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Editorial Note

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Aaron Tshidzumba

Editor-in-Chief

Journal of African films and Diaspora Studies (JAFDIS)

This issue of the Journal of African Film & Diaspora Studies presents a diverse collection of scholarship that demonstrates the vital intersections between cinema, media, diaspora, communication sciences, and African societies in the contemporary moment. The articles assembled here reflect our journal's commitment to centering African voices, methodologies, and perspectives while engaging with pressing questions about representation, power, identity, and cultural production.

The March 2026 issue opens with a comparative examination of women in war cinema. The lead article analyses films from Timor-Leste and Nigeria through sociological and postcolonial feminist frameworks, revealing how cinematic narratives portray women not merely as symbolic figures but as active agents contributing to nationalism and anti-colonial resistance. This scholarship underscores cinema's capacity to illuminate experiences historically marginalized in conventional historiography.

Our issue also engages critically with digital platforms and contemporary African public discourse. One article investigates social media as a site where violent discourse proliferated during South Africa's 2021 looting protests, demonstrating how platforms like X can simultaneously amplify and distort representations of civil unrest. Complementing this analysis, another contribution examines language politics in African cinema, arguing that the dominance of colonial languages in films like

‘Sango’ and ‘Shaka’: iLembe reflects broader tensions between cultural preservation and global market accessibility.

The issue further explores digital innovation and inclusion within African diaspora communities. A substantial article investigates how broadcasters in South Africa and Nigeria leverage digital storytelling, including podcasts, streaming platforms, and social media to facilitate community participation while navigating challenges of technological access and data colonialism. Similarly, research on film-induced tourism examines how Nollywood cinema, through films like *Up North*, shapes destination imagery and soft power narratives.

This collection also addresses media consumption, representation, and audience engagement. An article synthesizing 50 peer-reviewed studies investigates shifting theatrical versus OTT platform viewing, revealing how emotional, cultural, and technological factors shape contemporary film consumption practices. Additionally, scholarship examining Indian television's coverage of the ‘Ayodhya Temple’ consecration exposes the complex boundaries between journalistic impartiality and political-religious narrative.

Beyond cinema, this issue encompasses scholarship on journalism, heritage digitization, and cultural preservation. Articles examine how Nigerian journalists utilize blogs to counter misinformation about African coups d'état, and how the Calabar Cultural Centre might systematically integrate digital platforms to broaden visibility and protect intangible cultural heritage.

The breadth of these contributions, spanning cinema, broadcast media, social media discourse, journalism, and digital heritage, attests to the expanding definition of "film and diaspora studies" in the African context. These works collectively demonstrate that media scholarship must attend simultaneously to aesthetic questions, political dimensions, technological transformations, and the lived experiences of African publics.

We trust these articles will advance scholarly conversations within our field and inspire future investigations into African media, culture, and identity.

Ndivhoniswani Aaron Tshidzumba
Professor in Communication Science
University of South Africa