JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

Theatre for Global Integration and Sustainable Democracy in Nigeria

By

EBOHON, Godfrey Oghuan,
English Language Department,
Faculty of Arts and Social Sciences,
Federal University of Education
Kontagora, Niger State.
Email: ebohongodfrey999@gmail.com
Phone: 08137830592

DOI: https://doi.org/10.5281/zenodo.22833061

Abstract

Theatre has remained one of the most dynamic cultural instruments for fostering global integration and sustaining democratic values in contemporary society. Beyond entertainment, theatre functions as a social institution that facilitates dialogue, cultural exchange, civic consciousness, and collective participation.In an era shaped by globalization, migration, digital interconnectedness, and political instability, theatre provides a performative space where diverse identities, ideologies, and experiences can meet, negotiate, and coexist. This paper, though analytical in nature examines theatre as a viable medium for global integration and sustainable democracy, arguing that theatrical performance promotes intercultural understanding, democratic participation, and social transformation. Drawing from performance theory, Theatre for Development (TfD), and intercultural theatre discourse, the study adopts a qualitative and analytical approach to explore how theatre enables transnational dialogue, challenges hegemonic narratives, and cultivates democratic culture. The study recommends increased investment in theatre education, stronger cultural policies, institutional support for creative practitioners, and greater integration of digital technologies into theatrical productions. The paper therefore, concludes that theatre is not merely aesthetic practices but strategic tools for nurturing civic engagement, social inclusion, and democratic resilience in a rapidly globalizing world.

Keywords: Theatre, Global Integration, Sustainable Democracy, Civic Engagement, Theatre for Development, Social Transformation.

Introduction

Theatre has historically functioned as far more than a mere artistic or recreational enterprise;

it has consistently operated as a vital social institution through which communities interpret

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

their lived realities, transmit shared values, contest dominant ideologies, and imagine alternative social futures. Across historical epochs and cultural contexts, theatre has provided societies with a symbolic and performative arena in which collective anxieties, aspirations, conflicts, and moral questions are publicly negotiated. In many traditional societies, particularly in Africa, theatrical expression was deeply embedded in communal life and inseparable from ritual, spirituality, governance, and social order. Performance traditions such as masquerades, storytelling sessions, praise poetry, ritual enactments, and festival drama functioned not only as aesthetic displays but also as mechanisms for social education, historical preservation, conflict mediation, and communal cohesion. Through these performative traditions, theatre became a living archive of indigenous knowledge and a medium through which societies articulated identity, reinforced norms, and sustained collective memory. In this sense, Balme (2024) posited that theatre has long served as a cultural mirror and a social compass, reflecting the structures of society while simultaneously guiding communal consciousness and moral direction.

In Ohenhen, Uche and Abakporo (2026), the social significance of theatre has expanded beyond ritual and communal performance into more overtly political, educational, and ideological domains. As societies encountered colonialism, industrial modernity, nationalism, and globalization, theatre evolved into a powerful medium for critique, resistance, and transformation. According to Ngugi (1997) Political theatre, protest drama, and community performance emerged as important forms of public discourse through which artists and citizens alike could confront systems of oppression and advocate social change. Theatre thus became not merely a site of representation but a dynamic space of intervention one in which the pressing issues of governance, citizenship, identity, and justice could be embodied,

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

examined, and contested before a public audience. Tanner (1995) posited that theatre is truly a mirror of life that when studied provides an appreciation of past and present times.

Within the contemporary global context, the relevance of theatre has become even more pronounced. The twenty-first century is characterized by unprecedented global interconnectedness shaped by migration, digital communication, economic interdependence, and transnational cultural exchange. Nwani (2025), while these developments have fostered greater interaction among peoples and nations, they have also intensified tensions surrounding identity, exclusion, inequality, and cultural domination. Questions of belonging, representation, inclusion, and democratic participation have become increasingly urgent in a world marked by both integration and fragmentation. It is within this complex global landscape that theatre re-emerges as a crucial cultural practice capable of mediating difference and fostering democratic consciousness. The crux of this paper is that theatre is inherently dialogic, participatory, and public, it offers a unique platform for negotiating cultural diversity, confronting ideological conflict, and cultivating mutual understanding across social and political divides

Conceptual Framework

Theatre

Theatre has historically existed as one of humanity's most enduring cultural institutions, functioning not merely as an artistic enterprise but as a social mechanism through which communities negotiate identity, power, morality, and collective existence. Long before the emergence of formal literary drama, human societies relied on performative expression ritual enactments, storytelling, music, dance, masquerade, and communal spectacles as a means of interpreting the world and organizing social life. In this regard, theatre did not originate solely as entertainment but as a cultural and civic practice deeply woven into the structures of

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

communal existence. Schechner (1985) argues that performance is one of the primary ways through which societies "store and transmit knowledge," making theatre not simply a representational act but a social process through which communities reproduce values, negotiate crises, and construct meaning. This understanding situates theatre at the centre of human civilization, not at its margins, because performance has always provided the symbolic framework through which societies interpret themselves and communicate collective values across generations.

In many indigenous societies, especially across Africa, theatre was historically inseparable from ritual, spirituality, governance, and social education. Theatrical forms such as masquerade performances, oral narratives, initiation ceremonies, festival enactments, and communal dances served not merely aesthetic functions but social, judicial, and ideological ones. These performative traditions acted as indigenous institutions of memory, moral instruction, and communal regulation. Rotimi (1981) notes that African traditional performance was never conceived as an isolated artistic activity but as an integrated social institution through which the community expressed its fears, aspirations, cosmology, and systems of order. In this context, theatre functioned as a repository of indigenous epistemologies, preserving historical consciousness while reinforcing social cohesion. It provided a performative arena through which communal values were dramatized, contested, and renewed, thereby serving as both a cultural archive and a medium of social continuity.

The social significance of theatre became even more pronounced in the modern period, particularly as societies encountered colonial domination, nationalist struggle, and postcolonial transformation. Under colonial rule, theatre emerged as a powerful medium of resistance and cultural reclamation. Fanon (1963) contends that cultural performance becomes politically urgent under colonial conditions because it offers the colonized a means

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

of recovering collective dignity and reasserting historical identity against imperial erasure. Theatre in such contexts was not merely representational but insurgent; it became a space where domination could be symbolically contested and alternative political imaginaries could be staged. Anti-colonial dramatic traditions transformed performance into an instrument of ideological struggle, enabling artists and communities to expose oppression while articulating visions of liberation and self-determination.

Global Integration

Global integration, in this context, extends beyond economic or political cooperation to encompass the deeper processes of intercultural encounter, ethical engagement, and shared human recognition. In the words of Balme (2021), theatre contributes to this process by creating spaces in which diverse cultures can encounter one another not as abstract geopolitical entities but as embodied human experiences. Through performance, language, gesture, music, narrative, and symbolism become vehicles for intercultural dialogue, enabling audiences to engage perspectives beyond their immediate social realities. Theatre's capacity to humanize distant experiences and render unfamiliar realities emotionally intelligible makes it especially valuable in promoting empathy, solidarity, and transnational understanding. In this way, theatre serves as a cultural bridge that connects local experiences to global conversations and transforms diversity into a basis for dialogue rather than division (Pavis, 1996).

Globalization has created unprecedented networks of exchange across cultures, economies, and political systems, enabling greater interaction among peoples and nations. Yet these same processes have also intensified inequality, cultural homogenization, displacement, and ideological conflict. Giddens (1990) defines globalization as the intensification of worldwide social relations linking distant localities in such a way that local events are shaped by

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

occurrences many miles away and vice versa. While such interconnectedness creates opportunities for cooperation and exchange, it also produces new anxieties around identity, belonging, exclusion, and representation. Within this context, the question of global integration becomes not merely economic or diplomatic but deeply cultural and ethical. It concerns how societies negotiate difference, sustain dialogue, and construct forms of coexistence across cultural, political, and ideological boundaries.

Sustainable Democracy

Sustainable democracy requires more than electoral rituals or constitutional frameworks; it depends fundamentally on active civic participation, social inclusion, public accountability, and a politically conscious citizenry. Democracy is sustained not only through institutions but through democratic culture through habits of dialogue, critical reflection, dissent, and collective responsibility. Theatre facilitates intercultural dialogue by bringing diverse experiences into shared performative spaces, while also encouraging civic participation by engaging audiences in the interpretation and critique of social realities. It challenges oppressive structures by making systems of domination visible and contestable, and it promotes inclusive social engagement by creating platforms through which marginalized communities can speak, perform, and be heard. Through its dialogic, participatory, and transformative nature, theatre does not merely reflect society; it actively shapes the consciousness through which society understands itself and imagines more inclusive, democratic, and globally connected futures (Boal, 1979).

This democratic function is especially visible in participatory and community-based theatre practices. Theatre for Development, for instance, reconfigures performance as a collaborative and dialogic process through which communities collectively examine social problems and imagine solutions. Rather than treating audiences as passive recipients of meaning,

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

participatory theatre positions them as active agents in the production of knowledge and the performance of social change. Boal's (1979) concept of the "spect-actor" is particularly instructive here, as it dissolves the hierarchy between performer and audience and transforms theatre into a democratic rehearsal for civic action. By enabling participants to intervene directly in performance and reshape its outcomes, Boal reimagines theatre as a practical enactment of democratic agency. Theatre, in this sense, does not simply depict democracy it performs democracy.

Ohenhen, Uche and Abakporo (2026) posited that the enduring relevance of theatre in the contemporary world lies therefore in its capacity to function simultaneously as aesthetic practice, civic pedagogy, and cultural diplomacy. It humanizes abstract political crises, renders invisible structures of domination visible, and creates embodied spaces for dialogue across social and ideological divides. Balme (2024) observes that in the contemporary global sphere, theatre has become one of the most effective mediums for negotiating the tensions between locality and globality, tradition and modernity, and identity and pluralism. Its significance lies not only in what it represents but in what it enables: encounter, critique, participation, solidarity, and transformation. In an age increasingly defined by democratic fragility, political polarization, and cultural fragmentation, theatre remains one of the few public forms capable of cultivating both the intercultural literacy required for global integration and the civic imagination necessary for sustainable democracy.

Theoretical Framework

This study is anchored in Performance Theory and Theatre for Development (TfD) as its major theoretical foundations because both frameworks provide critical insights into how theatre functions not merely as an artistic practice, but as a social, political, and transformative medium. These theoretical approaches are particularly relevant to this study

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

because they illuminate the ways in which theatre facilitates intercultural dialogue, social participation, civic consciousness, and democratic engagement in both local and global contexts (Schechner, 1985). Performance Theory offers a broad conceptual basis for understanding theatre as a social act through which meaning is not only represented but embodied, enacted, and negotiated within specific historical and cultural contexts. Rather than viewing theatre as a fixed literary text or isolated artistic event. Performance Theory conceives it as a living process of interaction involving performers, audiences, space, symbols, and social realities. Schechner (1985), one of the foremost proponents of Performance Theory, argues that performance is "restored behavior," a repeated and culturally coded activity through which societies rehearse, transmit, and reinterpret values, identities, and collective experiences. This conception is significant because it positions theatre as an active site of meaning-making where social tensions, ideological conflicts, and communal aspirations are publicly dramatized and negotiated.

From this perspective, theatre becomes more than entertainment; it becomes a medium through which societies examine themselves. Performance Theory emphasizes that theatrical events are not detached from social realities but are deeply implicated in the construction and critique of those realities. Theatre reflects social life while simultaneously shaping it. Through live enactment, symbolic representation, and audience engagement, theatre reveals contradictions within social structures and creates opportunities for reflection, confrontation, and transformation.

This theoretical position is particularly useful to this study because global integration and sustainable democracy both depend on the capacity of societies to negotiate difference, manage tensions, and create shared meaning across diverse social and political contexts. Performance Theory explains how theatre achieves this by transforming social realities into

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

embodied and dialogic encounters. It demonstrates how theatre creates spaces for cultural exchange, critical reflection, and civic engagementelements that are central to both democratic practice and global coexistence (Balme, 2024).

Complementing Performance Theory is Theatre for Development (TfD), which provides the applied and community-centered dimension of this study. While Performance Theory explains how theatre produces and negotiates meaning, Theatre for Development demonstrates how theatre can be deliberately mobilized as a practical instrument for social transformation, civic education, and participatory development. The central premise of Theatre for Development is that theatre should not merely speak to the people but should speak with them. In this regard, theatre becomes not merely a theatrical strategy but a democratic methodology.A further extension of this participatory logic is found in Boal's Theatre of the Oppressed, which significantly reinforces the democratic implications of both Performance Theory and Theatre for Development.

Taken together, Performance Theory and Theatre for Development provide a comprehensive theoretical foundation for this study. Performance Theory explains theatre's symbolic, social, and interpretive power, while Theatre for Development demonstrates its practical relevance as a participatory tool for civic engagement and social transformation. Boal's Theatre of the Oppressed (1979), further deepens this framework by foregrounding agency, intervention, and democratic participation. Collectively, these theories establish theatre as not merely an aesthetic institution, but a critical medium for fostering intercultural understanding, civic consciousness, social inclusion, and democratic sustainability in an increasingly interconnected world.

Theatre and Global Integration

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

Theatre has become one of the most important performative frameworks for negotiating the realities of globalization. As the world becomes increasingly interconnected through migration, media, commerce, and transnational mobility, societies are compelled to develop new modes of cultural interaction that can sustain coexistence without erasing difference. Theatre offers one such mode. Through intercultural performance, theatre creates spaces in which multiple traditions, identities, and expressive forms can interact without necessarily collapsing into sameness. According to Agbonkonkon-Ogbeide, Igbinosun, and Osemwegie (2025), this is one of the strengths of intercultural theatre: it allows difference to remain visible while making it negotiable. Rather than promoting homogenization, it enables cultural plurality to become dialogic. Contemporary scholarship continues to affirm this function. Pavis (1996) notes that intercultural performance remains one of the most viable aesthetic sites for translating cultural difference into reciprocal encounter, particularly in a global context where mobility and identity are increasingly unstable.

The significance of intercultural theatre is further demonstrated in the growing relevance of international festivals, collaborative productions, touring ensembles, and transnational artist networks. These structures have transformed theatre from a locally bounded art form into a globally circulating medium of exchange. International theatre festivals such as the Edinburgh Festival Fringe, Festival d'Avignon, and Pan-African performance circuits have become important sites of cultural diplomacy, artistic experimentation, and transnational dialogue (.D'Andrea, &D'Ulizia 2025). These spaces allow artists from different political, linguistic, and cultural locations to encounter one another through collaborative performance and shared inquiry. What emerges in such contexts is not merely artistic exchange, but the creation of a transnational public sphere in which global issues may be collectively staged, interrogated, and reimagined. Theatre thereby becomes a medium through which local

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

experiences are translated into globally intelligible forms without losing their historical and cultural specificity. Balme's more recent scholarship on global theatre continues to emphasize this point, arguing that contemporary theatre remains one of the most effective cultural forms for negotiating the tensions between local identity and global interconnectedness (Balme, 2024).

This global role is especially evident in the thematic concerns that increasingly define contemporary theatrical production. Across regions, theatre practitioners are engaging shared global issues such as migration, ecological crisis, forced displacement, racial injustice, gender violence, war, and human rights. These are not merely national concerns; they are transnational conditions requiring shared ethical and political reflection. Theatre contributes to global integration by staging these issues in embodied and affective forms that allow audiences to encounter them not as distant geopolitical abstractions but as immediate human realities. A refugee crisis becomes not a statistic but a body in motion; climate change becomes not a policy issue but a lived condition of displacement, vulnerability, and survival. In such moments, theatre transforms global crisis into ethical encounter. It compels audiences to confront the human consequences of structural forces and, in doing so, produces forms of recognition that are foundational to solidarity.

Theatre's role in global integration is also increasingly shaped by digital mediation. The integration of digital platforms into theatre practice has expanded the possibilities of intercultural engagement beyond physical performance spaces. Digital theatre, live-streamed productions, hybrid performance forums, and social-media-based participatory theatre now allow performance to circulate across geographical boundaries with unprecedented speed and accessibility. Recent scholarship on Theatre for Development and digital communication shows that the integration of digital platforms such as WhatsApp, Facebook, and X has

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

significantly expanded theatre's capacity to facilitate community dialogue, social participation, and translocal engagement. This digital turn has not replaced the embodied immediacy of theatre, but it has extended its reach, allowing performance to function simultaneously as local practice and global conversation.

Theatre and Sustainable Democracy

Theatre remains one of the most effective cultural instruments for civic education and political consciousness because it renders political life visible, intelligible, and emotionally immediate. Unlike formal civic instruction, which often presents democratic principles as abstract institutional ideals, theatre stages politics in human terms. It dramatizes the lived consequences of governance, inequality, corruption, violence, silence, and resistance. Through such dramatization, theatre transforms political structures from distant abstractions into embodied social realities.This pedagogical force is central to democratic sustainability because democracy depends not merely on institutions but on politically conscious citizens capable of critical reflection and public judgment. Theatre contributes to this consciousness by making visible the operations of power and by exposing the consequences of injustice in forms that are affectively accessible and publicly shareable. Audiences are not simply told about oppression; they witness it. They do not merely hear about corruption; they see its consequences enacted in human relationships, bodies, and choices. In this sense, theatre teaches democratic consciousness not through doctrine but through encounter (Ogunkunbi, 2025).

The democratic significance of theatre is equally profound. Democracy is not sustained solely by constitutions, elections, or institutions; it depends fundamentally on the cultivation of democratic culture habits of dialogue, participation, dissent, accountability, and critical reflection. Dewey (1916) maintains that democracy must be understood not merely as a

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

political system but as a mode of associated living grounded in communication, shared experience, and participatory engagement. Theatre embodies precisely these democratic principles. As a public and participatory art form, theatre models the dialogic processes upon which democratic life depends. It requires the coexistence of multiple voices, the negotiation of meaning, and the active engagement of audiences as interpreters and witnesses. In doing so, theatre cultivates the civic sensibilities necessary for democratic sustainability: empathy, critical consciousness, deliberation, and collective responsibility.

Recent applied-theatre scholarship reinforces this pedagogical claim. Uwah (2026) argues that applied theatre remains one of the most effective tools for stimulating civic engagement because it enables communities to move from passive awareness to critical action through collective performance and reflective participation. This contemporary intervention confirms theatre's continued relevance as a medium through which civic literacy and democratic consciousness are cultivated in practical and socially grounded ways.

Challenges to Theatre's Democratic and Global Role

Despite its transformative capacity, theatre continues to face structural and ideological challenges. State censorship, inadequate funding, commercialization, shrinking civic space, and uneven cultural infrastructure remain major obstacles, particularly in the Global South. Theatre is frequently underfunded despite its social utility, and where state support exists, it is often tied to ideological control. Globalization presents an additional challenge in the form of cultural homogenization. While global circulation expands access, it also risks privileging dominant theatrical idioms at the expense of indigenous performance traditions. Theatre can only contribute meaningfully to global integration if exchange remains reciprocal rather than assimilative (Nwani, 2025). The challenge, therefore, is not simply to globalize theatre, but to

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

globalize it ethically without erasing local memory, indigenous epistemology, and performative autonomy.

Recommendations

Against the background of what has been discussed above, and for global integration to affect the sustenance of democracy positively, the following recommendations have been made;

a. Government at all levels should integrate theatre in civic and democratic education, to promote political awareness, tolerance, responsible citizenship and active participation in democratic processes.
b. There should be promotion of theatre for development; theatre practitioners should employ participatory and community-based theatre to address social and political issues, encourage dialogue and give citizens opportunities to contribute to discussions affecting their communities.
c. For the culture of democracy to be sustained in this great country, relevant government agencies and cultural institutions should provide funding, policies and platforms that support theatre projects focused on peace building, national unity, democracy, and sustainable development.
d. There should be use of digital technology to expand theatre's reach, practitioners should adopt digital media, virtual performance and social media platforms to reach wider and younger audiences and stimulate conversation on democracy, social justice and global integration.
e. Government at all levels can empower youths through theatre, by involving them actively in theatre productions and participatory performances that address leadership, peaceful coexistence, accountability and democratic values. This can help develop a political conscious and socially responsible generation.

JOURNAL OF ARTS OF SOCIAL SCIENCES, KONTAGORA (JASSK)
FACULTY OF ARTS AND SOCIAL SCIENCES
FEDERAL UNIVERSITY OF EDUCATION, KONTAGORA, NIGER STATE-NIGERIA
Vol. 1, No 2 September, 2026
E ISSN: 3156-5336

Conclusion

Theatre remains one of the most vital cultural resources for advancing global integration and sustaining democratic life in the contemporary world. As a medium of intercultural dialogue, human solidarity, civic education, participatory practice, and critical accountability, theatre exceeds the limits of entertainment and emerges as a profound instrument of social transformation. It humanizes difference, stages democratic consciousness, amplifies marginalized voices, and creates spaces in which shared futures may be collectively imagined. In an age increasingly marked by fragmentation, exclusion, and democratic precarity, theatre remains not merely relevant but necessary. It is both a cultural bridge and a democratic practice, both an artistic form and a civic resource. Its continued vitality lies in its unmatched capacity to transform encounter into understanding and participation into possibility.

References

Agbonkonkon-Ogbeide, D. A., Igbinosun, F. E., &Osemwegie, E. O. (2025). Reimagining community participation in community projects: The role of theatre for development in inclusive planning. *Journal of African Cultural Studies, 37*(2), 145–162.

Balme, C. B. (2021). *The globalization of theatre, 1870–1930: The theatrical networks of Maurice E. Bandmann*. Cambridge University Press.

Balme, C. B. (2024). Theatre and global interconnectedness in the twenty-first century. In N. Leonhardt& C. B. Balme (Eds.), *Developing theatre in the Global South: Institutions, networks, experts* (pp. 1–24). UCL Press.

Boal, A. (1979).*Theatre of the oppressed*. Pluto Press.

D'Andrea, M., &D'Ulizia, A.(2025). Theatre and adolescent social engagement: Empathy, communication, and civic participation in performance practice. *Social Sciences, 14*(12), 687–703.

Dewey, J. (1916). *Democracy and education: An introduction to the philosophy of education*. Macmillan.

Fanon, F. (1963).*The wretched of the earth,* (C. Farrington, Trans.).Grove Press.

Giddens, A. (1990). *The consequences of modernity*.Stanford University Press.

NgũgĩWa-Thiong'o. (1997). *Penpoints, gunpoints, and dreams: Toward a critical theory of the arts and the state in Africa*. Clarendon Press.

Nwani,T. O (2025). Theatre and Social Integration: A Study of Radical Alternatives in two selected plays. *EBSU Journal of Social Sciecesand Humanities.* 15 (1) 77-85

Ogunkunbi, A. O. (2025). Investigating the impact of theatre for development (TfD) for public sensitisation and community mobilisation in selected communities in Ogun State, Nigeria.*International Journal of Humanities and Social Science Management, 5*(4), 88–104.

Ohenhen, S.T., Uche, N. &Abakporo, P.C (2026) Theatre Entrepreneurship in Africa: A Study of Model Cases in Theatre for Sustainable Development.*South African Theatre Journal.* 37 (3) 185-200

Pavis, P. (1996).*The intercultural performance reader*.Routledge.

Schechner, R. (1985). *Between theatre and anthropology*. University of Pennsylvania Press.

Tanner, F. A. (1995) *Basic Drama Project (6th Edition)* Kansas; Clark Publishing.

Uwah, I. E. (2026).Applied theatre and civic engagement in contemporary African communities.*Youth Theatre Journal, 40*(1), 52