

Improvisation as Creative Strategy in Nigerian Digital Comedy: An Analysis of Contemporary Acting Techniques

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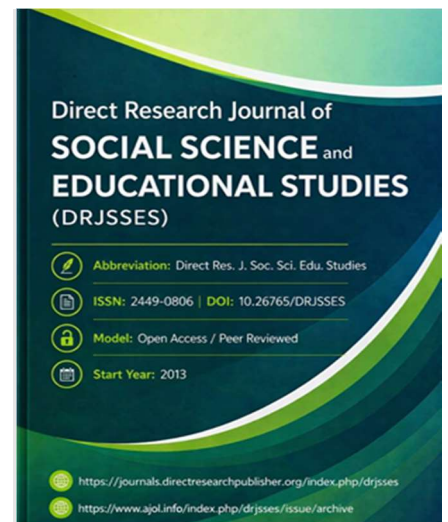
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ABSTRACT

The study examines contemporary acting techniques in selected Nigerian digital comedy skits, focusing on improvisation and the relationship between indigenous Nigerian performance traditions and contemporary digital acting practices. Despite the growing popularity of Nigerian digital comedy, limited scholarly attention has been given to the specific acting techniques through which performers adapt theatrical practices to the demands of digital platforms. The study therefore examines the acting techniques employed in selected three selected Nigerian digital comedy skits makers: Debo Adedayo (Mr. Macaroni), Samuel Perry (Broda Shaggi), and Maryam Apaokagi (Taaooma) to analyse two (2) of their works each. The study interrogates the use of improvisation for characterization and spontaneity. Data was collected through observation, documentary sources, and relevant materials and analysed descriptively using content analysis, supported by Digital Performance Theory. Findings reveal a convergence between traditional improvisational techniques and the compressed demands of digital screen performance. This hybridisation enhances dialogue delivery, spontaneous characterization, physical comedy, emotional expression, comic timing, originality, and audience engagement. The study concludes that Nigerian digital comedy constitutes an evolving performance space where indigenous performance sensibilities intersect with contemporary digital acting techniques. It recommends stronger collaboration between practitioners and digital content creators to improve professional acting training and encourage content creation for social change.

Keywords: Acting Techniques, Characterization, Digital Performance, Improvisation, Nigerian Comedy Skits



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INTRODUCTION

The rapid advancement of digital communication technologies has transformed the landscape of performance practice across the world. Comedy skits have become a formidable stratum in the entertainment and advocacy vein of performance engagement; using improvisation as performative strategy, (rather than a

supplementary rehearsal approach) for actors to navigate the fast-paced production demands of comedy skits for its communicative, didactic and aesthetic values. Comedy skits which were once regarded as short interludes performed on stage or television, merely for relief has evolved into sophisticated forms of digital theatre that

combine acting, storytelling, cinematography, editing, sound and audience interaction. This is made possible by the emergence of social media platforms such as YouTube, Facebook, Instagram, TikTok, and X has revolutionised the production, distribution, and consumption of dramatic performances. Among the most visible outcomes of this transformation is the phenomenal rise of Nigerian comedy skits. According to Mbode (2026), "Beyond its fun overcoat, new media channels are becoming increasingly useful in changing the narrative of societal concerns paraded in online domains, which bother on social issues. The use of social media platforms for example, has enhanced the integration of the masses' incoherent noises into formidable voices that speak and spit volcanic change" (Mbode (2026).

Universally, popular skit creators command a huge following, sometimes totaling millions of audiences ready to consume their artistic work. This makes digital comedy one of the most influential creative industries. Mbode (2026) submits that, "In the twenty-first century, human interactions have been reshaped by the rise of digital technology. The way people work, talk, love, buy, sell and live life have been remarkably transformed by digital technology. This transformation occurs chiefly through smartphones, social media, and virtual communication platforms. Globally, the template available for the marketing and promotion of films has become more accessible, hence the rise in independent film promotion as an integrated approach to create increased visibility and market growth for the film business" (Mbode (2026). Unlike conventional theatre, which often depends upon lengthy rehearsals and carefully scripted dialogue, movements, elaborate costumes and makeup; comedy skits commonly use improvisation as a strategy to sustain character with unrehearsed spontaneity within a brief runtime. This improvisational acting allows performers to create believable dialogue, respond naturally to unfolding dramatic situations, and portray characters whose behaviours closely resemble those encountered in everyday society.

This acting approach has contributed significantly to the popularity of comic skit makers like: Kevin Chinedu Arua (Govenor Amuneke), Bukunmi Adeaga-Illori (Kiekie), Chukwuebuka Emmanuel Amuzie (Brain Jotter), Emmanuel Chukwuemeka Ejekwu (Sabinus), Mark Angel (Mark Angel), Nosa Afolabi (Lasisi Elenu), Gloria Oloruntobi (Maraji), Sydney Egere (Sydney Talker), Debo Adedayo (Mr. Macaroni), Samuel Perry (Broda Shaggi), and Maryam Apaokagi (Taaooma) and many more, whose performances have attracted both national and international audiences, across social media platforms. The performers take on skits which address recognisable social issues like; poor governance, gender advocacy and other social advocacies through the deliberate use of humour to draw attention to societal issues. On this note, the use of technology functions as a narrative device within the skit. "The use of new media platforms and gadgets becomes more than just background tools, but is reflected

as a symbol of power, status, and emotional vulnerability" (Mbode 2026, p. 181). According to Stanislavski (1989), "there can be no true art without genuine emotional experience" (Stanislavski (1989). Stanislavski's observation remains relevant to contemporary Nigerian digital comedy because audiences respond more favourably to performances that use improvisation to communicate psychological truth than to those relying solely on superficial humour. The concept of improvisation has long occupied an important position within theatre practice. Spolin (1999) describes improvisation as a process through which actors discover dramatic truth by responding spontaneously to immediate performance circumstances rather than merely reproducing memorised dialogue (p.3). Spontaneity enables actors to overcome creative inhibition and produce performances characterised by originality and authenticity (Johnstone,1979). "The use of multimedia elements converts live theatre to a standardised digital hub with audio and audiovisual aesthetic possibilities in creating an appealing performance environment capable of satisfying contemporary audiences with fresh dimensions of theatrical productions" (Mbode et al., 2024, p. 136). This is the kind of aesthetic possibility digital performance theories accommodates within its framework.

Theoretical Framework: Digital Performance Theory

The Digital Performance Theory framework examines contemporary acting techniques in Nigerian comedy skits, with particular emphasis on improvisation as a creative strategy. This study draws from Dixon, (2007) Digital Performance Principle which theorizes that, "Performances are shaped by the convergence of live human action and digital media interaction. Dixon, (2007) views the screen as a co-creative space that reconfigures the actor's relationship with time, space and his craft". (*Digital Performance: A History of New Media in Theatre, Dance, Performance Art and Installation, 2007*). The principles support the earlier stance developed by Konstantin Stanislavski regarding Psychological Realism, Viola Spolin's Philosophy of Improvisation, Keith Johnstone's Theories of Spontaneity, Jerzy Grotowski's emphasis on physical expression, and African theatrical perspectives advanced by Wole Soyinka, Biodun Jeyifo, Joel Adedeji, Ahmed Yerima, Femi Osofisan, Austin Asagba, and Olu Obafemi remain directly applicable to contemporary Nigerian comedy skits. Mbode et al. (2024) submits that, "with the fusion of the stage actions with the animation, audio inserts, video projections, and live actors, the performance came out not only as an aesthetically-appealing production but had its message well communicated to the audience" (p. 149). This goes to show that rather than replacing classical acting theories, digital comedy demonstrates their continuing adaptability within new technological environments. Tekena Mark (2024) in his work, *Social Media and the Form and Content of Nigerian Comic Skits* argues that, short comic videos

flooding social media platforms are a global phenomenon, and Nigeria is no exception. These 'comic skits', as they are called, provide entertainment through humour but also offer a deeper impact on society (p. 4). The short comic videos are largely unscripted and makes improvisation a necessary strategy to give form to the content of the performance, so it can still pass useful messages to the society. Mark (2024) observes that, "the comedy genre has developed as a major form of entertainment in Nigeria. From folktales and jokes cracked by village spokesmen at traditional ceremonies to comic plays and acts by stand-up comedians in social functions. Today, Nigerian comedy has embraced a new form (social media comedy) necessitated by the coming of the internet, social media and the coronavirus pandemic" (p. 1). The evolution of the art form gives credence to assertion that, "living as we are in the electronic age, it seems inevitable that theatre would exploit electronic devices" (Brockett, 1992). The storytelling form of theatre has thus adopted technological innovation to remain relevant and engaging; expanding the creative abilities of the art form while improving audiences experience.

Nigerian Comedy: From Traditional Theatre to Digital Skit Culture

The earliest forms of Nigerian comedy can be traced to indigenous African performance traditions. Across various ethnic groups, comic performances were incorporated into festivals, masquerade displays, storytelling sessions, moonlight entertainment, wrestling competitions, and ritual ceremonies. These performances relied heavily upon improvisation, dance, music, mime, proverbs, satire, and audience participation. Humour emerged naturally from exaggerated character portrayal, witty dialogue, spontaneous interaction, and the imitation of recognisable members of the community. Hubert Ogunde, widely regarded as the father of modern Nigerian theatre, employed humour not merely to entertain but also to challenge colonial oppression, political injustice, and moral decline. His productions demonstrated that comedy could function as an instrument of resistance while maintaining broad popular appeal. Moses Olaiya, popularly known as Baba Sala, further transformed Nigerian comedy by introducing highly expressive comic acting characterized by exaggerated physical movement, humorous costumes, spontaneous dialogue, and memorable characterization. His performances significantly influenced subsequent generations of Nigerian comedians, including practitioners working within television, film, and digital media. Olu Obafemi argues that Baba Sala established a distinctly Nigerian comic tradition by combining indigenous theatrical aesthetics with contemporary dramatic concerns. Many performance techniques currently employed within digital comedy, including physical exaggeration, comic timing, and improvisational dialogue, can therefore be traced to Baba Sala's theatrical

innovations. The emergence of television during the 1970s and 1980s introduced new opportunities for comic performance. Productions such as *The New Masquerade*, *Village Headmaster*, *Cockcrow at Dawn* and later *Papa Ajasco and Company* brought comedy into Nigerian homes through regular television broadcasting. Unlike stage performances, television comedy reached larger audiences while preserving many indigenous performance characteristics. *The New Masquerade* created by James Iroha, became particularly influential through its memorable characters, humorous dialogue, and satirical portrayal of family life, bureaucracy, education, and urbanisation. Performers such as Chief Zebrudaya, Jegede Shokoya, Ovularia, and Clarus developed iconic comic personalities that remain culturally significant today. Yerima (2011) observes that television drama expanded the social influence of Nigerian theatre by making dramatic performances accessible to audiences who rarely attended conventional stage productions (Yerima (2011)). Television therefore served as an important bridge between traditional theatre and contemporary digital entertainment. The establishment of Nollywood during the early 1990s further accelerated the evolution of Nigerian comedy. Video films introduced comic actors such as John Okafor (Mr. Ibu), Nkem Owoh (Osuofia), Charles Inojie, Amaechi Muonagor, Chinedu Ikedieze, Osita Iheme, and others whose performances combined theatrical acting techniques with cinematic storytelling. Nkem Owoh's portrayal of Osuofia became particularly significant because it demonstrated how indigenous humour, local dialects, improvisation, and exaggerated characterization could achieve both national and international recognition. Likewise, Mr. Ibu developed a distinctive style of physical comedy characterised by expressive facial acting, spontaneous reactions, exaggerated body movement, and childlike innocence.

Development of New Trends in Nigerian Comedy

The development of new trends Nigerian comedy cannot be understood without reference to indigenous African performance traditions. Long before the emergence of digital media, African societies practiced theatrical performances that encouraged spontaneous audience interaction, extemporaneous storytelling, communal participation, dance, music, and dramatic improvisation. Traditional African theatre depended upon flexible performance structures in which actors continually adapted to audience responses and changing performance conditions (Adedeji, 1972, p. 274). Likewise, Jeyifo (1985) notes that, the Yoruba travelling theatre tradition frequently incorporated improvisational dialogue, allowing actors to respond creatively to local audiences and current social events (Adedeji, 1972, p. 96). Contemporary Nigerian comedy draws inspiration from indigenous performance principles while adapting them to digital technology. Rather than performing before

physically present audiences, comedians now interact with viewers through online platforms. Despite the remarkable popularity of Nigerian comedy skits, scholarly attention has concentrated predominantly on Nollywood, conventional theatre, and television drama. Comparatively few academic studies have examined the acting techniques responsible for the artistic effectiveness of digital comedy performances. Mbede (2026) observes that "Nigerian cinema (Nollywood) has emerged as a powerful force in the global film industry, known for its prolific output and its ability to engage with pressing social issues" (Mbede, 2026). This is the same passion with which skit makers engage not just the social medium, but also use their platform to pass social messages capable of transforming the society.

Acting in the Digital Age

The emergence of screen performance introduced significant changes to the practice of acting. Unlike stage actors, whose performances unfold continuously before live audiences, screen actors perform fragmented scenes that are later assembled through editing. This process requires exceptional concentration because emotional continuity must be maintained despite interruptions during filming. Richard Boleslavsky explains in *Acting: The First Six Lessons* that screen actors must preserve emotional consistency across multiple takes while remaining responsive to changing production conditions (p.76). Nigerian comedy skit creators frequently confront similar challenges because productions are often filmed in short segments before being edited into coherent narratives.

Mbede (2026) reiterates that, "films have always been used as tools for reflecting societal values, questioning norms, and fostering cultural and social change" (Mbede, 2026). This synergy of blending the traditional methods with digital technology is to be systematically achieved within the Nigerian performance milieu. Digital performance has further expanded the possibilities of acting by combining theatrical performance with multimedia technology. Comedy skits now employ close-up cinematography, reaction shots, visual effects, sound design, and editing techniques to strengthen dramatic communication. Although technology has reshaped many functional areas of businesses/industries (Uford, 2022); nevertheless, it cannot substitute for convincing acting. Successful digital performances continue to depend fundamentally upon believable characterization, emotional authenticity, and effective interpersonal communication. One defining characteristic of acting in Nigerian digital comedy is the integration of indigenous cultural behaviour into contemporary performance. Actors deliberately incorporate local languages, Nigerian Pidgin English, proverbs, gestures, greeting patterns, traditional respect for elders, and culturally familiar social interactions into their performances. These elements strengthen realism because audiences immediately recognise their own

communities within the fictional narratives. Obafemi argues that Nigerian theatre achieves artistic relevance when it reflects indigenous social realities while responding to contemporary cultural developments (p.118). The acting styles adopted by Mr. Macaroni, Broda Shaggi, and Taaooma clearly demonstrate this synthesis of tradition and modernity. Another important characteristic of digital acting involves versatility. Contemporary comedy performers frequently assume multiple dramatic responsibilities simultaneously, functioning as actors, writers, directors, producers, editors, and content developers. Unlike conventional theatre, where these responsibilities are distributed among different professionals, Nigerian digital comedians often coordinate every stage of production independently.

Taaooma illustrates this versatility through her portrayal of multiple characters within single productions. By employing subtle changes in voice, posture, facial expression, costume, and emotional intensity, she creates distinct personalities while maintaining dramatic coherence. Similarly, Mr. Macaroni and Broda Shaggi consistently adapt their acting styles to accommodate satire, domestic comedy, political commentary, romance, and social criticism without abandoning their established comic identities. Acting within digital comedy also requires exceptional observational ability. Successful comedians derive dramatic material from everyday life by studying ordinary conversations, behavioural patterns, family relationships, workplace interactions, political events, and community experiences.

Improvisation transforms these observations into believable dramatic situations capable of entertaining audiences while encouraging social reflection.

One of the defining characteristics of contemporary Nigerian comedy is its extensive reliance upon improvisation. Unlike many conventional film productions that depend upon rigid scripts, comedy skits frequently allow performers to modify dialogue, gestures, emotional reactions, and dramatic pacing according to the immediate demands of performance.

This flexibility contributes significantly to humour, realism, and audience engagement. Another important feature of digital comedy is its responsiveness to contemporary social events. Because productions require relatively limited preparation compared with feature films or television programmes, comedians can respond almost immediately to political developments, sporting achievements, economic crises, celebrity controversies, or public debates.

This immediacy strengthens audience engagement because performances remain closely connected to current national conversations. Osofisan (1985) contends that drama remains socially relevant when it addresses contemporary realities with artistic intelligence (Osofisan, 1985). Nigerian comedy skits fulfil this responsibility by transforming current events into humorous yet thought-provoking dramatic narratives.

Improvisation as a Creative Strategy in Nigerian Comedy Performance

Improvisation has become one of the most distinctive characteristics of contemporary Nigerian comedy performance. While acting traditionally depends upon rehearsed dialogue, predetermined stage movement, and carefully structured dramatic progression, improvisation introduces flexibility by allowing performers to create, modify, and expand dramatic action spontaneously during performance. In Nigerian comedy skits, improvisation has evolved beyond an occasional theatrical device to become a comprehensive creative strategy that shapes characterization, dialogue, emotional expression, comic timing, audience engagement, and social commentary. The remarkable success of contemporary comedians such as Debo Adedayo (Mr Macaroni), Samuel Perry (Broda Shaggi), and Maryam Apaokagi (Taaooma) demonstrates that improvisation has become central to the artistic identity of Nigerian digital comedy. One of the strongest examples of improvisational dialogue can be observed in Mr. Macaroni's productions. His interactions with supporting actors frequently appear unrehearsed because responses emerge spontaneously according to the emotional development of each scene. Whether portraying Daddy Wa's romantic misadventures, political satire, or encounters with authority figures, his conversations resemble genuine social interaction rather than scripted performance. Mr. Macaroni also demonstrates how improvisation strengthens satirical performance by using one signature costume (brown agbada with cap). Many of his productions address corruption, abuse of power, police misconduct, gender inequality, and civic responsibility. Because contemporary political situations evolve rapidly, improvisation enables him to incorporate current events into his performances without sacrificing dramatic coherence (Plates 1 and 2).

Broda Shaggi employs improvisation differently by emphasising energetic physical acting, spontaneous humour, and rapid conversational exchanges. His performances frequently portray unemployed graduates, artisans, traders, neighbourhood residents, students, and young professionals confronting the challenges of contemporary Nigerian society. Improvisation enables these characters to react naturally to unexpected situations, thereby strengthening audience identification. Broda Shaggi's signature look is his red cap and crossbody bag (Plates 3 and 4).

Taaooma provides another significant illustration of improvisation as a creative strategy. Her productions commonly involve multiple family members portrayed by a single performer. Although extensive planning is required during filming and editing, the conversations between these fictional personalities maintain remarkable spontaneity. The emotional reactions of mothers, fathers, children, teachers, neighbours, and relatives appear sufficiently natural to convince audiences that multiple performers are participating simultaneously.

The success of Taaooma's domestic comedy illustrates that improvisation extends beyond verbal communication to include gesture, facial expression, posture, rhythm, silence, and emotional timing. Slight pauses before responses, hesitant body movement, expressive eye contact, and spontaneous facial reactions strengthen dramatic credibility while increasing comic effectiveness. Improvisation contributes to character development. Instead of relying exclusively on predetermined personality traits, actors gradually discover new dimensions of their characters through repeated performance. Over time, recurring personalities such as Daddy Wa, Broda Shaggi's energetic youth persona, and Taaooma's strict Nigerian mother acquire increasing psychological complexity because continually refine their behaviour through improvisational exploration. Taaoom acts as mother and two children with different vocal and character registers (Plates 5 and 6).

Improvisation provides precisely such opportunities by allowing performers to expand characterization beyond the limitations of initial scripts. Another important contribution of improvisation involves comic timing. Humour frequently depends upon pauses, delayed reactions, interruptions, silence, rhythm, and unexpected emotional responses. Because improvised performances remain flexible, actors can adjust timing (by the use of multimedia) according to the natural progression of dramatic action rather than adhering rigidly to predetermined pacing. According to Mbede et al. (2026), "these contents were intentionally crafted to get audiences interested then committed to coming to the theatre to see the multimedia production" (p. 100). True to this assertion, the online medium bares such attraction and attachment in terms of followers, cueing for notification to view their favourite comedy skit.

The use of improvisation therefore strengthens the creative originality of the actors. Because performers continually generate new ideas during production, identical dramatic situations rarely develop in exactly the same manner. This flexibility reduces creative repetition while encouraging artistic innovation. Each performance becomes a unique dramatic event shaped by the interaction between actors, circumstances, and audience expectations. The influence of indigenous African aesthetics remains particularly evident within Nigerian improvisational comedy. Traditional storytelling techniques, communal humour, proverbs, dance, music, mimicry, and audience participation continue to shape contemporary digital performances despite technological transformation. Rather than abandoning cultural heritage, modern comedians reinterpret indigenous performance traditions within contemporary social contexts. Nevertheless, improvisation also presents artistic challenges. Excessive dependence upon spontaneity may weaken narrative structure, reduce character consistency, or encourage repetitive humour. Successful improvisation therefore requires disciplined observation, technical acting competence, emotional control, and thorough



Plates 1 and 2: Showing Mr. Macaroni improvising with his signature (Agbada) costume
Source: YouTube Series, The Impostor (May 20, 2024).



Plates 3 and 4: Broda Shaggy with his signature Red Cap and Crossbody Bag
Source: Instagram @brodashaggi.world (November, 2023).

understanding of dramatic principles. Improvisation should complement structured performance rather than replace it entirely.

Debo Adedayo (Mr. Macaroni): Satirical Characterization and Controlled Improvisation

Debo Adedayo, professionally known as Mr. Macaroni, is

one of the most influential digital comedians in contemporary Nigeria. Since his emergence on social media, he has distinguished himself through politically conscious comedy, social satire, and memorable characterization. His recurring fictional personality, Daddy Wa, has become a cultural symbol recognised throughout Nigeria and among members of the Nigerian diaspora. The artistic strength of Mr. Macaroni lies in his disciplined

characterization. Daddy Wa possesses a consistent psychological identity expressed through confident speech, flamboyant dressing, commanding posture, exaggerated self-importance, and humorous romantic pursuits. Although the character is intentionally exaggerated, his behaviour reflects familiar personalities frequently encountered within Nigerian political, religious, and social institutions. The successful characterization requires actors to establish distinct psychological objectives that motivate their actions. Mr. Macaroni consistently applies this principle because Daddy Wa's gestures, facial expressions, vocal delivery, and emotional reactions always support the character's established personality. Improvisation occupies a central position within Mr. Macaroni's acting style. Rather than depending exclusively on rigid scripts, he frequently develops conversations organically, allowing emotional reactions to emerge naturally according to the unfolding dramatic situation. This spontaneous interaction enhances realism because dialogue resembles ordinary Nigerian conversations instead of artificial theatrical speech. Another distinguishing feature of his acting is the effective integration of silence. Many comic moments are created not through verbal jokes alone but through carefully timed pauses, prolonged eye contact, delayed responses, and restrained facial expressions. These moments increase audience anticipation before the eventual comic release. His productions also function as important instruments of social criticism. Themes such as corruption, police brutality, abuse of authority, electoral malpractice, gender inequality, domestic violence, and youth empowerment frequently appear within his comedy. Rather than presenting humour solely for entertainment, he transforms contemporary Nigerian realities into dramatic narratives capable of stimulating public reflection.

Samuel Perry (Broda Shaggi): Physical Comedy and Street Realism

Samuel Perry, popularly known as Broda Shaggi, represents another important dimension of contemporary Nigerian comedy. Unlike Mr. Macaroni's refined satirical style, Broda Shaggi's performances are characterised by energetic physical acting, rapid dialogue, improvisational humour, and vivid portrayals of everyday urban life. His characters frequently represent unemployed graduates, artisans, traders, neighbourhood youths, security personnel, students, and struggling entrepreneurs. These portrayals reflect the experiences of millions of ordinary Nigerians confronting economic hardship, unemployment, inflation, and social uncertainty. The effective characterization emerges when dramatic personalities are rooted in observable social realities. Broda Shaggi's performances satisfy this requirement because his characters consistently resemble familiar individuals encountered within Nigerian communities. One of his greatest acting strengths is physical comedy.

Running, dancing, exaggerated falls, energetic gestures, expressive facial movement, comic fighting, and sudden emotional transitions contribute significantly to audience enjoyment. Physical performance often communicates humour even before dialogue begins. The actor's body constitutes the primary instrument of theatrical communication at this instance. Broda Shaggi illustrates this philosophy by employing movement as an independent source of comic expression.

Improvisation is equally fundamental to his acting technique. His dialogue frequently develops through spontaneous interaction rather than predictable conversational patterns. Supporting actors often respond instinctively to his unexpected comments, creating conversations that resemble genuine social encounters. Another important characteristic of Broda Shaggi's acting is his extensive use of Nigerian Pidgin English. This linguistic choice increases audience accessibility because it reflects everyday communication across diverse ethnic communities. Comic timing also contributes significantly to his success. Emotional outbursts, abrupt interruptions, exaggerated surprise, and carefully delayed reactions create unpredictable dramatic rhythms that sustain audience attention throughout each production. His performances frequently address unemployment, educational challenges, corruption, family conflict, religious hypocrisy, peer pressure, and social inequality. Improvisation enables him to incorporate current national events into his productions, thereby maintaining their relevance.

Maryam Apaokagi (Taaooma): Domestic Realism and Multi-Character Performance

Maryam Apaokagi, professionally known as Taaooma, occupies a distinctive position within Nigerian digital comedy because of her exceptional ability to portray multiple fictional personalities within individual productions. Unlike many comedians who specialise in single recurring characters, Taaooma regularly performs the roles of mothers, fathers, children, neighbours, teachers, relatives, and family friends within the same dramatic narrative. This versatility demands exceptional acting discipline because each character must possess an independent psychological identity despite being portrayed by one performer. To be a successful acting, the performer needs to distinguish personalities through consistent variations in emotional behaviour, vocal quality, posture, and physical rhythm and behavioural patterns. Taaooma consistently demonstrates this principle through subtle yet effective performance choices. Her strongest acting technique is characterization through observation. Family relationships portrayed in her productions resemble experiences familiar to many Nigerian households. Strict parenting, sibling rivalry, academic pressure, domestic discipline, respect for elders, and generational misunderstanding are presented with remarkable

emotional authenticity. Improvisation contributes significantly to the realism of her performances. Conversations between family members develop naturally through interruptions, emotional hesitation, overlapping dialogue, spontaneous reactions, and believable behavioural patterns. Although editing enables one performer to appear as several characters, the acting itself remains grounded in spontaneous emotional interaction. Spolin (1999) argues that improvisation encourages truthful communication because performers respond to immediate dramatic circumstances instead of reproducing predetermined behaviour (Spolin (1999)). Taaoma consistently applies this philosophy throughout her productions. Another important feature of her acting involves emotional restraint. Unlike exaggerated slapstick comedy, much of her humour emerges from realistic family interactions. Slight facial expressions, controlled vocal changes, silent reactions, and understated body language frequently generate stronger comic effects than overt exaggeration. Her productions also preserve important aspects of Nigerian cultural identity. Indigenous greetings, respect for elders, family discipline, communal values, parenting traditions, and everyday domestic practices are consistently represented. Consequently, audiences recognise their own families within her fictional narratives. Adedeji (1978) observes that African dramatic performance preserves communal values by transforming ordinary cultural experiences into theatrical representation (Adedeji (1978)). Taaoma's family-centred comedy effectively fulfils this cultural function.

METHODOLOGY

Research Design

This study adopts a qualitative research design, specifically a multiple (collective) case study design situated within a descriptive-interpretive framework. The qualitative approach is considered appropriate because the study is concerned with meaning, aesthetic choice, and performative interpretation rather than with the measurement of variables that can be reduced to statistical relationships. The multiple case study design allows the researchers to examine improvisation as a creative strategy across three bounded, contemporary units of analysis, namely the performance practices of Debo Adedayo (Mr. Macaroni), Samuel Perry (Broda Shaggi), and Maryam Apaokagi (Taaoma), with each comedian's two selected works serving as embedded units within the larger case. This design is well suited to answering "how" and "why" questions concerning a contemporary phenomenon that cannot be separated from its real-life context, since Nigerian digital comedy skits are produced, performed, and consumed within a specific socio-cultural and technological environment. The descriptive dimension of the design further enables the

study to systematically describe, categorise, and interpret observable acting techniques rather than to test predetermined hypotheses.

Population of the Study

The population of this study comprises the entire universe of Nigerian digital comedy skit makers and content creators who actively produce and publish comedic performances on social media platforms such as YouTube, Instagram, Facebook, TikTok, and X, and whose performances employ improvisation as a defining acting and creative strategy. This population is broad and continually expanding, and includes comedians such as Kevin Chinedu Arua (Governor Amuneke), Bukunmi Adeaga-Illori (Kiekie), Chukwuebuka Emmanuel Amuzie (Brain Jotter), Emmanuel Chukwuemeka Ejekwu (Sabinus), Mark Angel, Nosa Afolabi (Lasisi Elenu), Gloria Oloruntobi (Maraji), Sydney Egere (Sydney Talker), Debo Adedayo (Mr. Macaroni), Samuel Perry (Broda Shaggi), Maryam Apaokagi (Taaoma), and numerous others whose skits circulate widely among national and international audiences.

Sample

The sample for this study consists of three (3) purposively selected Nigerian digital comedy skit makers, namely Debo Adedayo (Mr. Macaroni), Samuel Perry (Broda Shaggi), and Maryam Apaokagi (Taaoma), and two selected comic skits from each comedian, giving a total of six (6) skits that constitute the primary units of textual and performance analysis.

Sampling Procedure

The study employs purposive (judgmental) sampling, a non-probability sampling technique that allows researchers to deliberately select cases considered most information-rich and relevant to the study. The three comedians were selected using the following criteria: sustained visibility and a substantial following across multiple social media platforms; a distinct and clearly identifiable improvisational acting style, so as to achieve maximum variation across satirical characterisation, physical comedy and street realism, and multi-character domestic realism; consistent public accessibility of a substantial body of video content suitable for repeated analysis; and demonstrable relevance to the study's interest in the intersection between indigenous Nigerian performance traditions and contemporary digital acting practice. The two works selected for each comedian were similarly chosen purposively on the basis of their strong demonstration of improvisational technique, their popularity and reach as reflected in audience engagement, their thematic diversity, and the availability of complete, verifiable, and publicly accessible video material with an

identifiable source and publication date.

Data Sources

Two broad categories of data sources were utilised. Primary sources comprised publicly available digital video recordings of the selected skits as published on the comedians' official YouTube channels, Instagram pages, and related social media platforms. Secondary and documentary sources comprised scholarly and critical texts on Nigerian theatre, improvisation, acting technique, and digital performance, including the works of Stanislavski, Spolin, Johnstone, Grotowski, Dixon, Adedeji, Jeyifo, Yerima, Osofisan, Obafemi, and Mbede, as well as relevant journal articles, published interviews, and documentary material relating to the selected comedians and their productions.

Method of Data Collection

Data were collected through non-participant observation and documentary analysis. The six selected skits were viewed repeatedly by the researchers, with each viewing guided by an observation checklist derived from the study's theoretical framework and covering categories such as dialogue delivery, spontaneous characterisation, physical comedy, emotional expression, comic timing, originality, and audience engagement. Field notes were compiled during each viewing to record specific improvisational moments, gestures, costuming choices, and other performative details, while relevant scenes were transcribed and, where necessary, captured as still images to support the analysis and discussion. Documentary analysis was concurrently conducted on the relevant theoretical and critical literature identified above, providing the conceptual vocabulary against which the observed performances were interpreted.

Analytical Framework

The study is anchored on Digital Performance Theory as advanced by Steve Dixon (2007), which conceives of performance as shaped by the convergence of live human action and digital media interaction, and which regards the screen as a co-creative space that reconfigures the actor's relationship with time, space, and craft. This framework is complemented by classical and African theatrical perspectives that inform its application to the selected skits, including Konstantin Stanislavski's theory of Psychological Realism, Viola Spolin's philosophy of Improvisation and the African theatrical perspectives advanced by Wole Soyinka, Biodun Jeyifo, Joel Adedeji, Ahmed Yerima, Femi Osofisan, and Olu Obafemi. Together, these perspectives supply the interpretive categories through which improvisation is analysed as both a contemporary digital acting technique and an extension of indigenous Nigerian performance sensibilities.

Method of Data Analysis

Data were analysed descriptively using qualitative content analysis. The analytic process proceeded in stages. First, each of the six skits was subjected to close, repeated textual and performance reading. Second, observed performance moments were coded into categories derived a priori from the theoretical framework, namely improvisational dialogue, spontaneous characterisation, physical comedy, comic timing, emotional expression, cultural and indigenous performance markers, originality, and audience engagement. Third, a within-case analysis was conducted on each comedian's two selected works to establish the distinctive improvisational signature of that comedian to compare and contrast the improvisational strategies of the three comedians, identifying points of convergence and divergence. Finally, the coded and compared data were interpreted against the study's theoretical framework and the resulting themes were presented narratively in the discussion of findings.

Trustworthiness of the Study

As a qualitative study, trustworthiness was established using Lincoln and Guba's criteria of credibility, transferability, dependability, and confirmability, rather than the validity and reliability measures associated with quantitative research. Credibility was strengthened through prolonged engagement with the data by way of repeated viewing of each skit, triangulation across observation, documentary sources, and the theoretical literature, and peer debriefing between the two researchers to reconcile differing interpretations. Transferability was supported through the provision of thick, detailed description of each comedian's performance style, enabling readers to judge the applicability of the findings to comparable cases within Nigerian digital comedy. Dependability was addressed by maintaining a clear audit trail documenting the selection criteria, coding categories, and analytical steps followed throughout the study. Confirmability was ensured by grounding all interpretations in observable performance evidence, including transcribed dialogue and captured stills, rather than in unsubstantiated researcher opinion, with both researchers independently cross-checking coded data against the theoretical categories.

Ethical Considerations

The study relies entirely on data drawn from material already in the public domain, namely skits voluntarily published by the selected comedians on open social media platforms; consequently, no direct human-subject data collection, such as interviews or surveys involving the comedians, was undertaken. All video sources are fully acknowledged and cited, with the platform, date, and title of each work indicated wherever such material is discussed or reproduced as illustrative stills, in line with

standard scholarly citation practice. The intellectual property of the original creators is respected throughout, and excerpts and images are used strictly for non-commercial, educational, and scholarly critique consistent with fair dealing in academic research. The researchers maintained objectivity and fairness in interpreting the comedians' works, taking care to avoid misrepresentation or unfair characterization of the performers or their productions, and the findings reported reflect an honest, evidence-based interpretation of the data without fabrication or distortion.

RESULTS

This section presents the results of the study, drawn from a close, repeated observation of the six selected productions: Mr. Macaroni's "Am I Your Mate? Akpan the Foolish" (2022) and "Daddy Wa and the Beautiful Twins" (2025); Broda Shaggi's "Shaggi Palava: The Set Up" (2025) and "Dr. Shaggi in Distress" (2026); and Taaooma's School Teacher skits and African Parents skits. Findings are presented under eight categories derived from the study's theoretical framework and observation checklist, namely improvisation, characterisation, physical comedy, facial expressions, comic timing, language, digital techniques, and socio-cultural commentary (Table 1).

Improvisation

Improvisation emerged as the most consistently observable technique across the six productions, although it manifests differently according to each comedian's performance style. In Mr. Macaroni's "Am I Your Mate? Akpan the Foolish" and "Daddy Wa and the Beautiful Twins," improvisation is dialogic and interactive, occurring within an already established comic frame: exchanges with co-performers such as NasBoi appear to develop organically around a loosely fixed comic premise rather than a fully scripted exchange. Broda Shaggi's "Shaggi Palava :The Set Up" and "Dr. Shaggi in Distress" display a more expansive and street-level spontaneity, sustained across a considerably larger ensemble cast (Ruth Kadiri in the former; Officer Woos, Ik Ogbonna, Kiekie, and Ojukwu Blaq in the latter) and, in the case of "Dr. Shaggi in Distress," across an extended thirty-one-minute runtime that permits improvisation to unfold over a sustained dramatic arc rather than a brief comic sketch. Taaooma's improvisation, by contrast, is internalised: because she performs multiple roles within a single production, spontaneity is expressed through her own rapid, self-directed switching between character registers rather than through interaction with co-actors. Improvisation therefore functions across the sample not as a single uniform technique but as a spectrum ranging from external, interactive spontaneity to internal, self-negotiated spontaneity.

Characterization

Characterization was explicitly foregrounded in all six productions, though its structure differed markedly between comedians. Mr. Macaroni's two works reveal two distinct modes of characterization: "Akpan the Foolish" draws on the stock figure of the naïve or foolish character long recognisable within Nigerian oral joke tradition, while "Daddy Wa and the Beautiful Twins" sustains his recurring signature persona, Daddy Wa, within a new romantic scenario. This suggests that Mr. Macaroni's characterization oscillates between one-off exaggerated character types and the continuous elaboration of an established recurring persona. Broda Shaggi's works similarly retain a stable performative core, energetic, street-wise youthfulness, while adapting this core to specific narrative situations, as seen in the assumption of a mock-professional identity in "Dr. Shaggi in Distress." Taaooma's productions are distinguished from both by their explicit reliance on multiple characterisation as a structural principle rather than an occasional device: both her School Teacher skits and African Parents skits require her to sustain several independent psychological identities, teacher and pupils in the one, multiple family members in the other, within a single continuous performance.

Physical Comedy

Physical comedy is prominent in the productions of Mr. Macaroni and Broda Shaggi but comparatively restrained in Taaooma's work. Mr. Macaroni's "Akpan the Foolish" and "Daddy Wa and the Beautiful Twins" both foreground exaggerated physical expression, in the former in the service of comic clumsiness and naïveté, and in the latter in the service of flamboyant romantic posturing consistent with Daddy Wa's established vanity. Broda Shaggi's two productions confirm his established reputation for energetic, body-led comedy: the very title "Dr. Shaggi in Distress" signals a narrative premise built around physical panic and frantic bodily reaction. By contrast, physical comedy is not separately listed among the key features of Taaooma's two productions, where gesture is present but restrained; this is consistent with her established preference for understated, domestically grounded performance over overt slapstick, and suggests that the compressed, often close-shot framing of her multi-character productions favours subtler bodily cues over expansive physical movement.

Facial Expressions

Facial expression featured explicitly among the observed techniques in both of Mr. Macaroni's productions and both of Taaooma's productions, but was not separately foregrounded in Broda Shaggi's two productions. This pattern suggests a link between staging convention and

Table 1: Selected Digital Comedy Skits for Analysis

Skit Maker	Selected Skit	Key Features for Analysis	Relevance to the Study	YouTube Subscribers	Instagram Followers	Facebook Followers
Mr. Macaroni (Debo Adedayo)	“Am I Your Mate?” Akpan the Foolish. Featuring: NasBoi Runtime: 3 Mins. 8 Secs. 3rd October, 2022.	Improvisation; exaggerated physical expression; gesture; facial expression; comic timing; characterization	Relevant for examining exaggerated characterization, physical comedy, improvisation and comic timing.	1.0M+	3.8M	4.49M likes*
Mr. Macaroni (Debo Adedayo)	“Daddy Wa and the Beautiful twins” Runtime: 8 Mins. 6 Secs. 18th October, 2025.	Improvisation; exaggerated physical expression; gesture; facial expression; comic timing; characterization	Relevant for analysing character construction, dialogue delivery, gesture, facial expression and spontaneous comic performance.	1.0M+	3.8M	4.49M likes*
Broda Shaggi (Samuel Perry)	“Shaggi Palava: The Set Up” Featuring: Ruth Kadiri Runtime: 8 Mins. 6 Secs. 20th July, 2025.	Spontaneity; improvised dialogue; physical comedy; character voice; gesture; comic timing	Relevant for examining spontaneity, improvised dialogue, physical comedy and distinctive character performance.	2.25M	about 12M	9.6M likes*
Broda Shaggi (Samuel Perry)	“Dr. Shaggi in Distress” Featuring: Officer Woos, Ik Ogbonna, Kiekie, Ojukwu Blaq. Runtime: 31 Mins. 16 Secs. 18th April, 2026.	Spontaneity; improvised dialogue; physical comedy; character voice; gesture; comic timing	Relevant for analysing role-playing, character voice, gesture, improvisation and comic timing in everyday Nigerian contexts.	2.25M	about 12M	9.6M likes*
Taaooma (Maryam Apaokagi)	School Teacher skits. My Lesson Teacher and I 1 Min. 19 Secs. 19th October, 2024.	Multiple characterization; voice modulation; facial expression; gesture; indigenous Nigerian social behaviour; comic timing	Relevant for examining multiple characterization, voice modulation, gesture and indigenous social performance practices.	1.3M	about 6M	Not stated
Taaooma (Maryam Apaokagi)	African Parents skits. African Parents & Kids Correcting them. 1 Min. 48 Secs. 15th April, 2026.	Multiple characterization; voice modulation; facial expression; gesture; indigenous Nigerian social behaviour; comic timing	Relevant for exploring indigenous Nigerian performance sensibilities, family/social behaviour, facial expression, gesture and comic timing.	1.3M	about 6M	Not reliably verified

Note: Social-media figures are approximate, reported as at August 2026 and are subject to change.

technique: Mr. Macaroni's satirical characterization and Taaooma's multi-role domestic realism both depend on close, legible facial distinction, since audiences must read subtle shifts in expression to track Daddy Wa's self-importance or to distinguish Taaooma's several simultaneous characters. Broda Shaggi's comedy, by comparison, appears to privilege whole-body movement and wide physical action over close facial nuance, consistent with the earlier observation that his humour often communicates itself through the body before dialogue or expression is registered.

Comic Timing

Comic timing is the single technique explicitly identified across all six productions without exception, appearing as a key feature of both Mr.

Macaroni skits, both Broda Shaggi skits, and both Taaooma skits. This uniformity indicates that, regardless of individual stylistic differences in characterization, physicality, or narrative scale, comic timing functions as an indispensable, cross-cutting foundation of Nigerian digital comedy performance. The consistent presence of timing-based technique, pauses, delayed reactions, interruptions, and rhythm, across satirical, street-realist, and domestic-realist registers alike supports the position that improvised comic timing is not a stylistic preference of individual comedians but a structural requirement of the short-form, attention-driven digital comedy genre itself.

Language

Although not listed as a discrete category in the

observation table, language use emerges clearly as a distinguishing feature when the titles and casting of the six productions are read closely. Mr. Macaroni's “Akpan the Foolish” draws on “Akpan,” a name widely used in Nigerian joke culture (from the Akwa-Cross region of South-South Nigeria) to designate a naïve or gullible character, signalling continuity with indigenous oral joke traditions even within an English-language digital production. Broda Shaggi's titles, “Shaggi Palava” and the framing of “Dr. Shaggi in Distress,” rely on Nigerian Pidgin English (“palava,” meaning trouble or commotion), reflecting his established use of Pidgin to achieve broad accessibility across Nigeria's linguistically diverse audience; his casting of Nollywood performers such as Ruth Kadiri and Ik Ogbonna alongside fellow skit makers such as Kiekie further suggests a code-mixing of skit-comedy registers

with mainstream Nollywood screen idiom. Taaooma's School Teacher and African Parents skits depend on code-switching between standard English and the vernacular registers of Nigerian domestic and classroom authority, indigenous scolding expressions, proverbs, and parental idiom, consistent with her productions' explicit foregrounding of indigenous Nigerian social behaviour as a key feature.

Digital Techniques

The six productions demonstrate substantial and varied engagement with digital platform affordances. Cross-platform distribution is evident for all three comedians, with Mr. Macaroni commanding over 1.0 million YouTube subscribers, 3.8 million Instagram followers, and 4.49 million Facebook likes; Broda Shaggi approximately 2.25 million YouTube subscribers, roughly 12 million Instagram followers, and 9.6 million Facebook likes; and Taaooma approximately 1.3 million YouTube subscribers and roughly 6 million Instagram followers. Runtime and format also varied meaningfully across the sample: Mr. Macaroni's productions are short-form, ranging between roughly three and eight minutes, consistent with rapid-consumption digital comedy; Broda Shaggi's range considerably further, from around eight minutes to a thirty-one-minute ensemble production that approaches the structure of a short digital drama; and Taaooma's productions rely heavily on editing to allow a single performer to inhabit several roles within one continuous scene. Collectively, these findings indicate that digital technique is not limited to distribution and reach but extends to structural choices, runtime, cast size, and editing, that are shaped by, and in turn shape, the improvisational strategies observed above.

Social and Cultural Commentary

All six productions engage, directly or obliquely, with recognisable Nigerian social realities, confirming digital comedy's function as a vehicle for social commentary alongside entertainment. Mr. Macaroni's "Akpan the Foolish" extends the indigenous joke tradition's use of the naïve character to critique gullibility and poor judgement, while "Daddy Wa and the Beautiful Twins" satirises flamboyant self-importance and performative masculinity within contemporary Nigerian courtship culture. Broda Shaggi's "Shaggi Palava: The Set Up" engages themes of scheming and survivalist hustle associated with urban economic hardship, while the casting of "Officer Woos" in "Dr. Shaggi in Distress" situates the production within his established preoccupation with encounters between ordinary citizens and figures of authority. Taaooma's School Teacher skits engage questions of discipline, respect, and pedagogical authority within Nigerian classroom culture, while her African Parents skits dramatise strict parenting, generational conflict, and

domestic discipline, reinforcing her established position as a chronicler of indigenous Nigerian family life. Across the sample, therefore, improvisation functions not merely as an aesthetic device but as a means of encoding social observation into digestible comic form.

DISCUSSION

The results presented above substantiate the study's central proposition that improvisation constitutes the creative foundation of contemporary Nigerian digital comedy rather than a merely supplementary technique. Read together, the eight categories reveal that improvisation does not operate uniformly across the sample but along a spectrum shaped by each comedian's individual performance identity: Mr. Macaroni's controlled, dialogic improvisation sustained within an established satirical persona; Broda Shaggi's expansive, ensemble-based spontaneity extending across longer narrative runtimes; and Taaooma's internalised improvisation, negotiated by a single performer moving between several simultaneous characters. This diversity supports Dixon (2007) conception of the screen as a co-creative space that reconfigures the actor's relationship with time, space, and craft: each comedian has adapted improvisational practice to the particular formal demands, runtime, cast size, editing structure, of their preferred digital format, rather than applying a single generic model of screen improvisation.

The near-universal presence of comic timing across all six productions, regardless of comedian or genre, lends empirical weight to the study's theoretical framework. Where Stanislavski's (1989) insistence on genuine emotional experience and Spolin's (1999) account of improvisation as the spontaneous discovery of dramatic truth are read alongside the findings, it becomes evident that comic timing functions as the technical mechanism through which psychological realism is translated into audience-legible humour within the compressed temporal demands of digital platforms. By contrast, the divergence observed between facial expression, prominent in Mr. Macaroni's and Taaooma's productions, and physical comedy, prominent in Mr. Macaroni's and Broda Shaggi's productions, but comparatively muted in Taaooma's, indicates that Nigerian digital comedy does not converge on a single hybridised acting style, as the study's theoretical framework might initially imply, but instead produces multiple, genre-specific hybridisations of indigenous performance sensibility and digital acting technique: a satirical-domestic hybrid legible through face and gesture, and a street-realist hybrid legible through the whole body.

The language and social/cultural commentary findings further affirm the study's grounding in African theatrical perspectives (Adedeji, 1978; Jeyifo, 1985). The recurrence of Nigerian Pidgin English in Broda Shaggi's productions, the invocation of the indigenous "Akpan" joke archetype in

Mr. Macaroni's work, and the vernacular parental and classroom registers embedded in Taaooma's domestic skits together demonstrate that improvisation in this context is not a culturally neutral technique imported from Euro-American screen acting traditions, but a continuation of indigenous oral and theatrical practice, reworked for digital circulation. Similarly, the persistence of social critique across all six productions, corruption and courtship culture in Mr. Macaroni's work, economic hardship and encounters with authority in Broda Shaggi's, and domestic and educational discipline in Taaooma's, confirms Mbede (2026) observation that Nigerian digital comedy functions as a means of transforming societal concerns into formidable public voices, thereby validating the genres dual identity as both entertainment and social commentary.

The digital technique findings, particularly the wide variation in audience reach and production runtime across the three comedians, suggest that improvisational choice is also shaped by platform strategy and audience expectation. Broda Shaggi's markedly larger follower base and his willingness to extend "Dr. Shaggi in Distress" to a thirty-one-minute ensemble format, in contrast to Mr. Macaroni's consistently short-form output, indicate that improvisation as a creative strategy is negotiated not only against theatrical convention but against the commercial and attentional logics of specific digital platforms. This finding nuances the study's theoretical framework by suggesting that Digital Performance Theory should be read alongside considerations of platform economy when applied to Nigerian digital comedy.

Taken together, these findings should be read with appropriate caution given the study's purposive, six-production sample and the fact that the audience metrics reported are approximate and time-bound. Nonetheless, the consistency of comic timing across all six productions, the recurrence of indigenous linguistic and cultural material across all three comedians, and the sustained presence of social commentary across every sampled work provide credible qualitative evidence that improvisation functions as a shared creative foundation across otherwise stylistically distinct comedians. The findings thereby support the study's overarching argument that Nigerian digital comedy constitutes an evolving performance space in which indigenous performance sensibilities and contemporary digital acting techniques are continuously and variably hybridised.

Conclusion

In conclusion, improvisation should be recognised not merely as an auxiliary acting technique but as the creative foundation upon which much of contemporary Nigerian comedy is constructed. Through improvisation, comedians successfully integrate indigenous theatrical traditions with modern digital production, thereby creating performances that are artistically engaging, culturally authentic, socially

relevant, and internationally competitive. Consequently, Nigerian comedy skits represent an important contribution to the continuing evolution of African theatre and global digital performance, confirming that creativity, cultural identity, and disciplined acting remain indispensable to meaningful dramatic expression in the twenty-first century.

Recommendations

This study recommends that, Nigerian comedy skit creators should deliberately integrate improvisation as a creative strategy for enhancing spontaneity, authenticity, character development for audience engagement. Actors should be trained on the art of observation, imitation and mimicking of the vocal registers, physical looks and responsive skills to enable them adapt to unscripted scenarios while maintaining thematic value and narrative fidelity of the skit. Creating engaging content by using high-quality images, videos, and live streams to showcase their art. There is also need to intensify the use social media platforms to promote culture-themed performances and also creating hashtags and content that can attract more attention and encourage sharing to build a sense of community and engage audiences. The producers should balance improvisational freedom with directorial control to curb the skit tending to randomness. The message of the dramatic enactment must not be lost because of the choice of the medium. There should be policy and curriculum review to include content creation as part of the courses for studies in Nigerian universities offering Theatre Arts. Contemporary comic creators must situate their craft in a way it continues to contribute meaningfully to the artistic quality and comedic effectiveness and drive positive change in the society.

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