
Prithvi Theatre end line report

MFS II country evaluations, Civil Society component

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This report describes the findings of the end line assessment Prithvi Theatre in India, former 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 Prithvi Theatre's contribution towards strengthening Civil Society in India and it used the CIVICUS analytical framework. It is a follow-up of a baseline study conducted in 2012, when in fact its partnership with Hivos was already ended. This report presents very briefly the situation as it is in 2014.

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



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Report CDI-15-027

Contents

Contents	3
Acknowledgements	5
List of abbreviations and acronyms	6
1. Introduction	7
2. Context	8
2.1. Political context	8
2.2. Civil Society context issues with regards to the theme	9
3. Prithvi Theatre and its contribution to civil society/policy changes	10
3.1. Background of Prithvi Theatre	10
3.2. MFS II interventions related to Civil Society	10
3.3. Basic information	11
4. Results	12
4.1. Results obtained in relation to project logframe	12
4.2. Explaining factors	12
4.2.1. Relation CFA-SPO	12
4.2.2. External factors	13
5. Conclusion	14
References and resource persons	15
Appendix 1 CIVICUS and Civil Society Index Framework	16
1.1 Guiding principles for measuring civil society	16
1.2 Defining Civil Society	17
1.3 Civil Society Index- Analytical Framework	17

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List of abbreviations and acronyms

CDI	Wageningen UR Centre for Development Innovation
CFAs	Co-Financing Agencies
CFO	Co-Financing Organisation
CS	Civil Society
FCRA	Foreign Contribution Regulation Act
IDF	India Development Foundation
ITF	India Theatre Forum
MoFA	Ministry of Foreign Affairs
MFS	Dutch co-financing system
PT	Prithvi Theatre
SPO	Southern Partner Organisation
SSI	Semi-structured Interview
ToC	Theory of Change
Wageningen UR	Wageningen University & Research centre

1. Introduction

This report presents the civil society end line findings of Prithvi Theatre in India which is a partner of HIVOS under the People Unlimited 4.1 Alliance. It is a follow-up to the baseline assessment that was carried out in 2012. According to the information provided during the baseline study Prithvi Theatre is working on the theme good governance.

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.

The following chapter briefly describes the political context, the civil society context and the relevant background with regards to the governance issues Prithvi Theatre is working on. Chapter three provides background information on Prithvi Theatre, the relation of its MFS II interventions with the CIVICUS framework and specific information on the contract with Hivos. Chapter 4 provides the analysis of information available. Conclusions are presented in chapter 5.

2. Context

This paragraph briefly describes the context Prithvi Theatre is working in.

2.1. Political context

The state of Maharashtra which had been a Congress (a national political party) bastion for the last three assembly elections lost the recent assembly elections of 2014 to the right-wing, Bharatiya Janata Party (BJP). The BJP fell a little short of majority but has now formed the government with its long-term ally, the regionally dominant and ultra-right-wing Shiv Sena party. The new Chief Minister of the state is Devendra Fadnavis of the BJP. Although the impact of this political change on the state's theatre and cultural life has been unremarkable yet, intolerance is considered to be increasing. For instance, *Ali J*, a play produced by the Chennai group Evam, was banned from being performed in Mumbai and Chennai in early 2014 after a fundamentalist group called Hindu Janajagruti Samiti, called it "anti-national".

But the political context for theatre in India cannot be restricted to Maharashtra alone. The story of arts and theatre in India begins with Jawaharlal Nehru, India's first Prime Minister, establishing the Sangeet Natak Akademi (Music and Performing Arts Academy) and National School of Drama (NSD), both in Delhi, in an effort to ensure that culture continues to flourish in independent India. The two are funded by the government and they function autonomously. These academies keep the theatre culture alive by giving awards, having theatre festivals, providing funds and NSD as a theatre repertory trains young students from across the country.

In January 2011, former Prime Minister Manmohan Singh announced a studio theatre scheme for performing arts groups in the country. The scheme aims at helping such groups to build "creative spaces for themselves" with the government footing the major share of the project cost. With theatre groups often facing the problem of non-availability of space to either rehearse or perform, he said, he hoped the scheme will enable to build creative spaces. Towards this end, the government under the scheme will be chipping in with up to 60 per cent of the project cost with a grant that can go up to INR 5 million in the metropolitan towns and INR 2,5 million in other places if the performing groups contribute 40 per cent of the project cost. The scheme seeks to address the long felt need by creative groups engaged in the performing arts to have their own space for their shows. In August 2013, the government extended the grants under this scheme to the tune of INR 200,000,000.

For its part, the Maharashtra state government does not levy entertainment tax on theatre unless a foreigner/foreign troupe is performing. Then a tax of 25 per cent per ticket is levied. Also, apart from the entertainment tax on tickets, there are no exemptions or concessions on electricity and water charges, property taxes etc. for theatre spaces and institutions. Prithvi Theatre, considered as a Trust because of ticket sales, continues not qualifying for income tax exemptions.

2.2. Civil Society context issues with regards to the theme

There have been no significant changes in the civil society context in which Prithvi Theatre functions since the baseline. The multi-lingual Mumbai theatres roughly stage 1500 to 1800 shows every year in Marathi, English, Gujarati and Hindi.

Over the years, Bollywood—at least as far as popular perception and engagement are concerned—has taken over the cultural landscape of Mumbai. This at the expense of the rich tradition of theatre in the city; especially Marathi theatre (Marathi are the people and culture of Maharashtra) that had seen playwrights like Vishnu Das Bhave pioneering innovations by including everyday ordinary encounters in his plays while exaggerated theatrics were the norm, and introducing western theatre production techniques, like changeable scenery. Anna Saheb Kirloskar had laid the foundation of commercial repertoires in Marathi theatre with his theatre group Kirloskar Natya Mandal, starting regular theatre as early as 1880 with the play *Abhigyan Shakuntalam*. Among the notables who continued Kirloskar's tradition forward were renowned playwrights like V V Shirwadkar, Satish Alekar, Jayavant Dalvi and Govinda Deshpande. During this period Marathi troupes began to travel to other states, including Andhra Pradesh and met with great acceptance and success. Till, in the contemporary context, Marathi playwright Vijay Tendulkar's plays evoked popular response despite Bollywood's onslaught; Tendulkar passed away in 2008.

Apart from Marathi theatre, Mumbai had also been the stage for many other theatre traditions from across the country. Gujarati theatre and Parsi theatre had thrived here. IPTA (Indian People's Theatre Association), the cultural wing of the Communist Party of India, has always had strong presence in Mumbai since its inception in 1942. Its ideology has motivated its workers to use theatre for the education, entertainment and inspiration of the people in the hope of achieving a finer sensibility in each citizen. Prithvi Raj Kapoor was himself associated with IPTA, and he went on to set up the Prithvi Theatres, a travelling theatre company based in Mumbai, in 1942.

Over the years, some of the best known theatre spaces in the country came up in Mumbai: the Prithvi Theatre in Juhu, Dinanath Natyagruha at Vile Parle, Shanmukhananda Hall at Matunga, Prabhodankar Thackeray Theatre at Rang Sharda in Bandra and the theatres at the National Centre of Performing Arts (NCPA) in Nariman Point.

Theatres in Mumbai have witnessed a departure from their main themes of focus in the 1950s of—“Hindu-Muslim relations, the modernisation of farming and the problems of current life and politics in the villages”. But theatre in Mumbai today is unable to reap benefits from its rich roots. The Gujarati theatre that does well in the city now is unabashedly commercial, mostly just playing to the galleries through bawdy humour. For the rest, experimental theatre has been confined to some small enclaves, with a very niche (mostly English speaking) audience patronising it. Most actors see theatre as a stepping stone to a career in television and movies, given that the current theatre economy cannot provide sustenance as fulltime occupation. Corporate sponsors too see less and less financial sense in investing in plays that reach such small numbers. Many theatre spaces have started opening themselves up to functions like award ceremony, fashion shows, and even marriages, to make money. There are hardly any spaces that can be afforded by young, new and experimental theatre groups; and even less so for rehearsals. And though builders in the ever-expanding metro today are putting in theatre spaces to up the attraction quotient of their new properties, these are uninspired and uninformed by theatre aesthetics.

3. Prithvi Theatre and its contribution to civil society/policy changes

3.1. Background of Prithvi Theatre

History

Prithvi Theatre (PT), a registered Trust, was established in Mumbai in 1975 for the development of Hindi theatre in India. PT was promoted by a family having formidable reputation for their contribution to theatre culture in India. The work started with a 200-seat theatre in Mumbai with a view to bring-in professionalism in theatre culture, and to provide a base for sustaining theatre groups. Nowadays, an average of 550 theatre performances is held every year. PT constantly tries to promote alternative performance venues and reaches out to diverse audiences. Since 1991, summer-time children's workshops are conducted using theatre-related skills, focusing on child growth, building theatre appreciation and a future audience for theatre. An annual Prithvi Festival is organised since 1983, where the best of national and international theatre is brought in for performances at venues across the city.

PT has been successful in reaching out to audience of about 3,000 through monthly on-line news letters, about 150,000 per annum through plays and exhibitions, about 800 children per annum through summertime workshops and 10,000 children through season of plays. PT has established synergistic links with organisations having technical skills in the sector at the local, national and international level. PT has initiated a Theatre Forum –ITF (a network) to formulate a policy for Theatre in India by bringing the experts together.

Vision, mission and strategy (general)

The Vision of Prithvi Theatre is to build a vibrant theatre culture to enhance skills, capabilities, openings and opportunities for theatre groups “a catalyst for theatre” as said on their website. The strategy is to provide a sustainable platform for theatre groups to perform.

Prithvi's main aims are (a) Theatre to be embraced & sustained as a respected, vibrant and viable profession (b) Theatre community to take responsibility for the future of theatre. Within this broad vision, Prithvi will work towards (a) providing a low-risk, economically viable professional platform for theatre groups and audiences (b) creating an environment that provides exposure, experience and inspiration (c) Establishing the India Theatre Forum (ITF) as an enabling network for the sharing of ideas and resources amongst the theatre community.

3.2. MFS II interventions related to Civil Society

With the support of Hivos, Prithvi Theatre has in particular worked on the conditions ‘development of artists’, and on networking for productions. These are the CIVICUS dimensions civic engagement, level of organisation and impact upon civil society.

Key result areas for Prithvi Theatre relating to its partnership with HIVOS who provided core-funding are:

1. Prithvi Theatre established as a vibrant cultural hub by offering space and programming to old and new theatre groups to bring a diversity of rich cultural experiences and provide space for those who are unable to afford theatre space in Mumbai;
2. Prithvi Theatre to achieve self-sufficiency in maintaining its staff and its basic daily running and maintenance;

3. Restoration of Prithvi Theatre Building;
4. India Theatre Forum grows into an enabling network for the theatre community in India;
5. Professionalizing Prithvi Theatre Management so that new generation of audience and creative groups are able to interact in one space.

3.3. Basic information

Table 1

SPO basic information.

Name of SPO	Prithvi Theatre			
Consortium and CFA	People Unlimited 4.1			
Project name	IN142C03 Prithvi Trust, Strengthening PT and India Theatre Forum			
MDG/theme on which the CS evaluation focusses	Good governance			
Start date of cooperation between the CFA and the SPO	2004 (contract 1: 01-10-2004 to 30-09-2006 € 61,820; contract 2: 01-10-2006 to 31-03-2010 € 165,090)			
Contracts signed in the MFS II period	Period	# months	Total budget	Estimation of % for Civil Society
	01-04-2010 – 31-03-2012	24	€ 80,000	10,5%

Source: project documents

4. Results

4.1. Results obtained in relation to project logframe

The inputs-outputs-outcomes analysis which is based on the progress reports of the 2010 – 2012 contract shows the achievements along Hivos' objectives:

1. Prithvi Theatre (PT) established as a vibrant cultural hub by offering space and programming to other groups to bring a diversity of rich cultural experiences. Under this objective PT started to publish monthly PT notes (stopped at the end of the Hivos funding), to increase the number of partnership programmes from 6 to 7 partnerships, valid for 84 performances a year (out of 120 planned), including workshops and activities for children, performances in many languages (social diversity) and working with VIKALP, a network of documentary film makers to defend freedom of expression and to resist censorship;
2. Restoration of Prithvi Theatre Building: This improved the accessibility for artists and for the audience;
3. The India Theatre Forum grew into an enabling network for the theatre community in India. Of the 6 activities planned 4 were implemented. These are the launch of a website and e-journal, publishing guidelines for best practices and designing a proposal for a social security/welfare scheme for artists. A Theatre survey and an art management programme were not implemented (due to lack of funds and time). PT decided to dissociate itself from the India Theatre Forum in April 2012;
4. To support core costs of Prithvi to:
 - enable them to expand their staff strength (Prithvi was also able to hire three new staff in 2011);
 - diversify their fund sources. Corporates were not willing to fund core costs but because Hivos supported Prithvi core costs they were able to fundraise from corporates especially for their festivals and other events;
 - To ensure that in mainstream and yet alternate places like Prithvi there is still enough space for theatre in the regional languages.

4.2. Explaining factors

4.2.1. Relation CFA-SPO

The organisation's goals and objectives of promoting serious and wholesome theatre and creating a discerning audience have a high synergy with that of Hivos policy on Art and Culture¹.

Prithvi Theatre and Hivos ended their partnership by October 2012. The following reasons were mentioned for ending the eight year relationship²:

- Prithvi Theatre has been able to make considerable progress with regards to their financial sustainability;
- Originally the India Theatre Forum (ITF)³ was part of Prithvi Theatre and Hivos supported its formative stage but ITF and Prithvi Theatre became two independent organisations after a

¹ Keshets

² Devi K A" <devi@hivos-india.org> e-mail message dd 20 October 2012

³ ITF has not been able to secure a Foreign Contribution Regulation Act agreement which made it impossible for Hivos to support ITF directly. Nevertheless, Ninasam, who also received funds from Hivos and was included in the end line study, has become active in the ITF forum. Please see Ninasam's endline report.

management change within Prithvi. Without this component of the project, it became less interesting for Hivos to support Prithvi Theatre.

- Hivos changed its policy in favour of supporting more art and culture spaces within rural areas, which meant an end of its support to Prithvi: It is easier to find resources in urban areas and as such to be financially sustainable;
- A former Hivos staff, contact person for Prithvi Theatre, reflected back in 2014 by stating that the Hivos' partnership with PT was an uncomfortable one, because it is a family trust.

Since then and to the knowledge of the evaluators, no communication between the two organisations is taking place. The evaluation team has not been able to secure an interview with Prithvi Theatre to address questions about sustainability after Hivos withdrew. Instead, the evaluation team received a mail from Prithvi Theatre's leadership criticising the information included in the baseline report, feedback which was not received in 2012.

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

4.2.2. External factors

Important external factors that impacted upon Prithvi and upon its establishment as a vibrant cultural hub to other groups and to bring a diversity of rich cultural experiences during the implementation of its programme with Hivos are the recession that reduced the purchasing power as well as difficulties to attract a younger audience. The new 2011 rule that stipulates that no tax exemptions are given to Trusts which act for profit is also an important factor that influences Prithvi's impact upon building a strong civil society.

5. Conclusion

The end-line assessment for Prithvi Theatre did not take place as expected: since October 2012 the relationship between Hivos and Prithvi Theatre has ended and no communication between the two organisations seems to take place. The evaluation team was not able to secure an interview with the SPO on questions regarding sustainability and achievements made in 2014. The review of the progress reports of the two year- contract shows that objectives have been achieved partially. External factors that may explain these results are the recession that reduced the purchasing power as well as difficulties to attract a younger audience. The new 2011 rule that stipulates that no tax exemptions are given to Trusts which act for profit is also an important factor that influences Prithvi' s impact upon building a strong civil society.

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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#.VGCiRvIwtcQ	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 Times of India	Lens on foreign funds to NGOs featuring on IB report	http://timesofindia.indiatimes.com/india/Lens-on-foreign-funds-to-NGOs-featuring-on-IB-report/articleshow/37801293.cms	September 2014
The Times of India	Govt may ignore RSS pressure and back GM-crop field trials	http://timesofindia.indiatimes.com/india/Govt-may-ignore-RSS-pressure-and-back-GM-crop-field-trials/articleshow/45313236.cms	November 2014

Resource persons consulted

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

Organisation	Function in the Organisation	Relationship with SPO
Hivos	Former employee	CFA
Prithvi Theatre		n/a

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.

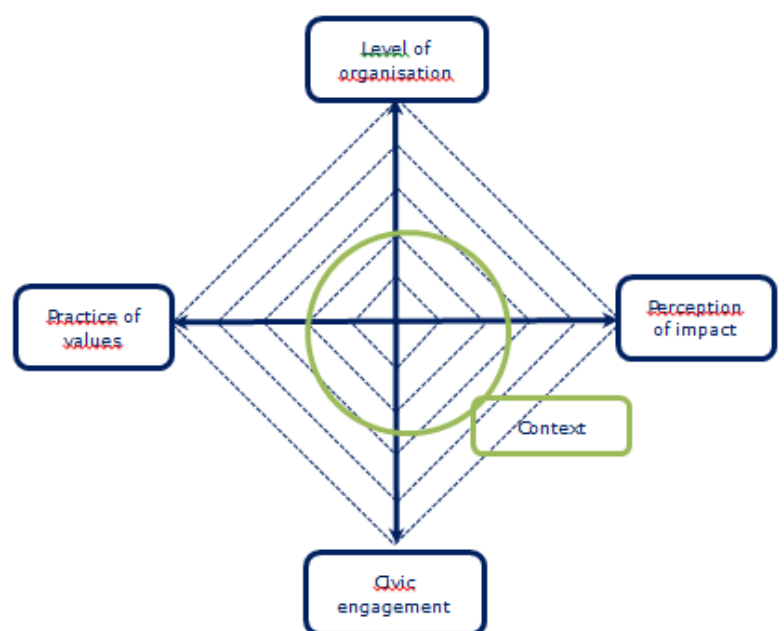
Perception of Impact. This is about the perceived impact of civil society actors on politics and society as a whole as the consequences of collective action. In this, the perception of both civil society actors (internal) as actors outside civil society (outsiders) is taken into account. Specific sub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

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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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