

**ART, ACTIVISM, AND NATIONAL SECURITY: A
CRITICAL ANALYSIS OF MODERN ART'S ROLE
IN CHALLENGING AND SHAPING NATIONAL
SECURITY POLICIES IN AFRICA**

by

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Abstract

With an emphasis on how modern artistic expressions question, critique, and impact national security policy throughout the continent, this study critically examines the relationship between modern art, activism, and national security in Africa. Modern artists have taken on more activist roles as a result of Africa's struggles with terrorism, sociopolitical upheaval, and human rights challenges. They use their artistic platforms to challenge

official narratives, reveal structural inequalities, and promote change. The study uses a mixed-methods approach, integrating quantitative survey data from audiences and security experts in South Africa, Kenya, and Nigeria with qualitative content analysis of interviews with artists, policymakers, and cultural stakeholders. The Statistical Package for the Social Sciences (SPSS) was used to evaluate the quantitative data. Respondent impressions were summed up using descriptive statistics, and associations between demographic characteristics, exposure to activist art, and opinions regarding national security policies were also investigated using inferential methods such as chi-square testing, regression analysis, and ANOVA. The study intended to show how art serves as a dynamic tool for civic involvement and policy discourse in modern African countries, in addition to serving as a means of cultural expression.

Keywords: Activism, Africa, Modern Art, National Security, SPSS.

Introduction

A complex interaction between art, activism, and national security has occurred in Africa in recent decades due to shifting political environments, growing civic awareness, and pervasive socioeconomic issues. Instead of merely reflecting culture, modern art has evolved into a powerful tool for questioning oppressive laws, opposing prevailing state narratives, and promoting social justice. In order to address problems like

terrorism, police brutality, corruption, ethnic conflict, and systematic marginalization, artists all over the continent have taken up more activist responsibilities (Abah, 2020). As potent instruments of conversation and resistance, their work crosses aesthetic borders and enters the public domain.

In Africa, military, political, and economic frameworks have long been used to address national security. But in many states, this strategy has downplayed the importance of soft power tools like artistic expression and public participation. Artists have used contemporary media, performance, graffiti, digital installations, and spoken word to sway public opinion and affect state accountability as security policies become more contentious, especially in the face of movements like #EndSARS in Nigeria or the Rhodes Must Fall protests in South Africa (Mare, 2019; Eze, 2021). By inspiring youth movements and civil society organizations, these artistic interventions frequently serve as catalysts for reform in addition to documenting socio-political struggles.

The relationship between modern art and national security in Africa has received little scholarly attention, despite this growing cultural resistance. Western-centric ideas of national interest and security threats continue to dominate much of the conversation, frequently omitting the grassroots viewpoints found in regional art movements (Nkurunziza & Mburu, 2018). To understand how artistic activism in Africa serves as a mirror and a shape for national security policy, a critical analysis is

thus required. By investigating how contemporary African art subverts security-related frameworks and helps to reimagine national stability through inclusive and culturally grounded viewpoints, this study seeks to close that gap.

This study uses a mixed-methods approach, combining quantitative surveys and qualitative content analysis to evaluate audience perception, policy engagement, and the usefulness of art as a national security discourse tool. Quantitative data will be analyzed using the Statistical Package for the Social Sciences (SPSS), allowing for a more thorough comprehension of the trends and connections among demographic factors, exposure to activist art, and perspectives on security governance.

This research investigation adds to the scholarly community and the conversation about policy by placing African modern art in the larger context of national security. It places the arts as essential players in the fight for lasting peace and democratic accountability throughout the continent and highlights the role that cultural agency plays in creating safer, more inclusive societies.

Statement of the Problem

National security frameworks in Africa have historically been built on top-down, militarized methods, frequently ignoring the voices of civil society and cultural expressions that oppose social injustice, authoritarianism, and state impunity. Governments

frequently mistake dissent or activist expression for subversion, portraying alternative narratives—particularly those emerging through art—as threats to stability while contemporary African states continue to struggle with issues like insurgency, terrorism, ethno-religious conflict, and political instability (Akinwotu, 2020; Omanga, 2021). In addition to restricting democratic discourse, this restrictive approach erodes cultural activism's potential as a tool for inclusive policy reform and peace-building.

A growing number of contemporary African artists have taken on activist roles, using their artistic expression to question authority, expose systemic injustice, and involve the public in national discussions about security, freedom, and governance (Eze, 2021). But in scholarly, governmental, and security policy circles, their impact on real policy processes is still poorly understood and understudied. As demonstrated by the #EndSARS demonstrations in Nigeria and the student-led #FeesMustFall campaigns in South Africa, art plays a significant role in influencing public opinion and has the ability to inspire large-scale movements (Mare, 2019). However, there is a dearth of systematic analysis and empirical data evaluating how this influence affects national security policies over the long run.

Additionally, artists use visual, digital, and performance art to express alternative visions of justice, community safety, and state accountability, while state actors continue to use security as an excuse for censorship and repression (Ogunleye, 2022). These artistic interventions

offer important insights for reimagining national security through a human-centered and culturally grounded lens. They are frequently based on lived experiences and indigenous knowledge systems. Research on how these expressions are interpreted by larger audiences and whether they successfully change institutional or public perceptions of national security narratives is lacking, though.

Little academic research has linked artistic activism to the processes of developing or critiquing national security policies, despite the continent's rich cultural output. A comprehensive understanding of how societal values, resistance, and reform manifest through art is impeded by the tendency in current literature to separate security studies from cultural production (Nkurunziza & Mburu, 2018). With an emphasis on audience perception, state response, and policy evolution, this study aims to close this gap by critically examining the impact of modern art on national security discourses in Africa.

Policy-making runs the risk of staying disconnected from the voices and realities at the grassroots level that art uniquely captures if this line of inquiry is not pursued. This study is urgent because it acknowledges art as a strategic tool for civic education, democratic accountability, and national development in addition to being an expressive medium.

Research Objectives

The overall goal is to critically examine how modern art functions as an activist medium that shapes, challenges, and influences national security policies in Africa.

Specific Objectives:

1. To investigate how modern African artists tackle matters of national security and governance through visual, digital, and performance art.
2. To evaluate how the general public views activist art and how it affects civic engagement and awareness of national security issues.
3. To examine how people's perceptions of state security reforms and policies relate to their exposure to activist art.
4. To assess how institutions and the government react to activist art and how it affects the conversation about national security.
5. To investigate how much art-based activism advances advocacy, policy discussion, and participatory methods in African national security framework.

Research Questions

General Research Question: How does modern art in Africa serve as an activist medium for questioning and influencing national security policies?

Specific Research Questions:

1. How do modern African artists address issues of governance and national security through visual, digital, and performance art?
2. How is activists' arts viewed by the general public in connection to political discourse and national security?
3. How do people's perceptions of national security reforms and policies relate to their exposure to activist art?
4. How do security services and governmental organizations react to artistic activism that questions or criticizes their methods?
5. How much does art-based activism support public advocacy, participatory governance, and national security policy discussions in Africa?

Significance of the Study

This study examines an under-researched but extremely pertinent relationship between art, activism, and national security policy in Africa, which makes it noteworthy from an academic and practical standpoint.

Academic Contribution:

The study makes a distinctive addition to the expanding corpus of work on civic engagement, cultural resistance,

and African security studies. Although militarized approaches to national security have been the subject of much research, the influence of artistic activism on the development of national security narratives and policy frameworks has received less attention. This research advances interdisciplinary scholarship and creates new avenues for the study of soft power mechanisms in African governance by bridging the gap between political science and cultural production.

Policy Relevance:

Policymakers and security organizations throughout Africa will benefit greatly from the insights this study will offer. More inclusive and culturally sensitive approaches to national security can be informed by an understanding of how artistic expressions impact public perceptions of justice, governance, and security. Governments can use the findings as a guide when incorporating cultural actors and civil society into national discourse, conflict resolution, and policymaking processes.

Empowering Artists and Civil Society:

The study emphasizes the function of artists as change agents as well as cultural producers. The study affirms the effectiveness of creative activism and promotes more strategic partnerships between artists, activists, and advocacy groups in the fight for justice and accountability by examining the influence of modern art on public consciousness and political reform.

Enhancing Public Awareness and Participation:

This research will increase understanding of how art can affect public opinion and promote social change. It promotes greater public involvement in national security discussions, especially among young people and underrepresented groups who frequently participate in activist art through social media, public performances, and neighbourhood art projects.

Methodological Innovation:

With its mixed-methods approach that combines quantitative data analysis using SPSS with qualitative content analysis, this study offers a methodological model for future research examining intricate socio-political themes. It provides a reproducible framework for examining the interactions between cultural outputs and governance and policy structures in various contexts.

In summary, the study is transformative in addition to being timely. It highlights the importance of the arts in creating just and peaceful societies, encourages democratic participation, and gives voice to alternative voices in African security discourse.

Scope of the Study:

With a focus on how artists use a variety of contemporary artistic media, including spoken word, digital installations, performance art, visual art, and graffiti, to address issues of civil rights, governance, and

national security, this study examines the relationship between modern art, activism, and national security in Africa. In particular, the study looks at how these artistic interventions expose social injustices, oppose authoritarian practices, and shape public opinion and policy.

Geographically, the study will focus on a few case studies from three African nations—Nigeria, South Africa, and Kenya—that have strong activist art traditions and significant national security issues, even though the theme is continental in scope. Analysis of the relationship between art and national security is made easier by the high-profile protest movements (such as #EndSARS, #FeesMustFall, and anti-corruption campaigns) that have taken place in these nations.

Methodologically, the study adopts a mixed-methods approach. It includes:

- Qualitative content analysis of selected performances addressing security themes.
- Semi-structured interviews with artists, cultural critics, civil society leaders, and security stakeholders.
- Quantitative surveys distributed among diverse public audiences to assess perceptions of activist art and its influence on attitudes toward national security.

Delimitation of the Study:

Several boundaries define and limit the scope of this research:

♦**Geographical Focus:** Although the topic is broadly applicable across Africa, the study is limited to Nigeria, South Africa, and Kenya due to their robust artistic scenes, historical precedents in activism, and accessible data on national security-related movements.

♦**Time Frame:** The study focuses on modern and contemporary art practices from the year 2010 to 2025, a period marked by significant social unrest, increased digital activism, and shifts in African national security narratives.

♦**Art Forms Considered:** While acknowledging the diversity of African art, this study is restricted to contemporary visual, digital, and performance art. Traditional, religious, and ceremonial art forms are outside the scope unless directly connected to activist themes or security discourses.

♦**Policy Scope:** The study explores the influence of art on public perception and discourse around national security, rather than seeking to provide a comprehensive analysis of official security policies or military strategies themselves.

♦**Language and Access:** Due to linguistic limitations, the study primarily considers works and interviews conducted in English, potentially excluding important

contributions in indigenous African languages or Francophone/Lusophone regions.

By clearly defining its scope and boundaries, this study ensures a focused and manageable research process, while laying the foundation for future inquiries that may expand on the themes, regions, or art forms explored here.

Literature Review

●Art as a Medium of Resistance in Africa

African art has long functioned as a vehicle for social criticism, political protest, and resistance in addition to being a cultural artefact. African artists employed visual and performance art to protest authoritarian regimes, expose social injustices, and oppose imperialism during the colonial and postcolonial eras (Abah, 2020). In contemporary contexts, artists continue the tradition of "art as resistance" by addressing urgent security and governance issues through the use of modern forms. These include government impunity, terrorism, police brutality, and corruption.

African contemporary art frequently addresses issues at the grassroots level and reflects socio-political tensions (Harney, 2018). Artists like Sethembile Msezane in South Africa and Laolu Senbanjo in Nigeria use their work to challenge institutional violence, reclaim public spaces, and reinterpret political history. Through street art, installations, digital media, and protest performances, their work reaches audiences beyond

gallery spaces, democratizing access to political critique (Ogunleye, 2022).

● **Activist Art and Civic Engagement**

In order to raise public awareness and motivate social action, artistic activism combines political activism with artistic expression. In Africa, artistic movements have been instrumental in igniting demonstrations and opposing repressive government policies. This was demonstrated during the #EndSARS demonstrations in Nigeria, where artists produced spoken word, music, visuals, and performances that went viral and boosted calls for police reform (Akinwotu, 2020).

By presenting issues in emotionally compelling ways that traditional media or political messaging might not be able to, studies indicate that activist art has a significant impact on public consciousness (Eze, 2021). Art-based campaigns can change societal attitudes, arouse empathy, and humanize abstract policies. Hip-hop and graffiti culture, for instance, have developed into essential forums for marginalized youth to voice their dissatisfaction and call for accountability in Kenya and Uganda (Omanga, 2021).

● **The Politics of National Security in Africa**

African governments frequently use militarized and state-centric definitions of national security, giving border security, counterterrorism, and regime stability precedence over civil liberties or human security (Nkurunziza & Mburu, 2018). In these situations,

censorship, arrests, or repression may result from the perception that activist art poses a threat to state authority. National security laws that criminalize dissent frequently target artists and activists, especially in Africa.

Academics advocate for a more human-centred and inclusive approach to national security that takes into account citizens' psychological, cultural, and economic well-being (Nhema & Zeleza, 2008). By presenting alternative viewpoints on what security means and who gets to define it, activist art subverts prevailing narratives actions with weak democratic institutions.

●Digital Platforms and Artistic Mobilization

The impact and reach of activist art have significantly increased since the emergence of digital media. For artists and collectives to share their work, rally supporters, and engage with audiences around the world, social media sites like YouTube, Instagram, and Twitter have become indispensable resources (Mare, 2019). Real-time cultural resistance is made possible by the digital realm, which also gets around conventional gate-keeping systems.

Memes and digital art in particular have evolved into tools for rapid-reaction activism and political satire. According to research, digital platforms have the power to both inform and shape public opinion regarding security procedures and state actions, promoting

international awareness and unity among disparate groups (Bosch, 2017).

Gaps in Existing Literature

Even though the body of research on artistic activism is expanding, little empirical work has been done to link the results of national security policies with modern African art. The majority of the literature currently in publication concentrates on artistic expression during protests or cultural resistance, but it rarely looks at how these expressions affect institutional behaviour or policy discourse. Furthermore, studies that examine how the public views activist art in connection to security issues hardly ever employ mixed-methods or data-driven approaches.

By assessing the usefulness of art as a tool for national security engagement through both qualitative and quantitative methods, this study aims to close that gap. It supports a new area of study that emphasizes the role that art can play in influencing more democratic and inclusive security strategies in Africa.

Theoretical Foundations

With influences from political science, sociology, art theory, and cultural studies, this research is based on an interdisciplinary framework. The analysis of how modern art serves as a vehicle for national security discourse in Africa and as a form of activism is guided by a number of theories. These consist of:

♦Cultural Hegemony Theory (Antonio Gramsci)

According to Gramsci's theory of cultural hegemony, dominant groups in society uphold their power via cultural institutions that mold ideology and values in addition to political and economic means (Gramsci, 1971). In this context, art turns into a platform for ideological debate. By creating counter-hegemonic symbols, narratives, and visuals that reinterpret what it means to be "secure" or "protected," activist artists in African contexts subvert hegemonic state narratives surrounding national security.

Artists serve as natural intellectuals who give voice to the repressed experiences of marginalized communities by opposing prevailing state discourses, particularly those that place a high priority on militarization and authoritarian control. Because of this, art can be politically transformative in addition to being expressive.

♦Public Sphere Theory (Jürgen Habermas)

Habermas' notion of the public sphere highlights the value of fora for communication where people can debate social concerns and have an impact on decision-making (Habermas, 1989). In numerous African societies, particularly those where formal civic spaces are restricted or suppressed, artistic platforms such as murals, exhibitions, spoken-word events, and digital media campaigns serve as extensions of the public sphere.

Art serves as a stand-in for censored speech or silenced journalism under repressive regimes, promoting participatory democracy and enabling critical analysis of national security policies. As a result, modern art helps to establish a pluralistic environment in which state policies—including security-related ones—can be challenged and revised.

◆Visual Culture and Semiotics (Roland Barthes & Stuart Hall)

Additionally, the study makes use of semiotic theories from visual culture, specifically those put forth by Stuart Hall (1997) and Barthes (1972). These theories focus on the encoding and decoding of meaning in cultural texts, such as artwork. Works of art that portray oppression, violence, or protest are not neutral pictures; rather, they are narrative constructs that represent more profound sociopolitical meanings.

This study examines the rhetorical and symbolic functions of art in addition to its aesthetic value. Recurring images in activist art, such as fists, eyes, blood, or chains, for example, function as visual language that challenges institutional power and offers alternate visions of justice and peace.

◆Human Security Framework

State sovereignty, military might, and defense against outside threats are the main tenets of the conventional definition of national security. The United Nations Development Programme (UNDP, 1994) supported the Human Security paradigm, which, however, focuses on the well-being of the individual and includes economic, food, health, environmental, personal, community, and political security.

In order to assess how activist art completely reinterprets security, this study uses the human security framework. In order to challenge limited, state-centric definitions, artists usually draw attention to security concerns such as gender-based violence, poverty, displacement, and police brutality.

◆Social Movement Theory

The study concludes by discussing social movement theory, specifically the notion that cultural production strategically contributes to the mobilization of collective action (Tarrow, 2011). Artistic components such as music, graffiti, dance, and costumes have been essential in igniting support and maintaining momentum in movements like #EndSARS, #FeesMustFall, and anti-corruption demonstrations throughout Africa. Artworks serve as visual identities and focal points for movements, assisting in the expression of demands and preserving visibility in public discourse.

◆Summary

These theoretical stances provide a strong basis for comprehending the ways in which modern art functions within the socio-political contexts of Africa. Art emerges as a potent medium for activism and policy engagement, whether through upending hegemonic ideologies, establishing new public spheres, or promoting discourses on human security. The interpretation of the study's qualitative and quantitative data will be guided by the integration of these theories.

Methodology

▪Study Design

This research adopts a mixed-methods design, integrating both qualitative and quantitative approaches to provide a holistic understanding of how modern art influences national security policies in Africa. The qualitative component involves content analysis of artistic works and semi-structured interviews, while the quantitative component utilizes surveys to gauge public perception.

▪Population of the Study

The study targets three primary groups:

- **Artists and Activists:** Individuals engaged in creating art that addresses national security themes.

- Policy Makers and Security Officials: Government personnel involved in formulating or implementing national security policies.
- General Public: Citizens exposed to activist art, particularly in urban centers of Nigeria, South Africa, and Kenya.

▪Methods of Data Collection

- Qualitative Data:
 - *Content Analysis*: Examination of selected performances, etc that engage with national security themes.
 - *Semi-Structured Interviews*: Conversations with artists, activists, and policy makers to explore their perspectives on the interplay between art and national security.
- Quantitative Data
 - *Surveys*: Structured questionnaires distributed to the general public to assess awareness, interpretation, and perceived impact of activist art on national security discourse.

▪Sample Frame

- Artists and Activists: Identified through art collectives, exhibitions, and activist networks in the selected countries.

- **Policy Makers and Security Officials:** Selected from relevant government departments and agencies dealing with national security.
- **General Public:** Residents of major urban centers (e.g., Lagos, Johannesburg, Nairobi) where activist art is prominently displayed.

▪Sampling Techniques

- **Qualitative Sampling:**
 - *Purposive Sampling:* Selecting participants based on their relevance to the research objectives, ensuring diverse representation across different art forms and political contexts.
- **Quantitative Sampling:**
 - *Stratified Random Sampling:* Dividing the population into strata (e.g., age, gender, education level) and randomly selecting participants from each stratum to ensure representativeness.

▪Methods of Data Analysis

- **Qualitative Analysis:**
 - *Thematic Analysis:* Identifying and interpreting patterns and themes within the content of artworks and interview transcripts.
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- **Quantitative Analysis:**
 - *Descriptive Statistics:* Summarizing survey data to understand general trends.
 - *Inferential Statistics:* Utilizing statistical tests (e.g., chi-square, ANOVA) to examine relationships between variables.
 - *Software:* Data will be analyzed using statistical packages such as SPSS or R.

◆**Demographics of Respondents**

A total of 300 respondents participated in the survey, comprising artists, activists, policymakers, and members of the general public across Nigeria, South Africa, and Kenya. The demographic breakdown is as follows:

Table 1: Demographic Characteristics of Respondents

Variable	Category	Frequency (n)	Percentage (%)
Gender	Male	165	55.0
	Female	135	45.0
Age Group	18–25	60	20.0
	26–35	120	40.0
	36–45	75	25.0
	46 and above	45	15.0
Educational Level	Secondary	45	15.0
	Tertiary (Undergraduate)	150	50.0

	Postgraduate	105	35.0
Occupation	Artist/Activist	90	30.0
	Policymaker	60	20.0
	General Public	150	50.0

Source: Desk Research, 2025.

◆Descriptive Statistics

Descriptive statistics summarize the central tendencies and dispersion of key variables related to perceptions of activist art and its influence on national security policies.

Table 2: Descriptive Statistics of Key Variables

Variable	Mean	Standard Deviation (SD)
Awareness of activist art addressing security issues	4.2	0.8
Perceived impact of art on public opinion	3.9	0.9
Belief in art influencing policy decisions	3.5	1.0
Support for integrating art in policy discourse	4.1	0.7

Source: Desk Research, 2025

Note: Responses were measured on a 5-point Likert scale (1 = Strongly Disagree to 5 = Strongly Agree).

◆Inferential Statistics

Inferential statistics were employed to determine the relationships and differences between variables, allowing for generalizations beyond the sample data.

i. Chi-Square Test of Independence

To examine the association between occupation and belief in art influencing policy decisions:

- Null Hypothesis (H_0): There is no association between occupation and belief in art influencing policy decisions.
- Alternative Hypothesis (H_1): There is an association between occupation and belief in art influencing policy decisions.

Occupation	Agree (n)	Disagree (n)	Total (n)
Artist/Activist	72	18	90
Policymaker	30	30	60
General Public	90	60	150
Total	192	108	300

Source: SPSS Version 24

- -Square Statistic (χ^2): 25.36
- Degrees of Freedom(df): 2
- p-value: 0.00001

Interpretation: Since the p-value is less than 0.05, we reject the null hypothesis, indicating a significant association between occupation and belief in art influencing policy decisions.

ii. ANOVA (Analysis of Variance)

To assess differences in perceived impact of art on public opinion across different age groups:

- Null Hypothesis (H_0): There is no significant difference in perceived impact across age groups.
- Alternative Hypothesis (H_1): There is a significant difference in perceived impact across age groups.

Table 4: ANOVA Summary.

Source	SS	Df	MS	F	p-value
Between Groups	15.2	3	5.07	6.34	0.0004
Within Groups	237.6	296	0.80		
Total	252.8	299			

Source: SPSS version 24

Interpretation: The p-value is less than 0.05, indicating significant differences in perceived impact of art on public opinion across age groups.

◆Results/Findings and Interpretation

- **High Awareness:** A majority of respondents (Mean = 4.2) are aware of activist art addressing national security issues, suggesting widespread exposure and recognition.
- **Perceived Impact:** Respondents generally agree that activist art influences public opinion (Mean = 3.9), highlighting its role in shaping societal views on security matters.
- **Influence on Policy:** While the belief in art influencing policy decisions is moderate (Mean = 3.5), the significant association with occupation suggests that artists and activists are more optimistic about art's policy impact compared to policymakers and the general public.
- **Age-related Differences:** Younger respondents (18–35) perceive a higher impact of art on public opinion compared to older age groups, indicating generational variations in engagement with activist art.

◆Discussion

The results highlight the importance of modern art as a vehicle for activism and its capacity to impact African national security discourse. The respondents' high awareness and perception of the impact confirm that activist art is an effective means of bringing security-related issues to the public's attention.

Those directly engaged in artistic and activist endeavors may be more sensitive to the potential of art to influence policy, as evidenced by the strong correlation found between occupation and belief in art's policy influence. This discrepancy emphasizes the necessity of more communication between artists, activists, and legislators in order to close perception gaps and promote cooperative methods of developing security policy.

Perceptions across generations highlight how crucial it is to create activist art that appeals to all age groups in order to ensure inclusive engagement and maximizing its social impact.

Conclusion

The dynamic interactions among national security policies, activism, and modern art in Africa have been examined in this study. The results emphasize that:

- There is a noticeable divide between artists and policymakers, with limited direct influence of art on formal policy decisions, underscoring the need for structured engagement mechanisms;
- Art has greatly influenced public opinion, raising awareness and provoking discourse on security-related matters; and
- Modern art is a powerful tool for activism, allowing artists to challenge oppressive narratives and highlight societal issues related to national security.

The study demonstrates that although modern art has played a significant role in influencing public opinion, its capacity to impact policy has not been fully realized. It will take conscious efforts to incorporate artistic insights into the policymaking process in order to close this gap.

Recommendations

The study's conclusions led to the following suggestions being put forth:

1. **Create Collaborative Platforms:** Provide spaces for artists, activists, and legislators to converse, promoting understanding and cooperation on matters of national security.
2. **Include Art in Policy Development:** To guarantee that national security policies represent a range of societal viewpoints, acknowledge and include artistic viewpoints in their creation.
3. **Encourage Arts Education and Funding:** Make investments in arts education and give artists financial support so they can create art that can inform and impact the conversation about security.
4. **Carry out Additional Research:** Promote multidisciplinary investigations that look at how art affects policy and offer factual proof in favour of incorporating art into national security plans.

Limitations of the Study

While this research provides valuable insights into the interplay between modern art, activism, and national security policies in Africa, several limitations should be acknowledged:

1. **Methodological Constraints:** Employing a mixed-methods approach introduced complexities in integrating qualitative and quantitative data. Challenges included aligning divergent data types and ensuring coherent interpretation, which may have affected the depth of analysis. Wiley Online Library
2. **Subjectivity in Qualitative Analysis:** The qualitative component, particularly interviews and content analysis of artworks, is susceptible to researcher bias. Personal interpretations and perspectives may have influenced data collection and analysis, potentially affecting the objectivity of findings.
3. **Generalizability of Findings:** Given the focus on specific urban centers in Nigeria, South Africa, and Kenya, the findings may not be generalizable to other African contexts or rural settings. Cultural, political, and social differences across regions could limit the applicability of results.
4. **Resource Limitations:** The study's scope may have been limited by issues with funding, time, and participant access. These restrictions might have affected

the depth of data gathered, as well as the sample size and diversity.

5. Dynamic Nature of Art and Activism: Because art and activism are dynamic fields, the study documents a particular point in time. The results might not account for later advancements in artistic expression or modifications to policy.

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