Yael Warshel
Pennsylvania State University

Teaching Empathy and World System Categories as Methodologies
for Critical International Communication Research

Abstract

I designed this class-tested activity for a comparative international communication course entitled, *Peace and Social Change Communication.* The activity is applicable broadly to courses addressing comparative international approaches to diversity, equity, and inclusion, and anti-racism education. The activity teaches empathy as a methodological approach for critically interpreting intra- and inter-cultural group communication, alongside methods for using the world system derived categories of statebearing nation, stateless nation and state minority to comparatively situate so-called groups for cross-national analyses. Students come away with an understanding about (1) how communication fosters intra- and inter-group dynamics, identity formation and maintenance and (2) differences between individual-level expressions of prejudice and group-level inequality and grievances that cause political, especially intra-state ethnopolitical, conflicts. The latter are the most common type of conflict since the end of WWII. They feature states in conflict with groups, whose ethnic identities have become politicized and salient.

Learning Objectives

The activity merges contending ideological approaches to make sense of intra- and inter-cultural "group" communication. It aims to develop an understanding about how to use empathy as a methodology to interpret armed political conflict contexts, interpersonal communication flows and mass communication uses internal to those, comparatively. The aim for the course, in turn, being to assess and evaluate peace communication interventions into conflict zones. Through the examples utilized, the module also develops an understanding about ethnopolitical identity, ethnopolitical conflict, intra-cultural group communication, the contact hypothesis, inter-group contact, inter-group relations, and inter-group and inter-cultural communication.
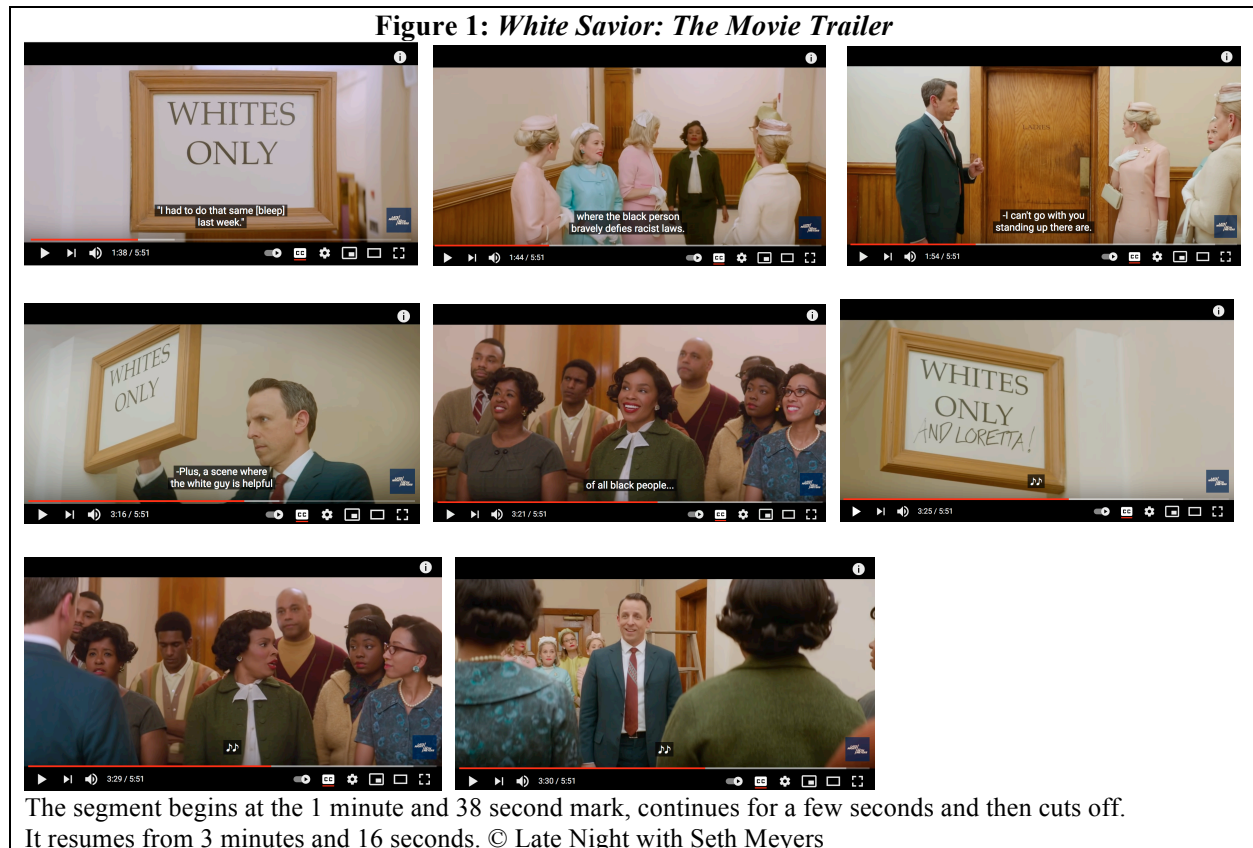
Description of Activity

Through engagement with the contents of the assigned materials (listed in Appendix A and summarized in Appendix B), students are introduced to relevant concepts in preparation for class discussion.

I open class with a discussion that transitions between lecturing on key textual points to asking students questions like, What is a nation?, What are micro-examples discussed that illustrate *how* identity or a nation (of adults) comes into being? How are children socialized into an (adult) "group identity" or "nation?" This leads to a conversation drawing from examples in Warshel (2021) that illustrate roles played by symbolic communication and artifacts in the formation, politicization, and socialization of Palestinian, Jewish Israeli and Arab/Palestinian Israeli ethnopolitical identities, which tie back to concepts of "communities" and "nations" discussed in Anderson (1983).

Through methodological deployment of the categories of statebearing nation, state minority, and stateless nation discussed in Warshel, we proceed to draw comparisons with US groups like White Anglo-Saxon Protestants (WASPs), as defined by Kaufman (2020), and African-Americans contemporarily or historically during the 19th century, just prior to the establishment of Liberia, respectively. We dive deeper into conversation, discussing other ethnopolitical groupings whose so-called ethnic identities have become politicized along lines of ethnicity, race, religion, sect, language or some combination thereof (e.g. Catholics in the present day-US, during the 19th Century, or in a separate state altogether, in present-day Northern Ireland within the United Kingdom of Great Britain and Northern Ireland; Native Americans; or Native Hawaiians). By doing so, or rather by first relating to the "American case," American students less familiar with international cases are better able to situate and compare international communication phenomena.

The discussion, requiring a second class meeting, transitions from one conceptualizing groups, and comparatively, to one exploring intra-group and inter-group relations and communication. It is at this point that I screen a segment from the video *White Savior* that demonstrates in an easy, humorous and digestible manner how communication may work at the micro-level to facilitate the group dynamics explored in the dense readings. The segment portrays a White male lead dialogically changing a "Whites Only" bathroom sign in 20th Century America to seemingly accommodate a Black woman he befriended, Loretta. The expectation among the Black characters, however, seems to have been that the sign was to be amended to accommodate all Blacks, or at least Black women (see Figure 1 portraying relevant screen shots).

Figure 1: *White Savior: The Movie Trailer*

The segment begins at the 1 minute and 38 second mark, continues for a few seconds and then cuts off. It resumes from 3 minutes and 16 seconds. © Late Night with Seth Meyers

After we watch, I ask the students, What just transpired on an inter-group level between the White male and Black female lead characters in the film? After a short discussion, which leads to the students re-capping of the segment, I pose questions that require they deploy empathy to answer (1) what do you think these two characters are feeling and thinking at this moment (considering attitudes and beliefs, respectively)? (2) What do you think some of the Black characters standing behind the Black female lead may be thinking or feeling? And (3) what do you think the White lead male character, and (4) the White characters behind him may be thinking or feeling?

Through conversation, we return to a question posed in our reading of Jackman and Crane. In response to their findings from studying interpersonal inter-group contact where two-thirds of the members of the statebearing nation who befriended members of the out-group did not change their policy-relevant political opinions, they concluded: "The important question is not whether amicable contact can exist between groups of equal status, but whether such contact can help to foster equality between groups who have unequal status." (1986, 480) Hoping a dominant group's attitudes will change and that they, in turn, will generalize their new found attitudes about one individual from the out-group to the wider group they represent, is not what matters. What matters is whether their experiences change the manner in which they "defend their privilege" (481).

At this point I turn to discuss the dynamics with which an individual must contend dialogically, not just at the inter-group but intra-group level among "their own." The segment illustrates how, at the micro level, group identities take shape and crystallize, and the associated roles individual level prejudices and separately, group-level inequality and associated grievances, play.

Rationale

The combination of the clip with the readings facilitates the understanding of identity and communication related phenomena transpiring at the micro-level. The students learn how:

(1) intra- and inter-group communication facilitates not just the meaning, but formation of those individuals collection into so-called ethnopolitical groups and their seeming bounded and cohesive nature. As part of the group, an individual becomes cognizant of who they are not (read: the out-group) but also in tension within the in-group, as both intersectional group identities operate (e.g. gender and sex), and individual differences and opportunities arise (for, in this case, Loretta).

(2) individual-level expressions of prejudice and group-level inequality and grievances concerning in-access and perceived in-access to resources constitute separate phenomena. Likely, as we discuss, all the characters in the video clip may harbor negative inter-group prejudices. Indeed, the experiences of structural violence by state minorities (or stateless nations), do not preclude those same groupings from expressing individual level prejudices. At the same time though, amelioration of individual level prejudices (as modeled by the White lead), do not automatically translate into the altering of one's policy relevant political beliefs about how resources should be allocated or more broadly, the style in which a state is "imagined" to be the material equivalent of the nation. In this case, the White character does not generalize his new found attitudes toward the Black woman lead to other members of the identity group she represents, Blacks. More importantly, he neither changes his beliefs regarding the (re-)allocation of resources, in this case, rights to the bathroom.

These (former) tensions and inter- and intra-group dynamics, as I explain to the students, are the phenomena and messy communication processes with which one must contend if they want to understand political conflict and second, what roles peace communication or broader communication for social change interventions must relationally address. When comparing their results within context across different international settings, empathy as a methodology, or as Warshel describes, an effort to paint "multiple empathetic mundane narratives" facilitates an understanding of these complex phenomena.

The class closes with a discussion about how to operationalize these concepts to consider the perspectives of dis-empowered and less-empowered stateless nations and state minorities, as well as statebearing nations. The former seek just and equal re-allocation of resources and structural change, whereas the latter, who have no incentive to give up power, risk loss when doing so.

Learning Outcomes

As based on feedback and as seen in one students' final paper (see Appendix C, where concepts alongside broader course lessons are applied to propose an evaluation of a peace communication intervention targeting Moro, Christians, and Lumad in the Philippines), students who master the required concepts from the activity, achieve the intended learning outcomes. They develop an understanding about ethnopolitical identity formation and maintenance, critically applicable to other cases worldwide, and learn how interpersonal and mass communication may play roles in these "naturally" and purposively through designed peace communication interventions. They are also able to begin disaggregating between individual-level behaviors and group level phenomena. The bathroom in the video, used in the activity as a stand in for macro conflict-based resources like land, enables students to understand the role played by material resources meted out at and institutionalized at the group level. The analogy allows them to begin answering whether, if you are assessing and evaluating a behavior change intervention and in a perfect world the outcome goal succeeds, how to critically make sense of the "So what?" question that follows: How are the results meaningful for the management of some aspect of the given ethnopolitical conflict as directly relates to its underlying causes?

Appendix A

Assigned Materials

Warshel, Y. (2021). *Experiencing the Israeli-Palestinian Conflict: Children, Peace Communication and Socialization. Cambridge: Cambridge University Press.* Chapter 10-12, pp. 339-412

Anderson, B. (1983). *Imagined Communities.* (1st ed.) London: Verso. Introduction (pp. 10-16).

Kaufman, E. (2000) Ethnic or Civic Nation?: Theorizing the American Case. *Canadian Review of Studies in Nationalism* 27. (45p)

Jackman, M. R. and Crane, M. (1986).'Some of my Best Friends are Black…': Interracial Friendship and Whites' Racial Attitudes. *Public Opinion Quarterly, 50*(4)Winter, 459-486.

Late Night with Seth Meyers. (2019*) White Savior*: The Movie Trailer (5 min. 51 sec). www.youtube.com/watch?v=T_RTnuJvg6U

Appendix B

Summary of Contents of Assigned Materials

The assigned materials introduce students to concepts of ethnopolitical and national identity, including through Anderson's (1983) conceptualization of non-national "communities" as groups, and "imagined" "nations" who desire or control the material equivalent of a nation, the state. From Warshel (2021), students learn about findings from an assessment of a peace communication intervention into the Israeli-Palestinian ethnopolitical nationalist conflict, which attempted to build peace between and within Israeli and Palestinian children. The intervention, Israeli and Palestinian versions of *Sesame Street*, attempted to improve the child audiences inter-group attitudes and combat their associated negative stereotypes. To empirically and critically assess such peace communication campaigns and discuss how they compare with literature on conflict causation, conflict management, ethnopolitical and national identities, and intergroup and intercultural communication, excerpts assigned describe the Palestinian, Jewish-Israeli and Arab/Palestinian children's national and civic identities, their reception of *Sesame Street,* and politicization and socialization into each respective "group" from constructivist and other critical perspectives. Contemporarily and spatially, these three groups are respectively positioned into the world system categories of "stateless nation," "statebearing nation," and "state minority."

The students learn to operationalize these world system categories for application to comparative communication cases. They begin doing so by reading Kaufman (2000). There, students are introduced to the concept of "White" politicized group identity, through uses of his constructivist interpretation of "WASP" identity. Historically, WASPs form the statebearing nation of the United States, around which the image of the state was constructed. Kaufman argues that historically, the US, like other states, is a politicized "ethnic," or ethnopolitically-based, rather than civic, state (Kaufman 2000). Jackman and Crane's (1998) "'Some of my Best Friends are Black" article, also assigned, exposes the use of individual-level arguments that suggest one does not, and in fact, could not agree with discriminatory group-level practices because they are not prejudiced toward the out-group and further, have best friends among them.

White Savior is a spoof film trailer for a mash-up of US race-relations films featuring Seth Meyers as the White male lead and Amber Ruffin as the Black female lead, created for *Late Night with Seth Meyers*. Among other lessons, it illustrates Jackman and Crane's central thesis, serving to unpack its otherwise dense subject matter.

Appendix C

Student Final Paper Sample

A Collaborative Dance Intervention in Bangsamoro Autonomous Region in Muslim

Mindanao, Philippines

Sample Student Final Paper

Peace and Social Change Communication

A Collaborative Dance Intervention in Bangsamoro Autonomous Region in Muslim Mindanao

In 2019, the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM) was ratified as an autonomous region in the state of Mindanao, Philippines after decades of armed ethnopolitical conflict. As the BARMM moves towards the final phase of its transition period, it is important to develop positive peace practices in the region to support the continuation of the established negative peace. The proposed intervention, a collaborative dance choreography program, seeks to do this by developing empathy between Bangsamoro Muslims, Lumad indigenous populations, and the Christian residents of the BARMM. To critically evaluate its possible effectiveness, this paper will provide an overview of both the conflict and current peace in the BARMM, argue the relevancy of this intervention to the context, and evaluate pertinent empirical literature before providing details of the proposed intervention.

Conflict and Peace in BARMM

History of Conflict

The Philippines endured hundreds of years of Spanish colonial, American imperial, and armed occupation before gaining independence following WWII (UCDP). Like many other postcolonial states, the Philippines entered a period of prolonged intrastate conflict. Though the Government of the Philippines has been engaged in politically motivated conflict with the Communist Party of the Philippines (Sollenberg, 2018), they have most notably been in ethnopolitical conflict with the Moro Muslims. As defined by Gurr (2000), the Moro Muslims are an ethnopolitical group because their ethnicity has political consequences that have resulted in their differential treatment. The Moro[1] identity was socially constructed by Spanish colonizers for the Muslim populations, largely located in the southern regions of the country, who resisted their attempts (often violently) to convert them to Christianity (Sollenberg, 2018; Buendia, 2020). The Moro were displaced from their lands and were systematically marginalized in comparison to the increasing Christian population under Spanish rule. This structural discrimination of the Moro people continued as the Philippines became a protectorate of the United States at the end of the Spanish-American War, in part due to American resettlement and assimilation programs (Perez, 2020, Minority Rights Group International, n.d.). With the state's

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[1] Moro was the term the Spanish used for this population due to their simultaneous conflict with the Moors (Buendia, 2020). This is the most widely used terminology, but I want to acknowledge that this is not universally accepted by those defined as Moro and it is a singular label for a diverse group of people.

independence, Moro resistance to these programs continued ultimately resulting in the formation of the Moro National Liberation Front (MNLF) and the onset of armed conflict at the end of the 1960s (Sollenberg, 2018). Violence between the Moro and the Government of the Philippines continued over the next fifty years, with periods of ceasefire, temporary peace, and the development of numerous splinter groups, in particular the Moro Islamic Liberation Front (MILF), throughout (UCDP, 2020). An estimated 120,000 lives have been lost to this ethnopolitical conflict (UCDP, 2020; CIEMEN, 2020).

Peace and the BARMM

In 2019 the Bangsamoro Organic Law (BOL) was passed, ratifying the BARMM and establishing guidelines for a three-year transition to becoming a fully autonomous region in the Philippines. The BARMM consists of the Maguindanao, Lanao de Sur, Sulu, Tawi-Tawi and Basilan provinces in Mindanao and the Sulu Archipelago (CIEMEN, 2020) and has a population of 3,781,387 million people[2] (Philippine Statistics Authority, 2015). Of these, 3,451,644 identify as Moro Muslim, though it is worth noting that there are 13 ethnolinguistic groupings within this label. The BOL also recognizes 25 indigenous groups and the non-Muslim citizens of BARMM that make up the remaining 329,743. An interim government, the Bangsamoro Transition Authority (BTA) is made up of eighty-member parliament which is currently 51% appointed by the MILF and 49% appointed by the President of the Philippines (CIEMEN, 2020). The BARMM transition plan has dual focus – the political transition and a normalization agenda (Perez, 2020), the latter of which target four primary areas: security, socio-economic, confidence building, and transitional justice and reconciliation (International Crisis Group, 2021). To signify the end of the transition, elections are scheduled to be held to replace the interim government in 2022. Although there is a tentative peace, a number of clan feuds have arisen, largely over land, there has been a stall in the disarmament of MILF forces, and there is significant uncertainty regarding the agency of the BARMM government in managing the economic and natural resources of the region (Minority Rights Group International, n.d.).

Parties to Conflict and Peace: Narratives of the Moro, Christians, and the Lumad.

The Moro. Under colonial rule, the Moro were regularly targeted for assimilation and were the victims of structural inequality and violence. This subjugation continued into the post-colonial period and there have been several militant groups that have fought for independence

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[2] From 2015 census data – most recent year available.

and justice on behalf of the Moro people, most notably and recently the MILF. Five years after the MILF signed the Comprehensive Agreement on the Bangsamoro with the Government of the Philippines, the BARMM has been established. The Moro people have shifted from being a minority ethnopolitical group within the Philippines to an overwhelming majority within the new autonomous region, but there is still significant uncertainty regarding what this autonomy will look like.

     The Christians of BARMM. After centuries of colonial rule and armed occupation, the Philippines were plagues by a series of political revolutions, corrupt government officials, and rebellions – one of which was a conflict with the Moro ethnopolitical groups. The BOL and with it the creation of the BARMM, brings hope for the reduction in violence and stability at least in one conflict. For Christians in the BARMM, they have gone from being members of the majority group in the Philippines to a significant minority within the BARMM, though they are recognized and guaranteed certain rights as non-Muslims in the BOL.

     The Lumad. Non-Muslim indigenous people in Mindanao known collectively as the Lumad have maintained their religious, cultural, and linguistic practices from pre-colonial days and have resisted both Christian and Muslim conversion. Their needs are often overlooked or ignored by the two dominant ethnopolitical groups – the Moro and the Christians. While the BOL recognizes 25 distinct indigenous groups, there are concerns about access and rights to ancestral land given many Lumad who have been displaced due to the decades of conflict in the region. Unlike the Moro and Christians who have experienced a drastic change in demographic relevance to one another in the BARMM, the Lumad remain a minority group in the region.

The Intervention

The Need for an Intervention

     With the end of the BARMM transition period less than a year away, it is imperative that measures are taken to ensure a continuation of the existing peace. Responding to the global COVID-19 pandemic has necessarily redirected BTA attention, placing additional pressure and potentially delaying different transition efforts. Although the BOL and establishment of the BARMM are positive signs for a lasting peace, the ethnopolitical conflict between the Moro and the Government of the Philippines has a complicated history of violent conflict erupting in spite of ceasefire or peace agreements (Sollenberg, 2018). According to Backer et al. (2018), rebel group ethnic support count (the number of ethnic groups that support a rebel groups), and the

existence of low-level conflict (more than 25 deaths but less than 1000 annually) are statistically significant indicators for the onset of internal war. Both of these exist within the BARMM as represented by the large ethnolinguistic groups within the Moro and Lumad peoples (who could potentially support MILF or jihadist splinter groups like Abu Sayyaf (ASG) or the Bangsamoro Islamic Freedom Fighters (BIFF)) (Buendia, 2020) and the ongoing clan feuds (International Crisis Group, 2021). Additionally, Buhaug et al. (2014) argue that the presence of ethnopolitical groups that are significantly poorer than the country as a whole increases the risk of conflict. With a poverty rate of 63%, the BARMM is one of the poorest regions of the Philippines (United Nations Populations Fund, n.d.).

Intervention Design[3]

Built from Warshel's (2009) Reconciliation Effects Model of PeaceComm, the collaborative dance intervention is built on the assumption that negative intergroup attitudes exist after conflict, regardless of whether or not these attitudes acted as a cause of conflict initially. PeaceComm interventions in this model seek to promote communication that establishes "ways to manage future conflict, mutual respect, security, humanization of the other and establishment of a trusting and cooperative discourse" (Warshel, 2009, p. 152). In Reconciliation Effects interventions, including the proposed, communication is conceptualized as a ritual. Specific to the proposed intervention, dance is both the ritual and the channel of communication. It is important to emphasize that unlike the Contact Effects Model (Warshel, 2009), the outcome goal for this intervention (and other reconciliation effects model interventions) is *not* a relationship, but rather empathy, or the ability to understand and be aware of the feelings, thoughts, and experience (Merriam-Webster, n.d.)[4] of the previous partner to conflict.

Structure. The proposed intervention design is a three-month collaborative dance program that meets twice monthly for a total of six working sessions. In these structured sessions, the partners will learn about a specific type of movement (Mirroring, synchronous movement, asynchronous movement – each twice) for 30 minutes from a trained facilitator and then will have 60 minutes to work on choreographing a dance with their partner. Each choreographed piece must contain three sections – a sequence designed by each partner and

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[3] See Appendix A for full outline of outcome goal, behavior category, action, target, context and time.
[4] Many definitions of empathy exist, though this broad one is used for this intervention

taught to the other, and a sequence that is codeveloped and utilizes the three types of movement learned. Ultimately these dance pieces will be performed for other participants in the program.

Participants. 18 participants is the ideal number of participants, 6 from each of the broad ethnopolitical groups (Moro, Lumad, Christian). This allows for three cohorts of complete cross-group pairing (Lumad-Moro, Lumad-Christian, Christian - Moro) and is a manageable size group for a dance program facilitator to manage. Participants should be adults who live in the vicinity[5] of a former MILF camp in the BARMM. Participants will only be paired with someone from previous partner to conflict group and who is the same gender.

Evaluation and Assessment. The intervention will be evaluated quantitatively using a validated empathy inventory that is available in or able to be translated into the appropriate language/dialect. The intervention will be evaluated qualitatively by interviewing participants. Both the empathy inventory and the interviews will be implemented before and after completion of the intervention. Each final performance will be recorded and serve as an artifact that can be analyzed using Laban Movement Analysis. Analysis can be done comparing group-pairings, gender, inventory results and interview responses. To gauge the long-term impact of the intervention and minimize the possibility of measurement and expectation failures (Smith, 2002), the empathy inventory and an open-ended questionnaire will be administered at both the 6- and 12-month markers.

Relevance of Intervention Design to BARMM Context

The proposed collaborative dance intervention design described above seeks to develop empathy amongst previous partners to conflict (outcome goal) by having previous partners to conflict collaborate to choreograph a dance together (behavior). Using collaborative dance to develop empathy has multifold relevance to the BARMM context. First, empathy as the outcome goal addresses one of the strategic focus areas of the BTA transition plan (transitional justice and reconciliation). Second, given the influence of inequality or perceived inequality between groupings (Warshel, 2021) as a source of ethnopolitical conflict, developing empathy for the other is potentially a key tool for recognizing and ultimately being willing to address existing structural inequality. Third, while political and MILF leadership has agreed to the BOL and BTA transition requirements, questions remain about the mid-level and grassroots commitment to the

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[5] Camp boundaries are defined differently from MILF and Government of the Philippines perspectives (International Crisis Group, 2021)

process (International Crisis Group, 2021). By developing empathy at the interpersonal level through this intervention, it is hoped that positive peace practices can be established. Fourth, dance has cultural relevance to the Moro, Lumad, and Christians in BARMM. Finally, given the linguistic diversity, particularly among the Moro and Lumad, dance can serve as a non-verbal common communication channel for participants in the intervention. In order to critically evaluate the proposed intervention, it is necessary to understand the empirical evidence that dance can influence the development of empathy. A summative review of studies that have sought to establish this connection follows.

Summative Review[6]

Empirical evidence on dance's relationship to empathy development is limited. There are numerous theoretical pieces that map out neural function and pathways in empathy and dance (see: Behrends et al., 2012; Berrol, 2006), but no empirical study has been done to scientifically link the two. Whether because of differences in epistemology and axiology or professional practice between the dance and cognitive science fields, evidence connecting dance and empathy remains sparse. Given these limitations and after an extensive database search[7], five studies from the Journal of Applied Arts and Health, Perceptual and Motor Skills, Revista Brasileira de Educacão Médica (Brazilian Journal of Medical Education), Journal of Experimental Social Psychology, and Topics in Cognitive Science were selected to provide insights into how dance impacts the development of empathy.

The five articles can be classified as those that directly (Federman, 2011; Kalliopuska, 1989; Lisboa, 2021) or indirectly (von Zimmerman et al., 2018; Valdesolo et al., 2010) studied the relationship between dance and empathy. The three studies that specifically examined dance as a tool for empathy development focused on evaluating outcomes for students already enrolled in a dance-related program or participating in a dance-affiliated group within an institution. Of these, one used qualitative methodology (Lisboa, 2021), one used a mixed methods approach

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[6] See Appendix B for focused table of results from selected studies.

[7] Using "dance" and "empathy" as search terms, I used Ebscohost and Proquest to search the following databases: Academic Search Complete, Anthropology Plus, Arts Full Text, Arts Index Retrospective, International Bibliography of Theatre and Dance, Open Dissertations, Communication and Mass Media Complete, & ERIC. I refined the search by including dissertation and theses, government and official publications, and scholarly journals to help identify empirical studies. I ran the same search but using "choreography" instead of "dance". Finally, I used the same combination of search terms in Google Scholar, accessed through the Penn State Library, in order to find articles in fields not encompassed by my original database searches. I restricted these searches from including "kinesthetic empathy" as the focus is on participatory dance, not development of empathy from watching a dance.

(Federman, 2011), and one collected descriptive statistics and did a basic statistical analysis (Kalliopuska, 1989). The direct studies with qualitative elements (Federman, 2011; Lisboa, 2021) found that there was self-perceived growth in empathy. The quantitative data from Federman (2011) did not support growth in empathy and Kalliopuska's (1989) quantitative study only provides descriptive statistics with reference to significance, but without explanation. The two remaining indirect studies were purely experimental designs that employed quantitative data collection and analysis to focus on specific movement types as they relate to behaviors and feelings related to individual connections to a larger group. Von Zimmerman et al. (2018) had conflicting results depending which test for significance they used, but ultimately found that synchronous movement alone does not lead to group affiliation and conformity. In contrast, Valdesolo et al. (2010) found that synchrony in movement increases perceptual sensitivity, decrease joint task completion and increase perception of similarity and feeling of connectedness. The variation in results of these two studies can largely be attributed to design, though both provide insight into what a dance intervention may ultimately look like. By looking at the results of all five studies in performance with one another, they suggest that measuring empathy on a validated instrument might not be an entirely accurate measure and that there is more to the experience of dance than just movement alone.

It is worth noting that there is a growing, yet still limited (Acolin, 2016) body of empirical research specifically on Dance Movement Therapy (DMT) as a clinical and therapeutic intervention for those with cognitive disorders like Parkinson's disease and Autism Spectrum Disorder. DMT is also beginning to be applied to victims of trauma like refugees and former child soldiers. I chose not to include these studies from this summative review, as DMT is a specific intervention that necessitates one of the participants being a trained therapist and interacting with a patient. This power dynamic and therapy would not have served as a relevant model for the BARMM intervention, though there may be utility in exploring DMT in the BARMM in future studies.

Critical Evaluation of Intervention

In order to critically evaluate the efficacy of a collaborative dance intervention in BARMM, it is helpful to think through what might be proven by this intervention, what can't be proven this intervention, consider weaknesses in design and evaluate the extent to which empirical evidence can be used to hypothesize its likelihood of success.

A change in empathy of participants could be measured and ultimately proven to determine if the intervention was successful. Incorporating quantitative and qualitative tools ensures that all facets of empathy are being captured, given its inherently subjective nature and the limit of choosing just one method. The outcome goal can be measured from the intervention behavior. Even if effective, this intervention does not prove whether or not development of empathy at an individual level ultimately leads to peace-maintenance behavior overall. Particularly given the complexity of BTA efforts and the coexistence of other peace interventions, any correlational findings to that effect would be impossible to attribute to the collaborative dance intervention alone.

There are several critical issues related to the design and implementation of this intervention. Reconciliation effects model interventions have very rarely been utilized in non-genocide/non-politicide contexts (Warshel, 2009). This makes it difficult to estimate its effectiveness in other post-conflict settings or adapt the intervention based on prior implementation. This intervention also diverges from other reconciliation effects models, because the intervention is being targeted equally across all previous partners to conflict, instead of focusing solely on developing a perpetrator's empathy for the victim, and because it is being implemented with adults who have directly experienced the conflict, instead of waiting several generations.

One of the biggest challenges to implementing this intervention will be getting the appropriate number and distribution of participants. There is a risk for selection bias in that volunteers for the intervention may already be inclined towards empathy or empathic behavior, but the pre-post design would still measure change regardless of the participant's starting point. Though the intervention is designed so that any level of experience of dancer could participate, special attention will need to be given to this factor when assigning partners. Per Fishbein and Capella's (2006) integrative model of behavior, attitude towards behavior, perceived norms of the behavior, and self-efficacy are three primary determinants of intention, which in turn is a key factor in determining behavior. A potential participant's attitude towards dance, the accepted norms of dance, and their belief in their ability to dance are key to predicting their eventual involvement in the intervention. Because of the cultural relevance of dance to the ethnopolitical groups in the BARMM, the first two factors will not likely be significant obstacles to participation, though gender and occupation may provide more specific limitation (i.e. there may

be different norms for a former MILF general than for a Lumad farmer). Making the intervention open to any skill level attempts to address the third component. If the intervention fails due to participation, a follow-up intervention that attempts to address the issues outlined in this model would be warranted. Additionally, while 18 might be an ideal number of participants for the intervention itself, it may limit the statistical significance of analysis due to the small number.

As indicated by the summative review, previous empirical research would suggest that the collaborative dance intervention would have minimal, if any, impact on the development of empathy, although these studies are limited in number, have rarely been applied in a conflict setting, and have not focused on the collaborative choreographic element of this intervention. While the results are not overwhelmingly encouraging, I don't believe they disprove the elements of this intervention enough to assume it won't work. Given the number of the participants

Additional Considerations & Future Studies

There may be both positive and negative residual and unintended outcomes of this intervention. As Warshel (2021) highlights in her study of Sesame Street in the Israel-Palestine and Arab Israeli conflicts, children are often socialized into conflicts without directly experiencing them. If this intervention is successful in developing empathy for previous partners to conflict, then it is possible that the adult participants may model pro-social behavior for children, thus interrupting the cycle of conflict socialization. Given that dance can allow for processing of deep emotions, facilitators should be adequately trained to support participants who may experience distress throughout participation in the interview.

The experience of watching dance and how it relates to empathy development in the viewer (kinesthetic empathy) is not a component of this intervention, but would be a crucial element to explore in considering the scalability of this intervention if successful. Understanding how a dance performance can be viewed as a narrative -the extent to which it transports viewers, engages them in the story being portrayed – and used to understand narrative effects models of communication (Green, et al., 2020) may also provide additional insights into PeaceComm practices, though use of persuasive media in conjunction with reconciliation effects model may pose ethical concerns in reconciliation effects model interventions

Conclusion

Understanding the empirical and causal relationship between dance and empathy and peace maintenance behaviors requires a nuanced intervention, particularly in a region on the precipice of conflict and peace, like the BARMM. Given the limited existing research on dance and empathy and the reconciliation effects model of PeaceComm interventions in non-genocide/politicide conflicts, there are definite limitations to predicting the likelihood of success of the collaborative dance intervention BARMM. But around these limitations there is also opportunity to contribute to empirical evidence of PeaceComm interventions.

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Appendix A

Outcome Goal	Behavior Category	Action	Target	Context	Time
Empathy for previous partner to conflict	Creative Collaboration	Choreograph Dance	With previous partner to conflict (Moro/Lumad/Christian)	Near previous MILF camp under the guidance of a trained instructor	3 months, twice a month for 90 minutes

Appendix B

Author, Year	Study & Duration of Intervention	Outcome Measure	Intervention Status & Design	Assessment of Change	Significance of Treatment	Hypothesized Reproducibility
Federman (2011)	Empathy development for students in D/MT program over the course of an academic year (9 months)	Change in kinesthetic ability and development of empathy	62 graduate students (D/MT, Arts Therapy, Social Science) in Israel. Quasi-experimental, mixed methods, pre-post evaluation. Empathy self-assessment (EETS), observation (LMA) and interviews (DMT only – inductive content analysis).	EETS: DMT: 0.14 AT: -0.08 SS: 0.01 Students reported change in emotional and physical empathy in the interviews	No statistical significance in self-reported measures of empathy or in movement observations, but evidence of empathy in the subjective interviews (only conducted with one of the 3 research groups). The research design (quasi-experimental) limits the significance of the intervention.	Suggests that result from empathy scale may not be the best tool. Would be replicable if intervention participants were already dancers, may have relevance to intervention design.
Kalliopuska (1989)	Assessment of participation in dance program on creativity, self-esteem, and empathy	Types of Hobbies, Modified Mehrabian and Epstein Empathy Scale , Self-Esteem (four scales)	62 Finnish junior ballet dancers, compared to Finnish baseball players, and comprehensive school students of similar ages Comparative analysis of results on four scales across populations	Data presented as percentages, but no analysis done on hobbies. Author indicates ballet students prefer hobbies where they can express themselves. Higher on empathy and sensitivity, gender gap in data is smaller	No statistical analysis conducted – significance can't be determined Difficult to evaluate design because information is not shared in the article.	Unclear analysis makes reproducibility difficult to gauge, but comparing responses to different instruments should be possible. Maybe lack of results due to comparison of incorrect instruments?

				among ballet dancers. Higher self respect and self esteem Years of dancing and empath r=.3 Generally, hobby of ballet seems to develop strong holistic empathy in juniors		
Valdesolo, Ouyang, DeSteno (2010)	Determine if synchronization with others improves perceptual sensitivity to motion of others	Perceptual sensitivity (individual) & joint performance	38 pairs Synchronous (side by side) or Asynchronous (back-to-back) chair rocking for 90 seconds. Joint task of ball through maze. Personality evaluations of partners	Perceptual Sensitivity: M_s: 13.88 M_a: 11.97 P=.02. Joint action: M_s:27.99 M_a: 32.75 P=.02 Perception of similarity P=.03 Feelings of connectedness P<.001	Synchrony increases perceptual sensitivity Synchrony decreases joint action task time Synchrony increased POS & FOC, but those were not predictive of joint task success	Different from mimicry. Experimental design, very relatable and transferable to dance field, empathy. Evaluates components of movement that are building blocks of dance
Von Zimmerman, Sperling, Orgs, & Richardson (2018)	Does synchrony of choreographic movements influence group affiliation and conformity	Group affiliation and conformity	80 adults (10 groups, 5 per movement condition) Movement workshop and psychological testing over 2 days Double blind Movement treatment (synchrony and asynchrony), followed by questionnaires determining individual liking, group affiliation	SSR value higher in synchrony DET – no difference No difference in movement conditions producing differences	No significance Movement alone doesn't lead to group affiliation, conformity May be ritual, music, scale, external signal increase these factors, but this evidence does not	There's more than just movement. Study can be applied to dance

			Rating task and Opinion task			
Lisboa Ciccone, Kadekaru, & Rios (2021)	Can dancing performance act as a tool for teaching humanization and humanized care in medical training?	Participant perception and reflection of the humanization of medicine.	Qualitative Action Research 24 medical students, performed for patients at academic hospital Weekly dance performances for 3 months. Observer field notes, focal group, student narratives. Coded based on dimension of care, dance or affection	Participating in programs created opportunities for reflection on humanization, care and perception of empathy learning. Expanded view of medical care for students. Appreciation for Nonverbal cues like looking, Increased appreciation for human side of medicine	This study focuses more on the subjective experience of the participants, so significance can't be measured statistically. There is significance in the study as empathy and humanization require self awareness and attunement to others which this study demonstrates. No data on participants watching the performance	The venue for performance (hospital) doesn't translate to the BARMM context, but otherwise could relate to conflict context.