

Research Article

Drama and the Challenges of Artificial Intelligence in Africa

Drissa Sanogo* 

Department of Modern Literature, Peleforo Gon Coulibaly University, Korhogo, Ivory Coast

Abstract

Drama is a living art form and a literary work devoted to the performance of plots by actors for an audience. Consequently, the use of algorithms by the artist to facilitate their production or enrich the representation raises ethical issues. This study, which focuses on African drama, examines the challenges of using artificial intelligence (AI) in this art form, which is deeply rooted in human emotion. The hypothesis underlying this reflection is that AI, as a product of scientific and societal development, is becoming indispensable to drama specialists, who must embrace it for the survival of their art. Based on sociological criticism and dramatic semiology, the research has provided convincing results. Indeed, this technology, which enables computers to perform tasks traditionally associated with humans, has emerged as both a working tool and a creative instrument accessible to the African practitioners: playwright, actor, and stage director. Moreover, its use, which multiplies the artist's capabilities, is revolutionizing African drama. Transformed, optimized by AI, drama, living art and co-presence, reconfigures its conditions of creation, production and reception, while remaining a human, collective and incarnated experience. This hybridization is part of the continuity of African drama, which responds to the demands of scientific and societal development.

Keywords

Drama, Challenges, Artificial Intelligence, Africa

1. Introduction

According to the authors of *L'univers du théâtre*, drama is “first and foremost a social space where something happens for a gathered audience. It is only by reduction that the term comes to mean a dramatic text whose reading is an individual act [7]”. It is therefore both a performing art and a literary work dedicated to the performance of plots by actors for an audience. The preeminence of the human element in drama seems self-evident. However, the intrusion of digital technology into theater, particularly that of Artificial Intelligence (AI), in this field so attuned to human emotion, raises ethical issues.

Indeed, as Cole Stryker and Eda Kavlakoglu note: “Artificial Intelligence (AI) is a technology that enables computers and machines to simulate human learning, understanding,

problem-solving, decision-making, creativity, and autonomy [15]”. This definition does not seem to prioritize emotion, which is nevertheless central to dramatic interactions. The term was reportedly coined in 1955 by John McCarthy and reflects humanity's obsession with creating machines capable of performing human functions. As NetApp points out, “Artificial intelligence (AI) is a process of imitating human intelligence (...). Its goal is to enable computers to think and act like human beings [12]”. These remarkable achievements by computers are capable of revolutionizing the art of theater. Moreover, as Yannick Estève, Patrick Seminor, and Jarod Duret assert:

*Correspondence: Drissa Sanogo (sanogodriss@yahoo.fr)

Received: 23 March 2026; Accepted: 20 April 2026; Published: 30 April 2026



“Dans le cadre théâtral, ces innovations peuvent être utilisées à la fois pendant la phase de préparation (écriture des dialogues, conception d’images pour la scénographie), et en pleine représentation (interaction avec un chatbot oral, surtitrage automatique, déclenchement d’effets lumineux liés à la voix de l’acteur) [6]”.

Thus, more than just a tool to support the creative process, Artificial Intelligence emerges as a collaborative partner and a creator of immersive experiences. It is entrusted with writing scripts and designing sets. Artificial Intelligence also succeeds in meeting the challenges of improvisation and memorization. Consequently, it raises questions about the role of humans. Whether a threat or an opportunity for theatrical creation, the bewildering possibilities of Artificial Intelligence are vast. Its implications for drama in Africa justify the choice of this subject for analysis.

The hypothesis underlying this reflection is that Artificial Intelligence, as part of the logic of scientific and societal development, is becoming a necessity for theater specialists, especially in Africa, who must adapt to it for the survival of their art. It is important to note that various reflections on the numerous applications of Artificial Intelligence raise questions about the extreme use of this digital science. It is in this vein that Jean-Baptiste Richard makes the following remark:

“L’IA générative, en permettant à la dramaturgie et à l’esthétique théâtrale de se passer de l’auteur, transforme radicalement le rapport entre création artistique et spectateur. À l’image de la pièce *AI: When a Robot Writes a Play*, dont plus de 90% du texte a été généré par IA, ce phénomène interroge la place de l’humain dans le processus de création et questionne la profondeur émotionnelle des œuvres produites [14]”.

This critic is sounding the alarm, questioning the author’s role in the creation of the play generated in this way. Furthermore, Jean-Baptiste Richard invites us to reflect on the emotional weight of such a play performed by AI for a human audience. His reflection is based on an extreme initiative: “The *THEaiTRE* project was initiated by Tomáš Studeník and aimed to create and stage the first play generated by AI [14]”. However, there are still favorable opinions; that of Damien Vincent, for example, who sees Artificial Intelligence as a boon because it expands the possibilities for those involved in theatrical practice, particularly by facilitating the actor’s memorization process.

Which theatrical applications of Artificial Intelligence pose definite challenges for the evolving African drama industry? From this primary concern arise the following secondary questions: What are the uses of Artificial Intelligence and their theatrical applications? Above all, what are the implications for theater in Africa? As this study is grounded in knowledge of the African context, sociological analysis is necessary to elucidate the questions posed. Theatrical semiotics emerges as the second useful method of analysis for this research.

Founded by Georges Lukács, sociological criticism views artistic creation as an expression of collective consciousness

rather than the product of the artist alone. The artist is simply its essential contributor. This approach is based on “the connections between the creator and society, the work of art and mental structures [2]”. This approach will help us understand how societies in African states are permeated by digital practices, particularly AI. This reality places AI at the center of national concerns and justifies its introduction into theatrical practices.

The second form of investigation selected for this study, theatrical semiotics, appears as:

“Une méthode d’analyse du texte et/ou de la représentation, attentive à leur organisation formelle, à la dynamique et à l’instauration du processus de signification par l’entremise des praticiens du théâtre et du public. Selon M. Foucault, la sémiologie est “l’ensemble des connaissances et des techniques qui permettent de distinguer où sont les signes, de définir ce qui les institue comme signes, de connaître leurs liens et les lois de leur enchaînement [13]”.

Defined in this way, theatrical semiotics examines how meaning is generated, from the director’s reading of the playwright’s text to the actors’ performance. It enables us to understand the interpretation formed by the audience. This approach is capable of clarifying the mode of meaning production, both on the human level—as a process subject to emotion—and from the machine’s perspective.

Two main areas will be necessary for this research. After defining various uses of AI and establishing their theatrical applications, the second part of the study will elucidate the challenges of Artificial Intelligence for the dramatic arts in Africa.

2. Uses of Artificial Intelligence and Theatrical Applications

In his article titled “*Évolution de l’Intelligence Artificielle: quels enjeux pour l’activité humaine et la relation Humain-Machine au travail*,” Moustafa Zouinar states:

“L’IA est le plus souvent vue comme un ensemble de technologies pouvant produire de nombreux bénéfices, notamment en termes de performance (optimisation de processus internes, rapidité d’exécution de tâches, accroissement de la productivité, etc.) et parfois en termes de facilitation du travail voire de réduction de la pénibilité en permettant l’automatisation des tâches fastidieuses ou répétitives [16]”.

Indeed, there are many uses of Artificial Intelligence that impact various areas of modern life. Specifically, their theatrical applications are the subject of this chapter. As will be seen, in Africa, like in Western countries, AI proves to be an excellent working tool for actors and, even more, an instrument of artistic creation.

2.1. Artificial Intelligence, a Working Tool for the Actor

One of the difficulties in an actor’s work undoubtedly remains the question of memorization. By facilitating learning,

research, and text-sharing, AI provides a solution through an application: *Imparato*. Indeed, as Damien Vincent aptly says:

“Vous préparez une pièce de théâtre? Vous avez besoin de vous entraîner? L’application *Imparato* est faite pour vous! Vous pouvez importer n’importe quelle pièce ou profiter des textes libres de droits de la bibliothèque de l’application afin de répéter. Choisissez un personnage et *Imparato* se charge de lire les répliques des autres tout en vous laissant le temps de dire les vôtres [4]”.

Working on phone, tablet, and smartphone, *Imparato* identifies the different characters of the play, assigns each their lines and a specific voice according to gender. The application also restores various tones and/or inflections depending on the circumstances. The names of the characters as well as the stage directions, which are not vocalized, are made available to the actor, compensating for any memory limitations.

It also seems that the AI temporarily takes the place of the actor, or supports them, delivering content difficult to reproduce through simple human means. This is precisely what was observed during the performance of the play *Une vie intelligente* by Dominique Leclerc at the Jean Duceppe Theatre in Montreal, from February 26 to March 29, 2025:

“Pour soutenir l’attention du public, la mise en scène créative simule une rencontre zoom pour aborder des enjeux de l’usage de l’IA en éducation, utilise des monologues touchants où un ou une interprète met l’accent sur un enjeu spécifique et déploie des numéros théâtraux dansants et rythmés par une musique techno [5]”.

These combined human-machine (AI) actions result from the use of various stage modalities "to give the play an engaging and playful rhythm, such as the use of shadow puppetry to narrate the genesis of AI [5]". In this experience, the actor's actions are amplified or made possible by the use of Artificial Intelligence. This fact was observed during the *Festival international du théâtre expérimental du Caire* from September 1 to 8, 2025. Indeed, the online magazine *Libération* summarized a speaker's presentation at this festival as follows: " Le professeur de théâtre à l'Université de Basrah (Irak), Abdelkarim Abboud Ouda, a abordé le rôle de l'IA dans le développement de la performance théâtrale, notamment à travers l'interaction entre le corps humain et les éléments virtuels, qui redéfinit la structure esthétique du spectacle [11]". However, if it is true that AI makes the actor's work easier and multiplies their human possibilities, Artificial Intelligence also constitutes a tool for artistic creation.

2.2. Artificial Intelligence, a Tool for Artistic Creation

Artificial Intelligence, as a technology allowing machines to perform human feats, did not seem made for the stage. But, as Yannick Estève and his colleagues reveal: " Les expériences menées à ce jour, centrées sur l’écriture, la scénographie ou encore l’interaction en temps réel avec un agent conversationnel, témoignent d’un potentiel considérable [6]". With these

results, it becomes increasingly clear that AI's feats interest various drama specialists: playwrights, directors, actors. Jean-Baptiste Richard moreover reveals : "Le projet *THEaiTRE* a été initié par Tomáš Studeník et visait à créer et représenter la première pièce de théâtre générée par une IA [14]". The eventual success of the initiative would mean that AI could do without the author. Thus, the 90% success rate actually recorded in the creation of the text *When a Robot Writes a Play* or *Quand un Robot (une Machine) écrit une Pièce* testifies to the human-machine collaboration in the play's writing, however minimal the human contribution may be.

African drama, which is currently undergoing a transformation, does not aim for such extremes in the use of AI in the creative process. However, like in the West, AI is a preferred tool for African artists.

In practical terms, with the help of AI, artists create short videos lasting just a few seconds: prompts. A prompt is “the initial text provided to the language model to give it context, instructions, or even examples regarding the task to be performed. This requires striking the right balance between the precision of the instructions and the creative latitude left to the model [10]”. This text-based prompt or instruction, designed to guide an AI in order to elicit a specific response, must be effective: clear, precise, detailed, and contextualized. A brief illustration would help better understand the process of creating a video with the help of AI:

Prompt 1: In an African village setting, a young man wearing a blue boubou and a shoulder bag speaks to his father, an elderly man dressed in a faded shirt and shorts.

Virtual Actor 1: (*The young man, putting his words into action*).

Dad, I have an idea for becoming a millionaire.

Virtual Actor 2: (*The father raising both arms in the air*).

Another one!

Prompt 2: The same African village setting, the same young man, but wearing a checkered shirt and his shoulder bag. This time, the old man is wearing a clean white boubou.

Virtual Actor 1: (*The young man arrives, haggling*).

We're going to raise snails... (*The father points at him, exasperated*).

Virtual Actor 1: On the internet...

Virtual Actor 2: Son, are you smoking Wakoula?

(Med Cissé - *Here's How to Create an African Comedy Film with AI*, June 18, 2025) [3].

The video resulting from the two prompts would be, mathematically speaking, their combination. Hence the equation:

$$\text{Prompt 1} + \text{Prompt 2} = \text{Generated Video}$$

Indeed, it becomes clear that the young man's strategy for becoming a millionaire is to raise snails. We could therefore define the general equation, for n prompts, as follows:

$$\text{Prompt 1} + \text{Prompt 2} + \dots + \text{Prompt } n = \text{Generated video}$$

However, there are still issues with consistency. The characters' clothing, which changes from one prompt to the next without explanation, is one indication of this. Furthermore, in Prompt 2, we see the son walking toward his father, whereas

$$\text{Prompt 1} + \text{Prompt 2} + \dots + \text{Prompt n} + \text{Human Expertise} = \text{Consistent Generated Video}$$

This issue was the subject of numerous discussions at the Cairo Festival. It is noted that the experts, gathered for a roundtable discussion at the 32nd edition of the Cairo International Festival of Experimental Theater, unanimously emphasized “a balanced approach between technical development and the preservation of the creative and human specificity of theater [11]”. An illustration of this reality is provided in this other video by Med Cissé posted on YouTube.

The artist generates a complete African comedy video using AI. The setting evokes an African village made up of traditional round huts. The actors are dressed in traditional attire.

Virtual Actor 1: (Stepping out of his box, a Bible in his right hand, speaking aloud).

Solomon married seven hundred women. King David had eight. Jacob had two wives and two concubines. But when it's my turn, they say polygamy is forbidden. I should have followed the biblical examples, huh! I'm a spiritual man.

Virtual Actor 2: (An old man holding a cane).

Solomon had wisdom. You don't even have a steady job.

(Laughter from the audience).

(Med Cissé - *Here's How to Create an African Comedy Film with AI*, June 18, 2025) [3].

This video, the first in a series of several, combines automated creation with the artist's expertise, revealing a performance that closely mirrors the human experience. Other videos in this same series, where the prompts are analyzed first, require this human expertise to reveal coherent content once assembled into a complete performance. Muntaha Tareq Hussein, an Iraqi professor of theater literature invited to this event, acknowledges “the technology's ability to produce structured texts, but ones lacking human depth and emotional experience [11]”. AI can therefore generate videos, but these require human assistance and supervision to be coherent.

Regarding AI's ability to generate theatrical performances, Suleiman Mohamed, Associate Professor at the Higher Institute of Dramatic Arts in Kuwait, adds: “AI helps create spaces for digital theater that transcend traditional rules [11]”. While not exhaustive, the examples cited demonstrate that Artificial Intelligence is emerging as a tool for the creation and performance of plays for African artists. It is therefore necessary to examine the implications of AI for theater in Africa.

3. Implications of Artificial Intelligence for Theater in Africa

During the roundtable discussion bringing together artists and academics in Egypt, participants at the 32nd edition of the International Experimental Theater Festival examined issues

Prompt 1 showed him standing right next to him. The AI-generated video therefore requires human editing to ensure consistency. This need for expertise alters the general equation, which becomes, for n prompts:

inherent to the relationship between theater and Artificial Intelligence:

“Les participants à cette session, tenue sous le thème "Le théâtre et l'intelligence artificielle : entre créativité humaine et menace industrielle", ont été unanimes à souligner que l'IA représente à la fois un défi et une opportunité pour l'art théâtral, nécessitant une approche équilibrée entre le développement technique et la préservation de la spécificité créative et humaine du théâtre [11]”.

AI could therefore prove to be a challenge, not only because it is relatively new to theatrical practice, but also because it is imposed on artists who are unaccustomed to this product of social and technological development. However, with the potential to greatly enhance the capabilities of theater practitioners, AI could represent an opportunity to support African art as it fights for its survival. This section of the study aims to explore the implications of this digital resource. It will reveal AI as a necessity for a revolution in African theater, which is undergoing a transformation that artists must master. Furthermore, it will demonstrate how the use of AI fits into a logic of continuity for African theater as it undergoes a necessary transformation.

3.1. Artificial Intelligence: A Necessity for a Revolution in African Drama

Digital technology—more specifically, Artificial Intelligence—is having a profound impact on contemporary Western and African theater. This represents as much a revolution in the tools traditionally used as it does in the very concept of theater, which was once based on the exclusive presence of humans. AI has forever redefined the modes of creation and reception. This imposition—a true challenge or a pure opportunity, depending on one's perspective, is unsettling and disruptive. It brings new challenges. Aria asserts:

“Depuis toujours, le théâtre est un art profondément humain, ancré dans l'émotion, la transmission et l'interprétation. Pourtant, à l'ère du numérique, l'intelligence artificielle (IA) s'invite dans de nombreux domaines artistiques, y compris le spectacle vivant (...) Loin de remplacer l'humain, l'IA peut être une alliée précieuse pour les artistes du spectacle. Des outils permettent déjà de faciliter l'apprentissage des textes, d'analyser une interprétation ou encore d'explorer de nouvelles formes de mise en scène [1]”.

AI, which impacts all areas of modern life, is becoming a necessity for African theater. However, it appears less as a threat and more as an opportunity for actors, as it facilitates learning, memorizing lines, and effective rehearsal.

Indeed, the essence of an actor's work consists of learning their lines, memorizing them in order to deliver them on stage, in situations simulating real-life communication. *Imparato* is the AI platform that allows them to hear the text being read aloud with the appropriate intonations. Then, by helping them identify passages that are difficult to remember, it focuses on rehearsing those specific passages. As *Aria* states: "By offering an intelligent rehearsal assistant, the platform helps actors learn their roles more quickly, while remaining true to their own interpretation [1]". This significant time savings made possible by AI represents a revolution in the study of the text.

For the director, AI optimizes the artist's work by enabling an "augmented" staging. This dynamic process uses algorithms that "generate projections, sound and visual effects, and even interactive sets in real time based on the actors' performances [1]". Thus, as Professor Suleiman Mohamed stated at the Cairo conference: "AI helps create digital theater spaces that transcend traditional rules [11]". By redefining the aesthetic structure of the performance, AI enables levels of staging that are inaccessible to humans. This therefore represents a revolution in staging practices.

This revolution also affects the playwright, who can use Artificial Intelligence to write their plays. It is worth noting, moreover, that AI can draft a text without the author's involvement. However, this text requires human expertise to ensure coherence and to reflect the emotional depth suggested or demanded by human experience. Indeed, while classical dramatic writing, according to Jean-Baptiste Richard:

"permettait au spectateur de faire l'expérience de l'effort humain nécessaire à toute création, la génération de texte automatisée donne lieu à une "esthétique de l'évidement dramatique" où l'intrigue semble fabriquée selon des règles purement fonctionnelles (...). Ce modèle de création entraîne une nouvelle conception de l'action théâtrale, posant la question de ce que devient le théâtre lorsque les émotions et l'imaginaire, habituellement incarnés par le dramaturge, sont remplacés par IA [14]". This statement by Jean-Baptiste Richard raises the issue of how theatrical works produced with the aid of Artificial Intelligence are received by human audiences. As he himself puts it: "Generative AI, by allowing dramaturgy and theatrical aesthetics to function without an author, radically transforms the relationship between artistic creation and the audience [14]". However, efforts are underway to address this issue by offering software specifically designed for playwriting. Unable to compose an entire play, the machine proceeds by generating short dialogues "in the form of theatrical scenes based on prompts (instructions) provided at the beginning of each scene (brief stage directions and opening lines) [14]". As explained above (Chapter 1.2.), this practice, widely used in Africa, requires some refinement by the artist—human expertise necessary to adapt the play to the demands of the human audience. Thus, while the use of AI in theater is a sign of a revolution, the following section will show how the resulting changes fit into a

logic of continuity in the development of theatrical art, particularly in Africa.

3.2. Artificial Intelligence: Building on a Tradition of Innovation in Theatrical Arts

The revolution in theatrical tools and artistic design brought about by the introduction of AI is part of a continuum of theater, driving development in a new direction. Indeed, as Souhir Lahiani puts it:

"Dans les coulisses obscures de la scène contemporaine, une alliance inattendue se noue: celle de l'art du vivant et de l'intelligence artificielle. Loin de menacer l'essence du théâtre, l'algorithme en devient un levier stratégique, reconfigurant l'écriture, la mise en scène et l'expérience du spectateur. Une mutation silencieuse, mais décisive, qui redéfinit les équilibres créatifs et dessine les contours d'un Théâtre 4.0 à haute valeur culturelle et symbolique [8]".

Theater 4.0 emerges as a new hybrid form that blends genres (dance, video, virtual reality, etc.) to produce performances in line with current technological standards. This innovation, which arises within a context of scientific and societal development, stems from a shift in mindset.

Lahiani is convinced that drama, an art of the living and of shared presence, by drawing on AI, is reshaping the conditions of its creation, production, and reception, while remaining a human, collective, and embodied experience. Med Cissé's creation of plays offers an example of how AI can be used to produce theater likely to appeal to an African audience. (See Chapter 1.2). Another African, the Cameroonian Esaïe Lamatetou, explains how to generate videos simulating African reality: "These videos you just saw aren't real. You heard right. They aren't filmed scenes, but videos I generated myself, all by myself, in just a few minutes. (...) All of this was done with VEO 3, the new tool developed by Cloud [9]". AI, as a relatively new tool in Western theater practice, is becoming increasingly common in Africa.

As a relatively new method in theater practice in general and in Africa in particular, AI fits into a logic of continuity in the performing arts. In this digital transformation, far from threatening the essence of theater, AI reveals its utility by shaping the contours of a theater rich in cultural and symbolic content. This tool, which facilitates the work of theater professionals (playwrights, actors, directors) and succeeds in engaging the audience, could represent a commendable alternative for the contemporary African drama.

4. Conclusion

Drama is a living art form and a literary work dedicated to the performance of plots by actors. The preeminence of the human element in theatrical production therefore seems self-evident. However, the introduction of Artificial Intelligence into this art form, which is so closely tied to human emotion,

raises ethical questions. Indeed, this technology, which enables machines to perform tasks traditionally reserved for humans, calls into question the artist's role.

When used by African theater practitioners, AI proves to be as much a working tool for the actor as it is an instrument of artistic creation for the playwright and director. It assists the playwright in writing their text and facilitates the actor's learning and memorization process. Furthermore, Artificial Intelligence greatly enhances the director's capabilities, enabling them to create an augmented performance.

Overall, AI, which offers extensive possibilities to the artist, heralds a revolution in African theatrical practice. Its use is part of a continuum in African theater that adapts to the demands of scientific and societal development in Africa.

Abbreviations

AI Artificial Intelligence

Author Contributions

Drissa Sanogo: Conceptualization, Resources

Conflicts of Interest

The author declares no conflicts of interest.

References

- [1] Aria, 2025, "L'intelligence artificielle et le théâtre: révolution ou menace?" ["Artificial intelligence and drama: revolution or threat?"]: *L'intelligence artificielle et le théâtre: révolution ou menace? – Imparato – Théâtre [Artificial intelligence and drama: revolution or threat? – Imparato - Drama]*, pp. 1-3 [Article published on 02/08/2025. Accessed on 02/24/2026]. Available at: <https://www.imparato.io/fr/blog/l-intelligence-artificielle-et-le-theatre-revolution-ou-menace>
- [2] Benac Henri, 1994, *Guide des idées littéraires [Guide to literary ideas]*, Beaume-les-Dames, France: Hachette Éducation.
- [3] Cissé Med, 2025, *Voici comment Créer un FILM de comédie Africaine avec de l'IA, [Here is how to create an African comedy FILM with AI]*. Video posted on YouTube, on June 18, 2025 (12:43). [Confirmed on 03/08/2026]. Available at: <https://www.youtube.com/watch?v=9mj6X7S3nQI>
- [4] Damien Vincent, 2026, "Imparato, L'application qui donne la réplique!" ["Imparato, the app that gives the reply!"]: *Imparato - Application pour le théâtre - Incubateur Belle de Mai. [Imparato - Application for the drama - Belle de Mai incubator]*. p. 1-3. [Accessed on 22/02/2026]. Available at: <https://www.belledemai.org/incube/imparato/>
- [5] Drolet Marie-Josée, 2025, "Compte-rendu critique de la pièce de théâtre "Une vie intelligente" ["Critical review of the play "Une vie intelligente"] *Canadian Journal of Bioethics / Revue canadienne de bioéthique*, 8(3), pp. 107–109. [Accessed 03/03/2026]. Available at: <https://doi.org/10.7202/1118908ar>
- [6] Estève Yannick, Seminor Patrick et Duret Jarod, 2025, "De l'intelligence artificielle au théâtre?" ["From artificial intelligence to drama?"]: *Journées d'informatique théâtrale [Computer Drama Days]*, October 2024, Avignon, France. in HALL – Openscience, pp. 1-6. [Accessed on 24/02/2026]. Available at: <https://hal.science/hal-05137241v1/document>
- [7] Girard Gilles, Ouellet Réal et Rigault Claude, 1997, *L'univers du théâtre [The universe of drama]*, Tunis, Cérés Éditions.
- [8] Lahiani Souhir, 2025, "L'intelligence artificielle et le théâtre - Quand l'art du vivant orchestre sa mutation numérique" ["Artificial intelligence and drama - When the art of living orchestrates its digital transformation"]: *L'intelligence artificielle et le théâtre-Réaltés Magazine [Artificial Intelligence and Theatre-Realities Magazine]*, pp. 1-9. [Article published on 12/13/2025. Accessed on 03/13/2026]. Available at: <https://realites.com.tn/fr/lintelligence-artificielle-et-le-theatre/>
- [9] Lamatetou Esa i 2025, *Comment créer des vidéos VEO 3 en illimité [How to create unlimited VEO 3 videos]* video posted on YouTube, November 15, 2025 [Accessed on 03/08/2026]. Available at: <https://www.youtube.com/watch?v=kqPAMouzhA>
- [10] Lamy Liaisons, 2026, *Qu'est-ce qu'un bon prompt IA? Guide et exemples, [What is an AI prompt voucher? Guide and examples]*, published on 06/03/2025. Updated on 11/02/2026. [Accessed on 09/03/2026]. Available at: <https://boutique.lamy-liaisons.fr/ressources/qu-est-ce-qu-un-bon-prompt-ia-guide-et-exemples.html#:~:text=Un%20prompt%2C%20c%27est%20le,latitude%20créative%20laissée%20au%20modèle>
- [11] Lib ération, 2026, "Afrique: Festival international du théâtre expérimental du Caire - Le théâtre et l'IA en débat" ["Africa: Cairo International Experimental Drama Festival - Drama and AI in debate"]: *AllAfrica*, pp. 1-2, [Accessed on 02/20/2026]. Available at: <https://fr.allafrica.com/stories/202509040169.html>
- [12] NetApp, 2026, "Qu'est-ce que l'intelligence artificielle?" ["What is artificial intelligence?"] : *Qu'est-ce que l'intelligence artificielle (IA) et pourquoi est-elle importante ? [What is artificial intelligence (AI) and why does it matter?]*, pp. 1-6. [Accessed on 02/22/2026]. Available at: <https://www.netapp.com/fr/artificial-intelligence/what-is-artificial-intelligence/>
- [13] Pavis Patrice, 2015, *Dictionnaire du théâtre [Dictionary of the drama]*, Paris, Armand Colin.
- [14] Richard Jean-Baptiste, 2025, "Esthétique de l'évidement dramatique" ["Aesthetics of dramatic hollowing out"] : *Interfaces numériques [Digital interfaces]* 14(1), [Accessed on 02/21/2026]. Available at: <https://www.unilim.fr/interfaces-numeriques/5465>
- [15] Stryker Cole et Kavlakoglu Eda, 2024, "Qu'est-ce que l'IA ?" ["What is AI?"]: *IBM -Think*, pp. 1-16. [Accessed 22/02/2026]. Available at: <https://www.ibm.com/fr-fr/think/topics/artificial-intelligence#:~:text=Stryker%20%2C%20Eda%20Kavlakoglu-,Qu%27est-ce%20que%20l%27IA%20?,%20et%20l%27%20apprentissage%20profond>

- [16] Zouinar Moustafa, 2020, “Évolution de l’Intelligence Artificielle: quels enjeux pour l’activité humaine et la relation Humain-Machine au travail” [“The Evolution of Artificial Intelligence: What are the challenges for human activity and the Human-Machine relationship at work”] : *Open Édition Journals – IA, robotique, automatisation: quelles évolutions pour l’activité humaine ?* [Open Édition Journals – AI, robotics, automation: what are the changes for human activity?] Activities [Online], 17-1 | 2020, posted on 15 April 2020, [Accessed 06/03/2026]. Available at: <https://doi.org/10.4000/activites.4941>