

REVIEWER'S REPORT

Manuscript No.:JNHST- 088

Title: The COMMUNICATION ECOLOGY OF THEATRE PUBLICITY: PROPAGATION, AUDIENCE EXPERIENCE AND PERFORMANCE RESONANCE.

Recommendation:

Accept after minor revision

Rating	Excel.	Good	Fair	Poor
Originality		✓		
Techn. Quality			✓	
Clarity			✓	
Significance	✓			

Reviewer's ID: JPR- Abdul Haseeb

Detailed Reviewer's Report

The manuscript presents a conceptual framework that synthesizes communicative ecology, audience development, Chris Nwamuo's audience engineering, Temple Hauptfleisch's seismology of theatre, and the author's Performance Resonance Theory into a unified communication-ecology model of theatre publicity. The author argues convincingly that theatre publicity should not be evaluated purely by visibility or attendance numbers, but as an ongoing, multi-stage relational process operating across pre-performance framing, venue experience, and post-performance resonance.

The paper is well-structured, timely, and offers a strong theoretical contribution to arts management and communication studies, particularly within the context of African and Nigerian institutional theatre. The operational vocabulary presented in Table 1 effectively translates complex theoretical constructs into practical indicators for researchers and arts administrators. However, several areas require refinement, theoretical clarification, and formatting adjustments prior to publication.

MAJOR AREAS FOR IMPROVEMENT

1. Theoretical Clarification of Self-Citations and Intellectual Lineage

The author relies heavily on their own developing body of work—specifically Iseyen (2020), Iseyen (July 2026), and an unpublished 2026 conference paper presented in Pretoria. While building on one's prior research is natural in a thematic program, the manuscript must take care to clearly establish how this

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submission makes a novel conceptual contribution without over-relying on unpublished material. The author should explicitly clarify the distinction between the empirical/seismic focus of the earlier publications and the communication-ecology model proposed here.

2. Distinction Between Seismology Metaphor and Ecological Framework

The paper retains geological metaphors such as "epicentre," "waves," "attenuation," and "aftershocks" while simultaneously arguing for a shift toward an ecological model. The author notes that communication does not follow physical or geological laws, but the tension between the seismic metaphor (which implies mechanical force and propagation) and the ecological framework (which emphasizes dynamic negotiation, agency, and environment) needs to be addressed more directly. Further discussion on how human agency negotiates these "waves" would strengthen the core argument.

3. Application Beyond Institutional/University Theatre

While the author notes that the model is rooted in Nigerian university theatre environments and extends to commercial or community settings, the discussion of practical application in lines 429–459 focuses predominantly on general organizational steps. Expanding on how digital-native performances or informal community theatres navigate barriers like limited connectivity or uncoordinated networks would enhance the model's broader applicability.

MINOR ISSUES AND DETAILED RECOMMENDATIONS**1. Clarification of Citation Locators**

In several instances throughout the text, citations include raw page/paragraph numbers without clear author references attached immediately in-line (e.g., lines 39–41, where numerical ranges appear in parentheses without clear preceding attribution). Ensure all parenthetical citations strictly adhere to standard MLA/APA formatting standards.

2. Table Bounding and Formatting

Table 1 ("Operational Vocabulary for the Communication Ecology of Theatre Publicity") spans lines 358–359 across page boundaries. Ensure that column headers repeat cleanly across page breaks or format the table layout to maintain visual continuity.

3. Editorial and Typographical Polish

- Line 79–83: The phrase "to display what's going on the screen following the first publicity..." reads informally compared to the rest of the text. Revise for formal academic prose.
- Line 245: Note the text fragment "EVIEW INH" appearing near line 245 and line 287 ("FR"), which appear to be draft remnants or layout watermark collisions. Clean up header/watermark artifacts.
- Line 404: Correct minor syntax errors such as "McCarthy and Jinnett ideologyfocus on..."

REVIEWER'S REPORT**FINAL VERDICT AND NEXT STEPS**

This manuscript makes a valuable theoretical bridge between arts administration, audience engineering, and communication ecology. By streamlining the seismic-versus-ecological terminology, polishing formatting artifacts, and ensuring consistent citation practices, the paper will be a strong addition to the journal.

Decision: Minor Revisions Required