

**IN PURSUIT OF SUSTAINABILITY OF NOT-FOR-PROFIT THEATRE ORGANISATIONS:
A CASE STUDY OF SAVANNA TRUST IN ZIMBABWE**

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A research report submitted in partial fulfilment of the requirements for the degree of

Master of Arts

In the field of Cultural Policy and Management

Faculty of Humanities,

UNIVERSITY OF THE WITWATERSRAND

March 2016

DECLARATION

I declare that this research report is my own, unaided work. It is being submitted for the Degree of Master of Arts (Cultural Policy and Management) in the University of the Witwatersrand, Johannesburg. Where secondary material has been used (either from a printed source or from the internet), this has been carefully acknowledged and referenced in accordance with departmental requirements. I understand what plagiarism is, and I am aware of the department's policy in this regard. This research report has not been submitted before for any degree or examination in any other University.



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_____20th _____day of March 2016.

ABSTRACT

Sustainability is a concept that has received a lot of attention in arts management discourse. It is also a concept that many theatre organisations grapple with both in developing and developed countries. Practitioners, managers and scholars have been trying to find solutions to the growing need for sustainability of arts organisations. While a number of strategies have been proffered, most of them have been focusing on financial sustainability. This study argues that if arts organisations are to achieve sustainability, the issue must be looked at from a broader, holistic perspective.

In pursuing a holistic perspective on sustainability, the overarching argument is that for a theatre organisation to achieve sustainability, it must be guided by four pillars. These pillars are artistic vibrancy, community relevance, capitalisation and good governance. The focus of the study is on not-for-profit theatre organisations operating in Zimbabwe. Savanna Trust, a theatre organisation based in Zimbabwe is used as a case study. The study starts by looking at the external and internal challenges that are faced by theatre organisations operating in unstable socio-political and economic environments such as Zimbabwe. These challenges are some of the major impediments to organisations that pursue sustainability. The study then uses the four pillars to examine Savanna Trust and its capacity to become a sustainable organisation.

This study recommends some strategies that not-for-profit theatre organisations can implement in pursuance of sustainability. It is hoped that the study will also contribute to a body of academic literature on theatre and sustainability with a specific focus on not-for-profit theatre organisations.

ACKNOWLEDGEMENTS

Firstly, I would like to thank God, the Almighty, for guiding me through this journey.

Secondly, I wish to thank my supervisor, Ms. Avril Joffe, for your guidance, support and encouragement. What you gave me is a lifelong gift that will open many gates.

To my beautiful wife, Blanca Rudo Maposa, my sons Tinevimbo Ryan and Anotidaishe Darryl and my just arrived daughter Nothando Charlene, who had to put up with my long periods of absence from home, I owe you a lot. This is for you.

To my mother Mrs. Eukeria Tanjani, you are my hero. My siblings Jabu, Muchy, Saba, Norman, Siby, Faith, Moreby and Cathy, thank you for the support and encouragement. Tafadzwa Tanjani-Shumba, my nephew, you were the light in the dark.

To Team Savanna Trust (Board and Staff), thank you for the love and encouragement and holding fort during my absence. Michael Mabwe, you are a true friend. Tapiwa Zivira and Blessing Vava, you gave me company and encouragement throughout the tough year.

To all the respondents, this research would not have been possible without you. Thank you.

And finally a Big Thank you to a wonderful family, The Joffe-Hunters.

Dedication

To my late father Mr. Fanuel Tanjani who passed on when I was midway through this journey. I wanted to make you proud. May your soul rest in eternal peace!

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CHAPTER 1: INTRODUCTION TO THE STUDY

1.1. Background of study

For more than two decades, sustainability of not-for-profit theatre organisations, particularly in developing countries, has been at the centre of arts practitioners, funding bodies, government departments, academia and arts management researchers' discussions. The discussions have been centred on finding out solutions to sustainability challenges facing these organisations. In Zimbabwe just like in many other African countries, issues of sustainability of theatre organisations are also of great concern. This is mainly because the sector is faced with serious survival and viability challenges as reflected by the number of theatre groups and organisations that have either folded or are failing to carry out consistent programming especially during the past ten years. Notwithstanding the fact that some of the not-for-profit theatre organisations in Zimbabwe have been receiving donor funding for more than two decades, they continue to struggle to sustain themselves. This has raised serious questions within the sector on what can be done to ensure that the sector remains vibrant.

Several workshops, trainings and discussions on how to ensure sustainability of Zimbabwean arts organisations have been held by different stakeholders that mostly include funders and theatre organisations, with the recent one being the Arterial Network Zimbabwe Creative Industries Roundtable Seminar (15-16 December 2015). These platforms have come up with varied arguments on why theatre organisations in Zimbabwe are failing to be sustainable. The arguments range from issues of lack of good governance, lack of leadership skills, lack of proper training, skewed funding models, limited government funding to the arts and the socio-political and economic environment these organisations are operating under. As noted by Chatikobo (2008, p 1), different theories have been used "as microscopic lenses to diagnose the [sustainability] problems which have become chronic and these theories range from political, historical, social, cultural and economic". Like what is noted by Chatikobo, this study was held in the background of an increasingly difficult operating environment for theatre organisations based in Zimbabwe as a result of the broader political, social and economic challenges that the country is facing. The study

took a closer look at some of these challenges that affect not-for-profit theatre organisations in Zimbabwe. The study looked at the environment under which these organisations are operating and also what they are doing or can do in pursuit of sustainability. Savanna Trust, a not-for profit theatre organisation in Zimbabwe has been used as a case study.

While it is one of the few remaining not-for-profit theatre organisations that are still operational in Zimbabwe, Savanna Trust is also faced with a myriad of challenges that are an albatross to its desire to be sustainable. While at its peak in the period around 2009-2013 the organisation had 14 full time employees and two years down the line, the organisation now has a staff compliment of 7 full time people. This is because during the period 2009-2013, there were 5 funders and in 2014-15, the organisation remains with only three small funders. The programming has also been adversely affected resulting in the organisation shelving some of its programmes. These are some of the serious concerns that this study has set out to examine as well as to suggest some strategies that can be employed in its pursuit for sustainability.

In order to proffer sustainable strategies, the study has looked at some of the best practices and theories around sustainability. A holistic view to sustainability of theatre organisation underpins this study. Instead of looking at sustainability only from a financial point of view, this study looked at the issue from a broader perspective. According to Brown et al (2011), sustainability goes beyond financial accumulation, but is three dimensional that also include artistic vibrancy and community relevance. This study was thus premised in these three elements of sustainability and anchored in good governance.

1.2. Research Aim

The purpose of this study is to examine the challenges that inhibit sustainability of not-for-profit theatre organisations in Zimbabwe using Savanna Trust as a case study. Further, the study seeks to understand and evaluate the strategies that Savanna Trust is implementing in pursuance of becoming a sustainable not-for-profit theatre organisation as well as to

explore further opportunities for Savanna Trust to become sustainable based on good practices discussed in the literature. The specific research objectives are;

- To analyse Savanna Trust's operating environment and its impact on sustainability
- To critically examine the strategies and steps that Savanna Trust is implementing in order to become sustainable
- To explore further opportunities based on the literature for Savanna Trust to become sustainable.

1.3. Rationale

Many Zimbabwean not-for profit theatre organisations are confronted by sustainability challenges. These theatre organisations survive from hand to mouth and staff members and theatre artists who depend on these stables are not always sure of what will happen tomorrow. As noted by Chatikobo (2008, p.6) most of theatre organisations' operations and projects are characterised by "rhythmic uncertainty of funding followed by retrenchment of employees and then sudden influx of funding followed by re-engagement of employees and then back to uncertainty of funding". While these organisations continue to give hope to the theatre sector through their programming in difficult circumstances, they continue to face sustainability challenges resulting in some of them failing to sustain operations and consistent programming. Over the past ten years a significant number of promising theatre groups, organisations and projects have folded due to different reasons. Some organisations such as Patsime Trust, Rooftop Promotions, Nhimbe Trust and Savanna Trust have managed to survive from year to year, however in difficult circumstances.

This study set out to examine the challenges that inhibit theatre organisations in Zimbabwe to achieve sustainability. The study used Savanna Trust, a Harare based not-for-profit theatre organisation that is one of the few remaining operational not-for-profit theatre entities in Zimbabwe, as a case study. Though it has survived some difficult moments, I believe it faces similar challenges like other theatre organisations in Zimbabwe. As a founding member and current director of the organisation my interest is in understanding these challenges as well as evaluating whether the strategies that are in place at Savanna

Trust will ensure sustainability using the knowledge and best practices from the literature . This study also provides an opportunity to recommend alternative strategies for implementation. In this study, my interest was on focusing not only on financial sustainability but endeavour to look at sustainability from a holistic point of view that include, among other things, artistic vibrancy, financial sustainability and community relevance as suggested by Brown et.al, (2011) and Smith (2014). I believe that this will provide critical learning points for both Savanna Trust and other not-for-profit theatre organisations in Zimbabwe and in other developing countries whose contexts are similar to that of Zimbabwe.

Secondly, this study will contribute to a body of academic literature on theatre and sustainability with a specific focus on not-for-profit theatre organisations. There have been a significant number of studies done on Zimbabwean theatre by scholars like Ngara (1986), Wa Mirii (1988), Plastow (1996), Chifunyise (1997), Martin (1999), Chinyowa (2005), Zenenga (2005), Ravengai (2011) and Makumbirofa (2012) among others. The majority of these writers have concentrated mostly on the history and development of theatre in Zimbabwe as well as applied theatre. None of this literature focuses specifically on sustainability of not-for-profit theatre organisations in Zimbabwe. Similarly, most of the work that has been written on theatre in Africa does not specifically deal with issues of sustainability of these organisations. The literature mostly focuses on the effectiveness of theatre and the success stories in Theatre for Development initiatives. Chatikobo (2008) in his Masters dissertation focused on sustainability of the Southern Africa Theatre Initiative (SATI), a now defunct theatre regional body. However Chatikobo focuses only on financial sustainability. Prentki (1998) is also one of the few academics that touch on sustainability. However he looks at sustainability of community development projects where the focus is on the issue of partnerships between Northern and Southern NGOs. Just like Chatikobo he concentrates on funding relations and their effectiveness. Through this study a broader look at sustainability will therefore fill a gap in literature on theatre and sustainability with specific emphasis on sustainability of not-for profit theatre organisations.

1.4. Research Questions

- How possible is it for not-for-profit theatre organisations (such as Savanna Trust) to achieve sustainability in an environment of limited and erratic donor, government, prohibitive laws and a tough social, political and economic terrain?
- What strategies are being implemented by Savanna Trust to achieve sustainability?
- What strategies could be implemented by Savanna Trust to become a sustainable not-for-profit theatre organisation?

1.5. Methodology

This study falls in the realm of qualitative research methodology. This is a research method that enables the researcher to discover the meaning that people give to the events they experience. As noted by Patton (1980, p.22), “[q]ualitative data consist of detailed description of situations, events, people, interactions and observed behaviours”. Qualitative research is different from quantitative research method because quantitative research relies on instruments that provide “standardized framework in order to limit data collection to certain pre-determined response or analysis categories” (Patton, 1980, p. 23). In this study, I chose to use qualitative research as it allowed me to do a deeper analysis of the phenomena under research as well as observe the behaviour of Savanna Trust audiences wherever they performed.

In this study, I used the case study research method. Yin (2009, p.23) defines a case study as “an empirical inquiry that investigates a contemporary phenomenon within its real-life context, when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used”. A case study is also described by Creswell (2007, p.73) as “the study of an issue explored through one or more cases within a bounded system”. The bounded system can be a setting or a context within which an issue happens. The case study approach is according to Patton (1980, p.303) “a specific way of collecting data, organizing data and analyzing data”, the purpose being that of “gathering comprehensive, systematic and in-depth information about the case”. According to Bromley (1990), it is a “systematic inquiry into an event or a set of related events which aims to

describe and explain the phenomenon of interest” (p. 302). It allows the researcher to explore individuals or organisations, simple through complex interventions, relationships, communities, or programs (Yin, 2003) and supports the deconstruction and the subsequent reconstruction of various phenomena (Baxter and Jack, 2008). In this study, I used Savanna Trust as a case study where I explored in-depth information about the organisation and its programmes. Yin (2009) talks of the case study as a preferred methodology in examining contemporary events where there is no manipulation of the phenomenon. In this research, I acknowledge my intimacy to the case study in that I am the founder and current director of Savanna Trust. In conducting this study, I used self-reflection to constantly distance myself and be objective. I continuously reminded myself that for the time being I should look at the organisation and its activities from a student/ researcher perspective. I tried at all times not to have an attachment to the case so that I can have an objective analysis of phenomena. To my best of knowledge, I was able to distance myself from the case study

The uniqueness and strength of the case study is in its ability to deal with a lot of evidence and its extensive data collection process drawn from a variety of sources of information like interviews, observations and artefacts (Yin, 2009, Creswell, 2007). Case study also allows researchers to study the complex relationship between phenomena, context and people as earlier articulated by Yin. I however was wary of some of the concerns that have been highlighted about the case study research design. Some of the concerns are that the design provides little in terms of scientific generalisations. One cannot generalize on the basis of an individual case, it takes long and is tedious to read documents as well as the fact that if not careful, the researcher might be forced to have a bias, resulting in biased views and influenced findings and conclusions (Yin, 2009; Bryman, 2004; Creswell, 2007). Denzin and Lincoln (2011) also note that the opponents of case study methodology argue that the case study “contains a bias towards verification, that is, a tendency to confirm the researcher’s preconceived notions; and difficult to summarise and develop general propositions and theories on the basis of specific case studies”. However, several scholars like Yin (2009), Campbell (1975) and Eysenck (1976) view these arguments as a misunderstanding of the case study method. As stated earlier, I was wary of any biases and pre-conceived notions that could have arisen because of my closeness to the subject of research.

In a case study, Creswell (2007) argues that the researcher is the main instrument of data collection. The data collection methods that I used in this study include documentary analysis, semi structured and open-ended interviews as well as participant observation.

In this study, I analysed Savanna Trust documents that include, the Trust deed, programme and annual reports from 2007-2015, strategic plan (2008-2013), mission and vision, budgets and operational policies. This assisted me in evaluating the experience of Savanna Trust and the vision that it has in seeking to achieve sustainability. The Trust deed helped me to look at the structure of the organisation with specific focus on the Board, its role and responsibilities towards the organisation. The Deed which is the founding document also helped me in understanding how the Board is involved in the work of the organisation. The strategic plan, programmatic and annual reports gave me an insight into the artistic work of Savanna Trust while the budgets helped me to analyse the financial standing and trends in the organisation. Finally, the operational policies assisted me in understanding the systems in the organisation.

Semi-structured interviews were used to collect data from the selected informants. The interviews provided an environment for a free flow of information and natural conversations. The interviewing process enabled me to probe further on unclear and vague answers enabling a deeper understanding of the issues. Interviews also helped me to have a closer understanding of how the participants related to and felt about the issues. This helped me a lot in giving weight to my arguments during data analysis and report writing.

In selecting the respondents I used purposive sampling. This is a sampling technique that focuses on particular characteristics of a population that are of interest to the study. According to Creswell & Clark (2011), purposeful sampling involves identifying and selecting individuals or groups of individuals with knowledge and experience with a phenomenon of interest. In selecting the participants I chose people that have in depth knowledge and experience in the theatre sector. From a large number of theatre practitioners and administrators in Zimbabwe, I chose participants who have knowledge and experience in the theatre sector.. Other participants to the study were chosen because they were once or are still involved with Savanna Trust work either as full time and part time

staff, Board of Trustees, volunteers or audience members. Another important aspect to purposive sampling according to Bernard (2002) is availability and willingness to participate as well as the ability to communicate experiences and opinions in a manner that properly articulates the subject matter. The final respondents in this study are people who were available and willing to voluntarily participate.

During this study, I interviewed key people from Savanna Trust management that included the Savanna Trust Board Chair, 2 Programmes Officers, 2 Field Officers and the Finance and Administration Officer. I also interviewed other theatre practitioners who work in the not-for-profit theatre sector. These practitioners were helpful in defining the challenges that they face in their day to day work. Key people that also lead other not-for-profit theatre organisations were also interviewed to give their perspective on the challenges and views on theatre and sustainability in general in Zimbabwe. Two lecturers from the University of Zimbabwe Theatre Arts Department were also interviewed so that they could give their expert opinion on Savanna Trust and the sector at large. I also carried out unstructured interviews on a select number of audience members who attended Savanna Trust performances. I also set out to find out if the audience members found the performances exciting, engaging and relevant to their needs.

Interviews, according to Creswell (2003), have an advantage of enabling a researcher to do follow ups and control the line of questioning. A major disadvantage with regards to interviewing Savanna Trust staff as a member of management is that they may be tempted to be biased in their responses as noted by Criswell (2003). However, I assured them that this study is only for academic purposes and they should be as truthful as they can be without any fear.

In addition to interviews, observation of community performances was one of the methods that were also used to gather data. Five theatre performances were observed in different communities with an aim of finding out how relevant the performances were to the community and if they were fully engaging the target audience. Field notes on the responses that the performances received from the community were jotted down. This data collection procedure, as noted by Creswell (2003), enabled me to have first-hand experience

with participants, record information in the field and observe the values that the community gives to Savanna Trust performances. In using the observation method, unlike in interviews and documentary analysis, I was able to identify things that are not documented, things that are instantaneous, not tangible and may not be recorded like audience responses to performances.

After the collection of data, the raw data was assembled, organised, classified and edited into a manageable and accessible package and a case study narrative was written. Information that was collected from document analysis that included evaluation reports and policy documents were subjected to 'stringent criticism'. According to Welman and Kruger (2001) stringent criticism deals with the authenticity, accuracy and credibility of the content of sources. The authenticity of the information was therefore established. Using the lenses established through the conceptual framework an in-depth analysis was conducted. The findings from Savanna Trust were interpreted, evaluated, qualified and conclusions were made. With regards to data gathered from interviews, content analysis was done and the responses were categorized according to key themes. The collected information was classified in terms of the key themes of community relevance, artistic vibrancy, capitalisation (in this study used interchangeably with financial sustainability) and governance.

1.6. Limitations

Most of the data collection took place during the December holidays when some targeted interviewees had gone on holiday. Some were finalizing their work meaning that they were very busy. Some of them had gone out of town for holiday. This meant that the data gathering process took longer as the respondents were not available at the times that the researcher envisioned. Even when some of the key informants accepted to make time, sometimes they would be in a hurry to go back to their workplaces. The researcher also failed to get an appointment with the Ministry of Rural Development and Preservation and Promotion of Cultural Heritage within which the theatre sector falls under. This is because there were changes that were brought about by the

dismantling of the Ministry of Sports, Arts and Culture. To get the person who deals with the arts within the ministry was therefore problematic because of bureaucratic issues.

CHAPTER 2: CONCEPTUAL FRAMEWORK AND LITERATURE REVIEW

2.1. Conceptual Framework

This study examines sustainability of not-for-profit theatre organisations from a perspective that argues for a holistic understanding of sustainability that goes beyond financial sustainability as has been propounded by many theatre practitioners, funders, government and academics. The issue of sustainability, as observed by Weerawardena et al (2009), has been discussed by past authors in a fragmented manner. It is imperative that this important issue is holistically tackled in a manner that looks at various elements that should ensure not-for-profit organisations' sustainability. This argument is also advanced by researchers such as Brown et al (2011) who argue that in most instances, sustainability of not-for-profit arts organisations has generally been looked at from a financial perspective, yet "capitalization [financial sustainability] is not enough on its own to achieve sustainability"(p.2). He observes,

Historically, sustaining an arts organisation meant generating enough earned and contributed revenue to fund current operations but due to the continuous changing arts landscape there is need to look for a new model of sustainability (Brown et al, 2011, p.1).

In this case, Brown puts into perspective the fact that there are many theatre organisations that get a lot of money, be it from donors or other sources, but they still find it difficult to be sustainable. In critiquing various definitions of sustainability, it can be argued that many authors defined this issue beyond financial sustainability. Weerawardena, et.al (2009) defined sustainability as "the need to build a sustainable organisation that can continue to deliver social value via the pursuit of its social mission" while DeVita and Fleming (2001) refer to it as the ability for not-for-profit organisations to fulfil their mission in an effective manner. Sustainability of not-for-profit organisations is aptly enunciated by Weerawardena, et.al (2009, p.347),

For a NPO, sustainability primarily means being able to survive so that it can continue to serve its constituency. At its core, nonprofit sustainability means that the organisation will be able to fulfil its commitments to its clients, its patrons, and the community in which it operates.

These broad definitions informed the way this study tackled the issue of sustainability. The key terms that informed the concepts that are put forward in this report emanate from the idea that not-for-profit theatre organisations' key purpose is to continue to deliver value to its target constituencies in an effective manner via the pursuit of its mission. This value is delivered through theatrical products. This study also took into cognizance the observation made by Otten (2009, p.1) where he posits that sustainability is always confused with survival. In differentiating the two, he argues

One is easy to achieve on many levels, the other is a constant work in progress. Sustainability, on the other hand, is hard, and nothing comes after it; it is never over and done but, rather, always there. Obviously, we cannot be sustainable if we cannot or do not survive. But sustainability is so much more than survival.

Sustainability is viewed as a continuous process that theatre organisations must always strive for. Muwona (2016, interview) argues that sustainability is not an end in itself but a goal that must be pursued at all times. He problematises it as the ability of an arts organisation to survive through the harshest challenges, growing from strength to strength, creating products that are still relevant to the community and passing on the organisation to the next generation. This study's departure point therefore comes from an understanding that sustainability is the capability of an arts organisation to withstand the challenges that it faces and continues to pursue its mission in an effective manner. This view therefore gives a framework through which sustainability is examined from a broader perspective than just financial sustainability. Brown, et al (2011) provides the framework within which this research is conceptualised. They argue,

Reflecting back on several decades of work with funders and arts organisations, we propose a more nuanced and multi-dimensional view of sustainability – one that

encompasses and transcends the current dialogue on capitalization, adaptive capacity and other elements of good management. In our view, sustainability requires a balancing act with three interdependent but sometimes competing priorities (Brown et al, 2011, p. 1)

Brown et al proposes these three interdependent elements that I have adopted when looking at sustainability of not-for-profit theatre organisations. These elements are capitalisation (used interchangeably with financial sustainability in this study), community relevance and artistic vibrancy. It is argued further that “the ability of an arts organisation to focus simultaneously on all three will largely determine its success” (Brown, et al, 2011. 2). These three elements were my initial guidelines as I tackled the issues of sustainability of not-for-profit theatre organisations in Zimbabwe. However during the course of the research I then added the fourth element, good governance, which I feel carries equal weight to the other three. Good governance as noted by HensloweIrving (2012) is paying attention to the structure and systems in an organisation so that it achieves flexibility and sustainability. By adding good governance, I am informed by the view that to achieve all the other three elements that are proposed by Brown et al, there should be a strong governance structure and systems in place. Turbide et al (2008, p.4), are of the view that the health of any type of organisation depends on sound governance while Sonnenfeld (2015, p.2) argue to the fact that,

Good governance structures encourage these diverse [arts] organisations to create value (through entrepreneurship, artistic innovation, development and exploration) and provide accountability and control systems commensurate with the risks involved.

This study is focused on dealing with the issue of sustainability of not-for profit theatre organisations in a holistic manner. The three pillars of sustainability that are community relevance, artistic vibrancy, capitalization, as suggested by Brown et al and good governance are the key drivers that this study is anchored upon.

2.2. Literature Review

2.2.1. Overview of not-for-profit organisations and their purpose

A not-for-profit organisation is described by Luckett (1998) as an entity formed for the purpose of serving the public for mutual benefit without pursuing or accumulating profit that can be shared as dividends by its owners or founders. The definition is expanded by Salamon (2010, p. 12) by referring to not-for-profit organisations as “a collection of entities that are organisations; private as opposed to governmental; non-profit distributing; self-governing; voluntary; and of public benefit”. In enhancing the understanding of not-for-profit organisations, Salamon and Anheier (1997) view them as organisations that primarily have five characteristics that include institutionalisation, separation from government, self-governance, not-for-profit distribution and a certain degree of volunteerism. Organisations that are found in the not-for-profit sector include, but are not limited to, those found in health services, education, research, advocacy, arts and culture (Pevcin, 2012).

The not-for-profit organisations are also described by Luckett (1998) as the third sector, independent sector, voluntary sector, tax-exempt sector or charitable sector. The third sector is understood to mean that they sit between the public sector and the private sector (Lyons, 2001). The private sector’s motivation is to provide goods for profit, the public sector provides “prescribed goods to the citizenry” while the not-for profit sector’s purpose is to “address specific needs that are often ignored by either of the other sectors” (Welleford 1998, p.6). This assertion corresponds to Pevcin’s (2012, p.187) argument that the not-for-profit sector emerged as a result of, among other things, “the failure of both the market and government to provide certain goods and services to citizens”. This is also supported by Weerawardena, et.al, (2010) who posit that not-for-profit organisations emerge to satisfy a need that neither the business nor public sectors satisfy. Business does not satisfy these needs because it cannot do so profitably while government does not satisfy these needs because there is not enough public support to do so (Hansmann, 1980). Most theatre organisations in the developing world fall within the not-for-profit sector.

Although not-for-profit organisations do generate income, it uses its surplus revenue, as argued by Vasigh, et.al (2010:12), “to achieve its purpose or mission, rather than distributing

its surplus income to the organisation's directors (or equivalents) as profit or dividends". This is a significant difference between not-for-profit and for profit organisations. The goal of not-for-profit organisations as emphasised by Peterson (2015) is not to be successful in terms of wealth, but in terms of giving value to the groups of people they administer to, such as, community members (men, women, and youth), artists, and audiences in the case of not-for-profit arts organisations.

This overview is essential to this study as it locates the type of theatre organisations that I am focusing on. Although there are many for-profit theatre organisations, most of those organisations in Sub-Saharan Africa are formally and informally organised as non-profit entities. This essentially means that their purpose is primarily not to create wealth but to deliver social value through their mission. Therefore, while there might be some for-profit theatre organisations that can be found in Zimbabwe, they are not the subject of this study.

2.2.2 Sustainability in the not-for-profit arts sector

The terrain in which not-for-profit organisations operate is very turbulent hence the growing interest in academia to critically look at issues of sustainability. According to Weerawardena et.al, (2009), the issue of not-for-profit sustainability has over the last few decades been the primary focus of the strategic management literature. The argument is that not-for-profit organisations should establish competitive advantage that would lead to superior financial performance, ensuring organisational survival and growth in the same way as their for-profit counterparts (Weerawardena et.al, 2009, p. 347). While, nonprofit organisations contribute to society through their social value creation, they operate in an increasingly turbulent context where building sustainable organisations has emerged as a critical need. The terrain that modern not-for-profit organisations operate in is also becoming increasingly competitive (Weerawardena et.al, 2009) thereby impacting on their sustainability. While this literature is generic to most not-for-profits organisation it also speaks to issues that not-for-profit theatre organisations in Sub-Saharan Africa and particularly in Zimbabwe grapple with always.

A significant number of researchers such as Chetkovich & Frumkin, (2003) have focused on ensuring that there is a balance between money and mission. Bryson et al (2001), argue that a nonprofit organisation must ensure a flow of resources in order to be financially sustainable and these resources can be earned income, governmental support and private donations. Not-for-profit arts organisations must ensure that they have a flow of resources that will enable them to deliver their social value. As noted by Padilla et.al (2012) financial sustainability is an area that is of significant interest for not-for-profit organisations and its stakeholders, to include the communities they serve. However, the not-for-profit organisations encounter challenges in establishing and maintaining financial sustainability as observed by Conradie (1999:1) when he argues that not-for-profit organisations operating in social development “are established, only to run out of funds after a few years with drastic implications for those involved, supported and employed by the organisation”. The not-for-profit organisations worldwide fail even after a promising start due to financial instability. This to a large extent is true for not-for-profit theatre organisations in Africa and in Zimbabwe in particular. This scenario is also observed by Ferguson (1990, p. 9) who argues that most drama and theatre initiatives in southern Africa tend to collapse with ‘almost the same astonishing regularity’, particularly due to the shortage of financial resources. This phenomenon is a reality in Zimbabwe where promising theatre organisations have been collapsing as a result of shortage of financial resources especially after a donor has pulled out. The same scenario is observed by Chatikobo (2010) that financial sustainability was a major challenge to the sustainability of the Southern Africa Theatre Initiative (SATI).

Financial sustainability was SATI’s worst challenge as it did not put in place mechanisms for self-sufficiency and financial independence. This challenge was felt across the region. Cost cutting measures were identified and implemented but SATI continued to depend on SIDA, NORAD, Africalia and the South African Government (p.26).

Chatikobo argues that dependence on donors only was SATI’s undoing that when the donors pulled out the demise was imminent. In Zimbabwe, donor support has been for more than two decades the protection around not-for-profit theatre organisations. The Zimbabwean government currently has no funding for theatre while it is very difficult to survive on gate

takings. As noted by Lindfors & Davies (2013), many arts activities in Zimbabwe have become dependent on the support of donor agencies and the corporate sector appears to be largely absent from theatre funding except for high profile events like the Harare International Festival of the Arts (HIFA). Chivandikwa (2013) also argues that without donor support, theatre in Zimbabwe would be dead, while Bagorro (in Lindfors & Davies, 2013, p. 129) is of the opinion that in times of difficulties, the donors came to the rescue of the sector. Funding mechanisms of many donors are also criticized by Stowe (2005) who argues that donors often support short term projects rather than long term activities and core costs, which in effect do not promote financial sustainability. This is also noted by Elmqvist et.al, (2014) in an evaluation report of the Culture Fund of Zimbabwe when they argue that dispersing many small funds to the sector is not viable if a sustainable arts sector is to be developed. The study tried to find out if this is the case with Savanna Trust and how it overcomes this challenge as it pursues sustainability.

To deal with these challenges, Bowman (2011) proposes that establishing financial sustainability should be at the centre of the organisation's function. Depending on one source of revenue is therefore viewed as risky for a not-for-profit theatre organisation. A lot of creativity and innovation must be put in ensuring that resources are found from different sources to support the organisation and its programmes. Not-for-profit arts organisations, as argued by McCarthy (2007) should explore ways of how they can alter their fundraising and operating strategies to deal with these challenges.

According to Brooks (2002), reliance on any one stream of revenue greatly impacts not-for-profit organisational structures and financial health, a view that is supported by Hendricks (2012); Brickhill (2014); and Singh, (2014). Income diversification is therefore an important element towards financial sustainability. The notion of income diversification towards financial sustainability is one that this research explores. In this study an examination of financial strategies that are in place for Savanna Trust to achieve financial sustainability especially in a challenging Zimbabwean socio-political and economic environment is held. This is however done in full acknowledgement of Frumkin (2002)'s argument that if the not-for-profit sector concentrates more on diversification of resources, they might end up focusing on commercialisation at the expense of mission coherence.

The other pillar of sustainability that is looked at in this study is artistic vibrancy. Light (2003) argue that not-for-profits need to improve their performance rather than just raise money. According to Kaiser (2013, p.6), the key to a healthy arts organisation is strong, exciting, surprising programming, and “this programming might include performances, exhibitions, educational or outreach activities, or service to the field”. This is linked to Brown et al’s (2011, p.4) argument that artistic vibrancy is the “fuel of sustainability, is the lifeblood of an arts organisation and the inspiration that motivates donors and engages the community”. Brown et al (2011, p.4) further argues that,

At the core of every arts organisation is a creative process. Some of these processes are healthier than others. Artistically vibrant organisations are sustainable because they continually re-imagine their programs and refresh their constituency. They open new doorways before old ones slam shut.

This study examines Savanna Trust artistic work to see if it is vibrant, refreshing and continuously re-imagined. Artistic vibrancy according to Bailey (2009, p.6) includes artistic excellence, audience stimulation, innovation, development of artists and community relevance. Not-for-profit theatre organisations must ensure that excellent art is at the centre of their work if they are to be successful as posited by Kaiser (2013). In assessing artistic vibrancy, Brown et al (2011, p.4) suggests indicators that can be and these include “clarity of the organisation on the desired outcomes of artistic work, an inclusive and consultative program planning process, a full pipeline of new programming ideas, quality of artistry and a commitment to artist development at all skills levels”, among others. Bailey (2009) also proposes that artistic vibrancy can be measured through its capacity to engage and stimulate the audience, community relevance, innovation and excellence.

This study explored the issue of artistic vibrancy as it relates to Savanna Trust using Bailey (2009) and Brown et al’s (2011) propositions and characteristics of artistic vibrancy. In light of the Zimbabwean socio-economic and legislative environment this study explored how these propositions that include artistic excellence, audience stimulation, innovation, development of artists and community relevance can be achieved by not-for-profit theatre

organisations like Savanna Trust and presumably how the achievement of these would assist the sustainability of the organisation.

The third element that this study uses as a barometer for sustainability of not-for-profit theatre organisations is community relevance. According to DeVita and Fleming (2001), it is important for not-for-profit organisations if they are to achieve sustainability to build relationships among the people who are beneficiaries of their work in a way that adds value to community life. Community relevance has been described by Brown et.al (2011) as the first and foremost element of sustainability. They argue that

Achieving relevance in the eyes of the community enables an arts organisation to demonstrate its public value regularly. This goes far beyond conventional notions of education and outreach work or convenient strategies such as reduced-price tickets. In order to be relevant, an arts organisation must first develop a diagnostic capacity to understand what its community needs and then refract that knowledge through its artistic vision and core capacities. This is not to ask the community what it wants, but to inform programming decisions with a sense of community need (p. 3).

Not-for-profit theatre organisations exist to serve their target communities and these should be the lifeblood upon which they are founded. Theatre organisations fail because they would no longer be relevant to the communities that they serve (Smith 2014). A theatre organisation that is relevant in the community increases its public value. As argued by Knell (2006, p.11),

For something to be of value it is not enough for the citizens to say that it is desirable. It is only of value if citizens - either individually or collectively - are willing to give something up in return for it, such as money, time, or by disclosing private information (e.g. in return for more personalized information/services)

It is very important for a theatre organisation that pursues sustainability to identify what value it is giving to the community. The public will value an arts organisation, as noted by Bailey (2009, p. 19), “depending on the degree to which an organisation is perceived to have

legitimate purposes and engage responsively with its various stakeholders". An arts organisation will only become relevant to the community if it legitimately delivers what the public value most and according to Holden (2004), the public value the intrinsic, the institutional and the instrumental value of the arts. Through this study I explore the issue of community relevance in relation to Savanna Trust and its target community. As proposed by Bailey (2009), I look at how the community that is serviced by Savanna Trust values its work using the argument of the community "willing to give something up in return".

The fourth element in sustainability of not-for-profit theatre organisations is governance which Myer (2014, p.1) defines as

[t]he process of providing strategic leadership to a not-for-profit organisation. It entails the functions of setting direction, making policy and strategy decisions, overseeing and monitoring organisational performance and ensuring overall accountability.

In most cases governance issues are given little attention in not-for-profit arts organisations and Rentshler (2015) argues that good governance is very important to the success of an arts organisation. An organisation that practices good corporate governance, "is effective and able to fully maximise their resources" (Myer, 2014, p.1) and have their integrity protected, fulfils the needs of their constituencies, beneficiaries and staff. As argued by Weil, Gotshal & Manges (2012, p. 1)

[E]ffective governance, with its corollaries, transparency and accountability, leads to increased public trust in the organisation and a greater willingness by the public to donate funds and services. Effective governance also provides protection from regulatory intrusion.

Good governance also enables an organisation, as explained by Myer (2014), to create value through entrepreneurialism, artistic innovation, development and exploration and provide accountability and control systems. As observed by Rentschler (2015, p.54), if there is proper governance the organisation is revitalised and becomes "innovative, distinct and

different". In this study I explore whether through the different phases of its existence, Savanna Trust has managed to ensure good governance that translates to it being an organisation that can be described as "innovative, distinct and different".

What has been highlighted in this literature review is that sustainability of not-for-profit theatre organisations is not just measured by financial sustainability but through other factors. For not-for-profit theatre organisations, sustainability is deeper than just an organisation being able to sustain itself financially. The broader challenges and solutions to sustainability within theatre organisations largely reside within the three pillars or elements of sustainability (Brown et al, 2011) as well as governance. This study therefore examines the issue of sustainability based on the four pillars that have been articulated in this chapter.

CHAPTER 3: ENVIRONMENTAL CONTEXT: CHALLENGES INHIBITING SUSTAINABILITY OF NOT-FOR-PROFIT THEATRE ORGANISATIONS IN ZIMBABWE

3.1. Introduction

The purpose of this chapter is to analyse the environment in which the Zimbabwean not-for-profit theatre organisations are operating. The chapter explores the social, political, technological, legislative and economic environment that affects the operations of these organisations. As noted by the Knowhow Non Profit Organisation, not-for-profit organisations that are aware of their environment have higher chances of being sustainable as they are able to assess the level of threats or opportunities in their work. The chapter brings out that the harsh and rapidly changing Zimbabwean environment affects the operations of theatre organisations and that they need to navigate the terrain and develop strategies that can lead them to sustainability.

3.2. The Political and Legislative Environment

In Zimbabwe, the not-for profit theatre organisations operate under a very difficult political and legislative environment. The past fifteen years has witnessed a serious deterioration in Zimbabwe's political landscape. The period from 2000, according to Murwira (2009), saw the country being faced with a serious governance crisis precipitated by state crackdown on the emergence of a strong opposition, labour and civil movements. Faced by the perceived and real threats, the ruling party initiated a series of crackdowns on fundamental freedoms and human rights in order to silence independent voices and protect a shrinking political support base (Stone, 2007). To maintain political control, the state resorted to violence against the opposition, civil society and other movements that are opposed to it. The government, according to Moyse (2009), also promulgated a series of repressive laws that effectively emasculated the nation of its rights to freedom of expression, including the right to be informed. Laws like the Public Order and Security Act (POSA), the Access to Information and Protection of Privacy Act as well as the Broadcasting Services Act among others were promulgated to curtail dissent. The rights to freedom of association and expression became limited. Despite the existence of a constitution that has an improved bill of rights, the state continues to violate the supreme law of the land through continued

violations, abuse of state power, curtailing of rights and freedoms and failure to respect the rule of law.

The political and legislative environment that has been prevailing in Zimbabwe also affected the theatre sector in various ways.. From the year 2000 there was an increase in protest theatre that was critiquing government's unpopular policies, political oppression, the economic meltdown and the deterioration of the standard of living (Ravengai, 2009). The state responded by ensuring that these theatre organisations that were accused of furthering a regime change agenda were silenced. As argued by Zenenga, (2010, p. 450)

While Zimbabwean theatre activists envision change by challenging or undermining established forms of power and authority in response to the 21st century's call for the contestation of ideas around possible options, for economic development and democratization, the state in turn views popular theatre as a threat to national security and stability. Consequently the regime views artists who practice political theatre as unpatriotic traitors who should be silenced, meaning that all state security organs are mobilized and put on high alert to banish all political theatre activity.

As a result, various strategies and laws are used to curtail dissent from the arts fraternity. One such strategy is the use of laws that govern the arts and entertainment sector and the general laws crafted to curtail freedom of expression and association, such as the Entertainment Law and Censorship Act which was promulgated in 1967 during the colonial era and amended in 1996. Under this law, any play that is performed in Zimbabwe is supposed to be cleared by the Censorship Board first before it is consumed by the public. Failure to do so is regarded as a criminal offence. In 2004, Rooftop Promotions' play *Super Patriots and Morons* was banned while other plays like *Heaven's Diary*, *The Crocodile of Zimbabwe*, *The Good President*, *Sahwira*, and *Protest Revolutionaries* among many others were censored by the Censorship Board between 2004 and 2012 (Ravengai, 2009; The English Pen, 2008; and Voice of America, 2013). This censorship has greatly affected the quality of scripts coming out of the country. As noted by Ravengai (2009), the Censorship Board and state agents deal ruthlessly with any theatre that is critical of the establishment.

As a result many theatre organisations have decided to play it safe so that they are not found on the wrong side of the government. Some theatre organisations have therefore resorted to practicing self-censorship before the state catches up with them. As noted by Eyre (2001, p.7), “a climate of fear affects composers, singers, DJs, journalists and writers alike, muting and even silencing many artistic voices”. For example, in 2015, there were 4 cases of violations of artistic freedoms in Zimbabwe (Freemuse Annual Statistics on Censorship and Attacks on Artistic Freedoms in 2015 Report, 2016). In such an environment, it is very difficult for not-for-profit theatre organisations to freely operate and express themselves without fear of being attacked, detained or arrested. Although the constitution of Zimbabwe (Section 61, sub-section 1) states that every person has the right to freedom of expression to include freedom of artistic expression, the state continues to use these unfavourable laws that hinder the enjoyment of this very right. Artwatch Africa Report (2013, p. 116) observes

The constitution does guarantee certain fundamental rights, such as freedom of conscience, of expression and of assembly and association, but harsh censorship and qualification acts allow the government to control Zimbabwe’s arts and culture sector.

The responsibility to curtail these freedoms is bestowed on the Censorship Board administered by the Ministry of Home Affairs. The responsibilities that are bestowed upon the Censorship Board are contrary to the letter and spirit of the constitution. This shows that the government of Zimbabwe is interested in maintaining control of artistic products and activities at the expense of promoting diverse artistic expressions. Artistic diversity and quality of work which are some of the key ingredients to sustainability are affected in an unfriendly political environment as the one that not-for-profit theatre organisations in Zimbabwe operate under.

The state also uses laws like the Public Order and Security Act (POSA) to curtail the operations of theatre organisations. Although the Act does not specifically mention theatre or arts organisations in the list of events that need notification, this Act has been abused by

the state where they insist on having arts activities and events first cleared by the police before they are staged. According to Ravengai & Maguri (2009), POSA is not meant to regulate theatre activities but has been abused by the state agencies.

What has to be noted is that even though POSA in its schedule (section 24(5) and 41) lists any “*bona fide* theatrical, cinematographic or musical entertainment or any circus or fireworks display” (2002:25) as a class of public gathering allowed by law, in practice plays of a political nature have been dealt with using this Act (Ravengai & Maguri, 2009, p. 3).

This has created a situation where some arts organisations are now creating safe productions and activities that do not risk them being denied police clearance. Savanna Trust’s, the Protest Arts International Festival for example, continues to be on the radar of the police where they are told not to do any political work that might incite citizens to rise against the government. This form of censorship has seen many organisations resorting to producing theatre plays that do not ruffle state security feathers.

Zimbabwe is a politically polarised nation where citizens are viewed either as belonging to the opposition or to the ruling party. This situation has perpetuated and entrenched hatred and violence particularly in rural areas. Most rural areas where theatre organisations like Savanna Trust that are involved in theatre for activism, have become closed spaces that are controlled by ruling party machineries (Sanangurayi, 2012). It becomes very difficult for such organisations to access audiences in these spaces particularly when dealing with issues of governance, democracy and human rights. There are instances where theatre organisations, even after getting police clearance, are denied access to the community members by certain gatekeepers who believe that the organisations, particularly if they are donor funded, have an ulterior motive of regime change. They first demand to know the organisation’s sources of funding. To add to the above inhibitive political strategies, a recent development is where it has become a requirement for any not-for-profit organisation to be cleared by the provincial Minister first so that they can do activities in the certain province (Chagonda, Interview, 2016). The Minister has the powers to deny the organisation an opportunity to work in his/her province. Recently Savanna Trust was affected by this requirement in its

gender project. The organisation, its Board Members and staff had to be vetted by the security and other government agencies to see the kind of work it does. The vetting is done clandestinely. This has thus created a lot of obstacles to effective implementation of projects as well as the type of projects that the organisation can do thereby threatening organisational sustainability.

These various levels of curtailment of artistic creativity and expression in Zimbabwe show that any play or artistic activity that does not toe government line is dealt with ruthlessly. As a result of the heavy handedness of the state many not-for-profit theatre organisations are victims of state repression, arrests and threats. For example, in 2007 the cast of the play *Final Push* were arrested during a performance of the play in Harare (Mail & Guardian, 2007) while in 2011 the whole cast of the play *Rituals* were arrested twice. Theatre organisations like Rooftop Promotions, Whitori Entertainment, Amakhosi Theatre, Homegrown Arts and Savanna Trust are some of the leading not-for-profit theatre organisations that have continued to be victims of state repression. The reason for this suppression of theatre is the realisation that theatre and art in general does not only act as a mirror of society, but also has the capacity to affect it.

...cultural expressions are always more than mere reflexes of social, economic or political conditions. Culture does not simply mirror, it symbolises and thus always has a sign – function. More than that any living culture must be viewed as a communicative process in which a society not only expresses but also generates and forms its worldview (Barber, 1997:23).

It can be argued that the relevance of any theatre piece is its ability to affect people's lives through speaking that which are dear or pertinent to their lives. However in a harsh political and legislative environment as found in Zimbabwe, it is very difficult for a theatre organisation to achieve artistic vibrancy and relevance, programmatic diversity becomes limited and creativity is stifled and ultimately the sustainability of the organisation is thwarted.

3.3. Economic Environment

The not-for-profit theatre organisations in Zimbabwe are operating in a difficult economic environment that is an impediment to their pursuit of sustainability. According to Cross (2015) the Zimbabwean economy is in a crisis, characterised by a steep downturn, de-industrialisation, an estimated 90 percent unemployment rate, widespread hunger and poverty with about 80% of the population living below the poverty datum line. The country is registering negative economic growth resulting in increased company closures. As witnessed in 2015, the economic malaise has resulted in increased job losses, affecting many urban dwellers. This has led to an erosion of the disposable incomes, which have been under attack for the past few years due to a deteriorating liquidity situation in the country. According to Nehanda Radio (2014) the situation has forced many to resort to vending to eke out an honest living. Government is failing to pay its workers, who constitute the majority of the formally employed people, on time. As a result of all these economic problems, poverty levels have thus increased tremendously in Zimbabwe.

As a result of this sad economic scenario, the theatre sector is being affected in a negative way. As noted by Eveleigh (2013) Zimbabwe's economic situation has had significant impact on the arts and culture sector and in line with global and national economic trends, real income in the culture sector has declined in the recent past. This has been compounded by the economic downturn. Productivity in the sector has deteriorated due to the fact that the cost of production is over and above the income that can be realised. For an arts organisation to be sustainable, it has to have diversified income sources that include earned and contributed income (brown et.al 2011). This argument is also furthered by Carrol & Stater (2009, p. 947) who argue,

... nonprofits can indeed reduce their revenue volatility through diversification, particularly by equalizing their reliance on earned income, investments, and contributions. This positive effect of diversification on revenue stability implies that a diversified portfolio encourages more stable revenues and consequently could promote greater organizational longevity.

In Zimbabwe, most of the earned income comes from gate takings, commissions and providing services like training to either schools or interested individuals. As a result of many people losing jobs or going for a long time without getting paid by the companies they work for, getting disposable income for paying for theatre productions has become very difficult. Most people are now more concerned with survival than watching a theatre show.

Where the middle class used to fill up theatre venues, now it is becoming very difficult. Among other things, their income no longer allows them to prioritise theatre shows.

In the past, a theatre group would embark on a tour to different towns and schools and would come back home with a bit of money (Muwonwa, 2015, Interview). Nowadays besides the huge costs of doing a tour, audiences, particularly in small towns and cities as well as school children, are finding it difficult to raise resources to watch these theatre shows. While the entrance fees to a theatre show are already very low and cannot help an organisation recoup its cost, raising the ticket price to get more income in this economic environment is seemingly out of question. Raising ticket prices will be met by resistance by an already struggling audience and is tantamount to pricing people out of performances and would be considered irrelevant by many (Kaiser 2010). As summarised by Eveleigh (2013, p. 15), the last 15 years “have seen considerably less spending power amongst audiences, the national touring network has been and remains ‘decimated’ and average earnings in the sector remain inadequate”.

In the period between 1990 and 2000, companies would also hire theatre groups to perform for their workers or to engage them in workplace performances on various issues, particularly HIV and AIDS and health and safety programmes. Due to the harsh economic climate, this revenue stream has become very limited. The closure of these revenue streams has seen a lot of theatre groups, companies and organisations struggling to survive. Growing financial pressures and an ever widening gap between income and expenses as described by Baumol and Bowen (1966) continues to plague not-for-profit theatre organisations in Zimbabwe. While in other countries not-for-profit theatre organisations often rely on government subsidies so that tickets are affordable, it is a different story for Zimbabwean theatre organisations that, if not funded by foreign donors, have to sustain themselves through gate takings and other sources of earned income. The state of the economy in Zimbabwe is thus very challenging to the not-for-profit theatre organisations in their pursuit to achieve financial sustainability.

3.4. The funding environment

According to Wyzomirski (2002) the financial support system for the arts has four distinct sources which are private contributions (individuals, corporations, and foundations); direct government funds; earned income; and investment and endowment funds. However, this is not the case with not-for-profit theatre organisations and funding in Zimbabwe. While the impediments to earned income have been described in the previous section, the other three sources of financial support also have their own challenges.

Almost all not-for-profit theatre organisations in Zimbabwe survive on donor funding. Currently there is no direct government funding towards theatre and other artforms. Lack of government support has been consistently viewed as a setback to the growth of the arts sector in Zimbabwe. Besides the economic challenges the lack of funding for the arts is as a result of a lack of political will by the Zimbabwean government and the failure to understand the important role the arts play.

Just like the economy, government and politics play an essential role in determining priorities for budgetary support. The decision to support or not support the arts is a political decision. The fact that Zimbabwe to date, almost 36 years after independence, does not have a cultural policy that has ever been implemented speaks a lot to the political will within government to have a coordinated framework for the development of the arts. The primary role of government in arts development is to create a conducive environment that enables growth, development, and investment in the sector (Maposa, 2015). This is mainly achieved through the creation of a broad based policy framework, in this case an arts and culture policy. The policy provides a vision and direction to be pursued by the sector. A robust policy framework enables different stakeholders to take an interest in supporting the arts and culture. However, cultural policy formulation and implementation in Zimbabwe remains an Achilles heel for the arts and culture sector as it has faced a lot of false starts. Furthermore, despite the fact that there is a National Arts Council that is mandated to oversee the growth of the arts sector, there are no financial resources given to it for the support of the arts and theatre in particular.

The absence of government funding has seen not-for profit theatre organisations largely relying on foreign funding. In a survey that was conducted by Melissa Eveleigh in 2013, it was observed that the highest financial contributors to the arts are foreign donors. The sector has thus been dependent only on outside funders. While funding from foreign donors has been the light in the dark in a country that does not prioritise its arts and culture, the over-reliance on foreign donors has its own limitations that have affected the quality and sustainability of the arts sector in Zimbabwe. The majority of donors who support arts and culture are more interested in supporting issue based projects that deliver developmental objectives. Although there is no doubt that the arts have a significant role in sustainable social, political and economic development of societies, the prioritisation of development goals as a basis for supporting the arts puts the issue of artistic quality, vibrancy, growth and sustainability at the periphery. The Culture Fund of Zimbabwe for example which is the single largest funder for the arts in Zimbabwe recently changed their funding model. From focusing on artistic creativity and growth, the funding is now more focused towards social development. A large group of theatre practitioners who have little interest in using theatre for developmental issues are left at the periphery of the funding schemes. This type of funding's special interest is towards achieving developmental objectives.

Furthermore, this study found that funding in the theatre sector is by and large project based and very little support goes towards institutional building and development. Project funding is short term; activity based and does not promote institutional growth and sustainability. Currently, after the withdrawal of NORAD, there is only one funder that gives contracts of more than one year to arts organisations, and the funder supports only three organisations in the whole country. Elmqvist et al (2014, p.6) argue for a more long term partnership between funders and practitioners if the sector has to realise impact from their work.

By identifying and sustaining long-term key strategic partnerships with groups of experts, associations, organisations and networks that have the ability to reach culture agents and multiply effects, a much stronger foundation for the culture sector to push the boundaries for human rights, good governance, gender and democracy could be put in place.

Entering into long term partnerships between funders and partners enable the organisations to plan effectively about their sustainability rather than continuously chasing for money. The challenges of continuously looking for money year in year out wears down the creative zeal of the practitioners hence there are so many challenges within the theatre sector in Zimbabwe with regards to issues of creativity and sustainability.

3.5. Lack of proper training and infrastructure

According to Equity UK, performers need to be talented and skilled; they also need stamina, dedication and self-discipline. Their study shows that the majority of professional performers in the United Kingdom have had training at a drama or dance school or at a university (<http://www.equity.org.uk>). Training provides the basis through which a theatre practitioner acquires the necessary skills and ingredients to face the world. Unfortunately this is not the case in Zimbabwe. Whilst the sector is full of talent, there are limited professional training opportunities for aspiring theatre practitioners and managers. According to the Culture Fund Baseline Study on the Culture Sector in Zimbabwe (2009), there is a yawning gap in training in the sector. The majority of practitioners have not been formally trained in their respective field of work yet professional training enables a practitioner to acquire the tools and techniques to have a long, successful career that also results in a viable theatre sector. This has been as a result of the absence of proper and equipped training institutions that focus on professional development of theatre practitioners. Although there are theatre programmes at the University of Zimbabwe, the Great Zimbabwe University and the Midlands State University, these programmes are theoretically inclined with very few practical courses. Very few graduates from these universities come into the sector to practise but instead choose to take up different jobs like teaching. Those that get an opportunity to be trained outside Zimbabwe rarely come back to work in the country and help develop the sector. As a result, the lack of properly trained practitioners compromise the quality of theatre products and sustainability of theatre groups and organisations.

Another major challenge to the sustainability of theatre as established by Zambuko (2016, interview) is the issue of infrastructure. The research found that there are limited proper,

well equipped and accessible theatre infrastructure for both performance and training. For example in Harare, which is the capital city of Zimbabwe, there is only one properly equipped theatre venue, the REPS Theatre. Unfortunately this theatre is not easily accessible to the majority of theatre organisations and practitioners. This is the case in most major cities in Zimbabwe where some of the theatre infrastructure that was built during the colonial era was run down particularly after the year 2000. Tsoka (2016, interview) argues that theatre infrastructure is particularly important to professional theatre organisations where they need all the technical and production aspects to be incorporated.

The absence of a proper venue with proper lighting, props and stage provides challenges for a theatre organisation to produce productions that incorporate these aspects. At the end of the day, the performances are held in unsuitable venues that do not provide a comfortable environment for audiences to come and watch the shows.

3.6. Leadership and Governance

Governance and leadership is also a major challenge in the Zimbabwean theatre sector. According to Noteboom (2003, p.1), “While the broad economic challenges faced by orchestras cannot be attributed to poor governance, it is an inescapable fact that they can only be met successfully with good governance” (p. 1). Galli (2011) also argues that some of the two key components to the success of any organisation are leadership and management. This is no different for not-for-profit theatre organisations. Looking at the theatre sector in Zimbabwe, issues of leadership and governance are some of the critical issues that hinder organisational sustainability. In reference to not-for-profit theatre organisations, the challenges mostly emanate from the fact that most founder members have limited knowledge of organisational management.

The first problem has to do with issues of governance. Most respondents noted that many not-for profit theatre organisations purport to have Boards of Directors or Trustees as the decision-making body of the organisation, yet the boards only exist on paper. They rarely participate in the affairs of the organisation, with some of them only heard of last on the day they were appointed to the board. The founder member, who in most cases is the Executive Director, fails or refuses to relinquish power to the board. Those who oppose the

state of affairs are strategically side-lined from the goings on in the organisation or are removed from the board. Some of the Board members are mostly friends to the founder member who then will not question most of the things that are done by the Director. Some of these not-for profit theatre organisations therefore have weak Boards, systems and procedures.

As observed by Mukanga (2016, interview), the organisation is therefore personalised by the founder member. It is him or her who knows what is happening and has the final say. You then find that most of the organisations that are led in this way lack diverse view points and management styles. In the end, because there is no diversity in terms of ideas, an organisation ends up suffering from lack of creativity. Worse even, the organisations, because they do not have a strong Board, the founder member when he or she dies or leaves the organisation, they die with the organisation. The absence of a vibrant Board also leaves the organisation vulnerable to abuse because there will be no proper accountability. It is very common, as noted by Mutsamvi (2016, interview) that most theatre organisations are accused of siphoning donor funds and in most cases it is the founder members who are the culprits. The organisations are thus being used for personal enrichment and aggrandisement

The other challenge that is prevalent within the not-for-profit theatre sector is around issues of leadership of organisations. Some of the leaders at the helm of theatre groups and organisations in Zimbabwe have limited knowledge and skills on organisational management and leadership. A vibrant, knowledgeable and skilled leadership is very important for the sustainability of any organisation. Management is a science and an art that has to be learnt (Banart, 2012). However, as noted by Zambuko (2016, interview), most theatre leaders and managers in Zimbabwe are untrained in leadership and management. Usually it is artists who go on to form organisations and lead them despite lacking in management and artistic knowledge and skills. While there is nothing wrong in an untrained artist starting an organisation, the challenge is when most of these artistic leaders then fail to realise that they need education, training and self development in corporate governance knowledge, financial planning and management, and leadership among others for them to be able to effectively lead their organisations to effectiveness. As argued by Mukanga (2016,

interview), the theatre in Zimbabwe still operates in an informal way hence little attention being given to the development of human resources' knowledge, skills and standards. At the end of the day those that are in the sector continue doing business as usual, and, in the process negatively affect growth and sustainability of the organisations.

3.7. Conclusion

This chapter has discussed in detail the challenges that are faced by not-for-profit theatre organisations in Zimbabwe and how these challenges are an impediment to sustainability of these organisations. The chapter noted that the unstable socio-political and economic situation in which Zimbabwe finds itself in has a negative impact to the growth and sustainability of the sector. It has been observed that an unstable economy and a repressive state not only affect freedom of artistic expression but also of the same organisations that ensure that the freedom is exercised. The culture of theatre production and consumption has also been adversely affected as a result of these challenges.

There is no real investment that is put into the production of theatrical products. Most of the productions are done on a low budget hence losing their appeal to the audience. The Chapter also outlined the funding mechanisms that are there in the theatre sector in Zimbabwe and how these affect production, distribution and consumption of theatrical products as well as sustainability of arts organisations. The absence of government funding and corporate sponsorship has created a situation where the theatre has been mortgaged to foreign donors who have their own priorities and agendas. As a result arts organisations have grown to depend on these organisations that have proved to provide a window of opportunity for the survival of not-for-profit theatre organisations.

Training, arts education and infrastructure have also been identified as some of the challenges that impede sustainability of arts organisations. Finally the chapter observed that most of the not-for profit organisations have a crisis of leadership and good corporate governance. They have weak governance structures and systems as well as few skilled theatre leaders. Lack of proper organisational management and leadership has resulted in these organisations continuing to struggle to adapt to challenges and changes that manifest upon them. It is therefore important that if the not-for profit theatre organisations in

Zimbabwe are to be sustainable, they must re-think how they should adapt not only in a volatile climate, but also in times of stability. As posited by Galli (2011, p.7), the “key is for arts entities to be aware of the changes that are happening around them and situate themselves to be proactive as opposed to reactive”. This can only be possible if there is strong, skilled and knowledgeable leadership that is able to adapt to the environment.

CHAPTER 4: SAVANNA TRUST AND SUSTAINABILITY

4.1. Introduction

In this chapter I discuss in detail Savanna Trust in the context of the four pillars of sustainability. The chapter primarily seeks to answer the question on what strategies Savanna Trust has in place as it pursues sustainability. The chapter starts by looking at how and why the organisation was formed. This section dwells on the background, vision, mission and ideals pursued by the organisation. The chapter will then, in the context of the four pillars of sustainability, discuss whether Savanna Trust as an organisation and through its work, is reflective of an organisation that pursues sustainability. The section discusses the strengths and weaknesses in Savanna Trust by looking at its governance structure, its programming and capitalisation. The section looks at the structure, systems and policies of the organisation in the context of good governance. When looking at programming, the chapter is informed by two aspects which are artistic vibrancy and relevance. In this part of the report, a closer look at the various programmes and their relevance to the organisation's target groups is done. The capitalisation aspect is looked at in terms of how the organisation is implementing various strategies to ensure financial sustainability. All these aspects are discussed in the context of an organisation operating in an unstable and difficult socio-political and economic climate as discussed in Chapter 3.

4.2. The History and Formation of Savanna Trust

Savanna Trust is a non-profit organisation that specialises in using theatre for social change and development, theatre training, production and performance. The organisation was founded in 2006 and is based in Harare, Zimbabwe. Its mission is to use interactive theatre (and other forms of arts) to explore and challenge the root causes of poverty and to promote a culture of human rights and democracy.

The organisation was founded after a theatre company, Alternative Savanna Arts Theatre (ASAT) founded in 1996 by Nicholas Mkaronda and Daniel Maposa had closed its doors. ASAT's founding was based on the idea of creating an independent theatre company that would survive through tickets sales and other services like training and theatre consultancy. In its six years of operation, despite the biting problems, ASAT never went out to source for

donor funding as had become the norm with many growing theatre organisations in Zimbabwe. The driving spirit within this company was creativity, professionalism and financial independence. It introduced the theatre in education programme in Zimbabwe, marketed its work to various non-governmental organisations who wanted to use theatre for communication and mobilisation as well as theatre training. However, the turn of the century was not kind to the operations of ASAT. The changing political and economic landscape in Zimbabwe affected its operations. At the height of the political and economic instability in Zimbabwe, the theatre in education programme which was the major income earner for the company was dealt a serious blow as theatre groups were no longer allowed in schools by the Ministry of Education under the guise that children and parents could not afford to pay for “extra-curricular” activities. The audience base that it had built through its professional shows that were performed in various venues around the country began to dwindle as a result of the biting economic situation and migration into the diaspora. At the height of these problems, in 2002, the company’s artistic director who was also the co-founder, Nicholas Mkaronda hastily left the country as he was under threat from the government for his human rights work in civil society. The other founding member, Maposa, being weighed down by these challenges, left to work briefly for the Zimbabwe Broadcasting Corporation and then Rooftop Promotions another arts organisation. This was the death of ASAT.

However, in 2006, discussions were held, now with the involvement of other interested parties from various backgrounds, of how the work of ASAT could be continued, albeit under changing circumstances. Sydney Chisi, Ntando Ndlovu, Okay Machisa, Rumbidzai Mpahlo, Vimbayi Mugwidi (late) and Daniel Maposa came together to become the first Trustees that founded Savanna Trust. The 2006 concept document (2006, p.1) that foregrounded the formation of Savanna Trust states, “the goal behind the formation of Savanna Trust is to create a professional run theatre organisation whose role is to use the power of the arts to foster socio-political and economic development within various Zimbabwean communities” . This new outfit was inspired by the need to provide an artistic platform that fosters and promotes free expression, awareness and meaningful dialogue on social, political and economic issues among Zimbabwean communities.

The founding principles and understanding were that theatre has a role in fostering social change and development. It is also important to note that it is not only the socio-political and economic challenges that inspired the formation of Savanna Trust, but the need to create an organisation that operates differently from other organisations in terms of organisational integrity, efficiency and effectiveness.

The other principle was premised in the understanding that for a theatre organisation to be able to facilitate change in society, it must be run in a professional manner where accountability, transparency and integrity are the key elements. As an organisation, it must 'live' what it seeks to achieve in society. The lessons from the other two organisations that are explained in this section and an analysis of the theatre landscape in Zimbabwe foregrounded the work of Savanna Trust.

4.3. Savanna Trust Governance

The founding of Savanna Trust was based on a structure and governance system that would bring growth and integrity to the organisation. According to Sydney Chisi (2015, Interview), the Chairperson of Savanna Trust for five years, the undertaking was that in terms of governance, Savanna Trust would act as an exemplary organisation in the Zimbabwean arts landscape that is bedevilled by governance problems. This was based on an understanding that governance, as described by Reinz (2004, p.2) is important as it helps in the provision of strategic leadership to a non-profit organisation "through setting direction, making policy and strategy decisions, overseeing and monitoring organisational performance, and ensuring overall accountability". Creating an organisation that was different in its form and operation was therefore the core concern for the founding trustees. As argued by Renz (2004, p. 2) "effective governance and strategy are integral to the sustainability and long-term effectiveness of a nonprofit operating in today's complex and competitive world" while Arnwine (2002, p.20), notes that "ineffective governance compromises the ability of the management to succeed, effective governance, in contrast, greatly assists the organisation". As a result good governance must therefore be given due importance in arts organisations (Rentshler, 2015).

For Savanna Trust to be sustainable, it is important to respect the tenets of good governance hinged around a sound structure, systems and policies that serve the organisation and its stakeholders. The problem with most Zimbabwean organisations according to Mukanga (2016, interview) is that they are “one man bands” where the founder is the sole decision maker in the organisation yet they purport to be not-for-profit entities. As a result, proper policies, systems and procedure are ignored. There have been a lot of allegations of abuse of resources by founders of theatre organisations, improper business conduct, late or non-payment of artists and under hand dealings that lead to the death of an organisation (Matsa, 2015, interview). This history and practice of most arts organisations as noticed by Makumbirofa (2015, interview) paints the sector in bad light, frightening funders and investors away. The lack of proper governance also affects sustainability of many arts organisations. These are some of the issues that Savanna Trust at its founding would seek to shake off so that it is different in the way it conducts business. Documentary evidence (concept document, 2006, annual reports, 2007-15 and Operations Manual, 2008) is suggestive of an organisation that is interested in maintaining integrity and good governance. This as noted by Karize (2016, interview) as what has made Savanna Trust maintain its integrity.

Muwonwa (2015, interview) argues that the theatre sector in Zimbabwe needs organisations with integrity that are able to manage their affairs properly for the benefit of their target groups and stakeholders. To achieve this, the Savanna Trust set up a structure that was envisaged to best serve its interests as well as that of other stakeholders in a transparent manner. In terms of structure, Savanna Trust is run by a Board of Trustees that is constituted in terms of Section 4 of the organisation’s Trust Deed. In this section, a minimum and maximum number of Trustees is defined, being 3 and 7 respectively. Section 5 of the Deed spells out the powers of the Trustees. And from this document, it is this Board that is responsible for the overall governance of the organisation. The board of directors (sometimes known as the Board of Trustees or governing board) is the primary group of people entrusted with governance of a not-for-profit organisation as alluded to by Reinz (2004) and Arnwine (2002). The 7 Board Members are therefore responsible for the governance of Savanna Trust while the day to day running of the organisation is done by the secretariat, headed by an Executive Director. At least three people as stated in the Trust

Deed comprise the management committee of the organisation. It can be argued that the structure of Savanna Trust as presented in the Trust Deed is clear.

In relation to the Board of Trustees, evidence from the Board minutes as well as my experience as a member of the founding team, shows that for the first seven years the Savanna Trust Board was very engaged and actively participated in the affairs of the organisation. The Board minutes (2006-2013) show that the Board had an active role to play in the affairs of the organisation. This is evidenced by the leading role that was taken by the Board of Trustees in formulating the first Strategic Plan in 2008, and full attendance of Board meetings in those years. The Board also participated in most activities like the Protest Arts International Festival and public performances. Every year from 2009 to 2013, there is evidence that more than 50% of the Board attended the annual planning meetings (Annual Planning Reports 2009-13).

However, from 2014 there was a decline in participation in some Board Members as a result of what Chisi (Board meeting minutes, 2015) referred to as fatigue among other members and lack of proper communication. While 3 founding Board members were replaced due to several reasons, only 4 of the current Board members participated effectively in the affairs of the organisation. Most times the Board would not form a quorum for Board meetings. For example, in 2014, the Board only held two meetings while in 2015, it managed only one meeting instead of a minimum of 3 meetings as required by the Trust Deed.

Non participation of Board members in the affairs of an organisation has a negative impact for the organisation as it pursues sustainability. The Board is a critical element in the governance of an organisation as it plays some fundamental roles and responsibilities that are vital especially for a not-for profit organisation. As posited by Arnwine (2002), Boards have three primary roles which are policy making, decision making and oversight roles. They also have key responsibilities that are summarised by Howe (2000), Renz (2004) and Kaiser (2013). These are to determine and articulate the organisation's mission, vision, and core values; recruit, select and monitor the organisation's Chief Executive Officer; developing, approving and monitoring the implementation of a strategic plan; ensure that the organisation has financial and other resources adequate to implement its plans; and serving

as the ambassadors of the organisation. These roles and responsibilities are key to the governance of the organisation. For the Board to effectively deliver on these roles and responsibilities it has to be involved and actively participate in the affairs of the organisation. As argued by Kaiser (2013, p. 93), "Boards that consistently perform all five functions well, almost always lead healthy, vibrant organisations.

This study found out that the role of the Board in Savanna Trust was compromised in the years 2014 and 2015. The founding principles and tenets of a strong governance structure as envisaged by the founders were shaken. This effectively meant that the Board in these two years did not effectively perform their oversight and fiduciary roles and responsibilities. The non-participation of other Board Members also affected the formulation and drafting of a long term strategic plan for the organisation. The Savanna Trust strategic plan expired in 2013 and the organisation operated without a strategic plan for two years. This meant that there was no long term planning, a process that was supposed to be facilitated by the Board. A strategic plan is a vital document that provides a framework of how an organisation is to operate in a certain period of time. As theorised by Allison and Kaye (2005, p.5), "strategic planning can help an organisation focus its vision and priorities in response to a changing environment and ensure that members of the organisation are working towards the same goals".

The annual reports of 2014 and 2015 show that Savanna Trust for the two years operated through plans that were only developed by the secretariat. These were annual plans developed yearly without the participation of most of the board members. Such a situation creates a governance hitch where the secretariat becomes the formulator, implementer and monitor of its own plans. Although one or two members of the board would participate in these annual planning meetings, they would not be regarded as representing the whole Board. It can therefore be concluded that in 2014 and 2015, the apex of the Savanna Trust structure was relatively dysfunctional. This creates problems for the organisation as it resorts to short term planning, which is just for survival instead of long term planning, an ingredient for sustainability. A lack of strategic planning has a direct bearing on the erosion of the financial base of many arts organisations as noted by Kaiser (2012, p.5)

Fiscal instability virtually always leads to reduced artistic programming. This, in turn, leads to deterioration in visibility, thereby limiting earned and contributed income. The resulting financial crisis consumes the Board and staff, further restricting revenue and artistic flexibility. This vicious circle leaves artistic directors feeling frustrated, Board members upset with the ever-increasing pressure to give and get more and administrative staff feeling powerless to handle mounting cash flow problems (Kaiser, 2012, p.5).

This is so true of Savanna Trust in the years that it operated without a strategic plan. The organisation was negatively impacted by the lack of a strategic plan in terms of governance. Creativity was at its lowest, the organisation lost major funders and 2 senior staff left the organisation inevitably. While the changes at Savanna Trust can, to a large extent, be argued to be a result of donor fatigue which affected most other not-for-profit organisations in Zimbabwe, it is also true that the absence of a strong Board that could provide strategic leadership, contributed as well. While the serious lack of funding is frequently blamed on the economy, it results more directly from a failure to recognise and react to changes in the environment. The recognition and reaction to these changes in the environment can only be possible if the organisation is involved in strategic planning. For example, the year 2013 was a watershed year in Zimbabwe's political landscape. General elections were held that year and there were changes in government resulting in the country and the sector being faced by many challenges. There was therefore need on the part of Savanna Trust to plan ahead on how to respond to the likely changes that would take place after the elections. As these political changes coincided with the end of the organisation's strategic plan, it was necessary to have a new plan that would take the changes into consideration. Unfortunately there was no plan to take the organisation into the future. All this can be traced to the fact that the Board was not much involved to provide leadership to the organisation thereby affecting the way the organisation was governed. According to Reinz (2004), governance is a central and essential dimension in the leadership of non profit organisations, and the boards of directors that engage in the work of governance are central to the success of the organisations they serve.

Savanna Trust founding Board Members committed themselves to developing policies and procedures that would guide the operations of the organisation. Documentary evidence and the Savanna Trust administration department alluded to the fact that over the years the organisation has managed to develop and implement different operational policies. Policies are vital instruments to organisational governance and operations as they provide the framework within which an organisation operates. They help in defining what the organisation does and how it does what it does. They also ensure transparency and accountability with regards to the operations of the organisation.

As noted by Mutsamvi (2016, interview), the presence of policies and procedures in the organisation has had several benefits to Savanna Trust. The operational policies have managed to promote transparency and accountability within the organisation. According to Adeh (2004), transparency promotes access to relevant and timely information about organisational activities and operations which is crucial to ensure that internal and external stakeholders can hold the organisation to account. Most of the staff interviewees alluded to the fact that the operations of the organisation from the finance to the programmatic departments are well understood by all the staff members. The reporting structures and financial systems and expenditure are clear to the majority of staff. This has helped in staff retention even in times of distress.

Members of staff are always aware when the organisation has money or not and how it is used. Budgets are formulated and shared with respective departments and this helps in understanding the financial status of the organisation. Programme implementation is also planned by all staff members hence everyone feels involved (Mutsamvi, 03/03/2016).

However, some staff members bemoaned the fact that while the organisation has operational policies and procedures in place, they need to be constantly reviewed so that they capture some emerging issues. There is also need to develop new policies like the Fundraising, Communications and Social media policy among others which are vital to the administration of the organisation. Similarly there is need to ensure that the policies are implemented in totality.

Issues of accountability are at the core of organisational governance and sustainability. According to Myer (2014, p.1), an organisation that practices good corporate governance, “is effective and able to fully maximise their resources and have their integrity protected, fulfils the needs of their constituencies, beneficiaries and staff”. In the years that I have worked within the organisation this value has been at the centre of the organisation, especially with special reference to funders and other statutory requirements. Official correspondence with funders such as HIVOS, and Pro-Helvetia show that they were happy with the way the organisation financial and narrative reports. For example, a representative of one funder wrote, “We would like to commend your organisation on the successful completion of the project and the good co-operation during the life of the project. Although the Strategic Peace Building and Gender programme ended, we remain open to any future engagements, opportunities arising” (Takure, 2015). This is a critical issue if an organisation is to maintain good relations with the funders and stakeholders.

Savanna Trust has also been conducting periodic audits that are shared with funders and other stakeholders. This helps in building good relations and increasing its reputation among stakeholders. Similarly, the organisation continues to pay taxes to the government in the form of Pay As You Earn (P.A.Y.E). In times of distress the organisation always communicates with the statutory board of its inability to pay taxes.

As gathered from artists who have not worked with the organisation before, Savanna Trust has a good reputation within the arts sector. In further inquiring why this is so, the responses were that Savanna Trust is known in the sector as an organisation that pays artists well, pays on time and pays what you would have agreed. The organisation has over the years worked to ensure that it fairly remunerates all artists that it works with. This has seen many professional artists wanting to work with the organisation. The effect of this has been a growth in the reputation and brand Savanna Trust. The organisation also has within its structures employed 4 full time actors who are paid on a monthly basis doing away with problems associated with volunteerism. As noted by Chatikobo (2009, p.30),

The implementation of projects especially community based-interventions is left in the hands of volunteers who have little technical-know how of managing a project. Again, these people are expected to do extremely demanding work for no or meagre tokens. Consequently, there is no serious commitment to the job and the people are not motivated or obliged to continue with the work. Most of them end up abandoning the work whenever they feel like.

As articulated by one Savanna Trust Field Officer, the role of the artists within the organisation is one that has been given some importance, hence the continuous desire by most artists to be associated with the organisation. This has paid off through enhanced commitment, passion and dedication in artistic delivery consequently enhancing the organisation's brand. For example, in February 2016, a Micro-Finance Company that wanted to use theatre to promote its products emailed Savanna Trust inquiring if it was able to do the job for them as the organisation was "highly recommended" by the Culture Fund of Zimbabwe Trust. The company was told that the organisation is very professional and delivers on its work. These kinds of referrals come from the fact that Savanna Trust has besides artistic quality of the work, delivers efficiently, and has gained the trust of other organisations and artists.

In the same vein there was a general belief from the respondents that Savanna Trust as an organisation is a brand on its own instead of individuals within the organisation being bigger than the organisation. As noted by Karize (2016, interview) the organisation is known more by the outside world than the people that leads it. It is sometimes the norm in arts organisations that leaders are bigger than the organisation they represent. Prioritising organisational brand ensures that the organisation is not dependent on individuals but is recognised as a brand that has its own culture and values. It also helps the organisation to have a life of its own even after the departure of any of its leaders. What all these examples speak to are issues that emanate from the fact that Savanna Trust is to a large extent governed well in a way that promotes efficiency, effectiveness, transparency and accountability.

4.4. Savanna Trust Artistic Programming

Savanna Trust's main artistic programming area is the community engagement programme that focuses on using theatre to create platforms for citizen engagement, awareness raising and dialogue. The Trust's overall goal in this programme is to promote human rights, democracy, gender equality and peace in grass roots communities using theatre. The programme also promotes the participation of grassroots communities in governance and development. Theatre is also used to attract and bring the community members together and develop advocacy strategies on how they can seek the protection of some of their rights that are being or have been violated or undermined (HIVOS, 2016).

The second programming area is the arts education programme where the focus is on equipping community theatre groups and mid-career artists with skills and knowledge on theatre and arts management. The training is mostly workshop based except for the arts management that takes at most three months.

The third aspect of Savanna Trust programming is the production, performance and touring of full length plays, sometimes referred to as commercial plays. These are performed in theatre venues and festivals to a paying audience. It is important to note that although these plays are made for theatre venues and festivals, the plays are always in line with Savanna Trust's mission of using theatre for social change and development; hence they are always on topical issues that affect society. Savanna Trust also runs an annual festival called the Protest Arts International Festival. The final programming area is the Radio programme that uses radio drama and live discussions to engage Zimbabwean citizens on various socio-political issues.

Programmatic reports (2010-2015) show that between 2010 and 2015, Savanna Trust held a total of 450 community performances, with an average of 100 performances per year. This means that there was an average of 2 performances a week. The performances were held in 9 districts in Zimbabwe. One of the strengths of Savanna Trust in delivering this work was the partnership with community based theatre groups around the country. There was no need to travel to target areas every week but we would use local human resources to implement the programme. This busy schedule especially between 2010 and 2013 was a

result of an increase in funding which was mainly used for performances in the communities, in festivals, training and development of artists. However with the funding challenges that the organisation faced between 2014 and 2015 the number of activities were reduced. Every month during 2007-2013 it can be argued that the organisation was visible in most of the districts in which it operated. As represented in the programmatic reports from 2007 to 2013, each community theatre group that worked with Savanna Trust did at least 2 performances a month. From 2014 to 2015, the community theatre artists did 1 performance a month. On the same note, the Savanna Trust 4 Core Group artists also known as Field Officers continue to do a total of 40 community theatre performances per year in select communities.

Savanna Trust's annual reports (2012-2015) indicate that there were almost 200 people who benefitted from the training programme that was hosted by the organisation between 2012 and 2015. The major achievement of the training was the collaboration with the University of Zimbabwe in offering a Certificate in Arts Management. The arts management training programme collaborated with the University of Zimbabwe to offer a certificate in Arts Management and most artists welcomed this initiative as represented by the high enrolment into the programme.

Mainstream theatre saw the production of four major plays that were performed in different venues and festivals in and out of Zimbabwe. The *Protest Arts International Festival* continues to happen every year attracting a relatively large number of people. For example the festival grew from attracting two thousand people to fifteen thousand in two years (Paif report, 2014). The radio programme since its inception has also become a flagship programme at Savanna Trust with 15 episodes done between February 2015 and February 2016.

Consistency is one of the ingredients of artistic vibrancy as discussed by Brown et al (2011). For not-for-profit organisations to be sustainable, they have to be consistent in their work as posited by Horejs (2015, p.1):

In fact, when asked what an artist should do to increase their odds of finding gallery representation and building long-term commercial success, consistency would be the very first factor to which I would point. That's right. Even above quality and creativity, I feel that consistency is the key to long-term success.

Consistency helps an organisation to gain trust from its stakeholders that it can deliver and in the process develops a way of doing things that is understood by the target groups. Savanna Trust has developed its signature in using theatre for social change and development. Consistently for nine years, this has been the realm within which the organisation has been implementing its programmes that focus on using theatre for social change and development, as articulated by Chisi (interview, 2015). The consistency has seen the organisation building its brand as a reputable organisation among its target audiences and other stakeholders. In an ever-changing environment, it is very difficult to maintain some degree of consistency. The challenges as described in chapter three are numerous but it needs constant effort to continuously create artistic programmes.

The annual reports (2007-2015) also show that Savanna Trust has been consistent in the pursuit of its mission through its programming. This is reflected in the type of theatre or art form that Savanna Trust presented over the years. As noted by Whyte (2011, p. 17), the "mission is the non-negotiable core purpose of an organisation", so activities must revolve around it and this is what ensures they remain relevant and generate value. Savanna Trust's mission is to use interactive theatre (and other forms of arts) to explore and challenge the root causes of poverty and to promote a culture of human rights and democracy. The community engagement programme, the festival (Protest Arts International Festival) and mainstream productions are aimed at interrogating issues of governance, human rights, gender, peace building and democracy mainly targeted at vulnerable communities. The theatre and arts management training programmes are focused on artists so that they are equipped with skills and knowledge that can help them change the way their groups operate and their lives for the better. Even with the radio programme, the goal remains the same, that of using theatre (drama) to articulate and engage in issues that affect ordinary citizens.

Another aspect that demonstrates Savanna Trust's vibrancy is its ability to introduce new and innovative programming through-out the years. As posited by Brown (accessed 103/03/16), innovation in the preservation and development of the art form is one of the characteristics of artistic vibrancy. Kaiser (2011, p. 7) argues,

While dynamic programming initiates a healthy cycle, encouraging people to join our families as audience members and donors, a program that fails to surprise sets in motion a vicious cycle; uninteresting programming leading to reduced family size and engagement, leading to less revenue.

Savanna Trust has over the years continuously reviewed and renewed its artistic offerings so as to improve on them. For example, the radio programme that was introduced in 2014 can be argued to be groundbreaking in Zimbabwean arts and communication development. While most arts and media organisations would produce and broadcast radio dramas, Savanna Trust added the aspect of live audience engagement. The programme produces a 15 minute drama on a topical social issue and is aired on radio. After the 15 minutes of radio drama, there is a panel of experts on that specific issue who then discuss the issue in detail. Listeners are afforded an opportunity to phone in and comment as well as ask questions and seek clarifications. The listeners are also able to send short messages and WhatsApp texts during and after the programme. This new dimension added to radio drama has become popular with most listeners who always get an opportunity to comment and get clarification. Instant feedback, both from the listeners' point of view and the programming point of view is realised. Monitoring and evaluation of the effects of the programme to the listeners has also become easy.

While live audience engagement is not new in radio, in Zimbabwe it had not been done before that a drama programme is followed by a live discussion of the issues. Because of this programme, Savanna Trust has now managed to create a new vigour and interest in its work from various stakeholders. For example, in 2015, the Culture Fund of Zimbabwe commissioned the organisation to produce a six episode radio drama on social cohesion after realising that the programme was having better impacts than the one they had been running before. As explained by Chagonda (2016, interview), this kind of innovation has also

enabled Savanna Trust to develop new partnerships especially with developmental organisations, both on the theatre and the radio programmes as its visibility has been enhanced. The use of local artists instead of ‘foreign’ artists in the community engagement programme is also another innovative programming dimension that has helped Savanna Trust become accepted in most communities in which it operates.

Skills development, as noted by Chagonda (2016, interview), has been one of Savanna Trust’s strengths that has enabled it to produce quality work. The organisation has continued to invest in knowledge and skills development of its artists and staff as represented by the number of trainings that the organisation exposed its staff and partner theatre groups implementing in other districts. For example, between 2010 and 2013, the organisation did 12 in-house training workshops for its staff and artists. It invited Dr. Chinyowa from South Africa to train on forum theatre and local experts on human rights, peace building and conflict transformation to equip the organisation and partner community theatre groups with knowledge on some of these issues that the organisation works in. Two members of staff were also sent to Ethiopia to be trained on conflict transformation and peace building, while others continue to get training on various aspects of their work to include programme related workshops.

In the mainstream theatre category, the organisation has in the past three years collaborated with leading artists from around the region to improve the theatre offerings. In 2011 and 2012, the organisation brought into Zimbabwe well known South African artists, Monageng Motshabi and Mncedisi Shabangu to direct plays. This collaborative effort has opened doors for Savanna Trust in the region where the two plays they directed were performed in several festivals in South Africa and Malawi. The performances have created a whole new array of possible collaborations within the region. The two plays also scooped several awards in the National Arts Merit Awards, winning three of the four awards. Bailey (2009) proposes artistic excellence as one of the tools that could be used to measure artistic vibrancy, where vibrancy is a measure determinant of sustainability. To this end, winning these awards can be argued to be a sign of excellence on Savanna Trust theatre products.

In the training programme the organisation has brought in Dr. Emma Durden, Maishe Maponya, Roel Twijnstra and Gregory Maqoma from South Africa for the arts management, scriptwriting, directing and dance training respectively while Bennedict Ayrton from the United Kingdom has trained in performance. These are leading artists and trainers in their own right that have helped in improving the quality of plays and programming at Savanna Trust. The investment in artists' development is in tandem with Brown et.al's (2011) argument that "commitment to artist development at all skills levels is also an indicator to artistic vibrancy.

The improvement in quality, consistency and innovation has helped in stimulating audience participation and interest in Savanna Trust work. For example, many listeners on radio send messages inquiring when the radio drama will be back during the times when it's on break. Also the festival has been growing in leaps and bounds in terms of programming and audience attendance. The community engagement programme has seen community members attending in their numbers every time there is a Savanna Trust activity. In Domboshawa district for example, monitoring reports (2013-2015) show that each performance is attended by more than 200 people, something that is rare for community theatre in the country. The investment in artistic development and experimentation has also enabled Savanna Trust to win 5 National Arts Merit Awards since 2008. This recognition is a sign that the organisation is producing work that is competitive and artistically excellent.

However there are some weaknesses that this study noted which Savanna Trust has to deal with particularly in training programmes and in-house skills development if it is to maintain its vibrancy. The training programme is not as consistent as it should be. It follows funding rather than being a consistent feature that can attract people who can pay for the skills. For example, in 2015, the organisation did not host the arts management training programme which for three years had an annual intake despite the fact that it created an interest in the Zimbabwean arts sector. Many untrained arts managers and artists viewed this programme as presenting them with an opportunity of getting knowledge, skills and a certificate from the University of Zimbabwe, something that they never dreamt of. One respondent felt that by not holding the programme in 2015, Savanna Trust was not taking advantage of the absence of training programmes in the country. According to Zambuko (2016, interview),

the arts management training programme was one innovative programme that was needed in the sector for it had clear results of how some of the trained people had gone to do amazing things in the arts after graduating.

The organisation has also not been able to adequately develop in-house skills in directing, especially of mainstream plays. The aspect of play directing is generally a challenge within the Zimbabwean theatre sector. The organisation has a strong artistic team of writers and actors that need to be augmented by a good theatre director. Most of its mainstream plays for the past 3 years are directed by people hired from outside Zimbabwe. This is definitely expensive for the organisation, contributing to inconsistencies in this particular department.

If some of these weaknesses are dealt with, Savanna Trust will enhance its artistic vibrancy and will be able to attract new stakeholders, customers and audiences.

4.5. Community Relevance of Savanna Trust Work

As explained in Savanna Trust's profile, most of the organisation's projects are targeted at disadvantaged communities. In particular the community engagement and the Protest Arts International Festival are targeted at community members in rural and high density areas. The radio programme is targeted at the general populace and government. The training programme is also targeted at community artists and those who have not had an opportunity to get training in theatre and management. These are the target groups from which Savanna Trust programmes must derive their relevance. I managed to observe 3 programmes that were conducted by Savanna Trust during the period October 2015 to February 2016 for the purposes of this study. These were the *Protest Arts International Festival*, the community theatre performances and the radio programme that helped in giving an insight into how the different target groups relate to Savanna Trust artistic products.

Upon inquiring from the Savanna Trust Programmes Department on how they know that the work they do is relevant to the target groups, Leonard Matsa, a Programmes Officer explained the different processes that inform Savanna Trust programming. He explained that the Trust does "evidence based programming that is informed by the target

communities' needs and aspirations that are of course within the organisation's programmatic framework". For community projects, the organisation consults extensively with community members in different ways depending on capacity. The programmes department conducts baseline surveys on specific issues affecting the community that are within the confines of Savanna Trust mission. The department also makes use of post performance discussions to identify emerging issues that are of concern to the community as well as informal discussions. Of late, the organisation has been invited by the community leadership to tackle certain issues which they feel is of importance to the community. In developing plays, the organisation looks for narratives or anecdotes that come from the community. These are then used as the basis for the creation of the play and must resonate with the target communities. These processes have made Savanna Trust focus and prioritise those issues that are pertinent to the communities they work in. As for the festival, each year Savanna Trust brainstorms on a theme that speaks to the current national issues that need attention or a theme that is based on the actions that it seeks to inspire in citizens. The organisation therefore looks at what's happening in the country as an inspiration for a theme that general citizens can relate to. As for the training programmes, Savanna Trust has in the past done informal discussions with artists on the areas in which they feel they need capacity building, while the radio programme has been inspired by the need to bring to attention the many issues that the organisation interfaces with in their community work. These issues would be taken to a wider audience that the theatre would not be able to reach out to. According to the Programmes Officer all these strategies seek to create relevance within Savanna Trust work. However the organisation has not done any formalised audience research to understand and segment its target audience, something which might help in ensuring delivery of relevant artistic works. Hill & Sullivan (2003, p.70) provide an insight into audience research,

In the arts, this is primarily concerned with profiling, that is, identifying the nature, composition and preferences of current and potential audiences. It is commonly used to help organisations identify audience groupings (or market segments) with similar characteristics and arts preferences, enabling visitor or audience profiles to be constructed for different types of exhibitions or performance.

The importance of audience research can therefore not be ignored if an organisation is pursuing sustainability. Evidence that was gathered from the interviews I had with community members during Savanna Trust's community performances and the project evaluation reports, suggest that most community members acknowledge that the organisation's projects were very relevant to them as they deal with pertinent issues that affect them on a day to day basis. The responses from the dramatic presentations and post-performance discussions highlighted that the project addressed key issues within the community. People in Kadoma and Domboshawa felt that due to the lack of community platforms to discuss issues affecting them, they found that the activities helped to raise awareness and dialogue on many pertinent issues. Many Zimbabwean communities, in particular rural communities, where most of Savanna Trust work takes place, have difficulties in accessing important information that can help them to actively participate in governance and decision making. This is because there are limited platforms and independent media sources that disseminate important information. Furthermore, the media products are expensive that the ordinary citizen cannot afford. Political platforms and state media only churn partisan news that in most circumstances promote hatred. The Savanna Trust projects therefore fill that gap by bringing relevant socio-political and economic information that improves people's awareness. For example the *Constitutional Awareness Project* that was being implemented by Savanna Trust from 2014 to 2015 obtained the support of traditional leaders and ordinary citizens who got to learn about their constitution. Some people only got to see the constitution for the first time at these community theatre platforms. According to the project reports, 5000 copies of the Zimbabwean constitution were distributed by Savanna Trust to rural men and women.

Zimbabwe is also a country that is politically polarised and most people in rural areas are afraid to express themselves especially around human rights and governance issues. There are limited democratic platforms that promote critical engagement on these issues. Savanna Trust's maintains its relevance in these communities by creating theatre platforms that enable people to freely engage on these issues. As claimed by Mangawa (2016, interview);

Our platforms have been enabling people to openly speak about the various issues that affect them like lack of service delivery, violence and other human rights

abuses. Normally people in the communities that we work in are afraid to openly discuss these issues as they fear for their lives. Rural areas are dangerous in that you can easily be identified if you speak bad about the government. But in our platforms, people speak in the guise of commenting on the play and you see them opening up slowly.

During the theatre platforms for example, residents of Rimuka in Kadoma got an opportunity to freely dialogue with their Mayor for the first time on issues of service delivery and consensus was reached (HIVOS, 2016). As observed, the post performance discussions are very vibrant as people debate and dialogue passionately on issues that are dear to their lives. Most of these performances and discussions are attended by the local leadership as well who have an opportunity to dialogue with the community. Such an opportunity for the community members to express their feelings freely and dialogue with the leadership without fear of reprisals is valuable to the community who rarely get the chance to do so. The marginalised citizens are therefore given a voice and space for expression on issues that affect them thereby enhancing the relevancy of the projects within the target communities.

The *Gender-Based Violence Project* that has been implemented by Savanna Trust from 2013 has been welcomed by many women and some men in Bindura, Domboshawa and Shamva districts. These districts are among the areas that have the highest cases of gender based violence in Zimbabwe. The project report alleges that the project brought awareness to these communities on the Domestic Violence Act among other laws and women's rights. According to the project evaluation report of December 2015, one clear benefit of this project is that it afforded 'marginalised' voices to be heard and offered especially women and youths an opportunity to 'challenge' cultural and traditional normative cultures. In the evaluation report, one man from Domboshawa is quoted as arguing that the opportunity where men and women were brought together to discuss issues of gender based violence helped a lot in that both men and women learnt about the dangers of domestic violence. As the project brought together key stakeholders and traditional gatekeepers such as male opinion leaders, traditional leaders such as chiefs and headmen and representatives from different government ministries, ordinary citizens were able to question and hold these key

power structures accountable. Such artistic platforms and activities therefore leave a lasting impact in the lives of vulnerable populations who yearn for their stories to be told and their voices to be heard.

Another example where the relevance of the programmes can be found is the radio drama programme where, through live phone calls and WhatsApp, listeners started sharing their stories on how they are affected or interface with gender based violence (Savanna Trust Project Report, October 2015).

Before the radio programme, my husband used to beat me always. However, one day we listened to the drama together and he liked it a lot. He started following the programme and I can confirm that it has been a month now and he has not beaten me (WhatsApp message 13/04/2015).

Such stories and many others that are received as a result of the programme can be attributed to the fact that the programme touches the reality of the people's struggles and challenges that need a platform to be shared or seek help. The knowledge that is gained from this platform empowers the people and some have confessed to realising some changes in their lives. It is also evidence enough that the programme has relevance to the Zimbabwean society that continues to witness an increase in cases of gender based violence (Ministry of Women Affairs and Gender, 2013).

Savanna Trust's programmes have also become relevant to other civic society organisations. For example, the 2014 PAIF report shows that in 2014, the *Protest Arts International Festival* did not have adequate funding. However, the organisation managed to turn to other civil society organisations that it had partnered with in the last five years. The organisations were requested to make use of the festival platform to reach out to a lot of people that are brought together by the festival. The 2012 Protest Arts International Festival Coordinator, Ms. Mutsamvi (2016, interview) explains;

We did not know how the festival would happen with the little resources that we had. However with a little bit of creativity, knowing that the festival had become an

important platform relevant not only to artists but to other civic society organisations as well, we decided to try our luck which fortunately worked.

More than five organisations, particularly from the human rights, democracy and gender sectors, supported themed performances and to date this particular edition is one of the biggest Protest Arts Festival editions. This therefore means that when the programme is relevant to a certain constituency or market, they will invest it either financially, through time or advice.

As has been put forward by Brown et al (2011), an arts organisation is relevant to the community if it legitimately delivers what the public values most and this is possible if the organisation understands what its community needs and then refracts that knowledge through its artistic vision and core capacities. The goal for not-for-profit theatre organisations should be to maximize the value that an organisation intends to create for its stakeholders and society as argued by Toker and Kankotan (2008). The relevance of Savanna Trust programming is derived from the fact that there is a meeting point between the organisation's mission and the needs of the community, that of access to information and free expression on issues that affect them. In an unpredictable socio-political and economic environment as in Zimbabwe, opportunities are vast for the organisation to produce artistic programmes that are relevant, resonate with and inspire the target audience into self reflection and action.

4.6. Savanna Trust and Capitalisation/ Financial sustainability

Capitalisation which is also referred to as financial sustainability is the fourth pillar of sustainability that this study investigated. I focused on the various revenue streams that support Savanna Trust in furthering its mission. I also focused on what it needs to do in order to achieve financial sustainability.

Savanna Trust's two income avenues are comprised of contributed income and earned income. According to the Savanna Trust financial reports, the main source of revenue that has been sustaining the Trust since its founding is funding from international donors who are based both in and out of Zimbabwe. These have been the backbone of Savanna Trust's

survival. The second source of income comes from commissioned theatre work. This is whereby Savanna Trust is engaged for a fee by another organisation, mostly non-governmental and civic society organisations, to produce work that communicates their messages. Of late a third income stream is from radio drama production consultancies. The mainstream plays and training fees comprise the fourth and fifth sources of income for the organisation.

The organisation's audited financial reports (2008-2015) show that 90% of the organisation's funding has been coming from donors while the other four sources of income have been shared the remaining 10%. A lot of effort has over the years been put towards mobilising resources from donors. At its peak in the financial year 2011 to 2012, the organisation had an annual budget of US\$250 000 raised from different funders. This was no mean achievement by Zimbabwean standards where theatre was rarely funded during this period. The concentration then by most donors was on funding mainstream civil society organisations of which Savanna Trust is not regarded as one as it is clustered in the alternative media category. The growth in funding was a result of the existence of robust fundraising initiatives, a clear strategic planning document, the close working relationship between the Board and secretariat and visibility of Savanna Trust as an organisation that uses alternative communication and mobilisation strategies to social change and development. As argued by the Finance and Administration Manager at Savanna Trust, the organisation was viewed by stakeholders as a reputable arts organisation which was run in a professional manner and was worth funding. An important aspect in attracting financial support from international donors by Savanna Trust was explained by Mutsamvi (2016, Interview):

Issues of accountability, transparency and good governance came into play, where the organisation was viewed as an organisation with good management ethos especially in the theatre sector. When I joined Savanna Trust in 2010, I found a culture that believed in sending proper financial and narrative reports on time, appraisal of funders and stakeholders of challenges in time and conducting annual financial audits

Transparency and accountability are important when it comes to donor funding. According to Mulley (2010, p. 8), transparency and accountability in aid and donor finance matters because “they have the potential to increase the efficiency and effectiveness of aid and to empower poor people, thus helping to deliver sustainable development and poverty reduction”. The increase in funding to Savanna Trust was therefore as a result of this practice and viewpoint from donors and other stakeholders.

As reported above, the other source of funding for Savanna Trust was mainly earned income that contributed 10% to the organisation’s operational budget. Earned income consists of commissions, sale of tickets/ festival performance fees, consultancy fees, hire of the public address system and training fees. Between 2010 and 2013, commissioned work accounted for 5% of Savanna Trust income. This is the second largest income earner for the organisation. Because of the organisation’s reputation in producing quality artistic work in developmental issues, civil society organisations, government departments and other non-governmental organisations engage Savanna Trust to produce plays for them. Between 2012 and 2014, mainstream theatre productions contributed about 3% to the operational budget through gate takings and festival performances. Most of the funds came mainly from regional festivals that were willing to pay performance fees. Training fees, mainly from the Certificate in Arts Management contributed 0.5% up to 2014. In 2015 the radio drama production contributed 5% to the annual budget. The figures above show that Savanna Trust has other sources of income which are not donor funds.

The shift in the political landscape where ZANU PF party replaced the Inclusive Government in 2013 brought a myriad of financial challenges to the organisation. The period after June 2013 saw a significant number of funders developing a wait and see approach to supporting local non-governmental organisations and civil society work in Zimbabwe. Most international funders who were the source of Savanna Trust support had a change of policy and some completely withdrew from the country. This had a debilitating effect on Savanna Trust just like many other civic society organisations in Zimbabwe today. Financial reports (2014) show that funding was cut by almost 65%. The reduction in revenue resulted in the organisation having to drastically reduce its activities. For example, from working with five community theatre groups around the country in 2013, the organisation scaled down and

alternated between two and three community theatre groups (Savanna Trust Annual Report, 2014). Between 2014 and 2015, Savanna Trust also reduced its administrative and artistic staff from fourteen full time employees to eight people employed on a full time basis. The situation also meant that salaries were affected and there was no choice for the organisation's management than to renegotiate salaries with those that remained.

Similarly, income from commissions also dwindled. This is because most of the work that the organisation received was coming from fellow not-for-profit organisations, mainly those in human rights, governance, democracy, peace building and gender. These organisations had also been affected by the funders' withdrawals, cold feet and policy shifts. The period 2014 to 2015 therefore resulted in the organisation not getting as much work from these organisations as it used to during the period leading up to 2013. These organisations were also the major clients for the PA system for their outreach activities. New mainstream plays were not produced between 2014 and 2015 because there were no resources to finance such productions thereby crippling that income source.

The scenario painted above typifies the dilemma faced by not-for-profit theatre organisations in unstable socio-economic and political environments. The departure or withdrawal of funding affects the existence of the organisation. Savanna Trust is therefore found in the same predicament. While in other countries like South Africa, many theatre organisations have opportunities to receive government funding of the arts, in countries like Zimbabwe, there is no funding from government that would help stabilise the income of not-for-profit theatre organisations. As noted by Ondego (2015), most African governments do not seem to care about the arts, they do not have legal frameworks and policies geared towards the cultural industry, or votes to support the arts in the national budgets. As a result most not-for-profit theatre organisations depend solely on foreign donor funding. Dependence on foreign funding only has negative ramifications as has been noted in the case of funding cuts to Savanna Trust.

While Savanna Trust is trying not to put its eggs in one basket through these other ancillary income sources, one way or the other, the sources are linked. As noted above, the

commissions which contributed 5% to the organisation's budget came from organisations that also depended on donor funding. When circumstances changed, all these sources were affected as well. Even the radio programme which today has brought in new impetus to earned income, it is also linked to issues that depend on donor funding. In addition, there hasn't been much exploration in finding out how private companies can come in to sponsor these radio programmes. Evidence from the study as observed by Matsa (2016,interview) also shows that Savanna Trust "has not taken any deliberate efforts to effectively market some of its products that would help create more diversified income sources". For example, the organisation has not gone out to find out how private companies can commission them to produce theatre work that talks about various issues for their employees. The expertise in creating this kind of work is there within Savanna Trust, but the reliance on donor support has shrouded some of these ideas. There also haven't been any deliberate efforts to look for sponsorship for different activities.

Financial sustainability is a recurring challenge to most not-for profit theatre organisations. As argued by Chatikobo (2009) there needs to be a mechanism that promote self-sufficiency and financial independence. This however should be discussed within the context, as presented in Chapter 3, that there are so many economic challenges which developing countries like Zimbabwe face that inhibit the self sustainability of theatre organisations. For a theatre organisation like Savanna Trust the question still remains on how not-for-profit theatre organisations can financially sustain themselves in an era of economic instability, dwindling citizen incomes, company closures, lack of government support and withdrawing and departure of international funding organisations. What is fact however is that Savanna Trust needs to enhance its fundraising strategies, taking advantage of its vibrant and relevant programmes as well as implementing other alternative revenue generation activities. An improvement in earned revenue will greatly set Savanna Trust on the road to sustainability. However, the current economic and political climate in Zimbabwe is a challenge that needs strategic navigation if this is to be achievable.

4.7. Conclusion

This chapter gave a background to the formation of Savanna Trust and discussed in depth its mission, governance, artistic programming, relevance of programmes and financial

sustainability. The study found out that Savanna Trust has a well spelt out structure, governance and operational policies that sets it apart from other theatre organisations in the country. These structures and policies present a basis for good governance which is an important pillar to sustainability of the organisation. However, it has been observed that Board effectiveness from 2014 to 2015 left a lot to be desired. The Board negated its role in the past two years which put the organisation off tangent in regards to issues of good governance. In terms of artistic vibrancy and relevance, the study findings highlight the fact that the organisation has a number of exciting artistic activities that it has been producing and presenting to the Zimbabwean public and in the region. Artistically the organisation has been consistent in producing and presenting work targeted at various audiences. The organisation has also presented innovative programmes that are of high quality. Innovation, constituency, excellence and experimentation have thus characterised the organisation's artistic milieu. This has made the organisation artistically vibrant. The weaknesses in its artistic programming were also spelt out and this would help the organisation to enhance its artistic programmes, activities and vibrancy. In terms of relevance, most of the artistic programmes and products were found to be relevant to their target communities and audiences. Most of the programmes are informed by the issues that emanate from the community. However the organisation needs to do audience research if it is to continue being relevant. With regard to financial concerns, it was noted that Savanna Trust largely depends on donor funding although it has some other income avenues. The various income sources needs to be enhanced so that the organisation can have adequate capital for its programmes. The study observed that financial sustainability of not-for profit organisations in Zimbabwe continues to be a challenging phenomenon that needs attention.

CHAPTER 5: NAVIGATING THE CHALLENGES AND STRENGTHENING INTERNAL CAPACITIES FOR SUSTAINABILITY

5.1. Introduction

This chapter summarises the findings of this study. It also suggests recommendations to what Savanna Trust can do to deal with especially internal challenges that are hurdles to its pursuit of sustainability. The chapter also proposes strategies that the organisation can pursue in pursuance of sustainability. The previous chapters highlighted the challenges that Savanna Trust is faced with in its desire to achieve sustainability. They also established some of the organisation's strengths that are vital for organisational sustainability. What has emerged is that the operating environment in Zimbabwe is very unstable and it makes it difficult for not-for-profit theatre organisations like Savanna Trust to achieve sustainability. There are external and internal challenges that inhibit the attainment of sustainability of theatre organisations in Zimbabwe. However, the study has also demonstrated that if the not-for-profit theatre organisations in Zimbabwe were operating in a stable and supportive environment, and dealt with the identified internal weaknesses, they would be able to attain sustainability. I have argued that artistic vibrancy, community relevance, capitalisation (Brown et al, 2011) and good corporate governance are the bedrock of a sustainable not-for-profit theatre organisation. I have examined the work, relevance, governance and financial status of Savanna Trust and brought out the strengths and weaknesses in the organisation. The study has argued that Savanna Trust has the potential of becoming a sustainable not-for-profit theatre organisation if it finds ways of navigating through the external environment and it corrects some of the organisational shortcomings.

5.2. Summary of Findings

This study looked at the issue of sustainability of not-for profit theatre organisations in Zimbabwe from two dimensions. It started by examining the challenges that affect the theatre sector in the country that hinder their sustainability. It then looked at what the organisations, through examining Savanna Trust, are doing to pursue sustainability. The study acknowledged the challenges that not-for-profit theatre organisations face in Zimbabwe. These challenges are multi-layered and continue to inhibit sustainability of these

theatre organisations. The external challenges weigh heavily on the organisations and they have little power to deal with some of these challenges.

The study found out that in Zimbabwe, legislative and political censorship impedes sustainability of theatre organisations. Such laws as the Censorship and Entertainment Control Act as well as the Public Order and Security Act stifle freedom of artistic expression. It was established through this study that censorship of artistic work in Zimbabwe is rife especially where a piece of work contests or critiques political ideologies. As observed in the Artwatch Africa report (2013, p.116), “artists in Zimbabwe are restricted when it comes to freedom of creative expression, rarely for religious reasons, but more for political or social ones”. These restrictions weigh heavily on the work of theatre organisations. Although Zimbabwe continues to curtail freedom of artistic expressions, it is a signatory to regional continental and international conventions and instruments that promote freedom of artistic and cultural expressions. These include the UNESCO’s Recommendations concerning the Status of the Artist; the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, ratified in 2008, the International Covenant on Civil and Political Rights, ratified in 1991, the International Covenant on Economic, Social, and Cultural Rights, ratified in 1991 and the SADC Protocol on Culture, Information and Sport, among others. These conventions are meant to ensure that the rights and work of arts organisations are respected and promoted. The Zimbabwean constitution also recognises freedom of artistic expression (The Constitution of Zimbabwe, 2013). In the absence of the protection and promotion of artistic expressions, theatre organisations cannot effectively improve and engage with their work. As argued by Reitov, (2015, p. 189)

Restrictions to artistic freedom and access to artistic expressions generate important cultural, social and economic losses, deprive artists of their means of expression and livelihood, and create an unsafe environment for all those engaged in the arts and their audiences.

In this case, Savanna Trust as an organisation that is involved in theatre activism is always wary of state censorship. The censorship laws become an albatross to its work resulting in

fear to clearly impart political and social messages. What it also means is that the organisation has little freedom to create work that is of a political nature no matter how they provide a basis for a good story or appeal to the community.

The polarity in the political arena where state and non-state gatekeepers make it difficult to access communities curtails the role of theatre in development. The full potential of theatre in promoting democracy, engaging citizens in civic discourse, providing forums for important issues and encouraging collective problem solving is curtailed by the state and non state actors as they attempt to maintain political hegemony. As noted in this study, the Zimbabwean rural and high density areas are difficult spaces to engage freely with citizens due to political control. Savanna Trust has to navigate these spaces in order for it to engage with its target audiences. The tight control also means that the organisation is always wary of the monitoring that it is under from state and non state gatekeepers. This affects not only creativity but how the audiences engage with the piece of artistic work that is presented. Some community members also fail to attend performances as they fear for their lives. The sustainability of organisational programmes is therefore compromised where spaces are closed.

The role of government in the promotion of theatre in Zimbabwe is also another aspect that came out in this study. For example it was noted that the absence of a coherent cultural policy that spells out how the government, just like it does with other sectors, support and facilitate the growth of the arts and culture in Zimbabwe is very worrisome and shows a lack of political will in government to grow and strengthen the arts. For example, the government through the Ministry of Primary and Secondary Education from 2013 barred most theatre groups from accessing schools for performances, yet these have been lucrative performance spaces in the past. As argued by Nyapimbi (2013, p.74), theatre organisations since the early 80s, had nurtured schools into viable performances spaces but unfortunately the gains made in post independent Zimbabwe are being eroded by government policy that frustrates mainstream arts finding their way into schools. Such kind of a policy as has been instituted by the Ministry shows that the government is not concerned about the survival of the sector. The policies limit the performance and financial scope of theatre organisations that have been getting extra income from school performances. The whole idea of diverse

revenue generation for not-for-profit organisations is thwarted through these policies. It leaves theatre organisations depending on and waiting for donor funding as their income sources are closed by the government. The situation is also worsened by the fact that the government as observed by Eveleigh (2013) does not fund the arts. The failure by the government of Zimbabwe to give the National Arts Council of Zimbabwe budgetary support towards subsidising theatre organisations has left the sector reliant on financially depressed audiences and foreign funders, which unfortunately as observed by Muwona (2016, interview) has become difficult.

The failure by government to financially support the arts is tantamount to negating its role in arts development, and leaving it to foreign donors. As argued by Brickhill (in Eveleigh, 2013, p.64), the role of development assistance is traditionally that of complementing state efforts and capacity but has been partly distorted in this instance, to that of supplanting state responsibilities in the arts sector. The lack of government support through a robust policy framework and financial support erodes the capacity of theatre organisations in Zimbabwe to effectively pursue sustainability.

The study also realised that although foreign donors are doing a great job in funding theatre organisations, there is need for them to consider long term support that will enable these organisations to implement strategies that enable sustainability without falling into the trap of always chasing money to survive. The study found out that most not-for-profit theatre organisations that are funded by foreign donors rarely get contracts that are more than a year. While the project-based contracts go a long way in ensuring that the organisation survives on a year to year basis, time to effectively plan for sustainability is limited. The short term funding has also been found not to promote artistic excellence and vibrancy as organisations are always in a survival mode and rarely find time to invest in artistic improvement.

The internal challenges are also an albatross to the sustainability of theatre organisations in Zimbabwe. Governance issues continue to hog the limelight and they also impede sustainability of these organisations. As noted in this study, there is need for theatre organisations to practice good governance so that they attain sustainability. As argued by

Turbide et al (2008), the health of any type of organisation depends on sound governance. Healthy theatre organisations are able to plan, implement and monitor their strategies and programmes as well as making sure that the systems and structures are efficient in pursuing sustainability. Good corporate governance enables the organisation to put in place structures and systems that promote sustainability. Effective governance as asserted by Renz (2004, p. 2) is “integral to the sustainability and long-term effectiveness of a nonprofit (theatre) operating in today’s complex and competitive world”. The need for theatre organisations in Zimbabwe to respect good governance is therefore vital. Failure to do so will always retard growth, stakeholder support and sustainability of the organisation and the sector.

In examining Savanna Trust, the study observed that as a not-for-profit theatre organisation operating in an unpredictable and unfriendly environment, it has its governance strengths that can be used as ‘ammunition’ in its pursuit for sustainability as well as some weaknesses that need to be attended to. The major strengths are that Savanna Trust has a structure, systems and policies that promote good governance. The existence of systems and policies has seen Savanna Trust operating as a professional organisation. The fact that Savanna Trust is viewed as a professional organisation puts it at an advantage when engaging various stakeholders, be it they funders, clients and target groups.

The clear structure, policies, systems and procedures enable Savanna Trust to operate in a more accountable and transparent manner and this has seen it developing good relations with its stakeholders. Funders and clients are always interested in working with organisations that they trust and think have the capacity to deliver. Trust and confidence is created by the way the organisation operates and relates with its stakeholders and this is possible if the organisation operates in a professional manner.

However the study also found out that there are many other policies that the organisation needs to develop as has been articulated in Chapter 4. Some of these policies are the Communications and Social Media Policy and the Risk Management Policy among others. As the organisation grows, it is important that there are policies that respond to the various facets that the organisation interfaces with.

The study also found out that of late some Board members of Savanna Trust have not been as involved in the organisation as they should be. The reasons for limited Board participation has been the breakdown in communication, busy schedule from other members who have also been affected by the changes in the political economy of Zimbabwe among other reasons. This non-participation of some Board Members has created challenges to the organisation such as failure to formulate a new strategic plan and support the secretariat in fundraising. The role of the Board as has been indicated in this study is vital to organisational sustainability and as argued by Reinz (2004), an involved Board is central to the success of an organisation. In the absence of a fully functional Board, the organisation is vulnerable to many malpractices with corruption and failure to effectively plan being some of the results.

The study also examined Savanna Trust's artistic programming in relation to sustainability. In looking at programming the study was guided by two sustainability elements of artistic vibrancy and community relevance (Brown et al, 2011). The findings of this research speak to how Savanna Trust has diverse and robust artistic programmes and activities that it has been consistently presenting to its various target groups. The artistic programmes have continued to enhance the visibility of the organisation even in difficult times. It was also observed that while the programming and artistic programmes can be improved, the general feeling among the respondents is that the organisation has some interesting programmes. The most important element for an arts organisation is an impressive artistic programme as put forward by Brown (2013, p. 2), who argues that "at the very heart of every arts organisation is a process of conceptualizing and curating artistic content". Even in an unfriendly environment, it is important that an arts organisation invests in proper artistic planning and programming so that it stands out among the best.

Participatory artistic planning is also key to ensuring that the organisation delivers a good product. Besides proper artistic planning, there is need to continuously develop the capacities of artistic staff so that they become innovative, competitive and are in tandem with the trends in the world of theatre today. Artistic excellence, audience stimulation, innovation, development of artists and community relevance as posited by Bailey (2009),

are some of the core ingredients upon which artistic vibrancy is measured. In looking at Savanna Trust, this study established that the organisation has some of these core ingredients, although there is need to improve on some aspects.

The study found that Savanna Trust programmes have relevance to the target communities as it deals with issues that affect them socially, politically, culturally and economically. The study establishes that for an organisation to be relevant to a community it has to create value and in the process the community will be prepared to invest its time and resources (Knell, 2006).

The importance of understanding audience needs is also emphasised in this report if the organisation is to become relevant to its target audience. In most cases, theatre organisations are not aware of the benefits that are realised from doing research on what its target communities want. The majority of these theatre organisations are product led and they think of the client after completing the product. According to Waltl (2006) it is important for an arts organisation to understand the motivation and needs of its different audiences so that it can create an atmosphere that offers a range of experiences. It is also argued by Morris (2007) that audiences of the arts are motivated by the needs that they want fulfilled in their engagement with the arts. Understanding the needs that motivates the target audiences is therefore vital for an organisation to create relevance of its programmes and itself as an institution.

Finally this study established that financial sustainability is one of the critical pillars to sustainability of not-for-profit theatre organisations. Throughout the research, it was argued that financial sustainability is possible if all the other elements are present. An organisation that presents good and exciting artistic work, has relevance to its target community and has good corporate governance has great chances of achieving financial sustainability. Financial sustainability as has been established by this study, occurs when an organisation has diverse revenue streams that can cater for the different needs of the organisation. The findings from this study are that Savanna Trust has over the years developed different streams of income that have assisted in covering some organisational costs.

While the organisation is still largely dependent on donor funding, there are opportunities for improving the income sources and reduce the percentage dependence on foreign funding. The research for example, noted that Savanna Trust needs to improve the marketing of its other activities such as radio drama consultancy and commissions so that it can increase its earned income. There is also a need to systematically build an audience especially for the mainstream productions and a diverse clientele for commissions and radio programmes. Adopting a strategy of diversification should lead to greater stability in the revenue structure of the organisation, which according to Carroll (2016) potentially makes longevity and sustainability also more likely. Innovation and creativity in terms of creating and enhancing diverse revenue sources should be prioritised. However, the organisation must be careful that the pursuit of its mission is not distracted by the need to pursue more money. The pursuit of money through revenue diversification needs to have a balance with delivering other elements of sustainability. These elements as Brown et al (2013) argue, need to be interdependent.

5.3. Responding to internal weaknesses

The study has brought out a number of issues that are very pertinent to the sustainability of not-for-profit theatre organisations. Having looked at the challenges that prevent these organisations to achieve sustainability and the strength thereof that can be used as an advantage, it is vital that this report also makes recommendations in particular to Savanna Trust on identified areas that can be improved on.

The issue of Board participation in recent years in Savanna Trust has come under the spotlight in this study. A strong board as has been argued for through this study is the panacea to good governance in an organisation (Rentshler, 2015). The role that the Board plays in building integrity and enhancing growth cannot be underestimated. It is therefore imperative that Savanna Trust revitalises its Board so that it actively participates in the affairs of the organisation. This can be achieved through recruiting members who have got an interest in the arts, understand corporate governance and are committed to serving the organisation. The organisation also has to ensure that the Board continuously hold meetings as specified in the Trust Deed and Board Charter so that they input into the running of the organisation. More importantly it is important that the Board Members understand the

work of Savanna Trust and are ready to promote and defend the mission of the organisation. The board of Trustees' work in most cases goes beyond that of governance alone, but also serve as ambassadors who build relationships and generate good will; representatives who advocate on behalf of the organisation; trusted advisors and consultants who offer guidance and serve as sounding boards for the chief executive and staff; and resource developers who help the organisation secure essential resources (Reinz, 2004). Such Board members will strengthen Savanna Trust and set it on the path to sustainability. It is therefore in the best interest of Savanna Trust to have a vibrant Board if it wants to be sustainable.

The aspect of audience research is vital for the production of vibrant artistic programmes, community relevance and effective capitalisation. According to Parker (2012), there is nothing much that an arts organisations can do to stop a global economic meltdown or other external challenges as described in this report, but as groups with creativity in their DNA, they can take steps to make the arts a bigger part of more people's lives. A systematic and robust audience development strategy is needed if the organisation is to grow audience and community participation in its artistic programmes and activities.

Audience development, according to Connolly and Cady (2001) is reaching and engaging people with the aim of increasing the number or types of people who participate in arts activities, as well as to deepen an existing audience's level of participation. Organisations that want to engage or deepen existing relationships need to understand what audiences are looking for. The starting point for Savanna Trust is to understand its market's needs and motivation first through market research and segmentation. If properly done, market research has the ability to sharpen audience engagement (Harlow et al, 2011). To develop audiences, Savanna Trust can develop a database of existing audience members that it can continuously engage through different tools and platforms as well as mobilising new audiences for its various programmes. The organisation can use social media to explore how to increase the audience's knowledge of its work, for example by continuously posting videos of work on You Tube, its website and Facebook among other platforms.

The other aspect that is not fully utilised by Savanna Trust to enhance its programmes, visibility and resource mobilisation for sustainability, is the internet. According to the National Endowment for the Arts (2010), technology is perhaps the most rapidly changing, and some would say complicated, issue facing non-profit performing arts organisations today. However it presents a lot of opportunities for the arts. In relation to audience development, technology presents an opportunity for the organisation to enhance audience participation in its artistic offerings. As posited by the Arts Council of England's Digital Audiences engagement with arts and culture report (2010, p. 17),

Those [people] engaged in arts and culture online are also engaged in arts and culture offline. There is great potential for cross-promoting and cross-fertilising audiences. Digital engagement appears to complement and reinforce live engagement rather than act as a substitute.

There is therefore a great opportunity to harness people who engage with the arts online so that they can attend live performances. Unfortunately Savanna Trust's visibility on social media is poor. It is failing to effectively use the advantages of access to unlimited internet available at the office to enable audience participation through the various new media platforms and enhance its marketing and visibility online. As established by NEA (2010), the rise of participatory culture allows virtually anyone to be a distributor and consumer of art. Through social media, video, web 2.0 tools, and other web-based applications organisations have a way to re-connect with current audience members as well as attract a much larger and more diverse audience base. Savanna Trust must therefore continuously update its website with fresh and current artistic content, effectively use You Tube, Facebook, Twitter and other social media platforms to engage current and potential target audiences. A media plan is therefore an important element that can help in social media effective utilisation.

The organisation can also use the internet for resource mobilisation. While the organisation has used the internet to search for funding calls, it should explore crowd funding. Crowdfunding allows artists and arts organisations to solicit funding for a specific project using various social online networks and blogs (Belleflamme et al, 2012). Existing platforms

like Kickstarter or Fundable provides arts organisations with a potential to raise resources for specific projects that speak to individuals throughout the world. Crowdfunding has been successful in raising resources for other artistic initiative in Africa. For example in South Africa, Kahn Morbee from the Parlotones crowdfunded R250 000.00 for his solo album on Thundafund.com (AFAI, 2015) and Meg also managed to raise US\$8665 through the same Thundafund platform in three months (Mulligan, 2015). There are several crowdfunding platforms that the organisation can explore.

5.4. Conclusion and Recommendations

This study has examined the issue of sustainability of not-for-profit theatre organisations operating in an unstable socio-political and economic environment. It used Savanna Trust, a Zimbabwean based not-for-profit theatre organisation, as a case study in order to ascertain if sustainability is a possibility in Zimbabwe. The research report discussed the deep rooted challenges that are faced by not-for-profit theatre organisations such as Savanna Trust in their pursuit of sustainability. However it does not claim to have exhausted the challenges and their root causes. What the study managed to establish is that not-for-profit theatre organisations that operate in difficult socio-political and economic environments have a number of impediments in their search for sustainability. The study also examined the factors that enable sustainability of not-for-profit theatre organisations. While the issue of sustainability is of interest to many in the theatre and arts fraternity it is a challenging area that needs close attention. While it is important to acknowledge the gravity and complex nature of sustainability, this research report has judged Savanna Trusts' ability to achieve sustainability based on four of the most important pillars: these are; community relevance, artistic vibrancy, capitalisation and good governance. These four pillars of sustainability are proposed as the primary elements that should be pursued by theatre organisations if they are to live beyond the current times. Other areas that are important, which this report did not dwell on, relate to issues of audience development in Southern Africa and the impact of technology on the creation, distribution and consumption of artistic products in Africa. These aspects closely speak to issues of sustainability and should be pursued by others in future research.

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ANNEX 1: INTERVIEW QUESTIONS- THEATRE PRACTITIONERS AND LEADERS

My name is Daniel Maposa. I am carrying out a research project in fulfilment of my MA in Arts and Culture Management at Wits University. I have identified you as a critical stakeholder in the theatre sector in Zimbabwe who can assist in this research. I have a few questions that I would like to discuss with you that are in relation to the subject of study, which is 'The sustainability of not-for-profit theatre organisations in Zimbabwe'.

1. What has been your experience with the theatre sector in the past ten years?
2. What are some of the challenges that have been facing the theatre sector in Zimbabwe, especially over the past decade?
3. How have these challenges affected the theatre sector?
4. Many people in theatre and other stakeholders speak a lot about sustainability of theatre organisations. What is your understanding of sustainability?
5. Do you think sustainability should be a goal for not-for profit theatre organisations and is it achievable?
6. In relation to sustainability, what do you think are some of the successes and challenges of the Zimbabwean not-for-profit theatre sector in the past decade?
7. In your opinion are there any challenges and strengths in the governance and management of not for profit theatre organisations in Zimbabwe
8. What is your view with regards to the artistic work produced by not-for profit theatre organisations in relation to quality and innovativeness?
9. How can these theatre organisations achieve artistic excellence?
10. Do you think relevance of artistic work is an important outcome for these theatre organisations
11. Do you think the work that is produced by these theatre organisations in Zimbabwe has any relevance to the country?
12. How do you think these theatre organisations can enhance their relevance?
13. In your view, do you think these theatre organisations can be financially sustainable?
14. How can these theatre organisations achieve or enhance their financial sustainability

15. Can you comment on the environment that not-for profit theatre organisations are operating under in relation to the political, social, economic and technological aspects
16. What can these organisations do to attain sustainability in the environment you have painted?
17. Can you comment on the funding mechanisms currently in Zimbabwe if they have the capacity to sustain theatre organisations?
18. What role should government play if theatre organisations are to be sustainable?
19. Do you have any other issues that you would add in relation to sustainability/ relevance of these theatre organisations in general and Zimbabwe in particular?

ANNEX 2: INTERVIEW WITH SAVANNA TRUST STAFF

My name is Daniel Maposa. I am carrying out a research project in fulfilment of my MA in Arts and Culture Management at Wits University. I have a few questions that I would like to discuss with you that are in relation to the subject of study, which is 'The sustainability of not-for-profit theatre organisations in Zimbabwe'. The information is solely meant for academic purposes and will not be used anywhere or against you in the organisation. I therefore request you to be as truthful as you can be.

1. How long have been at Savanna Trust?
2. During the period you have been at Savanna Trust, what do you think has been its strengths and weaknesses?
3. What is your view with regards to the artistic work that the organisation is doing?
4. What can Savanna Trust do to improve its artistic work and programmes
5. Do you think Savanna Trust work has any relevance to its target groups?
6. What can it do to enhance its relevance?
7. What is your opinion with the financial status of Savanna Trust?
8. What do you think the organisation must do to ensure financial sustainability?
9. Are you well versed with the operations of Savanna Trust?
10. Are there any policies that you are aware of at Savanna Trust?
11. What can Savanna Trust do to improve its systems and policies?
12. Do you have any more comments?

