
Ninasam end line report

MFS II country evaluations, Civil Society component

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Wageningen, February 2015



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Report CDI-15-040

Klaver, D.C., Hofstede, M., Wadhwa S., Madaan A., Pandey R., Mohapatra B.P., February 2015, *Ninasam end line report; MFS II country evaluations, Civil Society component*, Centre for Development Innovation, Wageningen UR (University & Research centre) and International Development Foundation (IDF). Report CDI-15-040. Wageningen

This report describes the findings of the end line assessment of the Indian theatre and arts organisation Ninasam that is a partner of Hivos.

The evaluation was commissioned by NWO-WOTRO, the Netherlands Organisation for Scientific Research in the Netherlands and is part of the programmatic evaluation of the Co-Financing System - MFS II financed by the Dutch Government, whose overall aim is to strengthen civil society in the South as a building block for structural poverty reduction. Apart from assessing impact on MDGs, the evaluation also assesses the contribution of the Dutch Co-Funding Agencies to strengthen the capacities of their Southern Partners, as well as the contribution of these partners towards building a vibrant civil society arena.

This report assesses Ninasam's contribution to Civil Society in India and it used the CIVICUS analytical framework. It is a follow-up of a baseline study conducted in 2012. Key questions that are being answered comprise changes in the five CIVICUS dimensions to which Ninasam contributed; the nature of its contribution; the relevance of the contribution made and an identification of factors that explain Ninasam's role in civil society strengthening.

Keywords: Civil Society, CIVICUS, theory based evaluation, process-tracing



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Acknowledgements

IDF and CDI are thanking the staff and the leaders of all Southern Partner Organisations that participated in collecting information for the evaluation of the contribution of these partner organisations to creating a vibrant civil society in India. They also thank the Co-Funding Agencies and the Dutch Consortia they are a member of for making background documents available. We hope that this evaluation can support you in better positioning yourself in the Civil Society Arena of India.

List of abbreviations and acronyms

BPJ	Bharatiya Janata Party
CDI	Centre for Development Innovation, Wageningen UR
CFAs	Co-Financing Agencies
CFO	Co-Financing Organisation
CS	Civil Society
IDF	India Development Foundation
ITF	India Theatre Forum
MDG	Millenium Development Goal
MFS	Dutch co-financing system
SPO	Southern Partner Organisation
ToC	Theory of Change
Wageningen UR	Wageningen University & Research centre

1 Introduction

This report presents the civil society end line findings of Ninasam in India which is a partner of Hivos under the Dutch Consortium People Unlimited 4.1. It is a follow-up to the baseline assessment that was carried out in 2012. According to the information provided during the baseline study Ninasam is working on MDG 1, good governance and on civil society building.

These findings are part of the overall evaluation of the joint MFS II evaluations to account for results of MFS II-funded or –co-funded development interventions implemented by Dutch CFAs and/or their Southern Partner Organisations (SPO) and to contribute to the improvement of future development interventions. The civil society evaluation uses the CIVICUS framework (see appendix 1) and seeks to answer the following questions:

- What are the changes in civil society in the 2012-2014 period, with particular focus on the relevant MDGs & themes in the selected country?
- To what degree are the changes identified attributable to the development interventions of the Southern partners of the MFS II consortia (i.e. measuring effectiveness)?
- What is the relevance of these changes?
- What factors explain the findings drawn from the questions above?

The CIVICUS framework that comprises five dimensions (civic engagement, level of organization, practice of values, perception of impact and contexts influencing agency by civil society in general) has been used to orient the evaluation methodology.

Changes in the civil society arena of Ninasam

In the 2012 – 2014 period the two most important changes that took place in the civil society arena of Ninasam are related to civic engagement and perception of impact.

With regards to civic engagement, the evaluators observe that the number of alumni, people attending different theatre shows, participants attending workshops have increased in the past two years. Moreover those that take part in the education activities, courses and workshop increasingly represent scheduled tribes, castes and women, hence ensuring an increased diversity. Most of Ninasam’s cultural activities rely upon community members working as volunteers to make things happen. Its audience mostly consists of rural people who do not speak English. As Ninasam performs in the local language, they are contributing to the knowledge of these local people on social issues such as gender and casts.

With regards to perception of impact, NINASAM’s concern that its alumni would become increasingly unemployed did not materialise, because its general network is expanding, its reputation increased; it managed to attract celebrities to make contributions to events that become more popular. It has expanded its network with other NGOs in the sector, as well as intensified its collaboration with both public and private sector organisations. Concrete examples of collaboration are its initiative to organise Study Tours together with the India Theatre Forum, which became a successful event within the two years of their existence; exchange visits between public and private sector colleges and universities on the one side and Ninasam on the other side; as well as joint workshops and courses. In terms of policy influencing Ninasam, through the India Theatre Forum, lobbies the government to implement an insurance scheme for artists and their families. Ninasam, through its collaboration with private colleges and universities that want to duplicate its curriculum model is changing the educational practices of these institutions.

These findings were obtained through an analysis of documents, a workshop and follow-up interviews with the SPO, and interviews with external resources persons working in civil society organisations that receive support from the SPO; other civil society organisations with whom the SPO is collaborating; public or private sector agents and; external resource persons capable of overlooking the MDG or theme on which the SPO is concentrating.

Contribution-attribution question

Based upon an analysis of the projects and programmes financed by the Dutch CFAs a selection was made of SPOs to be included in an in-depth process tracing trajectory and those to be included for a quick contribution assessment. Ninasam was not amongst those organisations selected for in-depth-process tracing but for a quick contribution analysis.

The fact that more villages and inhabitants are exposed to political and social themes through Tirugata traveling theatre and are becoming aware of how these themes relate to their day-to-day livelihoods can be explained by Ninasam's traveling theatre in the first place. The theatre was formed in 1985 and continued expanding upon request of theatre groups in villages. These organisations in their turn continue to exist and organise cultural events in their villages.

Ninasam's expanded network can be explained by its expanding alumni network that has people working on many locations; the Tirugata traveling theatre; the culture course; and intense collaboration with drama schools and universities. This expansion also needs to be positioned in a context where many drama schools are currently being created.

Relevance

Interviews with staff of Ninasam, with external resource person, with the liaison officer of Hivos, as well as contextual information helped to assess the relevance of Ninasam's interventions in terms of; its Theory of Change (ToC) for Civil Society (SC) as designed during the baseline study; the context in which Ninasam is operating; the CS policies of Hivos.

With regards to the 2012 ToC, Ninasam's most important interventions consist of ensuring holistic education, engaging communities as volunteers and ensure networking with a wide range of actors. The past two years have seen that Ninasam has continued these interventions successfully and that the organisation is still grounded in Heggodu, the village where the organisation is based. One important condition in its ToC has however not been removed, which is the 'culturally conditioning apparatus' which also increasingly employs Ninasam's alumni. This refers to the influence of TV broadcasts and the increasing use of mobile phones by youth, which disorients people from their original cultures and roots.

With regards to the context in which Ninasam is operating, its interventions and outcomes achieved are relevant because they are bringing theatre to local, often rural people. These people would normally not have access to such productions as they are limited in their travelling and often do not speak English. Ninasam works with local artists to bring productions to their audience in their local language.

With regards to the Hivos Civil Society policies, Ninasam's interventions and outcomes are relevant because they contribute to its 'pluralism' programme, which helps to make people aware of India's population being diverse and culturally rich. Ninasam's productions contribute to this by educating people about issues related to a diverse society.

Explaining factors

The information related to factors that explain the above findings was collected at the same time as the data were gathered for the previous questions. The evaluation team looked at internal factors within Ninasam, the external context in which it operates and the relations between Ninasam and Hivos.

The most important internal factor that explains the findings comprises in the first place the leadership of Ninasam by mister KV Akshara who is the lynchpin holding together Ninasam's beliefs and vision. He is the only person with the capacity to engage with the larger external world. The organisation is a family -driven organisation with leaders and staff who share the same strong vision. Being based in a small village they are close to their target groups and are able to adjust their productions to the needs of their target groups. However no definite plans seem to be drafted yet regarding K V Akshara's succession plan.

External factors that explain the findings are most importantly the attitude of Karnataka towards arts and theatre. The region is highly perceptible to theatre productions which results in high attendance levels of the productions. The government had started decreasing their financial support for arts and theatre productions over the past years. Together with the growth in television popularity this is a worrying development for organisations as Ninasam.

Factors that explain the findings that are related to the relation between Ninasam and Hivos are the closing of Hivos' Bangalore office in 2013. However, even without their donor they managed to carry on with their work and achieve important outcomes in their project. The staff does however worry about the continuing of their work as funding from Hivos is uncertain.

The following chapter briefly describes the political context, the civil society context and the relevant background with regards to the MDG/theme Ninasam is working on. Chapter three provides background information on Ninasam, the relation of its MFS II interventions with the CIVICUS framework and specific information on the contract with Hivos. An evaluation methodology has been developed for the evaluation of the Civil Society component which can be found in appendix 2; however, deviations from this methodology, the choices made with regards to the selection of the outcomes for contribution analysis, as well as difficulties encountered during data collection are to be found in chapter 4. The answers to each of the evaluation questions are being presented in chapter 5, followed by a discussion on the general project design in relation to CS development; an assessment of what elements of the project design may possibly work in other contexts or be implemented by other organisations in chapter 6. Conclusions are presented in chapter 7.

2 Context

This paragraph briefly describes the context Ninasam is working in.

2.1 Political context

The most important change in the political context of Karnataka, since the baseline, has been the defeat of the right-wing Bharatiya Janata Party (BJP) in the 2013 Assembly Elections. The constant internal bickering, scam allegations, corruption, subtle promotion and leeway to communal elements in the state ended the reign of BJP and brought into power another national party, the Indian National Congress, which won by gaining 121 seats in a house of 225.¹

Karnataka has been racked in the past few years over the issue of illegal mining. The Supreme Court has been scrutinising several government officials and ministers, including former Chief Minister BS Yeddyurappa for their involvement in the racket. According to the report of the Karnataka Lokayukta (an anti-corruption ombudsman organisation), this has resulted in the loss of 122,228 crores (1 crore is 10 million) to the state where there are other sources claiming that the figure actually stands at Rs 1 lakh crore (1 lakh is 100,000 x 1 crore is 10 million = 10¹²). Apart from a major loss in revenue this has also caused irreparable damage to the environment.² The industry-political nexus is so strong that during the rule of the BJP, there were four chief ministerial changes in the course of four years due to allegations of corruption.

The decadence and corruption of the political class has become obvious in the last few years, with minister after minister being inspected for their involvement in some scandal or a scam. With the issue of gender rights and safety of women in India making news, the ministers in the state have been quite unaffected by the issue. For instance, ministers have been caught on camera watching porn during a session of the Karnataka state assembly.³ Also, former Minister Haratalu Halappa was arrested following an allegation of him sexually assaulting the wife of a friend.⁴

2.2 Civil Society context

This section describes the civil society context in India which is not SPO specific. The socioeconomic, socio-political, and sociocultural context can have marked consequences for civil society, perhaps more significantly at the lower levels of social development. The information used is in line with the information used by CIVICUS.⁵

¹ <http://www.hindustantimes.com/India-news/KarnatakaElections2013/Karnataka-casts-out-BJP-gives-Congress-absolute-power/Article1-1056593.aspx>

² <http://www.thehindu.com/news/national/karnataka/karnataka-lost-rs-1-lakh-cr-from-20062010/article4820758.ece>

³ <http://www.ndtv.com/article/karnataka/karnataka-porn-scandal-ruckus-in-assembly-three-ministers-may-be-asked-to-quit-as-mlas-174294>

⁴ <http://timesofindia.indiatimes.com/india/Karnataka-rape-case-Ex-minister-Halappa-arrested/articleshow/5910459.cms>

⁵ Mati J.M., Silva F., Anderson T., April 2010, *Assessing and Strengthening Civil Society Worldwide; An updated programme description of the CIVICUS Civil Society Index: Phase 2008 to 2010.*, CIVICUS

2.2.1 Socioeconomic context (corruption, inequality and macro-economic health)

Social Watch assessed India's progress being made against the Millennium Development Goals (MDG) and concludes that the country fails to meet goals set with regards to; poverty and hunger (MDG 1); gender equality (MDG 3); infant mortality (MDG 4); maternal mortality (MDG 5) and; environmental sustainability MDG 7). Three fundamental factors explain these appalling shortfalls, which are:

- Although social sector expenditures (rural development, education, health, family welfare, women and child development and water and sanitation increased in absolute terms between 1999 – 2000 and 2012-2013, in percentages of total public expenditures there was a general decline.
- The administration costs of centrally sponsored schemes such as the Mahatma Gandhi National Rural Employment (MANREGA) schemes have been increasing between 2006-2007 and 2011-2012 and only 66 % of the budget has been used for wage employment. Apart from this, misappropriation of funds explains the weak impact of such schemes.
- The government is promoting 'non-inclusive growth' and has sought to provide basic social services through subsidized institutions that all have problems of inefficiency, corruption, and so on. The formal, organized sector, which is the main source of quality employment, employs only 12% to 13% of the country's workforce and this is declining. The remaining 87% are relegated to the agriculture and informal sectors with low and uncertain earnings.

As a consequence, in the rural areas more than a quarter million farmers committed suicide in the last several years because they could not earn a living anymore in the agricultural sector⁶.

An additional indicator for the social and economic context in India is the Social and Economic Rights Fulfilment Index (SERF Index)⁷. The SERF Index provides a means of determining the extent to which countries are meeting their obligations to fulfil five of the substantive human rights enumerated in The International Covenant of Economic, Social, and Cultural Rights (ICESCR): the right to food, the right to adequate shelter, the right to healthcare, the right to education, and the right to decent work.

Table 1

Social and Economic Rights Fulfilment Index (SERF) for India

India	2011	2012	2013
Core Country Right to Food Index Value	32.70	32.74	33.05
Core Country Right to Health Index Value	74.74	74.16	74.75
Core Country Right to Education Index Value	82.64	84.23	85.57
Core Country Right to Housing Index Value	62.55	62.60	66.48
Core Country Right to Work Index Value	27.57	27.69	32.71
Core Country SERF Index Value	56.06	56.28	58.51

Source: Social Watch's SERF index for 2011-2013

In 2011 and 2012 India was achieving a little over 56% of protecting its social and economic rights, feasible given its resources (table 1). Whereas relatively no changes occurred between 2011 and 2012, a slight improvement occurred in 2013, except for the right to food index (33.05) and the right to housing (27.57).

The Corruption Perception Index (CPI) ranks people's perception of corruption within the public sector of their respective countries.⁸ A low score indicates that a country is perceived as highly corrupt. India's score was 3.6 out of 10 in 2012, which is 0.1 point lower than the average for all countries (3.7) and it occupies the 76th place on the CPI rank list with a total of 174 countries. In India, 24.8% of citizens surveyed believe that the government is effective in the fight against corruption. On the Bribery Perception Index India scores 7.5 out of 10, which is 2.6% lower than the average. Of the people who participated in the survey, 54% reported having paid a bribe in 2011. Since 2002, India's perception index is slightly improving from just below a score of 3 (0 is very corrupt and 10 is not

⁶ Bhaskara Rao Gorantla, Research Director and Ajay Kumar Ranjan, Research Officer, National Social Watch, India

⁷ http://www.socialwatch.org/sites/default/files/SERF2012_eng.pdf

⁸ <http://country-corruption.findthebest.com/l/98/India>

corrupt at all) in 2002 to 3.6 in 2012. Most corrupt institutions in 2012 are political parties, the police, legislature, public officials, public officials in the education sector, NGOs.

The Index of Economic Freedom measures economic freedom of 186 countries based on trade freedom, business freedom, investment freedom and property rights. The score is based on 10 freedoms in 4 pillars: rule of law, limited government, regulatory efficiency, and open markets. India's economic freedom score in 2012 is 55.7, making its economy the 120th freest in the 2014 index⁹. India is ranked 25th out of 41 countries in the Asia-Pacific region, and its overall score is below the regional and world averages (see figure 3). In the past 20 years, India has advanced its economic freedom score by nearly 11 points out of 100 points. It has achieved very large improvements in half of the ten economic freedoms, most notably in trade freedom. This has improved by over 65 points. As seen in figure 3, India's score continued to increase steadily over the past four years. However, it is still perceived as a 'mostly unfree' country. The main reason for this, as stated in the Index report, is the institutional shortcomings in the country. The state owned enterprises and wasteful subsidy programs result in chronically high budget deficits.

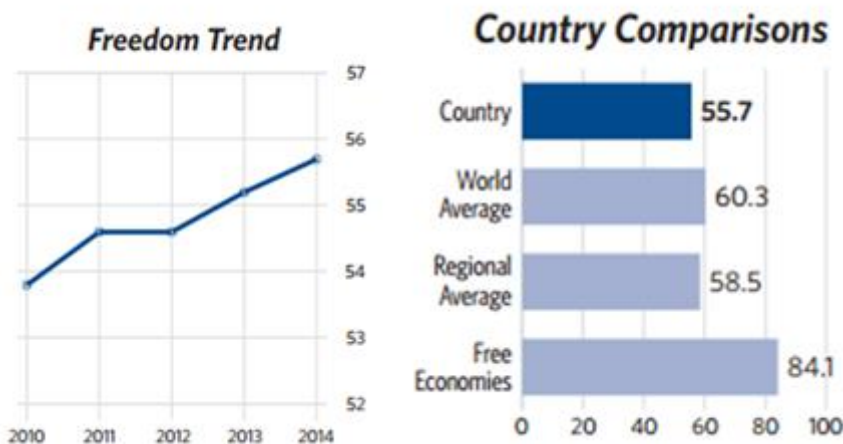


Figure 1: Freedom trend of India over time, and compared to other countries.

The Fragile States Index of FFP¹⁰ is an index which is derived from 12 different indicators. These are social indicators, economic indicators and political and military indicators. From these, we can see trends in the overall development of a country.

Table 2 shows India's five of the twelve most problematic indicators of the past five years, as well as the average score for the twelve indicators: Low scores indicate a good situation and high scores indicate a bad situation.

Table 2

India's Fragile States Index scores of the critical indicators on a scale of 1 (good situation) to 10 (bad situation)

Year	Demographic Pressure	Group Grievance	Uneven Economic Development	Security Apparatus	Public Services	Average score 12 indicators
2014	7.7	7.8	7.8	7.0	7.9	76.9
2013	7.5	8.2	8.1	6.7	7.8	77.5
2012	7.3	7.9	8.4	6.9	7.5	78.0
2011	8.0	8.2	8.5	7.2	7.8	79.3
2010	8.1	7.8	8.7	7.2	7.6	79.2

Source: FFP Fragile States Index for 2010-2014¹¹

⁹ <http://www.heritage.org/index/pdf/2014/countries/india.pdf>

¹⁰ <http://ffp.statesindex.org/2014-india>

¹¹ Idem

The FSI shows that India is improving its status over the past five years, but is doing so at a very slow pace. Demographic pressure, uneven economic development and the security apparatus have improved slightly since 2010, which can be seen by the decline of the scores. However, group grievance has not improved and public service has even declined (the index got higher). Out of the 178 countries in this index, India does not succeed to become more than mediocre. However, the figure 2 below shows that the development of India did have a steep improvement since 2006, but has been declining since 2011.

2.2.2 Socio-political context

Freedom House evaluates the state of freedom in 195 countries on an annual basis. Each country is assigned two numerical ratings – from 1 to 7 – for political rights and civil liberties. In this rating 1 represents the most freedom and 7 the least freedom. The two ratings are based on 25 more detailed indicators.¹²

Table 3
India's Freedom indexes over time

Year	Freedom status	Political rights score	Civil liberties score
2011	Free	2	3
2012	Free	2	3
2013	Free	2	3
2014	Free	2	3

Source: Freedom House Freedom indexes for 2011-2014¹³

Table 3 shows that scores have not changed over the past four years. India is considered a free country with an overall 'Freedom Status' of 2.5 (out of 7).

2.2.3 Socio – cultural context

The World Values Survey is a global network of social scientists who study changing values and their impact on social and political life¹⁴. They survey different values which can give an indication of the social status of a country. People in India indicate that they are generally quite happy. In the wave of 2010-2014 a total of 38.2% of the people questioned stated that they were very happy. In comparison, in the period of 2005-2009 this number was significantly lower with 28.9%. When asked about general satisfaction with their lives respondents give different answers. The respondents were asked to rate their satisfaction from 1 to 10, 1 being completely dissatisfied and 10 being completely satisfied. In 2010-2014 a total of 16.4% indicated that they were quite dissatisfied (rating 2) and 11.9% indicated they were completely dissatisfied (rating 1). Whereas 17.7% stated that they were satisfied (rating 8). This situation is very different from the 2005-2009 results where 41% indicated to be moderately satisfied and 15.8% was satisfied. This indicates that during the past five years people have shifted from being neutral about their life satisfaction, to being either dissatisfied or satisfied.

Another index to look at for social-cultural context is the Global Peace Index. This index attempts to measure the positions of nations' peacefulness, and is developed by the Institute for Economics and Peace. The position of a country is based on 22 indicators which can be divided into three main factors. The main factors on which this index is based are 1) militarisation, 2) society and security, and 3) domestic and international conflict. The maximum score is 5, which indicates that this factor is a problem for the peacefulness of the country. The higher the score, the lower country ranks in the total Index. The current position of India is 143 out of 162 countries¹⁵. The table below shows the development of India as of 2010.

¹² <https://freedomhouse.org/report/freedom-world/2014/india-0#.VGCiRvIwtcQ>

¹³ Idem

¹⁴ <http://www.worldvaluessurvey.org/WVSContents.jsp>

¹⁵ <http://www.visionofhumanity.org/#page/indexes/global-peace-index/2014/IND/OVER>

Table 4

India's Global Peace Index scores over time: scores from 1 (good) to 5 (bad)

Year	Militarisation	Society & Security	Domestic & International Conflict	Country Rank
2010	2.5	2.3	3.4	132 (of 148)
2011	2.4	2.4	3.4	142 (of 153)
2012	2.4	2.4	3.2	144 (of 158)
2013	2.4	2.4	3.0	141 (of 162)
2014	2.4	2.4	3.0	143 (of 162)

Source: Vision of Humanity Global Peace index from 2010-2014¹⁶

2.2.4 The Foreign Contribution Regulation Act 2010¹⁷

NGOs are perceived as very important in India, as they contribute a lot in the development of the country¹⁸. NGOs often work with marginalized groups and try to raise their awareness on their rights vis-à-vis the state. Most local NGOs are funded by international organizations. In order to keep this funding under control, India's government installed the 'Foreign Contribution Regulation Act' in 1976.

In March 2011 an amendment of the original Foreign Contribution Regulation Act passed both Houses of Parliament. Compared to the 1976 Act, major changes comprise a list of persons and organisations that cannot receive foreign contributions anymore. These are; election candidates; correspondents, columnists, journalists; judge, government servant or employee of an entity controlled or owned by the government; members of any legislature; political party or its office bearers; organizations of a political nature as may be specified; associations engaged in the production or broadcast of audio news.

In the first place this Act seems to have no consequences for the Dutch NGOs and their Southern Partners, however a leaked report of India's International Bureau tells a different story, suggesting that protests against development projects had caused a loss of India's GDP with 2-3%. These protests were allegedly fuelled by foreign-funded NGOs, mentioning Greenpeace, Cordaid, Hivos, Oxfam, Amnesty and ActionAid¹⁹. The main allegation against these NGOs is that they are funding organizations which are working in politically sensitive sectors such as the mining sector and the agricultural sector with regards to Genetically Modified Food production. Foreign contributions to support SPOs that work on human rights issues, governance and sensitive sectors like mining, forestry and agriculture are increasingly being monitored.

2.3 Civil Society context issues with regards to the MDG

The challenges that are faced by civil society in Karnataka, have not evolved dramatically since 2012. The issue of—communal violence, land acquisition and rural/urban imbalance—still continue as a matter of concern.

In Karnataka, the right-wing party BJP's stint in power was marked by an increasing number of attacks on churches and Christians across the state. In 2011, it topped the list of incidences persecuting the Christian community in India. The persecution has continued over the years, with some variation in intensity for the better. In 2014, Karnataka still accounts for the highest number of

¹⁶ <http://www.visionofhumanity.org/#page/indexes/global-peace-index/2014/IND/OVER>

¹⁷ <http://www.fcraforngos.org/>

¹⁸ Status of grass root level NGOs in Rajasthan

¹⁹ <http://indianexpress.com/article/india/india-others/only-11-of-22-ngos-in-ib-report-are-fcra-compliant-none-filed-13-14-statement/>

incidences against the Christian community, in the form of, murder, assault, rape, and church attacks.²⁰

The stories around land acquisition and the consequent protests have been rampant all across India. The government in its rush towards “development” and nexus with the corporates, often tries to acquire land which the people are unwilling to part with, or it doesn’t offer adequate compensation and rehabilitation, leading to protests. In Karnataka, protests have erupted over the government’s move to acquire land in Mysore in 2008. The farmers accused the government of acquiring more land than they paid for including the fertile lands, which are their source of livelihoods.²¹ The POSCO steel plant in 2011 which failed clearances in Orissa at the time, was also denied entry in Karnataka, as the farmers refused to part with their land.²²

The state of Karnataka is known around the world due to Bangalore’s image as India’s Information Technology (IT) hub. The population of the state stands at 6.11 crore, of which 61.43 per cent live in rural areas.²³ There has been a growing imbalance as the population has been rapidly moving from rural to urban areas, this is largely due to the economic opportunities that these cities offer. According to the 2011 Census, urbanisation in Karnataka has increased from 33.99 per cent in the 2001 Census to 38.57 per cent in 2011. The literacy rate is also higher in the urban areas at 85.78 per cent than that of rural areas at 68.73 per cent.²⁴

Due to the growing emphasis on its IT tag most of the public resources are spent on the development of these cities which has resulted in the rest of the state suffering the brunt created from an uneven distribution of resources. The rest of the state is lagging behind in terms of infrastructure, growth, development and access to health & education. The monthly per-capita expenditure in rural Karnataka is even lower than the all India average.²⁵

Education that drew from the state’s diverse linguistic and religious ethnicities— apart from Kannadigas, Karnataka is home to Tuluvas, Kodavas and the Konkanis— and was imbued with lessons in song, dance, story-telling and theatre is fast becoming an industry; geared towards promoting ‘professionals’ in the IT sector. Apart from Bangalore, smaller towns like Belgaum, Mangalore, Mysore, Hubli-Dharwad and Davangere boast of producing manpower for the IT industry. Karnataka has one of the largest concentrations of medical and engineering colleges. This thrust on the sciences, especially given the state’s IT success, has come at the expense of the arts and humanities being neglected. In this rush towards a modern state, culture has taken a back seat and the quality of the Kannada news channels has not helped in this cultural decline. There has been a rush for Targeting Rating Point which in consequence led to decline in the quality of the content that is televised.²⁶

²⁰ Refer, <http://www.thehindu.com/news/national/karnataka/43-cases-of-antichristian-violence-in-karnataka-csf/article5631448.ece>

²¹ Refer, <http://www.thehindu.com/todays-paper/tp-national/tp-karnataka/farmers-protest-against-land-acquisition/article1221322.ece>

²² Refer, <http://www.newindianexpress.com/states/karnataka/article415048.ece?service=print>

²³ Refer, <http://www.deccanherald.com/content/176696/states-rural-population-decline.html>

²⁴ Refer, <http://www.census2011.co.in/census/state/karnataka.html>

²⁵ Refer, <http://timesofindia.indiatimes.com/india/Karnatakas-less-developed-status-comes-as-a-shocker/articleshow/23132443.cms>

²⁶ <http://indiatogether.org/kannada-media>

3 Description of Ninasam and its contribution to civil society/policy changes

3.1 Background of Ninasam

Ninasam is a community theatre institute with 'no gates' located in a small town called Heggodu in Shimoga district of Karnataka. It nurtures young theatre practitioners and develops theatrical productions reaching a rural audience of at least 100,000 in Karnataka. Since 1949 it has emerged into the organisation it is today. Until 1968, it grew from being a humble band of rural culture enthusiasts into an amateur, voluntary cultural organisation investing its energies mainly in theatre and literary activities. The second phase, 1969-79, saw Ninasam branching out in three other directions besides consolidating its earlier work. It built a full-fledged auditorium of its own; it began to organise film festivals and annual 10-day film appreciation courses, and; started publishing film literature, all showcasing world cinema classics. Between 1980 and 1992, Ninasam took a strong initiative in the propagation of theatre and film culture and adding certain semi-professional features to its basic amateur character. In 1980 the Ninasam Theatre Institute was created, followed by 'Tirugata' in 1985, after which the institute widened its range of cultural activities. In the 1993-2004 period, Ninasam gained high recognition, with its co-founder and guiding spirit K V Subbanna being conferred the prestigious Ramon Magsaysay Award for his contribution to the field of Arts, Culture, Journalism and Creative Communication. The cash prize that accompanied the award was used as the corpus fund for initiating and running yet another extension programme under Ninasam: Prathishthana, a foundation that to date has conducted more than 200 short-term literature appreciation courses for educational and cultural organisations located across the state.

In the fifth phase as of 2003, Ninasam received funding from Hivos which enabled it to support some of its major projects. These included the annual culture course, the visiting fellowships, the summer theatre workshop, the children's summer workshop and infrastructural development.

Vision

While the larger vision of Ninasam is that of a world which is egalitarian, just, richly diverse and humane, its specific vision is one of harnessing the inherent socio-political power of culture towards the creation of such a world. Essentially a cultural organisation, Ninasam is nevertheless of the firm conviction that culture is but another way of engaging in socio-political activity of a deeper and far-reaching kind. It strongly believes that poetics and politics differ only in degree and dimension and not in kind or intent. An 'organic' institution that has grown out of the genuine needs of a traditional, rural community continually and vitally responding to changing times, Ninasam values, above all else, that state of being where the community and the individual enrich each other through a constant, critical negotiation; the old lends life to the new and the latter revitalises the former; the sacred and the secular complement, not compete with, each other, and action and knowledge sustain each other continually.

Ninasam is a highly creative and innovative theatre institute and always strives to create a larger communitarian base for theatre. Some of their prominent interventions have been as follows:

- Ninasam Theatre Institute (1980) enables theatre students from rural areas of Karnataka to be part of a state government recognised 10 month course on theatre arts. Some of the graduates of these courses have begun their own unique initiatives in their hometowns and have also achieved national and international acclaim;

- Tirugata (1985), a travelling theatre troupe made up mostly of the graduates of the Ninasam Theatre Institute, which takes major theatre productions to different rural and semi-urban centers in Karnataka every year.

The organisation is promoted by a family which is reputed for their contribution to theatre and literary culture in India. The Board of Trustees comprises one woman and fourteen men. All issues/concerns related to professional services are periodically discussed between the Secretary and the Board of Trustees in both formal and informal meetings.

3.2 MFS II interventions related to Civil Society

The evaluation looks at the project 'Creating a larger communitarian base for theatre' which aims to increase the outreach of theatre productions Karnataka. Ninasam's interventions aim to improve civil society by bringing theatre productions to remote areas. These productions often have social or political themes and try to educate people on the issues in the production. The main interventions are the training of teachers and artists in Ninasam's Theatre Institute, and the productions of their travelling theatre group Tirugata. These interventions are year round, whereas the culture course and Summer Theatre Workshop are seasonal activities.

The Theatre Institute can house 20 students per course, which limits the possibilities to increase the impact of this intervention. Because of this the number of Ninasam alumni has increased with only 40 new alumni. However, as many alumni are coming back as teacher, or are starting their own organisations there has been an increase in the outreach of the Theatre Institute. Tirugata has 91 productions in 2014 and has increased their staged shows from 3000 in 2012 to 3557 in 2014. Also, they are performing in 20 more locations. The culture course has seen a rise in participants from 148 in 2012 to 182 in 2014.

The partnership between Ninasam and Hivos is ongoing.

3.3 Basic information

Table 5
SPO basic information

Criterion	Basic information
Name of SPO	Ninasam
Consortium	People Unlimited 4.1
CFA	Hivos
Start date of cooperation	2003
MDG/theme	Good Governance and Civil Society Building
MFS II project name	A Grass Roots Cultural Centre Promoting Regional Theatre"
Contract period	2012-2015
Total budget Hivos	€32308
Other donors if applicable	14 % of the budget comes from Hivos. Not clear who the other donors are
Estimation of % of budget for Civil Society ²⁷	Between 82 % and 100 %

Sources: project documents

²⁷ Costs that relate to civil society development or policy influence are those costs that possibly contribute to the development of the CIVICUS dimensions, excluding coordination and office costs; staff costs and financial reserves.

4 Data collection and analytical approach

4.1 Adjustments made in the methodology of the evaluation

The documents which were received from Ninasam and Hivos were of sufficient quality to orient the in-country evaluation team to conduct a quick contribution analysis and it was decided to focus the evaluation on Ninasam's main interventions: Theatre Institute and the Tirugata productions.

Nine Ninasam staffers participated in a workshop held by IDF, comprising four members of executive leadership, two programme managers and three field staff. The respondent strength was small because Ninasam is a theatre institute based in the small Heggodu village in Karnataka's Sagara district with no branches, the field outreach it makes is only indirect, and it employs as few faculty members as needed to run a sufficient and efficient organisation.

The plenary had the workshop participants agreeing with the choice of the two pre-selected Civil Society Strategic Orientations through which the organisation's outcomes would be evaluated, namely Civic Engagement and Strengthening Intermediate Organisations (IOs). They listed the outcomes Ninasam had achieved over the past two years under these.

Though only the executive leadership and middle management had been requested to be available for detailed interviews on the claimed outcomes on the second day of the workshop, all nine Ninasam functionaries chose to be present. They explained that there were no effective hierarchies in work around culture and arts, and insisted that any meaningful discussion on the organisation's achievements or failures would have to include everyone's perspectives in the institute.

The evaluators decided to club the views of respondents in one interview form instead of separate forms for each of them, because barring technical details and specific figures, they were equally informed and unanimously agreed on most issues.

The alternative or rival explanations to the outcomes Ninasam claimed as their achievements were that these were: a) the result of the spurring of the demand for more theatre professionals by the TV channels b) the natural consequence of high levels of cultural consciousness in Karnataka c) the result of the efforts towards promoting theatre by other theatre practitioners, cultural organisations, educational institutions etc.

4.2 Difficulties encountered during data collection

The primary challenge for the evaluators was that the subject of evaluation was a cultural organisation, and calculating the impact of work in the sphere of the arts and culture through focused outcomes, that are often required to be quantifiable, tested the methodology. The evaluators, therefore, attempted to measure the impact of Ninasam's work through its influence on other cultural and educational institutions, and by narrowing down a range of outcomes to the organisation's assistance in building new institutions and cultural practices.

Since personal accounts and impressions become very important because documents alone cannot measure the impact of such work, the evaluators sought to solicit as many views as was possible by interviewing a large number of external resource persons (eight in total) to build a broader picture.

Again, given the nature of Ninasam's artistic and cultural ambitions, many of these interviews had to be free-flowing open ended discussions that were a departure from the semi-structured interviews that the methodology had prescribed.

Also language issues constituted a problem. Most resource persons were conversant only in Kannada, a language unknown to the evaluators. Though translators were available, nuances might have been lost, which is regrettable because the themes and issues under discussion were sophisticated and needed to be captured in their entirety.

The difficulties of evaluation, however, were reduced to a great extent by the willingness and cooperation of the Ninasam personnel and all resource persons contacted, as also and by the fact that the evidence made available was considerably strong and varied, ranging from documents to newspaper reports and documentary films.

5 Results

5.1 Results obtained in relation to intervention logic

Part of the end line evaluation consisted of an inventory of results achieved by Ninasam in comparison with outcomes and outputs planned. This section shortly describes the main findings of this document analysis.

The first *planned* output is the organisational development of Ninasam itself. The 2012 proposal mentions that they wish to improve their management and decision making capabilities. For this to happen, two organisational workshops were conducted, one exclusively for the Ninasam board and one with both Ninasam's board and representatives from other organisations. As a result of these meetings the board members divided their tasks and all worked on their own expertise, which improved the engagement of each board member. This output was completed in 2013.

The second *planned* output is the culture course, which aims to stimulate and facilitate dialogue with the theatre community on arts practice and cultural activism. Both in 2012 and in 2013 this culture course was held with respectively 167 and 178 participants. On average 75 resource persons were involved; mainly artists, writers and thinkers. The 2012 – 2013 annual report mentions unintended beneficiaries such as delegates from other educational and cultural organisations who gained experiences through the culture course, possibly contributing to their own programme and at the same time possibly increasing Ninasam's outreach. Increasingly the course becomes a networking event for new organisations, formed during previous culture courses. In terms of *planned* participants this output is difficult to evaluate. The proposals stated a goal of 1500 participants during the contract period. At the time of this analysis a total of 500 beneficiaries were accounted for, raising the question whether Ninasam is reaching its target by the end of 2014.

The last *planned* output in the analysis was the Summer Theatre Workshop, which targets young theatre practitioners and aimed to reach 25-30 young practitioners per workshop. During the two workshops which were held in 2012 and 2013 respectively 36 and 38 participants were registered. This shows that the workshop reached more beneficiaries than envisioned.

The results mentioned in this paragraph show that Ninasam is doing very well in terms of reaching their outputs and targets. Moreover, their work is reaching more beneficiaries and is resulting in new organisations and networks being set up.

5.2 Changes in civil society in the 2012-2014 period with particular focus on the relevant MDGs & themes in the selected country?

5.2.1 Civic engagement

Civic engagement describes the formal and informal activities and participation undertaken by individuals to advance shared interests at different levels. Participation within civil society is multi-faceted and encompasses socially-based and politically-based forms of engagement.

Generally speaking over the past two years, Ninasam's network of people engaged with the organisations in various ways has considerably increased. Since the baseline study:

- The number of alumni has increased from 400 to 440 persons, including 12 girls. Numbers of students cannot increase because the facilities are not enabling Ninasam to do so;

- The Tirugata traveling theatre increased its plays from 75 to 90 productions; increased its number of stages from 3000 to 3557 stages and; increased the number of locations from 250 to 270 locations. The audience attending the theatre increased from 2,000,000 to 2,200,000 persons of which 80 % are rural people, in particular women and youth;
- The October festival attracted 148 participants in 2010 and 182 participants in 2014;
- Its annual May Theatre workshop, sponsored by Hivos, had 33 participants in 2013 and 2014, of which 45% belong to the scheduled tribes or castes;
- Theatre groups of scheduled tribes or castes were formed that started to organise shows.

Apart from these figures, the Tirugata traveling theatre, the annual neighbourhood festival and other activities require the involvement of many volunteers that help to make these events a success. Ninasam collects informal and formal feedback from participants, resource persons, visiting artists, patrons, and NINASAM workers.

Score baseline 2013 on an absolute scale from 0-3 **3**
Score end line 2014, relative change on a scale of -2 → +2 **1**

5.2.2 Level of organization

This dimension assesses the organisational development, complexity and sophistication of civil society, by looking at the relationships among the actors within the civil society arena.

Generally speaking, Ninasam expanded its network in civil society considerably since the baseline. Much of Ninasam’s work is focussed on cooperation with other organisations. It was doing so at the time of the baseline and has been continuing this during the contract period, especially through its culture course and the productions of Tirugata. Also, new relationships were established with 1) Mumbai Drama School which participated in the Theatre Workshop in May 2014, 2) India Theatre Forum with whom Ninasam started conducting Theatre Tours in 2013, and 3) Ninasam participated in several festivals and seminars of different organisations in Karnataka. Also, they have cooperated with the Manipal University to set up a Master programme in art.

Not only the number of organisations with whom Ninasam engages has improved, but also training institute has more applications and students enrolling from the scheduled tribes or castes and more female students; a theatre group of scheduled tribes and castes running shows on Dalit and transgender issues and, increased female participation in the culture course.

Ninasam’s funding sources have become more diverse since the baseline, but it raised its concerns about ten ending of its partnership with Hivos in March 2015.

Score baseline 2013 on an absolute scale from 0-3 **3**
Score end line 2014, relative change on a scale of -2 → +2 **1**

5.2.3 Practice of Values

Practice of Values refers to the internal practice of values within the civil society arena. Important values that CIVICUS looks at such as transparency, democratic decision making, taking into account diversity that are deemed crucial to gauge not only progressiveness but also the extent to which civil society’s practices are coherent with their ideals.

Ninasam as an organisation is very transparent and is. Their website contains most of the information about the organizations functioning and evolution. Reports and project data are readily available. Also, they hold meetings with local people and staff which help to change or modify their programmes. Both the staff and executive leadership indicated that the accountability in the organization has improved since the baseline when they organized as special workshop in 2013 dealing with downward accountability. The situation for this dimension stayed the same for many of the indicators, as Ninasam was already doing really well during the baseline.

Score baseline 2013 on an absolute scale from 0-3 **2**

Score end line 2014, relative change on a scale of -2 → +2 **0**

5.2.4 Perception of Impact

Generally speaking Ninasam has considerably increased its impact upon civil society in the past two years, has increased its engagement with both the private and the public sector and managed to influence private sector organisations. Although the organisation is trying to influence the government, no policy changes were observed during the end line.

Impact upon Civil Society

A major concern expressed by Ninasam mentioned in the 2012 baseline study was finding employment, which proved to be solved in 2014. Alumni find employ with Ninasam itself or in other arts institutes and schools; in television shows and serials. Alumni also joined other theatre repertoires or founded their own troupes. Employment opportunities are even expanding because: Ninasam's courses and outreach programmes are popular and increase its credibility; the explosion of television channels in the South of India has created an enormous need for programming, and; Ninasam are passing selection procedures for higher studies at the National School of Drama (NSD). Another indicator to prove that unemployment is not a concern anymore is the difficulty that Ninasam currently experiences to mobilise its alumni to join the Tirugata traveling theatre, created in 1985 to help alumni gain working experience. Ninasam has become a brand in the sector, and helps alumni to find jobs, though opportunities within the public sector remain limited.

Apart from this, the popularity of Ninasam's activities, such as the culture course is increasing, and therefore also attracting celebrities to participate in debates on caste, politics and empowerment, which on one occasion was used by a leading newspaper and later published in a book. Alumni are returning to their native places and become artists in their own environment, and private theatre groups have been created across Karnataka state. Private colleges and universities integrate cultural education in their curricula. Ninasam touches base with its annual Neighbourhood Festival, which also helps identifying rural talents.

Apart from this increasing network across the state, Ninasam initiated the Study Tour over the past two years with the India Theatre Forum, enabling theatre practitioners across the country to visit other places. Participants pay they own fees and the tour has already had eminent theatre personalities and intellectuals attending and lecturing in it.

Collaboration and influencing public sector organisations

Collaboration with government institutes such as Academies and Universities has intensified since 2012. Joint seminars and workshops have been conducted; exchanges were organised; alumni are increasing being employed in these academies and they are present in government committees; college and university staff and students are attending Ninasam's activities; government entities are promoting Ninasam's activities and financial support is made available to support the Tirugata traveling theatre and the Ninasam Institute.

Since October 2012, Ninasam, through the India Theatre Forum, developed a participatory insurance scheme for artists and their families. It is currently influencing the government to implement the scheme, one of its activities being the organisation of an online petition.

Collaboration and influencing private sector organisations

Eminent corporate personalities have started to attend Ninasam's culture course and workshop, which is to be interpreted as a first step of further engagement with the private sector. Other collaboration consisted of organising workshops, art sessions and exchanges with private education centres. Influencing these private institutes consists of supporting these institutes in following its curriculum model and to deliver courses similar to those of Ninasam to their students. This type of influencing helps to further expand the Ninasam network but also its practices.

Score baseline 2013 on an absolute scale from 0-3 **2**

Score end line 2014, relative change on a scale of -2 → +2 **1**

5.2.5 Civil Society Environment

The social, political and economic environment in which civil society operates affects its room for manoeuvre. The civil society context has been described in chapter 3. In this section we describe how Ninasam is coping with that context.

India's government has implemented a disinvesting policy in the field of arts, culture and theatre for the past two years. As a result of this it has become difficult to get state grants, which is delaying staff payments.

The past two years has however also seen the endorsement of a new corporate policy that stipulates that every company, private or public, with a net worth of Rs 500 crore or a turnover of Rs 1,000 crore or net profit of Rs 5 crore, will be required to spend at least 2 per cent of its average net profit from preceding three financial years on corporate social responsibility issues.²⁸ This could provide an opportunity for Ninasam that has not yet been seized.

Another challenge posed to theatre groups is the satellite tv, which is shifting the attention of audience from theatre to television.

In general, Ninasam's way of coping with the environment has not changed. They have always been dealing with the governmental and cultural challenges towards arts and theatre.

Score baseline 2013 on an absolute scale from 0-3 **3**
Score end line 2014, relative change on a scale of -2 → +2 **0**

5.3 To what degree are the changes attributable to the Southern partners?

This paragraph describes two outcomes achieved, as well as the role of Ninasam in realising these outcomes.

5.3.1 Increased exposure to political and social themes through Tirugata traveling theatre

The outcome achieved

The outcome is: More villages and inhabitants are exposed to political and social themes through Tirugata traveling theatre and are becoming aware of how these themes relate to their day-to-day livelihoods.

Tirugata, Ninasam's travelling theatre was formed in 1985 to support the students who have been trained with the Institute and were unable to find employment. The traveling theatre provided them the opportunity to work for about two years to obtain working experiences throughout the state.

In 2014 some of these are also appointed as full time teachers at the Institute. Over the years, Tirugata has also helped in spawning, rejuvenating and sustaining local organisations—variously local theatre troupes, cultural groups, festival organising committees, residents' associations etc—that are interested in hosting its shows and are likely to benefit from it.

Tirugata agrees to stage its performances upon invitation of local organisations. Wherever Tirugata goes, one or more local organisations that have shown interest are asked to provide money to meet Tirugata's expenses (Rs 16,000 in 2013, Rs 20,000 in 2014) along with food, lodging, theatre space and publicity related arrangements. These organisations manage ticket sales, and any money they

²⁸ Refer, http://www.business-standard.com/article/companies/an-overview-of-csr-rules-under-companies-act-2013-114031000385_1.html

make over and above Tirugata's fee is part of their profit. Through this process, the local organisations get publicity and an opportunity to interact with the broader community in town or village. If a local theatre organisation is the host, it also performs with Tirugata, thus reaching a wider audience. After Tirugata's departure, local audiences have been known to ask for more shows, which Ninasam personnel interpret as Tirugata's contribution to the creation of an appetite for theatre amongst local communities. The Ninasam staff recalled over a dozen instances where villagers came together and formed "cultural organisations" with the sole purpose of inviting Tirugata to perform in their villages; some of these local bodies have continued to exist post the Tirugata performance and are still organising cultural activities. An example of this is Ranga Satkara Balaga (RSB) in Raichur district of Karnataka; its Chief Functionary Raghavendra Bhat says that he formed RSB inspired by Tirugata's plays. An academic, said that he is aware of local organisations that have been influenced by Tirugata; he does not remember the name of these organisations but recalls that there is a college in a place called Ujire in South Canara district and they have started their own theatre training programme, influenced by Tirugata. Another academic, confirmed the same. However, another resource person, who occasionally directs Tirugata plays, said that, "In general, this (Tirugata spawning/rejuvenating/sustaining cultural groups) has happened... but I cannot recollect groups/organisations that opened up between 2012 and 2014."

Moreover, the local and vernacular press reports the Tirugata performances, thus adding to the cultural awareness affected by the repertory.

There is an increase in the total number of productions of Tirugata in the last two years. Compared to 75 plays during the baseline, Tirugata has now 91 productions to its credit and the number of its staged shows has risen from 3000 to 3557, spread over 270 locations from 250 in 2012. The cumulative audience Tirugata has reached over the years of its existence has also grown from 2 million to 2.2 million persons in the past two years; 80 per cent of this audience is rural, with women and youth being its bulk.

The Tirugata manager keeps a thorough record of the new places being visited and other information related to the performance such as audience strength, infrastructural status of the theatre where the performance is staged etc. These records have been maintained since 1985, documented and published in the form of annual Tirugata reports. Such records are available for the years 2012-13 and 2013-14 that show that ten new places have been added to the list of places visited by Tirugata. It is to be noted that Tirugata performs two new plays each year, plays that it has not performed before—though the number of times they are performed might vary year to year. The names of four new plays staged between 2012 and 2014 are—Vigada Vikramaraya, Mukkam Post Bombilwadi, Gandhi vs. Gandhi and Seetha Swayamvaram.

Apart from Ninasam, other respondents attribute local theatre organisations to be contributing towards expansion in the number of sites. Ninasam connects with such organisations whose audience wants to come to Ninasam shows and such organisations undertake activities inspired by Tirugata which feeds into Ninasam's activities. Resource persons associated with Ninasam's activities confirm the role of such local organisations, even as they credit Ninasam for taking the more proactive role in exploring new territories.

Another contributing factor, according to Ninasam staff and a visiting freelance director at the campus, has been the increased awareness regarding theatre in the state as also a healthy cultural mindset and supporting socio-political climate that provides encouragement to theatre in the state. According to the evaluators, all of the above mentioned actors and factors—a combination of them— are responsible for the increase in Tirugata's performance sites and its staged productions between 2012 and 2014.

Inventory of explanations

There are mainly two explanations for the increased exposure of more villages and inhabitants. In the first place Ninasam's traveling theatre that was formed in 1985 and continued expanding upon request of theatre groups in villages. These organisations in their turn continue to exist and organise cultural events in their villages.

5.3.2 Ninasam's network has increased over the past two years

The outcome achieved

Ninasam's network is a very important aspect of the organization. The institute now has over 440 alumni, many of which are teachers and office bearers in Ninasam and other theatre institutes, while others are directors and have their own theatre troupes. Many of its alumni come back to teach in the Ninasam courses or are setting up local level theatre productions and companies. Ninasam's alumni find a space for their talent in popular culture forms such as television series; movies etc. and prefer to stay in big cities such as Bangalore where such art forms thrive. Some of them, however, aim to spread theatre in small towns and villages and set up local theatre production companies in remote backward villages and towns. Such groups and companies maintain relations with Ninasam and keep coming back to direct, teach, participate in workshops and perform at Ninasam. Some of the students of such theatre companies also come to Ninasam for pursuing the state-government-recognised-one-year-course in theatre at the Ninasam Institute. Both Ninasam and such local production groups can be credited for the achievement of this outcome²⁹.

External resource persons state that there has been an upsurge in the level of interest in theatre in smaller communities in remote areas and small towns, largely generated by Ninasam. The organisation serves as a source of inspiration and the organisation trains its students to take up theatre activities and spread these in the state. One of the production companies also confirmed the ongoing resource sharing relationship between Ninasam and their organisation whereby students from such groups attend Ninasam's one-year course and ex-students take up work in Tirugata.

Ninasam's 1 year training model that incorporates theory and practice of theatre is a source of inspiration for other training institutes from both the public and the private sector and increasingly Ninasam engages with these centres to support the design of new courses and to start joint projects.

Through the annual study tour and other events that Ninasam organises with the India Theatre Forum (ITF), other Drama schools also seek collaboration with Ninasam in multiple ways. One example is collaboration with two drama schools, one of which contracted a Ninasam alumni as the principle and alumni as teachers.

NINASAM's network also increases through the annual cultural courses that started 24 years ago. Another important outcome is the increase in participants in the culture courses. These started 24 years ago. It hosts renowned artistes and academics as its participants, which also helps attract a number of their fans. Over the years, the popularity of the course has led to an increased participation from 148 persons in 2010 to 182 in 2013.

Most people interviewed credited Ninasam solely for the sustained success of the culture course. One resource person, however, suggested that there might be some connection, albeit a very weak one, between the increases attendance of the culture course and the general rise in the number of college students due to a proliferation of newer colleges in smaller towns.

Inventory of explanations

The above description of the outcome identifies roughly four explanations for the expanded network of Ninasam. These are the Ninasam alumni network; the Tirugata traveling theatre; the culture course; and intense collaboration with drama schools and universities. This expanding network also needs to be seen in the context of a proliferation of newer colleges for drama.

²⁹ Ninasam and other respondents

5.4 What is the relevance of these changes?

5.4.1 Relevance of the changes in relation to the Theory of Change of 2012

NINASAM's 2012 dream is "world with cultural sensitivity". Cultural sensitivity means that people should care about enabling and including everyone. Direct prerequisites for achieving this dream are 'a balanced cultural ecology' and "natural resource management with people". Both signal that culture is directly attached to natural resources and to indigenous culture. People from outside are welcome, but they should not impose their lifestyle, thinking and culture upon the people NINASAM is working with. And communities cannot hold to their culture when forests, hills, land and water are taken away from them. One important condition to ensure the linkage between culture, natural resources and lifestyle is that the 'culturally conditioning apparatus is removed', which includes television or other factors and actors that 'condition' the mindsets and behaviour of people and the acceptance as agriculture as a lifestyle rather than a business.

In order to achieve this, existence of diversity, networking, and favourable policies are necessary and representing one layer. Favourable policies will be the result of healthy decentralised autonomous institutions like Panchayats, health centres or schools, as well as of a functional democratic system. The other layer to remove the 'culturally conditioning apparatus' are basic economic security, holistic education (meaning the integrated study of the sciences, humanities and the performing arts), democracy and community engagement.

Ninasam's most important interventions mentioned in 2012 consist of ensuring holistic education, engaging communities as volunteers and ensure networking.

The past two years have seen that Ninasam has continued to ensure holistic education model that is now increasingly being used in private colleges and universities in the state. The organisation mobilises volunteers when having Tirugata performances in their place and it engages deeply with its own village Hegoddu during the yearly neighbouring festival and during other activities. Its network has become bigger and more diverse over the past two years. Apart from these, those that receive their education from Ninasam, increasingly represent scheduled castes, tribes and women, which will help to expand the cultural diversity in its network.

One important condition in its ToC has however not been removed, which is the 'culturally conditioning apparatus' which also increasingly employs Ninasam's alumni.

5.4.2 Relevance of the changes in relation to the context in which the SPO is operating

The main audience of Ninasam's work are rural people and local artists. This group is normally not able to attend theatre as most of the productions are in English. Ninasam performs in the local language as they work with local artists, which makes it possible for their target group to attend the productions.

Also, the productions of Ninasam often focus on issues which are relevant for society. They try to make issues such as gender and casts known to people by using it in their productions. As they work in the local language, they are educating people who would normally not have access to intellectual productions as they are mostly in English. This has been a large contribution to society. The changes made by Ninasam's productions are therefore very relevant to rural people. Moreover, as these productions are performed in local language most of the artists participating are also local. This gives small artists a chance to perform in large productions and become really involved in the world of arts and theatre. Through its increasing reputation, Ninasam's alumni increasingly find jobs in the arts sector, which helps Ninasam also to expand its network.

5.4.3 Relevance of the changes in relation to the policies of the MFS II alliance and the CFA

Ninasam had not been supported by other organisations before Hivos started financing them. Hivos framed the programme 'pluralism' for India, under which the work of Ninasam is important. Pluralism focuses on the fact that there is a lot of diversity in the population, and it supports organisations that emphasise the strengths of this diversity. The programme does not only look at arts as a sector but it ties it back to social issues such as casts and gender.

The changes achieved by Ninasam are highly relevant in relation to the Hivos policy or pluralism. They bring diversity in the population, such as cast diversity and gender roles, to the attention of their public. With this work, they are contributing to the programme of Hivos.

5.5 Explaining factors

5.5.1 Internal factors

Ninasam is promoted by a family reputed for their contribution to theatre and literary culture in India. Ninasam's current treasurer, KV Akshara, is regarded as the head of the organisation. He is the son of late KV Subbanna (1932–2005), an acclaimed Kannada dramatist and writer, founder of the Ninasam theatre institute and Akshara Prakashana a publishing house that continues to promote Kannada literature related to theatre, including translations of plays from other languages. Both the theatre institute and the publishing house are based in the Subbanna's native village Heggodu. A small village where KV Akshara, alumnus of the prestigious National School of Drama (NSD) and UK's University of Leeds, chose to return to ensure that Subbanna's legacy lives on.

Over the years, Ninasam has contributed to the vitality of the cultural life of Heggodu and, indeed, the state. Hivos' programme titled "Ninasam: Creating a larger communitarian base for theatre" is, in fact, the organisation's mission in many senses. The institute now has over 440 alumni, most of them from rural parts of the state, some from Heggodu. Its travelling theatre troupe, Tirugata, established in 1985, has most of Ninasam's alumni working in it for about two years after passing out. It provides them with opportunity and exposure to perform before large audiences through the state, while promoting theatre in the larger community. This even as Ninasam organises Oorumane Utsava or The Neighbourhood Festival, a four-to-five-days-long festival held in the Ninasam campus in February-March every year that has local artists putting up performances without taking any fee/honorarium and the entire expenditure being borne through local donations. Ninasam's week-long annual October festival, culture course, meanwhile, has many nationally acclaimed artistes and intellectuals performing and attending it, and it attracts participants from across the country. The latest addition to the Ninasam's activities is the annually-held May Theatre Workshop in 2013 and 2014, organised using Hivos funds.

The evaluators' interactions with the Ninasam personnel during the evaluation workshops, both the baseline and the end line, made it evident that the organisation was democratic. For instance, though only the executive leadership and middle management had been requested to be available for detailed interviews on the claimed outcomes on the second day of the end line workshop, Ninasam functionaries from all levels chose to be present, explaining that work around art and culture had no hierarchies. Everyone participated with equal enthusiasm and ownership.

Even so, it was also evident that KV Akshara is the lynchpin holding together such beliefs and vision. He also seems to be about the only person in the organisation with the credentials and language to negotiate the larger external world comprising national and international artistes, bureaucracy and funders, among others. No definite plans seem to be drafted yet regarding K V Akshara's succession plan. A lot of the vision is passed on through the family, but the experience of changing hands in Prithvi Theatre shows that vision and mission change between generations (Klaver et al, 2013).

5.5.2 External factors

Karnataka has a long history of numerous traditional art forms that are today protected and promoted by organisations like Ninasam. But the organisation continues to face a growing challenge resulting from government disinvestment in the field and increasing competition from films and television.

The Karnataka government in the past two years has withdrawn its support significantly to the states arts, culture and theatre organisations. This process has been taking place over the last decade where the government has been diverting funds towards the Kannada film industry rather than the previously vibrant theatre groups.³⁰ This has created a major problem for organisations like Ninasam which rely partly on state grants that gradually drying up or getting delayed.

The state today is mainly identified nationally and internationally because of the Information Technology (IT) tag attached to its cities like Bangalore. As such, there has been an increasing emphasis on developing this sector further. This has resulted in other sectors like arts and culture suffering in comparison. Not only that, there has also been slow and gradual divergence of state resources towards the development of cities. This has led to the rest of the state, especially its rural parts, lagging behind in terms of infrastructure, development, access to health and education. The monthly per-capital expenditure in rural Karnataka is lower than the all India average.³¹

With easy access and availability of satellite television has led the audience to shift their focus from theatre to television. It has also meant growth of cultural insensitivity amongst the people, only to be further aggravated by affinity of the youth towards right-wing politics and alienation from social problems. There has been an increasing intolerance towards minorities like Christians. This is visible in the growing number of attacks against the community in the form of murder, assault, rape, and church attacks in the state.³² Trying to confront this challenge, Ninasam has tried to revitalise theatre culture through its activities like Oorumane Utsava featuring a medley of plays and other cultural activities.

There has also been cultural breakdown partly resulting from the type and quality of Kannada news channels and television series, which are consumed widely by the people.³³ In the rush for TRPs (Television Rating Points) the channels in the name of news focus on cheap political drama, crime and even household quarrels as "breaking news".³⁴

5.5.3 Relations CFA-SPO

The contract with Hivos will end in 2015, and no new contract has been approved. This results in worries from Ninasam staff and management in terms of their financial security. As the culture course was funded with Hivos money, the future of this part of the work is uncertain. The executive leadership, however, shared that Ninasam might now have to look for multiple sources to fund the culture course.

Since the baseline study Hivos closed its office in Bangalore in December 2013, and expected to open its new office in the first semester of 2014 in Mumbai.

³⁰ Refer, <http://timesofindia.indiatimes.com/city/bangalore/State-fillip-soon-for-Kannada-movies/articleshow/5521467.cms>

³¹ Refer, <http://timesofindia.indiatimes.com/india/Karnatakas-less-developed-status-comes-as-a-shocker/articleshow/23132443.cms>

³² Refer, <http://www.thehindu.com/news/national/karnataka/43-cases-of-antichristian-violence-in-karnataka-csf/article5631448.ece>

³³ Refer, http://www.indiantelevision.com/special/y2k10/south_news_yearender.php

³⁴ Refer, <http://indiatogether.org/kannada-media>

6 Discussion

6.1 Design of the intervention

Ninasam has developed its programme in such a way that they have set realistic goals and have not deviated from these goals. The evaluators believe that this is an important part of the design as it makes the project workable. A lot of the intervention is based on working with local artists and staff, which makes it possible to trigger debate on social issues in rural areas which would normally not have access to such productions.

6.2 Replication of the intervention

Ninasam's focus and determination are key to the successes of the project and as been mentioned mister KV Akshara is holding together the beliefs and the vision of the organisation. All the outcomes achieved in the 2012 -2014 period have been built upon investments made in the past, such as the Tirugata traveling theatre which was created in 1985, the culture course which started 24 years ago and its Theatre Institute in 1980. Al these years have contributed to the expansion of the network and the reputation Ninasam has today.

Ninasam is a family based organisation and a lot of its vision is passed on through the family, but new generations, like new leaders in other organisations may change their vision and mission, as was the case with Prithvi Theatre (Klaver et al, 2013).

A particular feature of Ninasam's vision is that it is grounded into its 'balanced cultural ecology' and "natural resource management with people" which are then conditioning indigenous culture. It vision also states that communities cannot hold to their culture when forests, hills, land and water are taken away from them.

Based upon the aforementioned information a replication of this programme run by Ninasam would require long term investments beyond a project modus of working; would require a leadership with a strong vision and mission and the competencies to relate with the outside world and competencies to understand the culture in which it is grounded. Apart from these, staffers need to be enthusiastic and take ownership of the interventions.

Chances of successful replicability of this programme seem rather limited.

6 Conclusion

Changes in Civil Society

In the 2012 – 2014 period the two most important changes that took place in the civil society arena of Ninasam are related to *civic engagement* and *perception of impact*.

With regards to *civic engagement*, the evaluators observe that the number of alumni, people attending different theatre shows, participants attending workshops have increased in the past two years. Moreover those that take part in the education activities, courses and workshop increasingly represent scheduled tribes, castes and women, hence ensuring an increased diversity. Most of Ninasam's cultural activities rely upon community members working as volunteers to make things happen. Its audience mostly consists of rural people who do not speak English. As Ninasam performs in the local language, they are contributing to the knowledge of these local people on social issues such as gender and casts.

With regards to *perception of impact*, NINASAM's concern that its alumni would become increasingly unemployed did not materialise, because its general network is expanding, its reputation increased; it managed to attract celebrities to make contributions to events that become more popular. It has expanded its network with other NGOs in the sector, as well as intensified its collaboration with both public and private sector organisations. Concrete examples of collaboration are its initiative to organise Study Tours together with the India Theatre Forum, which became a successful event within the two years of their existence; exchange visits between public and private sector colleges and universities on the one side and Ninasam on the other side; as well as joint workshops and courses. In terms of policy influencing Ninasam, through the India Theatre Forum, lobbies the government to implement an insurance scheme for artists and their families. Ninasam, through its collaboration with private colleges and universities that want to duplicate its curriculum model is changing the educational practices of these institutions.

Contribution analysis

A quick contribution analysis was conducted for Ninasam.

The fact that more villages and inhabitants are exposed to political and social themes through Tirugata traveling theatre and are becoming aware of how these themes relate to their day-to-day livelihoods can be explained by Ninasam's traveling theatre in the first place. The theatre was formed in 1985 and continued expanding upon request of theatre groups in villages. These organisations in their turn continue to exist and organise cultural events in their villages.

Ninasam's expanded network can be explained by its expanding alumni network that has people working on many locations; the Tirugata traveling theatre; the culture course; and intense collaboration with drama schools and universities. This expansion also needs to be positioned in a context where many drama schools are currently being created.

Relevance

Interviews with staff of Ninasam, with external resource person, with the liaison officer of Hivos, as well as contextual information helped to assess the relevance of Ninasam's interventions in terms of; its Theory of Change (ToC) for Civil Society (SC) as designed during the baseline study; the context in which Ninasam is operating; the CS policies of Hivos.

With regards to the 2012 ToC, Ninasam's most important interventions consist of ensuring holistic education, engaging communities as volunteers and ensure networking with a wide range of actors. The past two years have seen that Ninasam has continued these interventions successfully and that the organisation is still grounded in Heggodu, the village where the organisation is based. One important condition in its ToC has however not been removed, which is the 'culturally conditioning apparatus' which also increasingly employs Ninasam's alumni. This refers to the influence of TV

broadcasts and the increasing use of mobile phones by youth, which disorients people from their original cultures and roots.

With regards to the context in which Ninasam is operating, its interventions and outcomes achieved are relevant because they are bringing theatre to local, often rural people. These people would normally not have access to such productions as they are limited in their travelling and often do not speak English. Ninasam works with local artists to bring productions to their audience in their local language.

With regards to the Hivos Civil Society policies, Ninasam’s interventions and outcomes are relevant because they contribute to its ‘pluralism’ programme, which helps to make people aware of India’s population being diverse and culturally rich. Ninasam’s productions contribute to this by educating people about issues related to a diverse society.

Explaining factors

The information related to factors that explain the above findings was collected at the same time as the data were gathered for the previous questions. The evaluation team looked at internal factors within Ninasam, the external context in which it operates and the relations between Ninasam and Hivos.

The most important internal factor that explains the findings comprises in the first place the leadership of Ninasam by mister KV Akshara who is the lynchpin holding together Ninasam’s beliefs and vision. He is the only person with the capacity to engage with the larger external world. The organisation is a family -driven organisation with leaders and staff who share the same strong vision. Being based in a small village they are close to their target groups and are able to adjust their productions to the needs of their target groups. However no definite plans seem to be drafted yet regarding K V Akshara’s succession plan.

External factors that explain the findings are most importantly the attitude of Karnataka towards arts and theatre. The region is highly perceptible to theatre productions which results in high attendance levels of the productions. The government had started decreasing their financial support for arts and theatre productions over the past years. Together with the growth in television popularity this is a worrying development for organisations as Ninasam.

Factors that explain the findings that are related to the relation between Ninasam and Hivos are the closing of Hivos’ Bangalore office in 2013. However, even without their donor they managed to carry on with their work and achieve important outcomes in their project. The staff does however worry about the continuing of their work as funding from Hivos is uncertain.

Table 6
Summary of findings.

When looking at the MFS II interventions of this SPO to strengthen civil society and/or policy influencing, how much do you agree with the following statements?	Score
The CS interventions were well designed	8
The CS interventions were implemented as designed	8
The CS interventions reached their objectives	8
The observed outcomes are attributable to the CS interventions	8
The observed CS outcomes are relevant to the beneficiaries of the SPO	8

Score between 1 to 10, with 1 being “not at all” and 10 being “completely”.

References and resource persons

Documents by SPO

<i>Title</i>	<i>Year</i>
Signed Contract	
Hivos Proposal	2012
Ninasam Annual Review Report	2013
Ninasam Annual Review January	2014
Ninasam Annual Narrative Report April – March	2012

Documents by Alliance

<i>Title</i>	<i>Year</i>
FINAL HIVOS ALLIANCE MFS Report 2011_27-04-2012x	2012
Hivos Alliance MFS Report 2012	2012
Hivos Alliance MFS Report 2012	2013
Brief 110719 Hivos Alliance baseline strengthening civil society	2011

Other documents

<i>Author</i>	<i>Year of publication</i>	<i>title</i>	<i>publisher</i>
Social Watch	2012	Social and Economic Rights Fulfillment Index (SERF) – A new human rights approach	Social Watch
Heritage	2014	Economic Freedom of India	Heritage.org
Klaver, D.C., Desalos, C.B., Wadhwa, S., Patnaik, S., Sen, P., Mohapatra, B.P.	January 2013	Baseline report for India – Prithvi Theatre; MFS II country evaluations; Civil Society component	Centre for Development Innovation, Wageningen University & Research centre and India Development Foundation

Webpages

<i>Author</i>	<i>Title</i>	<i>Webpage link</i>	<i>date</i>
Find the Best	India Corruption Information	http://country-corruption.findthebest.com/l/98/India	August 2014
Find for Peace (FFP)	Country data and trends for India in 2014	http://ffp.statesindex.org/2014-india	August 2014
Freedom House	Freedom scores India	https://freedomhouse.org/report/freedom-world/2014/india-0#.VGcRvIwtcQ	August 2014
World Values Survey	India information	http://www.worldvaluessurvey.org/WVSContents.jsp	November 2014
Vision of Humanity	Global Peace Index for India	http://www.visionofhumanity.org/#page/indexes/global-peace-index/2014/IND/OVER	November 2014
FMSF	Foreign Contribution Regulation Act of NGOs	http://www.fcraforngos.org/	September 2014
The Hindu Times	43 cases of anti-Christian violence in Karnataka: CSF	http://www.thehindu.com/news/national/karnataka/43-cases-of-antichristian-violence-in-karnataka-csf/article5631448.ece	November 2014
The Hindu Times	Farmers Protests Against Land Acquisitions	www.thehindu.com/todays-paper/tp-national/tp-karnataka/farmers-protest-against-land-acquisition/article1221322.ece	November 2014

The New Indian Express	Karnataka: Farmers Protest against Posco	www.newindianexpress.com/states/karnataka/article415048.ece?service=print	November 2014
Deccan Herald	State's rural population on decline	http://www.deccanherald.com/content/176696/states-rural-population-decline.html	November 2014
Census	Karnataka population Census data 2011	http://www.census2011.co.in/census/state/karnataka.html	November 2014
The Times of India	Karnataka less developed status comes as a shocker	http://timesofindia.indiatimes.com/india/Karnataka-as-less-developed-status-comes-as-a-shocker/articleshow/23132443.cms	November 2014
India Together	Kannada TV channels cross the line	http://indiatgether.org/kannada-media	November 2014

Resource persons consulted

For confidentiality reasons, the names and details of the persons were removed.

<i>Organisation</i>	<i>Function in organisation</i>	<i>Relation with SPO</i>
Ninasam	Secretary	Executive leadership
Ninasam	Treasurer	Executive leadership
Ninasam	Director	Executive leadership
Ninasam	Director	Executive leadership
Former Hivos employee		
Ninasam	Principal Ninasam Theatre Institute	Programme manager
Ninasam	Head of Tirugata	Programme manager
Ninasam	Physical Teacher	Field staff
Ninasam	Librarian	Field staff
Ninasam	Manager Tirugata	Field staff

Appendix 1 CIVICUS and Civil Society Index Framework

CIVICUS, the World Alliance for Citizen Participation is an international alliance of members and partners which constitutes an influential network of organisations at the local, national, regional and international levels, and spans the spectrum of civil society. It has worked for nearly two decades to strengthen citizen action and civil society throughout the world. CIVICUS has a vision of a global community of active, engaged citizens committed to the creation of a more just and equitable world. This is based on the belief that the health of societies exists in direct proportion to the degree of balance between the state, the private sector and civil society.

One of the areas that CIVICUS works in is the Civil Society Index (CSI). Since 2000, CIVICUS has measured the state of civil society in 76 countries. In 2008, it considerably changed its CSI.

1.1 Guiding principles for measuring civil society

Action orientation: the principal aim of the CSI is to generate information that is of practical use to civil society practitioners and other primary stakeholders. Therefore, its framework had to identify aspects of civil society that can be changed, as well as generate knowledge relevant to action-oriented goals.

CSI implementation must be participatory by design: The CSI does not stop at the generation of knowledge alone. Rather, it also actively seeks to link knowledge-generation on civil society, with reflection and action by civil society stakeholders. The CSI has therefore continued to involve its beneficiaries, as well as various other actors, in this particular case, civil society stakeholders, in all stages of the process, from the design and implementation, through to the deliberation and dissemination stages.

This participatory cycle is relevant in that such a mechanism can foster the self-awareness of civil society actors as being part of something larger, namely, civil society itself. As a purely educational gain, it broadens the horizon of CSO representatives through a process of reflecting upon, and engaging with, civil society issues which may go beyond the more narrow foci of their respective organisations. A strong collective self-awareness among civil society actors can also function as an important catalyst for joint advocacy activities to defend civic space when under threat or to advance the common interests of civil society vis-à-vis external forces. These basic civil society issues, on which there is often more commonality than difference among such actors, are at the core of the CSI assessment.

CSI is change oriented: The participatory nature that lies at the core of the CSI methodology is an important step in the attempt to link research with action, creating a diffused sense of awareness and ownerships. However, the theory of change that the CSI is based on goes one step further, coupling this participatory principle with the creation of evidence in the form of a comparable and contextually valid assessment of the state of civil society. It is this evidence, once shared and disseminated, that ultimately constitutes a resource for action.

CSI is putting local partners in the driver's seat: CSI is to continue being a collaborative effort between a broad range of stakeholders, with most importance placed on the relationship between CIVICUS and its national partners.

1.2 Defining Civil Society

The 2008 CIVICUS redesign team modified the civil society definition as follows:

The arena, outside of the family, the state, and the market – which is created by individual and collective actions, organisations and institutions to advance shared interests.

Arena: In this definition the arena refers to the importance of civil society's role in creating public spaces where diverse societal values and interests interact (Fowler 1996). CSI uses the term 'arena' to describe the particular realm or space in a society where people come together to debate, discuss, associate and seek to influence broader society. CIVICUS strongly believes that this arena is distinct from other arenas in society, such as the market, state or family.

Civil society is hence defined as a political term, rather than in economic terms that resemble more the 'non-profit sector'.

Besides the spaces created by civil society, CIVICUS defines particular spaces for the family, the state and the market.

Individual and collective action, organisations and institutions: Implicit in a political understanding of civil society is the notion of agency; that civil society actors have the ability to influence decisions that affect the lives of ordinary people. The CSI embraces a broad range of actions taken by both individuals and groups. Many of these actions take place within the context of non-coercive organisations or institutions ranging from small informal groups to large professionally run associations.

Advance shared interests: The term 'interests' should be interpreted very broadly, encompassing the promotion of values, needs, identities, norms and other aspirations.

They encompass the personal and public, and can be pursued by small informal groups, large membership organisations or formal associations. The emphasis rests however on the element of 'sharing' that interest within the public sphere.

1.3 Civil Society Index- Analytical Framework

The 2008 Civil Society Index distinguishes 5 dimensions of which 4 (civic engagement, level of organisation, practice of values and perception of impact), can be represented in the form of a diamond and the fifth one (external environment) as a circle that influences upon the shape of the diamond.

Civic Engagement, or 'active citizenship', is a crucial defining factor of civil society. It is the hub of civil society and therefore is one of the core components of the CSI's definition. Civic engagement describes the formal and informal activities and participation undertaken by individuals to advance shared interests at different levels. Participation within civil society is multi-faceted and encompasses socially-based and politically-based forms of engagement.

Level of Organisation. This dimension assesses the organisational development, complexity and sophistication of civil society, by looking at the relationships among the actors within the civil society arena. Key sub dimensions are:

- Internal governance of Civil Society Organisations;
- Support infrastructure, that is about the existence of supporting federations or umbrella bodies;
- Self-regulation, which is about for instance the existence of shared codes of conducts amongst Civil Society Organisations and other existing self-regulatory mechanisms;
- Peer-to-peer communication and cooperation: networking, information sharing and alliance building to assess the extent of linkages and productive relations among civil society actors;
- Human resources, that is about the sustainability and adequacy of human resources available for CSOs in order to achieve their objectives:
 - Financial and technological resources available at CSOs to achieve their objectives;

- International linkages, such as CSO's membership in international networks and participation in global events.

Practice of Values. This dimension assesses the internal practice of values within the civil society arena. CIVICUS identified some key values that are deemed crucial to gauge not only progressiveness but also the extent to which civil society's practices are coherent with their ideals. These are:

- Democratic decision-making governance: how decisions are made within CSOs and by whom;
- Labour regulations: includes the existence of policies regarding equal opportunities, staff membership in labour unions, training in labour rights for new staff and a publicly available statement on labour standards;
- Code of conduct and transparency: measures whether a code of conduct exists and is available publicly. It also measures whether the CSO's financial information is available to the public.
- Environmental standards: examines the extent to which CSOs adopt policies upholding environmental standards of operation;
- Perception of values within civil society: looks at how CSOs perceive the practice of values, such as non-violence. This includes the existence or absence of forces within civil society that use violence, aggression, hostility, brutality and/or fighting, tolerance, democracy, transparency, trustworthiness and tolerance in the civil society within which they operate.

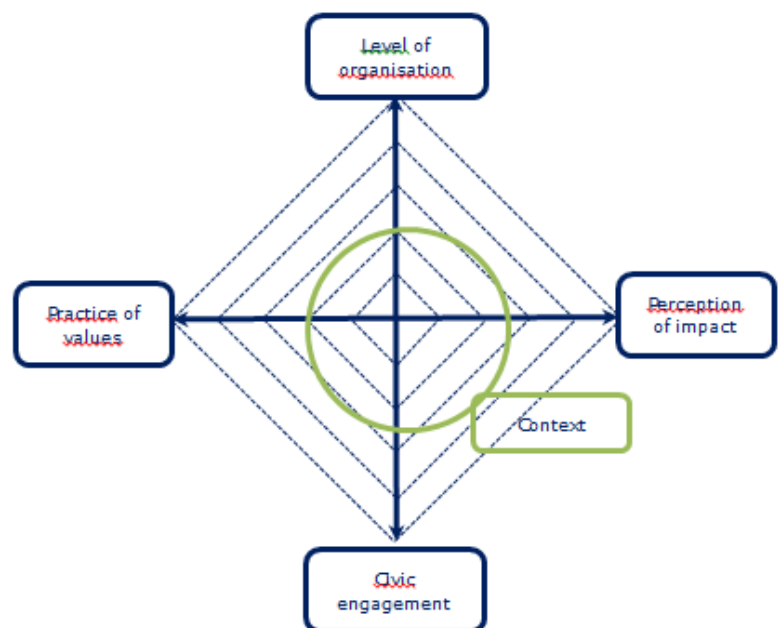
Perception of Impact. This is about the perceived impact of civil society actors on politics and society as a whole as the consequences of collective action. In this, the perception of both civil society actors (internal) as actors outside civil society (outsiders) is taken into account. Specific sub dimensions are

- Responsiveness in terms of civil society's impact on the most important social concerns within the country. "Responsive" types of civil society are effectively taking up and voicing societal concerns.
- Social impact measures civil society's impact on society in general. An essential role of civil society is its contribution to meet pressing societal needs;
- Policy impact: covers civil society's impact on policy in general. It also looks at the impact of CSO activism on selected policy issues;
- Impact on attitudes: includes trust, public spiritedness and tolerance. The sub dimensions reflect a set of universally accepted social and political norms. These are drawn, for example, from sources such as the Universal Declaration of Human Rights, as well as CIVICUS' own core values. This dimension measures the extent to which these values are practised within civil society, compared to the extent to which they are practised in society at large.

Context Dimension: External

Environment. It is crucial to give consideration to the social, political and economic environments in which it exists, as the environment both directly and indirectly affects civil society. Some features of the environment may enable the growth of civil society. Conversely, other features of the environment hamper the development of civil society. Three elements of the external environment are captured by the CSI:

- Socio-economic context: The Social Watch's basic capabilities index and measures of corruption, inequality and macro-economic health are used portray the socioeconomic context that can have marked consequences for civil society, and perhaps most significantly at the lower levels of social development;
- Socio-political context: This is assessed using five indicators. Three of these are adapted from the Freedom House indices of political and civil rights and freedoms, including political rights and



freedoms, personal rights and freedoms within the law and associational and organisational rights and freedoms. Information about CSO experience with the country's legal framework and state effectiveness round out the picture of the socio-political context;

- Socio-cultural context: utilises interpersonal trust, which examines the level of trust that ordinary people feel for other ordinary people, as a broad measure of the social psychological climate for association and cooperation. Even though everyone experiences relationships of varying trust and distrust with different people, this measure provides a simple indication of the prevalence of a world view that can support and strengthen civil society. Similarly, the extent of tolerance and public spiritedness also offers indication of the context in which civil society unfolds.

Appendix 2 Methodology Civil Society

This appendix describes the evaluation methodology that was developed to evaluate the efforts of Dutch NGOs and their Southern Partner Organisations (SPO) to strengthen Civil Society in India, Ethiopia and Indonesia. The first paragraph introduces the terms of reference for the evaluation and the second discusses design issues, including sampling procedures and changes in the terms of reference that occurred between the 2012 and 2014 assessment. The third paragraph presents the methodologies developed to answer each of the evaluation questions.

2.1 Introduction

2.1.1 Terms of reference for the evaluation

The Netherlands has a long tradition of public support for civil bi-lateral development cooperation, going back to the 1960s. The Co-Financing System (MFS) is its most recent expression. MFS II is the 2011-2015 grant programme which meant to achieve sustainable reduction in poverty. A total of 20 consortia of Dutch Co Financing Agencies have been awarded €1.9 billion in MFS II grants by the Dutch Ministry of Foreign Affairs (MoFA).

One component of the MFS II programme addresses the extent to which the Southern Partners of the Dutch Consortia are contributing towards strengthening civil society and this evaluation assesses this contribution for Southern Partner countries in Indonesia, India and Ethiopia. The evaluation comprised a baseline study, carried out in 2012, followed by an end line study in 2014.

The entire MFS II evaluation comprises assessments in eight countries where apart from a civil society component, also assessments towards achieving MDGs and strengthening the capacity of the southern partner organisations by the CFAs. A synthesis team is in place to aggregate findings of all eight countries. This team convened three synthesis team meetings, one in 2012, one in 2013 and one in 2014. All three meetings aimed at harmonising evaluation methodologies for each component across countries. CDI has been playing a leading role in harmonising its Civil Society and Organisational Capacity assessment with the other organisations in charge for those components in the other countries.

This appendix describes the methodology that has been developed for the evaluation of the efforts to strengthen civil society priority result area. We will first explain the purpose and scope of this evaluation and then present the overall evaluation design. We will conclude with describing methodological adaptations, limitations and implications.

2.1.2 Civil Society assessment – purpose and scope

The overall purpose of the joint MFS II evaluations is to account for results of MFS II-funded or –co-funded development interventions implemented by Dutch CFAs and/or their Southern partners and to contribute to the improvement of future development interventions.

The civil society evaluation is organised around 5 key questions:

- What are the changes in civil society in the 2012-2014 period, with particular focus on the relevant MDGs & themes in the selected country?
- To what degree are the changes identified attributable to the development interventions of the Southern partners of the MFS II consortia (i.e. measuring effectiveness)?
- What is the relevance of these changes?
- Were the development interventions of the MFS II consortia efficient?
- What factors explain the findings drawn from the questions above?

Furthermore, the evaluation methodology for efforts to strengthen civil society should:

- Describe how a representative sample of Southern partner organisations of the Dutch CFAs in the country will be taken
- Focus on five priority result areas that correspond with dimensions of the Civil Society Index (CSI) developed by CIVICUS (see paragraph 6.4 - Call for proposal). For each of those dimensions the call for proposal formulated key evaluation questions.
- Should compare results with available reference data (i.e. a CSI report or other relevant data from the country in question).

The results of this evaluation are to be used by the Dutch Ministry of Foreign Affairs, the Dutch Consortia and their partner organisations. The evaluation methodology has to be participatory in the sense that Dutch Consortia and their partner organisation would be asked to give their own perception on a range of indicators of the adjusted CIVICUS analytical framework in 2012 and in 2014.

2.2 Designing the methodology

2.2.1 Evaluation principles and standards

The overall approach selected is a participatory, theory-based evaluation through a before and after comparison. This paragraph briefly describes these principles and how these have been translated into data collection principles. It also describes how a 'representative sample' of Southern Partner Organisations was selected and how the initial terms of references were adjusted with the consent of the commissioner of the evaluation, given the nature of the evaluation component and the resources available for the evaluation.

Recognition of complexity

The issues at stake and the interventions in civil society and policy influence are complex in nature, meaning that cause and effect relations can sometimes only be understood in retrospect and cannot be repeated. The evaluation methods should therefore focus on recurring patterns of practice, using different perspectives to understand changes and to acknowledge that the evaluation means to draw conclusions about complex adaptive systems (Kurtz and Snowden, 2003)³⁵.

Changes in the values of the Civil Society Indicators in the 2012-2014 period are then the result of conflict management processes, interactive learning events, new incentives (carrots and sticks) that mobilise or demobilise civil society, rather than the result of a change process that can be predicted from A to Z (a linear or logical framework approach)³⁶.

A theory-based evaluation

Theory-based evaluation has the advantage of situating the evaluation findings in an analysis that includes both what happened over the life of the project as well as the how and why of what happened (Rogers 2004). It demonstrates its capacity to help understand why a program works or fails to work, going further than knowing only outcomes by trying to systematically enter the black box (Weiss 2004).

Theory-based evaluations can provide a framework to judge effectiveness in context of high levels of complexity, uncertainty, and changeability when traditional (impact) evaluation methods are not suitable: the use of control groups for the civil society evaluation is problematic since comparable organizations with comparable networks and operating in a similar external environment would be quite difficult to identify and statistical techniques of matching cannot be used because of a small n.

Because SPO's theories of change regarding their efforts to build civil society or to influence policies may alter during the 2012-2014 period, it requires us to develop a deep understanding of the change process and the dynamics that affect civil society and policies. It is important to understand what has led to specific (non-) changes and (un)-expected changes. These external factors and actors, as well

³⁵ C. F. Kurtz, D. J. Snowden, The new dynamics of strategy: Sense-making in a complex and complicated world, in IBM Systems Journal vol 42, no 3, 2003)

³⁶ Caluwe de, L & Vermaak H. (2003) "Learning to Change. A Guide for Organization Change Agents" Sage Publications.

as the SPO's agency need to be taken into account for the attribution question. Linear input-activities-outputs-outcomes-impact chains do not suffice for complex issues where change is both the result of SPOs' interventions as those by other actors and/or factors.

Therefore, the most reasonable counterfactual that can be used for this evaluation is that of considering alternative causal explanations of change (White and Philips, 2012). Therefore the SPOs' Theory of Change constructed in 2012 is also related to a Model of Change constructed in 2014 that tries to find the ultimate explanations of what happened in reality, including other actors and factors that might possibly explain the outcomes achieved.

Triangulation of methods and sources of information

For purposes of triangulation to improve the robustness, validity or credibility of the findings of the evaluation we used different types of data collection and analysis methods as well as different sources of information. The CIVICUS analytical framework was adjusted for this evaluation in terms of providing standard impact outcome indicators to be taken into account. Data collection methods used consisted of workshops with the SPO, interviews with key resource persons, focus group discussions, social network analysis (during the baseline), consultation of project documents; MFS II consortia documents and other documents relevant to assess general trends in civil society

Participatory evaluation

The evaluation is participatory in that both baseline and end line started with a workshop with SPO staff, decision makers and where possible board members. The baseline workshop helped SPOs to construct their own theory of change with regards to civil society. Detailed guidelines and tools have been developed by CDI for both baseline and follow-up, and these have been piloted in each of the countries CDI is involved in. Country based evaluators have had a critical input in reviewing and adapting these detailed guidelines and tools. This enhanced a rigorous data collection process. Additionally, the process of data analysis has been participatory where both CDI and in-country teams took part in the process and cross-check each other's inputs for improved quality. Rigorous analysis of the qualitative data was done with the assistance of the NVivo software program.

Using the evaluation standards as a starting point

As much as possible within the boundaries of this accountability driven evaluation, the evaluation teams tried to respect the following internationally agreed upon standards for program evaluation (Yarborough et al, 2011). These are, in order of priority: Utility; Feasibility; Propriety; Accuracy; Accountability. However, given the entire set-up of the evaluation, the evaluation team cannot fully ensure the extent to which the evaluation is utile for the SPO and their CFAs; and cannot ensure that the evaluation findings are used in a proper way and not for political reasons

2.2.2 Sample selection

The terms of reference for this evaluation stipulate that the evaluators draw a sample of southern partner organisations to include in the assessment. Given the fact that the first evaluation questions intends to draw conclusions for the MDGs or the themes (governance or fragile states) for each countries a sample was drawn for the two or three most frequent MDGs or themes that the SPOs are working in.

The Dutch MFS II consortia were asked to provide information for each SPO regarding the MDG/theme it is working on, if it has an explicit agenda in the area of civil society strengthening and/or policy influence. The database then give an insight into the most important MDG/themes covered by the partner organisations, how many of these have an explicit agenda regarding civil society strengthening and/or policy influence. For Indonesia, 5 partner organisations were randomly selected for respectively MDG 7 (natural resources) and 5 for the governance theme. For India 5 SPOs were selected for MDG 1 (economic or agricultural development) and 5 others for the theme governance. The sample in Ethiopia consists of 3 SPOs working on MDG 4,5 and 6 (Health); 3 SPOs for MDG 2 (education) and 3 SPOs for MDG 1 (economic or agricultural development).

2.2.3 Changes in the original terms of reference

Two major changes have been introduced during this evaluation and accepted by the commissioner of the MFS II evaluation. These changes were agreed upon during the 2013 and the 2014 synthesis team meetings.

The efficiency evaluation question:

During the June 2013 synthesis meeting the following decision was made with regards to measuring how efficient MFS II interventions for organisational capacity and civil society are:

[...] it was stressed that it is difficult to disentangle budgets for capacity development and civil society strengthening. SPOs usually don't keep track of these activities separately; they are included in general project budgets. Therefore, teams agreed to assess efficiency of CD [capacity development] and CS activities in terms of the outcomes and/or outputs of the MDG projects. This implies no efficiency assessment will be held for those SPOs without a sampled MDG project. Moreover, the efficiency assessment of MDG projects needs to take into account CD and CS budgets (in case these are specified separately). Teams will evaluate efficiency in terms of outcomes if possible. If project outcomes are unlikely to be observed already in 2014, efficiency will be judged in terms of outputs or intermediate results (e-mail quotation from Gerton Rongen at February 6, 2014).

Attribution/contribution evaluation question

During the June 2013 NWO-WOTRO workshop strategies were discussed to fit the amount of evaluation work to be done with the available resources. Therefore,

1. The number of SPOs that will undergo a full-fledged analysis to answer the attribution question, were to be reduced to 50 percent of all SPOs. Therefore the evaluation team used the following selection criteria:
 - An estimation of the annual amount of MFS II funding allocated to interventions that have a more or less direct relation with the civil society component. This implies the following steps to be followed for the inventory:
 - Covering all MDGs/themes in the original sample
 - Covering a variety of Dutch alliances and CFAs
2. The focus of the attribution question will be on two impact outcome areas, those most commonly present in the SPO sample for each country. The evaluation team distinguishes four different impact outcome areas:
 - The extent to which the SPO, with MFS II funding, engages more and diverse categories of society in the 2011-2014 period (Civicus dimensions "Civic engagement" and "perception of impact")
 - The extent to which the SPOs supports its intermediate organisations to make a valuable contribution to civil society in the 2011 -2014 period (Civicus dimension "Level of organisation" and "perception of impact")
 - The extent to which the SPO itself engages with other civil society organisations to make a valuable contribution to civil society in the 2011-2014 period (Civicus dimension "level of organisation")
 - The extent to which the SPO contributes to changing public and private sector policies and practices in the 2011-2014 period (Civicus dimension "perception of impact")
3. The CS dimension 'Practice of Values' has been excluded, because this dimension is similar to issues dealt with for the organisational capacity assessment.

The aforementioned analysis drew the following conclusions:

Table 7

SPOs to be included for full-fledged process tracing analysis.

Country	SPO in the in-depth analysis	Strategic CS orientation to include
Indonesia	Elsam, WARSI, CRI, NTFP-EP, LPPSLH	1. Strengthening intermediate organisations AND influencing policies and practices 2. If only one of the two above mentioned is applicable, then select another appropriate impact outcome area to look at.

India	NNET, CWM, CECEOEDECON, Reds Tumkur, CSA	1. Enhancing civic engagement AND strengthening intermediate organisations 2. If only one of the two above mentioned is applicable then select another appropriate impact outcome area to look at.
Ethiopia	OSSA, EKHC, CCGG&SO, JeCCDO and ADAA	1. Strengthening the capacities of intermediate organisations AND SPO's engagement in the wider CS arena 2. If only one of the two above mentioned is applicable then select another appropriate impact outcome area to look at.

Source: Consultation of project documents

2.3 Answering the evaluation questions

2.3.1 Evaluation question 1 - Changes in civil society for the relevant MDGs/topics

Evaluation question 1: *What are the changes in civil society in the 2012-2014 period, with particular focus on the relevant MDGs & themes in the selected country?*

Indicators and tools used

In line with the CIVICUS Civil Society Index, a scoring tool was developed in 2012 which comprises 17 indicators. The selection was inspired by those suggested in the terms of reference of the commissioner. Each indicator was, also in line with the CIVICUS index accompanied by an open evaluation question to be used for data collection in 2012 and 2014. In 2012 the scoring tool contained four statements describing the level of achievements of the indicator and scores ranged from 0 to 3 (low score - high score).

A comparison of the scores obtained in 2012 informed the evaluation team that there was a positive bias towards high scores, mostly between 2 and 3. Therefore during the 2014 assessment, it was decided to measure relative changes for each indicator in the 2012 – 2014 period, as well as the reasons for changes or no changes and assigning a score reflecting the change between -2 (considerable deterioration of the indicator value since 2012) and +2 (considerable improvement).

In 2012 and based upon the Theory of Change constructed with the SPO, a set of *standard indicators* were identified that would ensure a relation between the standard CIVICUS indicators and the interventions of the SPO. However, these indicators were not anymore included in the 2014 assessment because of the resources available and because the methodology fine-tuned for the attribution question in 2013, made measurement of these indicators redundant.

Also in 2012, as a means to measure the 'level of organisation' dimension a *social network analysis tool* was introduced. However this tool received very little response and was discontinued during the end line study.

Key questions to be answered for this evaluation question

In 2012, SPO staff and leaders, as well as outside resource persons were asked to provide answers to 17 questions, one per standard indicator of the scoring tool developed by CDI.

In 2012, the SPO staff and leaders were given the description of each indicator as it was in 2012 and had to answer the following questions:

1. How has the situation of this indicator changed compared to its description of the 2012 situation? Did it deteriorate considerably or did it improve considerably (-2 → +2)
2. What exactly has changed since 2012 for the civil society indicator that you are looking at? Be as specific as possible in your description.
3. What interventions, actors and other factors explain this change compared to the situation in 2012? Please tick and describe what happened and to what change this led. It is possible to tick and describe more than one choice.
 - Intervention by SPO, NOT financed by any of your Dutch partners
 - Intervention SPO, financed by your Dutch partner organisation(In case you receive funding from two Dutch partners, please specify which partner is meant here)
 - Other actor NOT the SPO, please specify.....
 - Other factor, NOT actor related, please specify.....
 - A combination of actors and factors, INCLUDING the SPO, but NOT with Dutch funding, please specify...

- A combination of actors and factors, INCLUDING the SPO, but WITH Dutch funding, please specify...
 - Don't know
4. Generally speaking, which two of the five CIVICUS dimensions (civic engagement, level of organisation, practice of values, perception of impact, environment) changed considerably between 2012 – 2014? For each of these changes, please describe:
- Nature of the change
 - Key interventions, actors and factors (MFS II or non-MFS II related) that explain each change (entirely or partially).

Sources for data collection

During the baseline and the end line and for purposes of triangulation, several methods were used to collect data on each (standard) indicator:

- Self-assessment per category of staff within the SPO: where possible, three subgroups were made to assess the scores: field staff/programme staff, executive leadership and representatives of the board,, general assembly, and internal auditing groups if applicable completed with separate interviews;
- Interviews with external resource persons. These consisted of three categories: key actors that are knowledgeable about the MDG/theme the SPO is working on and who know the civil society arena around these topics; civil society organisations that are being affected by the programme through support or CSOs with which the SPO is collaborating on equal footing, and; representatives of public or private sector organisations with which the SPO is interacting
- Consultation and analysis of reports that relate to each of the five CIVICUS dimensions.
- Project documents, financial and narrative progress reports, as well as correspondence between the SPO and the CFA.
- Social network analysis (SNA), which was discontinued in the end line study.

During the follow-up, emphasis was put on interviewing the same staff and external persons who were involved during the baseline for purpose of continuity.

2.3.2 Evaluation question 2 – “Attribution” of changes in civil society to interventions of SPOs.

Evaluation question 2: To what degree are the changes identified attributable to the development interventions of the Southern partners of the MFS II consortia (i.e. measuring effectiveness)?

Adapting the evaluation question and introduction to the methodology chosen

In line with the observation of Stern et al. (2012) that the evaluation question, the programme attributes, and the evaluation approaches all provide important elements to conclude on the evaluation design to select, the teams in charge of evaluating the civil society component concluded that given the attributes of the programmes it was impossible to answer the *attribution* question as formulated in the Terms of References of the evaluation and mentioned above. Therefore, the evaluation teams worked towards answering the extent *to which the programme contributed towards realising the outcomes*.

For this endeavour explaining outcome process-tracing³⁷ was used. The objective of the process tracing methodology for MFS II, in particular for the civil society component is to:

- Identify what interventions, actors and factors explain selected impact outcomes for process tracing.
- Assess how the SPO with MFS II funding contributed to the changes in the selected impact outcomes and how important this contribution is given other actors and factors that possibly influence the

³⁷ Explaining outcome process tracing attempts to craft a minimally sufficient explanation of a puzzling outcome in a specific historical case. Here the aim is not to build or test more general theories but to craft a (minimally) sufficient explanation of the outcome of the case where the ambitions are more case centric than theory oriented. The aim of process tracing is not to verify if an intended process of interventions took place as planned in a particular situation, but that it aims at increasing our understanding about what works under what conditions and why (Beach & Pedersen, 2013).

attainment of the outcome. Ruling out rival explanations, which are other interventions, actors or factors that are not related to MFS II funding.

Methodology – getting prepared

As described before a limited number of SPOs were selected for process tracing and for each country strategic orientations were identified as a means to prevent a bias occurring towards only positive impact outcomes and as a means to support the in-country evaluation teams with the selection of outcomes to focus on as much as was possible, based upon the project documents available at CDI. These documents were used to track realised outputs and outcomes against planned outputs and outcomes. During the workshop (see evaluation question on changes in civil society) and follow-up interviews with the SPO, two impact outcomes were selected for process tracing.

Steps in process tracing

1. Construct the theoretical model of change – by in-country evaluation team

After the two impact outcomes have been selected and information has been obtained about what has actually been achieved, the in-country evaluation team constructs a visual that shows all pathways that might possibly explain the outcomes. The inventory of those possible pathways is done with the SPO, but also with external resource persons and documents consulted. This culminated in a Model of Change. A MoC of good quality includes: The causal pathways that relate interventions/parts by any actor, including the SPO to the realised impact outcome; assumptions that clarify relations between different parts in the pathway, and; case specific and/or context specific factors or risks that might influence the causal pathway, such as for instance specific attributes of the actor or socio-cultural-economic context. The Models of Change were discussed with the SPO and validated.

2. Identify information needs to confirm or reject causal pathways as well as information sources needed.

This step aims to critically reflect upon what information is needed that helps to confirm one of causal pathways and at that at same time helps to reject the other possible explanations. Reality warns that this type of evidence will hardly be available for complex development efforts. The evaluators were asked to behave as detectives of Crime Scene Investigation, ensuring that the focus of the evaluation was not only on checking if parts/interventions had taken place accordingly, but more specifically on identifying information needs that confirm or reject the relations between the parts/interventions. The key question to be answered was: "What information do we need in order to confirm or reject that one part leads to another part or, that X causes Y?". Four types of evidence were used, where appropriate:³⁸

- *Pattern evidence* relates to predictions of statistical patterns in the evidence. This may consist of trends analysis and correlations.
- *Sequence evidence* deals with the temporal and spatial chronology of events predicted by a hypothesised causal mechanism. For example, a test of the hypothesis could involve expectations of the timing of events where we might predict that if the hypothesis is valid, we should see that the event B took place after event A. However, if we found that event B took place before event A, the test would suggest that our confidence in the validity of this part of the mechanism should be reduced (disconfirmation/ falsification).
- *Trace evidence* is evidence whose mere existence provides proof that a part of a hypothesised mechanism exists. For example, the existence of meeting minutes, if authentic, provides strong proof that the meeting took place.
- *Account evidence* deals with the content of empirical material, such as meeting minutes that detail what was discussed or an oral account of what took place in the meeting.

3. Collect information necessary to confirm or reject causal pathways

Based upon the inventory of information needs the evaluation teams make their data collection plan after which data collection takes place.

4. Analyse the data collected and assessment of their quality.

This step consists of compiling all information collected in favour or against a causal pathway in a table or in a list per pathway. For all information used, the sources of information are mentioned and

³⁸ Beach and Pederson, 2013

an assessment of the strength of the evidence takes place, making a distinction between strong, weak and moderate evidence. For this we use the traffic light system: **green letters mean strong evidence**, **red letters mean weak evidence** and **orange letter mean moderate evidence**: The following table provides the format used to assess these issues.

Table 8

Organisation of information collected per causal pathway and assessing their quality

Causal pathway	Information that confirms (parts of) this pathway		Information that rejects (parts of) this pathway	
Pathway 1 Part 1.1 Part 1.2 Etc	Information 1 Information 2 Information 3 etc	Source of information Source of information Source of information etc	Information 1 Information 2 Information 3 etc	Source of information Source of information Source of information etc
Pathway 2 Part 2.1 Part 2.2 Etc.	Information 1 Information 2 Information 3 etc	Source of information Source of information Source of information etc	Information 1 Information 2 Information 3 etc	Source of information Source of information Source of information etc
Pathway 3				






Sources: Dieuwke Klaver

5. Assessing the nature of the relations between parts in the model of change

The classification of all information collected is being followed by the identification of the pathways that most likely explain the impact outcome achieved. For this the evaluators assess the nature of the relations between different parts in the MoC. Based upon Mayne (2012) and Stern et al (2012) the following relations between parts in the MoC are mapped and the symbols inserted into the original MoC.

Table 9

Nature of the relation between parts in the Model of Change

Nature of the relation between parts and other parts or outcome	
The part is the only causal explanation for the outcome. No other interventions or factors explain it. (necessary and sufficient)	
The part does not explain the outcome at all: other subcomponents explain the outcomes.	
The part explains the outcome but other parts explain the outcome as well: there are multiple pathways (sufficient but not necessary)	
The part is a condition for the outcome but won't make it happen without other factors (necessary but not sufficient)	
The part explains the outcome, but requires the help of other parts to explain the outcome in a sufficient and necessary way (not a sufficient cause, but necessary) → it is part of a causal package	

Sources: Mayne, 2012; Stern et al, 2012

6. Write down the contribution and assess the role of the SPO and MFS II funding

This final step consists of answering the following questions, as a final assessment of the contribution question:

- The first question to be answered is: What explains the impact outcome?
- The second question is: What is the role of the SPO in this explanation?
- The third question, if applicable is: what is the role of MFS II funding in this explanation?

Sources for data collection

Information necessary to answer this evaluation question is to be collected from:

- Interviews with resource persons inside and outside the SPO
- Project documents and documentation made available by other informants
- Websites that possibly confirm that an outcome is achieved and that the SPO is associated with this outcome
- Meeting minutes of meetings between officials
- Time lines to trace the historical relations between events
- Policy documents
- etc

2.3.3 Evaluation question 3 – Relevance of the changes

Evaluation question 3: *What is the relevance of these changes?*

The following questions are to be answered in order to assess the relevance of the changes in Civil Society.

- How do the MFS II interventions and civil society outcomes align with the Theory of Change developed during the baseline in 2012? What were reasons for changing or not changing interventions and strategies?
- What is the civil society policy of the Dutch alliance that collaborates with the SPO? And how do the MFS II interventions and civil society outcomes align with the civil society policy of the Dutch alliance that collaborates with the SPO?
- How relevant are the changes achieved in relation to the context in which the SPO is operating?
- What is the further significance of these changes for building a vibrant civil society for the particular MDG/ theme in the particular context?

Sources for data collection

For this question the following sources are to be consulted:

- Review of the information collected during interviews with the SPO and outside resource persons
- The 2012 Theory of Change
- Interview with the CFA liaison officer of the SPO;
- Review of reports, i.e: the civil society policy document of the Dutch Alliance that was submitted for MFS II funding, relevant documents describing civil society for the MDG/ theme the SPO is working on in a given context.

2.3.4 Evaluation question 4, previously 5 - Factors explaining the findings

Evaluation question 4: *What factors explain the findings drawn from the questions above?*

To answer this question we look into information available that:

- Highlight changes in the organisational capacity of the SPO
- Highlight changes in the relations between the SPO and the CFA
- Highlight changes in the context in which the SPO is operating and how this might affect positively or negatively its organisational capacity.

Sources for data collection

Sources of information to be consulted are:

- Project documents
- Communications between the CFA and the SPO
- Information already collected during the previous evaluation questions.

2.4 Analysis of findings

A qualitative software programme NVivo 10 (2010) was used to assist in organizing and making sense of all data collected. Although the software cannot take over the task of qualitative data analysis, it does 1) improve transparency by creating a record of all steps taken, 2) organize the data and allow the evaluator to conduct a systematic analysis, 3) assist in identifying important themes that might otherwise be missed, and 4) reduce the danger of bias due to human cognitive limitations, compared to “intuitive data processing” (Sadler 1981). The qualitative data in the evaluation consisted of transcripts from semi-structured interviews, focus group discussions workshops, field notes from observation, and a range of documents available at the SPO or secondary information used to collect reference data and to obtain a better understanding of the context in which the CS component evolves.

To analyse this diverse collection of data, several analytical strategies are envisioned, specifically content analysis, discourse analysis, and thematic analysis. Although each of these strategies can be understood as a different lens through which to view the data, all will require a carefully developed and executed coding plan.

Data have been coded according to: standard civil society indicator; outcome included for in-depth contribution analysis; relevance, and; explaining factors.

This qualitative analysis will be supported by a limited amount of quantitative data largely arising from the score assigned by the evaluation team to each performance indicator described in the civil society scoring tool. Other quantitative data in this study are drawn information provided in background literature and organisational documents as well as the Social Network Analysis method.

2.5 Limitations to the methodology

2.5.1 General limitations with regards to the MFS II evaluation

The MFS II programme and CIVICUS

Although the MFS II programme stated that all proposals need to contribute to civil society strengthening in the South³⁹, mention was made of the use of the CIVICUS framework for monitoring purposes. The fact that civil society was to be integrated as one of the priority result areas next to that of organisational capacity and MDGs became only clear when the MoFA communicated its mandatory monitoring protocol. In consequence, civil society strengthening in the MFS II programmes submitted to the ministry is mainstreamed into different sub programmes, but not addressed as a separate entity.

This late introduction of the Civil Society component also implies that project documents and progress reports do not make a distinction in MDG or theme components vs those of civil society strengthening, leaving the interpretation of what is a civil society intervention our outcome and what not to the interpretation of the evaluation team.

At the same time the evaluation team observes that SPOs and CFAs have started to incorporate the organisational capacity tool that is being used in the monitoring protocol in their own organisational assessment procedures. None of the SPOs is familiar with the CIVICUS framework and how it fits into their interventions.

Differences between CIVICUS and MFS II evaluation

CIVICUS developed a Civil Society Index that distinguishes 5 dimensions and for each of these a set of indicators has been developed. Based upon a variety of data collection methods, a validation team composed of civil society leaders provides the scores for the civil society index.

³⁹ Policy Framework Dutch Cofinancing System II 2011 - 2015

Major differences between the way the Civil Society Index is been used by CIVICUS and for this MFS II evaluation is the following:

1. CIVICUS defines its unit of analysis in terms of the civil society arena at national and/or subnational level and does not start from individual NGOs. The MFS II evaluation put the SPO in the middle of the civil society arena and then looked at organisations that receive support; organisations with which the SPO is collaborating. The civil society arena boundaries for the MFS II evaluation are the public or private sector organisations that the SPO relates to or whose policies and practices it aims to influence
2. The CIVICUS assessments are conducted by civil society members itself whereas the MFS II evaluation is by nature an external evaluation conducted by external researchers. CIVICUS assumes that its assessments, by organising them as a joint learning exercise, will introduce change that is however not planned. With the MFS II evaluation the focus was on the extent to which the interventions of the SPO impacted upon the civil society indicators.
3. CIVICUS has never used its civil society index as a tool to measure change over a number of years. Each assessment is a stand-alone exercise and no efforts are being made to compare indicators over time or to attribute changes in indicators to a number of organisations or external trends.

Dimensions and indicator choice

The CIVICUS dimensions in themselves are partially overlapping; the dimension 'perception of impact' for instance contains elements that relate to 'civic engagement' and to 'level of organisation'. Similar overlap is occurring in the civil society scoring tool developed for this evaluation and which was highly oriented by a list of evaluation questions set by the commissioner of the evaluation.

Apart from the overlap, we observe that some of the standard indicators used for the civil society evaluation were not meaningful for the SPOs under evaluation. This applies for instance for the political engagement indicator "How intense is your (individual staff or organisational) participation in locally-nationally elected bodies and/or sectoral user groups?"

Measuring change over a two-year period

The MFS II programme started its implementation in 2011 and it will finish in 2015, whereas its evaluation started mid-2012 and will end in the beginning of 2014. The period between the baseline and the end line measurement hardly covers 2 years in some cases. Civil society building and policy influence are considered the type of interventions that requires up to 10 years to reap significant results, especially when taking into account attitudes and behaviour. Apart from the fact that the baseline was done when MFS II was already operational in the field for some 1,5 years, some SPO interventions were a continuation of programmes designed under the MFS I programme, hence illustrating that the MFS II period is not a clear boundary. Contracts with other SPOs ended already in 2012, and practically coincided with the baseline assessment being conducted at the moment the relationship with the CFA had practically ended.

Aggregation of findings

Although working with standard indicators and assigning them scores creates expectations of findings being compared and aggregated at national and international level, this may lend itself to a quick but inaccurate assessment of change. Crude comparison between programs on the basis of findings is problematic, and risks being politically abused. The evaluation team has to guard against these abuses by ensuring the necessary modesty in extrapolating findings and drawing conclusions.

Linking the civil society component to the other components of the MFS II evaluation

The Theory of Change in the terms of reference assumes that CFAs are strengthening the organisational capacity of their partners, which is evaluated in the organisational capacity components, which then leads to impact upon MDGs or upon civil society. Because the evaluation methodology designed for both the organisational capacity and the civil society evaluation require considerable time investments of the SPOs, a deliberate choice was made not to include SPOs under the organisational capacity component in that of Civil Society. This may possibly hamper conclusions regarding the assumption of capacitated SPOs being able to impact upon civil society. However, where information is available and where it is relevant, the civil society component will address organisational capacity issues.

No such limitations were made with regards to SPOs in the MDG sample, however, apart from Indonesia; none of the SPOs in the civil society sample is also in that of MDG.

2.5.2 Limitations during baseline with regards to the methodology

A very important principle upon which this evaluation methodology is based is that of triangulation, which implies that different stakeholders and documents are consulted to obtain information about the same indicator from different perspectives. Based upon these multiple perspectives, a final score can be given on the same indicator which is more valid and credible.

For India this has not always been possible:

- For each SPO a Survey Monkey questionnaire was developed to assess the intensity of the interaction between stakeholders in the network. Out of 233 actors that were invited to fill in this 5 minute questionnaire, only 79 actors effectively filled in the questionnaire = 34 %. The online Social Network Analysis aims at having both the opinion of the SPO on the intensity of the interaction with another actor, as well as the opinion of the other for triangulation. Important reasons for not filling in this form are that actors in the network are not technology savvy, or that they have difficulties in accessing internet.
- With regards to filling in offline interview forms or answering questions during interviews a number of civil society actors did not want to score themselves because they do not benefit from the interventions of the MFS II projects. Having the scores of their own organisations will help to assess the wider environment in which the SPO operates and possibly an impact of the SPO on other civil society organisations in 2014.
- With regards to public officials the evaluation team faced difficulties to have their opinions on a certain number of indicators such as perception of impact on policy influencing and relations between public organisations and civil society. Public officials fear that they will be quoted in the assessment, which may have repercussions for their position.

India has many different ethnic groups which speak many different languages. Although the evaluation team speaks the most important languages, sometimes it was really difficult to have a deep insight into all the processes in civil society and in policy influencing. Due to these language barriers it has been difficult to map the processes – the ripple effects of efforts to build civil society and to influence policies.

2.5.3 Limitations during end line with regards to the methodology

Project documentation

The methodology assumed that project documents and progress reports would be helpful in linking project interventions to the CIVICUS framework and obtaining an overview of outputs-outcomes achieved versus planned. These overviews would then be used to orient the in-country evaluation teams for the quick or in-depth contribution analysis.

In practice the most recent progress reports were hardly available with the CFAs or were made available later in the process. These reports often were not helpful in accumulating outputs towards to the planned outputs and even outcomes. Hardly any information is available at outcome or impact level and no monitoring systems are available to do so. Key information missing and relevant for civil society impact (but also to track progress being made on effects of project interventions) is for instance a comprehensive overview of the organisational performance of organisations supported by the SPO.

For a number of SPOs the reality was different than the progress reports reflected which meant that constant fine-tuning with the in-country evaluation team was necessary and that CDI could not always provide them with the guidance needed for the selection of impact outcomes for contribution analysis.

Country specific limitations – India

The India team observes that triangulation of data was not always possible, given the resources available for the evaluation team. This was in particular valid for the first evaluation question regarding *changes*. Like during the baseline, government officials were not willing to take part in the evaluation because of the strict protocol they have to follow.

With regards to the first evaluation question on changes:

- During the end line scores (-2 until +2) were assigned to indicate relative changes. The in-country evaluation team observes that SPOs were inclined to interpret a score 0 as the organization not being performant on the issue, whereas in terms of the evaluation methodology it only states that no change took place which can be positive or negative in itself. This could lead to a bias towards having more positive changes.
- As already mentioned, there is overlap in answers being given for different indicators. They are not discriminatory enough, which is partly due to the CIVICUS framework and the indications given in the call for proposals.

With regards to the second evaluation question regarding attribution

- A critical step was the selection of the impact outcomes to look at for contribution analysis. Although strategic orientations for selection were given for each country as a measure to prevent bias taking place at SPO level, the ultimate selection of outcomes after the workshop and with the SPO focussed in most cases on impact outcomes to which the SPO claims to have positively contributed.
- The design of the model of change that visualizes all pathways that possibly explain the outcome achieved has also proven to be a difficult step. In this phase it is critical that the evaluation team works together to brainstorm on alternative pathways. A major challenge is that in-country teams at that moment of the evaluation have obtained a lot of information from the SPO, and not from other NGOs or resource persons, which possibly might strengthen their bias in favour of attributing change to the SPO.
- The focus of the assessment has been on the contribution of the SPO, rather than that of MFS II funding. Not in all cases MFS II contribution has been clearly earmarked for specific interventions or results and some CFAs have preferred to give institutional support to their partners, making it even more difficult to assess contribution/attribution.
- The process tracing methodology was not a simple step to step straight forward methodology and has needed a lot of back and forth between CDI and IDF and even within the CDI team. Points that were challenging: defining the ultimate outcome (SMART enough) to be explained through process tracing, identifying relevant pathways and describing them properly, defining indicators to assess whether the impact outcome has been achieved or not (look for the adequate information when it exists), dare to conclude that some pathways are less relevant than others, not wanting to include all the SPO's interventions to one outcome.
- Defining the strength of evidence came out to be quite subjective, especially when it came to assessing interviewee's inputs. How to carefully assess interview findings of the SPO with those of other actors.
- Process –Tracing requires sufficient documentation/ pieces of evidence and these were often not available at the level of the SPOs and when they were available they were often contradicting each other (different reports including different figures on the same results).
- More time was needed to get the methodology about process tracing well under control. Because of time and budget constraints, learning was made on the job. Moreover because of delayed feed-back from CDI side, errors were repeated since time did not allow for a spreading of SPO workshops.
- Because of resource constraints, coding of data collected was done once and for most but in practice it was not relevant: you first need to have an idea about the changes before you can do a good process tracing and before you can answer evaluation questions regarding relevance and explaining factors.

With regards to the general evaluation procedure

- The workshop methodology was structured for literate English speaking people, which was not always the case. As a consequence, delays and possible misunderstanding happened due to translation and more time was needed to process the data.
- Many forms were filled in after the workshop/interviews and not between the workshop and the interviews as a means to inform the interview questions and the process tracing. The methodology and overall evaluation process would have benefited from allowing more time between the different parts, for example having more time between workshop and implementing process tracing to get properly prepared
- The report format provided by the synthesis team includes lots of repetitions (for example, elements of the context are found back into standard indicators 5.1) and would have gained in being better structured.

-
- The ToC developed during the baseline took SPO's staff time and dedication. The participants who had been involved during that process regretted that the end line workshop did not utilize the ToC more. In fact the ToC was used as a starting point to assess relevance issues, which was discussed during interviews rather than during the workshop.

With regards to collaboration between CDI and IDF

The CDI team would have gained in being more consolidated (for example sending one type of feed-back to IDF) and having more dedicated time for the evaluation (feed-back did not arrive on time

Civil Society Scoring tool - baseline

Civil Society Assessment tool – Standard Indicators

Dimension	Outcome domains		Question	Statements					What are factors (strengths, weaknesses) that explain the current situation?
				0	1	2	3	x	
Civic engagement	1	Needs of marginalised groups	How does your organisation take the needs of your beneficiaries/target groups, in particular marginalised groups into account in your planning, actions, activities, and/or strategies?	Are NOT taken into account	Are POORLY taken into account	Are PARTLY taken into account	Are FULLY taken into account	Question not relevant, because	
	2	Involvement of target groups	What is the level of participation of your beneficiaries/target groups, in particular marginalised groups in the analysis, planning and evaluation of your activities?	They are INFORMED about on-going and/or new activities that you will implement	They are CONSULTED by your organisation. You define the problems and provide the solutions.	They CARRY OUT activities and/or form groups upon your request. They provide resources (time, land, labour) in return for your assistance (material and/or immaterial)	They ANALYSE PROBLEMS AND FORMULATE IDEAS together with your organisation and/or take action independently from you.	Question not relevant, because	
	3	Political engagement	How intense is your (individual staff or organisational) participation in locally-nationally elected bodies and/or sectoral user groups?	No participation	You are occasionally CONSULTED by these bodies	You are a member of these bodies. You attend meetings as a participant	You are a member of these bodies. You are chairing these bodies or sub groups	Question not relevant, because	

level of organisation	5	Relations with other organisations	In the past 12 months what has been the most intensive interaction you had with other CSOs?	No interaction at all	Networking - Cooperation: Inform each other; roles somewhat defined; all decisions made independently	Coordination - Coalition: ideas and resources shared; roles defined and divided; all have a vote in decision making	Collaboration: organisations belong to one system; mutual trust; consensus on all decisions.	Question not relevant, because	
	5	Frequency of dialogue with closest CSO	In the past 12 months how many meetings did you have with the CSO that you have most intensive interaction with?	No interaction at all	Less than 2 times a year	Between 2 and 3 times a year	More than 4 times a year	Question not relevant, because	
	6	Defending the interests of marginalised groups:	Which CSO are most effective in defending the interests of your target groups? In the past 12 months, how did you relate to those CSOs?	No interaction at all	Networking - Cooperation: Inform each other; roles somewhat defined; all decisions made independently	Coordination - Coalition: ideas and resources shared; roles defined and divided; all have a vote in decision making	Collaboration: organisations belong to one system; mutual trust; consensus on all decisions.	Question not relevant, because	
	7	Composition current financial resource base	How does your organisation finance institutional costs such as workshops of the General Assembly (if applicable); attendans to workshops of other CSOs; costs for organisational growth and/or networking?	Depends on 1 international donor	Depends on few financial sources: one fund cover(s) more than 75% of all costs.	Depends on a variety of financial sources; one fund cover(s) more than 50% of all costs.	Depends on a variety of sources of equal importance. Wide network of domestic funds	Question not relevant, because	
Practice of Values	8	Downward accountability	To what extent can mandatory social organs (steering committee, general assembly, internal auditing group) ask your executive leaders to be accountable to them?	(financial) information is made available and decisions are taken openly	They fulfil their formal obligation to explain strategic decisions and actions	They react to requests of social organs to justify/explain actions and decisions made	Social organs use their power to sanction management in case of misconduct or abuse	Question not relevant, because	
	9	Composition of social organs	What % of members of your mandatory social organs belong to the marginalised target groups you are working	Between 0-10 % of all members of the social organs	Between 11-30 % of all members of the social organs	Between 31-65 % of all members of the social organs	More than 65% of all members of the social organs	Question not relevant, because	

			with/for?						
	10	External financial auditing	How regularly is your organisation audited externally?	Never	Occasionally, upon request of funders	Periodically and regularly, because our external funder asks for it	Periodically and regularly, because it is part of our code of conduct	Question not relevant, because	
Perception of impact	11	Client satisfaction	What are the most important concerns of your target groups? How do your services take into account those important concerns?	Majority of target groups are NOT satisfied	Majority of target groups are POORLY satisfied	Majority of target groups are PARTLY satisfied	Majority of target groups are MOSTLY satisfied	Question not relevant, because	
	12	Civil society impact.	In the past 12 months, what impact did you have on building a strong civil society?	You have not undertaken any activities of this kind	You have undertaken activities of this kind but there is no discernible impact	You have undertaken activities of this kind but impact is limited	You have undertaken activities and examples of significant success can be detected.	Question not relevant, because	
	13	Relation with public sector organisations.	In the past 12 months, what interaction did you have with public sector organisations to realise your programme and organisations' objectives?	No direct interaction	You have been invited by public sector organisations for sharing of information	You have been invited by public sector organisations for regular consultations (but public sector decides)	Formal and regular meetings as a multi-stakeholder task force.	Question not relevant, because	
	14	Relation with private sector organisations	In the past 12 months, what interaction did you have with private sector organisations to realise your programme and organisations' perspective?	No direct interaction	You have been invited by private sector organisations for sharing of information	You have been invited by private sector organisations for regular consultations (but public sector decides)	Formal and regular meetings as a multi-stakeholder task force.	Question not relevant, because	
	15	Influence upon public policies, rules, regulations	How successful have you been in influencing public policies and practices in the past 2 years?	No activities developed in this area	Some activities developed but without discernible impact	Many activities developed in this area, but impact until so far has been limited	Many activities developed in this area and examples of success can be detected	Question not relevant, because	

		Influence upon private sector agencies' policies, rules, regulations.	How successful have you been in influencing private sector policies and practices in the past 2 years?	No activities developed in this area	Some activities developed but without discernible impact	Many activities developed in this area, but impact until so far has been limited	Many activities developed in this area and examples of success can be detected	Question not relevant, because	
	16								
Context Environmental	17	Coping strategies	In the past 2 years, how did your organisation cope with these changes in the context that may have been positive or negative consequences for civil society.	No analysis of the space and role of civil society has been done.	You are collecting information of the space and role of civil society but not regularly analysing it.	You are monitoring the space and role of civil society and analysing the consequences of changes in the context for your own activities. Examples are available.	You are involved in joint action to make context more favourable. Examples are available.	Question not relevant, because	

Appendix 3 Civil Society Scores

This table presents the appreciation of the evaluation team regarding changes occurred for each indicator between 2012 and 2014 on a scale of -2 to + 2

- 2 = Considerable deterioration

- 1 = A slight deterioration

0 = no change occurred, the situation is the same as in 2012

+1 = slight improvement

+2 = considerable improvement

Dimension		Indicators	Question	Change
Civic engagement	1	Needs of marginalised groups	How does your organisation take the needs of your beneficiaries/target groups, in particular marginalised groups into account in your planning, actions, activities, and/or strategies?	+2
	2	Involvement of target groups	What is the level of participation of your beneficiaries/target groups, in particular marginalised groups in the analysis, planning and evaluation of your activities?	0
	3	Political engagement	How intense is your (individual staff or organisational) participation in locally-nationally elected bodies and/or sectoral user groups?	0
Level of organisation	5	Relations with other organisations	In the past 12 months what has been the most intensive interaction you had with other CSOs?	+2
	5	Frequency of dialogue with closest CSO	In the past 12 months how many meetings did you have with the CSO that you have most intensive interaction with?	+1
	6	Defending the interests of marginalised groups	Which CSO are most effective in defending the interests of your target groups? In the past 12 months, how did you relate to those CSOs?	+1
	7	Composition current financial resource base	How does your organisation finance institutional costs such as workshops of the General Assembly (if applicable); attendance to workshops of other CSOs; costs for organisational growth and/or networking?	+1
Practice of Values	8	Downward accountability	To what extent can mandatory social organs (steering committee, general assembly, internal auditing group) ask your executive leaders to be accountable to them?	+1
	9	Composition of social organs	What % of members of your mandatory social organs belong to the marginalised target groups you are working with/for?	0
	10	External financial auditing	How regularly is your organisation audited externally?	0

Perception of impact	11	Client satisfaction	What are the most important concerns of your target groups? How do your services take into account those important concerns?	+2
	12	Civil society impact.	In the past 12 months, what impact did you have on building a strong civil society?	+1
	13	Relation with public sector organisations.	In the past 12 months, what interaction did you have with public sector organisations to realise your programme and organisations' objectives?	+1
	14	Relation with private sector organisations	In the past 12 months, what interaction did you have with private sector organisations to realise your programme and organisations' perspective?	+1
	15	Influence upon public policies, rules, regulations	How successful have you been in influencing public policies and practices in the past 2 years?	0
	16	Influence upon private sector agencies' policies, rules, regulations.	How successful have you been in influencing private sector policies and practices in the past 2 years?	+1
CS context	17	Coping strategies	In the past 2 years, how did your organisation cope with these changes in the context that may have been positive or negative consequences for civil society.	0

Appendix 4 Changes in civil society indicators between 2012 and 2014

1. Civic Engagement

1.1 Needs of marginalised groups

The NINASAM Theatre Institute admits 20 students every year with most coming from Karnataka's small towns and villages, some from Heggodu, the village NINASAM is based in. It is committed to taking at least six girls in every batch. Earlier there wouldn't be applications to fill up even these seats; but the Institute has now started receiving unsolicited applications from aspiring girl students. There are currently six girl students in NINASAM.

The number of students, including girl students, has remained constant between 2012 and 2014, because the NINASAM campus has limited space that is already being used to its optimum. The Institute also admits non-Kannad students to encourage learning and assimilation of varied cultures⁴⁰. The current batch has students from Puducherry and Kerala.

Despite the Institute's static student strength, the programme managers and field staff observed that NINASAM's outreach has improved since the baseline.

For one, the NINASAM Institute that had produced more than 400 theatre graduates from rural Karnataka in 2012, now it has over 440 alumni. Many among these are teachers and office bearers in NINASAM and other theatre institutes, while others are directors and have their own theatre troupes. These alumni keep coming back to direct, teach, participate in workshops and festivals and perform at NINASAM, and carry the Institute's values forward through their work in the world outside.

Secondly, there is an increase in the total number of productions of Tirugata⁴¹, NINASAM's travelling theatre troupe, in last two years. Compared to 75 plays during the baseline, Tirugata now has 91 productions to its credit and the number of its staged shows has risen from 3000 to 3557, spread over 270 locations from 250 in 2012. The cumulative audiences Tirugata has reached over the years of its existence has also grown from 2,000,000 to 2,200,000 persons in the past two years; 80 per cent of this audience is rural, with women and youth being its bulk.

Thirdly, NINASAM's seven-days-long annual October festival, culture course, that has many nationally acclaimed artistes and intellectuals performing and attending it, continues to attract participants from across the country. Its participant strength has grown from 148 in 2010 to 182 in 2014. It has to be qualified here that because of the campus' limited accommodation area the participant numbers are unlikely to grow substantially from now on given that a saturation point has already been reached.

Fourthly, the annually-held May Theatre Workshop in 2013 and 2014, organised using Hivos funds, had 45 per cent SC/ST (Scheduled Castes/Scheduled Tribes) students among its 33 participants, many of whom many were selected for the Institute's year-long programme. Eleven of the 33 participants were women.

Fifthly, the Institute's alumni from the SC/ST communities have added to the body of work around the issues related to these communities. In 2013, Janamanadata, a troupe founded by a former teacher

⁴⁰ The medium of instruction at the NINASAM Theatre Institute is Kannad. All students are therefore committed to learning Kannad when they join the Institute.

⁴¹ Tirugata, NINASAM's travelling theatre troupe was established in 1985. The institute came about when 100 trained students had passed out and were unemployed. Most alumni work in the repertory for about two years after passing out. It provides them with opportunity and exposure to perform before large audiences through the state. *Refer*, http://www.ninasam.org/pdf/Ninasam__tirugata_Consolidated_report_2013.pdf

and NINASAM alumnus belonging to the SC community, staged the plays Baba Saheb Ambedkar⁴² and Urukeri, the latter based on the autobiography of a famous Kannada Dalit poet. Another production Badukubaiyalu was based on the life of a transgender person named Revati. These productions were well received.

Score: +2

1.2 Involvement of target groups SPO

As during the baseline, so also now, community engagement and volunteerism remains the intrinsic core of NINASAM's work. NINASAM ensures this at various levels while planning and implementing their activities: a) whenever and wherever Tirugata stages shows, local residents and groups who invite it are asked to pay an upfront sum for the show, and then manage other operations themselves. This includes getting sponsorships, ticketing, booking of venue, formalities with the police and licensing authorities etc; b) Oorumane Utsava⁴³ (The Neighbourhood Festival)—a four-to-five-days-long festival held on the NINASAM campus in February-March every year—has local artists putting up performances without taking any fee/honorarium and the entire expenditure being borne through local donations; c) apart from the feedback session on the last day of the October culture course, every year NINASAM makes it a point to collect feedback from participants, resource persons, visiting artists, patrons, and NINASAM workers concerning all aspects of the culture course and it does this through informal as well as formal means.

Given that NINASAM was already performing remarkably well with regard to involving its target groups in decisions regarding its activities at the time of the baseline, the fact that the executive leadership and field staff reported no change in the situation is expected. The programme managers, however, observed an improvement in the quality of involvement of their target groups. They shared that two theatre troupes, founded by their alumni belonging to the SC/ST communities, Janamanadata and Attamata, had done very well over the past two years. Of the plays these groups had produced and performed, one was based on Baba Saheb, the second on the life of an illustrious Dalit poet, and the third on the struggles of a transgender person.

Score: 0

1.3 Intensity of political engagement

NINASAM is apolitical. While the organisation does interact with certain departments of the state government on a regular basis for funding etc, its interaction with locally elected bodies is very limited.

Score: 0

2. Level of Organisation

2.1 Relations with other organisations

The past two years have seen NINASAM constant in its belief that existence of diversity is at the centre of all cultural and artistic endeavour. And that shared interests, common causes and united purpose—despite differences—can be discovered only if conscious and sustained efforts are made to create a networked society.

So like in 2012, most of NINASAM's interventions, outside its Institute, are around facilitating networks with other theatre, art and culture groups and communities. The annual culture course

⁴² Dr. Bhimrao Ramji Ambedkar was an Indian freedom fighter who fought against discrimination meted out to 'untouchables' and lower castes in Indian society. He was also the main architect of the Indian Constitution.

⁴³ The Neighbourhood festival or Oorumane Utsave which began six years ago by NINASAM attracts artists and cultural groups from its immediate surroundings. These presenters perform a number of folk songs, dances, ritual observances, classical dances and plays etc.

continues to bring together people and groups from across the country, while the Oorumane Utsava (Neighbourhood Festival) has local residents and troupes flocking to the NINASAM campus every February-March. And as Tirugata goes to newer places each passing year to stage its plays, the tasks of box-office collections and organising the performances are entrusted to newer local organisations based in towns and villages of Karnataka; these organisations often continue to communicate with NINASAM.

This even as NINASAM's interactions with the following continue: a) Karnataka Yakshagana Bayalata Academy⁴⁴, established by the government of Karnataka; b) Rangayana⁴⁵, the state sponsored repertory company from Mysore; c) the Folklore Department of the Karnataka University⁴⁶, Dharawada; d) Attakkalari⁴⁷, the movements arts training and performance organisation from Bangalore; e) Trivi Acts⁴⁸, Trivandrum; f) India Foundation for the Arts⁴⁹, Bangalore; g) Puppet House⁵⁰, Dharwad.

Over and above its past alliances, however, NINASAM forged new relationships through its activities in the past two years: a) The Drama School⁵¹, Mumbai, associated with NINASAM informally, and its productions were brought to the May Theatre Workshop in 2014; b) In association with India Theatre Forum (ITF)⁵², NINASAM started conducting Study Tours since 2013, in which members of various theatre organisations from across the country come together for about a week, and see and discuss each other's work; c) NINASAM has been participating in the festivals and seminars conducted by various organisations in Karnataka, which include the National Festival at Mudabidre at Rangayana, Mysore; d) Ninasam has tied up with the Manipal Centre for Philosophy and Humanities (MCPAH) at the Manipal University⁵³ to start a Masters in arts and performance from academic year 2015-16; e) NINASAM's production of Rabindranath Tagore's Babugiri was sent to the prestigious National Theatre Festival⁵⁴ in Kolkata in 2013.

Also, beginning 2013, NINASAM started a new fellowship programme under which two of its outstanding students are appointed to assist in teaching the fresh batch of students with the Ratan Tata Trust (SRTT)⁵⁵ financing their salaries.

⁴⁴ The Karnataka Yakshagana Bayalata Academy, established by the state government is based in Udipi. It works towards promoting Yakshagana, a traditional theatrical art form originating in Karnataka. It presents mythological and historical stories.

⁴⁵ The Rangayana drama school was established as a repertory funded by the Karnataka government which later on was set up as a theatre institute. The school was established in Mysore, Karnataka. Most of the teachers at the school are NINASAM alumni. *Refer*, <http://www.mysoresamachar.com/dramainst.htm>

⁴⁶ The department of folklore studies aims to study and research folklore and to create awareness about traditional knowledge in society. It was established in 1996. *Refer*, <http://www.kud.ac.in/Docs/About%20Dep%20of%20Folklore.pdf>

⁴⁷ Attakkalari Centre for Movement Arts is an organisation working in the field of contemporary movement arts. The main aim of the centre is to make dance a viable career option for today's youth. It was established in 1992. *Refer*, <http://www.mybangalore.com/article/0711/echoes-of-music-and-dance-at-attakkalari-centre-in-bangalore.html>

⁴⁸ Trivi Acts is an arts management group. Its main aim is to promote new perspectives in art appreciation. It is also involved in art education programmes through workshops and seminars. *Refer*, <http://triviartconcerns.blogspot.in/p/about-us.html>

⁴⁹ India Foundation for the Arts is an NGO that supports practice, research and education in the arts in India. *Refer*, <http://www.indiaifa.org/about-us/about-ifa.html>

⁵⁰ Puppet House, a Centre for Theatre and Puppetry specialises in leather shadow puppetry which is quite prevalent in Dharwad and its surrounding areas. It uses puppetry not only to educate but also to sustain the traditional art form. *Refer*, <http://www.thehindu.com/todays-paper/tp-features/tp-fridayreview/art-of-puppetry/article869210.ece>

⁵¹ The Drama School was started in 2013 with the aims of creating "a new generation of theatre makers" and "to promote the awareness of theatre". There is close interaction between the school and NINASAM, as both schools perform plays at each other's campus. *Refer*, <http://thedramaschoolmumbai.in/?portfolio=the-vision>

⁵² India Theatre Forum (ITF) is an "attempt was to understand 'Indian Theatre' in all its multiplicity and diversity, bringing these several faces of Indian theatre face to face, and problematise the issues that arise therein." *Refer*, <http://www.theatreforum.in/>

⁵³ Manipal Centre for Philosophy and Humanities (MCPAH) was established in 2010 in Manipal University. It offers programs in philosophy, sociology and English etc. They are also collaborating with NINASAM to start a drama course at the centre. *Refer*, <http://manipal.edu/mcph/department-faculty/department-list/manipal-centre-for-philosophy-and-humanities.html>

⁵⁴ The Nandikar National Theatre Festival in Kolkata is one of the biggest theatre festival in the country. It was started in 1984. It is a ten-day festival that brings performers from all around the country and abroad. *Refer*, <http://nandikar.net/about-the-nandikar-national-theatre-festival/>

⁵⁵ Sir Ratan Tata Trust (SRTT), named after the younger son of Tata Empire founder Jamsetji Tata was established in 1919 and today it exists as one of India's oldest grant bestowing foundation. *Refer*, http://www.srtt.org/about_us/overview.htm

Score: +2

2.2 Frequency of dialogue with closest civil society organisation

Like in 2012, NINASAM interacts with other organisations throughout the year, and such interactions are accentuated during the October culture course and Oorumane Utsava held in February-March.

The programme managers and field staff said that the past two years had seen newer and frequent interactions with some organisations, one being the Manipal Centre for Philosophy and Humanities (MCPAH). The facilitation of a collaborative course with MCPAH had NINASAM conducting two workshops, and in preparatory consultations before that, with it. It may be noted though that technically MCPAH is an educational institute and not a CSO. Another set of frequent interactions was with The Drama School, Mumbai, and Rangayana, Mysore.

Score: +1

2.3 Defending the interests of marginalised groups

The past two years have seen an improvement in NINASAM's involvement with defending the interests of marginalised groups and communities. Some manifestations of these are: a) of the 120 who applied to the Institute during 2014, 40 applications were from SC/ST aspirants; of these, 11 SC/ST students were selected for the 20 seats on offer; b) Janamanadata, a group run by an alumnus and now a teacher at the NINASAM Institute, mounted two productions, one on the biography of a transgender activist, and another on Dalit issues, and the shows travelled to some 50 places in Karnataka; c) an entirely OBC⁵⁶ (Other Backward Classes) troupe mounted a Tala Maddale⁵⁷ performance (which is a form dominantly practiced by upper caste people) for the Oorumane Utsava; e) the last two culture course had an 60 per cent women participation.

Score: +1

2.4 Composition financial resource base

In 2012, funding for NINASAM was drawn from various sources. The NINASAM funded its productions, Oorumane Utsava, lectures, buildings and maintenance of infrastructural developments with the help of voluntary inputs and small ad-hoc support. They also generated income from activities such as ticket revenues. The NINASAM Theatre Institute received grants and funding from the department of Kannada & Culture, Government of Karnataka (GoK) and Hivos. These funds took care of the teachers' and visiting faculty salary, student stipends, production and workshop expenses (partial) and administrative expenses (partial). The Tirugata repertory covered its production, travel and other miscellaneous expenditures like publicity and administrative expenses from the show revenue and publicity sponsorships. Salary for the actors and visiting faculty was taken care of, by the Hivos and Government of India (GOI) funds. The local organisations that invited them to perform were asked to manage all operations after paying the repertory an upfront sum for the show. All expenses related to

⁵⁶ The Other Backward Classes (OBCs) a category that includes the underprivileged, the marginalised castes, tribes and communities. The state under article 15(4) and 16(4) of the Indian constitution is empowered to create special provisions for their upliftment. Refer, <http://www.teindia.nic.in/Files/Reports/CCR/Sachar%20Committee%20Report.pdf>

⁵⁷ Tala-Maddale is an ancient form of art of Karnataka and Kerala. It is a derived form of Yakshagana—a classical dance or musical form of art from the same region. A typical Tala-Maddale show consists of veteran artists sitting in a circular fashion along with a Bhagavata (the singer, with 'Tala' or pair of small hand cymbals) and a 'Maddale' (a type of drum) player. Artists play the roles of characters in stories, typically, from Ramayana, Mahabharata and other puranas. The show is a superb presentation of oratorical skills. Artists are normally well versed with the Hindu epics and puranas. Kannada language is the normal medium of communication.

the culture course and other timely workshops and programmes were also covered by the Hivos funding and support from NINASAM Pratishtana⁵⁸ and other sources of small grants.

The situation remains much the same, except that NINASAM's Hivos funding faces imminent end in March 2015, even as NINASAM has found new funders.

Understandably, therefore, despite the continuing multiplicity of funding sources, the programme managers and field staff interviewed for the end line felt NINASAM's financial situation had deteriorated since 2012. The field staff was apprehensive about a scenario bereft HIVOS support, a crucial if not the only funder for over 12 years. The programme managers echoed the worry, and regretted that NINASAM's applications for the renewal of HIVOS funding and larger support from the Ratan Tata Trust, had seen no progress yet—even though beginning 2013, the Ratan Tata Trust is financing a new NINASAM fellowship programme under which two of its outstanding students are appointed to assist in teaching the fresh batch of students. Also, an application to the state government for inputs like buses is still awaiting a positive outcome. The executive leadership was much more optimistic. And, in fact, saw improvement in NINASAM's funding situation, citing as an example, NINASAM's newfound support from Sir Dorabji Tata Trust⁵⁹ for a Visiting Fellowships project during 2013. Also, in 2013, the Central-government-funded Sangeet Natak Academy issued a grant to support and promote Tirugata.

Score: +1

3. Practice of Values

3.1 Downward accountability

As it was in 2012, the NINASAM executive leadership continues to be fully accountable to the social organs. Also, the organisation's website, www.NINASAM.org, contains all the organisational details, by-laws, history and evolution of NINASAM with information on the executive committee and staff. Detailed information on the various units, such as the Theatre Institute, Tirugata, culture course and other projects including various reports and databases are also readily available for scrutiny. Besides this, NINASAM also shares information about its accounts, activities, success and shortcomings with the beneficiaries and other stakeholders by circulating annual reports to all the stakeholders and by keeping in touch with all the stakeholders and members of the NINASAM community through their newsletter Maathukathe. On an informal level, meetings and discussions are held with the local people, trustees and staff. These interactions help NINASAM to change/modify certain programmes.

The NINASAM staffers, including its executive leadership, however, reported an improvement vis a vis accountability issues in the organisation since the baseline. They reasoned that a special workshop in 2013 had made downward accountability an important discussion topic in many meetings held since then. The day-long workshop had four invitees—a theatre director, creative thinker, socialist thinker and sociologist—and NINASAM executive and advisory committee members discussing the organisation. It was a feedback session. All activities of Ninasam were discussed there. The consequent analysis was very powerful and future plans were drawn up, including several measures to include a cross section of people from various rungs of NINASAM's organisation have been developed.

Score: +1

⁵⁸ K.V. Subbanna of NINASAM was give the Ramon Magsaysay award for creating greater public awareness about arts, culture and education. He passed on the entire purse of the award to NINASAM which used it to create a trust—NINASAM Pratishtana. The money is being used for extension programmes of NINASAM like, literature appreciation courses on culture and education across the state. *Refer*, <http://www.ninasam.org/history/brief-history/>

⁵⁹ Sir Dorabji Tata Trust was established in 1932 by Sir Dorabji Tata, the elder son of group founder Jamsetji Tata. The trust offers monetary assistance to students, economically disadvantaged patients and NGOs across the country. *Refer*, <http://www.tata.in/aboutus/articlesinside/Sir-Dorabji-Tata-Trust-and-the-Allied-Trusts>

3.2 Composition of Social Organ

NINASAM is promoted by a family reputed for their contribution to theatre and literary culture in India. The Board of Trustees has 15 members. In 2012, the Board included one woman, it now has two women.

Score: 0

3.3 External financial auditing

As in 2012, so also now, auditing in NINASAM is done periodically and statutory accountants are made to audit and certify the accounts. External financial auditing is an annual event. A general body meeting is held twice a year where the annual report and audited accounts of the previous year are approved along with the next year's budget.

Score: 0

4. Perception of Impact

4.1 Client satisfaction

Baseline interviews with NINASAM staffers, its partners, its alumni and theatre veterans revealed that the most important concern for NINASAM's target groups—namely its students and alumni—was finding employment. Towards this, NINASAM had set up Tirugata, its travelling theatre repertory, in 1985; graduates from the Institute could join Tirugata and gain practical experience in performing before varied audiences. Some alumni were also employed as teachers at the NINASAM Institute. Others—thanks to the state-government-recognised ten-month certificate course in Theatre Arts from the NINASAM Institute—found employ and assignments in other Institutes, schools, and television shows and serials. Many alumni joined other theatre repertories and some founded their own troupes such as the Theatre Samurai, Bhoomi, Janamanadata and Attamata.

In 2014, not only do these avenues of employment continue to remain open to the NINASAM alumni, they have expanded.

To begin with, the increasing credibility and popularity of NINASAM's courses and outreach programmes over the past two years have seen a zoom in the number of applicants for these.

For instance, the number of applications for NINASAM's theatre course increased from 70 before 2012 to 121 in 2013-14. Similarly, the number of applications for its annual 21-day May Theatre Workshop has gone up from 80 before 2012 to 240 in 2013-14. These growing numbers are both the reason for—and consequence of—NINASAM's untiring work over the years to promote theatre and the arts among Karnataka's small and large communities. This present upsurge in the level of interest in theatre has, in turn, considerably improved employment opportunities for its alumni.

For one, improvement in the quality and impact of Tirugata shows has led to an increase in the demand for such shows by locals—variously local theatre groups, cultural organisations, festival committees, residents associations etc. This growing demand and appreciation for its performance, has also seen the salaries of the Tirugata artists—many of whom are NINASAM alumni—being raised; from Rs. 6000 a month in 2012 to Rs. 10,000 since 2013.

Second, as compared to 2012, NINASAM now finds it hard to get its alumni to join Tirugata. The NINASAM staffers said this is due to many more lucrative employment opportunities being on offer over the past two years. These include teaching in other theatre institutes (some of NINASAM's alumni have even become principals and in-charges of such institutes), teaching in colleges and schools, conducting theatre workshops, setting up short term theatre courses and theatre schools cum production companies and informal travelling troupes on the lines of Tirugata. For instance, Bhoomi, a theatre group started by two NINASAM ex-students, began conducting evening classes for theatre in Tunkur district since 2012.

Third, the explosion of television channels in the South of India has created an enormous need for programming. Most Kannad television serials in today feature NINASAM graduates, some work in movies, and yet others in theatre groups. Many among these are successful, and some have even adopted NINASAM as their last name to earn recognition. A case in point is Sathish Ninasam, an alumnus and actor who debuted with the film *Madesha* (2008), appeared in small but significant roles in films like *Manasaare* (2009), *Pancharangi* (2010), *Lifey Ishtene* and *Drama* (2012), till shot to fame after his performance in the 2013 film *Lucia*⁶⁰ which received huge critical acclaim. This, in turn, has fed back into NINASAM's popularity amongst others who want to emulate these successful artists.

Fourth, many of the NINASAM students are now getting selected for higher studies at the National School of Drama (NSD)⁶¹, Delhi. This in itself opens up a plethora of career possibilities across the nation for such students.

Despite this proliferation of opportunities, the NINASAM staffers felt that government departments and institutions were yet to open their doors to the Institute's graduates in a meaningful and sustained fashion. They were, however, satisfied that anxiety over work opportunities for NINASAM graduates have been allayed greatly over the past two years.

A NINASAM alumnus, interviewed for the end line, said that NINASAM serves as an inspiration for its former students who take up the task of spreading theatre in Karnataka's remote villages and towns, sharing an emotional bond with the Institute and its faculty as they do. This alumnus himself runs a theatre production company in a small town in Karnataka's Tumkur.

Score: +2

4.2 Civil society impact

In 2012, NINASAM staffers refused to make any claims with regards to the organisation's civil society impact stating that they do not know what, or whether they have indeed, made any impact on civil society. While maintaining that NINASAM cannot and does not have any mechanisms of measuring the changes that it affects in civil society, they did offer certain qualitative indicators that could help gauge NINASAM's impact. These included i) the prestige carried by NINASAM's seven day culture course that sees most Karnataka cultural organisations, locals as well as visitors from other parts of the state and from outside the state, visiting Heggodu to participate; ii) the spur in the quality of debate in certain circle of youngsters, teachers, professionals involved in theatre and allied arts in Karnataka, attributed in part to NINASAM's presence in the state; iii) the democratisation of theatre and the arts through engagement of people from different strata of society in NINASAM's activities as performers, audience, delegates and volunteers.

While the above-mentioned criteria still remain the qualitative, if ambiguous, measures of NINASAM's impact on civil society, the end line evaluations had the organisation's personnel offering the following towards a more substantial assessment of the same:

- a) increasing demand for NINASAM's productions;
- b) rise in applications for its courses and programmes.

Over and above which, however, the staff agreed that NINASAM's impact continues to be acknowledged in indirect ways in the public realm. They presented some examples:

Increasing popularity of the culture course, which attracted eminent literary figures such as social scientist Ashis Nandy⁶² and poet-painter Ghulam Sheikh⁶³ to participate and give talks on the subject.

⁶⁰ [http://en.wikipedia.org/wiki/Lucia_\(2013_film\)](http://en.wikipedia.org/wiki/Lucia_(2013_film))

⁶¹ The National School of Drama (NSD) is a theatre training institute. It was set up as a constituent body by the Sangeet Natak Akademi in 1959 which falls under the control of the erstwhile Ministry of Education and Culture. The school has over the years produced some of the most talented actors, directors and script-writers etc. of Bollywood film industry. Refer, http://nsd.gov.in/image/Eng_Annual_Report_2014.pdf

⁶² Ashis Nandy is sociologist and clinical psychologist. He has a large and varied body of work to his name bringing into focus issues of nationalism, modernity, secularism, and development etc. He has written numerous books, to name a few, *The Intimate Enemy* and *The Illegitimacy of Nationalism* etc. Refer, <http://www.csds.in/ashis-nandy>

The culture course has evolved as a platform to discuss and debate issues of social importance—caste, politics, empowerment etc—that could contribute towards improvement of the quality of community life. For instance, during the 2012 culture course, a debate on caste in Indian society was initiated by Professor Gopal Guru⁶⁴ and Sundar Sarukkai⁶⁵, and the editor of the leading Kannada newspaper Prajavani⁶⁶ was present. As a result, this debate was carried forward in that newspaper between January and July 2013. This debate is now published as book.

The NINASAM personnel and those who have known the organisations over the years vouch that the students who have been trained at the NINASAM Institute, as well as those who have been delegates at the culture course or training workshops at NINASAM have gone back to their native places and enriched the general quality of life especially in the field of arts.

Deriving inspiration from NINASAM's work, private theatre groups have been set up across the state. The founder of The Drama School, Mumbai, told the evaluators that his institute set up in 2013 was based on the NINASAM model. Also, private colleges and universities have started focusing on cultural education and awareness as an integral part of their curriculum for holistic development of students. As an instance, the Manipal Centre for Philosophy and Humanities (MCPAH) at the Manipal University has proposed a tie up with NINASAM to start a Masters in arts and performance from academic year 2015-16.

Oorumane Utsava has helped promote the revival of theatre and cultural sensitivity within the local community. Over the past two years, it has seen an increasing audience base as well as growth in the level of interest amongst actors to perform at such festivals. It has served as a platform for showcasing of rural talent in theatre activities, sharing of resources and learnings, cultural enrichment and broadened the communitarian base of theatre in the state.

NINASAM, along with the India Theatre Forum (ITF), initiated the Study Tour over the past two years. Theatre practitioners from across the country visited the NINASAM campus for the week-long Tour. The delegates, including NINASAM students, interacted, saw and learnt from each other's performances, participated in workshops, and in special Kannada literature sessions etc. In 2013 and 2014, 10 and nine people attended the Study Tour respectively, they paid their own fee. The announcement of the Tour is made on the NINASAM website, inviting response. The Tour has already had eminent theatre personalities and intellectuals attending and lecturing in it.

NINASAM, through its Institute, workshops, festivals, and even through the informal evening gatherings of the residents from around Heggodu in its campus has, and continues to, enable people to come up, talk, discuss and disagree, and make for a vibrant cultural life.

Score: +1

4.3 Relation with public sector organisations

Before 2012, NINASAM engaged with public sector organisations in Karnataka and collaborated with them to conduct seminars and workshops. These included the Yakshagana Academy (established by the Government of Karnataka), to organise a three-day seminar on Yakshagana at Heggodu in 2011, and the Folklore Department of the Karnataka University, Dharawada, to organise a three-day seminar

⁶³ Ghulam Sheikh is a poet-painter. He published and co-edited a journal of arts and ideas called Vrishchik between 1969 and 1973. He also taught fine art and history at the Faculty of Fine Arts, M.S. University, Baroda. Refer, <http://vadehraart.com/artist/artistDetails/38>

⁶⁴ Gopal Guru is a professor at Jawaharlal Nehru University. He has researched and written extensively on social movements and Indian political thought. He is the author of the book – Humiliation: Claims and Contexts. Refer, <http://www.jnu.ac.in/Faculty/gguru/>

⁶⁵ Sundar Sarukkai is the director of the Manipal Centre for Philosophy and Humanities (MCPAH) at the Manipal University. He is trained in physics and philosophy. He is also the author of Translating the World: Science and Language, Philosophy of Symmetry and Indian Philosophy and Philosophy of Science. Refer, <http://www.nias.res.in/aboutnias-people-faculty-past-sarukkai.php>

⁶⁶ Prajavani, the oldest Kannada daily newspaper was founded in 1948 in Bangalore alongside sister publications – Deccan Herald, Sudha and Mayura. It's a family run newspaper and is under the ambit of The Printers (Mysore) Private Limited. Refer, <http://www.indiapress.org/gen/news.php/Prajavani/>

cum workshop on the women's performing traditions at Heggodu in 2012. NINASAM also had a series of exchanges with Rangayana, a state sponsored repertory company from Mysore.

Over the past two years, NINASAM's presence, directly or indirectly, has increased in public sector organisations and discourses. For instance: a) in the Central Government constituted Sangeet Natak Academy⁶⁷, there are more than five NINASAM alumni. This presence has also been registered in many other government committees such as Gubbi Veeranna Award⁶⁸ Selection Committee; b) government colleges and public universities have started deputing their staff and students to NINASAM activities such as the culture course and workshops organised in the NINASAM campus; c) grants given by the state government for the NINASAM Institute have also increased, albeit by a small amount. These grants are used to support the salaries of the staff. Government departments such as culture and Human Resource departments promote Tirugata within the state. In 2013, the Sangeet Natak Academy issued a grant to support and promote Tirugata.

Score: +1

4.4 Relation with private sector agencies

NINASAM, which saw no interactions with private sector before 2012, has witnessed an upsurge in the level of interest of the corporate world. The past two years saw eminent corporate personalities such as N.R. Narayana Murthy from Infosys, T.V. Mohandas Pai from Manipal Global Education, and Chandrashekhar Kakal from L&T Infotech attending the culture course and workshops. Presently this has not translated into actual funding or collaboration, although, NINASAM staffers think that it is a first step towards a more fruitful involvement of the private sector in NINASAM's activities and with its target groups which include the culturally sensitive community spread all over Karnataka, and even outside. Moreover, the staffers feel that with the recent changes in the CSR (Corporate Social Responsibility) rules⁶⁹, NINASAM is ready to play the conduit between an interested corporate sector and indigenous communities and the folk arts.

Apart from this, the following definite interactions have taken place over the past two years: a) with the Manipal Centre for Philosophy and Humanities (MCPAH), Manipal University to organise workshops on Philosophy and Natyashastra (sessions on poetry and dramatics); b) with the Roopashree Pre-University College⁷⁰, Kedralasara, Heggodu to organise cultural programmes for its students in 2012 and 2013, whereby the students visit NINASAM campus and receive training in poetry, theatre and music from the organisation's faculty; c) with The Drama School, Mumbai to organise student performances in NINASAM campus in May, 2014; d) with Shri Dharmasthala Manjunatheshwara (SDM) College⁷¹, Ujire in February, 2013 towards a theatre workshop organised by Tirugata for the students of the college.

Score: +1

⁶⁷ The Sangeet Natak Academy is an autonomous body with the Ministry of Culture. It was India's first national academy of dance, music and drama set up by the government of India in 1953. Its main purpose is the preservation of traditional art forms across India. *Refer*, <http://www.sangeetnatak.gov.in/sna/sna1.htm>

⁶⁸ The Gubbi Veeranna Award is bestowed by the Karnataka Government. Eminent theatre and film personality and founder of Rangayana, the late B V Karanth was a recipient of this prestigious award.

⁶⁹ The Companies Act 2013 as well as Companies (Corporate Social Responsibility Policy) Rules 2014 demands that every company, private or public, with a net worth of Rs 500 crore or a turnover of Rs 1,000 crore or net profit of Rs 5 crore, will be required to spend at least 2 per cent of its average net profit from preceding three financial years on corporate social responsibility. *Refer*, http://www.business-standard.com/article/companies/an-overview-of-csr-rules-under-companies-act-2013-114031000385_1.html

⁷⁰ <http://www.vshsk.in/about>

⁷¹ <http://www.sdmcjire.in/>

4.5 Influence upon public policies, rules, regulations

NINASAM has been instrumental in inspiring the setting up of many theatre institutes in Karnataka. The NINASAM repertory, Tirugata, was the first theatre company in Karnataka which then influenced many people like B V Karanth⁷² who started the first state-funded repertory in Mysore named Rangayana in 1989.

NINASAM, through the India Theatre Forum (ITF), has played a pivotal role in developing a social security module—named Kala Kalyana since the 2012 baseline. This project has been initiated to develop a participatory insurance scheme for artists and their dependents to provide security against ill health, accidents, infirmity, death and old age. NINASAM has developed the proposal and is working towards influencing the government to implement the scheme: petition started in October 2012 and recorded 1,000 supporters in July 2013⁷³.

Seven years ago, the Karnataka government introduced a new scheme of appointing drama teachers in over 50 or 60 schools in Karnataka. Most of the recruits for those posts were graduates from NINASAM. However, according to NINASAM staffers, this practice stopped after an initial few appointments. Towards this, the NINASAM Old Students' Association passed a resolution in 2013 to begin lobbying with the government to reinstate the process and submitted a letter in this regard to the Minister of Education, Government of Karnataka; the result is awaited.

Score: 0

4.6 Influence upon private sector agencies' policies, rules, regulations

As compared to the baseline, where NINASAM staffers saw no role for them in influencing private sector policies, rules or regulations, positive changes have taken place in this context over the past two years. Between 2012 and 2014, NINASAM has influenced private institutes and groups to follow its curriculum model and come up with similar courses for their students.

For instance: a) NINASAM is working in collaboration with the Manipal University to start a Masters programme in Arts and Performance studies from the academic year 2015-16. The proposal involves NINASAM engagement with the planning of curriculum, teaching, and as a signatory in the final certification; b) NINASAM alumni have been appointed as teachers in private colleges which have started culture courses and/or have come up with (or are planning to come up with) exclusive dramatic drama departments or dramatic clubs. Two such colleges are the DVS College of Arts and Science⁷⁴, Shivamogga, Karnataka and SDM College, Ujire c) the private theatre group, Ghooni Rangasanshodhna Kendra, has started its own school following the NINASAM model; d) new theatre groups have evolved such as Subbanarangsamuh and Voddoallaga; e) some private institutions conduct smaller courses influenced by NINASAM's culture course, such as a group in a village called Manchkeri.

It may be noted that instances listed c, d and e could not be verified independently by the evaluators.

Score: +1

5. Environment

The primary problem faced by NINASAM is the government's policy of disinvestment in the field of arts, culture and theatre in the past two years. This has led to a problem of mobilising basic funds.

⁷² Babukodi Venkataramana Karanth (1929–2002) was a renowned film and theatre personality. He was director, actor and musician of modern Indian theatre both in Kannad as well as Hindi, and one of the pioneers of Kannada and Hindi new wave cinema. He was decorated with the Padmashri (1981), the Kalidas Samman, the Sangeet Natak Akademi Award (1976) and the Karnataka government's Gubbi Veeranna Award. In 1989, the Karnataka government invited him to set up a repertory in Mysore, which he named Rangayana and headed until 1995.

⁷³ http://theatreforum.in/m/itf-core/?tab=projects&object_id=3

⁷⁴ <http://www.dvsdegreecollege.org/>

The Institute employees do not get salaries on time because of the delay in state grants. Understandably, therefore, though the amount of grants provided by the state government to the NINASAM Institute has gone up slightly, this remains an insignificant relief for the staffers.

The Companies Act 2013 as well as Companies (Corporate Social Responsibility Policy) Rules 2014 provide an opportunity for organisations as Ninasam to obtain financial support. The Act and the Rules demand that every company, private or public, with a net worth of Rs 500 crore or a turnover of Rs 1,000 crore or net profit of Rs 5 crore, will be required to spend at least 2 per cent of its average net profit from preceding three financial years on corporate social responsibility⁷⁵.

Recognising the need for social security for theatre professionals, NINASAM has been working on influencing the government to implement a participatory insurance scheme for artists and their dependents, namely Kala Kalyana. The scheme aims to provide security against ill health, accidents, infirmity, death and old age. NINASAM has also been working on a proposal towards advocacy with the government on issues concerning filling of vacant positions—teaching as well as non-teaching—left by permanent employees in theatre and arts. The government at the moment allows such positions to be filled on an ad-hoc basis, thereby negatively impacting association and motivation of theatre professionals with the institute.

Another problem faced by the organisation is the arrival of satellite television and increasing affinity to such media attractions as television and mobiles. This easy availability has led to the audience shifting their focus from theatre to television. It has also meant growth of cultural insensitivity amongst the people, only to be further aggravated by affinity of the youth towards right wing politics and alienation from social problems. Trying to confront this challenge, NINASAM has tried to revitalise theatre culture through its activities like Oorumane Utsava featuring a medley of plays and other cultural activities.

NINASAM has always evolved contextually rather than focusing on one big vision which has led to a greater acceptance of difference and plurality.

To cope with the challenges posed from the outside world, NINASAM devised some small but significant activities over the past two years. For instance, in July 2012, NINASAM invited some critical thinkers and activists from various parts of Karnataka, and conducted a brainstorm session with them to ponder on the challenges being faced by contemporary arts organisations and the possible ways to cope with such problems.

Score: 0

⁷⁵ Refer, http://www.business-standard.com/article/companies/an-overview-of-csr-rules-under-companies-act-2013-114031000385_1.html

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Report CDI-15-040



The Centre for Development Innovation works on processes of innovation and change in the areas of food and nutrition security, adaptive agriculture, sustainable markets, ecosystem governance, and conflict, disaster and reconstruction. It is an interdisciplinary and internationally focused unit of Wageningen UR within the Social Sciences Group. Our work fosters collaboration between citizens, governments, businesses, NGOs, and the scientific community. Our worldwide network of partners and clients links with us to help facilitate innovation, create capacities for change and broker knowledge.

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