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Editorial Note

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Editor-in-Chief

Journal of African films and Diaspora Studies (JAFDIS)

We are pleased to present the December 2025 issue of the Journal of African Film & Diaspora Studies, featuring thirteen compelling articles that traverse the complex landscape of African media, cultural production, and social transformation. This issue exemplifies our commitment to showcasing rigorous scholarship that interrogates the intersections of film, media, culture, communications, digital technologies, and diaspora experiences across the African continent and beyond. Our opening article examines utopianism in the film *Queen of Katwe*, exploring how spatial dislocation and integration into global chess networks inspire new imaginings of life beyond Uganda's townships. This theme of transformation through cultural production resonates throughout the issue, particularly in our exploration of Yoruba-language films and their role in cultural preservation, where mystical powers emerge as both a narrative device and a cultural archive.

The issue addresses pressing concerns in film and media education and professional development, with a timely investigation into the employability of Nigerian mass communication graduates in Lagos advertising agencies. This "gown-to-town" gap between academic preparation and industry demands speaks to broader questions about how African institutions can better equip the next generation of media professionals. Several contributions engage with social media's transformative and troubling impacts. From Instagram's "thirst-trap

culture" and influencer marketing to gender stereotypes in West African digital spaces, our authors critically examine how social media both empowers and constrains African users. The strategic role of social media in health communication during COVID-19, as evidenced in South Africa's *Vrede* community, demonstrates the medium's potential for public good.

Broadcasting and audio media receive significant attention through examinations of All India Radio Leh's cultural sustainability efforts and multilingual music's peacebuilding function in post-genocide Rwanda. These studies remind us that radio and music remain vital tools for cultural preservation and social cohesion, even in our increasingly digital age. Nollywood emerges as a site of both possibility and critique in this issue. One article challenges the industry to leverage its global influence for environmental advocacy through the polluter pays principle, while another analyses how Ghanaian television navigates between indigenous culture and secular modernity in the face of telenovela dominance.

This last issue of the year 2025 concludes with investigations of digital storytelling innovations among African diaspora broadcasters in South Africa and Nigeria, and a critical health analysis of substance use narratives in Afrobeat music videos. These contributions highlight both the opportunities and challenges inherent in digital media's evolution across African contexts. Collectively, these articles demonstrate the vitality and urgency of African film and media scholarship. They reveal how cultural production shapes identity, mediates social change, and contests power across multiple scales from local communities to global networks. We trust this issue will inspire continued dialogue about the film and media's role in Africa's present and future.

The Editorial Board

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