

Research Article

EXPLORING THE CHALLENGES OF UTILIZING THEATRE FOR DEVELOPMENT IN YOUTH CAPACITY BUILDING PROGRAMS

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ABSTRACT

This study maps out the existing challenges of Theatre for Development utilization in youth capacity building programs. This study was based on the background that even when Theatre for Development has been used as a transformative tool to fight youth unemployment, the levels of unemployment among youths keep on increasing. The focus of this study was on mapping out the constraints faced in bring out transformative aspect of this important action oriented educational tool in the community. In this study authors contend that effective use of Theatre for Development brings out capacity building which in turn brings about creation of employment among the youths. The article addresses two research questions which are: What are the challenges faced in utilizing Theatre for Development in youths' capacity building programs in the community and; How can the challenges in utilizing Theatre for Development in youth's capacity building programs be addressed? A case study research design that focused on a non-governmental organization called Africa Directions was adopted for this study. Descriptive methods were used to collect and analyse the data on what challenges were faced in the utilization of Theatre for Development in resolving the problem of youth unemployment. 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 findings showed that, the challenges faced included; appreciation of Theatre for Development, diversity of youth needs, advancement in technology, lack of space and funding in Theatre for Development. The study concludes by making recommendations that the government and Non-Governmental Organizations should have Theatre for Development firmly rooted in the policies of community development in order to be used constantly as part of the existing programs; Furthermore, department of Adult Education and community development should explore avenues of the engaging the Ministry of Education and relevant authorities on how performing theatre like drama can be a stand-alone subject so that the technique of theatre for development can be learned from an early stage in schools and colleges.

Keywords: Theatre for Development, Seven National Development Plan, Conscientization, Unemployment and Youth.

INTRODUCTION

In order to meet the Seventh National Development Plan (7NDP) Zambian government has developed a road map of the Vision 2030 to enhance development driven by the mission of "accelerating development efforts towards the vision 2030 without leaving anyone behind" (7NDP, 2017). The question is "how is it possible to bring about development when the youth employment issues are not resolutely looked at? Youth unemployment in particular is not clearly prioritized in the 7NDP. However, job creation in general is highly prioritized (Zambia Governance Foundation, 2017). As much as job creation is highly prioritized, if the participatory strategies used in making the community functional and be aware of the forces inhibiting their development, all efforts made will always go to waste. One such important participatory strategy is Theatre for Development (TFD). Proper utilization of TFD by NGOs and government ministries would automatically serve as an antidote to ever-pressing issues, such as unemployment, maternal mortality, political corruption and other social challenges the community has been facing. Thus, it was imperative to conduct the study to explore the challenges faced in utilizing this important strategy in building capacity in youths and the community because if this was left unchecked. TFD will be under-utilized and consequently not benefiting youths to the extent that they would benefit.

Research Objectives of the Study

The study responded to the following research questions:

- What are the challenges faced by Africa Directions in utilizing TFD in youths' capacity building programs in the community?
- How can the challenges in utilizing TFD in youth's capacity building programs be addressed?

LITERATURE REVIEW

As a Participatory tool, TFD is characterized by active participation of the members of the community in which it is taking place. Members in the community should identify their problems, reflect on how and why the problems affect them. With the insights gained through an engagement with theatre performances, the members of the community then explore possible solutions. Diang'a *et al.*, 2015 point out that, the goal of TFD is to stimulate community consciousness and reflection towards social transformation. TFD acts as a praxis for challenging noxious policies, and the culture of silence. Furthermore, it challenges the existing structures in an environment which hinder self-development (Kabaso, 2013). Along the same line of thought, TFD should be done for a purpose, performed to accomplish various fact sets of development. The concept of TFD has different forms; 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. Though the nomenclature seems to vary, the essences of all these variants remain the same (Irobi, 2006). The elements which include, Drama, Dramatized Poetry, Dances,

Narratives, Puppetry, Play and all aesthetic expressions are all loosely conceived as theatre in this study. Asante (2016) observes that, TfD as a community Participatory tool has been described as a democratic way of building societies. It seeks to empower small, poor and less developed communities by using their culture to strategize solutions to their problems it is an entertaining way of sharing information and promoting participation.

Alvarez Guidote (2010), theatre activist, sees TfD;

as a powerful vehicle to impact a national consciousness by transmitting the values that are essential for capacity building and creative empowerment in confronting and transforming one's social reality. Theatre if appropriately utilized, is a catalyst for social development because it provides a mirror of one's identity. It is an armour to fight social ills. It is nourishing and memory recharging and an anchor amidst globalization to appreciate heritage. It is a vehicle for forging social conscience, an engine for creative industries and a light house to pursue the vision of clean, health, just peaceful sustainable progressive national and global community.

Borrowing from that understanding, Governments and NGOs globally have used TfD in various activities:

- to deliver messages in a 'top-down' approach that is education propaganda;
- to encourage active participation of people whose voices are not normally heard in community;
- to pull individuals out of their comfort zones to do new things;
- to provide a way for the audience to participate in the issues raised. TfD has a much greater impact than other forms of advocacy;
- as therapy to help people deal with trauma and emotional problems. TfD appeals to the emotions, passions and prejudices make discoveries, challenge negative attitudes and;
- helping people develop their own stories which can be used to help individuals and communities make sense of their place in the world. This helps build trust and confidence among the people.

As a training strategy TfD is encouraged in Adult Education because of deficiencies in existing educational institutions and communications media which stem from elitism of colonial education and its irrelevance to the goals of the nation. TfD philosophy and inspirations are drawn from and grounded in the theoretical influence of adult educators and theatre activities of Freire and Boal (Boal 1979). Paulo Freire's 'theatre of the oppressed' is the cornerstone of TfD practice. The Freirean framework and aims propel 'the action and reflection' of the community upon their world in order to transform it (Freire, 2006). The performances of TfD are participatory, and awakens people from a passive state of acceptance, into a critical consideration of their realities. The dynamic process stimulates thinking and debate to identify and act upon alternative solutions for problems faced by the community. TfD involves tools and processes such as conceptualizing, writing, making plays and performing art, music, song and dance, analyzing problems and finding their root causes (Manukonda, 2013). The use of TfD make the projects more reflective to the goals of participatory development. This make it be used in research, evaluation, monitoring and for advocacy (McCarthy, 2004). Noteworthy is that, TfD has been widely utilized over the years by governments in Africa to promote state agenda on various issues such as hygiene, birth control, agriculture, and effective methods for producing cash crops (Diang'a 2015). NGOs have in their individual capacities endeavored to supplement government effects by promoting development through various activities one such being

TfD. In Zambia for example, Africa Directions (AD) uses TfD to help mitigate the challenges that youths face due to unemployment. Africa Directions is a youth-led, national, non-governmental, non-profit making organization that was established in 2000 and is registered with the Zambian Registrar of Societies (Africa Directions, 2019). Africa Directions currently runs national programmes and is operating from Mtendere and Chilenje. These are two socially and economically deprived and high density urban compounds in Lusaka. Similarly, the same programs are in operation in Mansa District of Luapula Province. The mission is to build the capacity, skills, and confidence of Zambian youths from childhood so they can make informed decisions about their lives, and to change negative peer pressure into positive peer education (Africa Directions, 2019). With the group, outreach programs are done in the community and in schools to sensitize youths on various issues affecting them. The programs are meant to increase the levels of awareness and build capacity. It is from this bases that the study was under taken in order to 'analyze how TfD as a strategy is utilized by Africa Directions in youth capacity building programs in Lusaka District.'

Ideal Location of Theatre for Development

Ebewo (2011), in his study, folk culture and TfD praxis in Southern Africa contends that, TfD is not location-specific as its operative apparatuses can function in rehabilitation centers, parks, streets, village squares, health clinics, remand homes, prisons, refugee camps, churches, hostels, industrial sites in fact, where there are human organizations that need 'reconstructions.' In order to create social awareness, it has particularly been useful as a pedagogic technique in areas mentioned above because they are still confronted with various oppressive challenges. TfD involves tools and processes such as Conceptualizing, writing, making plays and performing; Art, music, song and dance; analyzing problems and finding their root causes (Manukonda, 2013). This entails that TfD involves the participants form identification of the problem (research), analysis of the problem, findings, prioritization of the problem, devising the theatre piece, performance and post-performance. This comes so that, it has a meaningful impact to the participants and audience.

Benefits of Using Theater for Development

The performance in TfD aims at giving the people the right weapon to confront their social problems by knowing how to solve them and creating a better society (Mackey and Cooper, 2000). It is theatre 's ability to break through language and cultural barriers. Theatre asks its audience to think about what they have seen; challenge them to face up to aspects of their lives that they try to ignore. Furthermore, it challenges societal beliefs and forces. It molds the mind while still entertaining, this makes it such a vital medium for conscientization, mobilization and communication. The experiences of utilization of TfD then in communities bring out the following elements; education propaganda, community engagement, advocacy, sanitization and mobilization and community action and stimulation (Manukonda, 2013).

Challenges of Effective Utilization of Theatre for Development

Theatre activities suffering from appreciation are viewed in two fold; Spectators view and actors view. The spectator's role in TfD is reception. It is an enormous task to bring the spectators to accept being part of theatre activities and using plays differently from the ones they were fond of. Inyang (2016) observes that, this experience is linked to the absence of a shared frame of reference. Boal (1978) in Legislative theatre identifies it as the first problem one confronts when rehearsing TfD. Komolafe (2005) study notices that, 'theatre,

generally the performative arts, have always been recognized and viewed as entertainment.' This is why the problem exists. All their other potentials of theatre are subsumed under this superficial understanding and this affects the way a piece of theatre is received (Thomas, 2017). Inyang (2016) observes that, much as the effectiveness of theatre is entirely on the creativity of 'professional artists', their creative imagination has certain shortcomings that must be brought to light. For example, some artists often try to give the so-called masses intellectual food prepared in the way they think proper for the participants, while others try to indoctrinate the participants with a set of ideas and judgments that constitute the creed of their own professions or parties. This is problematic when it comes to community transformation. There is no activity that does not require funds and TfD is not an exception. Oyigbenu (2009) observes that, a substantial amount of funding is required not only to set up a TfD program but also to monitor and evaluate it. Regrettably, there is often great difficulty in securing funding to support theatre activities. Policy makers are difficult to convince to continue to support theatre activities, even though they are well aware of the positive and great impacts created by the activities. Manukonda (2013) points out that, lack of funds and the lack of an enabling environment needed for the theatre to thrive are reasons for its slipping into coma. He further points out that, Theatre needs to be urgently re-invigorated so that it can continue to play its role of nation building and government has a role to play in this direction. With lack of funding in theatre activities, many organizations doing TfD in Africa today tend to sidestep the issue of ideology, they in actual fact, seek to promote 'social control or western or the founder. Regardless of that fact, Mda (1993) warns that, the problem with this kind of theatre is that it tends to focus on solving problems donors have identified as important, but 'leave aside the structural causes of these problems'. The question posed then is, how can these NGOs, which rely on donor funding, make theatre that is meaningful to ordinary people? Abah (1996) explains that TfD can only be truly transformative if it is made by marginalized groups dealing with their own problems, in their languages, using their local artistic forms, and created and performed by them. Technology has been used in theatre for a very long time, but the recent boom in technological advancements is an ongoing concern for educators across a wide spectrum in society. With this advancement there has been a knock-on effect to its use in theatre. None the less, there is a fear that technology might supersede the involvement of young people and heighten a growing sense of hopelessness. It's like chasing a moving target (Buckingham, 2007). Kumar *et al.*, 2013 observes that, technology is making audiences passive and responding to theatre like it's film. It is affecting the liveness of theatre performance and straightening its fuzzy edges. Audience participation has taken a new direction with the development of information and communication technologies in the last quarter of the 21st century (Salz, 2004). With the coming of technology, such as the internet, radio, television, films, and so forth TfD lags behind as people have shifted to more digital mode of communication. In this wake of information technology, people prefer to watch movies online via their phones, laptops or tablets. This has led to low turnout or attendance of the people to TfD activities. In spite of technological advances there is only a fraction of the youths that are knowledgeable enough to use technological gadgets. Youths in urban communities are more likely to be connecting online than with youths in their local communities. Buckingham (2007) explains that, young people may have ownership of technology, but not all young people have the skills to use it. He further highlights that technology comes with its undemocratic tendencies of many online communities and the limited nature of much digital learning. Yi-Man Au (2016), study observes that, there is nowhere any established formal or objective curriculum for applied training in the TfD. In communities which guides on the order in which issues are tackled and should influence the way

people perceive the programme. Abah (1996), refutes this statement and points out that, NGOs assume that their version of TfD actually works, based on community discussions, community actions plans and proposed community solutions, so there is no need to change or to include other techniques. This creates an imbalance as on which side to lean on, even though it is imperative to always review a program, suggest views of making it sit in with the changing world.

Conceptual Frame Work

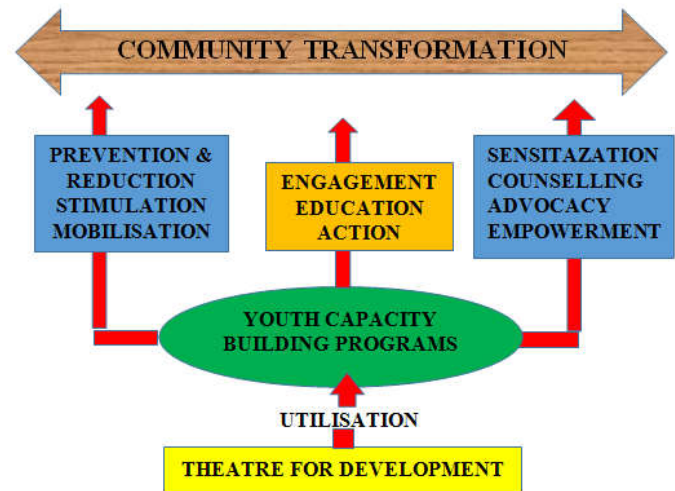


Figure 1: Study's Conceptual framework

Source: Author's construct

In the study, TfD was an independent variable while youth capacity building programs outcomes such as engagement, empowerment, education propaganda, stimulation, sensitization and action are dependent variables. This was assumed in this concept that if Africa Direction utilized TfD in youth capacity building programs, the youths would be empowered, mobilized to take action against the social forces that hinder their development, be stimulated, sensitized, and seek counseling. All these elements would lead to them being conscientized, hence breeding a community that is awoken and transformed. Henceforth leading to a developed community that is self-sustained.

METHODOLOGY

The study employed a descriptive research design. The sample was 50 respondents comprising 8 program officers, 30 theatre group members and 12 youths who had been with the institution for more than one year in Mtendere compound. In-depth interview guide, observations, questionnaires and document reviews were used to collect data. The data was analyzed using the themes generated by respondents themselves (emic) as well as those by the researcher (etic) to determine the cross case analysis.

FINDINGS

Challenges Faced in Theatre for Development Utilization

In relation to TfD utilisation, a number of challenges were highlighted. The challenges were not only limited to individuals participating in theatre, but also to the institutional operations. The challenges which were prominently mentioned included: lack of appreciation of TfD from the community, diversity in youth needs, technological shift, lack of investments in performing theatre

and activities, lack of space for theatre preparation and performances, and lack of funding in theatre activities.

Appreciation of Theatre for Development

The study showed that, Theatre for Development (TfD) was not considered as just for fun. The community had a negative perception about TfD intentions and the people who took part in the activities.

An example is that of **TG**²³ who lamented that;

“It is difficult to encourage others to come and participate, they look at us as being dull, time wasters and have nothing tangible to do.” **TG**¹² “...when we go out there.... they look at us as “*Ba tusowelo*” (play), most of the people don’t take us and the message seriously.”

With that kind of negative perception given towards theatre activities, the study found out that, the majority of the youths had no interest in participating in TfD activities.

This was supported by **S**₃ who pointed out that;

“Most youths and parents have a perception that TfD is for failures whilst in fact it is for intelligent individuals, for example; for one to engage him or herself in play writing, acting and directing, one needs to have had some form of formal education. The education makes one to understand how to translate issues affecting the community into drama, dance and music that depicts community realities in which they live.”

The revelation of the negative perception given by the majority of the respondents, led to TfD not attracting interest from the audience and the community as a whole. This is seen from the explanation given by **S**₇ who remarked that; “There has been lack of interest and support from the general public to encourage youths to engage into theatre.”

Diversity of Youth Needs

Most respondents said that, it was difficult to meet every youths wants when it came to the provision of TfD. Youths were said to have diverse aspirations and wants so the use of theatre in reaching to them was a bit of a challenge.

An example is that of **S**₂ who lamented that;

“Dissemination of information is difficult due to the diverse nature of interests in youths in the community. Youths like different things, there are those Yo baries, who don’t want anything to do with drama related activities and these who like it. so its difficult to find a balance.”

From the statements given from respondents, information dissemination was a challenge, Mtendere compound is one of the biggest compounds with the largest number of youths there for, the provision of theatre outreach on restricted days was not enough to cater for the diverse needs that the youths have.

Advancement in Technological Context

The study showed that most of the people in the community were more comfortable getting the information via internet then attending a theatre show or activity. Most respondents revealed that, the majority of the youths were not interested in theatre activities as they preferred to watch things on the phones, laptops and TV. This is supported by

an observation by **S**₂ who stated that; “most youths are not interested in theatre but movies and series that are on TV.”

Investments in Performing Theatre Programs and Activities

According to the study, the majority of the respondents gave a view that the activities mostly were done out of desire to make a difference in the community. The respondents lamented that, most of the drums and costumes for the activities are worn out. In addition acquiring of stationary to use in script writing and production was a challenge.

An example is that of **S**₁ who lamented;

“The government has done virtually little or nothing tangible in promoting theatre in youths and theatre as a whole,” This has led to having difficulties in carrying out the activities.”

The general finding was that the theatre group was finding it difficult to operate due to the mentioned challenges. Hence there was a call for well wishers to come on board and invest in TfD activities.

Space for Theatre Preparation and Performances.

The findings of this study showed that, creating space for the youths to grow and enhance their capacity was a great challenge for the institution bearing in mind the complexity of Mtendere compound. From the respondents the general view was that, they were also fighting for space to do different activities as a result certain activities were not fully done.

An example is that of the verbatim made by **TG**₂₃ who whimpered ;

“Tilibe space yo chitilapo rehesi nakupunzila, onani, malo pano palibe government ipasa ma chinese maploti bamanga ma shoping mails elo ife tifuna kupunzilako vamushe nakusobela manje tezayamba kusobela kuma mall. We don’t have space to do rehearsals and learn from, look ‘pointing’ ... e-e-e we don’t have space; government is giving plots to chinese investors building shopping malls and us who want to learn something and perform with fellow youths have no where to go! are we going to be learning from the shopping mails?”

The respondents suggested that there was need to give land for construction of recreation facilities were educational programs would be taught to the youths rather than giving land to the those who were busy building shops and bars that were destroying the morals of the youths.

S₂ shared his views by saying;

“ In other countries there is what they call Amphitheatre (an open air venue used for entrainment, performances and sports), which is not the case with Zambia and Mtendere Compound. if these places are not created there is a likely would that even what we are trying to do here would not high any significant impact...because like today those youths that are not interested in todays program will be out there probably doing all sorts of bad things. if the space was enough, we would be carrying out activities simutnously hence keeping them busy”.

The themes brought out the fact that, space was not enough to meet the diverse needs of the youths hence need to allocate land for creation of youths activities.

Funding in Theatre Activities

The study showed that, when youths realised that there was no incentive like refreshments and transport they would shun the activities. These were prominently seen on both the actors and the spectators. The respondents said that due to lack of funds, the institution was failing to stick to its program of carrying out outreach performances in the community and surrounding areas as planned for every Tuesdays and Thursdays. Other respondents revealed that it was difficult to continue performing for the institution when there was no monetary gain.

An example is that of **S₈** who explained said;

“We only go in the community when there is something to give the performers e e e like water, drinks and some times money when we are hired, but it is very difficult. Most NGOs prefer the use of formal workshops in the delivery of their services as compared to use of TfD which seems to be very very expensive. And again you know these youths when they participate they expect to be paid. If you don't do that e e e e e then next time they will not come. This is similar to the audiences in the community... when there is a show for example in the markets, if they know that prizes will be given ... as small as sweets they will participate not without. You end up performing to yourselves and next time very few would attend.”

From the above submission, it showed that the utilisation of TfD was a difficult as it depended on other interested stakeholders to come on board and finance the utilisation of it in the community.

Measures of Addressing Challenges in Utilization of Theatre for Development

As regard to the measures of addressing the challenges faced, a number of suggestions were given namely, making theatre being an examinable subject or course like visual arts and music (appreciation), meeting of youth diverse needs, shifting the application of TfD in line with advancement in technology, funding and creation of space for TfD Application.

Appreciation of Theatre for Development

The respondents suggested that there was need for promotion of drama (performing arts) like visual arts to be included in the learning curriculum. The current state of performing arts did not give it the value that it has or commands. Utilisation of local people would also promote it. This is evidenced from the following verbatim by who **S₂** who came out very strongly and said;

“Theatre should be taken side by side with education so as to deal with the myth or stigma in schools that, when you get into theatre you stop concentration and you would fail. Schools and churches should encourage and support talented youths who drop out in schools to go back to school so that they promote their arting skills.”

The observation made by this respondent would interturn arrest the challenge of lack of appreciations of TfD from an early stage of a human being.

Diversity of Youth Needs

The findings of the study showed that, successful individuals in various fields have passed through the institution and have had been exposed to TfD in their life time were invited from time to time to

come through and share their experiences with the youths. Most noticeable renowned local individuals like musicians, actors, academicians, footballers, business personnel and politicians have had a chance of talking to the youths.

An example is that of **S₅** who pointed out that ;

“We normally bring back successful local artists and legends who have passed through Africa Direction and are doing it big in society to come and speak to the young people.”

The general finding showed that to sort out the challenge of diversity in youths needs inviting the alumni of TfD to come and talk to yours and inspire them, would help matters.

Advancement in Technological Context

The respondents suggested that there was need to intergrate TfD activities with other participatory strategies that were more appealing to the masses. Like putting the pieces on the projector, internet, and TV. The respondents suggested that TfD information or pieces of performances be made into short movies that can be watched on technological gargets. An example is that of **TG₅** who lamented that;

“we need to be trained so that we start putting our performances on TV.”

With the advancement in technology use, there was a call to quickly intergrate TfD with these changes. It was observed in this study that the majority of the youths saw theatre activities as not being interesting, compared to watching movies in phone, laptops and TV.

Space for Theatre Preparation and Performances.

The study found out that, the majority of the respondents suggested that there was need for the government to allocate land to institutions that had the interest of the youths at heart, than giving spaces for building of shopping malls.

An example is that of the excerpt from **S₅** who lamented that;

“ We normally have constant meetings with the leaders of various youth grouping to discuss the best way of according chance to each other to carry out activities without getting into the fight over space.”

The other suggested solution was that of scheduling. That was the creation of time table so that all the youths could be catered for. Never the less others refused that by saying scheduling was depriving other youths from benefiting from the activities, even if it was the best solution being applied.

Funding Theatre Activities

The suggested solution to this challenge was that performing arts should be detached from the Ministry of Tourism. This is because in the current state it is in, it does not receive the attention and recognition that it deserves as compared to visual arts and tourism. **S₂** shared her views by saying;

“There is need to have a Ministry of Arts and Culture so that it Zero's in on the affairs of theatre then the way it is now, where it falls under the Ministry of Tourism which is dominated. There is need to fully fund theatre as it has the same potential of contributing to the Gross Domestic Product (GDP) just like tourism.”

Generally the respondents said that there was little funding allocated to the promotion of TfD activities. Hence the programs done were based on the little resources that the institution would realise.

DISCUSSIONS

The findings and discussion are presented in line with the study research objectives.

Challenges affecting the utilizing Theatre for Development

The study found out that youth engagement in Tfd activities was not received with open hands. These who engaged themselves in theatre were seen as being dull and have nothing important to do. Most of the participants were seen as being playful hence it was a big challenge to making the participants to accept being part of and using plays different from the ones they were fond of. These findings are supported by Inyang (2016) who asserts that, the negative experience are linked to the absence of a shared frame of reference. Boal (1978) identifies it as the first problem one confronts when rehearsing Tfd. In a similar study, Komolafe (2005) notices that generally the performative arts, have always been recognized and viewed as entertainment. This is why the problem exists. All other potentials that Tfd are subsumed under this superficial understanding affects the way a piece of theatre is received (Thomas, 2017). The study also revealed that, the diverse in youth needs and wants posed a great challenge in the way Tfd was utilized. The connotation that theatre has, as an activity for those who are less intelligent and the advancement in technology means that this important strategy for community transformation is an old concept that fails to fit in want the modern society demands. This understanding has led to low turnout or attendance of the people to Tfd activities. In broader terms, this aspect makes this important strategy fail to sit well with the changing world. In the wake of 21st century of technological advancements, there has been a knock on the effect of Tfd as a strategy to move in line with the technological advances. This has had a damaging impact on Tfd as this has led to low turnout or attendance of the people to Tfd activities. Too much shift to technology by the community has led to the members being passive and respond to theatre like it is a film. This revelation authenticates Kumar et al (2013), who asserts that the coming of technology, such as the internet, radio, television, films is affecting the liveness of theatre performance and straightening its fuzzy edges. This state of affairs has made Tfd to lag behind as people have shifted to more digital strategies making it to be an outdated concept of fostering community transformation. This though, cannot be taken as gospel truth because in many developing countries like Zambia for example. The use of technology is not fully advanced. Only a fraction of youths is able to use it and only those with basic literacy. Furthermore the access and usage of information and communication technology (ICT) was low. For example, only 6.8 percent of individuals across the country was reported to know how to use a computer (National Survey on Access and Usage of information and communication Technologies by households and individuals, 2018). Buckingham (2007) observes that young people may have ownership of technology, but not all young people have the skills to use it. There is further argument to this, technology all in all has undemocratic tendencies of many online communities and the limited nature of such digital learning. It is for this reason that the integration of Tfd strategy into the technological world needs to be taken with caution and viewed with a microscopic eye.

Funding

There is no activity that thrives without funding and the utilization of theatre as a strategy in is not an exception. The study further revealed that there was no funding from Government if any, it was inadequate financial support from other stakeholders. Regrettably, it was discovered that, it is often difficult to secure funding for theatre

activities as most funders find it to be a waste of time and only for entertainment. Most funders are more interested in founding programs that would give immediate results. This coincides with Oyigbenu (2009) who points out that, with lack of founding in theatre activities, many organizations doing Tfd in Africa today tend to sidestep the issue of ideology, they in actual fact, seek to promote 'social control or western ideology of the funder. The problem with this state of affairs is that Tfd lean towards solving prescribed problems given by the funder leaving out the actual problem that the community is facing. This element has massively contributed to Tfd losing ground and its call value not being appreciated. This has been facilitated by lack of chance given to participants who have a voice in problem identification, solution engineering and evaluation of the intervention applied. What has mushroomed is that, the problem and solutions are given to the community and edged to comply in line with the ideology of the funders. This analysis is similar to Mda (1993) who warns that, the problem of focusing on solving problems donors have identified as important, tends to leave aside the structural causes of the problems. If this trend is left unchecked the potentiality of Tfd impact will never be realized and this important participatory strategy will go into oblivion.

Measures of Addressing Challenges Experienced in Utilization of Theatre for Development

The respondents suggested that in order to overcome the challenges of lack of appreciation of engagement into Tfd, activities, there is need to link the frame of reference with the spectators and actors. The community needs to be involved at all stages of Tfd activity. Inyang (2016) suggests that, Tfd needs to be tolerable and sensitive to both the traditional culture and the political culture. Furthermore, there must be a call to give Tfd time. Even though this is not taken lightly by developmental agencies that are time bound. It is important to note that the effect of Tfd is not a one off activity, it deals with human organizations that need 'reconstructions. 'It requires time, patience and appreciation. Co-operate partners need to come on board so that the diverse pool of youths needs can be met. There is a cry to the Ministry of Education to upgrade performing theatre from being a co-curriculum activity to being an examinable subject like other forms of art like music and visual arts. In that, its catchment would be wider as in meeting the needs of the youths. Traditionally Tfd setup needs to be used with other methods of participation for it to meet people's advancement to more technological ways of thinking and doing things. This would promote active participation among youths, who have nomadically shifted towards technology use. The collaboration with technologically oriented strategies of participation with Tfd would in turn trigger change and shape their lives in modern times. There is a call for continuous facilitation of trainings of would be facilitators (jokers) of Tfd. The trainings need to incorporate ways of integrating various participatory learning methods (PLMs) and sprouting new technological concepts so that Tfd is not left behind in the 21st century. It is important therefore for Tfd practitioners to be aware of this shift in people's mind and appreciate how complex this task is so that Tfd programs are designed to meet up to this challenge. The approach of relying on old school approach of dialogue plays as the principal means of highlighting Tfd messages needs to be re-examined so as to breath in fresh techniques that would make Tfd alive and meaningful again. If this is done, this important participatory strategy would be more radical and direct in dealing with community problems of modern times. Today with the dwindling financial support there is a cry for more NGOs to come on board in support of this important transformative strategy. it is important to note that, funders need to be made aware that Tfd is not a one off activity. Mwansa (2006) warns that, Tfd is labour intensive and requires resources, time and messianic commitment.

The implications of this that, there need to prioritize and allocate adequate time and resources to Tfd process and program if transformation in communities is to be seen.

CONCLUSION

The mystery that this study sought to address emerged from the fact that in spite of Tfd utilization in mitigating various social problems like youth unemployment, the vices keep on increasing. Thus, its purpose was to. explore the challenges of utilizing theatre for development in youth capacity building programs in spite of the so many positives attributed to Tfd utilization, its utilization faced a number of challenges among them; lack of appreciation. Youths who engage into theatre activities are taken as being less of being intellect. Most participants are taken as being playful hence it was a big challenge of bring the participants into accepting to participate in theatre related activities. Another challenge was that of youths having different wants and needs which Tfd fails to meet at once. Advancement in technology mounts its own challenge also on TFD. With too much shift to technology the community has now become passive and respond to theatre like if it is a film. The use of internet, radio, television, films is affecting the liveness of theatre performance and straightening its fuzzy edges. Another challenge is that of lack of space of theatre preparation and performances and lack of funding in theatre activities. Regrettably it is often difficult to secure funding for theatre activities as most funders find it to be a waste of time and only for entertainment. Most founders are more interested in founding programs that would give immediate results. Lack of funding to Tfd activities demoralizes would be participants bearing in mind that they equally have family responsibilities and Tfd to them is a job not a messianic activity. Lastly,lack of training in Tfd was an imminent challenge faced. There is nowhere any established formal or objective curriculum for applied training in the Tfd in communities which guides on the order in which issues are tackled and should influence the way people perceive the programme. In spite of the challenges, measures suggested to included; appreciation, meeting diverse needs of the youths, dealing with advancement technological context, funding and enhanced training in Tfd.

Recommendations

The study recommends the government through the Ministry of Tourism and Arts and National Arts Council (NAAC) to create a frame of reference on which all performing arts needs to be applied. Non-Governmental Organizations (NGOs) and Adult Educators must commit themselves to training community activists and animators in the technique of (Tfd) in order to prevent misapplication of this important participatory strategy hence giving it more prominence and importance. Lastly government needs to create Amphitheatre (an open air venue used for entrainment, performances and sports), this would allow more youths to participate in theatre programs hence widening the web of having a conscientized new generation.

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