemporary entertainment landscape. One of the major problems confronting the industry is the steady decline in audience participation. Live theatre attendance has reduced considerably due to changing entertainment preferences, economic hardship, and the increasing popularity of digital streaming platforms that offer audiences instant and inexpensive access to diverse forms of entertainment. Younger audiences, in particular, demonstrate greater attachment to digitally mediated content than to conventional stage performances, thereby weakening the social and commercial relevance of theatre in Nigeria (Eze & Adeyemi, 2023).

Another significant challenge is the persistent lack of funding and infrastructural support for theatre production. Theatre practitioners often operate within financially constrained environments characterised by inadequate rehearsal spaces, obsolete stage equipment, poor technical facilities, and insufficient governmental sponsorship. Unlike the Nigerian film and music industries, theatre receives limited institutional investment and policy attention. Consequently, many theatre productions struggle to achieve professional quality and commercial sustainability. The absence of viable funding

mechanisms has also restricted experimentation with digital technologies that require substantial financial commitment and technical expertise (Ododo, 2024).

Poor documentation and archiving further compound the crisis facing Nigerian theatre. Inadequate preservation systems have resulted in the loss of numerous theatrical productions, scripts, and performance records. The absence of comprehensive digital archives undermines scholarly research, cultural preservation, and intergenerational transmission of theatrical knowledge. In many instances, theatrical performances exist only temporarily and disappear after staging, limiting opportunities for future reference and international accessibility. Scholars emphasise that the lack of digital preservation strategies weakens the visibility and historical continuity of Nigerian theatrical traditions within global performance studies (Nwankwo & Salawu, 2024).

Additionally, Nigerian theatre faces intense competition from digital entertainment industries such as streaming services, social media content creation, online gaming, and film production. These industries utilise advanced digital marketing strategies, sophisticated production technologies, and extensive distribution networks that attract broader audiences and greater commercial returns. Theatre practitioners who fail to integrate technological innovations risk further marginalisation within the rapidly evolving creative economy. The inability of many theatre institutions to adapt to digital transformation has therefore contributed to declining relevance and economic instability within the sector.

The need for sustainable production models has consequently become increasingly urgent. Traditional theatre production approaches are no longer sufficient for addressing the demands of contemporary audiences and global digital culture. There is therefore a pressing need to explore innovative strategies that integrate digital technology into theatrical production, promotion, audience engagement, and revenue generation. Without deliberate efforts toward digital adaptation and sustainability, Nigerian theatre may continue to experience decline despite its immense cultural and artistic significance. This study aims to investigate the effective use of digital technologies in reviving Nigerian theatre and fostering sustainable contemporary play production.

1.3 Aim and Objectives of the Study

Aim

This study aims to explore the use of digital technologies to rejuvenate Nigerian theatre and foster sustainable contemporary play production.

Objectives of the Study

The specific objectives of the study are to:

1. Investigate the current challenges confronting Nigerian theatre;
2. Explore digital innovations influencing contemporary theatre production;
3. Examine strategies for integrating digital tools into Nigerian theatre practice;
4. Evaluate the sustainability of digitally driven theatre production models; and
5. Propose frameworks for revitalising Nigerian theatre in the digital age.

1.4 Research Questions

The study seeks to answer the following research questions:

1. What challenges hinder the growth of Nigerian theatre today?
2. How are digital technologies transforming contemporary theatre production?
3. What innovative digital strategies can revive Nigerian theatre?
4. How can digital approaches enhance sustainability in theatre production?

1.5 Significance of the Study

This study is significant because it contributes meaningfully to contemporary theatre scholarship by expanding academic discourse on the intersection between digital technology and performance culture in Nigeria. Existing studies on Nigerian theatre have largely concentrated on literary analysis, historical development, and cultural representation, with limited emphasis on digital transformation and sustainability. This research therefore provides a contemporary scholarly intervention by examining how technological innovation can reposition Nigerian theatre within global digital culture.

The study will also benefit theatre practitioners, producers, directors, playwrights, and cultural entrepreneurs by providing practical strategies for integrating digital technologies into theatrical production and audience engagement. Insights from the study may encourage practitioners to adopt innovative production models capable of enhancing visibility, profitability, and creative experimentation. The findings may equally assist policymakers and cultural institutions in developing frameworks that support digital theatre development in Nigeria.

Furthermore, the study contributes to the field of digital humanities and cultural preservation by emphasising the importance of digital archiving and technological documentation of theatrical performances. Digital preservation strategies can ensure that Nigerian theatrical heritage remains accessible to researchers, students, and future generations. In an era characterised by rapid technological advancement, preserving cultural memory through digital means has become increasingly essential for sustaining indigenous artistic traditions (Ikpe, 2025).

Economically, the study highlights the potential of digitally driven theatre production to contribute to Nigeria's creative economy. The integration of technology into theatre can generate employment opportunities, expand revenue streams, and attract international collaborations. By exploring sustainable production models, the research demonstrates how theatre can remain economically viable while retaining its cultural relevance in the contemporary entertainment industry.

1.6 Scope and Delimitation

This study focuses primarily on contemporary Nigerian theatre and its interaction with digital technology in the twenty-first century. The research examines how digital innovations influence theatrical production, promotion, audience engagement, preservation, and sustainability within the Nigerian context. Particular attention is given to contemporary theatre practitioners, institutions, and productions that utilise digital tools as part of their creative processes.

The study is geographically limited to Nigeria, although occasional references may be made to global theatre practices for comparative purposes. Temporally, the research concentrates on developments within the digital era, especially from the emergence of widespread internet access and social media technologies in Nigeria to the present period.

The study does not extensively examine traditional ritual performances except where they relate directly to contemporary theatrical adaptation and digital transformation. Similarly, the primary focus remains on theatre and live performance practices, even though the study may occasionally reference the Nigerian film industry for comparative analysis.

1.7 Methodology

This study adopts a qualitative research approach because it enables an in-depth exploration of experiences, perceptions, and practices relating to digital theatre production in Nigeria. Qualitative methodology is particularly suitable for investigating cultural phenomena and creative practices that require interpretive analysis and contextual understanding.

The research utilises the case study method to examine selected Nigerian theatre productions and institutions that have incorporated digital technologies into their operations. Case studies provide detailed insights into practical experiences, challenges, and innovative strategies within specific theatrical contexts. Data for the study will be collected through interviews with theatre practitioners, including directors, playwrights, actors, producers, and digital media specialists involved in contemporary Nigerian theatre. These interviews will

generate firsthand perspectives on the opportunities and limitations associated with digital integration in theatre practice.

Observation and content analysis will also be employed to examine digitally mediated theatrical performances, promotional materials, online audience interactions, and virtual production techniques. Secondary materials such as books, journal articles, conference papers, online publications, and archival documents will further support the study by providing theoretical and historical perspectives relevant to the research topic. Data collected from these sources will be analysed thematically to identify recurring patterns, challenges, and emerging trends within Nigerian digital theatre practice.

1.8 Definition of Terms

Nigerian Theatre

Nigerian theatre refers to the body of dramatic and performance practices originating from Nigeria, encompassing traditional, literary, contemporary, and experimental theatrical expressions shaped by indigenous cultures and modern influences.

Digital Theatre

Digital theatre refers to theatrical performances and production processes that incorporate digital technologies such as live streaming, multimedia projection, virtual performance platforms, social media engagement, and digital scenography.

Sustainable Production

'Sustainable production' refers to theatrical production models capable of maintaining artistic, economic, technological, and cultural viability over time through efficient resource utilisation and innovative management strategies.

Contemporary Playmaking

Contemporary playmaking refers to the creation, adaptation, and performance of modern dramatic works that reflect present-day social realities, artistic trends, and technological influences.

Digital Audience Engagement

Digital audience engagement refers to the use of online platforms, social media, virtual interactions, and digital communication technologies to attract, involve, and sustain audience participation in theatrical activities.

2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Conceptual Review

Concept of Theatre and Performance

The concept of theatre has been widely theorised as both a cultural institution and a communicative medium through which societies construct meaning, identity, and social memory. Contemporary performance scholarship increasingly rejects narrow Eurocentric definitions of theatre as merely scripted stage representation, instead positioning it as a broader embodied and semiotic practice that includes ritual, oral storytelling, and digital mediation. Fischer-Lichte (2008) conceptualises performance as an “autopoietic feedback loop” between performer and audience, emphasising its dynamic, co-created nature. In this sense, theatre becomes an interactive system of meaning production rather than a static artistic object.

From an African perspective, theatre is deeply embedded in communal life and social ritual. Performance is not separated from daily experience but is instead integrated into religious, political, and cultural expression. This aligns with contemporary African theatre scholarship, which argues that performance in African societies operates as both aesthetic expression and epistemological system (Okagbue, 2023). Consequently, theatre in Nigeria must be understood as a hybrid form that exists at the intersection of indigenous performance traditions and global theatrical modernity.

Nigerian Theatre Traditions and Evolution

Nigerian theatre has evolved through complex historical processes involving indigenous performance systems, colonial cultural imposition, and postcolonial artistic reconfiguration. Indigenous theatre traditions such as masquerade performances, oral epics, festivals, and ritual drama constitute the foundational structure of Nigerian performance culture. These forms emphasise collective participation, symbolic representation, and spiritual connectivity between the human and metaphysical realms (Bakare, 2022).

The evolution of modern Nigerian theatre is strongly associated with the work of pioneering dramatists such as Hubert Ogunde, who is widely regarded as the father of Nigerian professional theatre. His travelling theatre tradition fused indigenous performance with modern staging techniques, thereby commercialising theatre without severing its cultural roots. Similarly, Wole Soyinka expanded Nigerian theatre into global intellectual discourse by integrating Yoruba cosmology with Western dramatic structures. Scholars such as Ugwu (2023) argue that Soyinka’s dramaturgy represents a synthesis of myth, ritual, and existential philosophy, positioning African theatre within global modernist traditions.

Digital Media and Performance Culture

Digital media has fundamentally transformed performance culture by redefining the production, distribution, and consumption of theatre. Digital theatre now incorporates multimedia technologies, including projection mapping, virtual reality environments, live streaming platforms, and social media interaction systems. According to Dixon (2007) and Boh, & Adoka, (2024), digital performance challenges traditional notions of liveness by extending theatrical experience into virtual spaces where audience participation is technologically mediated (Akpughe, (2024 and Abe and Abe, (2024).

In the Nigerian context, digital media has created new possibilities for visibility and accessibility. Theatre practitioners increasingly use platforms such as YouTube, Instagram, and Facebook to disseminate performance content, promote productions, and engage audiences beyond physical theatre spaces. However, this transformation also raises concerns about authenticity, intellectual property, and the commercialisation of cultural expression in digital environments (Ikpe, 2025).

Sustainability in Creative Production

Sustainability in creative production refers to the ability of artistic systems to maintain economic viability, cultural relevance, and environmental responsibility over time. In theatre studies, sustainability extends beyond financial survival to include institutional continuity, audience development, and technological adaptability. Flew (2018) argues that sustainability in the creative industries depends on the integration of innovation, policy support, and digital infrastructure.

For Nigerian theatre, sustainability remains a major challenge due to limited funding, weak institutional frameworks, and declining audience engagement. However, digital transformation presents new pathways for sustainable production by reducing geographical constraints, lowering production costs, and expanding revenue models through online distribution.

2.2 Historical Development of Nigerian Theatre

Indigenous Performance Traditions

Indigenous Nigerian theatre is rooted in ritualistic and communal performance systems that predate colonial contact. These include masquerade performances, ancestral worship ceremonies, harvest festivals, and storytelling traditions. These performances are not merely entertainment but serve as mechanisms for social regulation, spiritual communication, and historical preservation. Scholars emphasise that indigenous theatre functions as a “living archive” of cultural memory (Ebewo, 2022).

Colonial and Postcolonial Theatre

The colonial period introduced Western dramaturgy, proscenium staging, and written scripts, fundamentally altering Nigerian performance structures. Missionary education played a key role in introducing literary theatre, while colonial institutions imposed new cultural hierarchies that privileged European theatrical forms.

Postcolonial Nigerian theatre, however, reasserted indigenous identity through hybrid dramaturgy. Playwrights such as Wole Soyinka and Hubert Ogunde resisted colonial cultural dominance by reconfiguring African cosmology within modern dramatic frameworks. This period marked the emergence of politically engaged theatre that addressed issues such as corruption, identity, and postcolonial governance (Madureira, (2025).

Modern Nigerian Theatre Movements

Modern Nigerian theatre is characterised by experimentation, institutional theatre practice, and academic theatre development. University theatre departments, touring companies, and independent performance groups have contributed to the diversification of theatrical expression. Contemporary movements increasingly incorporate multimedia staging, digital scenography, and interdisciplinary performance techniques.

Contributions of Major Practitioners

Key practitioners have significantly contributed to the development of Nigerian theatre. Wole Soyinka introduced mythopoetic dramaturgy that situates African performance within global intellectual traditions. Hubert Ogunde established commercial theatre circuits that made performance economically viable. Other practitioners such as Ola Rotimi further expanded indigenous narrative structures into modern political theatre. Collectively, these figures shaped the ideological and aesthetic foundations of Nigerian theatre.

2.3 Digital Revolution and Global Theatre Practices

Streaming and Virtual Performances

The global theatre industry has increasingly adopted streaming technologies and virtual performance formats, particularly following the COVID-19 pandemic. Digital platforms like National Theatre Live (UK) and BroadwayHD showcase the ability to broadcast theatre to global audiences without any physical attendance barriers. Scholars argue that such models redefine theatrical “presence” by constructing mediated liveness through digital networks (Reason, 2024).

Social Media Theatre Promotion

Social media platforms have become essential tools for theatre marketing and audience engagement. Theatre companies now use Instagram reels, TikTok performances, and YouTube trailers to attract audiences and build brand identity. This shift has transformed theatre from a localised cultural practice into a globally networked media product (Akpughe, 2024).

Hybrid Theatre Models

Hybrid theatre combines live performance with digital participation, allowing audiences to engage both physically and virtually. This model enhances accessibility while expanding creative possibilities in staging and narrative design. Hybridisation represents a significant shift in performance ontology, as theatre becomes simultaneously physical and digital.

Global Examples of Digital Theatre Adaptation

Globally, institutions such as the National Theatre (UK) and New York Theatre Workshop have adopted digital experimentation to sustain audience engagement. These models demonstrate that digital adaptation is not a replacement for live theatre but an extension of its expressive capacity.

2.4 Empirical Review

Existing empirical studies reveal a growing scholarly interest in digital theatre transformation. Research by Okoye (2023) highlights the declining patronage of live theatre in Nigeria due to digital entertainment competition. Similarly, Eze and Adeyemi (2023) emphasise economic constraints and infrastructural deficits as major barriers to theatrical sustainability.

However, most existing studies focus on either traditional theatre history or digital media separately, with limited integration of both domains. There is a noticeable gap in literature concerning how Nigerian theatre practitioners can systematically adopt digital tools for sustainable production. Furthermore, few studies provide practical frameworks for integrating digital technologies into indigenous performance systems.

2.5 Theoretical Framework

Media Ecology Theory

Media Ecology Theory (McLuhan, 1964; updated applications in Strate, 2017) examines how media environments shape human perception and cultural

systems. In relation to Nigerian theatre, digital platforms function as ecological systems that restructure performance communication, audience engagement, and theatrical production.

Technological Determinism Theory

The technological determinism theory argues that technological innovation drives social and cultural change. In theatre practice, digital tools such as streaming platforms and virtual staging technologies fundamentally reshape production structures and audience interaction patterns.

Performance Theory

Performance theory conceptualises theatre as embodied communication shaped by social, cultural, and political contexts. This theory is essential for understanding how Nigerian theatre negotiates identity, tradition, and modernity within digital transformation.

Diffusion of Innovation Theory

Rogers' Diffusion of Innovation Theory explains how new technologies are adopted within social systems. In Nigerian theatre, digital innovation adoption depends on factors such as awareness, accessibility, institutional support, and perceived usefulness (García-Avilés, 2020).

2.6 Summary of Literature Review

The reviewed literature reveals that Nigerian theatre is historically rich but currently challenged by declining patronage, inadequate funding, and technological disruption. While digital transformation offers significant opportunities for revitalisation, existing scholarship has not fully addressed how these technologies can be systematically integrated into Nigerian theatre practice.

The major gap identified is the absence of a comprehensive framework for sustainable digital theatre production in Nigeria. This study therefore positions itself to fill this gap by critically examining digital strategies for revitalising Nigerian theatre while ensuring cultural authenticity, economic viability, and technological adaptability in the contemporary era.

3 DIGITAL INNOVATION AND CONTEMPORARY NIGERIAN THEATRE PRACTICE

3.1 Overview of Digital Technologies in Theatre

Digital technologies have fundamentally reconfigured the ontology, production processes, and reception structures of contemporary theatre practice. Theatre,

once primarily defined by co-present live performance, is now increasingly mediated through digital infrastructures that reshape the spatial, temporal, and aesthetic dimensions of performance. Dixon (2007) argues that digital performance expands theatrical ontology by dissolving fixed boundaries between liveness and mediation, thereby producing hybrid performance environments that combine physical presence with virtual accessibility.

In contemporary theatre practice, streaming platforms such as YouTube Live, Vimeo, and institutional broadcasting systems have become central to performance dissemination. These platforms enable theatrical productions to reach geographically dispersed audiences while simultaneously archiving performances for long-term access. This shift is particularly significant in contexts such as Nigeria, where physical theatre infrastructure is limited and audience access is uneven. Streaming thus functions not only as a distribution mechanism but also as a democratising tool for cultural participation (Reason, 2006).

Virtual rehearsals have also emerged as a critical innovation in theatre production workflows. Facilitated through platforms such as Zoom and Microsoft Teams, virtual rehearsal spaces enable collaborative dramaturgy across geographical boundaries. While these tools were initially popularised during the COVID-19 pandemic, they have persisted as cost-effective and flexible production methods. However, scholars caution that virtual rehearsal environments may compromise embodied interaction, which remains central to traditional theatre pedagogy (Dixon, 2007).

Technologies such as projection mapping and multimedia staging have further transformed scenographic practices. These tools allow directors and designers to construct dynamic visual environments that respond interactively to performers' movements. This innovation enhances narrative depth and visual immersion, enabling Nigerian theatre practitioners to experiment with hybrid aesthetic forms that merge indigenous symbolism with digital artistry.

Emerging artificial intelligence (AI) tools are also beginning to influence dramaturgical processes, including script generation, performance analytics, and audience behaviour prediction. Although still in early adoption stages within African theatre contexts, AI technologies represent a significant frontier in creative production. However, concerns persist regarding artistic authenticity, algorithmic bias, and the potential displacement of human creative agency (Flew, 2018).

Online ticketing systems have equally transformed theatre economics by digitising revenue collection and audience management. These systems improve transparency, reduce administrative inefficiencies, and enable real-time data tracking of audience engagement. In Nigeria, however, adoption remains inconsistent due to infrastructural limitations and digital literacy gaps.

3.2 Digital Promotion and Audience Engagement

Digital promotion has become a central pillar of contemporary theatre marketing strategies, reshaping how audiences discover, engage with, and interpret theatrical productions. Social media platforms such as Facebook, Instagram, TikTok, and X (formerly Twitter) now function as primary promotional ecosystems for theatre companies. These platforms enable real-time communication, visual storytelling, and participatory marketing strategies that extend theatrical narratives beyond the stage.

According to Paiva, (2024) Jenkins (2020–2023' participatory culture framework (updated in contemporary media studies), audiences are no longer passive consumers but active co-creators of media content. This is evident in how theatre audiences share clips, reactions, and interpretations of performances online, thereby contributing to the digital circulation of theatrical meaning. In the Nigerian context, this participatory dynamic has the potential to revitalise audience engagement by repositioning theatre as a socially interactive experience rather than a fixed event.

YouTube and live-streamed performances have also become essential tools for expanding theatrical reach. These platforms allow theatre companies to broadcast performances globally, thereby overcoming geographical constraints that have historically limited Nigerian theatre circulation. Live streaming also introduces new forms of audience interaction, including live chats, reactions, and real-time feedback loops, which reshape the temporality of performance reception (Dixon, 2007).

Influencer-driven engagement models represent another emerging strategy in theatre promotion. By collaborating with digital influencers, theatre companies can access broader youth audiences who are more active in online spaces than traditional theatre venues. This strategy reflects a shift toward hybrid marketing ecosystems where cultural production intersects with digital celebrity culture.

Digital branding has also become essential for theatre companies seeking sustainability in competitive entertainment markets. Branding involves the strategic construction of digital identity through logos, content style, narrative consistency, and online audience interaction. In Nigeria, theatre organisations that adopt coherent digital branding strategies are more likely to maintain visibility and audience loyalty in an increasingly saturated digital entertainment environment.

3.3 Case Studies of Nigerian Theatre Productions

Empirical analysis of digitally integrated theatre practices in Nigeria reveals uneven but growing experimentation with digital tools. One notable example is the adaptation strategies employed by national-level performance institutions such as the National Troupe of Nigeria, which has engaged in hybrid performance

models combining live staging with digital documentation and broadcast dissemination.

Case study evidence suggests that while Nigerian theatre institutions have begun integrating digital tools, adoption remains largely experimental rather than systematic. Productions that incorporate multimedia staging, digital projection, or online streaming tend to attract broader visibility, particularly among younger audiences. However, limitations persist in terms of funding, technical expertise, and infrastructural stability.

Studies on digitally driven productions indicate that success is often linked to the ability of theatre companies to balance technological innovation with cultural authenticity. Productions that excessively rely on digital effects risk alienating audiences who value indigenous performance aesthetics, while those that resist digital integration risk declining relevance in contemporary entertainment ecosystems (Ododo, 2024).

Furthermore, theatre companies that successfully integrate digital strategies tend to demonstrate strong organisational adaptability, including investment in digital training, partnerships with media professionals, and flexible production planning. Nonetheless, systemic challenges continue to hinder widespread adoption across the Nigerian theatre industry.

3.4 Challenges of Digital Integration

Despite the transformative potential of digital technologies, Nigerian theatre faces significant structural barriers to full integration. One of the most persistent challenges is inadequate internet accessibility. Broadband penetration in many parts of Nigeria remains inconsistent, limiting the effectiveness of streaming platforms, virtual rehearsals, and online engagement strategies.

Funding constraints represent another critical limitation. Digital theatre production often requires substantial investment in equipment, software, training, and technical personnel. However, theatre remains one of the least financially supported sectors within Nigeria's creative industry ecosystem. This funding gap restricts innovation and discourages large-scale digital experimentation.

Technical skill gaps further complicate digital integration. Many theatre practitioners lack formal training in digital production technologies, including multimedia design, editing software, and streaming systems. This skills deficit creates dependency on external technicians, which increases production costs and reduces creative autonomy.

Copyright infringement and digital piracy also pose serious threats to sustainable digital theatre practice. Once performances are streamed online, they become vulnerable to unauthorised reproduction and distribution, undermining revenue generation and intellectual property protection. Flew (2022) notes that digital environments

intensify content circulation risks, particularly in regions with weak enforcement frameworks.

Finally, resistance to technological change within segments of the theatre community remains a significant obstacle. Some practitioners view digital integration as a threat to theatrical authenticity, arguing that it undermines the embodied nature of performance. This ideological tension continues to shape debates on the future of Nigerian theatre.

3.5 Opportunities for Revival

Despite these challenges, digital innovation presents substantial opportunities for the revival and transformation of Nigerian theatre. One of the most significant opportunities lies in global audience expansion. Digital platforms enable Nigerian theatre productions to reach international audiences without the limitations of physical touring, thereby increasing visibility and cultural exchange.

Youth participation also represents a critical area of opportunity. Younger audiences are more digitally engaged and more likely to consume content through online platforms than traditional theatre spaces. By leveraging digital tools, Nigerian theatre can reconnect with this demographic and re-establish cultural relevance among emerging audiences.

Digital archiving and preservation offer another transformative opportunity. Through systematic documentation and online storage of performances, Nigerian theatre can build sustainable cultural repositories that preserve artistic heritage for future generations. This aligns with broader global trends in digital humanities and cultural preservation (Flew, 2022). New revenue models also emerge through digital integration, including pay-per-view streaming, online subscriptions, crowdfunding platforms, and virtual ticketing systems. These models diversify income streams and reduce dependence on traditional box office sales.

Ultimately, the integration of digital technologies into Nigerian theatre practice represents not a replacement of traditional performance but a strategic expansion of its expressive, economic, and cultural capacities in the contemporary digital age.

4. SUSTAINABLE STRATEGIES FOR REVITALISING NIGERIAN THEATRE

4.1 Sustainable Theatre Production Models

Sustainability in contemporary theatre production is increasingly defined by the capacity of performance systems to adapt to economic constraints, technological shifts, and changing audience behaviours while maintaining artistic integrity. In the Nigerian context,

sustainable theatre production requires a strategic rethinking of traditional stage practices in response to digital disruption and declining institutional support. Flew (2022) argues that sustainability in creative industries depends on the integration of innovation ecosystems, policy alignment, and adaptive business models, all of which are essential for the revitalisation of Nigerian theatre.

One emerging model is the hybrid performance system, which combines live stage production with digital broadcasting and online audience participation. Hybrid theatre expands accessibility while preserving the embodied essence of live performance. Dixon (2007) notes that hybridisation does not diminish theater's "liveness" but rather reconfigures it across multiple mediated environments, allowing performances to exist simultaneously in physical and virtual spaces. For Nigerian theatre, this model offers a practical response to infrastructural limitations and shrinking physical audiences.

Community-supported theatre represents another sustainable model rooted in participatory funding and localised engagement. This approach involves audiences, cultural organisations, and local stakeholders in the financial and creative support of productions. It aligns with Indigenous African performance traditions where theatre is embedded in communal life rather than isolated as commercial entertainment. Such a model enhances ownership, strengthens cultural relevance, and reduces dependence on unstable government funding structures.

Digital monetisation strategies are also central to sustainability. These include pay-per-view streaming, subscription-based content access, crowd funding campaigns, and digital merchandising. These strategies diversify revenue streams and align Nigerian theatre with global digital creative economies. However, their effectiveness depends on strong digital infrastructure and audience willingness to pay for online cultural content.

Public-private partnerships (PPPs) further represent a critical mechanism for sustainable theatre development. By collaborating with private investors, technology firms, and cultural institutions, theatre organisations can secure funding, technical expertise, and distribution networks. PPPs also facilitate infrastructure development, including theatre digitisation projects and performance technology upgrades (Akpughe, 2024)..

4.2 Training and Capacity Building

The sustainability of Nigerian theatre in the digital age is heavily dependent on the development of human capital capable of navigating emerging technologies. One of the most pressing needs is digital literacy for theatre practitioners. Many directors, actors, and production designers lack formal training in digital tools such as editing software, streaming platforms, and multimedia

stage design systems. This skills gap significantly limits innovation and competitiveness in contemporary performance practice.

Integrating technology into theatre education is therefore essential. Theatre curricula in Nigerian universities must evolve to include modules on digital dramaturgy, multimedia scenography, virtual performance design, and digital audience analytics. Such integration ensures that emerging theatre practitioners are equipped with both traditional performance knowledge and contemporary technological competencies.

Workshops and professional development programmes also play a crucial role in capacity building. Short-term training initiatives facilitated by cultural organisations, international partnerships, and creative industry stakeholders can accelerate digital skill acquisition among practitioners. Dixon (2007) emphasises that continuous professional learning is essential in digital performance environments, where technological change is rapid and constant. In Nigeria, such initiatives would bridge the gap between academic theatre training and industry demands.

4.3 Policy and Institutional Support

Effective revitalisation of Nigerian theatre requires strong policy frameworks and institutional support systems. Government cultural policies play a fundamental role in shaping the sustainability of the performing arts sector. However, Nigerian theatre has historically suffered from inadequate policy implementation and inconsistent cultural funding. Strengthened national arts policies that prioritise digital innovation, infrastructure development, and creative industry investment are therefore essential.

Educational institutions also play a significant role in sustaining theatre development. Universities and performing arts academies serve as hubs for research, experimentation, and training. By incorporating digital theatre studies into their curricula, these institutions can produce a new generation of technologically competent theatre practitioners capable of driving industry transformation.

Arts funding and sponsorship remain critical to the survival of theatre production. Sustainable funding models that combine government grants, private sponsorship, and international cultural partnerships can significantly enhance production capacity. Flew (2022) argues that diversified funding ecosystems are essential for resilience in creative industries, particularly in digitally transforming environments.

Cultural preservation initiatives further support institutional sustainability. Digital archiving projects, performance documentation systems, and national theatre repositories can ensure that Nigerian theatrical heritage is preserved for future generations while remaining accessible in global digital networks.

4.4 Innovative Framework for Contemporary Play Production

A sustainable framework for contemporary Nigerian play production must integrate digital innovation, audience engagement, and adaptive distribution strategies. The proposed digital production framework is structured around three interconnected components: creation, dissemination, and engagement.

In the creation phase, playwrights and directors integrate digital tools such as multimedia scenography, virtual collaboration platforms, and AI-assisted design systems to enhance dramaturgical innovation. Dixon (2007) emphasises that digital creation environments expand the possibilities of theatrical storytelling by enabling non-linear, interactive, and immersive narrative structures.

The audience-centred engagement strategy focuses on repositioning audiences as active participants in the theatrical experience. Through social media interaction, live streaming feedback systems, and participatory digital platforms, audiences become co-creators of meaning rather than passive spectators. This aligns with contemporary media convergence theory, which views audiences as active agents in cultural production processes.

Sustainable distribution channels form the final component of the framework. These include hybrid performance dissemination, online streaming platforms, digital ticketing systems, and international cultural exchange networks. Such channels ensure that theatrical content reaches diverse audiences while generating continuous revenue streams.

4.5 Discussion of Findings

The findings of this study reveal that Nigerian theatre is undergoing a critical transitional phase shaped by digital disruption, economic instability, and evolving audience behaviours. The integration of digital technologies offers both opportunities and challenges for theatre sustainability. On one hand, digital innovation enhances accessibility, expands audience reach, and introduces new creative possibilities. On the other hand, it raises concerns regarding authenticity, infrastructural inequality, and intellectual property protection.

The relationship between these findings and existing literature demonstrates strong theoretical alignment. Dixon (2007) supports the view that digital performance expands theatrical ontology beyond physical spaces, while Flew (2022) emphasises the importance of innovation ecosystems in sustaining creative industries. The findings also align with broader media ecology perspectives, which suggest that technological environments fundamentally reshape cultural production systems.

Furthermore, the study confirms that sustainability in Nigerian theatre cannot be achieved through traditional

production models alone. Instead, a hybridised approach combining digital innovation, policy reform, and capacity building is required. This reinforces the argument that theatre must evolve as a dynamic cultural system responsive to technological and socio-economic change.

Ultimately, the findings highlight that the revitalisation of Nigerian theatre depends on strategic integration of digital tools, institutional support, and audience-centred production models that collectively ensure long-term cultural and economic sustainability.

5. SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.1 Summary of Findings

This study critically examined the reimagining of Nigerian theatre in the digital age, with particular attention to innovative strategies for revival and sustainable contemporary play production. Across the sections, the study established that Nigerian theatre exists at a critical intersection between rich indigenous performance traditions and rapidly evolving digital media environments.

From Section One, it was established that Nigerian theatre is experiencing a significant decline in live audience participation, largely due to the rise of digital entertainment platforms, inadequate funding structures, and weak infrastructural support systems. However, the emergence of digital technologies presents new opportunities for revitalisation through hybrid performance models and expanded audience reach.

Section Two revealed that Nigerian theatre is historically grounded in indigenous performance systems such as festivals, masquerades, and oral storytelling traditions, which were later reshaped through colonial and postcolonial dramaturgical influences. The contributions of major practitioners such as Wole Soyinka and Hubert Ogunde demonstrate the hybrid evolution of Nigerian theatre, blending indigenous aesthetics with modern theatrical forms. The section further highlighted that digital media is increasingly redefining performance culture globally, creating new modes of theatrical production and reception (Dixon, 2007).

Section Three established that digital technologies such as streaming platforms, multimedia staging, virtual rehearsals, and social media engagement have significantly transformed theatre production and audience interaction. However, challenges such as infrastructural limitations, copyright concerns, and technical skill gaps continue to hinder full integration. Despite these constraints, digital tools offer expanded opportunities for audience engagement and global visibility.

Section Four demonstrated that sustainable revival strategies for Nigerian theatre must be grounded in hybrid production models, digital monetisation systems, capacity building, and policy-driven institutional support. The

findings emphasised that sustainability in theatre is no longer solely artistic but also technological and economic in nature (Flew, 2022).

Overall, the major discovery of the study is that digital integration is not a replacement for traditional theatre but a necessary extension for its survival, relevance, and global competitiveness.

5.2 Conclusion

The study concludes that Nigerian theatre is undergoing a profound transformation shaped by the pressures of digital globalisation and shifting audience behaviours. While traditional theatre practices remain culturally significant, their sustainability is increasingly dependent on adaptation to digital environments.

The analysis reveals that without strategic digital integration, Nigerian theatre risks further marginalisation within the global entertainment economy. However, when effectively harnessed, digital technologies offer powerful tools for expanding accessibility, enhancing production quality, and increasing economic viability.

The implication of these findings is that sustainability in Nigerian theatre must be understood as a multidimensional concept encompassing artistic innovation, technological adaptation, institutional support, and audience participation. The future growth of Nigerian theatre therefore depends on its ability to embrace hybrid performance ecosystems that combine indigenous performance heritage with digital innovation.

5.3 Recommendations

Based on the findings of the study, the following recommendations are proposed:

1. Adoption of Digital Production Strategies

Theatre practitioners should actively integrate digital tools such as streaming platforms, projection mapping, and virtual rehearsal systems into contemporary production processes to enhance visibility and accessibility.

2. Increased Investment in Theatre Technology

Government agencies, private investors, and cultural organisations should increase funding for theatre infrastructure, particularly in areas such as multimedia staging equipment, digital recording systems, and performance technologies.

3. Improved Training and Digital Infrastructure

Theatre education institutions should incorporate digital literacy, media production, and virtual performance studies into their curricula to equip practitioners with

relevant technological competencies.

4. Strategic Collaborations with Media and Tech Industries

Partnerships between theatre organisations, technology firms, and media platforms should be encouraged to facilitate innovation, funding opportunities, and broader audience distribution networks.

5.4 Contribution to Knowledge

This study contributes to theatre and performance scholarship by providing a contemporary analysis of how digital technologies are reshaping Nigerian theatre practice. It extends existing literature by integrating performance theory with media ecology and digital innovation frameworks to explain theatre transformation in a developing African context.

The study also introduces a sustainability-orientated perspective to Nigerian theatre studies, demonstrating that survival in the digital age depends on the integration of artistic, technological, and economic systems. Furthermore, it offers fresh perspectives on how hybrid performance models can serve as a bridge between indigenous theatrical traditions and global digital performance culture.

By situating Nigerian theatre within global digital performance discourse, the study expands understanding of African theatre beyond traditional literary frameworks and positions it within contemporary digital humanities scholarship.

5.5 Suggestions for Further Research

Future research in this area should explore the following directions:

1. AI in African Theatre Production

Investigate how artificial intelligence can be used in scriptwriting, performance design, audience analytics, and dramaturgical innovation within African theatre contexts.

2. Virtual Reality and Immersive Theatre in Nigeria

Examine the potential of VR and augmented reality technologies in creating immersive theatrical experiences and redefining audience engagement in Nigerian performance spaces.

3. Comparative Studies Between Nigerian and Global Digital Theatre Models

Conduct comparative analyses between Nigerian

digital theatre practices and global models such as National Theatre Live (UK) and BroadwayHD to identify best practices, gaps, and adaptation strategies.

This study affirms that the future of Nigerian theatre lies in its ability to evolve into a digitally integrated, economically sustainable, and culturally grounded performance system that responds effectively to contemporary global realities.

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