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## Social Artistry, Local Wisdom, and Post Earthquake Conflict

Johana E. Prawitasari-Hadiyono, Ira Paramastri, Retno Suhapti, Lucia P. Novianti, Tiara R. Widiastuti, & Nindyah Rengganis

### Abstract

The article describes a project intended to help the victims of a strong earthquake in Yogyakarta Special Province (Central Java, Indonesia) on May 27, 2006 cope with their experiences and subsequent social conflicts due to the perceived injustice of the aid distribution. Following an action research approach, a team of scientists blended influences from social artistry (Houston, 2004), sociodrama (Moreno 1972, pp. 352 ff.) and local traditions into a method called "Happy Stage" which was designed to reflect individual and collective emotional reactions and coping strategies. The article describes the project design, implementation, evaluation and preliminary conclusions.

**Keywords:** Disaster aid - Earthquake - Indonesia - Large group intervention - Psychodrama - Psychotherapy - Social Artistry - Theater - Trauma

### Introduction

In Central Java traditional mechanisms to ensure social cohesion like "*gotong royong*" (working together), "*sak iyek sak eko praya/kapti*" (together we will survive) or "*mangan ora mangan anggere kumpul*" (we could eat together or remain hungry) have faded away lately due to consumerism. When an earthquake of 5.9 on the Richter scale struck Yogyakarta Special Province and parts of Central Java on May 27, 2006, these local wisdoms reappeared spontaneously. People worked hand in hand supporting each other physically, psychologically, financially, and socially. This catastrophe united people.

Yet, when plenty of aid came to the villages, people left joint endeavors like *gotong royong* behind again to work on reconstructing their own houses. Aid became a source of social conflict because – although the aid supported the community to build their ruined

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houses – the distribution was perceived as an injustice. People who were rich got more than people who were poor. People in the inner circle of the local authorities received more privileges than others. The situation created social envy among the villagers. Covered social conflicts were unavoidable.

We initiated a socio-therapeutical process in a sub village of Bantul Regency, Yogyakarta Special Province, centered around a method that we called “Happy Stage” (HS), in order to: 1) revitalize various local wisdoms such as *gotong royong*, *ing sak madya* (in moderation), *guyub-rukun* (in harmony) or *aja dumeh* (no arrogance), 2) reflect the village situation including covert social conflicts perceived by the villagers, and 3) improve the wellbeing of the village and its inhabitants. Using the HS method, village groups re-enacted a number of scenes that showed how people experienced the earthquake and how they coped with the aftermath.

## 1. Conceptual Background of the “Happy Stage” Method

“Happy Stage” is a physical stage as well as a psycho-social stage. As a physical stage, HS is a knock-down steel construction that is to be built up when there is a need for a performance. As a psycho-social stage, HS is linked to various existing concepts:

### a) Social Artistry

Jean Houston (2004) has promoted social artistry to be used to market peace and improve human development in an era of decentralization. . Social artistry is the use of various artistic practices and products in social settings to promote change and positive growth. The underlying philosophy is that all human beings are artists and they can use their talents to market peace among themselves. Its purpose is to involve all community members to propose change and to achieve better living conditions. In order to do this they need to know each other and to be aware of the existence of the others before they can then start collaborating to make peace among themselves and improve the existence of humanity. Accordingly, one way to manage covert social conflicts due to perceived injustice distribution of aid among villagers might be social artistry.

### b) Sociodrama

Jacob Levy Moreno’s approach to what we today would call “community development” is closely related to our concept in several ways. Moreno was one of the first to acknowledge that individual wellbeing and development can only be achieved if the individual has positive relations to his social network. Moreno therefore rejected the idea of a therapeutic concept restricted to the individual (psychiatry = “healing of the soul”) in favor of a concept that focuses on relationships and the community as-a-whole for which he coined the term “sociatry” (“healing of the community”). His work in the refugee camp of Mitterndorf and with the New York State Training School for Girls in Hudson are prominent examples of this approach. This focus makes Moreno one of the pioneers of family/systemic therapy (cf. Compernelle, 1981).

The main instruments that Moreno developed in connection with his concept of sociatry are sociometry (the methodology for measuring human relationships) and sociodrama. In his important work on “Sociodrama and Collective Trauma”, Kellermann (2007) defines sociodrama as “an experiential group-as-a-whole procedure for social exploration and intergroup conflict transformation” (p. 17). He sees crisis situations and collective trauma as among the main applications for sociodrama. It is these two system features that are particularly characteristic of the post-earthquake situation in the Yogyakarta region.

The collective performances in the HS method are, as previously, closely related to

sociodrama with some noteworthy differences. The HS scenes follow a script, there is little spontaneous interaction, and sociodrama techniques like collective role reversal are not used. The decision to use a theatre-like concept instead of the more dynamic elements of sociodrama was deliberately chosen in order to offer a means of low-threshold access to the villagers. By this we mean that the alternative of an overly therapeutic, highly involving approach would have been too demanding.

#### c) Srandul

In a pre-assessment for the use of HS we found that the sub-villagers have their own local play called "*srandul*". HS was connected with this local tradition in order to improve the acceptance of our approach. That is, HS is similar to traditional play in the sense that it uses monologue, dialogue, the playing of traditional music, performing traditional dance, and humorous comments to criticize the situation that is perceived as injustice (specifically, and role playing of the people who are involved in the scene to be portrayed)

Although the social artistry of HS is not group psychotherapy, some characteristics of the use of social artistry are similar to the group processes that may be used as a means to improve communal wellbeing. One component of subjective wellbeing is emotion being experienced in people's daily lives. Peters and Kashima (2007) found that sharing emotion content will increase the bond between the teller and the receiver.

A study by Coifman, Bonanno, Gross, and Ray (2007) found that sadness due to loss could be consciously suppressed and thereby demonstrate resiliency in the process of adjustment toward the sadness. Previous theory supported the view that it was better to express negative feelings than to suppress them in order to maintain mental health. Currently there is evidence that conscious suppression and changing expressions of sadness by engaging in other activities will have more positive effects on the body and social life. Based on this study, it seems that the form of social artistry used in the HS model is a proper means to express sadness and other psychological stress due to the loss during the earthquake in more fun ways.

Psychotherapy concepts have been used as behavioral change models for larger systems such as organizations and communities (see Prawitasari, 2007). Since 2000, the first author has continued to promote macro-applications of clinical psychology (see Prawitasari Hadiyono, 2001, 2003). The intention of this study was to extend these efforts with the hope that the results could be used to guide other practicing psychologists to increase the role of clinical psychology in applied macro-settings.

## **2. Outline of the HS Method and Project Implementation**

The duration of this project was 6 months from July to December 2007. We used an action research design to implement the HS social artistry approach. To simplify the action research cycle we proposed the design seen in Figure 1.

### Please insert Figure 1 about here.

### 2.1 Pre-assessment

Pre-assessment had been completed in September and early October 2007 using qualitative methods consisting of participant observation, interviews, and Focus Group Discussion (FDG) to collect needs assessment. Research assistants had lived in the sub-village for 2 weeks early in September 2007 in order to observe and interview community members. They used snowball sampling to find and select key sub-villagers as core team

members. They also observed social networking among the villagers in this part of the village. Pre-assessment focused on the readiness of the sub-villagers to prepare for the play as well as to decide a group of core sub-villagers who were willing to manage the HS method social-psychologically, physically, and economically. People were enthusiastic and eager to accept HS in the sense of physical stage to be used as a source of income although they had few ideas about how to use HS as psycho-social stage. Eventually, HS received the full support of the people in the sub-village after many conversations with key persons and members in different roles in the community.

## 2.2 Development of scenarios

Each of the five neighborhood clusters *Rukun Tetangga* (RTs) developed their own scenarios to reflect their experiences before, during, and after the earthquake. Each scene was only performed for 15 minutes. Besides the performances, each RT also prepared traditional food and drink to be consumed by the sub-villagers without cost.

To assign which RT would perform which scene, heads of the RT and some sub-villagers used a lottery during one of the village plenary meetings within pre-assessment period to determine which scene would be prepared by whom. It was agreed that RT 3 would perform the before-the-earthquake scene, RT 2 would perform the scene when the earthquake struck and RT 5 would perform scene of immediately after the earthquake when aid arrived from local, national, and international agencies. RT 1 performed the scene when there were covert social conflicts due to the perceived injustices of aid distribution. RT 4 performed the current situation in which everyone was occupied by the integrated recovery program facilitated by 12 NGO networking of one international agency. Preparations for the general rehearsal and main performance were facilitated by the research team and Mr. MJ, a freelance traditional artist and activist.

## 2.3 General rehearsal

One week before the general rehearsal scheduled, all members of RT groups practiced what they would perform on stage. Each RT had seriously discussed the plan and the plot including use of traditional music like small drum or "*kendhang*" and instruments from their daily activities for village security like the "*kenthongan*" and "*thek-thek*". During the performance they planned to sing traditional songs, dance, give monologues, perform dialogues, and engage in role plays. Part of *srandul* dance would also be performed. During the preparation, one of RT groups was attended by adult males only, but they said that they would instruct their wives so that they could also perform the dance on stage. Four RTs involved women, the elderly, and the youth as agreed in the pre-assessment. Mr. MJ, assisted the sub-villagers in their preparation for the general rehearsal.

Physically HS had been prepared by the sub-villagers before the actual physical stage was built and handed over to them as a token to their active involvements in this community experimental project. The stage was a ruined house higher than the alley in the sub-village. The sub-villagers put up a tent to cover the stage along with tents at the front of the stage where the sub-villagers would watch the general rehearsal and the performance. The tents were positioned so that they would shade the audience and allow them to stand and watch the performance comfortably (i.e., there were no chairs).

On the day of the general rehearsal at 13:15 each RT members started to parade accompanied by the playing of their traditional music instruments. People seemed to enjoy being in the parade and clearly displayed their pride. They smiled and started to dance in the sub-village street on the way to the stage. Waiting for their turn to perform the scene, they stood and enjoyed the performances of other RTs.

The general rehearsal was attended by masters of science students in psychology who provided feedback about improvements before the next performance on December 16, 2007.

#### 2.4 Main performance

For the next two weeks the sub-villagers did not engage in any activities related to HS. However, one week before the main performance on December 16, 2007, community members again started to practice which included incorporating the student feedback that had been written up by a research assistant. During the preparation time, the local wisdom of *gotong royong*, *mangan ora mangan kumpul*, *sak iyek sak eka praya*, and *guyub rukun* were observed.

On Sunday, December 16, 2007 the main performance took place on stage. The scenes performed were almost the same as the general rehearsal on November 25, 2008 with the exception of revised dialogues (i.e., after student feedback) and the use of costumes according to the roles they played.

RT 3 performed "*srandul*" play that formerly was usually showed at night and people watched the play until the end. The play also showed dialogues among women which focused on the unjust distribution of state funds on fuel energy. They also discussed the probability of an eruption of Mount Merapi, which was then very active, on the North side of Yogyakarta.

RT 2 then performed the scene when the earthquake struck. They started the performance by showing a conversation among the security guards and women preparing to sell food. Then there was the earthquake. People on the stage were in panic. They ran, screamed, and cried while also showing their pain. There was a man carrying his child, running, and crying. The performers used dust and red substance to show that blood was everywhere as a result of the many injured and dead people. Some women in the audience were also tearful and appeared to be in shock. Some women mentioned later to the first author that they were still traumatized by the experience. We then discussed the experiences to ease their feelings.

The third scene was about the time when external aid came from many places outside the district. RT 5 had planned to reflect the scene using dialogues among sub-villagers and the local authority. However, before the performance there was a short message, sent to the group from an unknown mobile phone number, which seemed to threaten them not to perform anything critical of the injustice of local authority distribution of relief funds. Despite this there were people who dared to perform even though only a few members of the group were on stage. This incident was used on stage to reflect the situation after the event. A woman who acted on stage as head of RT 5 also commented about how people were still afraid of returning home after the earthquake because of the shock they experienced during it. This woman showed her creativity by combining what happened in the here and now of the performance context with the previous experiences of the post-earthquake situation.

Scene 4 was performed by RT 1 under the performance title: "*Semar* distributes heritage." They danced and talked about the unjust distribution of housing reconstruction funds from the government and other sources. In the performance, there were two young local authority figures who managed the reconstruction funds from many different institutions. The authority figures discussed how to distribute the funds and they talked about how to

manipulate the funds for their own benefit. Then there was a wise man who discussed about how to distribute the funds in a just way to the people with the greatest need in the community. While the players wore “wayang” costumes, the local authorities wore daily dress and brought folder containing the names of beneficiaries of the various funds.

RT 4 used the stage to educate the audience about the integrated recovery program and they delivered a message about uniting the program. They also sent a positive message to the NGO network for not competing among themselves. Gender issues were also discussed between men and women on stage. The scene ended with an old lady singing a traditional song expressing her hope for a better life in the community.

People’s reactions toward the performance of each RT were almost the same as during the rehearsal. Most of the time they were laughing and mostly amused, but sometimes also they expressed emotions of sadness, fear, disgust, and surprise. They seemed to enjoy what their fellow community members showed during the performance. The HS performances seemed to remind them to their own lives before, during, and after the earthquake. In this sense, HS has achieved its purpose to reflect the sub-villager’s lives including the social conflicts and specifically the perceived injustice distribution of aid.

### **3. Evaluation**

Evaluation and reflection discussions were done two days after the performance. The discussions were attended by selected community members who had the potential to manage further use of the HS method. There were two gender-based group discussions (without designated leaders) to prevent the possibility for men to dominate the discussion. Research assistants wrote notes on their observations and details of the group process and only intervened when core issues of the evaluation had not been discussed. They discussed the criteria for core team members who would manage HS as well as how to sustain the social artistry to encourage reflection in the sub-villages and revitalizing of forms of local wisdom to manage perceived social conflicts.

Post performance questionnaires were also distributed to be filled out by members of each RT.

An agreement was also reached between the researcher and the sub-villagers that HS would be handed over after the core team members were appointed. It seemed that women were more aware of the needs to reflect sub-village life than men who were only concerned about how to use HS commercially and as a source of extra income for the sub village. It was also noted that women in particular who realized that HS could be used to exercise assertiveness and to be part of important decision making process in the sub-village.

#### **Results of quantitative measures**

There was a significant mean difference before and after the performance on the perceptions of the HS (see Table 1) and there was no significant difference on Happy Stage Scale (HSS) among 5 RT during post assessment (see Table 2). One interpretation of the results is that even though in the beginning people were very skeptical about the value of HS, eventually they enjoyed the social artistry of their performances and they perceived the HS to be more useful than before because they had worked together to make the performances successful and useful.

### Please insert Table 1 and Table 2 about here

There was a significant difference on the Sub-village Well-Being Scale, which was constructed based on the discussions with samples of each RT and key-persons in the community about local wisdoms and civil society values during the pre assessment period (see Table 3), specifically between RT 3 and RT 5 (see Table 4). This result fitted with the general observation of the research team that members of RT 3 enjoyed their performances at HS more than RT 5. A reason for this different is possibly that RT 5, which consists of a group that regards itself as an elite in the village, did not support fully the idea and this undermined any positive benefits from the HS.

Please insert Table 3 and Table 4 about here

#### **4. Discussion and Recommendations**

Observations and evaluative data showed that HS had changed community members' attitudes toward their communal lives. Most of the community members enjoyed the performances of social artistry at HS and perceived them as a means to revitalize their local wisdoms and to manage hidden social conflicts.

The sub-villagers' attitudes toward one another began to be more positive and this helped to create a more harmonious life in all the sub-villages with the exception of RT 5.. Immediately after their HS performances, people were still in their positive mood – probably at least until the realities of their hard daily existences reasserted themselves. Our findings support what has been found by Smith et al. (2007) and Peters and Kashima (2007) that such social artistry interventions can have positive community benefits. Thus although their personal life circumstances of the sub-villagers were and continue to be difficult, being together with their fellow community members during the performances of social artistry at HS created happiness and joy as they watched and created reflections of sub-village community life.

HS became a mirror to reflect and re-enact sub villagers live. Forms of local wisdom like working together, group cohesiveness, maintaining harmony, a positive attitude toward one another, and feeling of happiness while being together were revitalized to improve sub-village wellness.

Of course, any intervention usually has main effects and side effects. Main effects in this study included stimulating the happiness of the community members through their enjoyment of the performances at HS; revealing covert and underlying social conflicts through the performances so that people could see differently what happened during that time; and working together as part of their daily lives which was revitalized during the preparations and the performances at HS. A further possible main effect was the possibility that the community members could continue to live harmoniously without any jealousy toward one another. The side effects included the fact that some people did not enjoy the performances at all since they perceived them as only producing a “fake happiness”, an outcome which was regarded by some as not related to Islam beliefs. Some of these villagers preferred to watch religious activities rather than play a part in a play which could be regarded as continuing a previous traditional activity. The SMS messages that threatened RT 5 members not to perform at HS also showed that there were community members who felt uneasy about public criticism and talk of injustice. Most people who enjoyed the HS perceived that what was presented during the performances was the truth and some people felt that their role in the unjust distribution of aid funds after the earthquake was revealed. Some of the audience and performers

thought that was the reason why some of the community members of RT 5 were too afraid to perform at HS.

## **5. Possibilities for Further HS Research, Clinical Applications and Conclusion**

An overall conclusion of the study is that social artistry is an effective means to revitalize forms of local wisdom and it can be used as a tool to manage conflicts. The sustainability of the village reflection by the community members is still questionable because the elites seemed to still have the power to dominate decision-making processes.

It is recommended that the research be applied in other villages to examine whether the significant effects described here are generalizable and constitute an evidence-based practice of macro-level applied clinical psychology.. Specifically when our aim is to facilitate people's development as members of civil society in the developing world, we need to collaborate with local government (i.e., because this is more effective with a decentralized government such as Indonesia's).

Social artistry and the HS method might also be applied in different settings, such as in academic environments to improve the learning process or in organizational settings to represent conflicts among the members (i.e., with the aim of facilitating a healthier organizational culture). In hospital settings, social artistry might be used to improve the health conditions of chronic diseases like diabetes and high blood pressure. Patients could play with social artistry to release their pressure and relaxing at HS in their support group settings. Social artistry practices that being underexplored and underutilized could be useful in this setting

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Yogyakarta, 20 March 2009

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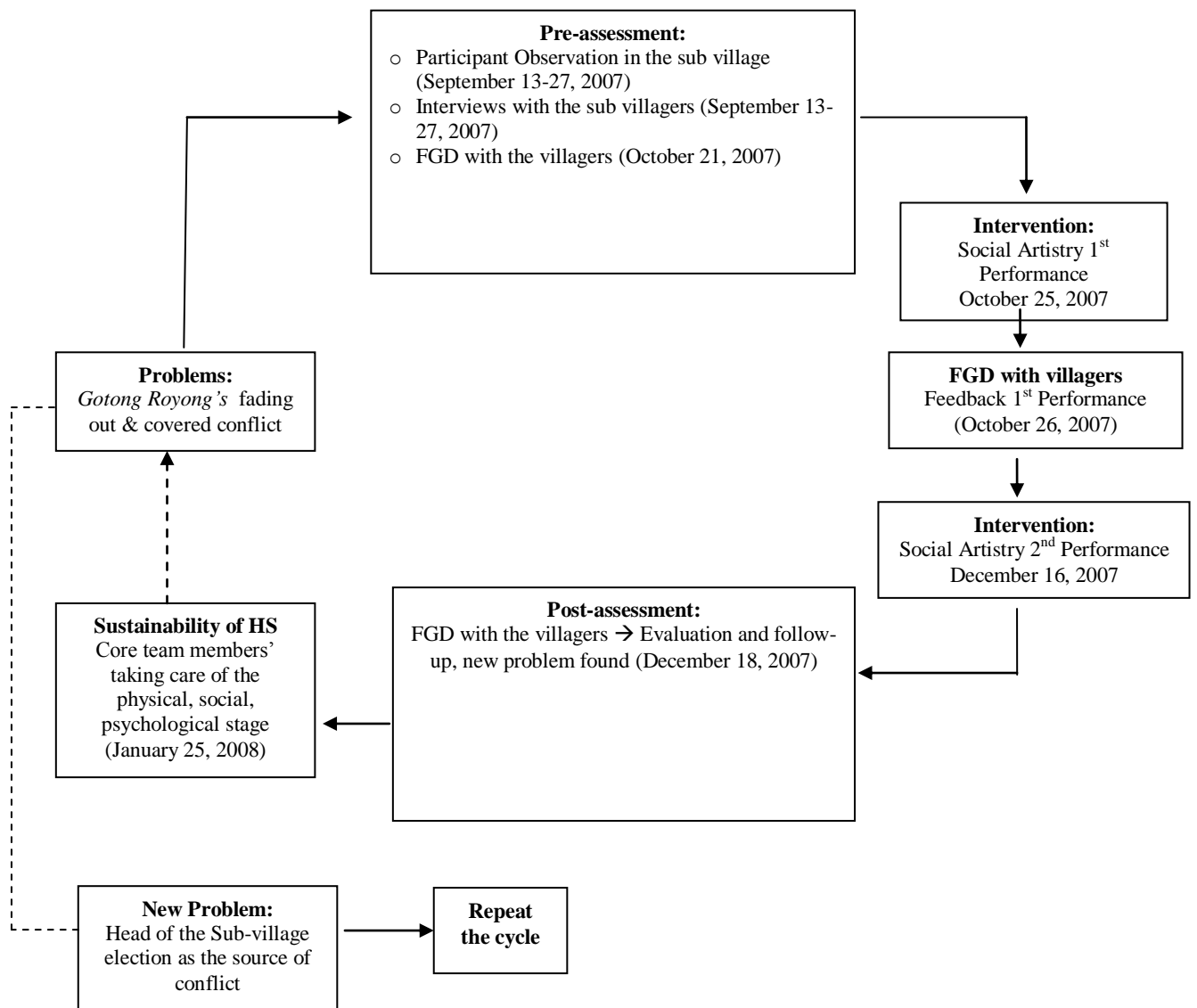


Figure 1. Action Research Flow Chart

Table 1 Pre and Post Measure of HSS t Values

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Happy Stage Scale Pre test	56.833	119	.000	17.550	16.94	18.16
Happy Stage Scale Post test	74.927	106	.000	45.346	44.15	46.55

Tabel 2. Summary of ANOVA on HSS Post Assessment

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	30.667	4	7.667	.175	.951
Within Groups	4559.938	104	43.846		
Total	4590.606	108			

Table 3. Summary of ANOVA on SVWB Scale Post Assessment

ANOVA						
Sub village Well-being Scale	Between Groups	2383.397	4	595.849	5.477	.000
	Within Groups	11204.853	103	108.785		
	Total	13588.250	107			

Table 4. Mean Comparisons on SVWB Scale Post Assessment

Descriptives									
Sub village Well-being Scale	RT 1	22	66.14	12.548	2.675	60.57	71.70	38	88
	RT 2	20	62.25	7.433	1.662	58.77	65.73	42	72
	RT 3	25	67.16	10.590	2.118	62.79	71.53	51	87
	RT 4	21	63.05	10.220	2.230	58.40	67.70	50	92
	RT 5	20	53.70	10.433	2.333	48.82	58.58	34	72
	Total	108	62.75	11.269	1.084	60.60	64.90	34	92

Date	:
Code & RT	:

## **HAPPY STAGE SCALE**

### **Introduction**

As we know, Happy Stage (HS) has been held on November 25 and December 16, 2007 by 5 RTs in Dusun Klisat, Kecamatan Pundong, Kabupaten Bantul. HS was held in cooperation between those 5 RTs, ICBC, and UGM research team, and supported by Rumah Seni Cemeti, Mr. Bondan Nusantara, and Mr. Mujiyano.

On December 18, 2007 a discussion was also held. Representation of 5 RTs came and discussed about the evaluation and plan to take care of HS. Half of statements in Happy Stage Scale was made based on this discussion. The rest is based on observation during practices and HS performances.

Before you rate HS, please fill out column below and tick your demographic data. Please write your comments on the blank space and choose one of the options available on each number..

Thank you for your participation.

01	Age:	Years
02	Sex:	<input type="checkbox"/> Female <input type="checkbox"/> Male
03	Marital Status:	<input type="checkbox"/> Single <input type="checkbox"/> Married <input type="checkbox"/> Divorce <input type="checkbox"/> Berpisah <input type="checkbox"/> Widower <input type="checkbox"/> Widow
04	Education:	<input type="checkbox"/> SD <input type="checkbox"/> SLTA <input type="checkbox"/> SLTP <input type="checkbox"/> Akademi/PT
05	Job:	
06	Income per day/month:	Rp.
07	Other activities except working:	

### **Direction:**

There are several statements below. For each statement, please choose the most suitable option by writing 0 if the statement is not suitable at all, 1 if the statement is less suitable, 2 if the statement is suitable, or 3 if the statement is very suitable. Give your answer based on your evaluation of Happy Stage show at November 25 and December 16, 2007.



23. \_\_\_\_\_ HS is useful to deliver messages.

24. \_\_\_\_\_ HS will be free from any problem in the future.

25. \_\_\_\_\_ HS has been organized very well.

26. \_\_\_\_\_ Rehearsal of HS was more satisfying than the main performance.

27. \_\_\_\_\_ Some sub-villagers were afraid during HS main performance.

28. \_\_\_\_\_ Lots of sub-villagers were eager to play in HS even though there was terror text on their cell phones.

29. \_\_\_\_\_ Sub-village life is more open after HS performances

30. \_\_\_\_\_ HS brings hope for more comfortable life in the sub-village.

**Direction:** for number 31-36, please choose yes or no by marking column in front of each option.

31. Would you organize HS professionally?

Yes

No

32. If you won't, are you sure that there will be others who are willing to organize?  
(Continue to number 33 if you answer yes on number 31)

Yes

No

33. Do you agree if HS organizer consists of 4 women and 3 men?

Yes

No

34. Do you agree if the organizer consists of 7 people – 1 head, 1 secretary, 2 treasurers (one is responsible for generating money and another is responsible for writing report), and 3 members?

Yes

No

35. Do you agree if HS organizer is independent but still in coordination with *Panitia Pembangunan Dusun* (Sub-village Development Committee)?

Yes

No

36. Do you agree if HS is organized openly?

Yes

No

If there is a comment, opinion, or advice, please feel free to write below.

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**Thank you for your good cooperation!**

Date	:
Code & RT Number	:

**Introduction**

This scale measures sub-village well-being. Please rate statements below according to your evaluation. Due to subjective evaluation, every person is allowed to have different rating. To rate, please choose the most suitable number according to condition rated. Your rating is confidential, but please write the date when you fill out, code, and RT number in the column above. Code can be initial, fake name, or another code.

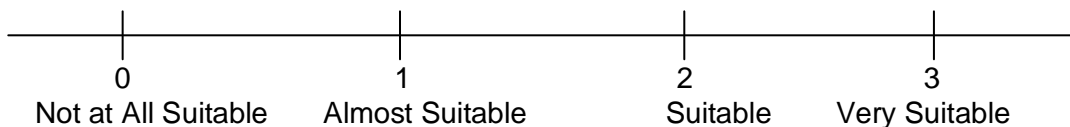
Thank you for your participation in filling out the scale about sub-village well-being.



**SUB-VILLAGE WELL-BEING SCALE**

**Direction**

Give the most suitable rate based on sub-village life. There are several statements about village conditions. Your task is to write 0 if the statement is not at all suitable, 1 if the statement is almost suitable, 2 if the statement is suitable, or 3 if the statement is very suitable with your village condition.



- 01. \_\_\_\_ This sub-village is safe and comfortable to be dwelt now.
- 02. \_\_\_\_ Sub-villagers live in harmony and peace.
- 03. \_\_\_\_ Sub-village’s problem can be solved openly in the sub-villagers meeting.
- 04. \_\_\_\_ All sub-villagers have the same right about many things.
- 05. \_\_\_\_ Sub-villager’s right and duty have been fulfilled.
- 06. \_\_\_\_ Sub-village well-being is guaranteed because of the villagers meeting.
- 07. \_\_\_\_ The sub-village local authority provides sub-villager’s right fairly.
- 08. \_\_\_\_ Almost all sub-villagers’ needs have been fulfilled.



09. \_\_\_\_\_ Peacefulness has been reached through the sub-villagers meeting.
10. \_\_\_\_\_ The needy people has not been heard.
11. \_\_\_\_\_ External help distracted harmony among sub-villagers.
12. \_\_\_\_\_ Young women's opinion is rarely noted.
13. \_\_\_\_\_ Only certain people have courage to speak honestly.
14. \_\_\_\_\_ Sub-villagers do not speak up about their opinion in the sub-villagers meeting.
15. \_\_\_\_\_ Almost all villagers understand their rights and duties.
16. \_\_\_\_\_ There are sub-villagers who feel being marginalized.
17. \_\_\_\_\_ There is a bad impact when speaking conscientiously.
18. \_\_\_\_\_ The sub-villagers meeting is a place to speak up justice.
19. \_\_\_\_\_ Important decision making is occupied by certain people.
20. \_\_\_\_\_ The existence of women is less acknowledged.
21. \_\_\_\_\_ The sub-villagers have been able to manage diversities for peacefulness.
22. \_\_\_\_\_ Most decisions for the sub-village are made by respected people only.
23. \_\_\_\_\_ Women have been giving opinion frequently in the sub-village meeting.
24. \_\_\_\_\_ There is a social imbalance in the sub-village.
25. \_\_\_\_\_ Community members have been working together to improve the sub-village well-being.
26. \_\_\_\_\_ Without a token, art activities are done to be enjoyed together.
27. \_\_\_\_\_ Unjust distribution of external aid triggered envy among the sub-villagers.
28. \_\_\_\_\_ Currently the sub-villagers are very busy in activities beyond their main tasks.
29. \_\_\_\_\_ Caring acts among community members have existed in the sub-village.
30. \_\_\_\_\_ Community members are willingly giving extra time for their common interests.
31. \_\_\_\_\_ There is more sub-villagers who speak up frankly in the village meeting.
32. \_\_\_\_\_ Art resurgence has raised comfort among the community members.
33. \_\_\_\_\_ "Guyub & rukun" (togetherness & harmony) almost disappear and replaced by paid activities.
34. \_\_\_\_\_ Generally the sub-village has been prosperous.
35. \_\_\_\_\_ The sub-village decision making is done in the village meeting.
36. \_\_\_\_\_ Clean and healthy environment has not been obvious yet.
37. \_\_\_\_\_ Women's opinion has been heard in the sub- villagers meeting.
38. \_\_\_\_\_ Sense of "*nrima ing pandum*" (acceptance of faith) is close to extinction now.
39. \_\_\_\_\_ Justice has been enjoyed by all community members.
40. \_\_\_\_\_ Togetherness in faith acceptance has been seen in the sub-village.

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**Thank you for your good cooperation in filling out the scale.**