

RECONSTRUCTING AFRICAN HISTORY THROUGH DIGITAL MEDIA

BY

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Abstract

The reconstruction of African history remains a pressing intellectual and cultural task in the twenty-first century, as decades of colonial historiography have produced distorted narratives that often marginalized or erased indigenous perspectives. Traditional methods of historical preservation, such as oral traditions, physical archives, and archaeological records, while invaluable, face challenges of accessibility, fragility, and generational loss. This paper explores the transformative role of digital media in redressing these historical gaps and democratizing access to Africa's cultural memory. Drawing from case studies such as the African Online Digital Library (AODL), Google Arts & Culture's African Heritage Projects, and the Zamani Project, the paper demonstrates how digital platforms, virtual reality reconstructions, crowdsourced oral history initiatives, and social media dissemination are reshaping African historiography. The analysis situates digital media as both a technological tool and a cultural medium that facilitates decentralization of narratives, amplifies marginalized voices, and fosters transnational dialogue about Africa's past. At the same time, it critically examines challenges including the digital divide, questions of authenticity, intellectual property concerns, and the sustainability of digital heritage archives. The paper argues that while digital technologies cannot entirely replace traditional archival and oral methods, their integration into African historical scholarship offers unprecedented opportunities for preservation, engagement, and reinterpretation. It concludes with recommendations for fostering collaborative frameworks between historians, technologists, policymakers, and local communities to ensure that digital reconstructions remain accurate, inclusive, and enduring. Ultimately, this work underscores the necessity of embracing digital media not merely as a tool for storage, but as an active agent in the ongoing reconstruction and reimagining of African history.

Keywords: African historiography, digital media, cultural heritage preservation, oral traditions, virtual reality, decolonization of history

Introduction

African historical documentation is marked by enduring silences and distortions, shaped by the imposition of colonial narratives, the vulnerabilities of oral traditions, and the significant loss of archival materials. The colonial encounter imposed a Eurocentric interpretive framework that often depicted African societies as static and ahistorical prior to European contact (Rodney, 1972). Within this framework, colonial historians and administrators privileged political events, territorial demarcations, taxation systems, and trade routes that served imperial interests, while marginalizing the complexity of indigenous governance, spiritual systems, and cultural achievements (Falola, 1993 & Ajayi, 1990). This selective recording reframed African histories to justify foreign domination, erasing or distorting accounts of resistance, agency, and innovation (Vansina, 1985). Before and alongside written records, oral tradition served as Africa's primary historical archive, preserving collective memory, identity, and values. Yet oral traditions, while rich in cultural depth, face challenges in accuracy and continuity. Reliance on human memory makes them susceptible to loss, alteration, or politicization over generations, especially under conditions of displacement, colonial suppression, or socio-political change (Finnegan, 1970; Henige, 1982). Additionally, the absence of precise chronological markers complicates their integration into broader historical timelines (Vansina, 1985). These characteristics require that oral histories be critically interpreted and corroborated, rather than romanticized uncritically (Falola and Heaton, 2008).

Archival losses have further compounded the fragmentation of African historiography. Decades of wars, anti-colonial struggles, and post-independence conflicts have destroyed vast collections of maps, administrative records, photographs, and missionary accounts (Peterson et al, 2015). Colonial authorities frequently removed valuable archives to European capitals, London, Paris, Lisbon, Berlin etc where they remain largely inaccessible to African researchers (Bhebe and Ndlovu-Gatsheni, 2015). Within Africa, poor preservation infrastructure, chronic underfunding, and environmental damage from humidity, insects, and heat have accelerated archival decay (Shepherd, 2009). The result is a historical record that is incomplete, geographically dispersed, and heavily mediated by non-African perspectives.

These interlocking factors such as colonial distortion, oral tradition limitations, and archival depletion create a pressing need for alternative strategies in reconstructing African history. This is where digital media offers transformative potential. Digitization can recover scattered archival fragments, preserve fragile oral histories, and make both accessible to wider audiences across Africa and the diaspora. Digital platforms allow for the aggregation of diverse source materials, oral testimonies, photographs, manuscripts, and archaeological data into integrated, open-access repositories. Moreover, digital tools enable African scholars, communities, and cultural institutions to narrate history from indigenous perspectives, thereby challenging inherited colonial biases and fostering a more inclusive and participatory historiography. In this sense, the reconstruction of African history through digital media is not merely a technological innovation; it is an act of epistemic justice that restores African voices to the center of their own historical narratives (Falola, 1993; Rodney, 1972).

Concept of African History

African history extends far beyond a simple chronological listing of events that have taken place on the continent. It is a broad and dynamic field of study that explores the lived experiences of African peoples across time, encompassing their social structures, political systems, economic activities, cultural practices, and religious beliefs from antiquity to the present day. Understanding African history requires a shift away from narrow interpretations that have often minimized or misrepresented the continent's past. Instead, it calls for an approach that acknowledges Africa's agency, the richness of its indigenous knowledge systems, and its significant contributions to global civilization. For a long time, Eurocentric perspectives portrayed Africa as lacking history, largely because they privileged written records over other forms of knowledge. Such views ignored the diverse ways in which African societies have preserved and transmitted their histories. A more accurate and inclusive understanding recognizes multiple sources of historical evidence, including oral traditions, archaeology, linguistics, ethnography, and written documentation. Each of these provides valuable insights into different aspects of the African past and, when used together, allows for a more comprehensive reconstruction of historical realities (Falola, 1973).

In general terms, history can be described as the reconstruction and interpretation of past events based on available evidence. However, the study of African history requires particular methodological sensitivity due to the nature of its sources. Oral traditions, for instance, play a central role. Rather than viewing them as unreliable or secondary, scholars have emphasized their importance as legitimate historical records. Jan Vansina, a leading figure in African historiography, argued that oral traditions should be treated as documents in their own right, as they preserve collective memory, trace genealogies, and reveal social and political structures. His work helped to establish rigorous methods for analyzing oral evidence, thereby strengthening its credibility within historical scholarship. Similarly, Bethwell Ogot emphasized the importance of interpreting African history from within African perspectives. He defined it as an account shaped by the experiences, traditions, and viewpoints of African peoples

themselves. This approach challenges the dominance of colonial archives, which often reflect external interpretations and biases. By centering indigenous voices and knowledge systems, African history becomes a more authentic and representative account of the continent's past. Ultimately, African history resists being confined to frameworks imposed from outside. It is a field that values plurality in sources and perspectives, recognizing that no single narrative can capture the complexity of Africa's past. By integrating diverse forms of evidence and prioritizing local viewpoints, it offers a richer, more balanced understanding of historical processes. In doing so, it not only corrects earlier distortions but also affirms the central role of African societies in shaping their own histories and influencing the wider world (Falola, 1973).

Importance of African History

Defining African history necessitates a change away from Eurocentric concepts of "darkness" and toward seeing Africa as a continent of civilizations, various traditions, and historical agency. It is more than just an academic field; it is also a cultural and political movement to reclaim African voices and reposition Africa in world history. Digital media is any type of media that is made, distributed, and consumed using digital technology, most notably computer-based systems, the internet, and electronic gadgets. It includes text, audio, video, graphics, and interactive content that has been digitized, making it easy to reproduce, edit, and distribute across numerous platforms. According to McQuail (2005), digital media represents a shift in communication by enabling interactivity, personalization, and the convergence of previously different media types (McQuail, 2005). Unlike traditional media, which is sequential and one-directional, digital media encourages engagement and collaboration, allowing people to produce and share information as well as consume it. According to Lister et al. (2009), digital media brings new cultural practices such as networking, hyper textuality, and virtual communities, transforming how people experience information and enjoyment. Furthermore, ICT contributes significantly to globalization by crossing geographical borders, enabling real-time communication, and promoting cultural interchange (Flew, 2008). Digital media can be defined as digitized, interactive, and networked communication technologies that integrate various media forms, enhance user agency, and transform cultural and social practices in the information age. Historiography, which examines the writing, interpretation, and construction of history, has consistently been shaped by the tools accessible to historians. The intersection of technology and historiography represents a paradigm shift in the methods of collecting, analyzing, preserving, and disseminating historical knowledge. Technology not only expands the sources available to historians but also transforms the way historical narratives are constructed and understood.

Digital technology has significantly transformed historiography in multiple aspects. First, digitization of archives and manuscripts has made primary sources more accessible, allowing researchers to reach beyond geographical boundaries. Rosenzweig notes that digital archives expand the scope of historiographical inquiry by democratizing access to historical documents enabling cross-disciplinary research (Rosenzweig, 2003). This accessibility reshapes historical discussions by including previously underrepresented or inaccessible voices and perspectives. Second, the use of data visualization, computer analysis, and digital mapping (GIS) allows historians to identify patterns and trends that were previously unseen in traditional narrative history. Bodenhamer, Corrigan, and Harris (2010) contend that digital mapping and spatial technology enable historians to redefine historical interpretation by including geographic, social, and cultural components into their narratives. This methodological change brings new types of evidence and interpretation, enriching historical studies. Third, the introduction of digital storytelling and multimedia platforms has altered the narrative nature of historiography. Unlike traditional written monographs, digital platforms enable historians to use video, sound, photographs, and interactive elements in their work, resulting

in multidimensional narratives. Cohen and Rosenzweig argue that digital media allows historians to write more engaging and inclusive historical stories that appeal to both academia and the general public. Technology has prompted important historiographical problems about authenticity, preservation, and interpretation. The profusion of digital sources requires historians to thoroughly assess trustworthiness and authenticity. Furthermore, as Kirschenbaum points out, the digital media changes historical knowledge by influencing what is saved and how it may be accessible (Kirschenbaum, 2008). Thus, the convergence of technology and history involves not only new tools, but also a reassessment of the discipline's epistemic premises. Technology transforms historiography by broadening sources, improving analytical tools, enabling multimodal narratives, and sparking critical debates about authenticity and preservation. The convergence of these processes shows that technology is more than just a tool for historians; it is a fundamental force affecting how history is imagined, written, and experienced.

Need for Reconstruction of African History

Colonialism had a significant impact on the development of history, knowledge, and cultural memory in colonized nations. One of the most enduring legacies is colonial erasure and distortion, which involves the intentional marginalization, suppression, or falsification of indigenous histories, identities, and worldviews in favor of colonial narratives. This strategy not only disempowered colonized peoples, but it also created a distorted historical record favoring European perspectives. Colonial forces frequently obliterated indigenous systems of knowledge, governance, and religion in order to legitimize their domination. Ngũgĩ wa Thiong'o argues that the colonial mission devalued African languages and oral traditions, favoring European patterns of thought and expression (Ngũgĩ, 1986). This erasure resulted in the abolition of epistemic frameworks through which colonial peoples interpreted their surroundings. Equally important was the falsification of history. Colonizers frequently depicted African, Asian, and indigenous nations as "primitive," "static," or devoid of history in order to justify imperial rule. According to Walter Rodney, European colonial historiography purposefully portrayed Africa as a continent without growth, requiring "civilization" from outside (Rodney, 1972). Such distortion strengthened racial inequalities and framed colonial involvement as a civilizing purpose. Colonial archives were instruments of erasure and distortion. According to Ann Laura Stoler (2000), colonial archives were edited to mirror the logic of empire, preserving what benefited imperial interests while censoring voices of resistance and the daily lives of colonized peoples. This selective preservation necessitates that postcolonial historiography address gaps, silences, and biases contained in the sources under investigation.

In response, postcolonial scholars and historians have tried to reclaim lost histories and remove falsehoods. Achille Mbembe emphasizes the need to decolonize archives and epistemologies, arguing that colonialism aimed to rearrange knowledge systems in ways that continue to impact global power relations (Mbembe, 2001). Postcolonial historiography uses oral history, archeology, and cultural memory to restore suppressed narratives and combat Eurocentric distortions. As a result, colonial erasure and distortion are ongoing struggles within the politics of knowledge, rather than historical phenomena. To address them, indigenous epistemologies must be re-centered, colonial sources critically interrogated, and inclusive historical representation frameworks created. Many communities, particularly in Africa, have long relied on oral tradition to convey history, values, cosmology, and collective memory. It consists of stories, proverbs, myths, songs, rituals, and performances that preserve cultural identity and continuity. However, oral traditions suffer substantial preservation issues over time as a result of social, political, and technical changes. The most fundamental issue is the fragility of memory and intergenerational transmission. According to Jan Vansina (1985), oral traditions rely significantly on memory and repeated performance; nonetheless, each recounting is open to modification, omission, or misinterpretation. Details may be

lost or altered over time, resulting in the original narrative becoming fragmented. Such traditions are especially vulnerable to distortion because there are no written records. Colonialism accelerated the destruction of oral traditions. Colonial officials frequently dismissed oral traditions as untrustworthy, favoring European documentation methods over indigenous systems of knowledge. This marginalization diminished the power of griots, bards, and memory keepers (Ki-Zerbo, 1981). Furthermore, the imposition of Western education and Christianity or Islam eliminated oral traditions, classifying them as "pagan" or "primitive." The legacy of epistemic repression has an ongoing impact on their maintenance in postcolonial contexts. In the modern period, urbanization, globalization, and technology advancements have all led to the decline of traditional storytelling settings. Younger generations are becoming increasingly isolated from village life and communal performances, where oral traditions thrive. As Ruth Finnegan points out, oral art forms require active involvement and cultural context; once removed from their performance venues, their significance and vitality deteriorate (Finnegan, 1970). Mass media and digital culture, although providing new avenues of preservation, frequently eclipse traditional oral methods.

Another important aspect is the decline of indigenous languages. Oral traditions are inextricably linked to language, with metaphors, idioms, and tonalities conveying cultural meaning. According to Ngũgĩ wa Thiong'o, losing a language leads to the loss of cultural memory (Ngũgĩ, 1986). Oral traditions, like languages, are losing vitality and authenticity as a result of globalization and national integration initiatives. While oral traditions are declining, efforts to preserve them—via audio-visual recordings, transcription, and digital archiving—present both opportunities and obstacles. Scholars caution that once oral narratives are recorded, they lose the fluidity and performative nature crucial to their meaning (Finnegan, 1970). Furthermore, digitization poses questions concerning access, ownership, and governance of indigenous knowledge systems. The loss of oral traditions through generations is a complex process influenced by memory fragility, colonial legacies, modernity, linguistic erosion, and technological mediation. To address these problems, comprehensive preservation plans must strike a balance between documentation and respect for living, dynamic performance traditions.

Limited Access to Historical Records

Archives are vital stores of historical knowledge, giving historians access to documents, records, and objects that shape the reconstruction of the past. However, the problem of archive fragmentation—the spread, loss, or inaccessibility of historical records—presents a significant challenge to historiography. Political, colonial, technological, and institutional issues all contribute to the lack of coherent historical sources. A primary contributor to archival fragmentation is the colonial legacy. Colonial authorities often extracted, relocated, or selectively preserved documents that aligned with their administrative and ideological objectives. Stoler elucidates that colonial archives were not neutral entities but were organized according to imperial priorities, resulting in gaps, silences, and omissions in the historical record (Stoler, 2000). For example, numerous African archival materials were transported to Europe, restricting access for postcolonial scholars. Archival fragmentation can come from wars, political changes, and neglect. Conflicts often lead to the destruction of records, while authoritarian regimes may deliberately censor or withhold access to sensitive archives. Mbembe notes that in postcolonial Africa, archives are often sites of contestation, with governments controlling access in ways that shape historical interpretation (Mbembe, 2002). This restriction undermines transparency and scholarly inquiry. Restricted access is exacerbated by infrastructural and institutional obstacles. Poor funding, inadequate preservation facilities, and lack of digitization result in deterioration or loss of documents. According to Ketelaar, archives are not simply passive collections but institutions that embody power; the selective preservation and accessibility of records reflect broader political and social inequalities (Ketelaar, 2001). Consequently, many records remain fragmented, scattered across institutions, or locked behind

bureaucratic barriers. Although digitalization presents novel options for the preservation and dissemination of records, it has simultaneously engendered new disparities. Not all archives are digitized, and digital platforms often privilege records from well-funded institutions in the Global North. Furthermore, questions of ownership, copyright, and access to digital repositories complicate the democratization of archival knowledge. Archival fragmentation significantly affects historiography. It shapes what histories can be written, privileging some narratives while silencing others. As Trouillot reminds us, silences in archives reflect silences in history itself, where marginalized groups are systematically excluded (Trouillot, 1995). Historians must therefore critically navigate fragmented archives, using oral histories, material culture, and interdisciplinary approaches to fill gaps. Archival fragmentation underscores the political, institutional, and epistemological obstacles to obtaining historical records. Addressing this challenge requires collaborative efforts to decolonize archives, invest in preservation infrastructures, and expand access to ensure that historical knowledge is inclusive and representative.

Digital Media Strategies for Reconstructing African History

Reconstructing African history in the wake of colonial distortions and fragmented sources requires an integrated digital approach that addresses the challenges of preservation, accessibility, and interpretation. Digital media offers a multi-layered toolkit for historians, archivists, and communities to reclaim and disseminate African historical narratives. First, digitization projects can help recover, preserve, and unify archival materials scattered across African and European repositories. By scanning and cataloguing documents, maps, photographs, and missionary records, scholars can create centralized, open-access digital archives accessible to African researchers and the wider public. Initiatives like the *Endangered Archives Programme* at the British Library and the *African Online Digital Library* demonstrate how technology can reverse archival dispersal and prevent further deterioration (Peterson et al, 2015). Such projects must prioritize the repatriation of digital copies to African institutions to restore local custodianship over historical materials. Second, given the central role of oral tradition in African historiography, digital media offers innovative ways to preserve these narratives without losing their performative and linguistic richness. High-quality audio and video recordings can capture the nuances of language, tone, and gesture often lost in transcription. Platforms like *StoryCorps* and *The South African History Archive* have adapted such methods for African contexts, enabling communities to record, store, and share their histories in local languages. Embedding metadata such as geographic coordinates, community identifiers, and thematic tags ensures that oral testimonies can be cross-referenced with written and archaeological sources (Finnegan, 1970).

Third, reconstructing history through digital media must not be limited to academic institutions; it should actively involve local communities as co-creators. Digital platforms such as *WikiAfrica* and *History in Africa Online* allow citizens to upload historical photographs, documents, and stories, creating participatory archives that blend scholarly rigor with grassroots engagement. This democratization of historical production challenges top-down colonial narratives and ensures that historical authority is shared between researchers and the communities whose histories are being told (Bhebe and Ndlovu-Gatsheni, 2015). Fourth, digital storytelling platforms—incorporating text, image, video, animation, and sound—enable more immersive representations of African history. For instance, projects like *The Digital Benin* combine archival photographs, artefact metadata, and oral histories to narrate the story of Benin's cultural heritage. Such multimedia approaches allow historians to connect fragmented evidence into cohesive, visually engaging narratives that appeal to both academic and non-academic audiences. Fifth, Geographic Information Systems (GIS) can reconstruct historical geographies erased or altered by colonial cartography. Crowdsourced mapping initiatives—where communities contribute local knowledge about sacred sites, trade routes, and historical events—allow historians to overlay indigenous spatial understandings onto colonial maps. This

approach not only visualizes historical change but also reclaims indigenous spatial epistemologies (Shepherd, 2009). Also, the reconstruction of African history through digital media benefits from collaborations between historians, linguists, anthropologists, and technologists. Such partnerships ensure that digital outputs are methodologically robust, technologically advanced, and culturally sensitive. The *African Digital Humanities Initiative* exemplifies how cross-disciplinary work can merge linguistic databases, archaeological datasets, and oral history collections into unified research environments that challenge colonial epistemic boundaries (Falola, 1993).

Case Studies: Digital Reconstruction in Practice

The Digital Benin Project (Nigeria)

This digital platform is designed to virtually reunite cultural artefacts that were forcibly removed during the 1897 British punitive expedition against the Kingdom of Benin. In the aftermath of that অভিযান, thousands of objects—now widely known as the Benin Bronzes—were taken from their original context and dispersed across more than one hundred museums, galleries, and private collections around the world. For over a century, their physical separation has made it difficult to fully appreciate their cultural, historical, and spiritual significance within Edo society. The platform addresses this fragmentation by bringing these scattered works together in a single, accessible digital space. At its core, the initiative compiles high-resolution images of these artefacts, allowing users to examine their intricate craftsmanship in remarkable detail. These visual records are complemented by carefully researched provenance histories that trace the movement of each object from its origin in Benin to its current location. By documenting how these items were acquired—often under violent or coercive circumstances—the platform sheds light on the broader historical context of colonial extraction and its lasting consequences. What distinguishes this project from traditional museum catalogues is its deliberate inclusion of Edo perspectives. Oral narratives, cultural interpretations, and indigenous knowledge are integrated into the archive, offering insights that have long been absent from conventional Western accounts. These contributions provide a deeper understanding of the meanings, functions, and symbolism of the artefacts within their original cultural setting. In doing so, the platform moves beyond purely aesthetic or material descriptions, presenting the objects as living elements of a vibrant cultural heritage. The result is a dynamic digital repository that not only preserves and organizes information but also challenges long-standing colonial frameworks of interpretation. By juxtaposing institutional records with community knowledge, the platform encourages users to critically engage with the history of these artefacts and the narratives that have shaped their display and study. It serves as both an educational resource and a form of digital restitution, reconnecting dispersed heritage with its cultural origins. Ultimately, this initiative demonstrates how digital technology can be used to bridge historical divides, restore context to displaced objects, and amplify the voices of communities whose histories have been marginalized. It represents an important step toward a more inclusive and ethically grounded approach to cultural heritage preservation and interpretation.

Yoruba Oral Heritage Digitization (Southwestern Nigeria)

With funding and technical assistance from the Endangered Archives Programme, an extensive body of Yoruba oral traditions has been systematically documented and preserved in high-quality digital formats. This initiative encompasses hundreds of hours of recordings, including oral poetry, Ifá divination verses, and a wide range of ceremonial chants that reflect the depth and diversity of Yoruba cultural expression. By capturing these performances using advanced audio and video technologies, the project ensures both clarity and long-term accessibility for researchers, practitioners, and future generations. Particular attention has been given to festivals in

Ekiti State, where culturally significant events such as the Ogun festival in Ire Ekiti and the Egungun festival in Isan Ekiti have been carefully recorded and archived. These materials are not stored as isolated recordings; instead, they are accompanied by detailed metadata that documents their cultural, historical, and social contexts. This includes information about performers, meanings, occasions, and linguistic nuances. Such comprehensive documentation allows the archive to function not only as a repository of sounds and images but also as a rich interpretive resource that preserves the full significance of these traditions (Olasebikan, 2023).

The African Online Digital Library (West Africa)

This collaborative digital initiative focuses on preserving and expanding access to a wide range of historical materials by converting them into accessible digital formats. Its collections include photographs, manuscripts, and oral histories drawn from across West Africa, with particular attention to Nigerian sources. Among these are colonial-era administrative records and key political documents from the period leading up to and following independence. By digitizing such materials, the initiative helps safeguard fragile originals while making them more widely available to researchers, educators, and the public, regardless of geographic location. A defining feature of the project is its participatory approach to knowledge creation. Rather than treating archival content as fixed or complete, the platform invites contributions from users, including scholars, community members, and cultural practitioners. Through this process, individuals can add annotations, corrections, and contextual insights that deepen the understanding of each item. These contributions enhance the metadata associated with the materials, making the archive more dynamic, inclusive, and representative of diverse perspectives. This model not only enriches the quality of information available but also challenges traditional hierarchies in archival practice, where interpretation has often been controlled by a limited group of experts. By opening up the process, the initiative encourages shared ownership of historical knowledge and ensures that local voices play a central role in how histories are documented and understood. In doing so, it transforms the archive into an evolving space where past and present perspectives intersect, fostering a more nuanced and participatory engagement with history.

Conclusion

Reconstructing African history through digital media represents a crucial intellectual and cultural effort aimed at addressing long-standing distortions created during the colonial era, as well as the fragility of oral traditions and the loss or inaccessibility of archival materials. For many African societies, historical knowledge has been preserved primarily through oral transmission, making it vulnerable to disruption, erosion, or misinterpretation over time. At the same time, written records produced during colonial rule often reflect external viewpoints that marginalize or misrepresent indigenous experiences. Digital technologies offer a means to confront these challenges by preserving, integrating, and reinterpreting diverse sources of historical knowledge. Through the digitization of archival materials, fragile documents, photographs, and manuscripts can be preserved and made widely accessible, reducing the risk of further deterioration or loss. Equally important is the recording and safeguarding of oral histories, which capture the voices, memories, and cultural expressions of communities that have historically been excluded from formal archives. When these oral accounts are documented alongside written records, they provide a richer and more balanced understanding of the past. Participatory digital platforms further enhance this process by allowing scholars, local communities, and the public to contribute knowledge, annotations, and interpretations. This collaborative approach democratizes historical production and challenges the dominance of single, authoritative narratives. In addition, geospatial technologies such as digital mapping tools enable researchers to visualize historical events and

movements in new ways, restoring spatial dimensions that are often absent from traditional accounts. By integrating these approaches, digital media creates opportunities to reframe African history in ways that foreground indigenous perspectives and lived experiences. It fosters a more inclusive, dynamic, and critically engaged understanding of the past, ensuring that African voices are central rather than peripheral in the telling of their own histories.

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