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**Emancipatory Ethical Social Media Campaigns: Fostering Relationship Harmony and Peace**

## Abstract

Whilst emancipatory ethical social media campaigns play an imperative role for fostering relationship and facilitating peace, limited research has examined the motivational response from peace-promoting viral videos. This research scrutinizes the effects of a viral video titled "Peace Anthem": a mash-up between Pakistani and Indian national anthems, performed by famous artists and broadcasted in the wake of Independence Day in India and Pakistan. We examine the effect of listening to the anthem medley on relationship harmony using a longitudinal study design and contribute to the burgeoning body of knowledge on peace music and relational musicology fostering relationship harmony. Study 1, consisting of 1048 cases, determines the effects of the likeability of the "Peace Anthem" and education on relationship harmony and it also examines the moderating role of education. Study 2 with 605 cases investigates the persistency of these effects over time. The results demonstrate significant relationships between the likeability of the "Peace Anthem" and education with relationship harmony as well as validate the moderating role of education. Although these effects decrease over time, there are noteworthy changes that consequently call for the persistence of ethical social media campaigns for

stimulating peace. We discuss the policy implications of these findings and conclude with study limitations and recommendations for further research.

## Introduction

Peace anthem or music (Robb 2000; Social Samosa 2017; Urbain 2008), social media (Bratić 2006; Social Samosa, 2017; Wolfsfeld 2001) and viral videos (Broxton et al. 2013; Chu 2011; Eckler and Bolls 2011) have certain characteristics that contribute to behavioral changes. Whether it is the Democratic Party's 1864 presidential campaign's anthem "Nigger Doodle Dandy" or more contemporary examples, such as white supremacist band "Rahowa's" (short for Racial Holy War) that chants "you kill all the niggers and you gas all the Jews" (Kent 2008, p. 109), hate music has a rich track record of fostering conflict-laden rhetoric. Modern history has an itinerary of evidence of the use of media and music as a weapon of war and as a torture device – for instance, during the Yugoslav wars (Pettan 1998) and the American invasion of Iraq (Cusick 2008). The use of music as a cultural artefact to demonize others and therefore to encourage violence has long been established (Barongan and Hall 1995). Indeed, music itself is rich in conflict metaphors (O'Connell and Castelo-Branco 2010). Peace music, on the other hand, has attracted much more recent scholarly interest as part of the strife to build relational bridges and to reconcile belligerent communities (Social Samosa 2017; Urbain 2008). Despite the burgeoning body of related studies, several shortcomings in the current understanding of peace music remain.

First, the majority of studies investigating the impact of media or music on peace, focus on the views of musicians themselves as proxies for evaluating the success of the intervention. Conversely, audiences' views are not taken into account (Bergh and Sloboda 2010). This is not withstanding a study by Corte and Edwards (2008) who, relying on qualitative interviews find that White Power music reinforced a collective racial identity amongst its listeners. Second, when the music intervention involves listening alone, effects on participants are often short-lived (Hetland 2000) and yet the effect of using peace music as the study stimuli remains unexplored. A third related gap is the lack of knowledge on the impact of viral videos on peace, through contemporary social media. Despite a number of studies investigating motivational responses to viral ads (e.g. Bardzell et al. 2008; Eckler and Bolls 2011), no study to date has examined the motivational responses from peace-promoting viral videos. By examining the relative effects, we therefore make multiple contributions to the theory development. The current study tests the audience reception of an anthem medley as a new domain in evaluating the efficacy of peace-media interventions. Specifically, it tests the effects of a national anthem medley, on fostering relationship harmony with the other.

By examining the direct effects of a peace anthem mash-up on participants, we contribute to the scant literature validating relational musicology or its use in fostering inter-group relations (Cook 2010). Existing studies have validated the effects of listening to prosocial music on prosocial outcomes. Clarke et al. (2015) for instance found listening non-lyrical music from out-group cultures increases empathy and affiliation towards the out-group. Greitemeyer (2009) also state that listening to prosocial music, increase the propensity to donate to non-profit organizations. No study to date however has validated the effects of listening to peace music on relational outcomes. Since our study is based on a longitudinal analysis, we also contribute to our understanding of the persistence, or

lack thereof, of peace music over time and therefore add to the broader and long-running debate over whether peace through viral videos has enduring effects on relational outcomes or not. Bergh and Sloboda (2010) argue that our understanding of the longevity of relationships fostered through peace music remains one of the most contentious gaps in the literature since it is often assumed that by default peace music has a positive effect, and yet empirical evidence of such an effect remains scarce. We further add to the itinerary of motivational responses from viral videos by including for the first time, relationship harmony between conflicting groups. Finally, we validate the moderating role of education in the processing of peace messages and position the construct of relationship harmony as a novel construct in peace marketing and communication explorations. The context of our study is a peace anthem medley launched in 2017 as a joint peace intervention between artists across Pakistan and India. Their ethical use of peace musicology contributes to building relationship harmony and bridging the gap between both nations, thus they aim to inspire peaceful behavior. India and Pakistan emerged from a violent and bloody partition process in 1947, which left two million dead, and fifteen million displaced (Ahmed 2002). Since their independence, India and Pakistan have engaged in four armed conflicts, countless skirmishes and standoffs (Sathasivam 2017) and have consistently demonized each other (Mitra 2001). Both nuclear power nations remain in an open arms race. The unresolved issue of the administration of the state of Jammu and Kashmir remains the primary source of disagreement between the two nations (Mitra 2001). Against this backdrop, Indian filmmaker and activist Ram Subramanian, to mark the 70th anniversary of the independence of Pakistan and India, pioneered a joint Indo-Pakistani Independence Day "Peace Anthem". The group united Indian and Pakistani artists to perform a joint anthem, a mixed musical piece consisting of each country's national anthems: Jana Gana Mana (India) and Pāk Sarzamīn (Pakistan). The Peace Anthem commences with the words "[w]hen we open our borders to art, peace comes along" and

concludes with "[l]et's stand together for peace"[1]. The anthem was released on 13th August 2017 – a day before Pakistani Independence Day (14 August) and two days before Indian Independence (15 August). The video had rapid success and went viral with 418,000 views and 11,426 shares within its first twenty-four hours (Social Samosa 2017).

We first review the extant literature on peace music and in doing so highlight key gaps in the current understanding of peace music. Second, we provide a novel multi-theoretical perspective based on emancipatory ethics. Subsequently, we develop a conceptual framework with accompanying hypotheses. This is followed by the results to validate our conceptualization. Finally, we discuss the implications of our findings and conclude with limitations and prospects for further research arising from our study.

## Theoretical Background

Despite being undertheorized (Hoffmann and Hawkins 2015), peace media has a long history of attempts to influence prosocial individual and collective attitudes (Green et al. 2016; Korostelina 2010). The conceptual beginnings of modern day peace media can be traced to the periodicals issued by peace movements in the early 19th century. Contemporary examples of peace media applications are also numerous. Wolfsfeld (2001) illustrated the role of mass media in fostering the political agreement between Great Britain and the Republic of Ireland, with a dedicated advertising campaign designed to dehumanize former fighters (Finlayson and Hughes 2000) and to communicate the benefits of the Good Friday Agreement (Bratić 2006). Cole et al. (2003) demonstrated that the Israeli-Palestinian

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[1] The video is available here https://www.youtube.com/watch?v=NeP0ua6m814

version of "Sesame Street", "Rechov SumSum/Shara'a SimSim", improved the levels of tolerance and acceptance between young Israelis and Palestinians. Hagos (2001, p. 13) documented the case of "Studio Ijambo" (Wise Words) with its slogan of "Dialogue is our Future" for bringing belligerent parties in post-genocide Rwanda through a peace radio. Central to the efficacy of these initiatives was the need to package the conflict prevention goals within a peace product: a slogan, a message or a value, which albeit familiarly communicated, articulates the new behavior to the audience (Rish 2015). Peace marketing or peace media is, therefore, the process by which the programs and insights are designed to facilitate peace (Dean and Shabbir 2019; Nedelea and Nedelea 2015; Shabbir 2017). Whilst an itinerary of studies exist mapping the effects of musak (use of music by retailers) on consumers (see for e.g. Garlin and Owen 2006) or of the general effects of music (see for e.g. Moore et al. 2014), studies investigating peace music effects are lacking. This is despite a widespread recognition of music's utility for peace (Urbain 2008), perhaps best articulated by Kofi Annan, former Secretary General of UN, that music "leaps across language barriers and unites people of quite different cultural backgrounds" (UN News 2014).

Whether it is the West-Eastern Divan Orchestra bridging Israelis and Palestinians, or Yair Dalal's Arab-Israeli Peace Concert, and its signature album, "Inshaallah Shalom", or the Pavarotti Music Centre in Mostar or the Cross Border Orchestra in Ireland, promoting reconciliation between Bosnians and Croatians or Protestants and Catholics respectively, media and music embedded peace products have become central in civil paths to peace (Sen and Alderdice 2007). Civil paths to peace are initiatives that contribute to mutual understanding and respect between distinct communities – they facilitate marginalized voices that call out to peace, reconciliation and cooperation. The majority of these interventions rely on its use for communal therapy and healing, a practice known as Community Music Therapy (CMT). Music Therapists for Peace, for instance a New York based NGO established by Edith Boxhill, call for music

therapists around the world to act as ambassadors for world peace that is an ethical thing to do. Examples of CMT are too numerous to overview but they tend to promote multicultural projects for groups in conflict (Bergh and Sloboda 2010). Musician Sharon Katz's "The Peace Train", a travelling musical orchestra comprising multi-cultural and multi-lingual musicians encouraging messages of reconciliation in pre and post-apartheid South Africa is a case in point (Gidron et al.1999).

The role of music in shaping social movements is its potential to transcend individual boundaries and thus to accommodate within a collective consciousness (Eyerman and Jamison 1998). Music is often used by the exploited to express their suffering and as such takes on an insurrectional quality, challenging power and ideology and therefore ultimately leading to critical thinking and positive social transformations (DeNora 2005). The power of music for peace is therefore in its innate insurrectional quality, challenging the status quo structures that bind power, knowledge and hierarchy (Kent 2008). The historical context of the music therefore determines its effect, if any, on peace. Victims of the holocaust for instance used music to "endure suffering…under dehumanized conditions" (Pless et al. 2017, p. 223). The glorification of violence however abnegates the utility of the music for peace. However, since music can serve as an amplifier for national and ideological symbologies, necessary for sustaining cultural myths, narratives and self-identity – a peaceful tune to one listener can well be a call to arms to another (O'Connell and Castelo-Branco 2010).

The use of national anthems in particular is widely recognized as one of the most pervasive examples of music fostering that unifies power and enables audiences to identify with similar feelings and images thus harnessing national socialization (Gilboa and Bodner 2009). Anthems are emotionally charged pieces of media with high levels of abstraction that encapsulate national aspirations (Cerulo 1993). Feshbach (1994) indicated that patriotic music draws upon on the superiority component of national attitudes, hence

anthems are instrumental in masculine expressions of superiority in international confrontation – be it non-violent (sport tournaments) or violent (inter-state war) (McLeod 2006). Unlike other forms of music, the associated patterns derived from listening to national anthems is highly collectivist, activating similar symbolic associations amongst its listeners (Gilboa and Bodner 2009). Although, national anthems are conditioned to national identity, a joint anthem would not necessarily seek to decouple national identity. Rather, the mere idea is the inter-nation peaceful contacts through shared voices and culture – representing an evolution in the capabilities of one's national self-identity as less orientated towards conflicts and divisions, consequently one can more incline to dialogues, constructive engagement and emancipation.

This is consistent with Rothman's notion of peace pieces, inter-group initiatives that bear willingness to accept each other's existence and identity (Rothman 1992). Consistent with Galtung (2008), this type of isomorphism and structural identity change requires the inclusion of non-violence and empathy into the creative neutrality of the artistic expression for it to become a peace offering. This ultimately derives from the performance itself, rather than the music or accompanying text alone. The creative "get together" to perform a musical piece with ethical messages is symbolically peaceful in itself, especially when participants come from various groups to creatively capture inter-group harmony across the medium of music. Critically, as Phillips (2004, p. 63) contends, such interventions must not just manifest peace but rather demonstrate resistance to "subversive ideologies centered in commodification and power" and as such must be courageous enough to shifting mental paradigms related to the possibility of contact with stereotyped others (King 2014). Pruitt (2013) explained that since music facilitates a dialogue it blurs the lines between self and others, thus easing interactions. When music provides insights into other cultures, then it also serves to negotiate one's own cultural identity by expanding the possibility

of a shared collective identity with others (Clarke et al. 2015). Relational musicology (Cook 2010) therefore refers to the use of music to build cross-cultural understanding through negotiated self-identities, wherein cemented political divisions may be reconstructed through collaboration and "relational listening" (McDonald 2009, p. 130). The development of a superordinate group identity, one that unites divided groups (Korostelina 2010), is therefore instrumental in peace making (Gaertner et al. 1999). As Zelizer's (2003) work on the use of artistic processes (including music) for peace building in Bosnia-Herzegovina demonstrates, the purpose of such interventions is to broaden or transcend participants' identity beyond their previous conflict-driven identity (Bergh and Sloboda 2010). In a similar vein, the founders of West-Eastern Divan Orchestra, Edward Said and Daniel Barenboim, articulate their vision for a language of harmony, as music provides a metaphoric code free from politics (Mackenzie 2003). Indeed, the symbolic value of music in fostering social self-identities has been documented extensively and it urges to fulfil social and ethical responsibilities (Green et al. 2016). We examine these themes further by positioning our study in the field of emancipatory ethics (Booth 2007).

The "Peace Anthem" is an attempt to facilitate contacts between international audiences in India and Pakistan. Data suggests that popular dispositions between India and Pakistan remain negative (Sathasivam 2017). The history of war and political crises has created structural conditions. As such, the "Peace Anthem" is an example of Gaertner et al.'s (1999) superordinate goal construction for inter-group harmony. In doing so, it emancipates each group from the negative stereotypes each holds of the other.The emancipatory ethical approach refers to the moral philosophy of "inventing humanity" (Booth 2007, p. 8), and can be traced to the Welsh School of critical security studies. The Welsh School focuses on social justice, rather than securitization and in this way, it facilitates a transition from negative peace to a positive peace-centric approach (see Galtung 1969). The purpose of emancipation is to release the marginalized

from the constraints of non-representation and voicelessness (Lauwo 2018). It allows for the mapping of silences in international relations, or topics and issues that are unspeakable due to tensions between ideologies and discourses especially in the aftermath of conflicts (Dingli 2015).

An emancipatory approach to ethics enables alternative voices on the public scene to enact positive change (Foster and Wiebe 2011; Haugh and Talwar 2016; McDonald 2007) and therefore provides a suitable lens to scrutinize contemporary ethical social media campaigns for fostering relationship harmony and peace activism between India and Pakistan expressed in the peace anthem —the symbolic meeting of ideas across both sides of the conflict. Indeed, there is an argument that given social media's role in the unmediated expression of otherwise marginalized and silenced public will, online social activism represents a powerful new medium for interactions between disparate and belligerent groups or nations. However, the research in these roots are limited and below-referenced hypotheses further explore the relative discussion.

**Hypotheses**

Our theoretical framework rests on the concept of relationship harmony or what Nel at al. (2012) describe as the approachable, accessible and constructive approach to fostering a cooperative and forgiving relationship. Not surprisingly, relationship harmony has been conceptualized as central to peace making. Indeed, Galtung's seminal conceptualization of positive peace (see for e.g. Galtung 1969; 1981; 2008) rests on the very development of harmony between individuals and communities, i.e. social harmony is peace and violations to this social harmony foster violence and conflict (Galtung 1981). Galtung (2013) further explains the empathetic function of this harmony as a path to seeing others suffering and fulfilment as one's own. Without this orientation for harmony, it is difficult to

imagine how various social cosmologies, whether of global civilizations or local groups (Galtung 1981) can co-exist in a negotiated space for diversity and acceptance, ultimately fulfilling corporate social responsibility or acting ethically (Green et al. 2016). Relationship harmony has a transformative potential as it enhances explicit discussion and the revision of community rules, values, and goals for the greater good of its composite groups (Coates et al. 2006) and therefore requires an understanding of difference and mutual respect for distinct cultural practices and institutions (Galtung 2013).

In our view, the "Peace Anthem" promotes relationship harmony between Indo-Pakistani audiences thus contributing to positive peace among the nations. National anthems evoke collectivist associations, even among citizens from diverse ethnic backgrounds (Gilboa and Bodner 2009). Singing the anthem of another nation alongside your own is the ultimate gesture of reciprocity, respect and empathy, and this act thus is an emblem of relationship harmony.

A key predictive variable in advertising or media research is the concept of likeability. At its most fundamental, the more agreeable people are, the more they are likely to rate the stimuli as likeable (Reysen 2005). This agreeability itself depends on participants' position on the process, outcome and ethics of the stimuli (Nguyen et al. 2013). Whilst this evaluation is multi-dimensional, it is formed through a holistic evaluation of viewers' psychological processes. As such, it represents a parsimonious assessment for the audience of the peace anthem. Likeability is also considered to have a more positive evaluative cue utility for audio and video based ads (Brown and Stayman 1992) and is considered vital in predicting consumer sharing of online content (Shehu et al. 2016). Specific content aspects of the peace anthem such as its music and celebrity based aspects have also been linked to fostering greater likeability in video ads (Yelkur et al. 2013). Likeability has been linked to positively predicting interpersonal interaction (Pulles and Hartman 2017). This

effect on fostering interactions is believed to arise from increased trust and confidence in predicting the partner's future behaviour (Doney and Cannon 1997), as a result, due to greater perceived social value of interacting with the target individual in the future (Pulles and Hartman 2017). Moreover, in cross-cultural communications, people like others who accommodate their own cultural communication styles (Chiu et al. 2011). Performing the anthem of another nation in its native language mimics the cultural style of national communication and ultimately shifts the mental paradigms to a collectivist inter-subjective consciousness (Nielsen 1993; Pulles and Hartman 2017).). Given the above discussion, we develop the following hypothesis:

**H1** The likeability of the "Peace Anthem" positively influences relationship harmony.

The audience reception of messages relayed through media outlets depends on political and demographic factors such as education, age, social background, among others (Kitzinger 2004). Some have argued that learning and understanding are the core cognitive processes that underpin social harmony as education enhances cognitive flexibility, critical thinking and the acceptance of multiple perspectives on a given issue (Chan et al. 2009). Education increases cognitive flexibility (Blair and Banaji 1996) and could help to manage emotions and develop harmonious interpersonal relationships (Chickering and Reisser 1993). Education is thus an important variable that can also positively moderate negative stereotypes (Matthes and Schmuck 2017). As a civil path to peace, the "Peace Anthem" attempts to emancipate the audiences from negative stereotypes and build positive peace between Indian and Pakistani

audiences of various educational backgrounds.  Thus, in our model, the dependent variable relationship harmony is interlinked with the independent variables, education and its moderating role:

**H2** Education is positively associated with relationship harmony.

**H3** Education moderates the relationship between the likeability of the "Peace Anthem" and relationship harmony.
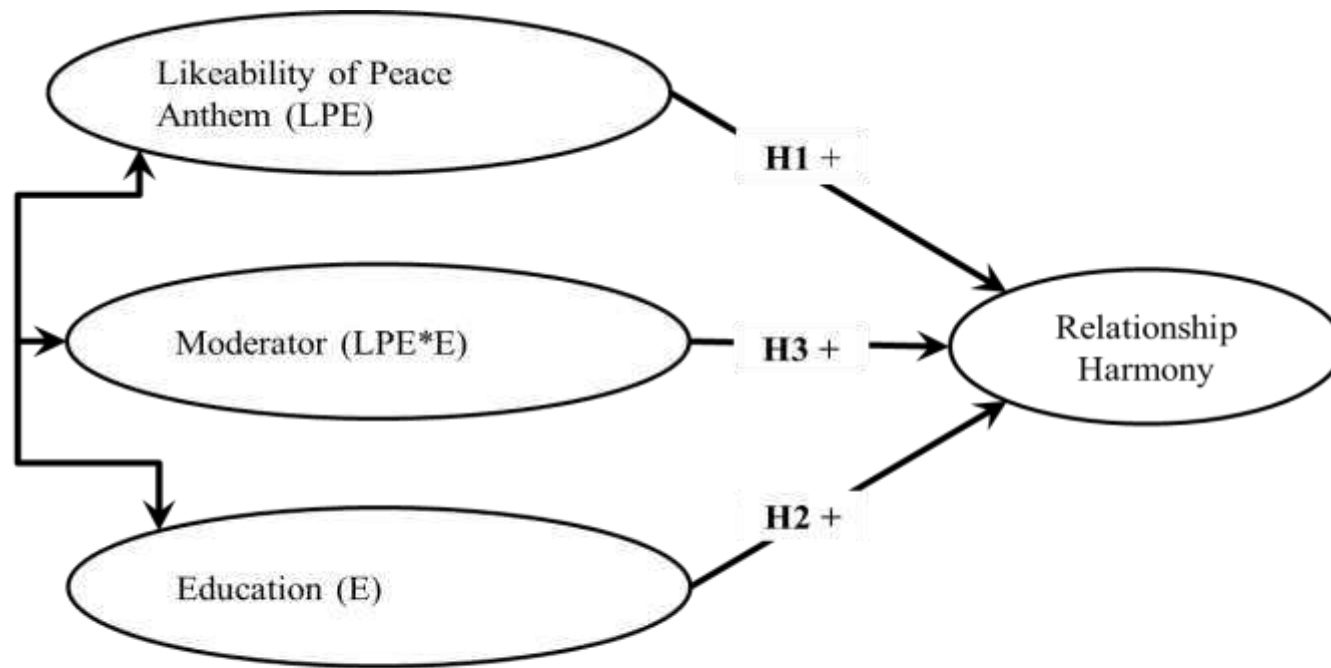
Furthermore, we determine the differences in the relationship between the likeability of the anthem medley and relationship harmony, throughout two studies conducted in August 2017 and January 2018. The temporal gap between the studies helps illustrate the effect of the "Peace Anthem" on the relationship harmony over time.  This adds to existing theory building on the persistence of peace music (Hetland 2000), of viral video content (Bardzell et al. 2008; Broxton et al. 2013) and of creative ads in general (Lehnert et al. 2013) over time. The relative wearout effects can decrease the effectiveness of creative content over time (Lehnert et al. 2013). Specifically, the copy wearout refers to this diminishing effectiveness over time, irrespective of the frequency of exposures (Naik et al. 1998).

Whilst relationship building is central to peace and inherently a long-term process (Ramsbotham et al. 2011), they remain as a problematic assumption that peace music and relative media-based interventions have this inherent quality of persistence. A key problem has traditionally been to focus on views canvassed from musicians or organizers, biasing the outcomes of studies in assuming a long-lasting effect of such interventions (Bergh and Sloboda 2010). A multitude of factors may contribute to diminishing effects such as

competing noise, levels of exposures and even the degree of creative content in the appeal (Lehnert et al. 2013). Based on the discussion, we have formulated an additional further hypothesis below. The graphical representation of all hypotheses is depicted in Fig. 1.

**H4** The effects of the likeability of the "Peace Anthem" and education (including moderating role) on relationship harmony diminish over time.

**Fig. 1** Theoretical framework and hypotheses for Study 1 and Study 2

**H4 -:** The effects of likeability of Peace Anthem and education on relationship harmony diminish over time

## Method and Sample

We operationalize the study objectives and teste our hypotheses by conducting two (longitudinal) studies. The first study examines the relationship between the likeability of the peace anthem medley and relationship harmony and also evaluates the moderating role of education. The second study scrutinizes the differences of these effects across two periods, August 2017 and January

2018. Study 1 benefits from a total of 1048 respondents. Data collection took place at several university campus sites, an approach consistent with Chu (2011) who argues that students represent one of the prime target audiences of online videos and social sites. Huang et al. (2013) also suggest that young adults in particular remain the most active consumers of online videos. Data were collected through face-to-face engagement to avoid redundancy effects. Consistent with Broxton et al.'s (2013), the mapping of viral videos is often marked at peak during the first week of video release, we captured responses over a five-day period, commencing from the second day of the video release. The aim of Study 2 was to ascertain the persistency effect of the peace anthem over time, hence, data were collected five months after the first survey. A purposive sampling was used, based on the criterion of having contributed to Study 1. The demographic profiles of the respondents from both studies are presented in Table 1.

**Table 1** Demographic information

|  | Study 1 | | | Study 2 | | |
|---|---|---|---|---|---|---|
| Category | Group | Frequency | Percentage | Group | Frequency | Percentage |
| Gender | Male | 693 | 66.41 | Male | 426 | 70.41 |
|  | Female | 355 | 33.88 | Female | 179 | 29.59 |
| Education | Matriculation | 99 | 9.45 | Matriculation | 46 | 7.6 |

| | | | | | | |
|---|---|---|---|---|---|---|
| | Intermediate | 307 | 29.29 | Intermediate | 173 | 28.6 |
| | Bachelors | 476 | 45.42 | Bachelors | 303 | 50.1 |
| | Masters | 158 | 15.08 | Masters | 77 | 12.73 |
| | PhD | 7 | 0.67 | PhD | 6 | 0.99 |
| | Other | 1 | 0.1 | Other | - | - |
| Age | 16-24 | 311 | 29.68 | 16-24 | 148 | 24.46 |
| | 24.32 | 272 | 25.95 | 24.32 | 201 | 33.22 |
| | 32-40 | 253 | 24.14 | 32-40 | 161 | 26.61 |
| | 40-48 | 107 | 10.21 | 40-48 | 44 | 7.27 |
| | 48-60 | 78 | 7.44 | 48-60 | 39 | 6.45 |
| | 60+ | 27 | 2.58 | 60+ | 12 | 1.98 |
| Medium of first time peace anthem video experience | Internet | 869 | 82.92 | - | - | - |
| | TV | 98 | 9.35 | - | - | - |
| | Radio | 79 | 7.54 | - | - | - |
| | Other | 2 | 0.19 | - | - | - |
| Internet source (for first time or again watch) | Youtube | 302 | 28.82 | - | - | - |
| | Facebook | 723 | 68.99 | - | - | - |
| | Twitter | 23 | 2.19 | - | - | - |
| | Other | - | - | - | - | - |
| Study 2 respondent participation in Study 1 | | | | Yes | 605 | 100 |
| | | | | No | - | - |

We adapted Boltz et al.'s (2009) work on the structure of musical videos and formulated three items to assess the likeability of the "Peace Anthem". These items captured the likeability of a few crucial aspects of the anthem medley. Firstly, the acoustic quality, i.e. the tune of the "Peace Anthem"; secondly, the lyrics of the piece and finally the overall impact. The second independent variable (education) was derived from the demographic data provided by the respondents. For relationship harmony, a total of nine items were

utilized from Nel et al.'s (2012) work on measuring relationship harmony as a composite of approachability, conflict seeking, interpersonal relatedness, and meddlesomeness. The items were reversed where applicable and common method bias was addressed, relying on guidelines provided by methodologists (e.g. Akhtar et al. 2016).

## Analysis and Results

We use path analysis to test the hypothesized relationships in our theoretical framework. The relationship harmony of individuals i, is denoted with $RH_i$, the likeability of the "Peace Anthem" is denoted with $L_i$ and education levels signified by $E_i$. The resulting model is depicted as follows:

$$RH_i = \beta_1.L_i + \beta_2.E_i + \beta_2.E_i.L_i + \varepsilon \qquad \text{(Equation for Fig. 1)}$$

We employ measurement model and structural model tests by using variance-based structural equation modeling, as it is often used to test such frameworks. Table 2 depicts measures for reliability, convergent validity and discriminant validity for both Study 1 and Study 2 models.

**Table 2** Validity and reliability results

| Constructs and tests | Study 1 | Study 2 |
|---|---|---|

|  | Likeability of the "Peace Anthem" | Relationship harmony | Likeability of the "Peace Anthem" | Relationship harmony |
|---|---|---|---|---|
| Joreskog's rho (pc) | 0.9163 | 0.9686 | 0.8395 | 0.9314 |
| Cronbach's alpha | 0.8598 | 0.9627 | 0.7549 | 0.9141 |
| AVE | 0.7867 | 0.7755 | 0.7259 | 0.6607 |

According to Nunnally and Bernstein (1994), a Jöreskog's rho value > 0.70 depicts that the construct is reliable. Given that Jöreskog's rho values are 0.9163 and 0.9686 for relationship harmony and likeability respectively, we can assume both constructs are unidimensional and have high reliability, as shown in Table 2. Cronbach alpha values are also greater than 0.70 for all involved constructs. Fornell's (1982) Average Variance Extracted (AVE measure), should be greater than 0.5 for a sufficient degree of convergent validity (Hair et al. 2011). The AVE values of likeability and relationship harmony are 0.7867 and 0.7755 respectively, thus satisfying validity for both constructs. For measuring discriminant validity, we use the Heterotrait-Monotrait ratio of correlation (HTMT) measure given its suitability for variance-based and covariance-based SEM (Henseler et al. 2014). When the HTMT value is smaller than 1 (cut off value of 0.85), the reflective construct has a stronger relationship with its own indicators than with any indicators from other constructs (Dijkstra and Henseler 2015). In our model case, the HTMT value listed in Table 3 is less than 0.85, and therefore also fulfils the requirements of discriminant validity between the underlying constructs.

**Table 3** Heterotrait-Monotrait ratio of correlations (HTMT)

| Variables | Study 1 | Study 2 |
|---|---|---|

|  | LPA | RH | EL | LPA | RH | EL |
|---|---|---|---|---|---|---|
| Likeability of the "Peace Anthem" (LPA) | - | - | - | - | - | - |
| Relationship harmony (RH) | 0.8144 | - | - | 0.7227 | - | - |
| Education level (EL) | 0.6676 | 0.7568 | - | 0.3026 | 0.4386 | - |

Study 2 benefits from the same methods used for as Study 1. Although a few items were deleted during data cleansing, Jöreskog's rho values for the likeability of the "Peace Anthem" (LPA) and relationship harmony (RH) are 0.8395 and 0.9314, respectively. The results show that both constructs are unidimensional, along with Cronbach alpha values greater than 0.70 for both constructs. The AVE values for the likeability of the "Peace Anthem" and relationship harmony are 0.7259 and 0.6607, accordingly. These values satisfy the construct validity. HTMT value is the < 0.85 cutoff value and fulfills the requirements of discriminant validity between the constructs. The descriptive statistics and correlation matrix of the underlying constructs are provided in Table 4.

**Table 4** Descriptive statistics and correlation matrix of underlying constructs

| Variable | Study 1 | | | | | | Study 2 | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  | Mean | SD | LPA | RH | EL | LPA*EL | Mean | SD | LPA | RH | EL | LPA*EL |
| Likeability of the "Peace | 4.22 | 1.01 | 1.0000 | - | - |  | 4.23 | 1.82 | 1.0000 | - | - | - |

| | Mean | SD | 1 | 2 | 3 | 4 | Mean | SD | 1 | 2 | 3 | 4 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Anthem" (LPA) | | | | | | | | | | | | |
| Relationship harmony (RH) | 3.98 | 1.34 | .0.8290* | 1.0000 | - | | 3.11 | 1.17 | 0.6106* | 1.0000 | - | - |
| Education level (EL) | 2.69 | 1.05 | 0.6305* | 0.7448* | 1.0000 | | 2.70 | 1.22 | 0.2688* | 0.4402* | 1.0000 | - |
| LPA * EL | 3.22 | 2.09 | 0.5655* | 0.6976* | 0.5397* | 1.0000 | 2.92 | 2.58 | 0.2147 | 0.2954 | 0.2912 | 1.0000 |

Note: *correlations are significant at $p < 0.05$

## Tests of Hypotheses

Table 5 displays the confirmatory composite and structural model evaluation analyses (adjusted $R^2$, path coefficients and t-value) concluded from Study 1 and 2. This table further shows the measures needed to assess the fitness of the model, significance of path coefficients and the proportion of the variation in the dependent variable (i.e. RH). We employ the standardized root mean square residual (SRMR) measure of goodness of fit to evaluate the discrepancy between the empirical correlation matrix and the model-implied correlation matrix (Henseler et al. 2014). A SRMR value < 0.08 depicts good/satisfactory goodness of fit (Hu and Bentler 1999). The SRMR value of the saturated model for Study 1 is 0.07358 thus indicating good fit. Henseler et al. (2014) provide other model fit measures with $d_{ULS}$ < 95% bootstrap quantile (HI95 of $d_{ULS}$) and $d_G$ < 95% bootstrap quantile (HI95 of $d_G$). Both $d_{ULS}$ and $d_G$ values were appropriate for Study 1 with < 95% bootstrap quantile values. Our adjusted $R^2$ value for Study 1is 0.7898, also indicating excellent variance explained in relationship harmony from the likeability of the "Peace Anthem".

Methodologists like Cohen et al. (2013) define the path coefficient as the change in the dependent variable for one unit of change in the independent variable. The t-value determines whether there is a statistically significant difference between the means of two independent samples (Fraenkel et al. 1993). The accepted t-value of the parameters obtained is consistently greater than 1.96 across all pathways for Study 1 (Hair et al. 2010), indicating significant main effects for our H1, H2 and H3. H1 states that the likeability of the "Peace Anthem" positively influences relationship harmony and it is supported with $\beta = 0.6830$ and t-value = 7.2408. H2, which hinges upon the positive association of education with relationship harmony, is also supported ($\beta = 0.2902$, and t-value = 2.4676). H3 proposes that education moderates the relationship between the likeability of the "Peace Anthem" and relationship harmony, it is supported with $\beta = 0.2582$, t-value = 2.1662 and interaction effects for both studies are also graphically presented in Fig. 2. The interaction analysis concludes that the more relationship harmony is achieved when people watch/like more peace media content or listen to the peace media. Education also assists them to tolerate and build the relationship harmony. The interaction effect was medium to high in size (Cohen 1988), representing approximately 22% (Cohen's $f^2 = 0.2201$) of the variance in the relationship harmony and $R^2$ is 0.7898.

**Table 5** Main results produced from Study 1 and Study 2

| Variables/ Tests | Study 1 | | | | |
|---|---|---|---|---|---|
| | Saturated model | Estimated model | LPA → RH | EL → RH | LPA * EL → RH |

| | | | | | |
|---|---|---|---|---|---|
| SRMR | 0.0738 | 0.0763 | - | - | - |
| $d_{ULS}$ | 0.5712 | 0.6112 | - | - | - |
| $d_G$ | 1.4292 | 1.5447 | - | - | - |
| Adjusted $R^2$ | - | - | - | - | 0.7898 (final model) |
| **β*** | **-** | **-** | 0.6830 | 0.2902 | 0.2582 |
| Mean* | - | - | 0.6817 | 0.2905 | 0.2653 |
| SE* | - | - | 0.0943 | 0.1176 | 0.1192 |
| **t-value*** | **-** | **-** | 7.2408 | 2.4676 | 2.1662 |
| Cohen's $F^2$ | - | - | 0.7015 | 0.2461 | 0.2201 |
| Study2 | | | | | |
| SRMR | 0.1179 | 0.1179 | - | - | - |
| $d_{ULS}$ | 0.7648 | 0.7648 | - | - | - |
| $d_G$ | 0.7627 | 0.7627 | - | - | - |
| Adjusted $R^2$ | - | | - | 0.4161 (final model) | - |
| **β*** | **-** | **-** | 0.6106 | 0.2976 | 0.1845 |
| Mean* | - | - | 0.6232 | 0.2785 | 0.1851 |
| SE* | - | - | 0.1250 | 0.1789 | 0.2074 |
| **t-value*** | **-** | **-** | 4.8859 | 1.6638 | 1.2173 |
| Cohen's $F^2$ | - | - | 0.1651 | 0.0152 | 0.0079 |

**Fig. 2** The graphical view of interaction effects
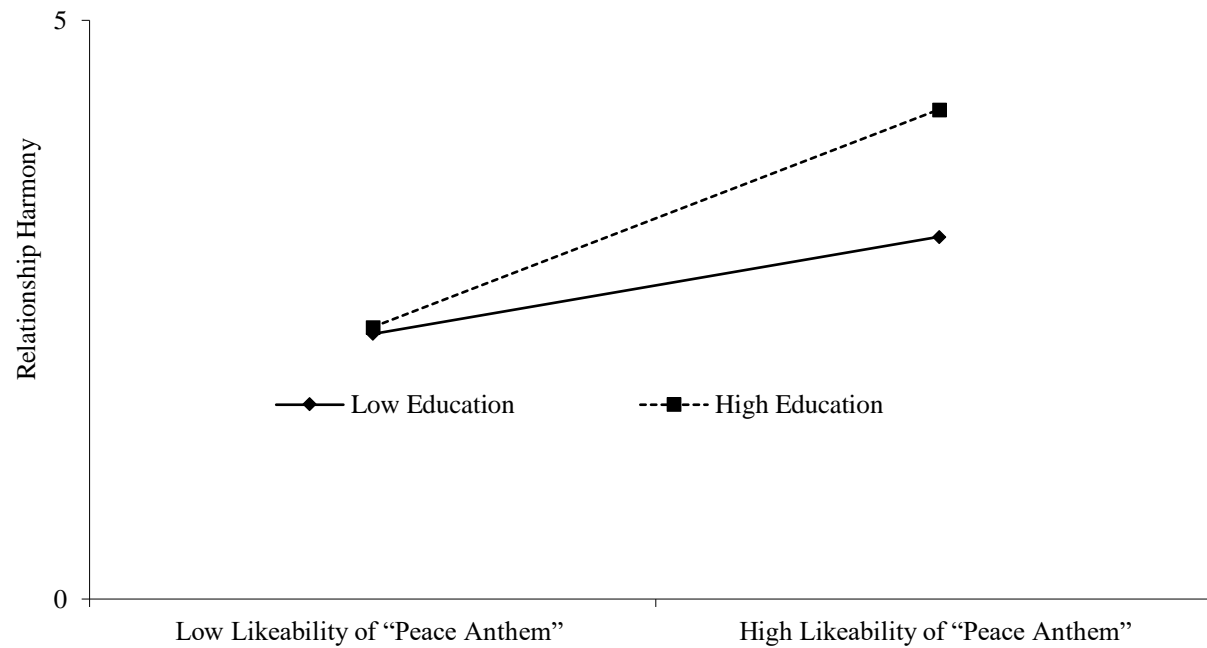
Similarly, Study 2 results are presented in Table 5 to test our H4, which states that the effects of the likeability of the "Peace Anthem" and education (including moderating role) on relationship harmony diminish over time. In other words, it tests that the effects of independent variables (likeability of the "Peace Anthem", education and moderation, presented in H1, H2 and H3) decrease over time (the reasons for such decreases are discussed in the discussion section). Although the effect (likeability of the "Peace Anthem" on relationship harmony) is significant (: $\beta = 0.6097$, t-value = 4.8859), it is reduced from the same pathway assessed in

Study 1. The effects of education ($\beta = 0.2976$, and t-value $= 1.6638$) and moderation also decreased ($\beta = 0.1845$, and t-value $= 1.2173$) and became insignificant. Thus, our H4 is also confirmed.

## Discussion and Implications

Study 1 examined the relationship between the likeability of the "Peace Anthem", participants' education level and the moderating role on relationship harmony. The findings provide clear evidence for the positive effects of likeability and education upon harmonious relationships. Study 2 sought to investigate whether these relationships hold over a period of time. Given the paucity of our current understanding of the long-lasting effects of peace music, the second study provides an initial foray into the unique effects of peace music on perceived relationship harmony. As such, it adds to the burgeoning knowledge on the role of peace music in peaceful relationship building (Bergh and Sloboda 2010). Indeed, whilst numerous studies have investigated the long-term effects of viral ad content (see for example: Eckler and Bolls 2011; Liu-Thompkins 2012), fewer studies have investigated this enduring effect of peace-music pieces, their reception and social outcomes. Whilst Robertson (2010) for instance, seeks to determine the effects of the inter-religious choir in Sarajevo, Bosnia, his study is based on the views of choir members and does not directly access the audience. According to Bergh and Sloboda (2010), this approach represents a common problem in existing studies mapping the effects of peace music, where the assumption of positive changes in audience perceptions are assumed by organizers is taken as a proxy for the effectiveness of peace music (e.g., peace mixed anthems). Both studies, therefore, evidence that peace music may serve as relational musicology, evident by its positive influence on relationship harmony and therefore enabling the metamorphosis of the self through direct contact with the other (Cook 2010).

Study 2 provides evidence of a wear out effect, given the reduced effects on relationship harmony compared to Study 1. This is consistent with generic wearout effects of such musical campaigns (Hetland 2000) but also adds to our understanding of the long standing debate on the lasting effects of peace music on relational outcomes (Bergh and Sloboda 2010). This also provides implications for planning consistent efforts in order to experience positive social changes such as fostering relationship harmony and others interactions among conflicting nations or groups, thus reducing tension between them by frequently utilizing contemporary and emancipatory ethical social media campaigns.

In Study 2, we observed both a marked reduction in the variance of relationship harmony from Study 1 to 2 and also a diminishing moderation effect of education. We also know that the majority of viral videos generate the majority of their vitality in the first week and over time, therefore their staying power, and consequently, any persuasiveness in the minds of viewers decreases substantially (Broxton et al. 2013). Numerous idiosyncrasies, tensions and conflicts (e.g., increased fights and incidents between both nations on boarder between August 2017 and January 2018) may have caused the diminishing power of the peace anthem or even education as such developments can affect people. Although we do not factor the full myriad of possible interferences in the processing of the peace anthem over time, we know from Lehnert et al. (2013) that wearout effects can be influenced by competitive influences as well as the number of exposures to the stimuli. Despite this marked reduction, it was encouraging to see a strong and positive variance maintained over a five-month period between the two studies and this may be a result of creative content being more immune to wearout than neutral content.

The current study benefits from a multi-theoretical framework used to explain the underlying logic of a peace and ethical marketing campaign. We suggest that an emancipatory inter-group approach is central to understanding the creative and imaginative potential of peace music. Our study also contributes to the literature on wearout/in effects of social media and peace music. Whilst we do not propose a contribution to the myriad of social media or ad content studies, given the paucity of existing knowledge on these effects for peace music, we do provide empirical support for the robustness of peace music. Although other prosocial effects of prosocial music have been explored, empirical validation of peace music on relational outcomes remained lacking. Our study also points to the need to integrate peace media interventions within an overarching and multi-stakeholder approach. The Indo-Pakistani "Peace Anthem" on its own is able to generate only so much staying power in the minds of listeners, and although relatively strong, its effects and as hypothesized, did diminish with time. Peace music could partner with other peacebinding vehicles, sports for instance. Moreover, peace music in general and the Indo-Pakistani "Peace Anthem" in particular, could have found greater vocal support from political leaders and could have generated a yet greater cumulative effect.

Commercial media, state media and independent media content play an imperative role to shape individual thinking that affect harmony among people. The role of media is to provide facts and critical content  and not to merely drum political agendas, which are often used by the strong of the day to promote their own strategies. Moreover, media could benefit from an ethical strategy to reflect topical events fairly, rather than through a cherry-picking strategy that suits political actors, at the expense of the general population. The interests of such powerful actors that may affect peace and conflicts among individuals and groups,. The biggest bone of contention between Pakistan and India is Kashmir. Both countries have been fighting for it since 1947, without taking practical steps engage in

dialogue with the Kashmiri population and to consider their interests and political propositions. Both Pakistani and Indian media should explore the Kashmiri issue and play its role in negotiating political differences and in promoting peace among locals. However, mainstream media is unfortunately often politically-driven. Thus, our study contributes an important practical insight into promoting peace between conflicting sides.

Additionally, an improvement in the Indo-Pakistani relations could significantly strengthen their economies – for example if they negotiate open boarders or develop friendly policies for trade and tourism (Lavine 2009). Such ties have the potential to strengthen the peace between both countries (D'Amore, 2009; Levy and Hawkins 2009). The level of education also plays an important role and both countries could focus on improving their literacy rates. This would aid peace and tolerance promotion. Increased literacy rates could foster prevention and resolution of conflicts through creative approaches such as artistic and educational projects, rather than engaging in military conflicts that drains the significant amount of national budgets. Education can further help them to reduce poverty that is a key factor contributing to the unstable economy and crime rates linked with peace among individuals. Individuals have flexible mindsets; if they are exposed to ethical content — such as images, stories, historical education, movies — they begin to think differently. Certainly, the outcome of our study suggests that peace marketing strategies in building relationships with a neighboring country provide a useful setting through the heterogeneous distribution of meanings in culture and the multiplicity of overlapping cultural artefacts. Ethical political leaders may channel such findings regarding content and context to overcome issues such as hatred or societal imbalances.

## Conclusion, Limitations and Future Research

The outcomes of the present study confirm the value of an ethical approach in order to improve relationship harmony with a neighboring country. Specifically, our study provides an initial venture into the effectiveness of an anthem medley and given its primary channel of social media, it validates the effectiveness of a media-based peace anthem intervention. These effects, however, diminish over time. Our study primarily contributes to the burgeoning literature on peace music effects and paints a mixed picture. We provide evidence for the strong and positive effects of the likeability of the "Peace Anthem" and education on relationship harmony. These effects however diminish over time, suggesting the need to consider other antecedents, mediating and moderating contributors to this process. For the enduring effects of a peace music intervention, such as the "Peace Anthem", continuity and repetitive broadcasting are imperative. As a grass-root initiative, the anthem medley was successful and novel, however, audiences could have been exposed to more prolonged campaigns, perhaps with the support of the governments and their respective national media outlets.

Our study is not without limitations and clearly sampling that included Indian responses would have provided further insights into how synergistic the effects observed in this study are for the other conflicting group or other parts of conflicting areas (e.g., Israeli–Palestinian conflict). Another future direction regarding a national symbol and its use for international harmony, could be a mixed flag; this could be operationalized in future studies, which can be useful for policymakers and ethical leaders who develop policies for the many and not for the privileged few. Moreover and as highlighted above, our study did not factor in the number of times respondents had been exposed to the anthem for each study nor the effect of competing influences such as negative mass media rhetoric between the two countries in the period between the two studies. Our study assessed relationship harmony as an outcome but other outcomes such

as empathy may also have a mediating role in the pathways positioned in our framework. Finally, given the local context of the study, future studies may emphasize case studies to support the generalization of the perceived belligerent groups fostering relationship harmony.

**Compliance with Ethical Standards:**

All Authors involved in this study declare that they have no conflict of interest.

All procedures performed in studies involving human participants were in accordance with the ethical standards of the institutional and/or national research committee and with the 1964 Helsinki declaration and its later amendments or comparable ethical standards.

The informed consent was obtained from all individual participants included in the study.

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**Appendix A:** The brief description of questions and scales used for Study 1 and Study 2

| Strongly disagree | Disagree | Neutral | Agree | Strongly agree |
|---|---|---|---|---|

Likeability of the *"Peace Anthem"*:

1. I like the tune of the Indo-Pakistani anthem (the "Peace Anthem") medley.

2. I like the lyrics of the Indo-Pakistani anthem medley.
3. Overall, I like the Indo-Pakistani anthem medley.

Relationship harmony:
As a nation, we Pakistanis should:

1. Accommodate our neighbor India (i.e., people living in India)
2. Be open to our neighbor India.
3. Not interfere in Indian domestic matters.
4. Not cause conflicts with our neighbor, India.
5. Not provoke our neighbor, India (e.g., through media or in other ways).
6. Play an active role in building positive relationships with India.
7. Actively maintain the relationship through forgiveness.
8. Maintain the relationship in a well-mannered peaceful way.
9. Enthusiastically maintain the relationship through cooperation with India (e.g., opening boarders for trade and families).

An additional question for Study 2— do you still watch (or listen to) the 'Peace Anthem?