

FINAL EVALUATION

Mabesikan Project: Promoting Art for Social Change

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ABBREVIATIONS AND ACRONYMS

BWCC	Bali Women Crisis Center
CJs	Citizen Journalists
CKU	Center for Kultur og Udvikling (Danish Center for Culture and Development)
CSÓ	Civil Society Organization
DM&E	Design, Monitoring and Evaluation
IAA	I Am Angel
JICA	Japan International Cooperation Agency
KPSI	Komunitas Peduli Skizofrenia Indonesia
ILT	Institutional Learning Team
LBH APIK	Lembaga Bantuan Hukum (LBH) Apik
Mabesikan	Becoming into one
MPIG	Masyarakat Perlindungan Indikasi Geografis
NGOs	Non-governmental Organizations
SFCG	Search for Common Ground
SME	Small and Medium Enterprise
WALHI	Wahana Lingkungan Hidup Indonesia (The Indonesian Forum for Environment)

EXECUTIVE SUMMARY

The Bali province has been home to the majority of Hindus for centuries. The island's rich religious and cultural heritages and practices and beautiful sea beaches and other natural attractions have made this island a major tourist destination in Indonesia. Similarly, the traditional Balinese arts have been the core of Balinese culture and identity. However, with increasing tourist attractions and corresponding infrastructure developments have brought many social challenges to the island. The 2002 and 2005 Bali bombings have also alarmed the region as a potential victim of religious extremism over the years. However, the aftermath of those bombings has not brought any dire consequences to the interreligious relationships in the otherwise peaceful island. With growing social and environmental challenges in Bali, there is growing campaign led by artists, civil society actors, and academia against social and environmental issues that negatively affect the Balinese society. Building on this, the Mabasikan Project has launched an initiative in bringing people together to promote a peaceful society in Bali.

The project was implemented between November 2015 to February 2016 in Ubud, Tampaksiring, Amed, Bangli, Tabanan, and Denpasar of Bali Province. The project was funded by Danish Centre for Culture and Development (CKU) (and later taken over by the Danish Embassy in Jakarta after the departure of CKU from Indonesia) and was implemented in partnership with more than 10 CSOs and artists.

The overall goal of this project was **to promote conflict prevention and reconciliation in Bali through contemporary art**. The **intermediate objectives** of this project are:

1. To increase the capacity of Balinese artists to promote conflict prevention and reconciliation on issues of land and resource conflict, gender-based violence, and identity conflicts in Bali through art; and
2. To increase the capacity of local civil society organizations to build public awareness through collaborative work with Balinese artists addressing issues of land and resource conflict, gender-based violence, and identity-based conflicts.
3. To create effective means for dialogue between stakeholders on the conflict issues of land and resource conflict, gender-based violence, and identity conflicts led by artists and NGOs.

The evaluation used OECD DAC Criteria for Evaluating Conflict Prevention and Peacebuilding Programming. The evaluation questions were developed for each of the evaluation criteria. The evaluation particularly focused on assessing the project on its **relevance** to the current social context, its **effectiveness** on achieving the results, **coordination** among SFCG, partners and other stakeholders during project implementation and the potential for **sustainability** and corresponding mechanisms developed.

The internal evaluation was led by institutional learning team (ILT). The evaluation method was qualitative in nature. It used key informants interview (KIIS), group discussions, document review and site observations that culminated into the Case Study Approach to Evaluation.

The project intervention consisted of project launching workshop, capacity building activities on conflict transformation and financial management, Mabasikan Forum, Mabasikan Festival, 10 social venture projects and final reflection meeting held in Denpasar.

The evaluation covered five out of 10 social venture projects jointly implemented by the CSOs and artists, of which 2 are successful, one is moving towards success while the other two have been struggling for achieving the desired results despite having strong potential to succeed in bringing the desired changes.

The project was found to be relevant in addressing various social issues faced by Balinese society. Most of the people interviewed echoed that the project is very relevant and timely in the context of growing tourism and social pressure created by it. Despite three of the 10 social ventures attempting to address potential conflict issues, such as identity conflict, the potential conflict between farmers and tourism developers and domestic violence, other projects have not been addressing any conflict issues that has the potential for triggering violence in the future.

However, the project's major intention was to contribute in bringing social changes on the issues it is trying to address. The relevance of the project is also justified because of its effort in bringing artists and CSOs together to address some of the major social issues in Bali.

The capacity building workshops, Mabasikan Forum and Festival worked to prepare the groundwork for the design and implementation of the 10 social venture projects. The capacity building initiatives have helped increase knowledge and understanding on conflict transformation and specific social issues such as land and resource conflict, gender-based violence/domestic violence and identity conflicts. However, the knowledge and skills could not sustain for the longer term because of lack of follow-up coaching and mentorship. Similarly, the Mabasikan Forum and Festival provided the participants with an opportunity to exposure with each other and sharing each other's work and learning from success and challenges.

All the 10 social venture projects implemented through Mabasikan Project have addressed some of the critical social issues. However, due to the time constraints as well as similar nature of the initiatives, the evaluation studied and observed five initiatives as case studies.

The Schizo Friend Project has been one of the successful projects in achieving its intended results and has the potential for sustaining in the future. The team collaboration and ownership of the project among the parties involved is exemplary. There is strong collaboration between a Medical Doctor and his team of volunteers, the artist and his team and the Government authorities and their commitment to address the health situation and the discrimination and social stigma faced by the people with schizophrenia. The projects has a clear strategic thinking and planning for its sustainability as it is involving the clients in the income generation activities, and sharing the profit with them, operating (though recently started) motorcycle washing center to generate income, reaching out to private donors for support (both cash and kind) and coordinating with government to acquire the rehab center building, drinking water facility, transportation for the clients and commitment to provide fund from the government budget allocation in the coming years. Further, the appreciation it received from the family members and the clients themselves and a few clear examples of transforming individual's lives are highly encouraging. Considering the length of the initiative, these achievements are immense and has a potential to continue in the future too.

The Garam Amed and Paddy Field is our Future projects address the land and resource conflict emerging in Bali as a result of the growing tourism industry. The issues try to address the emerging pressure felt by the land owners through a lucrative one-time monetary package offered by the developers to the farmers, which are too attractive for the farmers to resist without weighing the cost of such a deal. While the project on Garam Amed has made some progress in protecting the interest as well as occupation of salt farmers by developing the sense of value and ownership of the Garam Amed among the tourism entrepreneurs, the Paddy Field is Our Future project has helped build awareness among farmers, to some extent, and among the foreign visitors. The Garam Amed project has successfully identified all stakeholders and reached out to them to sensitize and mobilize them towards achieving their goal, the Paddy Field project has been focusing on the farmers and tourists, without reaching the two most important stakeholders: the government authorities and the indigenous leaders who still hold the traditional decision-making authority on whether to sell the farm land or not. However, both projects have taken very important issues and are moving forward with some results already in such a short timeframe. The Garam Ahmed project has increased strong hope among the salt farmers and a sense of the value of Garam Amed as a unique identity of the Amed area and a subject of tourist attraction.

The Bhatari Art project has taken the issue of women empowerment and domestic violence issue linking them to women's ability to involve in income generating activities by bringing them outside of their courtyards and providing them a platform for learning and sharing on social issues facing them in their everyday life. The project has already provided an opportunity to understand what domestic violence is and how to tackle them. It also provided them with the opportunity to express their feeling through artwork and using it as their source of income in the future. However, the project was designed and implemented without strategic thought process and encountered challenges in marketing their products. There are already similar products being sold in the market which are cheaper in price and better in finishing. The artist and CSO did not do a market feasibility study of the proposed products before starting to produce them. However, they have

realized their weakness and decided to involve women in producing and selling the products which have high demand in local market.

The water for life project tries to address a hidden conflict in the Kwum Village of Tabanan regency. Local CSO Bali Gumanti and the artists, one of which is associated with the annual Denpasar Film Festival, linked this issue to the Denpasar Film Festival and launched a campaign against the commercial use of potable water from Kwum Village by depriving the rights to access to the water source to the local villagers. They have initiated a campaign to create public awareness through the film festival and producing a film based on the on-going commercial exploitation of water from Kwun Village and its long-term implications for the community. They have initiated informal discussion among community people and some of the commercial company representatives on the issue and its implications. However, they are yet to engage government officials, who have given permission to the undue exploitation of local water by the commercial companies. There was also a lack of proper communications and coordination with co-funding organizations, which created a misunderstanding among SFCG, the cofounding partner, the CSO and the artist. The evaluation noticed that the project, being very well articulated, was considered an unsuccessful initiate because of the failed communication issue despite producing some encouraging positive indicative results.

Generally, the evaluation found that the coordination among SFCG, CSO, and artists was good. However, there were challenges in organizing a meeting on time because of a busy schedule of a number of stakeholders and lack of understanding of artists on how development projects management operates. It was also noticed that the artists were not fully and continuously engaged in the process throughout the project period and worked in isolation while creating artwork. There was also the problem of clear communication about the use of co-funding for one of the film production and the partner failed to coordinate with SFCG and the co-funding organization to create a trustworthy environment among all stakeholders contributing financially. However, there were no major grievances among the stakeholders involved in the project and all activities were implemented smoothly and participatory manner.

The evaluation found that the social ventures covered by the evaluations are not new ones. Most of the CSOs and the artists are already working on those issues even before the start of the Mabasikan Project. Since these activities are emotionally attached to these stakeholders, there is a potential that the projects could be continued in the future too as reported by the CSO partners and the artists. However, this is not universal among all the CSO partners and the artists. There is a stronger commitment among one artist for water for Life, Schizo Friend and Paddy Field is our Future, while less commitment among other artists including both artists from the Same-Difference project. However, the Mabasikan project seems to be banking on the verbal commitment of the artists and CSOs and does not have any specific plan or exit strategy to ensure the sustainability of the initiatives in the future.

Despite the success of the project, the projects also underwent some challenges and weaknesses. Despite having a good intention of addressing the social problem in Bali, the projects did not have enough strategic thinking and planning to ensure effective implementation, because of which around half of the CSOs and artists were not sure how to take the initiatives forward to achieve the ultimate results they dreamed of. Despite having a goal of contributing to conflict transformation, the project lacked a strong peacebuilding lens and remained focused on addressing social issues only. SFCG Indonesia also saw three transitions to country leadership and program leadership which negatively affected the project implementation and stronger SFCG oversight and technical support. The project did not assess the actual capacity building and follow up coaching needs for the CSOs and artists which negatively affected the effective implementation. Most of the social ventures were not designed based on specific strategic directions and thus were not clear on how should they move forward post-Mabasikan project. The short project duration, especially the time allocated for implemented for social venture activities and the lack of proper project exit strategy and sustainability plan also hampered for achieving the further success of the project.

The Mabasikan Project has started a momentum of change around certain social issues identified by the stakeholders themselves. Some of the projects have produced initial results while others are yet to carving their strategies for success. If these initiatives are sustained and continued in

the long run, they are expected to bring societal changes in Bali. The evaluation furnished following specific reflective recommendations.

- Capacity building needs assessment of all the CSOs and the artists during the baseline study would have given a clear idea of what type of technical support as well as capacity building support they were required.
- While working with stakeholders with limited knowledge/skills on implementing specific projects they should be supported by continuous mentoring and coaching.
- Periodic coordination meetings between SFCG, CSOs, and artists would have helped better coordination among concerned stakeholders.
- A stronger and periodic technical support and oversight from a senior level SFCG program staff is crucial in such cases.
- While working with local partners in the project of their choice, it is important that SFCG focusses on developing intervention strategy, market feasibility and execution plan supported by a rigorous conflict analysis.
- SFCG needs to ensure copyright issues in advance while providing co-funding to projects partially funded by other organizations.
- SFCG should coordinate with exchange visits or sharing sessions to facilitate exchange ideas and ingredients of success with others
- SFCG should work with the partners and artists to devise a project exit strategy and sustainability plan.

CHAPTER-ONE: INTRODUCTION

1.1: Context

Bali is known to many as a beautiful Hindu island in the Indonesian archipelago, the world's most populous Muslim nation. Despite its current position as Indonesia's number one tourist destination, Bali has not escaped a violent history with tens of thousands of community killings in 1965 alone. Much of this violence was aimed at ridding the island of communist party members and their sympathizers, and the killings of suspected thieves, witches, or opponents in Adat (customary law) grievances in the 1990s. The 2002 and 2005 "Bali Bombing" incident put this island into the spotlight of conflict dynamics, many fearing the outbreak of religious violence in the island. However, the sequel of violence did not happen as feared by many people from inside as well as outside. However, evidence shows that there have been signs of growing antipathy towards Muslim and other migrants. Studies have shown that these issues are exacerbated by latent social stereotypes and prejudices that have worsened by the lack of communication amongst groups and communities involved. Consequently, there is a lack of understanding on each side. Structures to talk and avoid conflict used to be there in Bali but are no longer available. The main driving forces behind inter-ethnic tensions consist of the following factors: absence of cooperation; irreconcilable differences and clashing worldviews; inability to communicate effectively¹.

One of Bali's greatest economic drivers is tourism. Unfortunately, this is also one of the biggest factors in its moral decline. With the huge sum of tourism money flooding the economy, people are less motivated to cultivate their land, opting to sell it to developers, often to be transformed into unsustainable, environment-destructing resorts and villas. With newfound money in their pockets, and not knowing exactly how to invest it, many young people are bypassing education — working — as a necessity, leading to a widespread laziness and intellectual decline

Since the current conflict in Bali is not always apparent, there has been little effort in addressing latent conflicts. Further, with Bali's rapid development putting pressure on fault lines around ideology, identity, and resources, this intervention would be a crucial first step in uniting people for a more sustainable peace across the island. Art and culture provide a unique opportunity to achieve this as they are both embedded in the lives and ethos of Balinese people.

While the arts continue to be an element in the lives of the predominantly Hindu Balinese, few influential people seize this opportunity to address issues of social tension together. However, there is an emerging interest amongst Balinese artists, especially in contemporary music, to participate in social campaigns, albeit largely focused on land and resources issues. Meanwhile, civil society organizations conduct public campaigns to promote social issues through conventional measures. The potential for collaboration between Balinese artists and civil society organizations remains relatively untapped. If constructive engagement can be achieved through artistic collaboration, this could have a significant impact in promoting sustainable peace in Bali.

1.2: Introduction

In recent times, Bali has seen the increasing interest of CSOs and Artists becoming active in social issues as the entire archipelago of Indonesia faces multiple challenges from increasing tourism and its associated social changes, both positive and detrimental. Balinese artists and CSOs have both been actively involved in some social movements meant to challenge these encroaching developments and the perceived negative implications to the culture Bali, which was once called a land of unique customs and spirituality. One such movement is led by The Bali Forum against Reclamation (ForBali). This initiative unites young people, artists, CSOs, politicians, rock stars, and environmentalists, academic and religious institutions to protest against a proposed land reclamation to develop four artificial islands that would take up almost half of Bena Bay in South Bali. This area enjoyed conservation status until former President Susilo Bambang Yudhoyono issued a decree in 2014 shortly before leaving office, turning it into a zone for 'revitalization'.

¹ <http://print.kompas.com/baca/2015/04/27/Laporan-KDRT-Meningkat%2c-Penanganan-Belum-Optimal>

Considering the developmental and social problems in Bali and the increasing interest of CSOs and many artists in to take up these issues and protect the cultural and traditional heritages of Bali, SFCG implemented a 16-month project titled “*Mabesikan: Promoting Art for Social Change in Bali*” between November 2015 and February 2017. The project was initially funded by the Danish Center for Culture and Development (CKU-Denmark) and then transferred to the Embassy of Denmark to Indonesia when CKU closed down. The project attempted to tackle conflict issues in Bali through art. In Bali, art takes many forms and is strongly intertwined in people’s lives. However, its use as an instrument to bring positive social change remains relatively untapped. The project intended to utilize contemporary art and to engage artists and civil society organizations to promote conflict prevention and reconciliation of existing social problems such as land and resource conflicts, gender-based violence, and social marginalization. The project took its name – *Mabesikan* – from the Balinese language and translates to ‘becoming one’.

The overall goal of this project is **to promote conflict prevention and reconciliation in Bali through contemporary art.**

The **intermediate objectives** of this project are:

1. To increase the capacity of Balinese artists to promote conflict prevention and reconciliation on issues of land and resource conflict, gender-based violence, and identity conflicts in Bali through art; and
2. To increase the capacity of local civil society organizations to build public awareness through collaborative work with Balinese artists addressing issues of land and resource conflict, gender-based violence, and identity-based conflicts.
3. To create effective means for dialogue between stakeholders on the conflict issues of land and resource conflict, gender-based violence, and identity conflicts led by artists and NGOs.

To reach said objectives, Search conducted several key activities which include:

1. A workshop for artists and CSOs on conflict management and art for social change
2. Developing small initiatives with artists and CSOs that aim to transform conflicts positively in Bali
3. Implementation of 10 small initiatives in various locations in Bali addressing land and resource conflict, gender-based violence, identity and social exclusion issues
4. Mabesikan Forum where artists, CSOs, governmental bodies, and related stakeholders gathered to discuss the current dynamics of resource conflict, gender-based violence, social inclusion issues in Bali, and how art can contribute to promoting conflict prevention and reconciliation
5. Mabesikan Festival - a public festival that showcased the ten initiatives and several Balinese artists aimed to raise awareness of land and resource conflict, gender-based violence, and problems on social inclusion

The project’s **Primary beneficiaries** included 15 contemporary artists and 10 Civil Society Organizations in Bali, while the **secondary beneficiaries** included community members, youth groups, women’s groups, students, farmers, marginalized groups, local government officials, reached out through the ten small initiatives facilitated by artists and CSOs

1.3: Evaluation objectives

Search’s approach to evaluation is grounded in the guiding principles of our work: participatory; culturally sensitive; affirming and positive while honest and productively critical and valuing of knowledge and approaches from within the context. Search Indonesia took this evaluation exercise as a learning opportunity and requested its HQ-based Institutional Learning Team (ILT), with written approval from Danish Embassy in Jakarta, to carry an internal evaluation to draw upon lessons learned and furnish strategic recommendations for furthering our future interventions by using arts as a peacebuilding tool. Search Indonesia made this evaluation with the cooperation and participation of key stakeholders, appropriate community groups, and key civil society individuals by using a participatory approach.

1.4: Objectives of the Evaluation

Mabesikan Project is a pilot project which aimed at framing art as a vital agent of social change.

The purpose of the evaluation was to:

- Assess and outline to what extent the project has been able to achieve the results set out in the project objectives
- Identify what works and what does not in promoting art for social change
- Draw lessons learned and provide recommendations for future phases of the project

To generate data for these three evaluation objectives, the evaluation team used OECD DAC Criteria for Evaluating Conflict Prevention and Peacebuilding Programming. The evaluation questions were developed for each of the criteria. It mainly focused on assessing the project on its **relevance** to the current social context, its **effectiveness** on achieving the results, **coordination** among SFCG partners and other stakeholders during project implementation, and potential for **sustainability** and corresponding mechanisms developed. Please refer to Annex 2 for detailed evaluation questions for each evaluation criteria.

1.5: Evaluation Team and Evaluation Methodology

The evaluation was carried out by a Shiva K. Dhungana, Asia DM&E Specialist from Institutional Learning Team (ILT). The evaluator was supported by SFCG Indonesia DM&E Officer Utami Sandyarani and local interpreter Septi Suajaya. The evaluation field work was carried out from 16 to 26 January 2017.

In the course of their field work, the evaluator interviewed five SFCG staff members, including the Country Director, two Government officials, one restaurant owner, ten female participants, three salt farmers, eight CSO partners, and nine artists.

The evaluation method was qualitative in nature. It used Case Study Approach to Evaluation to assess the results of the project, which implemented ten specific projects that brought local CSOs and Artist together to implement those projects. The core component of the project were the 10 social venture initiatives jointly designed and implemented by the CSOs and the artists, besides the capacity building trainings and Mabasikan forum an festival. The success and challenges of the projects were assessed through the design concept, implementation processes, results achieved so far and the collaboration culture among the CSOs, artists and other participating stakeholders. Other project activities played complementary roles in achieving success through these joint venture initiatives. Thus, the evaluator and SFCG Indonesia thought the case study approach of evaluation to be the suitable methodological approach to evaluate this project.

The data collection tools included:

- Desk study: Review of the proposal, logical framework, extraordinary report submitted to the donor, baseline report, and including the monitoring data and secondary sources of data;
- In-depth Interviews: Interviews were conducted with respondents in Bali, the artists and CSO representatives participating in the *Mabasikan Project* and others who have been involved in the project have been benefitted from the project initiatives;
- Social Venture Study and Observation: An observation and discussion of the initiatives developed by the artists and CSOs to study their contribution to conflict-transformation of gender-based violence, land/resource conflict, and identity conflicts
- Group Interviews: Group Interviews were conducted with community members involved in the Mabasikan Social Venture to assess the influence of the project initiatives in their lives

1.6: Scope and Limitations of the Evaluation

The evaluation was carried out by the Asia DM&E Specialist of Institutional Learning Team (ILT) of SFCG and was logistically supported by SFCG Indonesia DM&E officer and Project Assistant. The evaluation took place in Bali Province, specifically in these locations where various initiatives take place: Ubud, Tampaksiring, Amed, Bangli, Tabanan, and several places in Denpasar.

The evaluation data collection was conducted in Bali in a short timeframe during 17 to 23 January 2017. This was followed by interviews in Jakarta, mostly with the SFCG Country Director, Project Officer, and Finance Manager. The evaluator interviewed CSO partners (Sloka Institute, Manikaya Kauci, Komunitas Peduli Skizofrenia Indonesia, Bali Women Crisis Center and Bali Gumanti),

SFCG field staff, artists (both mentor and mentee), community participants, and beneficiaries of the social ventures including the Garam Amed and the Bhatari Project. Due to the limited time, the evaluator could not interview rice farmers in Ubud and the landowners in Tabanan. Similarly, due to the scheduling conflicts with some of the artists, especially those from Bhatari project, one of the artists from Garam Amed project, one from Water and life project and all artists from Paddy Field is Our Future project could not be interviewed.

Since the evaluator did not speak Bahasa Indonesia, he depended on a local interpreter, who did simultaneous translation during interviews. Despite the interpreter being quite skilled, some information was likely lost in rapid translation.

The evaluation covered five out of 10 social ventures to develop case studies as most of the social ventures are at similar stages in their progress.

CHAPTER TWO: EVALUATION FINDINGS

2.1: Evaluation Findings

The Mabasikan Project ran for 16 months starting from September 2015 to February 2017. The following activities were implemented as part of the project.

- i) Baseline study and the rapid conflict assessment to identify participating CSOs and artists, followed by confirmation of CSO partners and participating artists
- ii) Capacity-building workshop, focusing conflict management skills (25-28 January 2016) for CSOs and artists
- iii) Mabasikan Project launching event in Bali (27 January 2016)
- iv) Development of joint social venture proposals from the implementing partner CSOs and artists and its approval
- v) Financial Management Training to select partner CSOs and artists (5 March 2016)
- vi) Mabasikan Forum (16 August 2016)
- vii) Mabasikan Festival (22 October 2016)
- viii) Implementation of Social Venture projects
- ix) Reflection Workshop (14 January 2017)

The following social venture projects were implemented by the CSOs and artists with the help of Mabasikan Small grants initiatives.

SN	Name of Social Venture	Implementing CSO	Artists
1	Sawah Masa Depan (Paddy field is Our future)	Manikaya Kauci	Gede Sayur, Dewa Ketha, Manggen
2	Garam Amed (Amed Salt)	Sloka Institute	Arie Putra, Rudi Waisnawa
3	Bhatari Art	Bali women Crisis Center (BWCC)	Citra Sasmita, Dwi Setio Wibowo
4	Warna Perempuan (Colour of Women)	LBH APIK	Citra Sasmita
5	Plasticology Pulang Kampung (Homecoming of Plasticology)	Trashstock Festival Community	Made Bayak, Tampaksiring Art Community
6	Air dan Kehidupan (Water and Life)	Yayasan Bali Gumanti	Agung Bawantara, Gus Dark, Eka Putri
7	Denpasar Schizo Friend Art Movement	Komunitas Peduli Schizophrenia Indonesia	Budi Agung Kuswara, Oka Sudarsana
8	Terpasung di Pulau Surga (Chained in Paradise)	Suryani Mental Health Institute	Christina Arum, Rudi Waisnawa
9	"Kaki Bali" Documentary Film (Feet of Bali)	Manikaya Kauchi	Erick EST
10	Bersama yang Beda (Different Together)	TraxVideo	Dwitra J. Ariana (Dadap), Oka Sudarsana

2.1.1: Summary Findings

The following Table summarizes the findings based on each evaluation criteria and remarks on the summary findings. The success of the fulfilling the criteria is measured in four different categories (highly relevant, relevant, moderately relevant and irrelevant/ highly effective, effective, moderately effective and not effective/ strong coordination, good coordination, moderate coordination and poor coordination/ highly sustainable, sustainable, moderately sustainable and unsustainable)

SN	Evaluation Criteria	Findings	Remarks
1	Relevance	Relevant	Most of the activities, especially the festival, forum, capacity-building training and social ventures were relevant considering the social dynamics emerging in Bali. But could not bring the peacebuilding lens in the programming, which was not the major area of focus of the project. Had there been a strong conflict analysis of the region, in the beginning, the peacebuilding lens would have been more visible in the selection of social ventures.
2	Effectiveness i) capacity-building of artists	Moderately effective	Since this was the first time the artists were participating in such projects, the capacity-building intervention was not enough for them. They are still struggling to remember the knowledge and skills imparted in training and understanding the core intention of the project.
	ii) Capacity-building of CSOs	Effective	Because of their prior engagement on these issues and their prior knowledge of the development and peacebuilding field, the impact of the capacity-building training is stronger with the CSO partner than the artists.
	iii) Promotion of effective dialogue among stakeholders	Effective	There has been mixed level of effectiveness depending on the social ventures we have covered. Two of the social ventures have been very effective in creating a productive dialogue and discussion among stakeholder groups, while others have not matched the expectation. This could be attributed the limited time available to mobilize all interested parties and a lack of strategic concept on how to identify relevant stakeholders and how to approach each of the stakeholder groups.
3	Coordination	Good coordination	There was better coordination between SFCG and CSO partners, whereas the coordination among SFCG, CSO partners, and the artists was not to the same level. Some of the artists were difficult to reach, which affected the effectiveness of the project
4	Sustainability	Moderately sustainable	The sustainability aspect was also mixed in effectiveness. Some projects such as the Garam Amed and the Schizo Friend projects have some initiatives and strategies for sustaining the efforts, others have not approached that perspective yet, despite having strong emotional attachment to the issues concerned.

2.1.2: Relevance

Bali has a strong historical, religious, cultural tradition around art and artists. Arts and culture have been very crucial to the Hindu-Buddhist tradition in Bali for centuries, and they remain a part of everyday lives for most of the Balinese. Because of people's close connection with traditional culture, religious practices, and history on the island, most of the Balinese people appreciate artists, so the messages and activities led by them are taken seriously by the general population.

The program design assessment carried out by SFCG Indonesia, and their interactions with local and foreign academics who studied the relationships between arts and Balinese culture, religion and everyday lives of Balinese people has guided the design of the project. Further, the rapid analysis carried out by SFCG has helped identify specific CSOs and artists, who were already engaged in social causes, even if they were not involved in peacebuilding and conflict transformation works per se. While developing project proposals, most decided to focus on activities in which they were already engaged in the past, even if there were no collaboration between CSOs and the artist on those projects in the past, it brought them together to collaborate on issues that they were both interested. The collaboration of CSOs and artists has added value to the project as it has got greater recognition from various stakeholders related to the many social causes the project is dealing with.

After the Bali Bombings in 2002 and 2005, there have not been any significant incidences of violence on the island, and the interreligious/interethnic relationship remains to be normal. However, various researches have indicated that there is growing antipathy against Muslim community in the island. However, it has not been visible until now.

However, the Balinese society is witnessing so many issues and related (hidden) conflicts related to the rapid growth of tourism and its adverse consequences to the culture, tradition, occupation, identity and lifestyle. Further, many respondents openly expressed concern over the growing prejudices against people coming from certain regions of Indonesia to Bali. One particular area mentioned by the respondents was people from Nusa Tenggara. There is a strong prejudice among the Balinese people against Timorese people, henceforth their assimilation process in the Balinese society has not always been easy. The relevance of this project is justified because the project tries to deal with issues around identity, social empathy and respect, fighting domestic violence, increasing pollution through plastic use, protection of traditional Balinese traditions such as the rice fields, Garam Amed, local mascots. The protection and care of certain groups of people such as people with schizophrenia and mental illness, among others are also pressing issues. Though these issues are not directly contributing to generating violence among Balinese people, they have been contributing to the underlying conflict between and among a different groups of people, causing a level of discomfort among those groups whose interests are being affected by these social conflicts prevailing in the society.



Underscoring the relevance of the project, Luh De Suryani, the Programme Coordinator of Sloka Institute in Bali said, *“Mabesikan Project is highly relevant because it brought a new way of working towards addressing local problems through innovative approach and it provided better capacity and skills to apply those innovative approaches to solving the problems with ample satisfaction to both parties in concern”*.

The artist also felt this project to be very relevant, because it provided a common platform for artists and the CSOs to work together for a social cause for Bali. Putra, one of the mentee, filmmaker, says “Some of the films promoted by the project are every powerful, which were watched by a very few people until then. These movies have inspired many young people like me”.

Similarly, Dwitra J. Ariana or “Dadap”, one of the mentor filmmakers, said, “Before this project, small things trigger conflict among people in Bali. People fight for petty things and issues. However, such efforts minimize the potential for violence by addressing a number of social issues among people”. He further added, “Mabesikan Project helps spread the message of peace and hope among people in Bali.”

The evaluation interviews also revealed that the project activities were highly appreciated by the CSOs and the artists and the beneficiary communities such as the salt farmers, the rice farmers, schizophrenic people as well as other stakeholder groups such as the tourism entrepreneurs, government officials and CSOs. This is because it provided them with a platform and opportunities to come together to address social issues in Bali. One of the farmers said, “The Mabesikan Project has helped us to protect our traditional occupation and also helped expand market so that we can increase our income from the salt production. This project is very timely and helping us to sustain in the wake of rapidly growing tourism in the area.”

However, the project’s relevance was more on addressing social issues in Bali and very limited on addressing conflict dynamics in the region. The entire conflict analysis done at the beginning of the project was focused on identifying some of the social issues prevailing in Balinese society and devising a strategic intervention to address those social issues. The project has not been able to bring a powerful peacebuilding lens as the ongoing problems identified for the social ventures do not deal with any conflict that has a potential to escalate violence in the near future. However, some of the social ventures such as the Paddy Field is Our Future, Water and Life, Same Difference, Garam Amed and Schizophrenic Movement deal with hidden conflict that is plaguing Balinese society for years.

2.1.3. Effectiveness

The Mabesikan Project was first of its kind in Bali. Bali’s island culture and various spiritualities have a long tradition of art, which directly influences lives and lifestyle of its people, especially those from Hindu religion. The project, for the first, time tried to use traditional arts-based tools as a means for social transformation in Bali. It brought various artists, such as street mural artists, photographers, painters, filmmakers, among others, to collaborate with different CSOs working on a number of social issues in Bali. Despite the project being 16 months long, the artists and CSO partners had approximately nine months to implement the activities and demonstrate the results. Some of the activities have made significant progress by building on the previous initiatives started by stakeholders even before the Mabesikan project, while other activities have begun the efforts, which need more time to demonstrate any visible results. Some of the ventures met challenges, the issue of coordination between partners and could not move ahead smoothly. One social venture, ‘The Same Difference’, was conceptualized late in the project period, in November 2016, was still working to complete the films on identity issues.

Based on the monitoring data, the capacity-building activities have contributed in following results by indicator number as mentioned in the project log frame.

- 1.1.3. 60% of artists reported an increase in knowledge and awareness of the issues of gender-based violence, land and resource conflict, and identity conflicts immediately after the training
- 1.2.3 75 % of artists have developed skill in developing and maintaining partnership, and they actually partnered with CSOs to develop Joint Social Ventures as a result of this project.
- 2.1.1 25% of CSOs reported of having an increased knowledge on the issues of gender-based violence, land and resource conflict, and identity conflicts after the training
- 2.2.2 66 % average increase in number of both artists and CSOs that are confident that collaboration between artists and CSOs can produce social change.
- 2.2.3 75% of CSOs report an increase in partnership skills with artists after the training
- 3.2.1 64% of the surveyed Mabesikan Forum participants who were more interested in engaging

in dialogue with other stakeholders

- 3.2.2 83% of the surveyed Magesikan forum participants reported of increased understanding of non-violent approach to conflict resolution
- 3.2.3 83%, 68% and 75% of surveyed Magesikan Festival attendants said that the event has raised their awareness of land and resource conflict, gender-based violence, and identity conflicts respectively.

Besides, the social venture projects implemented jointly by the CSOs and the artists were the core of the Magesikan project. The evaluation discussed with various stakeholders associated with six of the 10 social venture projects and developed case studies to explain the process and progress of those initiatives and their contribution in bringing desired changes on the issues they have covered. However, after weighing the data gathered through interviews, the evaluator included only five of the projects as case studies. However, some of the information and data derived from the sixth project (the Same Difference Project) have been used in the documents in multiple places.

Case study 1: Save Garam Amed Campaign

“Photographer Rudi Waisnawa and muralist Arie Putra collaborated with Sloka Institute in implementing a project located in Amed, Karangasem. This project particularly raises the conflict between salt farmers and local business owners in Amed beach. A combination of photography and mural become a medium to bridge multi-stakeholders dialogue, with the hope to find a win-win solution for both the salt harvesters and local businesses.”



Photo by Rudy Waisnawa

Amed is a small village in Eastern Bali. It is not just one village, but a rather string of smaller villages located on a ten km-long road in the Karangasem Province. Making salt from seawater is a traditional livelihood for the poor farmers in the Amed area. Several generations ago, the beaches at Lipah, Tulamben, and other villages were also filled with these salt making structures². However, with growing tourism potential of the area and increasing tourism infrastructures, the traditional salt making profession is in danger, and Amed is on the course of losing its identity as an area of Garam Amed. In the last few years, the number of farmers producing Garam Amed has decreased from approximately 200 farming families to only 20 farming families. Even the 20 farming families are struggling to maintain their profession and making their livelihood.

The Leaders Garam Amed Farming Group in Amed said, “In one season one household could produce approximately 1000 Kilograms of salt. However, it depends on the amount of sunlight and rainfall during the salt farming season. In the 2016 season, the entire village of 20 farming families could only produce 500 Kilograms of salt because of poor sunlight and excessive rainfall during the entire season”.

Amed is the latest development of tourism in Bali. It was only in 2000 that tarmac was laid on the roads in the region. Telephone lines were installed in 2003, and it took until 2007 before a bridge was built on the main road³.

² <http://www.lashworldtour.com/2010/09/salt-making-in-amed-bali.html>

³ <http://www.balitourism.nl/amedeng.htm>

Like many other traditional occupations in Bali, traditional Garam (salt) production is also suffering the consequences of increasing tourism industry and associated infrastructure development especially the hotel, restaurants, and villas. Nowadays those beachside properties sport low-key boutique resorts. Many local families have given up the tedious, low-income salt making profession. However, a few families continue with their salt-making tradition. For outsiders, it's quite an unusual sight- the rows and rows of wooden trays lining the beach. The salt production process is considerably more complicated and time-consuming.

The Sloka Institute is based in Denpasar in association with Two artists Rudi (a Street Mural artist) and Ari (a Photographer) work together to address the plight of salt farmers in Amed. Their goal is to help preserve the traditional values, tourist attractions, and local traditional Identity through their campaign to preserve the tradition of Garam Amed and increase its commercial value and market access.

Even before the Inception of the Mabasikan Project by SFCG, Sloka Institute, a media organization, provided training to Citizen Journalists (CJs) and encouraged them to write about issues and challenges faced by their community. One of their CJs wrote an online article highlighting the declining Garam Amed farming and the challenges faced by the farmers; such as access to the sea, land for salt farming, lack of market access, and lack of promotion of Garam Amed by the government authorities. They had already been working on this issue for the last two-three years when Mabasikan Project began.

When the Mabasikan Project was launched in Bali, SFCG selected a few CSOs and artists to work together on various social issues affecting Balinese society through a combination of civil society advocacy and use of the arts as a peacebuilding tool. To build their capacity and create a culture of collaboration, SFCG organized a peacebuilding, conflict-transformation training to equip participants with skills to develop a collaborative culture amongst themselves. Civil society groups, especially artists and CSOs, who were already associated with the 'Anti-Reclamation Movement' were asked during the training to submit a joint proposal for a project of their choice which could address a conflict affecting the Balinese Society, Sloka Institute and the two artists (Rudi and Arie), developed a proposal aimed at and promoting the traditional salt making profession as a unique identity of the Amed area and help the farmers to improve their business by partnering with the tourism industry which would improve their reach within Bali and beyond.

When Sloka and the artists were working to develop the proposal, they wanted to create a win-win solution for the salt farmers as well as for the Tourism Industry so that both can coexist peacefully. They decided to develop a proposal that helps the salt farmers to have easy access to the sea, land for salt drying, and market access. In return, they agreed to work with tourism entrepreneurs and government authorities so that salt making in Amed can remain a tourist attraction.

The Sloka Institute also shared a draft of the proposal with the salt farmers and other stakeholders and got their feedback before finalizing it to submit to SFCG. In this way, the project received buy-in from local stakeholders. As part of the initiative, Sloka organized consultation meetings with salt farmers and tourism entrepreneurs in the first round and facilitated a conversation within the community about how this cooperation would help them thrive alongside tourism in the Amed area. Since, they were not able to invite the Government authorities to the first round, they organized another consultation meeting. They also invited the government authorities from the Regency Government, Village Government, and line agencies of the concerned ministries into the meeting where the government officials and tourism entrepreneurs expressed their commitment to preserving traditional salt making. In one of the FGDs, the district land regulatory authority official promised to initiate the formulation of regulation to protect the salt farmers. The Trade and Industry office of the district also promised to create a regulation and mechanism that ensures the easy access of the farmers to sea and provide them with new equipment. Before the project started, the farmers were provided with three water-pumping generators (called a "pump set") by the Trade and Industry Office, which had gotten old and need to be replaced. However, the set of generators promised by the Trade and Industry Office is yet to be fulfilled. However, the head of the Regency has already instructed all government offices and its operatives to buy Gram Amed for their consumption, which is also helping to expand its market. The head of the village in the Amed area has also agreed to provide space in the local government "Objek Wisata Tirta (Tirta

Tourism Site)” to sell Garam Amed, which is expected to improve sales.

After a positive response from the various stakeholders, the two artists along with Sloka prepared two photo stories and four murals in Amed. Rudi, the photographer, is passionate about doing things that draw public attention. He developed a photo story called “Children of Amed”, where he documented the lives of salt farmers’ children and how their future is in danger. The second photo story was “Process of making Garam Amed”, which visually explained how the Garam Amed is produced and why this is so unique. The theme of the mural painting was “Save Garam Amed”.

Ari, the Mural artist, painted four murals in different parts of Amed area such a restaurants and abandoned places. These murals drew people’s attention toward the art and the message it conveyed. Later, the farmers decided to use these sites as their salt selling outlets in Amed. Now, most of the restaurants in the locality are selling Garam Amed to both locals and tourists. Ari also organised a painting workshop for the children that did not end up as he planned because the children did not have any awareness of the underlying problem of the Amed salt. This gives an important lesson learned that the artist should have an assessment of which target groups are most strategic and receptive towards the message that the project tries to bring, therefore the available fund can be used efficiently.

As a result of this effort, the farmers, restaurant owners, and the project partners claimed that the price of Garam Amed went up from Rp1000-1500/kilogram two years ago to as much as Rp 50,000/kilogram, a huge relief for the salt farmers. On a brighter note, most of the restaurants in Amed and even some of the big resorts in South Bali have begun to order and use Amed salt for cooking, gradually increasing the popularity with big-scale restaurants⁴. One hotel in Amed has kept a salt making business on its property and has rented it to farmers to produce salt. Many tourists visit this site and are interested in learning about the history and process of Garam Amed.



Photo by Rudi Waisnawa

The farmers have been organized as a group called Masyarakat Perlindungan Indikasi Geografis, (MPIG). The leader of the group is also the head of the *Banjar* and has earned the respect from the farmers and the rest of the community. All harvests produced by the 20+ farming families are sold through the group as one-door marketing policy. This provision minimizes unhealthy competition among farmers to sell their product and also minimizes the possibility of selling other inauthentic or low-quality salts in the name of Garam Amed (which has happened to a certain extent). The farmers receive a fair price for their product from the group compared to what they earned selling by themselves.

Additionally, the project, farmers group, and local government collaborated with Conservation International Indonesia (CII)⁵ to develop a GIS map of the area. It has been designated as a salt production community in the GIS map, but later it will also be included in

the Marine Protection Area. As a result, the farmers’ group has received Geographical Indication Certificate by the Director General of Intellectual Property in collaboration with District Level Trade and Industry Department, according to which the area covering 100 meters from the seashore and one kilometer from the production site is protected as site for Garam Amed production.

⁴ <http://www.lashworldtour.com/2010/09/salt-making-in-amed-bali.html>

⁵ CII is an INGO that specializes protecting nature.

Further, the Head of the Purwaketi Village, Nengeh Karyawan, said, *“I am committed to protecting Garam Amed in my jurisdiction. I will not issue a certificate for construction of any tourism establishment unless they agree, in writing, that they will establish a site for Garam Amed production within their establishment”*. However, this commitment is yet to be fulfilled as he was appointed the Village Head only six months ago.

The project initiative has helped the salt farming and salt formers in many ways:

- The consultation workshops, the Mabasikan Forum and Festival, the photo stories and the street murals have helped publicize the uniqueness of Garam Amed wider publicity among the local population as well as tourists
- The presentation of all ten small initiatives implemented through the Mabasikan Project in the Mabasikan Festival and Mabasikan Forum has helped build common understanding among all the CSOs, artists, government stakeholders and the general public about various challenges faced by the Balinese Communities
- The salt farmers participated in the Mabasikan Forum, festival, consultation meeting and the training provided them the opportunity to meet with many people and ensure good publicity for their product
- The project helped developed a new network of informal communities to form a formal membership based group that helped provide better publicity and institutionalized the production of salt and its marketing
- The project related activities and growing publicity of Garam Amed helped increase the number of buyers and new groups of retail sellers locally as well as externally
- It helped build a better relationship between tourism entrepreneurs and the salt farmers so that they would coexist and complement each other’s economic benefit
- The discussion with the government officials also helped the farmers to find more land parcels for drying salt, albeit a farther distance from current location
- The initiative also helped start the online marketing of the Garam Amed, but the effect of the online marketing is not visible yet
- The farmer groups have already established a Facebook account, Instagram account to publicize their product and the cultural and traditional uniqueness of it
- They have appointed one full-time marketing person, but the person is not yet trained on modern art of marketing of organic products

In summary, the project has made a significant impact in bringing salt farmers and tourism entrepreneurs together to work together and coexist. It has also given a substantial boost to the marketing of the Garam Amed to both locals and visitors. Now the farmers are able to sell this unique product they have produced for generations for a better price. It has helped generate awareness among local people, regional and national stakeholders, and foreign tourists about the importance of Garam Amed and the challenges faced by this unique traditional profession. Another important contribution of this project is that it has drawn the attention of government officials and created a wider conversation among all stakeholder groups about Garam Amed’s importance to the unique cultural identity of Bali. On top of everything, it revitalized the possibility of making Garam Amed go hand-in-hand with Bali’s thriving tourism industry, along with its beautiful beaches.

Case Study 2: Helping people suffering from Schizophrenia

The Schizo Friend Art Movement: Artist, Budi Agung Kuswara (Ketemu Project Space) and filmmaker Oka Sudarsana work with Komunitas Peduli Skizofrenia Indonesia, KPSI (Indonesia Community Care for Schizophrenia⁶) to eliminate stigma towards people with mental illness and promote their inclusion in the society. In this project, arts become a medium for healing and empowerment. Budi Agung Kuswara explores the artistic talent that is unique to each person and helps them to cultivate it. Through this activity, the participants will also learn to actively participate in society.



This is an example of passionate work of an artist and psychiatrist Dr. Rai, which was supported by a Former Head of the Mental Health Division in Denpasar and a few local youths, who have learned to live a healthier life despite the challenges of Schizophrenia.

When Dr. Rai graduated medical school, he did not like to treat drug addicts and schizophrenic patients as he found them to be too frustrating. But, when he started to work in a government hospital, most of his patients suffered from drug addiction and mental illness. He discovered that many sequester themselves in their homes without any activity and feel disaffected by hospital treatment after failure to make progress with their condition. He felt that something missing in their treatment process because of which the whole treatment process is not effective.

Dr. Rai invited some of his colleagues and some government officials for an informal discussion about the problem and how to deal with this effectively. They discovered that many people with mental illness wanted to pursue an education, but they get stigmatized and discriminated and are forced to give up their studies. There is a misperception among Balinese people that schizophrenia occurs because of bad karma can't be treated. Many are even deprived of their inheritance rights and other entitlements s family member and a member of the community. At the same time, Kabul, a visual artist, was always interested in contributing to the social cause through his artwork. He believed that art methodology is one language that is universal and it can easily powerfully express delicate topics that people do not like to discuss generally. Such problems can easily be addressed through art, and people understand the issue and the message clearly. Kabul was also familiar with the topic of Schizophrenic people in Denpasar and was

⁶ According to US National Medical Health Institute (NMHI), Schizophrenia is a chronic and severe mental disorder that affects how a person thinks, feels, and behaves. People with schizophrenia may seem like they have lost touch with reality. Although schizophrenia is not as common as other mental disorders, the symptoms can be very disabling. (www.nlm.nih.gov/health/topics/schizophrenia/index.shtml).

thinking of doing something to help these people through his artwork.

Dr. Rai recalls a story how he met a family with three schizophrenic members. "I was working in a government hospital, and a poor vegetable vendor woman brought her three children with schizophrenia for treatment. When I asked her about the family background and the children's medical history, she shared her painful story about how the challenges of raising them as a low-income vegetable vendor. I was so deeply affected by her story that I decided to visit her house to offer her children specialized care over time. However, after a few visits, I felt fatigued as there was not much progress and was almost giving up. However, I was seeing the lady every week and was humbled by the struggles of this woman working so hard and still managing to care for three special needs children without showing her fatigue.

This was a turning point in my life. The woman was exceptionally thankful for my service and started dropping small bag of vegetables in front of my house every morning as a token of appreciation. One day, I met her and told that since I do not cook at home, I do not need vegetables and told her not to take trouble of dropping them off.

However, to my surprise, she instead started dropping off cooked vegetables for me the next day. I was so moved by the fact and realized that even a poor woman like her has something to offer to others, whereas a doctor like me was trying to run away from an issue that falls directly within my expertise. So, from that day I decided to dedicate my professional life to helping support the people with schizophrenia.

During the stakeholder mapping and situation analysis, Kabul came into contact with SFCG and Mabasikan Project. After he participated in the conflict transformation training provided by SFCG, he met Dr. Rai at an informal gathering. Dr. Rai was already linked to KPSI and was involved in providing home care service to people with schizophrenia. When they met each other and learned about each other's work, they realized that they had a similar mission and they decided to establish the "Denpasar Schizo Friends Art Movement" to help schizophrenic people in Denpasar. They then decided to submit a proposal which could help them run the center.

Once they established the Denpasar Schizo Friends Art Movement, they found support from Komang Ayu, the former Head of the Mental Health Division in Denpasar and current head of the Family Health Department and Secretary of the Movement Made Sudiarta Pura. Mr. Pura is also the father of one of a schizophrenic person being treated in the center. These two people are important connections to make this initiative successful.

Once they started to work together, they launched a campaign to challenge the prevailing belief that Schizophrenia occurs because of *bad karma* and it cannot be treated. They spread the message that this is not even a disease rather a state of mental health which can be treated with counseling and treatment. They spread the message that mental health can be overcome by empowering the people through a set of productive activities rather than pitying them. They wanted to eliminate the stigma towards the schizophrenic people by empowering them with artistic skills so that they can be integrated into the mainstream society. They are highly focused on establishing the schizophrenia as a serious problem of Balinese society, rather than getting personal credibility and publicity. This was the reason they chose not to operate this center neither in a clinic nor in an art studio. The artist, Kabul, wanted the project to belong to the community rather than one individual such as him or the doctor or be associated with their names. For this reason, they asked the government to provide the house for the center.

In the beginning, the objective was to establish a small hospital to treat those people. However, the process was highly bureaucratic and held up the process. So they decided to establish the Community-based Rehabilitation Center called "*Rumah Berdaya*" (House of Empowerment). Since they were closely working with some of the government officials, they requested the Municipal government to repurpose an abandoned house where they could start the center. They

identified an abandoned property and requested permission from the government, which was granted. However, the house was run-down, overgrown with weeds, and lacking facilities such as clean drinking water so it took some time to get it fixed up and operational.

They found a volunteer to install a water supply as well as medical staff to volunteer their services. However, it took them several go-rounds and discussions with all these people before they took ownership of this mission. The government also came forward with support for transportation of the patients from their home to the rehab center and back. Every morning, the car picks them up and around 2:30: PM, it drops them back to their home. However, some of the 43 people, are able to transport themselves to the center with their own motorbikes.

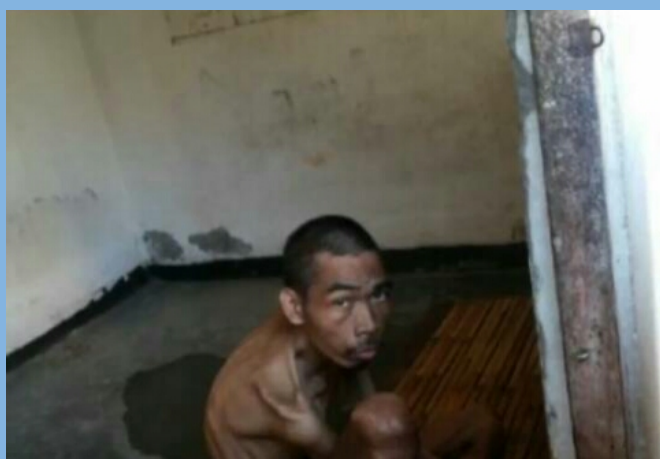
The rehab center follows the following process for counseling and treatment of the individuals attending the center:

- Identify people suffering from schizophrenia and refer them to the Center
- Organize home visits for healthcare and discourage inappropriate restraints, such as chaining and encourage families to be compassionate
- Request Government agencies to provide medical attention, if necessary
- Communicate with family members and encourage the head of household to send them to the Center.
- Provide them tasks to do based on their level of skill when they are ready
- Observe patients carefully, identify their stage of schizophrenia and needs as well as their strengths
- Identify their psycho-social support and medical needs and provide support from 2-4 pm every day by the medical volunteers including the Doctor himself. Ensure medical treatment with all required medicine scheduled as advised by a doctor
- Depending on their mental state, divide them into two groups. Those in a more distressed state should be helped to socialize, talk and enjoy a calm environment without asking them to do any work. Those with preliminary status are provided training on creative artwork and productive tasks to generate funding for the operation of the center as well as for their income.

About 43 people visit the center daily. They have initiated some small initiatives such as Taman Baca, Soap for Hope, incense stick making, paper bag making, drawing paintings to engage the patients and degenerate some income by selling those products. They have also established a motorcycle washing center in front of the building to raise fund for the center. The motorcycle washing center has operated since December 2016 and getting at least six customers daily. Each customer pays Rp12000 for washing. While waiting for their motorbikes to be washed, they ask about the center and when they are told about the work done by the center, they become empathetic and come back with more support next day or pay more than Rp12000 for the washing. By and large, people were appreciative of the services provided by the center.

On the first week of January 2017 the center, for the first time, invited family members of Rumah Berdaya participants for an evening gathering and counseling, which the groups called psycho-education. In the gathering, they discussed the importance of psycho-education to the young people suffering from schizophrenia, which they do not get from anywhere. They also provided counseling to the parents who were doubting their family members could live a healthy life. In the gathering, they mobilized all these participants to cook food for the gathering and serve the groups. The parents were so impressed that the family members were cooking food and serving everyone like a typical youth. They never expected their children to be so responsible. Some of the parents are already sending support (in cash and kind) to the center. Recently the center received 25 Kilograms of rice from one of the parents. Now the parents are asking if they could organize such gatherings in the center every two weeks. They are thinking to make such

While speaking with his peers, he told them that while was confined in a dark room for the last four years, he used to a particular song from locally famous musician, Widi Widiano, played by his neighbour everyday. He told them that he listened to the song almost every day and remembered every word. He expressed his desire to sing the song with Widi one day. After hearing his desire to sing the song, the Doctor, and Kabul, invited Widi to their center for a family gathering night and told him Wayan's story. Widi was touched by the story and happily agreed to sing the song with Wayan. Wayan joyfully sang the song with Widi and was in much better spirits after this. When the evaluator visited the center, Wayan was working in the vegetable garden in the center along with his other peers. He shook hands with the evaluator, took photos, and thanked the center for transforming his life. Wayan is a young man who lives on the outskirts of Denpasar. The doctor and Kabul discovered him during January 2016, and found him chained inside of his home. He had lived in complete darkness in deplorable conditions for more than four years. They discussed this with his parents and told them that the treatment is possible and he can be a normal person after treatment. They continued to visit him, cleaned him regularly with the help of family members and treated him for the next several months. At times they almost lost hope a he was hard to interact with after years of living in filth and darkness. However, they continued to treat him and in July 2016, he began to speak. Eventually, he was released from his chains and able to go to the center to interact with others.



Wayan when he was chained



Wayan after participating in Schizofriend Art Movement program

gatherings a regular occurrence, but still trying to gather resources before they declare it a regular event.

Besides, we are also receiving kind support from the different social organization for the city. The city government, which is already providing transportation for those people from their home to the center and back, has also pledged to provide more financial support from the city government budget from next years, which will be a major boost for the sustainability of the center. The government is also [providing support for compost fertilizer making training and the participants are using these skills to produce fertilizer for the vegetable garden maintained at the center. The government has already waived the electricity bill, and they can use electricity free of cost. The doctor and artist, Kabul, are planning to register this center as a community home and a center for small and medium enterprise (SME) with the city government.

One of the achievements of their work is three of the clients attending the rehab center are fully overcome the state of schizophrenia, and the government has offered them paid jobs.

Youths in the center are provided a point system for their work, when the product is sold in the market. Those who are actively engaged receive two points and those who play supporting role in the producing the goods receive one point, each point equaling to Rp50000. Those who do not get involved in income-generating activities, do not get points but still receive free lunch in the center and get the opportunity to socialize and get support from other youth while receiving care from the medical team. They are also picked up and dropped off free of cost.

The following story of a young man “Wayan” summarizes the good contribution of the center in transforming the lives of people suffering from Schizophrenia.

Dr. Rai said it gives him immense joy to see Wayan’s life seemingly transformed and also shows that what can be done in just a year’s time for who have previously been marginalized and stigmatized by their families and society.



Wayan in Blue T-shirt photo credit: Shiva K Dhungana

The Schizo friend Initiative is one of the successful social ventures and has great potential for long-term sustainability because of the strategic approach adopted by the Dr. Rai and Kabul. They have been using collaborative approach by engaging with a lot of key stakeholders such as the government and private sector. Instead of seeing the government as an adversary who fails to provide its citizens with needed care and foster inhumane behavior and marginalization of this community, Kabul and KPSI instead were willing to work with them. This is the core of the success of this initiative that some other initiatives were missing.

The project has been successful already in slowly changing the lives of youth who were losing hope. Previously, parents lacked knowledge and resources to properly care for their mentally ill children. However, this project is showing them what can be done to improve the mental health of their family members and that it’s not impossible to live a healthy life in spite of mental psychiatric challenges. This project is already helped improve the problem prevailing in Balinese society and is also demonstrating the potential to make a larger contribution in this area, because it’s cooperation with medical professionals, a dedicated artist, engagement of government health department, and larger community. As well as its reach to private sector and its strategic direction towards raising income for the operation of center in the long run. Some of the major achievements of this initiative are summarized below.

- Collaboration with people with relevant expertise such as the Psychiatrist Doctor, an artist, a former schizophrenic person and a government official from Mental Health Department.
- Demonstrated examples of transforming individual lives such the lives of three individual

- and especially that of Wayan.
- Pool of volunteers serving the center such as the medical volunteers to provide medical care for the participants.
- Good collaboration with Government agencies to avail infrastructures and logistics and presence of fully functional rehabilitation centre provided by government and free of charge electricity supply from the government.
- Building rapport with family of participants to gain better credibility through social evening and showing the progress their family members are making.
- Availability of pick up and drop off vehicle for the participants who cannot use or do not have motorbike.
- Establishing relationship with private donors for cash and kind support for the centre.
- Sustainability ensured through income generating activities such as painting, paper bag making, vegetable gardening, compost making and Motor cycle washing centre, among others.

Case Study 3: Bhatari Art Project for Women's Empowerment

Bali Women Crisis Center (BWCC) collaborates with artists/writers Citra Sasmita and Dwi S. Wibowo on the issue of gender-based violence happening in Banjar Taksu, Kintamani. The artists, with information and data supplied by Bali WCC, conducted a painting workshop for the women in the village to encourage rehabilitation through the arts. In addition, they are also trying to equip the women with handcrafting skills that can help them become economically independent. The entire process is to be documented in a book that will then be used for future Bali WCC advocacy.

The Bhatari art project deals with domestic violence and empowers women in Batur village through group mobilization to promote art among the groups while attempting to market the art product by those women in the local market.

Bali Women Crisis Center (BWCC) is a local CSO in Bali which focuses on providing legal aid to women in crisis and works to empower them socially and economically. It provides beautician courses, business entrepreneurship, and computer skills courses free of cost to women from underprivileged backgrounds. It aims to provide these women with proper counseling and legal support to enable them to become financially independent.

Ms. Ketut, Director of BWCC says, "We recognize the prevalence of domestic violence in the Batur area. However, due to the cultural and traditional constraints, women in Batur do not reveal domestic violence to others. So we are doing this work as part of a prevention strategy and empower women to reveal if they are already suffering." She further adds, "Domestic violence can be triggered by economic hardship of the family and of women, in particular. If we empowered these women economically, it can help improve the income of these women and they are gain larger respect and decision-making roles within the family".

When SFCG Started Mabasikan project, BWCC some artists were identified a potential partners invited by SFCG for the conflict transformation training. The conflict transformation training helped them to understand how local level conflicts can be solved. When SFCG requested them to develop a joint proposal dealing with a conflict issue in their area, decided to submit a proposal that uses Bhatari Art as a conflict transformation tool especially focusing on women's empowerment and overcoming domestic violence in the region.

Once the proposal was approved by SFCG, they were provided with Rp25 million (≈USD \$1,850) to implement the project. They decided to use this money to organize a training for a group of women to a paint Mascot of the area and market it locally. They wanted to make something that people would remember after they leave the village. They also invited local trade and tourism agencies to witness their work and support them. They BWCC and The Artist, Sasmita, trained 40 women on mascot painting.

After the art training, they women have produced their own artworks to sell in the local market. They are also building small showroom locally where they can display the goods they created.

After the training and multiple rounds of group discussions, the women involved in the Bhatari Art Project are opening up slowly and telling their stories of suffering in the past. A few women in the group said that the act by their husband in the past were actually acts of domestic violence, which they thought earlier that it is a normal thing to happen. One of the women said, “When my husband gets upset with me and becomes aggressive, I ask him to respect my rights”.

Another achievement of this project is that the women have accepted the artist and the BWCC as their well-wishers and share their challenges and triumphs with us and seek our support. The project has also been successful in changing the behavior of their partners to some extent as some of their spouses will drop them off and then wait to take them back to home after the meeting is over. This was also vindicated during the evaluation meeting where most of the husbands were patiently waiting for their wives to finish the meeting and go home.

The women participants of the Bhatari Art project have formed a group and save money equally every two weeks when they meet. Every time they meet they do a lottery (called *Arisan in Bahasha*) and the winner of the lottery gets Rp 2 million that they can use to invest in productive work. However, there is no formal commitment from those women on what specific investment they make into. They were also not required to disclose to group on how they plan to spend the money.

According to the women interviewed, “When we meet every two weeks, we share our happiness and sadness together, sing together and often sing songs that symbolically denounce violence against women”. Another woman said, “We feel happy every time we meet and sing together. This helps us to forget all problems of life and cherish the moment of togetherness and unity”.

They collectively believe that the Bhatari Art Project and the group dynamics they have created within themselves have helped them to fight against injustice faced by women in their area.

The women have produced some products such a bags featuring the Batur Mascot, photo frames, paintings, t-shirts, which they want to sell in the markets. However, they said that they lack strategic marketing and packaging for the products. They are struggling to sell their products in the local market. The evaluation team also noticed that their products are not attractive compared to similar products available in the market. The women group said, the bag they have produced is a bit expensive because of use of expensive and stronger fabric and they need to sell it on Rp30000/bag. However, similar bags (with lower quality of fabric) are produced by some other shopkeepers in Batur, which are sold in the market for Rp12000/bag. However, the local people do not bother about the quality of the Fabric, rather look for the price and buy the cheaper products.



The women gave examples of how their work has drawn the attention of people from other communities. The women in the FGDs said, “We wear the t-shirts we have produced. When people from other villages see this, they come to us and ask us what does it mean and where do they get these from. When we explained everything, they say why they do not have such initiatives in their community and how they can start something similar in their community”. This was particularly common when we had the exhibition in Batur.

Now they have shifted their strategy and have decided to change the product they produce. They studied the market demand and found that Bali, because of its Hindu religion base, uses a lot of incense sticks as every single household uses them every day. Now they have decided to employ 5-6 women and produce incense sticks and sell it in the local market which has plenty of demand.

However, they are also working hard on increasing visibility of their work. They actively participated as co-organizers in the exhibition in Batur and in the Mabasikan Festival in Denpasar, where they prepared local Batur foods and sold them to the participants. They also displayed their products in both places and were able to sell some products worth upwards of Rp200000. They also told that the sale of products in this exhibition may not be very significant but it helped them good publicity of their work and their mission to fight violence against women.

The government has not supported the group yet. But one of the officers from Women Empowerment and Social Welfare Department, Budi, said that she visited the exhibition and that the Department is committed to promoting this work into other villages too. The government office

Photo credit: Shiva K Dhungana

has already provided training on Domestic Violence in many neighboring villages and there has been increased awareness against domestic violence among women and other community members. Following are some of the achievements of the project;

- Built awareness among women about domestic violence and what constitutes it.
- Helped women come out of their house and share and learn from each other’s life and suffering
- Provided skills on income generation activities for the women participants, which may help them generate some income for their personal and family expenses to share the financial burden with their husbands
- Provided opportunity to exposure outside of their village through the festival where they could demonstrate their cooking skills.
- Increase confidence among women to speak out their concerns
- Built a good rapport with the husbands of participating women on what the women are undertaking.

Case Study 4: Water and Life

Bali Gumanti, a local CSO, collaborates with cartoonist Gus Dark and filmmaker Agung Bawantara in conducting the Water and Life project in Tabanan, Bali. In this program, they utilize a documentary film to inform the locals about the water crisis in Tabanan. And they use cartoons to educate children in Tabanan on water preservation. The goal of the project is to provide the society with the various information on resource scarcity and on how to transform the conflict to achieve sustainable development.

Bali was once famous for its abundance of potable fresh water. However, increasing tourism and population growth have depleted it. Since 1970, the tourism industry has grown so rapidly that the consumption of water has increased manifold. As many as 3.7 million tourists visited Bali in 2013⁷ and this number continues to grow each year.

Water is a critical resource for tourism, however, Bali is facing an impending water crisis which is threatening the very future of the industry and the island itself. Japan International Cooperation Agency (JICA) and WALHI, a local NGO, in the report suggest that Bali will have a serious water

⁷ <http://www.thejakartapost.com/news/2014/01/24/bali-attracts-327-million-foreign-tourists-2013.html>

crisis by 2025 if water management is not made a priority.⁸

Bali's water crisis is due to a range of factors, but they can almost entirely be attributed to the tourism industry. Ever-increasing deforestation and concretization of land for tourism means that water catchment systems are failing, causing groundwater levels to deplete. On top of this, Bali's population of 3.5 million is swollen every year as millions of tourists descend on the island, placing huge strains on groundwater resources and water-related infrastructure, including sewerage. Overexploitation of groundwater is, therefore, causing a reduction in water quality, a reduced water table, land subsidence and saltwater intrusion. Together these are threatening the future of Bali's water supply.⁹

Considering the growing water crisis in Bali, Bali Gumanti, a local CSO, and cartoonist Gus Dark and filmmaker Agung Bawantara, have been working on a theme 'Water and Life' for last few years. When SFCG started the Mabasikan Project, the two artists, and the CSO were invited to the conflict transformation training as one of the implementing partners' consortia for the Mabasikan Project after the training, as per the request of SFCG, they submitted a proposal to implement a public advocacy campaign project named after their existing theme Water and Life, focusing on the water crisis undergoing the Village of Tabanan. They also incorporated this theme into the Denpasar Film Festival, a prestigious film festival also supported by the City Government of Denpasar. For the last two years, and water themes will continue to be linked to the Film festival for next year too, according to the filmmaker, Agung Bawantara.

Tabanan is a regency (Kabupaten) of Bali, Indonesia. It has an area of 839.33 Sq Km and a population of 386,850 (in 2000), rising to 420,913 in 2010 Census.¹⁰ Tabanan was famous for its abundance of water supply and the locals never bothered about the availability of water for drinking and irrigation. However, in recent years, with increasing tourism, there have been many commercial bottled water companies which are occupying the water sources depriving the access to water to local communities. They have been doing this with the permission of the City Government and not sharing revenues back to the communities. Since the city government is profiting from this business institutionally and the officials are also benefiting personally from those water companies, they will not acknowledge the issues created by their excessive extraction of water from the resources and gradual depletion of water tables in the area.

However, many people do not understand the whole conflict dynamics taking place between the community, the bottled water company, and the city government. They think, since this commercial sale of water is done by the city government, it must be a legal process and the government must have decided to sell the water because of its abundance. However, they do not realize that the cause of depleting water resources in many parts of Tabanan and the growing water scarcity of water they are facing are caused by the extraction of water from the region by the bottled water companies.

Considering this growing water scarcity, the CSO Bali Gumanti and the artists (filmmaker Agung Bawantara and the Cartoonist Gus Dark) decided to take this issue to raise public awareness and lobby with the government so that the right to water for the local community will be ensured and the water crisis in the region will be minimized to some extent.

When they were asked to develop the project proposal of their choice to deal with a conflict issue, they decided to take this issue up further, in which they are already working on Denpasar Film Festival. For this particular purpose, they chose the specific problem faced by Kwum Village in Tabanan Regency.

Since they were already working on this issue and have got Rp45m from an organization called I Am Angel (IAA) to make a film about the water crisis in Kwum village in Tabanan. They needed capital to complete this film and proposed the same project to SFCG for co-funding. Considering

⁸ <https://alicynoycemead.wordpress.com/2015/03/02/bali-indonesia-an-impending-water-crisis/>

⁹ *ibid*

¹⁰ <http://www.bps.go.id/aboutus.php?sp=0&kota=51>

the gravity of the problem and thinking that they have taken permission from the other donor for using co-funding to complete the film, SFCG agreed to accept the proposal and provide an additional finding of Rp25m.

They organized meetings with different stakeholders in Denpasar and the village itself. They met with community citizens, landowners of the water sources and government representatives. The villages were highly cooperative whereas the government representatives did not pay a much attention to what we were saying as it was their decision to rent the water source to the private company and they were benefitting financially and personally. They also tried to talk to the private water bottling company, however, they were not willing to talk them or provide any information. However, the filmmaker then told them that he wants to develop a film on how they bottle water and how they market it. Thinking that the film gives them publicity, the company agreed to take video footage from inside the factory and the surrounding area they have occupied for fetching the water at the source. However, it was only one-time permission.

Once they have collected information from various sources as well as interactions with different groups of people, they used that information to complete the film and showed this film at Denpasar Film Festival, whose theme for 2016 was Water and Life. The theme around water is continued from last year, as it was 'Water and Civilization' in 2015. They plan to retain the theme Water and Life for the year 2017 also. This shows that the theme of water has been an integral part of Denpasar Film Festival in the last few years.

Until recently, people in Tabanan and Bali as a whole were proud of growing tourism and the economic prosperity brought by tourism, they forgot all the negative consequences of rapidly growing tourism in the area.

However, this collaborative initiative between the CSO and the artists has, at least, initiated a conversation among different stakeholders. The people of Kwum village, and Tabanan and Denpasar have been aware of the growing challenges posed by rapid tourism growth and excessive and unplanned water resource exploitation for commercial benefit and have started to make it known. The Denpasar Film Festival's effort in highlighting the crisis through films and discussions have created a conversation around its negative impacts while informing future strategies among civil society groups, government officials, and other local elite. Despite the government not paying enough attention to this issue, they have started to listen to the arguments presented by those groups who are informing stakeholders about the challenges approaching facing Bali in next few years. The project may not have achieved major results yet, but has definitely started a campaign that will contribute to protecting the depleting water resources for the Balinese people in the future. Some of the initial successes of the project are:

- Created a community awareness on water exploitation and its potential future implications to the people of Bali.
- Created a community conversation about the potential water crisis in the future as a result of the commercial exploitation of water by the private companies.
- Linked the water problem with Denpasar Film Festival to create larger conversation around it.
- Made a film out of a genuine example of the water exploitation
- Potential for sustainability of the campaign because of its affiliation with a government supported programme: The Annual Denpasar Film Festival.

Case Study 5: Paddy Field is Our Future

Manikaya Kauci, a local CSO, collaborates with artists Gede Sayur, Dewa Ketha and Komang Gen in addressing land conflict in Ubud. As one of the rapidly growing tourist spots in Bali, Ubud is experiencing a massive land conversion, which significantly contributes in shrinking land areas for rice paddies in its famous rice terraces. When paddy fields are converted, the Subak (water distribution) system becomes disrupted, farmers lose their farmlands and locals lose their spiritual identity that comes from farming for centuries.

In this project, the team utilizes painting, sculpting, installation, and theatrical shadow puppets to raise societal awareness of this problem. Through these innovative approaches, the team is trying to establish a forum for dialogue among different stakeholders in the hope that they can find a solution to this problem.



Bali, once famous for its green rice fields terraces associated with a long cultural tradition of agriculture is suffering from the impact of the growing tourism industry. Tourism, despite bringing ample employment opportunities and wealth to some on the island, has also contributed into depleting the historical, tradition, culture, and identity of indigenous Balinese. The negative impact of the tourism industry in the rice fields of Bali is more visible in the last ten years or so. Many rice fields have been sold for the benefit of foreign investors who want to build luxury resorts and villas. Not only that, malls and shopping complex has been built on a wetland. Subak organizations have been increasingly threatened. Irrigation channels are closed by buildings and roads. So the rice fields have been suffering from droughts and are forced to sell to the tourism entrepreneurs for converting them into residential and shopping complex¹¹.

The tourism sector in Bali is rapidly accelerating as developers across the island seek to cash in on the growing influx of visitors - but not without resistance. There have been few strong movements against the rapid and haphazard development in Bali, especially the proposed land reclamation in Benoa Bay to develop an artificial island.

Manikaya Kauci, a local CSO, has taken an interest in the problem created by the rapidly demising rice fields in Ubud and wants to address the silent conflict between landowning farmers and the tourism developers from Indonesia as well as abroad. The CSO collaborates with artists Gede Sayur, Dewa Ketha, and Komang Gen in addressing land conflict in Ubud by using arts-based tool to raise public awareness among farmers, civil society, government agencies, and political leadership and tourism developers.

Considering the emerging conflict between Farmers and the tourism developers and its negative consequences for the rice terrace heritage of Ubud, they used Rp 75 million provided by SFCG to design and implement a project specifically focusing on protecting the rice fields in Ubud area. They took a two-pronged approach to address this issue. At one hand, they started a conversation among farmers, especially with the commune head, civil society and government officials, and tourism entrepreneurs about the negative impact of the depleting rice fields and concretization of the beautiful natural terrain, at another hand, they created various artistic installations and banners to raise public awareness among all stakeholders concerned.

Bobby, from Manikaya Kauci, says, "Ubud's tourism industry is culturally-based and rice fields and rice terraces are one of the major attractions of tourism". Rice farming in Ubud is artisan based product and it does not yield much income to the farmers, especially with many obstructions on the irrigation system, growing sewage and garbage production for tourism entrepreneurship, increasing water and land pollution and lack of interest of the younger generation to engage in traditional farming.

¹¹ <http://www.baliorti.com/2015/03/positive-and-negative-impacts-on.html>



When Bobby and his team talked to the farmers, they say that they are worried, at one hand, about decreasing agricultural production and lack of incentives in preserving their farmland and, on the other, they are struggling to resist with the large sum of money being offered (by the tourism developers) to their farmland whose income agriculture is very limited. The developers are offering Rp1.7 billion (approx. USD128K) for one hectare of land in Ubud, which is a huge sum for those poor farmers, who often struggle to make ends meet with the income they generate from the land. On average, one farmer generates around Rp15 million/harvest (USD 1128) from one hectare of land per harvest. With three harvests every year, the farmers can get around Rp45 million (approx. USD 3400) per year. The Agriculture Department Data (2014) shows that a total of 300 hectares of land has been converted from farmland to tourism infrastructures during 2009-2014.

They started a campaign against rapid conversion of land in a place called Ceking. The group made a large artistic installation reading “NOT FOR SALE”. Such installations were able to draw the attention of government agencies, local community and other stakeholders, especially foreign tourists. They come to the place, take pictures and publish blogs, and post on social media, which has helped create a discussion about the issue at the global level.

However, considering poverty as a major threat for farmers selling land to developers, they worked with the farmers to increase their income. This is the only way they could convince the farmers, who were guided (actually ruled) by the traditional commune head. Tourism is unavoidable in present circumstances. The developed a plan to provide ample compensation to the farmers in the one-time purse of money, which looks irresistible. So, they decided to avoid confrontation between developers and farmers or the campaign organizers, rather create a conducive environment for the farmers and the developers to co-exist together and complement each other to help their business or profession grow further. They also wanted to convince the government that every developer that builds tourism infrastructures should pay a certain amount of compensation to the farmers. The government authorities listened to their ideas but there has not been any action so far as there is red tape to be sorted if it is to go forward.

The CSO and the artists leveraged the presence of the farmer's group and the irrigation Group called Subak, which is part of Indonesian tradition. The group meets regularly and discusses various options for keeping their land intact. There is local regulation for maintaining the rice farm, called “Lahan Abadi”. It has three specific provisions:

- If the farmers keep their land as agricultural land, all land related taxes are waived by the government.
- The government provides free incentives like seeds, fertilizers etc.
- Assistance in irrigation and other agriculture-related infrastructures by the government.

However, these provisions exist only on paper and are yet to be implemented by the local government. The team is still working with farmers to raise demands for the government to implement these provisions.

So, the entire project effort was focused on generating awareness and launching campaign against the land conversion. In the first phase, they organized an awareness campaign through media to introduce agriculture life to the wider community and beyond. They used drawings, stamps, wood carving, agriculture-related wooden stamps, etc. to attract attention. Secondly, they created puppet show covering the plights of the rice farmers in Ubud. They used animals in those shows and it caught the eye of several foreign tourists. They also took the shows to many places around Ubud so that as many people as possible witness it, ask about the problems being highlighted and participate in discussions with other people. This helped to create awareness and understanding about the problem faced by the farmers as well as the community, whose cultural heritages are disappearing gradually.

They also produced a comic book covering to create awareness among young generations. More youth are joining the campaign in Ubud. "This issue has become the talk of the town in Ubud in the last few months. Many visitors are coming to the rice field to take photos of the huge bamboo installation and they spread this message through social media, especially through Instagram, not only within Indonesia but all over the world", says Bobby. However, they are yet to receive any formal support from the government.

They are in constant conversation with the head of the farmers, commune, and village. However, the indigenous leader, "Adat", is the most influential and the final decision maker in this process. Once the Adat makes a certain decision, they have the final say. Even the Village Head does not have the power to overturn the decision made by the Adat.

Bobby said, "For example, the land around the Subak Temple is already sold from all sides. Only the temple is standing alone as community property. The temple is surrounded by hotels and restaurants, because of which the spiritual significance of the area has diminished". Once the land is sold, people can only regret but cannot bring the land back. The hotels and restaurants do not organize ceremony the way the community people do. Now people have understood the ramifications of randomly selling the land, only to realize that it is too late to realize.

The advocacy campaign has not produced any significant results as yet. However, it has been able to generate a lot of interest among foreign tourists and also some level of awareness among farmers and community people. If they sustain to create a conversation and lobby with the government, and other stakeholders, this may result in a win-win solution for both farmers and the tourism entrepreneurs. The following are some of the general achievements of the initiative so far.

- Created public awareness about the impact of tourism infrastructure development on the traditional farm fields in Ubud area.
- Generate awareness among foreign tourists about the problem faced by the traditional farmers in Ubud.
- Lot of social media coverage, especially through Instagram, about the issues by foreign tourists. The issue was brought to the attention of international community.
- Despite not being able to change the mind of farmers and the indigenous leaders, it has planted the problem in their mind and made to think about it.

2.1.4: Coordination

The project was implemented with cooperation among SFCG, CSO partners, and the artists. All the stakeholders interviewed appreciated SFCG's contribution in providing a joint platform and a sum of money for implementing the activities. There were no major challenges encountered during the entire project period.

Highlighting the cordial relationship and the cooperation with each other, the coordinator of Sloka

Institute said “It was very good coordination between farmers, Sloka institute, both artists and SFCG staff in Bali and in Jakarta. SFCG provided a local staff based in Bali, who was willing to support all the time. There was some resistance among the tourism entrepreneurs at the beginning, but when they participated in the consultation workshop, they become highly cooperative as they saw their benefit in the promotion of Garam Amed in the region”. This was echoed by the leader of the farmer's group in Amed.

However, the artists, by nature, operate in isolation. They listen to their heart and use their mind to create a piece of art. They did not have prior experiences of working with NGOs and INGOs in a formal project. They were not aware of all the administrative and financial formalities, and planning needs in order to implement a collaborative project. Most of the artists said they struggled to fulfill all these administrative and financial formalities including submitting periodic reports. One respondent said “There was a lot of energy required to meeting people, fulfilling organizational requirements, preparing reports. Partners felt that there were a lot of bureaucratic processes to complete the project. The M&E requirements demanded by SFCG makes things complicated for CSOs and specifically for the artists who had never involved in projects that require formal administrative, programmatic and financial processes to complete it”. However, it is necessary to mention here that they acknowledge the contribution of financial management training provided by SFCG and the on-site support and follow-up provided by Denpasar-based SFCG staff. Some of the CSO partner and Artists said that because of their lack of prior experiences of implementing such projects in collaboration with CSOs and their lack of experience in Teamwork, SFCG could have provided more frequent services of a Jakarta-based senior program staff for guiding the partners (both CSOs and the artists)

One of the CSO partners said, “Working with artists is always challenging because they are very emotionally attached to their ideas and do not want to listen to others. We had some challenges in finalizing the photo stories as the artists do not want to listen to our ideas and who had to agree on what they want to include into it. We had to agree with their decision and we could not say ‘no’ as they do not have patience and willingness to listen to others. We are curious but could not influence”.

In general, there was no major challenge so coordination between and among the implementing partners and SFCG. However, there was some challenge in building teamwork among them and managing ego of some of the artists and their relationship with each other. SFCG should have invested more time and effort in helping them understand the spirit of the project, the value of collaborating with and complementing each other to achieve the goal.

However, there were some major coordination challenges among the implementing partners. One such case emerged when CSO Bali Gumanti and filmmaker Agung Bawantara requested co-funding for their film on water crisis from SFCG (which provided them RP25M) but did not seek permission for co-funding from SFCG. When the movie was completed and was shown by SFCG to some stakeholders group, this was seriously taken by the lead organization and there was strong argument between the head of Bali Gumanti and head of the organization. However, SFCG facilitated a discussion among all the concerned stakeholders and managed to reach an agreement regarding the copy rights and use of the film in the future.

2.1.5: Sustainability

The evaluation noticed that most of the social ventures are not new ones. Most of the CSOs and the artists are already working on those issues even before the start of the Mabasikan Project. The fund they received from the Mabasikan Project leveraged their work to some extent. For example, the Sloka Institute is already working on Garam Amed issue for last 2-3 years; Komunitas Peduli Skizofrenia Indonesia, KPSI (Indonesia Community Care for Schizophrenia) was in place already, which was officially formalized after getting support from Mabasikan Project. The arts based approach and the concept of Rumah Berdaya was also emerged after their affiliation with Mabasikan Project. Manikaya Kauci was already working on paddy field issue and Bali Gumanti and Denpasar Film Festival were already working on issues around water crisis in Bali. However, some other initiatives like the Same Different, Bhatari Art Project tried to add few additional dimensions on their work.

The sustainability issue needs to be looked from two perspectives. First, how has the Mabetesikan Project devised strategies to sustain the momentum of the project in the future; and second, is there any potential for the individual social ventures to continue after the completion of the Mabetesikan projects?

The SFCG country Director said that he wants to make the arts-based approach to peacebuilding as an area of strategic intervention of SFCG Indonesia in the future and wants to expand similar initiatives beyond Bali. However, SFCG Indonesia has not developed any document or framework on how these initiatives could be sustained in the future. One of the potential areas missed by SFCG Indonesia is that could have initiated a discussion with the partner CSOs and the participating artists how they could continue working together even if the project is completed. Since most of them are already engaged in those issues out of their personal or organizational interest, it would have been easier for SFCG to develop a loose collaborative framework for a future plan of action. Since SFCG will still be working in Bali for next two years on another project, and the local staff will already be engaged, there is ample opportunity for SFCG to informally coordinate and collaborate with the CSOs and artists, provide them technical support as and when required and motivate them to continue working on those issues so that the fruits of Mabetesikan Project could be seen in the future

There is ample possibility that the initiatives could be continued in the future, because of the growing interest of the CSOs and of the artists on the issue. Some of the actors are working on those issues because of their personal passion and their strong desire to contribute to their society. For example, the Sloka Institute said that they are working to protect Garam Amed for last 2-3 years and they will continue to work on this issues regardless of the fund received from outside or not. Conservation International Indonesia is working on coastal area protection for many years and they will continue to follow-up on the regulation drafting process as promised by the government authorities. They will continue to work on the mapping process and including Garam Amed area into marine protection area. The Programme Coordinator of the Sloka Institute said, "We commit ourselves to work for the protection of Garam Amed and its farmers. We encourage farmers and journalists to continue to continue writing blogs and articles. We will continue to promote online marketing and increase sell outside Bali and Abroad. However, we have not talked at a strategic level and needs some more work to do."

Manikaya Kauci and Bali Women Crisis Center are working on the issues of paddy fields and women empowerment respectively and they pledge to continue to work on this issue. However, they lack strategic framework on how they want to achieve the results they desire for. BWCC has started to produce goods involving women but does not have a marketing strategy on how to sell these products in the market and help the women get some financial rewards. The art products they have produced so far, have not been sold yet and now they are planning to start producing incense sticks and sell them in the market considering that Bali's culture and religion demand plenty of incense sticks and they will be able to sell them in the local market. However, this has not been tested yet. Similarly, Manikaya Kauci does not have proper conflict analysis on identifying influential stakeholders and a specific strategy on how to work with each of the stakeholder's groups to protect the paddy fields in Ubud area. They have not yet approached the relevant government officials till date. However, their passion about the issue is unquestionable.

From the sustainability perspective, Schizo Friend project has the strongest potential for sustaining in the future. The project has received the rehabilitation center building and the vehicle for pickup and drop-off of the clients. It has mobilized the clients to produce products that can be sold in the markets and has recently started a motorcycle washing service in front of the Rehab center. This has already started to generate some income and is expected increase the income once the rainy season is over and more people will know the objective of the washing center. The city Government has also promised already to increase their financial contribution in the next fiscal year.

In summary, most of the ten projects have potential to sustain if the CSO partners and artists will think and plan strategically and SFCG supports them in developing those strategies.

2.1.6 Evaluative Reflection of the Project

The Mabasikan Project is unique in nature which brought two different stakeholder groups together to contribute to social change, who did not work collaboratively in the past. The project put art at the core of its implementation and mobilized CSOs and artists together to work on issues they were working already, albeit in isolation. The project had a noble intention to address those social issues which have potential to trigger larger conflict between different stakeholder groups. The case studies presented above already explain the contributions made by the Mabasikan Project in initiating changes in various social issues they are dealing with.

However, the project has also faced some hurdles or lacked some strategic directions which, if considered during the life of the project, could have contributed in making larger impact, within the short period. Following are some of the observations of the evaluator that could have enhanced the effectiveness of the project:

- **Good intentions but lack of strategic thinking:** The project was designed based on research findings by a foreign academic ethnomusicologist Dr. Rebecca E. Moore from Indiana University who studied Bali's independent music and arts for six years as part of her Ph.D. dissertation. She helped identify some of the potential artists in Bali but SFCG did not work with many of them because of their lack of willingness to work with or not meeting the requirements SFCG was looking for. However, it gave some clue to SFCG to think innovatively and bring CSOs and local artists into one platform to collaborate in using arts as a tool for promoting social change in Bali. However, the noble concept was not supported by enough strategic thinking and needs assessment as a prerequisite for effective implementation. More should have been done to understand the possible dynamics between the CSOs and artists and helping the artists to understand the dynamics of social development field as they were involved in such projects for the first time. The artists, except few, struggled to systematically implement the project activities and work as a team with the CSOs to bring greater changes through sustainable mechanisms. The role of at least one artist each in the Bhatari Art Project, Paddy Field is Our Future, Water and Life and the Same Difference Project was not effective, and there was not specific strategic approach to enhance their continued engagement in the project.
- **Lack of peacebuilding lens:** SFCG, as a peacebuilding organization could have fared better in providing peacebuilding lens to the project, despite the project itself focusing change in general. A good conflict analysis of the target region could have helped identify the prevailing conflict dynamics and major stakeholders, which could have given a better understanding of the situation and would have helped devise specific interventions that directly address the conflict dynamics in Balinese society. The projects Garam Amed, and Paddy Field is Our Future tried to address the challenges posed by the growing tourism in Bali, but the evaluation interviews revealed that there is almost no possibility of triggering any conflict/violence in the future because of the disappearance of traditional occupations in Bali. Similarly, the artist involved in the Same Difference Project could not explain the whole mission of their venture and were primarily focusing on passing the filmmaking skills to a couple of other people without any further strategies on how to use those films and what impact they would want to bring in the society.
- **Effect of transition in country leadership:** SFCG Indonesia saw three transitions of Country Leadership and Program Leadership during the life of the project, which seems to have some repercussions on the effective implementation of the project as the project got little oversight and technical inputs from the Jakarta leadership. This was also reflected in the interviews with CSOs and artists who were expecting higher level support from the SFCG leadership.
- **Lack of ample capacity-building to partners:** The evaluation noticed that the CSO partners and, especially the artists lacked capacity and skills in conflict resolution, collaborative program implementation, effective communications, teamwork, monitoring, documentation and reporting and financial management. The two short training (in which some of the stakeholders did not participate) were not enough considering their lack of exposure in social development programming which requires a number of programmatic, administrative and financial compliances. They needed stronger follow-up coaching. This

was visible as the program team was interviewing the partners and the artists to compile the project completion report instead of asking them to submit the report themselves.

- **Confusion on project duration:** While the project was still being implemented, CKU decided to close its office in Jakarta. There was a bit of confusion on the oversight of the project. In the beginning, the CKU communicated SFCG Indonesia that the project may need to be wrapped up in one-year time contrary to earlier agreed project duration. As a result, SFCG was already getting ready to reorganize the entire implementation plan. However, the project was later handed over to Danish Embassy in Jakarta and the original project duration was kept intact. However, because of this confusion some of the activities were delayed.
- **Lack of ample SFCG oversight in implementation:** This challenge relates to, to some extent, the leadership transition within SFCG. The evaluation found that the project basically was left on the responsibility of the project officer, who was also based in Jakarta and could not provide technical support to the CSOs and the artists, which needed a strong facilitator to bring them together to effectively implement the project and take this forward as a campaign. SFCG support was limited to a project assistant, whose major role was to follow up on reports and bridge the communication between Jakarta and Denpasar as he was not able to provide higher level technical support and a facilitating role among all the participating stakeholders.
- **Lack of strategic use of Mabasikan Festival:** The Mabasikan festival was highly appreciated by all the participating stakeholders. Many people said that it was one of those opportunities where they could see the other 10 initiatives, interact with other project stakeholders and showcase their work. However, most of the participants unanimously said that the festival was limited to one day only and it was too short considering the time required for them to prepare for the festival. Further to this, some of the participants, especially the artists were also not satisfied with the fact that the artists invited as crowd-pullers were given too much attention that the artists (who were working with the project for the last many months) and the product of their work were overshadowed because of the crowd pullers. However, there were also some respondents who said that the festival was successful and many people attended it because of the publicity that the crowd puller celebrity artists were invited.
- **Social ventures without strategic direction and sustainability structure:** All the 10 social venture projects were addressing some of the genuine issues faced by the Balinese community. However, except few ventures such as the Garam Amed and the Schizo Friend Project, other projects are without any strategic plans for sustaining the projects in the future. The interview with some of the artists and the CSOs clearly showed a lack of thought through the process in the initiative, even if they were emotionally attached to the issue. This required a higher level of technical support and facilitation so that their emotional work becomes more strategic. For example, the BWCC started to produce products without even studying the market potential and the products are still with them in the lack of buyers.
- **Lack of clear stakeholder mapping and corresponding strategies:** The project lacked a thorough conflict analysis of the Island and identification of issues that has potential to trigger conflict. Some of the participating stakeholders were not able to identify influential and relevant stakeholder groups to address the issues they were dealing with. One of the CSO partners was dealing with an issue that needs stronger government intervention and has not any plan to meet and lobby with government officials in the near future.
- **The short length of the project:** Considering the nature of the project and the issues covered by the social ventures, the timeframe available for implementing those social ventures was too short (which is around 9 months) because such initiatives take the time to witness a visible impact. Some of the projects have just laid the foundation towards results and the project is already over. There is a potential threat that these foundations may disappear in the lack of a sustainability plan.

- **Project exit strategy:** The project doesn't have an exit strategy and future course of action, in the lack of which most of the projects, except two, might not sustain in the future.

CHAPTER THREE: CONCLUSIONS AND RECOMMENDATIONS

3.1: Conclusions

The Mabasikan Project tried to bring together local civil society organizations (CSOs) and artists together to address some of the important social issues in the Island of Bali. The entire project roams around ten social venture projects jointly implemented by local CSOs. The project also consisted of capacity-building training and couple of outreach activities: Mabasikan Forum and Mabasikan Festival.

Traditional Balinese art plays a significant role in Bali's religious and cultural customs. The Balinese people begin to learn various forms of traditional art, such as dancing, painting, and theater, at a young age. Balinese art and culture are also admired for its popularity and ability to attract tourists to Bali. However, many interviewees stated that modern contemporary art lacks support from the government and is highly individualistic. Despite this government negligence, the contemporary art scene in Bali is continuously growing. More artists have been veering away from the gendered roles set for traditional art and have been exploring various contemporary art forms. Many contemporary Balinese artists have been using their art as tools to address social issues. For example, numerous bands, singers, and writers have jointly launched the Benoa Bay Anti-Reclamation movement, which is Bali's most well-known project involving social activism related to the arts. Another example of Balinese contemporary art used as a means for social activism was Gede Sayur's public art installation on Bali's rice fields that read "Not for Sale", a response to the growing land conversion from agricultural purposes to that of tourism purposes, which has impacted the water supply for surrounding villages. Another example of such contribution of "Save Garam Amed" mural paintings in the streets and restaurants at Amed area and use of arts in spreading awareness on violence against women in Batur and spreading awareness on schizophrenia in Denpasar. Similarly, the movies on identity issues, the Plasticology Movement and photo book on chained people have raised social and environmental issues that are affecting the Balinese society negatively. Thus, the Mabasikan Project has been able to create constituencies of peacebuilding in Bali through the 10 projects.

The evaluation focused on six of the 10 social venture projects and include five case studies of those social ventures in order to capture the result of the project so far. The five social ventures covered by the evaluation are: Garam Amed Project, Schizo Friend Project, Paddy Field is Our Future Project, Bhatari Art Project and water and Life Project. Out of the five social ventures covered by the evaluation, the Garam Amed and Schizo Friend Projects have been able to generate visible results while other three lack clear results and strategic direction for the future. The sixth project covered by the evaluation has not completed yet as it was conceptualized and assigned only in October 2016. Thus, this project was not included in the evaluation case studies.

As discussed earlier, the capacity-building training has limited success in building knowledge and skill among participants despite higher percentages of increased knowledge and skills demonstrated by the monitoring data. This could be attributed the lack of continuously coaching by senior program staff to the partners, both the artists and the CSOs. Most of the respondents during the evaluation interviews were unable to recall the content discussed in the training and how they applied the knowledge and skills in the training. Some of the factors mentioned the reflection section seems to be contributing in this aspect.

The Mabasikan Forum has contributed in increasing stakeholder interaction and sharing of various social issues they are working on with the other stakeholder groups participating in the project. Similarly, the Mabasikan festival was able to create a big band among participants on the social issues included in the exhibition and how CSOs and artists are collaborating with each other to address the issues recurring in the Balinese society. However, with so much preparation invested SFCG should have looked for the option for organizing the festival for more than one day so that more people could have participated in the event and the implementing partner CSOs and Artists would have greater opportunities for showcasing their projects and the achievements so far.

This project helped the artist to come out of their isolated studio rooms to interact with

community people and join hands with them to address those social challenges facing the community. The use of arts-based tools has contributed in creating a direct connection to those issues with public and mobilize them for seeking solutions to the problems.

The 10 social venture projects have tried to address different social issues plaguing the Balinese society. The issues range from the state of mental health, identity issues, land conflict and domestic violence and environmental issues, among others. These issues are very important because with the growing tourism the land conflicts, environmental pollution will continue to haunt the Balinese society because the amount of money being poured into Bali through tourism and the strong desire of tourism entrepreneurs to develop the land into tourist facilities. The two projects on protecting Garam Amed and paddy fields are very powerful means of addressing the land conflict in Bali. If these initiatives are continued with strong strategies, they will make a major contribution to addressing the growing and haphazard land encroachment by the tourism sector in Bali.

Similarly, the issues of Schizophrenia and mental illness and the discrimination and social stigma associated with the state of mental health are the black spots in Balinese society. The two projects, especially the Schizo Friend project, have made some good contributions towards raising awareness on these state of mental health, drawing government attention towards those social ills and provide a dignified life to those clients through rehabilitation.

The Bhatari Art Project had helped women to secure an independent identity and self-respect through their engagement in awareness building discussions, public exposure, learning painting skills and income generation. The support provided by the BWCC to those women have given them an institutional protection and guidance that may help them in the long run. However, due to the lack of market access to the products they have produced, lack of clarity of the role of partner artists on the initiative other than teaching painting skills has diluted the strategic direction the project intends to take.

In summary, the Mabasikan project, especially the social venture projects, implemented jointly by the CSOs and the artists have started a momentum of change around certain social issues identified by the stakeholders themselves. Some of the projects have produced some initial results while others are yet to carving their strategies for success. If these initiatives are sustained and continued in the long run, they are expected to bring some specific societal change in Balinese Society.

3.2 Recommendations

The evaluation found that the project has been successful in initiating some societal changes in various issues it dealt with. However, there still a long road ahead to achieve the desired results it envisioned for bringing societal change in Balinese society to live in Harmony and coexistence. The evaluations intend to furnish following recommendations for similar future initiatives.

- The evaluation noticed that the capacity-building support was not enough. The situation assessment and baseline study should focus on identifying the specific capacity needs of the partner CSOs and the artists as they are new to the field and they need stronger capacity-building support in order for them to effectively carry out the project implementation. A capacity-building needs assessment of all the CSO partner and the artists would have given a clear idea of what type of technical support as well as capacity-building support they were required.
- When an organization is working with people or organization with limited knowledge and skills on implementing specific projects they should be supported by continuous mentoring and coaching based on a close monitoring of individual person or organization.
- While implementing projects that involved organizations and individuals coming from different fields, SFCG should have initiative and or facilitated a periodic coordination meeting say once a month between them so that majority of challenges are addressed through such meetings.
- The project needed a technical support from a senior level SFCG program staff, which was missing from this project because of leadership transition and a lack of appropriate capacity needs assessment of implementing partners.
- Through Mabasikan Project, SFCG worked with local partners to deal with larger social challenges deeply embedded in the social fabric and having larger financial implications, it

is important that SFCG focusses on developing intervention strategy, market feasibility and execution plan with stronger conflict analysis.

- Even if there was a situation assessment done during the baseline study, it focused on identifying partners and areas of social conflict only. The situation assessment did not do a rigorous conflict analysis, which would have helped in identifying key stakeholders to each of the conflict case identified and would have helped devise intervention strategies to find out the specific point of intervention and deal strategically with a specific group of stakeholders.
- While implementing smaller independent projects under the umbrella of a larger project, it is very important SFCG develops specific implementation strategies and technical support in order to ensure the effectiveness of those independent projects and achieve the desired results.
- SFCG needs to ensure copyright issues in advance while providing co-funding to projects partially funded by other organizations. This avoids misunderstanding and controversy with other organizations also doing similar work on the same project site.
- The Garam Amed project received support from Conservation International Indonesia on the mapping of the area on Marine protection area and there is room for working with CII to continue this initiative post-project. SFCG should have worked with Sloka Institute to coordinate with CII to further work on this area so that the area would have formally associated with the Garam Amed in the map.
- Some of the initiatives have been more successful and others have not been. SFCG should coordinate with exchange visits or sharing sessions to facilitate exchange ideas and ingredients of success with others so that people can learn from each other
- The evaluation noticed that some of the CSOs and artists remained inactive during the life of the project. In such cases, SFCG should have revisited its implementation strategies and ensure that either the projects are terminated or ensure that the concerned actors take their responsibilities forward without delay.
- SFCG should have worked with the partners and artists to devise a project exit strategy and sustainability plan. Most of the project are not sure how they want to take this issue forward, even if some of them are emotionally attached to the issues they are trying to address. The reflection meeting conducted on 15 January 2017 could have been instrumental in devising sustainability mechanisms and strategies.
- It is important the CSOs and artists should develop strategies to build relationships with government agencies and collaborate with them to support the government mission of development and achieve larger societal change with the help of the government which helps to ensure that the programs' sustainability can be achieved from public funding or policy initiatives.

ANNEXES

Annex 1: Evaluation Terms of Reference (TOR): “Mabesikan Project: Art for Social Change”

Search for Common Ground Indonesia is looking for an experienced evaluator to carry out a final evaluation of “**Mabesikan Project: Art for Social Change**”, a program aiming to promote conflict prevention and reconciliation in Bali through contemporary art. For this consultancy, SFCG Indonesian seeks to procure the services of an independent, external consultant to design, conduct rigorous data collection, and write a final evaluation report.

This Terms of Reference (TOR) defines the work that must be carried out by the external evaluator. It provides a brief outline of the project, specifies the scope of the final evaluation, and outlines its method.

1. Context

1.1 About Search for Common Ground

Search for Common Ground (SFCG) (www.sfcg.org) is an international peacebuilding organization that strives to transform the way the world deal with conflict, away from adversarial approaches and towards collaborative problem solving. SFCG is working in 36 countries across Africa, Asia, the Middle East, and the USA. SFCG works with governments, civil society, state institutions, including security sector, youth, media organizations and other stakeholder groups to promote peace, reconciliation, tolerance and collaboration across dividing lines.

Search has been working in Indonesia since 2002 partnering with governmental and local non-governmental organizations, media, religious institutions, conflict survivors, youths and others to develop appropriate and innovative conflict transformation initiatives. Over time, Search has established strong working relationships with local officials, community leaders, teachers and schools, religious leaders, and community-based organizations from West to East Java, Aceh, Central Sulawesi, Bali, Madura, Jakarta, Maluku, Central and West Kalimantan. Search works to expand knowledge, change attitudes, perceptions, and behavior of people in order to advance the practice of peace. In addition, Search has implemented regional initiatives across Indonesia, with programming focused on media for peacebuilding (radio, comics), community-based conflict transformation, and state and civil society capacity strengthening.

1.2 About the project

Since November 2015, SFCG has been implementing a 16-months project titled “Mabesikan: Art for Social Change.” The project is funded by CKU Denmark. In this Project, Search proposes to continue to tackle conflict issues in Bali through art. In Bali, art takes many forms and is strongly intertwined in people’s lives. However, its use as an instrument to bring positive social changes remain relatively untapped. The project intended to utilize contemporary art and engage artists and civil society organizations to promote conflict prevention and reconciliation around ideological, identity and social problems namely, land and resource conflicts, gender-based violence, and ethnic and religious intolerance.

Objectives of the project

The project has three specific objectives:

1. To increase the capacity of Balinese artists to promote conflict prevention and reconciliation on issues of land and resource conflict, gender-based violence, and identity conflicts in Bali through art; and
2. To increase the capacity of local civil society organizations to build public awareness through collaborative work with Balinese artists addressing issues of land and resource conflict, gender- based violence, and identity-based conflicts.

3. To create effective means for dialogue between stakeholders on the conflict issues of land and resource conflict, gender-based violence, and identity conflicts led by artists and NGOs.

In order to reach said objectives, Search conducted several key activities which include:

1. A workshop for artists and CSOs on conflict management and art for social change.
2. Developing small initiatives with artists and CSOs that aims to transform conflicts and social problems in Bali.
3. Implementation of 10 small initiatives in various locations in Bali addressing land and resource conflict, gender-based violence, and social inclusion issues.
4. Facilitation of forum where artists, CSOs, governmental bodies, and related stakeholders gathered to discuss the current dynamics of resource conflict, gender-based violence, social inclusion issues in Bali, and how art can contribute in promoting conflict prevention and reconciliation.
5. Mabasikan Festival - an open for a public festival that showcased the 10 initiatives and other Balinese artists which aimed to raise awareness on land and resource conflict, gender-based violence, and problems on social inclusion.

Project Beneficiaries

- **Primary beneficiaries:** 14 contemporary artists and 9 Civil Society Organisations in Bali
- **Secondary beneficiaries:** Community members, Youth Group, Women Groups, Students, Farmers, Marginalised Groups, Local Government Officials, etc reached out through the 10 small initiatives facilitated by artists and CSOs

2. The Evaluation

Search's approach to evaluation is grounded in the guiding principles of our work: participatory; culturally sensitive; affirming and positive while honest and productively critical and valuing knowledge and approaches from within the context. Search Indonesia will apply this approach to the evaluation, which will be carried out in consultation and in participation with key relevant stakeholders, appropriate community groups or key civil society individuals.

2.1 Objectives of the evaluation

Mabasikan Project is a pilot project which aims to promote the utilization of art being the agent of social change. Therefore with this evaluation Search aims to:

- Assess and outline to what extent the project has been able to achieve the results set out in the project objectives
- Identify what works and what does not in promoting art for social change.
- Draw lessons learned and provide recommendations for future phases of the project.

2.2 Evaluation questions

The evaluation questions are focused on following dimensions taken from OECD DACs Guidance on Conflict Prevention and Peacebuilding activities.

- **Relevance**
 1. Does the Mabasikan Project has addressed the right issues pertaining to the conflict affecting the lives of Balinese people?
 2. Does the project address the relevant causes of conflicts, key dynamics and driving actors and factors?
 3. How has the community responded to the project ideas and how have they been exposed to the idea of using arts-work as peacebuilding tool?
- **Effectiveness**
 1. To what extent the project has contributed to enhancing the capacity of Balinese artists and CSOs to promote conflict prevention and reconciliation on issues of land and resource conflict, gender-based violence, and identity and inclusion in Bali?
 2. How have the participating artists and CSOs contributed in promoting peace and reconciliation in Bali using arts as a peacebuilding tool?
 3. How has the project enhanced collaboration between Balinese artists and CSOs in using arts- work in resolving land and resource-based conflicts, minimizing gender-based violence, and identity conflicts?

4. Has there been any shift from adversarial approach to collaborative approach among project beneficiaries in addressing conflict and social issues in Bali?
 5. To what extent the art social ventures facilitated by the artists and CSOs contributed towards community's understanding and awareness of the current conflict or other social issues?
 6. How has the project contributed in using arts as a tool that impacts peace-writ little and peace writ-large within Balinese society?
- Coordination
 1. What was the coordination and collaboration approach as guided by the project design and to what extent this modality was followed?
 2. How was the coordination between artists and CSOs in implementing the initiative? What were the major ingredients of successful coordination and collaboration and what were the constraints and challenges in coordination, if any?
 3. How was the coordination between Search and beneficiaries? How good coordination was achieved, and is it replicable in other situations?
 - Sustainability
 1. Which steps have been taken or are planned to create long-term processes, structures, and institutions to sustain the initiatives of using the arts-based approach of peacebuilding in Bali and Indonesia?
 2. Does the evaluation find any pieces of evidence that show that the artists and CSOs involved in this project will continue to use arts-work in promoting peace and reconciliation in Bali and beyond without Search's financial contribution? If yes what are those evidence? Has this project contributed in encouraging participants and communities to develop independent initiatives?
 3. Have there been any indications that the Balinese society has taken ownership of arts-based approach to address their every day's conflict in family and society?

2.3 Methodology

The evaluation method will be qualitative in nature. The evaluation will use Case Study Approach to Evaluation in order to assess the results of the project. The methodologies will include:

- Desk study: It is mandatory to review project proposal, logical framework, reports, baseline survey data and report, training manuals, and other monitoring data and secondary sources of data to complete the evaluation.
- Interviews: Interviews will be conducted with key informants in Bali, the artists and CSO representatives participating in the Mabasikan Project and others who - to a certain extent - have been involved in the Project or know about the project or have been benefitted by the project initiatives.
- Social Venture Observation: An observation and discussion of the initiatives developed by the artists and CSOs in order to study their contribution to conflict-transformation of gender-based violence, land and resource conflict, and identity conflict.
- Focus Groups Discussions: Focus group discussions will be conducted with community members involved in the Mabasikan Social Venture to Assess the influence of the project initiatives in their lives

2.4 Audience

The primary audience of this evaluation includes:

- The staff of SFCG Indonesia and partners to draw out reflections and lessons learned from the project and to use the recommendations for future project design.
- Embassy of Denmark in Indonesia, the funding agency, for assessing the effective and efficient use of the funds to achieve the stated goals and results of the project.

Search will also publicize the report of the evaluation in organization's public domain where academics, development professionals, and others who are interested will be able to have access to the report.

3. Scope of Work

3.1 Location

The evaluation will take place in Bali Province, specifically in these locations where various initiatives take place: Ubud, Tampaksiring, Amed, Bangli, Tabanan, and several locations in Denpasar.

3.2 Deliverables

The following specific deliverables are expected from the consultant:

- Based on the timeline, the consultant shall submit the Inception Report, which clearly defines the case study based approach, evaluation matrix and written evaluation tools, such as clear outlines of FGDs and KII checklists, and an evaluation timeline with specific deadlines for each deliverable. The inception report will be reviewed and approved by the SFCG Team. The evaluator cannot start the data collection process without the SFCG team's approval on the inception report.
- Data collection in the field, including but not limited to conducting FGDs, KIIs with selected informants.
- Draft evaluation report to be submitted within 10 days of completion of the data for the review and comments from SFCG Indonesia Team and Institutional Learning Team from the headquarters. The review and feedback of the report could be more than one rounds depending on the quality of the report submitted by the consultant and the extent to which the comments and suggestions from the first round of review have been incorporated.
- The final evaluation report after incorporating the comments from SFCG. The report should be written strictly in English language and should be approximately 30 pages (excluding annexes) in length and consists of:
 - Cover Page. SFCG will provide sample cover sheet for reference.
 - Table of contents, list of acronyms/abbreviations and list of tables and charts
 - Executive summary of key findings and recommendations – no more than 3 pages.
 - Introduction: Context analysis, project description, evaluation methodology with a clear explanation of data collection tools, FGDs/KIIs participant selection and data analysis approach.
 - Evaluation findings, analysis, and conclusions
 - Recommendations for future activities/intervention. The recommendations should be forward looking and should focus on program design, planning vs implementation, implementation methodology and approach, project monitoring and evaluation system, among others.
 - Appendices, which include collected data, a detailed description of the methodology with research instruments, a list of interviewees, interview transcripts of all interviewees, bibliography, and evaluator(s) brief biography.
- Once the first draft is submitted and reviewed, SFCG may decide based on the quality of the draft whether the consultant may be required to revise the draft at the SFCG Indonesia office working closely with SFCG DM&E Officer during the scheduled back and forth review.
- The report should be submitted electronically in an MS-Word document. The consultant is responsible for English editing of the final report and should be well formatted.
- Once SFCG sees that all feedback has been incorporated by the consultant, the final report will be approved by SFCG through an official e-mail to a consultant from SFCG DM&E Officer with the knowledge of SFCG Country Director and HR Manager. Other means of communication that might imply that the work has been completed will not be regarded.
- The report will be credited to the evaluator and potentially placed in the public domain at the decision of SFCG. A power-point presentation of the findings of the evaluation in a meeting organized by SFCG for its staff and its partners. The representative of the donor may be present in this meeting.
- All handwritten and electronic transcripts of interviews and FGDs, hard copies of the survey questionnaires, any logistics, taken from SFCG for the baseline purpose and photographs taken during the baseline should be submitted to SFCG. Further to this, all information generated during the baseline will be the sole property of SFCG and is subject to submission to SFCG along with the final report or the termination of the contract.

3.3. Duration & Deadlines

The duration of contract will be less than 3 months between December 10th 2016 and 28 February 2017 with detail as follows:

Deadline for application	2 December 2016
Decision of the selected evaluator	8 December 2016
Signing of contract	10 December 2016
Inception Report Submission	17 December 2016
Comments on the inception report incorporated and finalized	24 December 2016
Preparation for field data collection	25 Dec 2016 - 8 January 2017
Field data collection	9 - 23 January 2017 (Reflection Meeting on 14-15 January 2017)
First draft of the report	3 February 2017
Back and forth review between SFCG & consultant	4 - 20 February 2017
Final Evaluation Report Produced	28 February 2017

3.4. Evaluation Team

The evaluation team will include the evaluator, SFCG Indonesia DM&E Officer, and SFCG Asia DM&E Specialist. The evaluator will be under the direct supervision of the DM&E Officer and overall guidance of the SFCG Country Director. SFCG's DM&E Officer will be responsible for facilitating the needs of the consultant for the purpose of the evaluation.

4.5 Logistical Support

SFCG will provide preparatory and logistical assistance to the evaluator, including:

- Background materials (project proposal, periodic reports, monitoring data, etc.)
- Meetings, phone/e-mail communication with program administrators
- Identify interviewees and provide contact information
- Arrange and liaise meetings and appointments with stakeholders and beneficiaries in the field

5. Evaluator's Role and Competencies

5.1 Evaluator's Role

The evaluation will be carried out by an individual consultant, who will report to and work under the guidance of SFCG's DM&E Coordinator, who is also the evaluation manager for this project. The external evaluator will:

- Identify and define evaluation priority areas, methodology, and indicators;
- Design and implement data collection;
- Analyze data and findings and prepare a report;
- Write and submit a final report;
- Make a brief presentation of findings and recommendations to SFCG Indonesia and partners, including donors, using a formal powerpoint presentation.

5.2 Evaluator competencies

1. At least 5 years of experience in monitoring and evaluation of development projects or equivalent
2. Understanding and experience in working with artists and activists at the field level, especially in Bali will be an advantage.
3. Sound understanding of art and social change
4. Excellent command over written English;
5. Sound knowledge on all or either of land and resource conflict issue, gender-based violence, and social exclusion issues.

6. Cultural competency and strong ethics – particularly around interviewing children and evaluative process related to youth and women.
7. Gender-sensitivity in incorporating gender perspectives when analyzing problems.
8. Sound knowledge on program development;
9. Commitment to producing work on schedule.

6. Application

A complete proposals/application should include:

- Proposal (maximum 6 pages, including the methods and methodology to be adopted)
- Budget estimates and price quote
- CV
- Cover letter
- Availability
- References
- Writing sample – Example of written evaluation report

Send the application package to Search Indonesia Human Resource Manager Ms. Pramita Handayani at phandayani@sfcg.org and cc: usandyarani@sfcg.org no later than 30 November 2016. Applications received after the date will not be considered.

Annex 2: Key evaluation questions for each evaluation criteria

- Relevance
 1. Does the Mabasikan Project has addressed the right issues pertaining to the conflict affecting the lives of Balinese people?
 2. Does the project address the relevant causes of conflicts, key dynamics and driving actors and factors?
 3. How has the community responded to the project ideas and how have they been exposed to the idea of using arts as a peacebuilding tool?
 4. Has there been any effort to respond flexibly to changing circumstances over time? Has the conflict analysis been revisited or updated to guide action in changing circumstances?
- Effectiveness
 1. To what extent the project has contributed to enhancing the capacity of Balinese artists and CSOs to promote conflict prevention and reconciliation on issues of land and resource conflict, gender-based violence, and social exclusion in Bali?
 2. How have the participating artists and CSOs contributed in promoting peace and reconciliation in Bali using arts as a peacebuilding tool?
 3. How has the project enhanced collaboration between Balinese artists and CSOs in using arts- work in resolving land and resource-based conflicts, minimizing gender-based violence, and social exclusion?
 4. Has there been any shift from adversarial approach to collaborative approach among project beneficiaries in addressing conflict and social issues in Bali?
 5. To what extent the art social ventures facilitated by the artists and CSOs contributed towards community's understanding and awareness of the current conflict or other social issues?
 6. How has the project contributed in using arts as a tool that impacts peace-writ little and peace writ-large within Balinese society?
- Coordination
 1. What was the coordination and collaboration approach as guided by the project design and to what extent this modality was followed?
 2. How was the coordination between artists and CSOs in implementing the initiative? What were the major ingredients of successful coordination and collaboration and what were the constraints and challenges in coordination, if any?
 3. How was the coordination between Search and beneficiaries? How good coordination was achieved, and is it replicable in other situations?
- Sustainability
 1. Which steps have been taken or are planned to create long-term processes, structures, and institutions to sustain the initiatives of using the arts-based approach of peacebuilding in Bali and Indonesia?
 2. Does the evaluation find any pieces of evidence that show that the artists and CSOs involved in this project will continue to use arts in promoting peace and reconciliation in Bali and beyond without Search's financial contribution? If yes, what are those evidence? Has this project contributed in encouraging participants and communities to develop independent

initiatives?

3. Have there been any indications that the Balinese society has taken ownership of arts-based approach to address their every day's conflict in family and society?

Annex 3: List of people interviewed

1. Luh De Suryani - Sloka Institute, Save Garam Amed
2. Anton Mujahir - Sloka Institute, Save Garam Amed
3. Nengeh Karyawan - Head of Purwakerthi Village, Garam Amed
4. Suada - Head of MPIG (Garam Amed Farmers), Garam Amed
5. Rai - Pojok Street Artist Community, Save Garam Amed
6. Arie 'PeanutDog' Putra - Pojok Street Artist Community, Save Garam Amed
7. Budi Agung Kuswara - Ketemu Project Space, Denpasar Schizofriends Art Movement (DenSAM)
8. Made Sudiarta Putra - Family Member of Rumah Berdaya Participant, DenSAM
9. Nyoman Sudiasa - Participant and Coordinator of Rumah Berdaya, DenSAM
10. Komang Ayu - Department of Public Health Denpasar City, DenSAM
11. Dr. I.G Rai - Psychiatrist KPSI , DenSAM
12. Oka Sudarsana - Filmmaker (Mentor), Same Difference
13. Dwitra J. Ariana - Filmmaker (Mentor), Same Difference
14. Putra Sihombing - Freelance filmmaker (Mentee), Same Difference
15. Yudi - Freelance filmmaker (Mentee), Same Difference
16. Arya Bobi Ganaris - Manikaya Kauci, Ricefield is Our Future
17. Ketut Mardhani - Bali WCC, Bhatari Art
18. Nengah Buddhawati - LBH Apik, Bhatari Art
19. Ni Putu Eka Yuliarti - Songan Village Community member, Bhatari Art
20. Ni Wayan Rinten - Songan Village Community member, Bhatari Art
21. Ni Nyoman Ciriani - Songan Village Community member, Bhatari Art
22. Ni Wayan Wenten Astrini - Songan Village Community member, Bhatari Art
23. Ni Nyoman Wati - Songan Village Community member, Bhatari Art
24. Ni Ketut Adriyani - DPPKB P3A Bangli, Bhatari Art
25. Agung Bhawantara - Bali Gumanti, Water is Life
26. Maria Ekaristi - Denpasar Film Festival filmmaker, Water is Life
27. Setio Soemeri - Country Director, Search for Common Ground Indonesia
28. Elsa Beatrix - Finance Manager, Search for Common Ground Indonesia
29. Michelle Winowatan - Project Officer, Search for Common Ground Indonesia
30. Pungkas - Project Assistant, Search for Common Ground Indonesia
31. Utami Sandyarani - Design, Monitoring and Evaluation Officer, Search for Common Ground Indonesia