Theatre for development: a creative strategy for addressing youth unemployment among low-income communities

✎ Brian Kombe[1] • Emmy, H. Mbozi[2]

Abstract

This article is based on a study that sought to explore the utilization of theatre for development as a strategy for youth capacity building programmes in the Lusaka district of Zambia. This was from the background that several adult education strategies had been used to mitigate the problem of youth unemployment among them, was theatre for development. The study was necessitated by the persistent challenge of youth unemployment despite several interventions that included adult education strategies. The focus was on exploring the utilisation of theatre for development as a strategy for youths' capacity building programmes. The article addresses two research questions which are: what forms of theatre for development are used to address the problem of unemployment among the youth? How are the youth unemployment programmes designed and implemented? Using an interpretive qualitative design, a non-governmental organization called Africa Direction was used to collect the data on how unemployment levels among the youth were addressed through the use of theatre for development. In-depth interviews were conducted with 8 programme officers, 30 theatre group members and 12 youths who had been with the institution for more than 1 year. Observations were done on 4 activities that were carried out in the community. Data were analyzed thematically through inductive thematic analysis. The study established three creative strategies for theatre for development which included community animation, forum theatre and educational theatre. These strategies were embedded with common micro strategies that included drama, poetry, dance and songs. These carried the messages to the participants for action. However, the design and implementation of the programme followed a top-down approach which was not the best for the participants.

✉ Brian Kombe[1]•briankombe@yahoo.com
Emmy, H. Mbozi[2]•

[1] Ministry of General Education
[2] University of Zambia

Introduction

The focus of the article was to explore creative strategies used for addressing youth unemployment among the youth in low-income communities in the Lusaka district, Zambia. The study was motivated by the prevailing youth unemployment levels in the country which are estimated at 17.6

per cent as of the fourth quarter of 2019 (CSO, 2019). Zambia has been facing the challenge of youth unemployment since the early 1990s. The problem of unemployment is more prevalent in urban areas and amongst the youths, women and people with disabilities (Shamenda, 2012). Many adult education strategies have been used to mitigate this problem; among them the use of theatre for development (TfD). TfD embraces a creative participatory dimension that provides space for creative collective learning, self-expression and aids the youth to make sense of their world by visualizing issues and making them clear for everyone in the community to understand and enjoy. In community adult education, theatre for development is often applied in the non-formal education context because it is used to address the immediate educational needs of the people. Adopting the definition by Sichula, Luchembe & Chakanika (2016), non-formal education is any organized and sustained educational activities carried outside the formal education system (UNESCO, 2006) and can be provided within and outside government educational institutions.

When applied in this context TfD aims to offer an alternative approach and medium by which information and service can be reached directly by the marginalized populations. Yule (2012) explains that TfD uses a process of collecting and using data about community development project for live performances. It gives the people who are the original owners of these performances a voice and space that transcend their immediate confinement (Dandaura, 2010). Similarly, Thomas (2017) found that participatory theatre practice allows communities to write their own stories and display different messages through drama. With TfD, communities are made to have a platform for dialogue, collective involvement and resolution of challenges. TfD allows the people to speak their language, treat issues that concern them directly and voice out their opinion as it affects their plight. This study sought to answer two research questions which were: 1. What forms of theatre for development are used to address the problem of unemployment among the youth? 2. How are youth employment programmes designed and implemented?

Theatre for Development

The origin of TfD is as distant in history as that of theatre itself. For example, the emergence of TfD in Africa dates back to time immemorial. The 1960s witnessed many TfD activities as many African countries were agitating for independence. In 1974 adult educators in Botswana initiated a theatre tradition called *Laedza Batanani* which promoted community-based communication for development (Kidd, 1980). Theatre for Development at the time was mainly utilised as a tool of communication in development projects. A similar approach was used in Brazil, Mexico and Jamaica. In these countries, theatre was used to carry messages of adult education, health care, family planning and child care, especially in rural areas (Kidd, 1980). In the 1960s and 1970s, Wole Soyinka and others were among the African scholars who contributed to the development of TfD in Africa (Sirayi, 1996).

The evaluation of TfD reveals the value and potentialities of TfD in many African countries. What was identified as theatre included oral literature, narratives, oral poetry, songs, music, riddles, proverbs, festivals several other ceremonies (Sirayi, 1996). After its introduction, TfD voyaged as a strategy for popular education in sub-Saharan Africa. The Universities of Ibadan in Nigeria, Legon in Ghana, Dar-es-Salaam in Tanzania, and the University of Zambia were more active in this movement (Mlama, 1991). From the 70s onward, the acronym TfD has been used to describe a variety of theatre forms and theatre expressions that share education and development as a common purpose.

Acknowledging the importance of TfD, Umenyilorah (2014) sees it as a community problem-solving tool mainly for its performance-oriented form of art. It is a process used in

educating and conscientizing both the young and the old. It is used for unifying the community and articulating their needs and aspirations. TfD works on the emotions, feelings, aspirations and sensibilities of the community. It tries to arouse and galvanize the public towards taking decisive actions in the directions of development (Yule, 2012). It is understood from this perspective that, TfD takes into consideration the development of the community, seeking to stimulate and encourage the community towards their effort for development.

It is also established that TfD challenges the forces against development and seeks to dialogue with the masses rather than providing ready-made solutions. Ebewo (2011)' reveals that-TfD is a participatory strategy that creates a stimulating arena of development engagement where ordinary people collaborate with facilitators to address an identified development problem or problems using people-friendly and community-based research methods. Akashoro, Kayode and Husseini (2010) also claims that TfD aims at offering an alternative approach and medium by which theatre can be of direct service to the marginalized urban and rural peasants.

Taylor (2003) states that TfD teaches community members to teach others, and helps communities process issues that directly impact them. It can also raise awareness of issues, pose alternatives, heal, challenge contemporary discourses, and voice the views of the silent or marginal. From Taylor's study, it is deduced that TfD practice is anchored on the grassroots approach to education and development and it is meant to be an instrument for the empowerment of socially deprived individuals. The study further adds that the presentations of TfD are direct reflections of the yearning of the people. Therefore, it is transformational. As what is portrayed, TfD constantly mirrors and reflects society. Yerima (2007) observes that it is those attributes that bestow on TfD's role of a vanguard, a watchdog, the barometer of the society and a major factor in national building. This shows that TfD is not a catchall but a model that engages with various` applications and ideologies.

The Forms of Theatre for Development

It has been established that there are different forms and these include Community Theatre, Popular Theatre, Participatory Educational Theatre, Alternative Theatre, Educational Theatre, Theatre for Community Action, Campaign Theatre, Resistant Theatre, Applied Drama or Theatre (Somers, 2004) and Theatre of Necessity (Irobi, 2006). The extremely eclectic and discursive nature of TfD makes it rather problematic and elusive. Among these forms, some are transformative based and those are for community mobilisation. For example, Community Theatre, Participatory Educational Theatre, Theatre for Community Action, and Resistant Theatre are transformative based while Applied Drama or Theatre, Popular Theatre, Alternative Theatre, Educational Theatre and Campaign Theatre are mostly used for community mobilisation. Kamlongera (1985) points out that, each of these terms indicates to some extent what this theatre tries to achieve. Conclusively, TfD is specifically on development goals, and themes such as adult education, rural community mobilisation, and mass conscientization remain prominent on these forms of TfD.

Process of Theatre for Development

According to Umenyilorah (2014), the process of TfD is participatory and takes a strategic approach of which is always at the heart of any community development initiative that fosters social change. This entails that TfD involves the participants from the point of identification of the

problem (research), analysis of the problem, findings, prioritisation of the problem, devising the theatre piece, performance and post-performance. This comes so that it has a meaningful impact on the participants and audience. The participatory performance practices may be both process and product. Using Participatory Performance Practices (PPP) in TfD explores a full and participatory engagement with local culture, and cultural action and change. The TfD practitioner must take on a cycle of activities starting with participatory research with the community leading through to performances inside the community and beyond and then back again.

TfD and youth unemployment

Challenges of youth unemployment are varied and many. The growing challenge of youth unemployment has resulted in the government formulating labour market policies that seek the inclusion of young people in the mainstream economy (Zambian Governance Foundation, 2017). The participation of young people in the economy is documented in terms of policy statements and frameworks. Notable policies that address employment issues include the crosscutting employment and labour market policy, the micro, small and medium enterprises development policy, national youth policy, TEVET policy, the gender policy, agriculture policies and decentralization policy. However, in practice, the implementation of these policies have remained weak (Bhorant et. al 2015).

According to Zambia Governance Foundation (2017), the most pronounced of all the youth policies currently in Zambia is the 2015 National Youth Policy and action plan. This policy was launched with the theme Towards a skilled, enlightened, economically empowered and patriotic youth impacting positively on national development (National Youth Policy, 2015). The policy is a revision of the 2006 national youth policy. The revision was necessitated by the need to ensure that the policy is more responsive to the current needs of the youth. This is aligned to the government's strategic focus areas as contained in the revised Sixth National Development Plan (RSNDP). From 2015 to date Zambia has been using the same policy when social and economic dynamics keeps on changing.

Shamenda (2012) observes that youth unemployment is exacerbated by having uncoordinated efforts that result in duplication of activities and poor programme or activity design. Youth policies in their current form are over-ambitious in that, they take a populist approach, which targets to reach all the unemployed youths countrywide. Zambian Governance Foundation (2017) posits that the action plan for youth empowerment and employment in its current state does not prioritise the application of available resources to the most vulnerable groups. For instance, implementation of the policy targets both the rural and urban youth equally without appreciating their different challenges and circumstances. This results in poor funding towards the initiatives and is most prominent.

Most youths in the communities feel excluded and marginalized. Therefore, the populist approach taken by policies makes the majority of youths to be disengaged from the implementation of government programmes. Zambian governance Foundation (2017) observes that without the active involvement and participation of youth in the implementation of the programmes provided for in policies and action plans, the success and sustainability of the interventions is likely to be compromised.

A growing challenge of youth unemployment is the implementation of piece-meal activities that do not address the problem of youth unemployment in its entirety. Lack of platforms

for accessing information on existing job opportunities has led to the majority of the youths being out of employment (Shamenda, 2012) In situations where the government has information about job opportunities, such information tends to be piece-meal mainly due to a lack of a database (ZGF, 2017). This view attributes to weakness in employment and labour related legislation and the system of labour administration.

Another major challenge of youth unemployment is the lack of prioritizing TEVET programmes. TEVET programmes in Zambia are largely provided as a non-school based literacy within the framework of lifelong learning (Ministry of Education, 2015). However, the focus has been limited as Sichula (2018) indicates that there has been a narrow conceptualization of literacy as simply skills of reading and writing. This is key to being employable or the creation of employment. The literature shows that for a long time now the Zambian education system has failed to recognise the importance of transformational indigenous knowledge, culture and value systems as key ingredients in local resource utilisation. Vocational training is widely acknowledged as a powerful tool for equipping youth with the relevant skills and knowledge that render them employable. Without this kind of education, youths are not encouraged to use critical thinking, learner participation and technical skills. By ignoring these skills, youths even if educated are not fully equipped for employability and the creation of self-employment (Zambia Governance Foundation, 2017). This means that a continued lack of key skills among the youths does not offer much hope for employment. Furthermore, a clear conceptualization and application of knowledge of TfD are crucial especially in the ever-changing living environment.

Theoretical Framework

The study was anchored on Paulo Freire's theory of Conscientisation or Conscientiza*c̄*o translated as "consciousness-raising". The theory was first coined successfully by Brazilian educator, activist, and theorist, Paulo Freire (1921-1997) in his 1970 seminal work 'Pedagogy of the Oppressed'. According to Freire (1970), conscientisation is the process in which men, not as a recipient, but as knowing subjects, achieve a deepening awareness both of the socio-cultural reality which shapes their lives and their capacity to transform that reality. With high youth unemployment levels having been estimates at 17.6 per cent (CSO, 2019).

This theory implies that having a conscience of the deepening consequences of unemployment would revive the youth's capacity to transform their reality and shape their lives. Doyle (2012) opines that the concept is grounded in critical theory and embodies the ability to analyse, question, and work to affect socio-political, economic, and cultural realities that impact one's life. Freire (1970) refers to this process as "praxis" the unity of reflection and action. The process of conscientisation starts with individuals investigating their world, recognising their perspectives, then communicating the ideals with one another then taking action, which in turn provides the basis for new perception and new reflection. The analysis of the conscientisation process makes conscientisation theory the best for the study.

The study uses a microscopic view to understand how TfD utilisation can bring about capacity in the youths. As assumed, TfD brings about transformation. Freire's framework posits that ideal transformation only occurs when learners or participants use a problem-posing method that develops their thinking skills to facilitate their communication of ideas, re-conceptualising of their world and taking action on the condition of their lives (Doyle, 2012).

In this situation, TfD achieves its optimal utilisation when it is applied as a problem-posing tool. The creation of TfD leads youths to experience conscientisation as they are exposed to TfD

learning strategies. The process of conscientisation is brought to the fore as the youth engage themselves in identifying contradictions in experience through dialogue and becoming part of the process of changing the world of youth unemployment. In the case of Mtendere compound of Lusaka district Zambia.

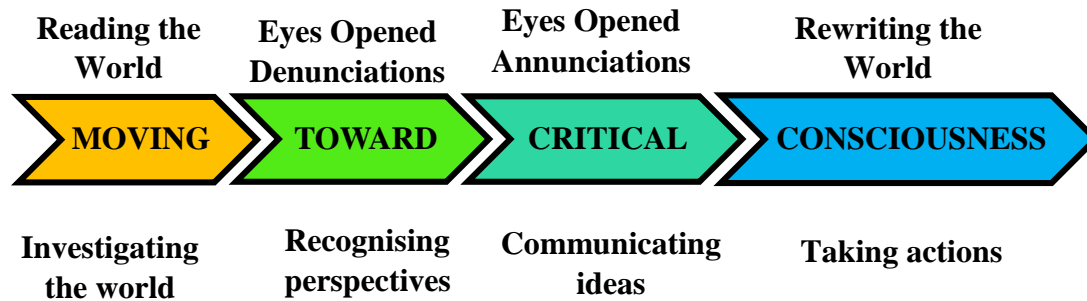Below is an illustration of Paulo Freire's concept of conscientization:

Reading the World	Eyes Opened Denunciations	Eyes Opened Annunciations	Rewriting the World
MOVING	**TOWARD**	**CRITICAL**	**CONSCIOUSNESS**
Investigating the world	Recognising perspectives	Communicating ideas	Taking actions

Figure 1: Paulo Freire's Conscientization Process (Arther, 1972).

The flow diagram above illustrates the context and manner in which TfD was applied to this study. The rationale for this choice was that TfD forms part of the base for initial communication of development at a community level. Thus, this article uses this framework to understand how TfD utilisation can bring about capacity building for employment among the youths. The reason for this is that TfD is concerned with specific needs, taken over and shaped by the community to bring about transformation. This framework posits that ideal transformation only occurs when learners or participants use a problem-posing method that develops their thinking skills to facilitate their communication of ideas, re-conceptualising of their world and taking action on the condition of their lives (Arthur, 1972). In this situation, TfD achieves its optimal utilisation when it is applied as a problem-posing tool. The nature of TfD is that it inspires and allow the youth to experience conscientisation as they are exposed to TfD learning strategies. The process of conscientisation is brought to the fore as the youth engage themselves in identifying contradictions in experience through dialogue and becoming part of the process of changing the world. In the case of Mtendere compound, it has been established that if the youths unite, regardless of the economic situation, one common goal of having an empowered and sustained youth in a community can be achieved through TfD utilisation.

Young (1998) observes that conscientisation theory is credited for developing a critical consciousness that is pivotal to perceive social, political and economic oppression and take action against those elements of society. When individuals who are not familiar with each other come together for the sake of achieving a common goal, an understandable cohesive and generally, accurate stance on how to deal with the social and economic problem is attained. This approach entails that conscientisation does not stop at the awakening of perception but proceeds to action, which, in turn, provides the basis for new perception and new reflection (Arther,1972). Lastly, this theory was crucial for guiding the focus of the study on TfD utilisation and the data needed to be collected.

Methodology

The study adopted an interpretive qualitative approach and used a case study design. The design was used to gain detailed insight into the phenomenon. The study was conducted at Africa Direction, a youth-based NGO located in Mtendere Compound in Lusaka District. This is one of the socially and economically deprived and high-density urban compound in the Lusaka district. The total sample was 50. This was arrived at based on the availability of the participants who were accessible during the period of data collection. The study drew its sample size from all 8 members of staff, 30 theatre group members who were purposively selected, and 12 youths who were selected using a snowball sampling technique. This technique was used on the youths to select those that had been with the institution for a minimum of one year. This was done to capture the youths with enough experience in TfD activities based on the programme involved in. The programmes included sports, skills training (tailoring), peer education, and training of young leaders. The distribution was done to enhance representativeness, thereby encompassing the views, knowledge, and experience of respondents in line with TfD utilisation.

In-depth interviews, observations, and document reviews were used to collect data. This was done to capture specific and detailed information from the respondents' narrations, suggestions, opinions, views and comments. Participants were observed at every active activity. Data from the members of staff and youths were collected through the use of an interview guide. This method was used because there was a need for more specific and detailed information to facilitate the comparison of the reactions of different participants involved in the study. The interviews were conducted for one month. The collected data was analysed through inductive thematic analysis. This process was guided by the steps as suggested by Creswell (2014a).

Findings

The main findings on the forms of theatre for development of this study included the following theatre for community animation, theatre for integrated rural or social development, forum theatre and educational theatre or street theatre. Common theatre elements which include drama, poetry, culture dance and songs were used as TfD. The findings on the forms and elements of TfD are presented in the order of use.

Theatre for Community Animation

Theatre for community animation involved the use of drama, poetry and was more inclined towards entertainment. However, the use of songs acted as a mobiliser for people for community action on issues of defilement, gender-based violence and sexual reproductive health. The researcher observed that music and dances brought about the excitement in the audience and they acted as cloud pullers whenever the theatre group was performing in the communities.

An example is that of S_5 who shared his views by saying that:

> "…we use music in two ways; one, music in itself carries a message and it is a form of attraction for audiences to come to the show. Mostly when we go out in the community or within, we use traditional Zambian music which the people can relate to, understand and is rich in culture."

The study observed that in most areas, whenever loud music was played and drumming, people rushed out to check what the event was all about. The concept of drum beating and singing was highly used by the theatre group to raise awareness on various issue one being youth unemployment and entertain the audience as the messages were given.

Theatre for Integrated Rural Social Development

In this form of TfD, the drama was used to stimulate and engage the participants to evaluate what drama, songs and dance were about during and at the end of the intervention. The study found that songs were integrated into other elements like drama and poetry performances. Songs were used as a means of information sharing and as a way of inviting youths to be part of the discussion. The messages included those on sexual reproductive health, gender-based violence (GBV), hard work and discipline, alcohol and drug abuse, and early marriages. The songs used were those that had rich information on morals and issues affecting the community. The same songs were written in such a way that they were easy to follow.

This was confirmed by **TG₄** who made the following remarks:

> "Songs have rich information that when we present to the community *bama yamba kuganizapo palivamene vechitika muziko.* (They start to think about what is happening in the nation) for example, singing; *Achembele mulilele mwana waya, achembele mulilele mwana waya, mugogoza zayanu zanu zunkanga, mugogoza zayanu zanu zunkanga*" (elders are sleeping whilst girls (children) are being married off.)

Songs had rich messages on the issues affecting the youths and the community although they were more passive as the concentration of the audience (youths were more on the dances). The study further found that the songs were also used for mobilisation. Once the community was watching and singing along, a short drama was introduced.

Educational Theatre

Educational theatre as the name suggests was based on providing education through drama performance. Education theatre was mainly conducted in the streets hence it was also referred to as street theatre or drama. Drama was used as a teaching method for various subjects and a subject in itself. For example, drama was used to teach the youths about the importance of engaging in entrepreneurship activities, sports and seeking sexual reproductive health.

The study found that drama was one of the most frequently used elements in educational theatre or street theatre as a form of delivering messages to the youths. Short plays were presented to the audiences depending on the messages that the theatre group wanted to address.

An example is that of **S₁** who said:

> "We use drama and songs as forms of TfD in reaching out to the youths of Mtendere compound and beyond. Like now, we are rehearsing two plays entitled; "**Kingdom War**", a play on political issues and "**Home Sweet Hell**" a play addressing issues of early marriages."

Drama was the main theatre activity carried out and was used to portray and teach real-life situations of the issues. The performances were done by the theatre group without the youths' involvement. This demonstrates a limited adherence to the ideal process of TfD for all the participants (youths) who were not involved in all the stages of the performances including prioritising of the problem and devising a theatre piece. All the other elements were incorporated to supplement the messages that drama carried. Although poetry was the list utilised, the study found that poetry and spoken word were not used in isolation but incorporated in the performances of songs and drama as dramatised poetry.

As **S_2** remarked that:

> "Poetry, on the other hand, is used in two forms depending on the audience, recital poetry or dramatised poetry.

TG_8 added, "…we also do spoken word."

In a nutshell, the theatre group members enunciated that the only way to make the participants get direct messages in any performance was through poetry or spoken word. This was supported by

TG_{17} who said;

> "Sometimes we use dramatised poetry in a piece of drama. We do this because there are times in drama when we know that a point needs to be made and we bring out that in form of a poem.

The study further found that there was a challenge from participants in linking the elements to forms utilised in TfD. The use of elements was thought of as TfD. Furthermore, these elements were pre-planned and the youths who were the participants were mostly observers of pre-packed information. The study also found that there was no chronological order followed in the presentation of the elements.

The design of youth employment programmes

The findings of this study revealed that most of the members of staff, theatre group members and youths could clearly distinguish the different forms of TfD. The common elements of TfD which include drama, poetry, culture dance and songs were cited as forms. Plastow (2015) observes that there is a narrow understanding of TfD as a model versus TfD as an umbrella term. TfD is a range of theatre techniques that could include drama in education, forum theatre and playback theatre. Somers (2004) identifies the forms of TfD as being community theatre, popular theatre, participatory educational theatre, alternative theatre, educational theatre, theatre for community action, campaign theatre, resistant theatre, applied drama or theatre. The inability to distinguish the forms of TfD is partly due to piecemeal training in TfD. More attention has been given to theatre for entertainment. However, the design of TfD should be supported by substantive skills,

knowledge and practice. Plastow (2015) observes that the failure to a lot of adequate time for TfD practice has resulted in copying practices that do not represent the reality of a given context.

The study revealed that there was too much use of elements used in TfD for entertainment and community mobilisation rather than community transformation which is key in TfD. The utilisation of TfD as a creative strategy for addressing youth unemployment was not fully maximised, hence the impact and the value it has on mitigating the youth unemployment problem is not appreciated. Nicholson (2005) warns that if these gaps are left unchecked, TfD can mislead the masses and if well managed it can stimulate development engagement. This is where ordinary people collaborate with facilitators to address an identified development problem or problems using people-friendly and community-based research methods.

The study further found that there was a mismatch between what was in the document and observations on what was being applied as TfD. The use of these elements was pre-planned, the community was merely an observer of pre-packed information. The elements such as drama, poetry, dance and songs or music used as forms of TfD was misplaced and were mainly for entertainment rather than their intended purpose of community transformation. This finding is in tandem with Asante (2018) who says that many have perceived TfD as only for entertainment and that it cannot serve any purpose. Mackey and Cooper (2000) disagree with this assertion by submitting that good TfD is one that has both entertainment and enlightens. It is both enjoyable and has something valuable to say. Both observes that what is witnessed in (drama) theatre should not only engage the audience but also comment somehow on what it means to be human.

In support of the foregoing, Chukwu-Okoronkwo (2015) says through drama, development is achieved with and for the community through dialogue. Borrowing from Freire's (1978) theory thinking, dialogue can be said to bring about the creation of a two-way process (question and answer). Two-way dialogue of cooperation brings about the identifying and naming the problem, analysing the causes of the problem, and finding solutions to the problem which is conscientisation. Drawing on Freire (1978), conscientization like TfD is interested in individuals and communities to develop a critical understanding of their social reality through reflection and action.

Income Generation

The relationship between TfD and income generation is based on the ability of TfD to stimulate solutions to different problems of the people including lack of income. The utilization of TfD for income generation fosters individual and community action towards resolving some of the income challenges. For example, TfD has been known for arousing communities to develop skills of understanding their environment and utilize the available resources for generating income. A case in point is a Youth Skills Centre called 'Njira' when translated to English means 'the way'. The coming into existence of this organization was accessioned by the TfD action.

The centre provides several skills training to the youth and other members of the community. S theatre programmes and performances designed in such a way, are used as an avenue to generate income. Through such resourcefulness, youths can make clothes and other products for sale. In TfD training for income generation, the knowledge gained is based on understanding ways of presenting information through explanation, illustrations, examples and demonstrations to make the subject matter understood by others. It is also known that not all members of theatrical groups in Zambia know and have formal training in conducting TfD. Knowledge and skills in TfD are gained through experimentation which is on a trial and error basis or observation and

experience. Furthermore, there is an understanding that TfD action brings about the unity of reflection and action which Freire (1970) calls "praxis".

Dorvlo (1986) explains that "praxis" is ingrained in a conscientization process and has three phases which are: realization of being oppressed, knowing that something can be done about the oppressive situation and taking action in the cooperative association with one another to be free. With TfD, the community is made to be conscious of the oppressive elements and hence develop remedies that can be used to curtail the oppressive forces.

Creativity nature of TfD

The utilization of TfD as a creative strategy in the 21st Century is key as it is congruent with the theory of conscientization. In this context, TfD holds that every person has the potential to transform and change their realities. It does not matter how one is embedded in the culture of silence or submerged in oppression, through TfD for conscientization the world of that person can be transformed. The aim is to enable people to improve their realities through their actions. This entails that the creativity of TfD in addressing youth unemployment among low-income communities is dependent on its design and effective utilization. TfD when used strategically, can connect the people directly in appreciating and confronting their problems, thereby generating homegrown solutions. It is worth indicating that when this comes to the fore the community is propelled and compelled to get involved in all its stages from inception to post-performance hence acting both as an ongoing evaluation and solution creating tool.

In dealing with youth unemployment, TfD programmes are designed in such a way that they initiate the creation of capacity building among the unemployed youths. Capacity building in youths is created as they undergo training and participation in theatre activities. As seen from youths who were exposed to theatre at the centre, most youths develop skills in various acting, directing and scriptwriting techniques. The context of this kind of capacity building is largely framed within non-formal adult education which plays an important role in responding to the real needs of the people. Sichula et. al (2016) explains that the role of non-formal adult education is that of facilitating change in values, attitudes and acquisition of skills and knowledge that is beneficial to individuals and the larger society. Therefore, when youths have been exposed to these activities they are made to take up the mentorship of directing and scriptwriting for various schools participating in school national festivals like the National School Arts Association of Zambia (NASAAZ) and National Theatre Arts Association of Zambia (NATAAZ) festivals. This is a praiseworthy prospect to having a generation that is well vested in TfD application as a transformative concept.

The danger though is that most theatre groups when hired are tasked to work around a given theme or using their imagination. This approach has the potential to substitute the element of considering how the messages could be or are received by the audience and used afterwards. With exposure to TfD training through capacity building, youths and the community would revolutionize the way TfD has been perceived and applied. Using an academic educational view, Kalland (1994) suggest that, theatre as an educational tool, provides for informal learning as well by positively contributing to the improvement in academic achievement and young people's attitudes in life. From this, it can be deduced that TfD offers a participatory tool in education and affects change in youths own lives and opens up further educational opportunities. Taking part in youth theatre activities at national level, for example, provides a feeling of inclusion and making a career and soliciting the needed support. James (2005) says TfD helps in developing 'life skills

such as increased confidence, development of voice and positive demeanor, commitment to group activity and the ability to communicate with others. TfD helps in developing both technical and personal skills which aid human development. As observed, the 21st Century has seen a boom in youth participation in the entertainment industry specifically acting. With the positive experience in the TfD, Youths would infiltrate the art industry and earn a living through being hired in social events such as festivals and weddings.

In the 21st Century, a transformative community is dependent on a participative community. This starts with having a generation that is cognizant of this reality. This is then followed by creating the conscious minds of the youths. TfD programmes are designed in such a way that they are entertaining, educational and transfromanal. Mpolokoma and Banda (2017) opine that youths get involved because they enjoy the fun part of TfD, they find it captivating and use it for passing time. Through a TfD experience, the youths learn participatory learning skills (James, 2005). The participatory element of TfD is essentially crucial in enabling people to play an active and influential part in decision making on issues that affect their lives including youth unemployment.

TfD in fostering Social Accountability

TfD activities are designed in a way that they trigger in youths a mindset of being assertive and make office bearers accountable for the promises they make. For example, through TfD activities, youths run a project called "Social Accountability Monitors." This is a program where young people are taught how to get involved in the happenings of their community, question leaders in public offices on why certain services are not implemented or provided as promised or planned. This position is consistent with Mwansa and Moonga (2008), who says that TfD gravitates towards three foci, a training tool, as a mirror and as a provocation. From this understanding, it could be concluded that an experience with TfD can unlock people's ideas, change their worldview, and propel them to seek realistic solutions to their problems.

Additionally, Youth involvement in theatre activities is a recipe for enhancement of governance skills in the new generation. TfD programmes in youths are used as an engagement tool to bring about the process of decision-making and implementation. With TfD programmes youths can demand an explanation on how Community Development Fund (CDF) meant for community development are utilized and the Youth Empowerment Fund (YEF) meant for the development of the youth. Further, the youths can demand accountability on many programmes meant to benefit them. Putting this in the context of adult education would mean developing or adopting a socially and multidimensional approach that should accommodate the possible beneficial life experiences of the adult learners' everyday practices (Kolb, 2014; Street, 2014). Given this, trained educators in TfD would prepare the youths for effective practice based on the prevailing learning circumstances or situation.

Reflecting on the use of TfD as a Creative Strategy

The main aim of TfD that is moulded towards community transformation is to involve the community in the TfD project from inception to implementation. A TfD project for community transformation comprises research, analysis of research findings, prioritization of problems, designing of a theatre piece, performance and post-performance activities. However, the 21st century period has presented many changes which implicate TfD. This calls for a need to rethink the TfD practices in this context and era if it has to effectively respond to the needs of the

community. It is important to note that the current application of TfD in community programs cannot harvest any transformation if the process is not properly complied with (Ebewo, 2011). The reality on the ground is that some stages in TfD receive more attention than others. This is so because the performance stage has become more important than involving people in the whole process.

This study found that whenever TfD was used, the theatre group was more inclined to pleasing their sponsors than taking the whole process of TfD to the people to help them find solutions to issues affecting them. The participants in the community where TfD was conducted could have been given a chance to express their views which could have been considered as opposed to giving predetermined solutions to their problems (Butterwick and Selma, 2006). It is also important to note that when community developmental programs like youth capacity building programs fail to incorporate TfD stages properly, the poverty and dependence syndrome is perpetuated. Therefore, TfD has an important part in improving individual lives including communities.

Conclusion

The forms of TfD that were utilised included theatre for community animation, theatre for integrated rural or social development, forum theatre and educational theatre or street theatre. In these forms, the common theatre elements which included drama, poetry, culture dance and songs were used. The use of these elements was taken as TfD which led to minimal participation from the communities because they were merely observers of the pre-packed information by the theatre group. The study further concluded that if youth unemployment levels among low-income communities have to be reduced there is a need to change the mindset on how TfD should be designed and organized by the adult educators and community development agents with specific attention to the needs of the benefiting community. The study concludes that there is a huge gap between what TfD entails and what is happening in reality. Considering that much of TfD takes place in the non-formal education context, adult educators are expected to have adequate knowledge of this approach. The non-formal education context offers many opportunities and choices for the youth to acquire the preferred skills not only related to TfD. This means the appropriate application of TfD in adult education programmes offers the approach the ability to deal with the challenges of youth unemployment.

REFERENCES

Akashoro, O.G., Kayode, J., & Husseini, S. (2011). *"Theatre and Development: Opportunities and Challenges in a Developing World." Journal of Communication*, 1(2), 107-112.

Arther. S.L. (1972). "Freire, Conscientisation, and Adult Education." *Adult Education Journal*. 23. (1), 3-20.

Asente, E. and Yirenkyi, S.M. (2018). *"Engaging Communities for Development Actions."* The Theatre for Development (TfD) Approach,7(2), 589-603.

Bhorat, H., Cassim, A, Masumbu, G., Naidoo,K. and Stennkam, F. (2015). Youth Employment Challenges in Zambia: A Statistical Profile, Current Policy Frameworks and Existing Interventions. International Development Research Centre: Ottawa.

Butterwick, S. and Selma, J. (2006). *"Embodied Metaphors: Telling Feminist Coalition Stories through Popular Theatre," New Zealand Journal of Adult Learning*. 34 (2), 42–57.

Central Statistical Office, & Ministry of Labour and Social Security. (2019). *Labour Force Survey Report: 2019 First Quarter*. Lusaka: Zamstats

Chukwu-Okoronkwo, S.O. (2015). *Theatre for Development Paradigm as Trend in Socio-Aesthetic Dynamism*: The Zimbabwean 'TfD' Workshop Example.

Creswell, W.V. (2014a). *Educational Research: Planning, Conducting and Evaluating Qualitative and quantitative research* (4th ed). England: Pearson International Edition.

Dandaura, S.E. (2010). Interrogating Theatre and Development Communication in Africa: *Indigenous Theatre Aesthetics to Endogenous Development*. www.researchgate.net. Retrieved on 02/04/2019.

Dorvlo, L.K.T. (1986). *Approaches and Techniques of Teaching Literacy in Mime Graph.* Institute of Adult Education: Lego University of Ghana.

Doyle, M.A. (2012). *Baleiichiwee (The Story of Understanding): The Conscientisation Processes of Effective Teachers of American Indian Students.* A Doctoral Dissertation in Education. Bozeman: Montana State University.

Ebewo, P. (2011). "The Role of Theatre as a Catalyst for Participatory Development in Lesotho," in Cultural Management and its Boundaries: *Past, Present, and Future*. Helsinki, Finland.

Freire, P. (1978). *Pedagogy of the Oppressed.* London: Penguin.

Freire, P. (1970). *Pedagogy of the Oppressed.* London: The Continuum International Publishing Group.

Irobi, E. (2006). African Youth, Performance and the HIV/AIDS Epidemic Theatre of Necessity. *African Theatre Youth*. 6, 31-41.

James, N. (2005). *Act Up! Theatre as Education and its Impact on Young People's Learning*. Leicester. Centre for Labour Market Studies.

Kaaland-Wells, C. (1994). "Classroom Teachers' Perceptions and Uses of Drama." *Youth Theatre Journal*, 1(3),11-18.

Kamlongera, C. (1985*). "The Relationship between Theatre and Society in Malawi and Zambia"* PhD Thesis, School of English, University of Leeds.

Kidd, R. (1980). *Folk Media, Popular Theatre and Conflicting Strategies for Social Change in the Third World. Tradition for Development: Indigenous Structures and Folk Media in Non-Formal Education*. Berlin: German Foundation for International Development and International Council for Adult Education.

Kolb, D.A. (2014). *Experimental learning*: *Experience as the source of learning and development* (2 ed.). New Jersey: Pearson Education.

Mackey, S. and Cooper, S. (2000). *Drama and Theatre Studies.* Cheltenham: Nelson Thornes.

Ministry of Education. (2015). *Education for All 2015 National Review: Zambia.* Lusaka: MESVTEE.

Mlama, P.M. (1991). *Oral Art and Contemporary Cultural Nationalism***.** Unpublished paper delivered at the conference on power marginality and oral literature. SOAS, London.

Mpolomoka, D.L., & Banda, S. (2017). Inclusion on Stage: A Zambian Theatre Case. Adult Education and Development, (84), 96-100.

Mwansa, D. and Moonga, A.L.H. (2008). *Participatory Approaches to Development Module*. Lusaka: Zambia Open University.

National Youth Policy. (2015). National Youth Policy. Policy Monitoring and Research Centre. http://www.pmrczambia.com.(Accessed on 15 July 2019).

Nicholson, H. (2005). *Applied Drama: The Gift of Theatre.* Houndmills: Palgrave Macmillan.

Plastow, J. (2015). "The faithful copyist or the Good Thief". (Eds)Kafewo,SA,Iorapuu,T,J.and Dandaura, E.S. In Theatre Unbound: *Reflections on Theatre for Development and Social Change*. Nigeria: Ahmadu Bello University Press.

Shamenda, F. (2012). *Employment Creation, policies and strategies in Zambia, prospects, challenges and future.* Presentation made at the GRZ-ILO-IMF National Conference on economic growth strategy for employment, decent work and development in Zambia 21st May, Lusaka Zambia.

Sichula, N.K., Luchembe, M. & Chakanika.W.W.(2016). Redefining Non-Formal Adult Education in the context of Sustainable Development and Climate Change. *International Journal of Contemporary Applied Sciences*. 3 (1), 128-144

Sichula, N.K. (2018). Integrating and socially constructed pedagogy in non- school-based adult literacy classes. *Multidisciplinary Journal of Language and Social Sciences Education*. 1(1), 243-278.

Sirayi, M. (1996). *Theatre and Development:* An Applied Comparative Horizontal Mode of Communication. UNISA. South Africa; Pretoria. N. Berlin: German Foundation for International Development and International for Adult Education.

Somers, J. (2004). *The Therapy of Drama: An Intervention in Rural Communities in Trauma*. Universal Mosaic of Drama and Theatre: The IDEA Dialogues. Toronto: Soleil Publishing.

Street, V.B. (2014). *Social literacies: Critical approaches to literacy in development, ethnography and education:* London: Routledge.

Taneja, V.R. (2008). *Educational thought and practice.* New Delhi: sterling publishers.

Taylor, P. (2003). *The Applied Theatre*. Paper presented at the Arizona State University Department of Theatre Symposium: What is "Cinderella" Hiding? Theatre/Ideology/Young People (Tempe, AZ, February 20-22, 2003).

Thomas, J. (2017). *Towards Gender Inclusive Representation in the Theatre: The Actor and the Spectator,* (Master's thesis).http://scholarcommons.sc.edu/etd/4118* Retrieved on 12/06/2019.

Umenyilorah, C. U. (2014). *"*Theatre as Tool for Development in Nigeria*." IOSR Journal of Humanities and Social Science*.19 (5),1-6.

UNESCO. (2006). Non-formal education: In *Guidebook for planning education in emergencies and reconstruction*. Paris: International Institute for Educational Planning.

Yerima, A. (2007). Theatre, culture, politics and national Question. In Ahmed Yerima's theatre, culture and politics. Logos: Concept Publication limited.

Young, D. (1998). *Human Communication Theory*. The University of Colorado. Retrieved on 24/03/2019. Available on; www.academia.edu

Yule, J. (2012). The Role of Participation in Community Theatre for Development Interventions: A Case Study of the Wadzanayi Farm Project in Lalapanzi, Zimbabwe. Doctoral Dissertation.

Zambian Governance Foundation (2017). Youth Unemployment in Zambia: ZGF's experience Submitted to the Parliamentary Committee on Youth and Child Matters on 7th December 2017.   http://www.zgf.org.zm.